

# perguntas

TEMA

Dan





VRIJEME

3 | 0 | 5 .

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MJESTO

bivša vojna bolница,  
Vlaška 87

1	dizajn: na rubu	
NASLOV TITLE	<b>Dizajn: na rubu</b>	Design borderline
AUTOR AUTHOR	MARKO GOLUB I BOJAN KRIŠTOFIĆ	
Ovogodišnja tema festivala Dan D – Design: Borderline / Dizajn: na rubu pokušat će reflektirati dramatične transformacije samog okruženja u kojem dizajn i dizajneri djeluju, kao i klizanja u oge i pojma dizajna izvan njihovih uvriježenih okvira i parametara. Tema se utoliko može shvatiti višestruko – kao dijagnoza trenutne situacije i strukture odnosa u dizajnerskoj produkciji, kao ‘izokrenuto’ očište koje nam može pomoći da te odnose bolje razumijemo, kao prepoznavanje prožimanja s drugim disciplinama, aktivnostima i praksama, kao dekonstrukcija samog dizajnerskog procesa, kao afirmacija nestabilnosti i iščašenosti ili, suprotno tome, traženje reda, novih uporišta i novih modela rada i suradnje.		
<p>Neprekidno se mijenjajući ovisno o socijalnom, ekonomskom i političkom kontekstu, dizajn kao profesija više se ne može klasificirati prema uvriježenim podjelama na ‘industrijski’, ‘grafički’ ili kakav god već dizajn, jer gotovo svakodnevne tektonske promjene u načinima proizvodnje i distribucije slika i predmeta brišu granice između nekoć jasno odvojivih kategorija, a dizajneri, čime se god bavili, moraju ovladati stalno rastućim brojem vještina kako bi mogli opstati na globalnom tržištu rada. Prostor regije bivših južnoslavenskih i regionalnih zemalja u neprekidnom je procesu tranzicije prema drugaćijem ekonomskom i političkom društvenom modelu kojeg nikad do sad nismo uspjeli precizno definirati, niti ga učinili univerzalnim i primjenjivim. Progressive društvene inicijative upozoravaju da su regionalno povezivanje i aktivacija autentičnih domaćih resursa, kao i eko oški održivih načina industrijske proizvodnje, mogući smjer stvaranja inovativnih i kulturno relevantnih iskustava i proizvoda.</p>		
<p>Gdje su u svemu tome dizajneri? Trebaju li oni postavljati pitanja ili nuditi odgovore? Kakve im se društvene uloge i radni uvjeti nude? Mogu li sam stvoriti svoja radna mjesta ili se moraju pri agoditi postojećim modelima zaposljavanja? Kako se povezuju s korisnicima svojih rješenja i proizvoda? Trebamo li prigriliti i produbiti model djelovanja u kojem dizajner, suočen sa zamiranjem industrije, preuzima ulogu poduzetnika i investitora, ili je i ta pozicija podložna kritici? Predstavljaju li samoinicirani projekti put ka emancipaciji, ili je riječ o samozavaravanju, maniri i eskapizmu? Što za nas danas znači pojam ‘dobar dizajn’, a što je on značio nekad? Kome se obraćamo i tko se obraća nama? Možemo li učeći iz vlastite dizajnerske prošlosti sagledati konture budućnosti? Možemo li izvrnuti naglavce sam pojam dizajna, sagledati njegove obrise i dodire s drugim disciplinama i područjima kreativnog i društvenog djelovanja, izostititi ga na samom njegovom rubu, kako bismo ga bolje razumjeli?</p>		
		<p>This year's D-day festival – Design: Borderline – will try to reflect some dramatic transformations of the environment in which design and designers function as well as some divergences in the role and perception of design outside of its regular framework and parameters. The focus put on this year's festival can be understood in several different ways: as a diagnosis of the current situation and relationship structure in design production, as ‘upturned’ viewpoint which can help in their better understanding, as recognition of intertwined relations with other disciplines, activities and practices, as a deconstruction of the design process, as the affirmation of instability and twistedness or, quite contrary, as a pursuit of order, new foundations, working methods and models of collaboration.</p> <p>Constantly changing depending on social, economic and political context, design as a profession can no longer be classified according to the long-established distinctions implying ‘industrial’, ‘graphic’ or any other kind of design since everyday tectonic changes in different production models and distribution of images and objects erasing the limits between what used to be clearly distinguished categories, while designers, no matter what they are involved with, have to master the increasing number of skills in order to survive on the global labour market. The SEE region is constantly undergoing the transition process heading towards a different economic and political social model which has never been clearly defined nor made universal and applicable. Progressive social initiatives warn that regional integrations and activation of domestic resources, as well environmental-friendly industrial production might provide a possible direction for the creation of innovative and culturally relevant experiences and products.</p> <p>And where is the place of designers in all that? Should they raise questions and offer answers? What social roles and working conditions are already at their disposal? Can they create their jobs on their own or do they have to adapt to the existing employment models? How can they connect with their clients or consumers? Are we to embrace and deepen the present model of functioning where a designer, confronted with complete neglect of the industry, has to undertake the role of entrepreneur or investor, or is that position subjected to criticism? Do self-initiated projects provide a way to emancipation or is it just a matter of self-deception, mannerism and escapism? And what is the meaning of the term ‘good design’ now and what has it been in the past? Who are we communicating with and who is communicating with us? Can we learn something from the history of our design in order to see the future features? Can we turn the very concept of design upside down, analyze its contours and contact points with other disciplines and areas of creative and social activism, sharpen it on its borderlines in order to better understand it?</p>

2 dizajn: na rubu

## Vizualni identitet

IGOR KUDUZ I HRVOJE ŽIVČIĆ

Pristup dizajniranju vizualnog identiteta Dana D kroz godine je varirao – od potpuno radioničkog, s podosta polaznika i mentorima do hijerarhijski ravnopravnog. Kroz te promjene uvjek se trudio zadržati i svoju edukativnu ulogu kroz uključivanje mlađih i još nedovoljno afirmiranih dizajnera. Sada nešto uhodaniji, tim za vizualni identitet (**Lana Grahek, Igor Kuduz, Barbara Majnarić, Karla Paliska, Hrvoje Živčić**) mogao si je priuštiti puno ravnopravnije sudjelovanje svih uključenih, dajući prostora mladim dizajnericama za autorski rad. Identitet se do sada temeljio na karakteru samog festivala kao studentske manifestacije, na specifičnostima pojedine lokacije te na temi festivala. Dan D 2013 bio je prvo tematsko određeno izdanje festivala, ali dok se prošlogodišnji identitet temeljio primarno na savladavanju grandioznog prostora TŽV Gredelja i dijalogu s postavom, ove godine identitet, uz lokaciju, proizlazi iz zadane teme – *dizajn: na rubu*.

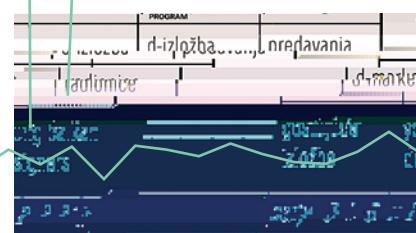
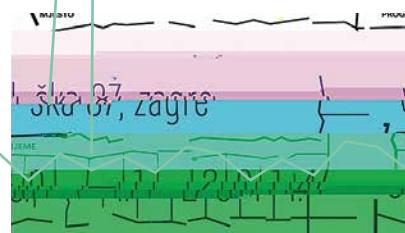
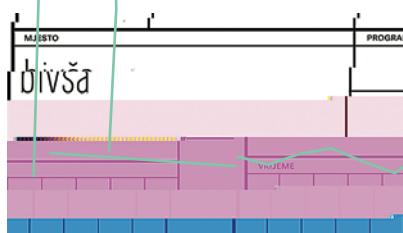
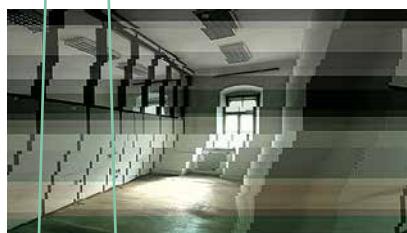
Tema festivala se mogla interpretirati na različite i potpuno legitimne načine. Odabrani smjer temelji se na shvaćanju razvoja struke koja nakon što je uspostavljena i utvrđena (ili čak prije nego li je do kraja sazrijeva) počinje se drastično mijenjati, prelaziti iz jednog oblika u drugi, spajati s drugim strukama, te se do tada uhodani načini rada počinju urušavati. Uz nepredvidljive crossovere koji sve više obilježavaju dizajnersku struku i metodologije dekonstrukcije su davno ušle u svijet grafičkog dizajna, tamo se legitimirale te na kraju postale često samo formalna, stilska odlika. Vizualni identitet ovogodišnjeg Dana D temelji se na karakteru i sadržaju lokacije bivše vojne bolnice preuzevši grafičke elemente tog ambijenta: bo ničke formulare, tablice, kolorit interijera. Na taj formalni sloj isčitanja prostora primjenjuje se suvremeniji jezik *glitcha*, svojevrsnog nasljednika dekonstrukcije i elektronskih eksperimenta deve-desetih. Dobivena kombinacija u isto je vrijeme uredna i suha koliko kaotična i privlačna, te je potpomognuta pomalo eklektičnim izborom pisama, kojih je autor dizajner pisama mlađe generacije Hrvoje Živčić također član tima za vizualni identitet festivala.

Dan D nema jedan dominantan vizual čije su ostale aplikacije njegovi *spin-offovi*. Standardni B1 plakat korišten je samo na nekoliko lokacija, grad nije zasipan *citylightovima*, jumbo plakata niti nema. Nasuprot tome, svakom mikro materijalu (npr. web banneri) pristupano je kao jednakovrijednom mediju u kojem se jezik tabličnih formulara i raspadanja istih prilagođavao. S obzirom na neizvjesnost aplikacija, ovakav pristup se pokazao i krajnje praktičnim – nije bilo potrebno detaljno razraditi standarde za sve potencijalne situacije, već je definiran način tretiranja informacija bio dovoljno jasan i prilagodljiv svakom

Visual identity

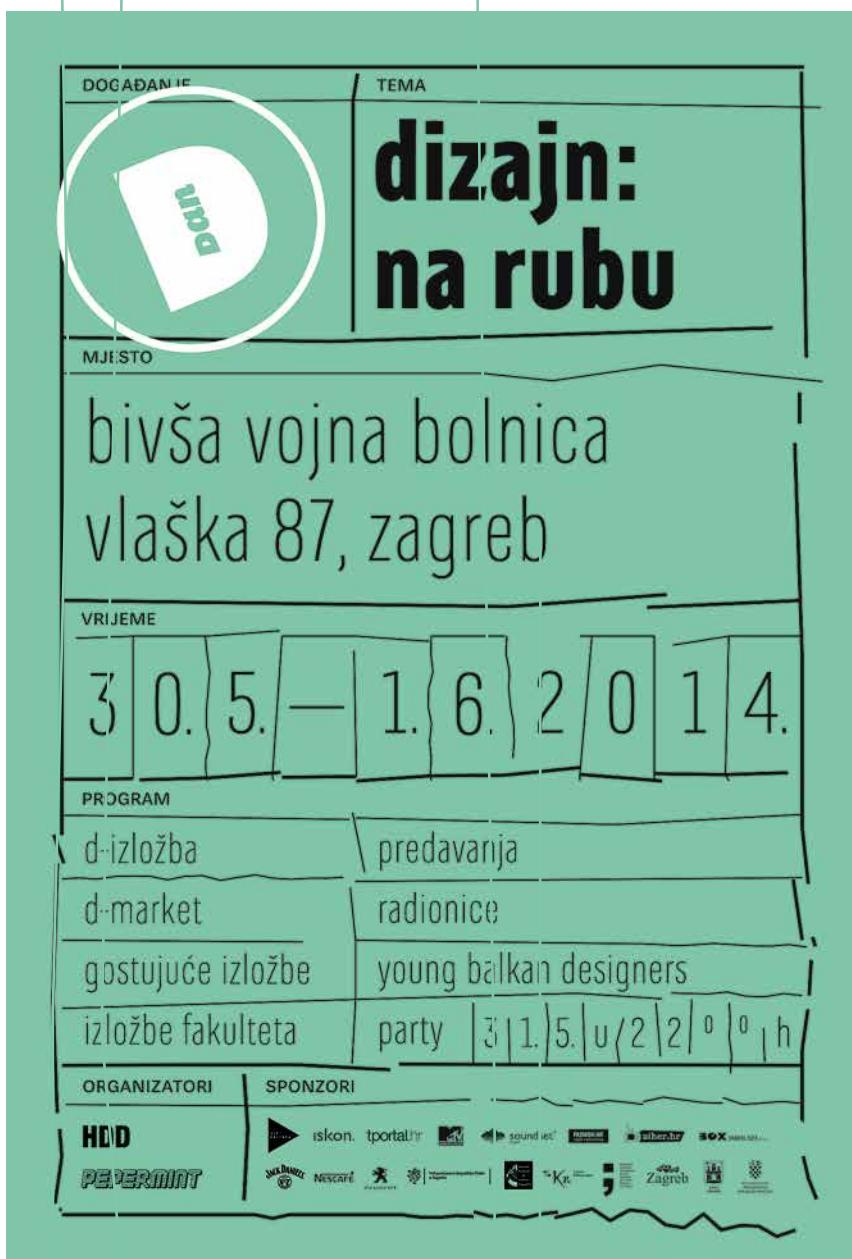
The approach to designing the visual identity of D-Day changed over the years – from workshops including a significant number of attendants and mentors, to groups of hierarchically equal members. The educational aspect was never ignored as these changes were taking place, and young designers who have not yet proven themselves were always included. The visual identity team, now running more smoothly (**Lana Grahek, Igor Kuduz, Barbara Majnarić, Karla Paliska, Hrvoje Živčić**), enables all those involved to work on equal terms, giving young designers room to do their authorial work. So far, the identity was based on the festival seen as a student manifestation, on the characteristics of specific locations, and on the topic of the festival. D-Day 2013 was the first thematic edition of the festival, but where last year's visual identity was primarily based on tackling the grandiose space of the Gredelj factory and on creating a dialogue with that space, this year the identity emerges from both the location and the set topic – *design: on the edge*.

The topic of the festival could be interpreted in different, completely legitimate ways. The chosen direction is based on seeing the development of the profession which, after it was established and confirmed (or even before it had time to completely mature), began to drastically change, shifting from one form into another, merging with other professions, and crumbling the so far well-established work modes. Along with unpredictable crossovers which increasingly define design, methodologies of deconstruction entered graphic design a long time ago, legitimized themselves and, finally, often turned into just a formal, stylistic trait. The visual identity of this year's D-Day is based on the character and content of the location of a former military hospital by including the graphic elements of the ambient: hospital forms, tables, colors of the interior. This formal layer of space perception is interpreted through the contemporary language of *glitch*, a kind of heir to deconstruction and the



### 3 dizajn: na rubu

kontekstu. Umjesto uspostavljanja dizajnerskih standarda definirana je metodologija rješavanja situacija u raznim medijima i to je jedna od većih novina ovogodišnjeg vizualnog identiteta. Promotivni video nastao je kao logičan nastavak svega navedenog, a glazbom ga je upotpunio dizajner i glazbenik Ivan Antunović, odnosno jedan od njegovih brojnih glazbenih pseudonima – Valter Horvat. Jedna od novosti u tiskanim materijalima festivala je da nakon tri godine novinskog formata (prvo samo u estetskom smislu, kasnije kroz pravi novinski tisak na rotaciji), ovoga puta prelazimo na standardniji oblik festivalskog kataloga. Na taj način željeli smo se odmaknuti od potrošnosti i prolaznosti koju nosi novinski tisak, te napraviti publikaciju koja će dobiti ulogu trajnog dokumenta. Ovakav format omogućio nam je i bolje predstavljanje svih sudionika na izložbama. Kod signalistike je uloga lokacije odigrala ključnu ulogu te su bolnički formulari i navigacija kroz prostor do-sjedno interpretirani i uklopljeni u već postavljeni vizualni kod.



electronic experiments of the 1990s. The new combination is tidy and dry, and chaotic and attractive at the same time, and is supported by a somewhat eclectic selection of letters authored by a letter designer of the younger generation, Hrvoje Živčić, who is also a member of the festival visual identity team.

D-Day does not have a single dominating visual image which could be turned into spin-offs. The standard B1 poster was used only at a few locations, the city was not overloaded with citylights, and no billboards were used. However, every micro material (e.g. web banners) was approached as a medium of equal importance to which the language of tables, forms, and deconstruction had to be adapted. Considering the uncertainty of the applications, this approach proved to be ultimately practical – it was not necessary to thoroughly develop the standards for all possible situations, and the defined way for managing information proved to be clear enough and applicable to every context. Instead of establishing design standards, a methodology for resolving issues in different media was defined, and that is one of the bigger innovations in this year's visual identity. The promotional video was created as a logical extension of everything listed above, and was completed when music was added by designer and musician Ivan Antunović, that is, one of his numerous music-related pseudonyms – Valter Horvat. One of the novelties in printed festival materials is the format which, after three years on newspaper formats (at first only aesthetically, and later made in rotational printing), this time we turn to the standard festival catalogue. By doing this, we tried to step away from the expenditure and impermanence ascribed to newspaper printing, and aimed to create a publication which could attain the role of a permanent document. This format also allowed us to present participants in all exhibitions in a better way. When it comes to signage, the location proved vital, and hospital forms and navigation through space were consistently interpreted and included into the already established visual code.

Dan

## BOX ambalaža

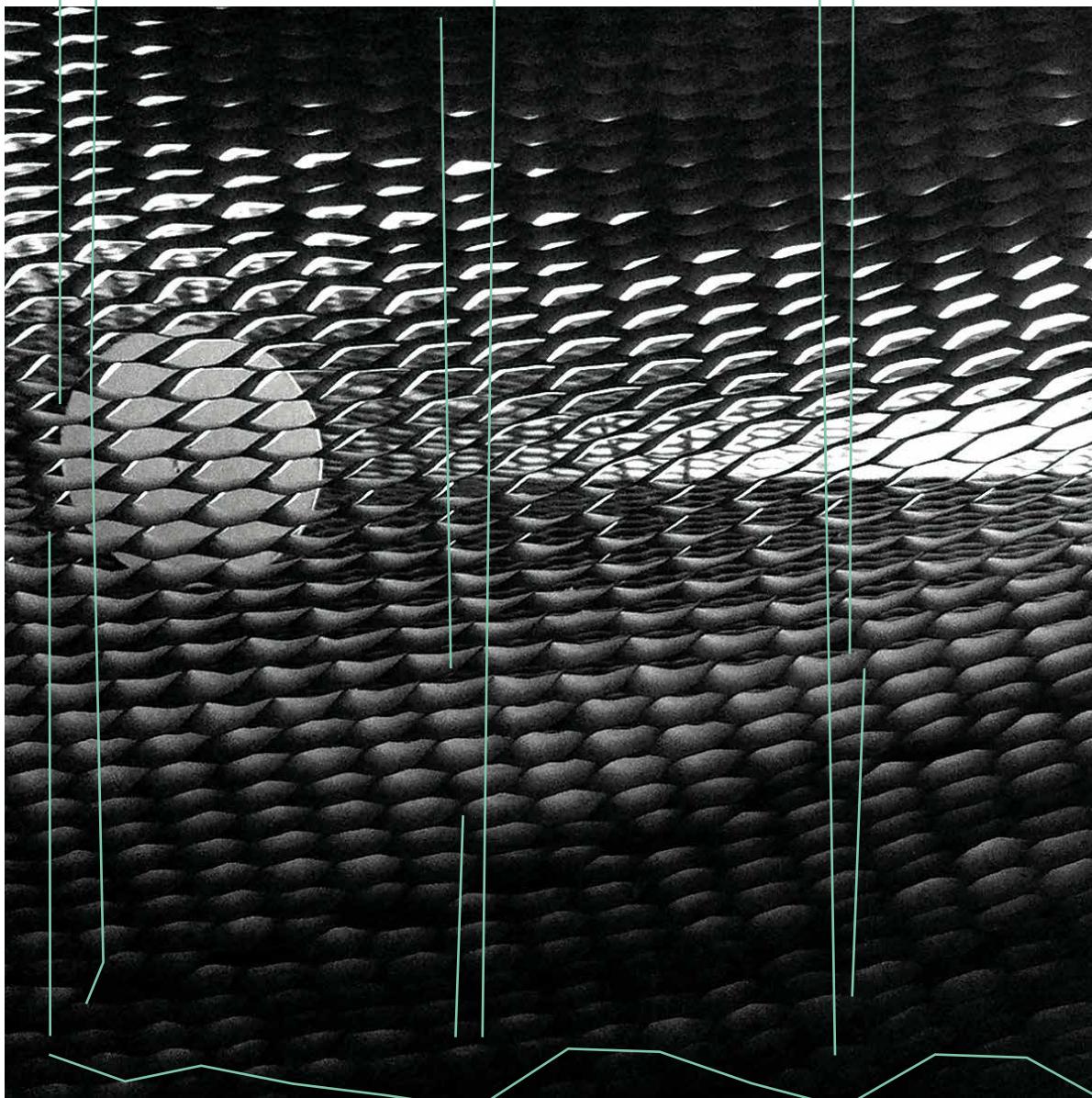
TVRTKO BOJIĆ / BOX AMBALAŽA

Već tradicionalni partner HDD-a na Danu D, Box ambalaža ove godine predstavlja novu tehnologiju i materijal instalacijom dizajnera Tvrтka Bojića. Box ambalaža i prethodnih je godina podržala HDD razvojem i proizvodnjom inovativnih elemenata postava i funkcionalnog namještaja od kartona.

Proizvodnja *Honeycomb* sača u raznim dimenzijama i debeljinama, koje se konvencionalno apliciraju u proizvodnji sendvič ploča u industriji namještaja i stolarije, zbog svoje dekorativnosti i fleksibilnosti omogućava cijeli niz dizajnerskih interpretacija koje ćemo zasigurno vidjeti u budućoj suradnji Box ambalaže i dizajnera.

Box ambalaža has been present at D-Day now for several years, offering innovative technologies in production of exhibition elements and furniture. This year the company will present itself with an installation by designer Tvrтko Bojić, using new *Honeycomb* technology.

Production of *Honeycomb* in different dimensions and various sizes that are conventionally used in production of layered boards in the furniture industry, can be interpreted in various ways in design projects, based on its flexibility and decorative qualities.



5 dizajn: na rubu

NASLOV  
TITLE

## Kome pri(o)padaju demilitarizirani prostori?

AUTOR  
AUTHOR

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Ovogodišnji Dan D na tri dana zauzeo je prostor bivše vojne bolnice u Vlaškoj ulici. To je samo jedan u nizu reprezentativnih bivših vojnih objekata koji čekaju svoju prenamjenu. Raspadom Jugoslavenske narodne armije, na teritoriju Hrvatske zatekao se čitav niz vojnih prostora koje je naslijedilo Ministarstvo



obrane Republike Hrvatske (MORH). Smanjenjem opsega Hrvatske vojske, brojne vojne nekretnine počele su MORH-u predstavljati sve veći teret za održavanje te su se s vremenom pojedini vojni prostori počeli napuštati. Sam sustav konverzija vojnih u civilne prostore nikad nije bio do kraja uređen i ostavljao je diskrečijsko-lobistički prostor kroz koji su pojedine jedinice lokalne samouprave dolazile u posjed reprezentativnih prostora. Jednako tako, RH donedavno nije imala niti jasnu strategiju što učiniti sa bivšim vojnim prostorima, a ponajmanje kako u procesu konverzija uključivati građane. U novijoj povijesti imamo primjere relativno uspješnih konverzija koje su učinjene u smjeru prenamjena prostora javno dobro kao što je kampus Borongaj u Zagrebu ili Gradska knjižnica u Zadru. S druge strane, oni bivši vojni prostori koji su predani lokalnoj samoupravi, a prenamjene se nisu dogodile, izloženi su potpunoj devastaciji. Mnoštvo takvih primjera nači ćeće npr. na otoku Visu, ali i u samom Zadru odmah do gradske knjižnice ili u konačnici u zgradici u kojoj se održava Dan D. Sve ovo upućuje na mnogo improvizacije u dosadašnjim procesima konverzije.

Od 2013. godine uočavaju se pojedine javne politike koje se razvijaju u smjeru pokušaja kvalitetnijeg upravljanja bivšim vojnim prostorima. Kao prvo, MORH je u svom Godišnjem izvješću o obrani za 2013. godinu objavio kako je napokon sastavljen popis svih vojnih lokacija i gradevina. Tijekom popisa utvrđeno je da se u evidenciji vojnih nekretnina nalazi 226 perspektivnih nekretnina koje koriste Oružane snage i Ministarstvo obrane i 392 neperspektivne vojne nekretnine (225 izgrađenih nekretnina – vojarne, skladišta, poligoni, hoteli, 128 zemljišta i 39 ostalih nekretnina – spomenici, parkovi, nogostupi, 49 vodovodni i dr.), kao i 358 nekretnina koje su predane državnim tijelima nadležnim za upravljanje i raspolažanje imovinom u vlasništvu Republike (101 nekretnina predana je od rujna 1992. do prosinca 1999. godine, dok je najveći dio nekretnina, njih 257,

Who do demilitarised facilities belong to; and who is responsible for their deterioration?

This year's D-Day has occupied the site of the former military hospital in Vlaška Street for three days. This is just one of a number of representative former military facilities waiting to be converted. Following the dissolution of the Yugoslav People's Army, a number of military facilities in the Croatian territory came into possession of the Ministry of Defence of the Republic of Croatia (MOD). With the downsizing of the Croatian Army numerous military properties were increasingly becoming a burden for MOD in terms of maintenance and in time some military facilities started to be abandoned. The very system of conversions of military facilities into civil ones was never fully regulated and has left a discretionary and lobbying margin whereby some local self-government units came into possession of representative facilities. Equally, until recently the Republic of Croatia did not even have a clear strategy as to how to proceed with former military facilities, least of all how to include citizens into the conversion processes. Recent history has seen some examples of relatively successful redevelopments carried out in order to convert the facilities into public good, such as the Borongaj campus in Zagreb or the City Library in Zadar. On the other hand, military facilities that have been transferred to the local self-government authorities, but which have not been converted, have been exposed to utter devastation. There are many such examples, for instance, those on the island of Vis, but also in Zadar – the facilities adjacent to the city library or, ultimately, the building that hosts D-Day. All this indicates that there has been a lot of improvisation in the conversion processes carried out so far.

Starting in 2013, there have been instances of specific public policies developing with a view to attempt to achieve a better-quality management of former military facilities. First, in its 2013 Annual Defence Report MOD released information that a list of all military sites and buildings has finally been drawn up. During the process of drafting the list it was established that the records of military real estate contain 226 viable property units used by the Armed Forces and the Ministry of Defence and 392 non-viable military real estate units (225 constructed properties – army barracks, storages, ranges, hotels, 128 land units and 39 other property units such as monuments, parks, pavements, 49 water pipelines etc.), as well as 358 properties transferred to state bodies in charge of management and disposal of assets in the ownership of the Republic (101 properties were transferred from September 1992 to December 1999, whereas the largest part of properties, 257, were transferred from January 2000 to December 2013).<sup>1</sup> Equally, MOD has announced that after the list is drawn up it would set aside the viable property that it will keep and dispose of, whilst it will transfer other, non-viable property to the State Property

1 – 2013 Annual Defence Report, the Ministry of Defence of RC

predano od siječnja 2000. do prosinca 2013. godine).<sup>1</sup> Jednako tako, MORH je najavio kako će nakon izvršenog popisa izdvojiti perspektivnu imovinu koju će zadržati i njome raspologati, a ostalu imovinu koja je neperspektivna će predavati Državnom uredu za upravljanje državnom imovinom (DUUDI).

Osnivanje DUUDI-a u 2013. drugi je važan trenutak u nastojanju države da kvalitetnije upravlja državnom imovinom. DUUDI je nastao poprilično tihom kao nasljednik bivših diskreditiranih agencija/fondova (npr. Fonda za privatizaciju i sl.) i služi kao koordinacijsko tijelo za upravljanje državnom imovinom – i to svom imovinom – od nekretnina, preko dionica do trgovачkih društava. Na taj način država je snažno centralizirala upravljanje imovinom želeći uvesti primarno red u bazu podataka čime sve države raspolaže, a onda i osmislići kako upravljati imovinom. Što se tiče same baze podataka DUUDI je izašao s prvim, kako i sam priznaje, nepotpunim popisom državne imovine u kojem se nalazi i popis vojnih nekretnina. Ipak, taj popis je i dalje nepotpun, te danas iako MORH tvrdi da ima jasan popis perspektivnih i neperspektivnih nekretnina, konačan popis neperspektivnih vojnih nekretnina neće moći naći na Internetu. Upravo se u tome nalazi prvi korak prema začevanju javnog interesa u upravljanju državnom imovinom – da popis bivših vojnih nekretnina bude svima dostupan kako bi imali barem načelne ravnopravne pozicije u imaginaciji upravljanja tim društvenim resursima.

Druga komponenta javnog interesa još je osjetljivija i otvara pitanje kreiranja mehanizama uključenja građana u donošenje odluka o budućnosti bivših vojnih nekretnina. U svom Planu upravljanja državnom imovinom za 2014. godinu DUUDI navodi kako *upravljanje imovinom Republike Hrvatske podrazumijeva pronaalaženje optimalnih rješenja koja će dugoročno očuvati imovinu, čuvati interes*

*Republike Hrvatske i generirati gospodarski rast. Vlasništvo države osigurava kontrolu, javni interes i pravično raspolaganje nad prirodnim bogatstvima, kulturnom i drugom baštinom, važnim trgovackim društvima i drugim resursima u vlasništvu Republike Hrvatske, kao i prihode koji se mogu koristiti za opće dobro. Vidljivo je kako je trenutna pozicija države da se sva imovina mora primarno staviti u svemu generiranju gospodarskog rasta uz garantiju očuvanja imovine i interesa RH (što je poprilično apstraktna kategorija).*

Naravno da u trenutku višegodišnjeg izostanka gospodarskog rasta u RH jedan od ciljeva države mora biti usmjerenje na rast, ali je važno staviti i neke kriterije koji će osigurati održivost i socijalnu pravednost takvoga rasta. Država ima dužnost skrbiti o svim građanima i upravo gospodarski rast mora biti načelno usmjeren na dobrobit svih građana. Ako je gospodarski rast primarni kriterij upravljanja državnom imovinom, lako se može dogoditi da će brojne građanske inicijative, kao i inovativna rješenja upravljanja javnom imovinom biti potpuno marginalizirana u usporedbi s investitorima sa živim ‘cashom’.

Ipak, DUUDI u svojoj strategiji za 2014. godinu navodi kako će se Vojne nekretnine ustupati zainteresiranim stranama po najvažnijem kriteriju – *ravojnim projektima i sukladnosti prostornom uređenju*. Naime, ako zainteresirana strana predloži razvojni projekt i dostavi projektu dokumentaciju, nema razloga da se njihov prijedlog brzo ne razmotri i odobri korištenje, pravo građenja ili prodaja – tvrdi DUUDI. Prema DUUDI-u, vojne nekretnine i nadalje bi trebale biti pokretač razvoja jedinica lokalne i područne (regionalne) samouprave, s naglaskom na model raspolažanja osnivanjem prava građenja, davanja u zakup ili najam te dodjelu na korištenje.<sup>2</sup>

1 – Godišnje izvješće o obrani za 2013. godinu, Ministarstvo obrane RH

2 – Plan upravljanja imovinom u vlasništvu Republike Hrvatske za 2014. godinu, Narodne novine 53/2014

Management Administration. The establishment of DUUDI in 2013 was the second important moment in the state's efforts to improve the management of state property. DUUDI was established quite quietly, as a successor of the former discredited agencies/funds (e.g. the Privatisation Fund etc.) and serves as a coordination body for state property management – more specifically, all property – from real estate, through shares to companies. In this manner the state strongly centralised property management wishing primarily to introduce order into the database on all that the government disposes of, and thereafter to devise how to manage property. As regards the database, DUUDI launched the first, in its own words, incomplete list of state property that also contains the list of military real estate. Still, the list remains incomplete and nowadays, although MOD claims it has a clear list of viable and non-viable property, a comprehensive list of non-viable military property is not available on the Internet. Specifically, this is the first step towards advocating the public interest in state property management – to make the list of former military real estate publicly available so that the general public would have, at least in principle, equal standing in possible management of those societal resources.

Another component of public interest is even more sensitive, opening up the issue of creating the mechanisms for including the citizens into decision making about the future of former military real property. In its 2014 Plan of State Property Management DUUDI notes that *management of property of the Republic of Croatia implies identifying optimal solutions that will preserve the property, preserve the interests of the Republic of Croatia and generate economic growth in the long term. The state ownership ensures control, public interest and equitable disposal of natural resources, cultural and other heritage, important companies and other resources in the ownership of the Republic of Croatia, as well as revenues that may be used for the common good.* It is evident that the current position of the state is that all property has to be primarily utilised to generate economic growth with guaranteed preservation of the property and interests of RC (which is quite an abstract category). Of course, at the time when economic growth in RC has been non-existent for years, one of the goals of the state must be growth focus; however, it is also important to set up some criteria that will ensure sustainability and social equity of such growth. The state has the duty of care of all citizens and particularly economic growth has to be in principle focused on the benefit for all citizens. If economic growth is the primary criterion of management of state property, it can easily happen that numerous civic initiatives, as well as innovative solutions for state property management, are totally marginalised in comparison with investors with *readily available cash*.

Yet, in its strategy for 2014 DUUDI states that military real estate will be ceded to interested parties according to the paramount criterion – *development projects and meeting the zoning requirements*. Namely, if an interested party proposes a development project and submits project documents, there is no reason why their project should not be promptly reviewed, and utilisation, the right to build or sale approved – DUUDI claims. According to DUUDI, military



## 7 dizajn: na rubu

U slučaju nedavne prenamjene prostornog plana grada Pule oko bivših vojnih nekretnina na poluotoku Muzil, vidljivo je kako su građanske inicijative bile isključene iz procesa donošenja odluka. Iako je bilo nastojanja otvarjanja komunikacije između građana i lokalne vlasti – ta se komunikacija nije uspjela odvijati u sigurnom i kreativnom prostoru, te je na kraju ostao gorak okus kako se ponovno *nekome pogodovalo*. Time se produbilo nepovjerenje u upravljanje budućim procesima konverzija.

Jedna velika prednost, ali i mana bivših vojnih prostora je da se oni često nalaze na iznimno reprezentativnim lokacijama – od samog centra grada do atraktivnih lokacija na otocima i obali. U tom smislu zanimljivi su širokom krugu ljudi – od lokalne zajednice do vanjskih investitora, ali su i pod stalnim okom lokalne zajednice. Budući da danas ti prostori (pa makar i devastirani) često predstavljaju i samu srž neke lokalne sredine, njih neće biti lako ‘prošvercati’ u privatne ruke i bit će uvijek generator mobilizacije građana ukoliko se uoči da se proces konverzija događa više ispod stola nego na stolu. U tom smislu potrebno je izgraditi kvalitetan okvir komunikacije između različitih zainteresiranih strana koji bi preventirao ‘radnje ispod stola’ ali i sukobe između potencijalnih investitora i građana. Kada bi čitav proces bio transparentniji i pravedniji u smislu dostupnosti tih javnih resursa što većem krugu ljudi, vjerojatno bi i budućnost vojnih

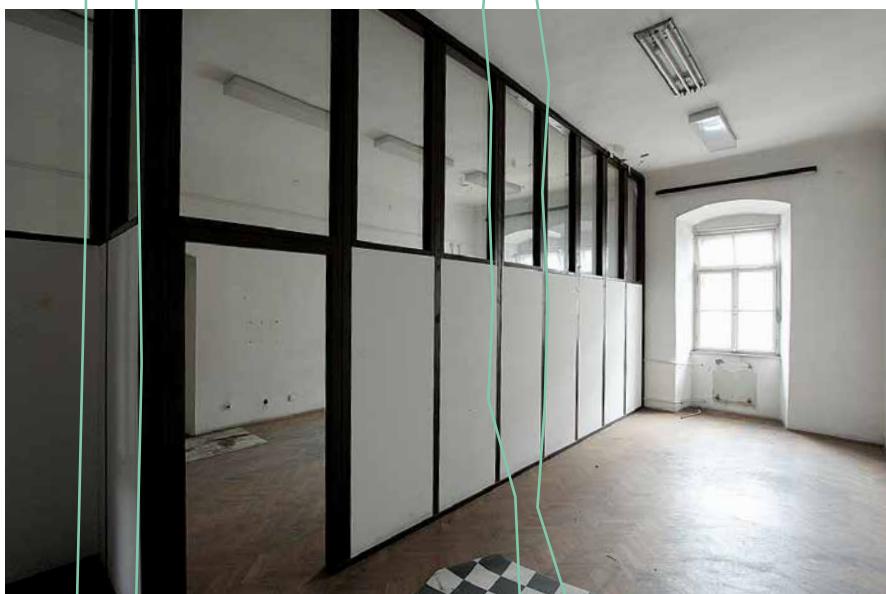


real estate should continue to be the engine of growth of local and territorial (regional) self-government, with focus on the model of disposal by establishing the right to build, lease and use.

In the case of the recent conversion of physical plan of the city of Pula around former military real estate on the Muzil peninsula, it is evident that civic initiatives were excluded from the decision-making process. Although there have been attempts at opening up communication between citizens and local authorities – this communication could not develop in a safe and creative space and finally there remained a bitter taste of *favouring someone* again. This deepened the lack of confidence in managing the future conversion processes.

A major advantage, but also disadvantage of former military facilities is that they are often situated in exceptionally representative locations – from the very city centres to attractive island and coastal sites. In this respect a wide variety of stakeholders find them interesting – from the local community to foreign investors, but they are also constantly eyed/monitored by the local community. Since nowadays those facilities (even if devastated) often represent the very pivotal point of a local community, it will not be easy to ‘smuggle’ them into private hands and they will always be the generator of civic mobilisation if it is observed that the conversion process is being done more under the table than on the table. In this respect it is necessary to build a quality framework of communication among various stakeholders that would prevent ‘under-the-table deals’, but also conflicts among prospective investors and citizens. Should the whole process be more transparent and equitable in terms of availability of those public resources to the broadest possible base of stakeholders, the future of military real estate would probably also focus on economic growth and local community development. Finally, the quantity of former military real estate units is exceptionally great and, in popular terms, ‘there is enough for everyone’, therefore, the conversion of former military facilities would also have to be diverse and more open towards those seemingly in financially (but not creatively and sustainably management-wise) more adverse position.

It will be interesting to observe the future developments of the facility that hosts this year’s D-Day. Due to unrealistic initial vision of its conversion by the city (it was supposed to become a facility into which some secondary schools would move) – the conversion of this space by institutions came to a halt. At the same time, there is an ongoing *ad hoc* conversion by civic initiatives such as the Museum of Street Art and, now, the D-Day. Obviously, there is no shortage of creative and sustainable approaches to conversion of this space. All that is required is to also give confidence to such initiatives to see the conversion through, i.e., to the sustainable redevelopment of space to make it functional for the development of local community, such as already seen, for instance, in the creation of the Community Centre Karlo Rojc in Pula which, following the ‘occupation’ by civic initiatives in 1997, has become one of key spaces of actors working for common good.



nekretnina išla i u smjeru gospodarskog rasta i u smjeru razvoja lokalne zajednice. Konačno, količina bivših vojnih nekretnina je iznimno velika i kolokvijalno rečeno ‘ima dosta za sve’, pa bi i prenamjena bivših vojnih prostora morala biti raznolika i otvorenija prema onima koji su naoko financijski (ali ne upravljački kreativno i održivo) u lošoj poziciji.

Bit će zanimljivo promatrati što će se u budućnosti dogoditi s prostorom u kojem se odvija ovogodišnji Dan D. Zbog nerealne početne vizije njegove prenamjene od strane grada (trebalo je postati prostor u kojem bi uselile pojedine srednje škole) – konverzija ovog prostora je stala od strane institucija. Istovremeno, *ad hoc* konverzija se događa od strane građanskih inicijativa kao što je Muzej ulične umjetnosti i sada Dan D. Očito kreativnih i održivih pristupa konverziji ovog prostora ne nedostaje. Potrebno je samo dati povjerenje i takvim inicijativama da osao konverzije odrade do kraja tj. do održive prenamjene prostora u funkciju za razvoj lokalne zajednice kao što smo to prilike imali vidjeti npr. u stvaranju Društvenog centra Karlo Rojc u Puli, koji je okupacijom građanskih inicijativa 1997. godine postao jedan od ključnih prostora aktera koji rade za opće dobro.

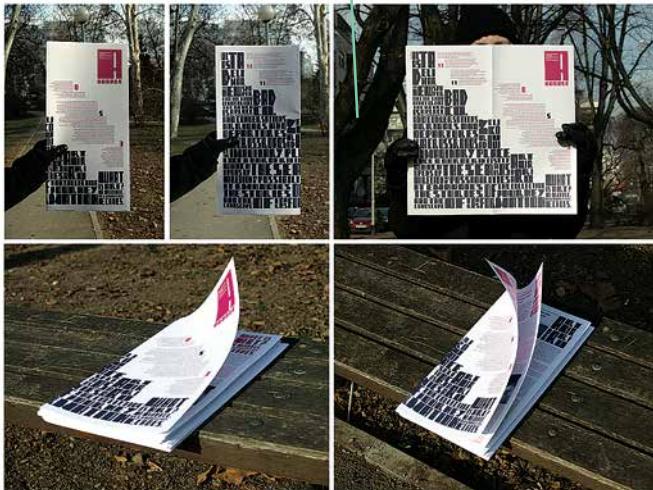
Ivana Borovnjak  
Marko Golub

# dizajn: na rubu VOL.1

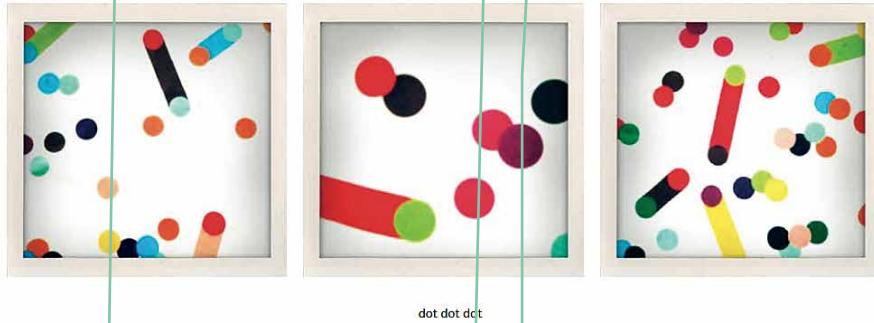
STR	TEMA
9	Dizajnersko-tiskarski pojmovnik / Damir Prizmić & Ivan Klisurić
10	Organizam
10	Gentlemen Fake Polaroids + Teorijski filmovi / Dejan Kršić
11	My Dear Noble Friend / Igor Kuduz
11	Monuments of a Yugo-sized Global Village / Petra Milički
12	Plaža 3.0: Set za prirodu i društvene mreže / Lina Kovačević
12	Interval / Dora Đurkesac i Vesna Rogaček
13	Fui mortus prius comedî köfteburger / N. Mihaljević i Soft Temple II
13	WC lektira / Dora Bilić & Tina Müller

9	dizajn: na rubu
NASLOV TITLE	<b>Dizajn: na rubu VOL.1</b>
TEKST TEXT	MARKO GOLUB
	<p>Cijela koncepcija <i>Dizajna na rubu</i> bila je pokušaj da se zaobilaznim putem provočira pitanje što je dizajn danas i o čemu uopće govorimo kad govorimo o dizajnu, imajući pritom u vidu sav splet istraživačkih, refleksivnih, diskurzivnih, konceptualnih, kritičkih, eksperimentalnih, rubnih, interdisciplinarnih, suradničkih praksi, novih modela suradnje i djelovanja, novih odnosa i hijerarhija u dizajnu i uokolo dizajna. Najjednostavniji način spoznajnog svladavanja ovog naizgled nasumice nabrojenog niza pojmoveva bio bi, kao i uvijek, njihovo svedenje, odnosno usitnjavanje na različite vidove specijalizacija i kompetencija, od kojih svaka tipično adresira točno određeni problem, točno određeno iskustvo, točno određene fragmente sveukupnih judskih, društvenih, ekonomskih i proizvodnih okruženja i odnosa. Suprotno tome, naša je želja bila pogledati, barem na trenutak, onkraj specijalizacije i onkraj fetiša masovne proizvodnje i potrošnje. Ova pozivna izložba oslanja se na autorske prakse iz kojih stoje upravo dizajneri, ali ih je teško sagledavati kao striktne dizajnerske u pogledu njihove utilitarnosti i praktičnosti, a malom nastaju iz refleksije samih autora prema kontekstu vlastitog djelovanja i pretočavakama koje ono nosi. Pozvali smo neke od autora čiji nam je dosadašnji rad, barem u nekim segmentima, bio inspirativan u kontekstu teme dizajna na rubu, sa željom da na nju slobodno odgovore bilo postojećim radom, bilo novom produkcijom ili predstavljanjem nekog projekta u nastajanju. Manje reprezentativna tematska izložba, ovo je više za nas iznimno značajna fusnota proizašla iz razmišljanja o rubovima, koju vidimo kao skicu buduće opsežnije izložbe.</p>
	<p>The overall concept of the <i>Design Borderline</i> figures as an attempt to elusively spark off the debate what is design today and what are we talking about when we talk about design, at the same time having in mind a comprehensive combination of exploratory, reflexive, discursive, conceptual, critical, experimental, bordering, interdisciplinary, collaborative practices, new modes of collaboration and operation, new relations and hierarchies within and around design. The most straightforward way to understand this seemingly random list of terms would be, as it always is, to reduce or dissect them to various forms of specialization and competences, where each category might typically address a particular problem, experience or fragment of our total human, social, economic and production environment or correlation. Quite the contrary, our intention was to look into, at least for a moment, beyond those specializations and beyond the fetish of mass production and consumption. This kind of invitational exhibition relies on various independent design practices; however, it is very hard to analyse them as strictly design-based in terms of utilitarianism and practicality. They mostly result from the designers' reflection in line with the context of their activities and assumptions these activities imply. We have decided to invite some of the designers whose work, at least in some segments, inspired us to reflect on the main theme <i>design borderline</i>. They were free to answer the call either by existing work, a completely new project, or work-in-progress. While not a complete thematic overview on its own, for us this is more like an extremely important 'footnote' reference which emerged from reflection about the borderlines we see as a draft for future, more comprehensive exhibitions.</p>
	<p>Prilikom nisu nužno posrijedi radikalni odlmaci i barem jedan od projekata – <b>Dizajnersko-tiskarski pojmovnik Damira Prizmić &amp; Ivana Klisurić</b> – vraćanje je na početne, sasvim praktične pretpostavke rada u grafičkom dizajnu. Projekt, ovdje prikazan u beta-verziji, nastaje prvenstveno iz želje za samoobrazovanjem u smislu dubljeg i standardiziranijeg razumijevanja osnovne tiskarske terminologije koja opisuje različite tiskarske procese, materijale i proizvode te time olakšava samim dizajnerima pristup širokom rasponu mogućnosti koje im intenzivnija suradnja s tiskarima pruža. Drugim riječima, pojmovnik pokušava dovesti u jasniju vezu specifične tiskarske postupke i njihove etablirane digitalne analogije, te ponovo približiti dizajn i tiskarstvo, razumno prepostavljajući kako će se to u konačnici odraziti i na kvalitetu lokalne produkcije grafičkog dizajna.</p>
	<p>Some of the works are not necessarily radical steps into the unknown, and at least one of the projects – <b>Glossary of Printing and Graphic Design Terms by Damir Prizmić &amp; Ivan Klisurić</b> – presents a certain return to basic, completely practical premises for dealing with graphic design. The project, showcased at the exhibition in its beta-version, emerged from self-education intended for a deeper and standardized understanding of basic graphic design terminology. It describes various processes, materials and products making it easier for designers to choose from a broad spectrum of possibilities offered through a more intensive collaboration with print shops. In other words, this glossary intends to introduce a clearer correlation between specific printing practices and their already established digital analogies, re-introducing graphic design and printing and assuming that the project could finally lead to a better overall quality of local graphic design production.</p>

## 10 dizajn: na rubu



*Kontinuirana progresivna edukacija* je u fokusu djelovanja saveza udruga **Organizam** kojeg čine UBU – Udruga bivših učenika ŠPUD-a, Sintoment – Udruga za multimedijalnu umjetnost i afirmaciju kulture, Babushke – studio za vizualne komunikacije i specijalne moći i Nefunkcionalni Most – arhitektonска grupа. Kroz 40 projekata i suradnji u posljednjih 5 godina, Organizam je uspostavio iznimno uspješnu platformu cijelovanja na području povezivanja kreativnih žarišta s lokalnom zajednicom, senzibilizacije šire javnosti za kulturu i umjetnost te njenog upućivanja na postojeće kreativne resurse, rasvjetljavanja i promocije nasljeđa vizualne kulture, strateškog umrežavanja s akterima civilne i kulturne scene, osmišljavanja novih modela edukacije te njegovanja internacionalnih suradnji i interdisciplinarnog pristupa.



dot dot dot

Na prijelazu 90-ih i 2000-ih u suradnji **Dejana Kršića** i Gordane Brzović nastalo je tridesetak **Teorijskih filmova** emitiranih u sklopu kultne tv emisije *Transfer* na nacionalnoj televiziji. TF su bili medijski hibrid u kojem je izokrenuti televizijski format ekonomsko-propagandnog spota poslužio kao okvir za hipnotično i nerijetko provokativno kasnovečernje obraćanje gledateljima vizualiziranim teorijskim diskursom umotanim u male animirane,igrane ili tipografske didaktičke sekvence. TF su bili i ostali primjer što se može raditi s medijem onda kad se osvesti njegov kritički potencijal. Serija printeva **Gentlemen Fake Polaroids** vizualno zavodljivo pak postavlja pitanje o tome što su parametri 'autentičnosti' u današnjoj masovnoj, radikalno demokratiziranoj produkciji i distribuciji slika. To 'autentično' u Kršićevom promišljanju upravo je sve ono što smatramo artificijelnim, od automatske 'postprodukcije' fotografije u softveru mobilnih uređaja opremljenih lećom, do načina na koji web servisi i društvene mreže 'dizajniraju' njenu prezentaciju.

Continuous progressive education is also in the focus of **Organizam**, a collaborative association made of UBU – Association of Former ŠPUD Students, Sintoment – Association for Multimedia Art and Affirmation of Culture, Babushke – Visual Communications and Special Powers Studio and Nefunkcionalni Most – Group of Architects. With their 40 projects and collaborations in the past five years, Organizam has established an exceptionally successful platform for various activities that bring closer creative focal points and local communities, sensitise the broader public for issues related to culture and art and inform them about the existing creative resources. It also provides grounds for better understanding and promotion of visual culture heritage, initiates strategic networking with the main actors in civil society and culture, explores new educational models and stimulates international cooperation and interdisciplinary approach.

During the late 1990s and early 2000s, **Dejan Kršić** in collaboration with Gordana Brzović created some thirty **Theoretical Films** as a part of *Transfer*, a cult TV show broadcast on the national television. TFs were media hybrids which appropriated the well-established TV form of an economic propaganda video to serve as a framework for hypnotic and often provocative late evening shows which communicated to the audience a visualized theoretical discourse wrapped in small, animated or typographical didactical sequences. TFs were, and still are, an example of what can be done with a medium once we are fully aware of its critical potential. On the other hand, a series of prints titled **Gentlemen Fake Polaroids** is a visually seductive project that questions what are parameters of 'authenticity' in today's mass and radically democratised production and distribution of images. According to Kršić, the authenticity lies in everything we assume to be artificial, from automatic 'postproduction' of photographs made possible owing to software inside any mobile device with a lens, to the way web services and social networks 'design' the way we view these photographs.



Sličan senzibilitet za rubove našeg iskustva s novim medijima otkriva se u novom radu **Igora Kuduza**, knjizi **My Dear Noble Friend**, u potpunosti sačinjenoj od ‘digitalnog smeća’ – pažljivo arhiviranih *spam* mailova koji primatelju nude prilike za naglo bogaćenje ili ljubavnu vezu. Prihvatajući ih takve kakvi jesu, Kuduz ih otkupljuje od kriminalne namjere svojih anonimnih autora, a njihovu sadržajnu generičnost i oblikovne specifičnosti doslovno tretira kao literarni tekst i osobni rukopis. Layout teksta je onakav kakav su pošiljatelji napravili, vjerno su preuzeti odnosi veličina, proredi, pozicije teksta, tipografija itd. Svo prevodenje sadržaja iz digitalnog u tiskani medij događa se kroz tipografiju, vjerno preuzetu iz samih spamova, a iako je riječ isključivo o sistemskim fontovima koje svi imaju na svojim računalima, svi su uredno navedeni u impresumu kao da je riječ o najkvalitetnijim komercijalno dostupnim fontovima. MDNF je primjer dizajna bez dizajna jednako toliko koliko i cajna knjige bez pisca, urednika i lektora.



Webom kao svojevrsnim ekosustavom bavi se i **Petra Milički** u projektu **Monuments of a Yugo-sized Global Village**, ali specifično se fokusira-jući na uzavrelu online komunikaciju koja se odvija, između ostalog, i na različitim Youtube kanalima posvećenim kulturnoj i popkulturnoj ostavšti- ni bivše Jugoslavije. Konkretno, Petra Milički video postove na ovom web servisu razmatra kao svojevrsne spomenike, a taj njihov status argumen-tira činjenicom da su brojni od njih postali snažna simbolička mjesta kako nostalgije i sjećanja, tako i mržnje i netrpećnosti, ovisno o tome na koji način i s kojim predznakom se korisnici identificiraju s njihovim sadržajem. Ovom pitanju autorica prilazi na nekoliko razina – teorijskoj, performativnoj i dizajnerskoj, pokušavajući ga zahvatiti s različitih aspekata, uključuju-ći i izradu stranice projekta koja upravo tematizira odnose i interakcije koje se oko njih zbivaju.

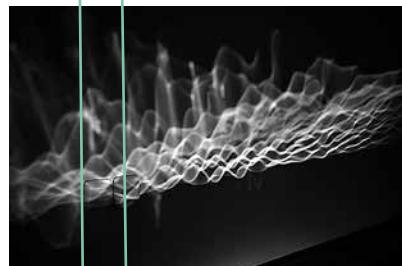
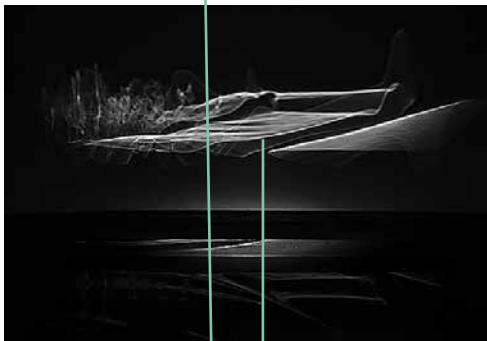
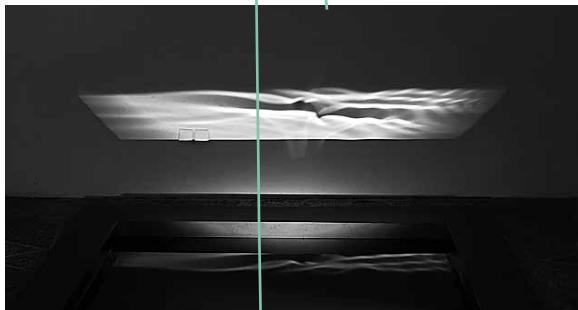
Similar sensibility for borderline experience with the new media can be found in the new work by **Igor Kuduz**, the book titled ***My Dear Noble Friend***. The book is entirely made of 'digital junk', meticulously collected and archived spam e-mails that provide the recipient with an opportunity to suddenly get rich or start an intimate relationship. Accepting them as they are, Kuduz emancipates them from their authors' criminal intent, treating their generic character and visual identity as literary text and personal handwriting. Layout is exactly the same as originally created by the senders; size, leading, position of the text, typography are precisely copied in their original form. Any translation of the content from digital to printed medium happens only by means of typography, which was taken over from spam messages and although we are talking about system fonts that everyone has installed on their computers by default, they are all listed in the impressum as if we're dealing with the best commercially available fonts. ***MDFN*** is an example of designing without design as well as a book without a writer, editor nor proof-reader.

Web as a kind of eco-system was also in the focus of **Petra Milički's** project titled **Monuments of a Yugo-Sized Global Village**, which specifically focuses on online communication taking place on different YouTube channels for cultural and pop-cultural heritage of former Yugoslavia. To be more precise, Petra Milički analyses video posts on this web service treating them as monuments, explaining their memorial status with the fact that many of them have become very strong symbolical points of both nostalgia and remembrance, as well as hate and intolerance, depending on how their visitors react or identify with what they represent. Petra Milički deals with this issue on several levels, i.e theoretical, performative and designer level, trying to comprehend it from various aspects, including the creation of a project's website which focuses on correlations and interactions taking place around these 'monuments'.

**Plaža 3.0: Set za prirodu i društvene mreže** deriviran je iz dosadašnje serije radova **Lina Kovačević** u kojima se ova autorica bavi kreiranjem scenarija i artefakata za korisnike na mjestu presijecanja 'stvarnog' i 'virtualnog' iskustva u svakodnevici. Lina ove dvije razine iskustva promatra na istoj ravni, drugim riječima medijsko okruženje vidi kao integrirano s onim fizičkim, stvarajući tako naizgled nadrealna sučelja koja intenziviraju bivanje unutar i izvan mreže koristeći stare i nove tehnologije. Instalacija *Plaža 3.0.* specifično je osmišljena za izlaganje u nekadašnjoj vojnoj bolnici, u kojem, prema riječima autorice *simulira mjesto privremenog eskapizma, utopijskih plaža naspram nedavne ratne povijesti te prostor bivše vojne bolnice pretvara u hibrid fizičkog i virtualnog na kojem se ostvaruju novi scenariji business or leisure timea.*



**Beach 3.0: A Set for Nature and Social Networks** derives from a series of works by **Lina Kovačević** in which the author focuses on the creation of scenarios and artefacts for users at the point where the 'real' and the 'virtual' cross in our everyday lives. Lina sees the two levels of experience in the same plane, or in other words, she perceives the media environment as integrated with the physical, thus creating surreal interfaces that intensify the presence inside and outside of networks using old and new technologies. The installation titled *Beach 3.0.* is a specific design created for showcasing at the former military hospital in where, in her own words, she *simulates a place of temporary escapism, utopian beaches in opposition to recent war history turning the interior of the former hospital into a hybrid between physical and virtual space in order to create new scenarios for business or leisure time.*

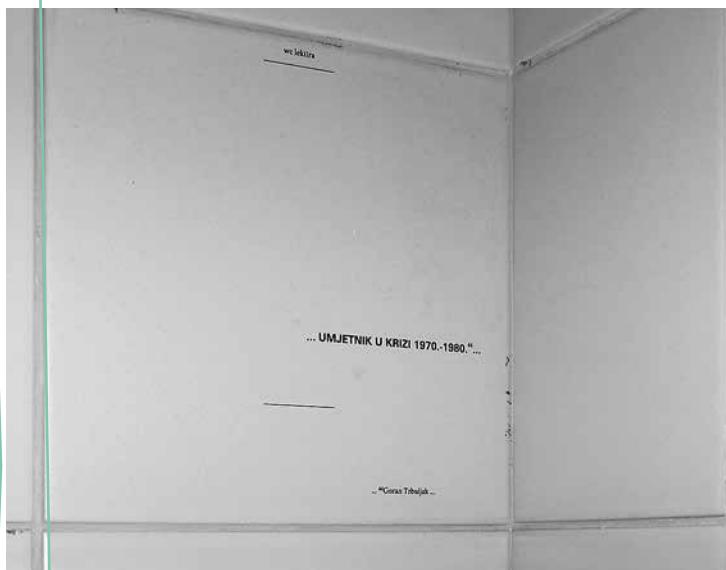


Luminokinetička interaktivna instalacija **Interval** zajednički je rad umjetnice **Vesne Rogaček** i produkt dizajnerice **Dore Đurkesac**. *Interval* čine dva bazena s vodom na osjetljivom podu čije vibracije pokreću valove na površini, a njihov se svjetlosni odraz projicira na okolne zidove generirajući fluidan i promjenjiv, živi ambijent. *Interval* stoga ne egzistira bez fizičkog prisustva publike, koja kroz spontanu koreografiju kretanja postaje 'izvođačem' rada. Ova usmjerenost na produbljivanje iskustva prostora, i vlastitog tijela u njemu, može se tumačiti u kontekstu činjenice da su obje autorice istovremeno i aktivne protagonistice suvremenoplesne scene.

Lumino-kinetic interactive installation titled **Interval** is a collaboration between the artist **Vesna Rogaček** and **Dora Đurkesac**, product designer. The *Interval* is made of two water pools on a sensitive floor the vibrations of which create waves on the surface and their light reflexion is then projected on the surrounding walls generating fluid and changeable, live ambience. The *Interval*, therefore, does not exist without the physical presence of the audience, which becomes the 'performer' of this work through a spontaneous choreography. The focus set on a deeper spatial experience and one's body inside that space may be interpreted as in the context of the fact that both authors are simultaneously also very active protagonists of contemporary dance scene.

## 13 dizajn: na rubu

Uz naručene i primjenjene radove, mahom u području dizajna vizualnih komunikacija, **Niko Mihaljević** kontinuirano razvija i samostalne projekte koji reflektiraju njegov interes za zvuk, glazbu, neoavangardnu umjetnost, medijsku arheologiju, različite vrste arhiviranja, vernakularno, strategije *ready-madea* i niz drugih stvari. U posljednje vrijeme djeluje i pod kolektivnim pseudonimom **N. Mihaljević i Soft Temple II**, a taj identitet stoji iza performativnih nastupa / koncerata koji uz glazbu uključuju i auto-intervjuiranje, različite 'muzičke' artefakte kojima pridaje sakralni značaj, a cijeli proces opisuje kao dokidanje razlike između banalnog i transcendentnog. Ovo dobro ilustrira i naziv predstavljenog projekta **Fui mortus prius comedи köfteburger** (*Bio sam mrtav prije nego sam pojeo köfteburger*).



Projekt **WC lektira** inicijalno je realiziran prema konceptu **Dore Bilić i Tine Müller** (u suradnji s kustosima *Zbirki u pokretu* Nade Beroš i Tihomira Milovca i arhitektom Igorom Franićem) za zagrebački Muzej suvremene umjetnosti 2009. godine kao integralni dio opreme nove zgrade. Riječ je o 49 bijelih keramičkih pločica interpoliranih u prostore muzejskih toaleta, sve s otisnutim naslovima umjetničkih djela iz stalnog postava. Svaki naslov, s navedenim imenom autora, prelomljen je kao da je riječ o stranicama iz neke publikacije, dovodeći u direktnu vezu sferu visoke umjetnosti sa sferom svakodnevice, kultivirani grafički i tipografski senzibilitet sa spontanim intervencijama po javnim toaletima. Rekontekstualizacija projekta u okvir bivše vojne bolnice dodaje mu, međutim, novu dimenziju. Koliko god su natpisi imali efekt iznenadenja za posjetitelje ne-muzejskih zakutaka novog muzeja, njihovo izmještanje u napuštene prostorije i hodnike u Vlaškoj čini ih posebno začudnim, te kao da sugerira potencijal za preobražaj samog tog prostora.



together with commissioned and applied works, mostly in the field of visual communication, **Niko Mihaljević** continuously develops independent projects reflecting his interest for sound, music, Neo-avangarde art, media archaeology, various forms of archiving, the vernacular, ready-made strategies and many other things. Recently, he has also become active under a collective pseudonym **N. Mihaljević and Soft Temple II**, and this identity stands behind performative events/ concerts including both music and self-interviews, various 'musical' artefacts which he imbues with ceremonial meaning, and the entire process is described as the abatement of the difference between the banal and the transcendental. This is well-illustrated in the very title of the project **Fui mortus prius comedи köfteburger** (*I was Dead Before Eating a Köfteburger*).

The **WC booklist** has been initially realized by **Dora Bilić and Tina Müller** (in collaboration with Nada Beroš and Tihomir Milovac, the curators of the permanent display *Collections in Motion*, and architect Igor Franić) for the Museum of Contemporary Art in Zagreb in 2009, as an integral part of the equipment for the new building. It is composed of 49 white ceramic tiles interpolated in the Museum's toilets with imprinted titles of artworks showcased at the Museum's permanent exhibition. Every title, with the name of the artist, is set as if published in some publication, directly linking the sphere of high art with the sphere of everyday life as well as cultivated graphical and typographical sensitivity and spontaneous interventions inside of public toilets. Re-contextualization of the project inside the former military hospital provides a completely new dimension. As much as these titles allow for the effect of surprise for visitors of 'non-museum' corners inside the new museum, their relocation to the abandoned interiors and halls on Vlaška street make them particularly astounding as if the intention is to suggest the transformation potential of the space in question.

# intervju i

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## Stefano Mirti

# Na granici dizajna i graničnog poremećaja ličnosti

IVANA BOROVNIJAK

Stefano Mirti je diplomirao i doktorirao arhitekturu na Fakultetu u Torinu, nakon čega seli u Japan na postdoktorsko usavršavanje na Tokyo University, Tadao Ando Lab i predaje na Tama Fine Art Academy. Od 2001. do 2005. godine je izvanredni profesor na Interaction Design Institute Ivrea. Kao arhitekt je jedan od osnivača Cliostraat. [www.cliostraat.com]. Od siječnja 2006. je zadužen za dizajn školu NABA [www.naba.it]. Mirti je također i jedan od partnera u Id-lab gdje obavlja brojne aktivnosti.

**Dizajn: na rubu je tema ovogodišnjeg festivala. Fokus je na temama koje graniče s dizajnerskom praksom i općenito na preklapanjima dizajna s drugim disciplinama.**

Mislim da je 'granica' kao ključna riječ vrlo prikladna. Rječnik nudi poprilično fenomenalan svijet.

Granica, kao imenica:

1. linija koja uspostavlja ili označava granicu
  2. mogućnost itd. do koje što doseže, do koje je što dopušteno [granica strpljenja; granica pristojnosti; donja granica; gornja granica]; mjera
- Tanka granica između ljubavi i mržnje.
- Još je zanimljivije razmotriti pridjev:
- 1.a. koji je na granici određene kvalitete ili stanja: na granici siromaštva
  - 1.b. koji je upitne prirode ili kvalitete: aplikant s graničnim kvalifikacijama
  - 2.a. Psihologija. Koji se odnosi na bilo koji fenomen između dvije skupine i nije ga lako kategorizirati: granično stanje koje pokazuje karakteristike neurotskih i psihotičnih reakcija



Design. Between borderlines and multiple personality disorders

After gaining a degree in architecture and a PhD at Torino's polytechnic, Stefano Mirti moves to Japan for his post-doctorate (Tokyo University, Tadao Ando Lab) with a subsequent teaching assignment at the Tama Fine Art Academy (Tokyo). From 2001 to 2005 he is an associate professor at Interaction Design Institute Ivrea, where he is also in charge of e1 (exhibition unit). As an architect he is one of Cliostraat founders. [www.cliostraat.com]. From January 2006 he is in charge of the design school at NABA [www.naba.it]. Stefano Mirti is partner of Id-lab where he carries out numerous activities.

**Design Borderline is the topic of this year's D Day festival. Aim of the festival isto question and focus on the topics that are on the edge of the design practice, and more generally on the intersection of design with other disciplines.**

I think that 'borderline' as a keyword is rather appropriate. If we check in the dictionary, we get into a quite fabulous world.

Borderline, as a noun:

1. A line that establishes or marks a border.
2. An indefinite area intermediate between two qualities or conditions: The borderline between love and hate is often thin.

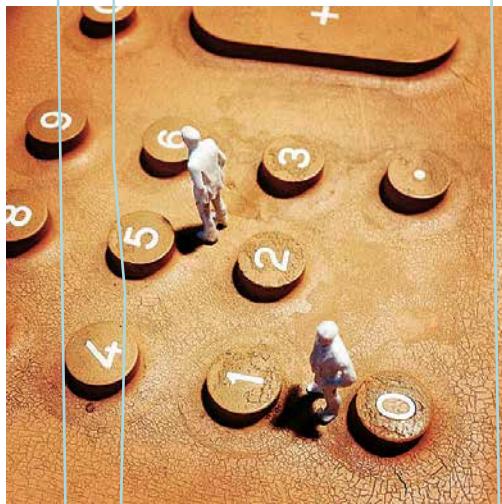
Even more interesting if we get into borderline as an adjective: 1.a. Verging on a given quality or condition: borderline poverty.

- 1.b. Of a questionable nature or quality: an applicant with borderline qualifications.
- 2.a. Psychology. Relating to any phenomenon that is intermediate between two groups and not clearly categorized in either group: a borderline state showing the characteristics of both neurotic and psychotic reactions.
- 2.b. Relating to a condition characterized by a pattern of instability in mood, interpersonal relations, and self-image, and manifested by self-destructive, impulsive, and inconsistent behavior: the borderline syndrome.

Finally, I think that the final paragraphs are the ones really meaningful and promising: 'a borderline state showing the characteristics of both neurotic and psychotic reactions'.

Of course, if we get into the borderline syndrome, we are right in the spot. Wikipedia starts its explanation like this: *Borderline personality disorder (BPD) (called emotionally unstable personality disorder, emotional intensity disorder, or borderline type in the ICD-10) is a cluster-B personality disorder, the essential feature of which is a pattern of marked impulsivity and instability of affects, interpersonal relationships and self image. The pattern is present by early adulthood and occurs across*

*2.b. Vezano za stanje koje karakteriziraju obrasci nestabilnosti u raspoloženju, međuljudskim odnosima i slike o sebi, a manifestira se kroz auto-destruktivno, impulzivno i nekonzistentno ponašanje: granični poremećaj ličnosti.*



### Kako se vaš rad može interpretirati u kontekstu teme, uzimajući u obzir da eksperimentirate i djelujete unutar nekoliko različitih disciplina, od arhitekture i novih medija do dizajn edukacije?

U suvremenom svijetu dizajner nužno mora imati nekoliko osobnosti. Bez ove tegobne karakteristike teško je preživjeti rubne uvjete današnjice. I sam sam toliko različitih stvari odjednom – arhitekt i profesor. Bavit se dizajnom znači baviti se i poduzetništvom ili s vremena na vrijeme dobiti plaću od nekog realnog ili fikcijskog entiteta. Pišem članke, ponekad knjige. Jedan dan organiziram zajednicu, sljedeći dan radim za neku zlu korporaciju.

U principu, nikad mi nije dosadno. Ujutro story-teller, popodne ekspert za društvene mreže, navečer istraživač, a noću se bavim vlastitim hobijima, koji su, naravno najvažniji dio mojeg života.

Ennio Flaiano je jednom rekao: 'Danas su čak i imbecili specijalizirani.' Mislim da je to rekao prije 30 ili 40 godina. Čitavo ovo vrijeme, stvari su krenule samo još gore. Danas možete odabrati: ili specijalizacija ili zona 'na rubu'. Ništa između. Drugim riječima: Neka je Sila s tobom! Usput, još jedan koncept koji veoma volim je 'multiverse'. (Wikipedia: '*The multiverse (or meta-universe) is the hypothetical set of infinite or finite possible universes (including the historical universe we consistently experience) that together comprise everything that exists and can exist: the entirety of space, time, matter, and energy as well as the physical laws and constants that describe them. The various universes within the multiverse are sometimes called parallel universes.*)

**Vaš rad je vezan za edukaciju. Jedan od vaših nedavnih projekata bavi se edukacijom za dizajn početnike. U tom kontekstu zanimljiva je jedna vaša misao: 'Program je namijenjen ne-dizajnerima. Ljudima koji su znatiželjni. Ljudima koji razumiju da dizajn može biti poput filozofije ili matematike (u prvom redu jezik, u drugom, način na koji se gleda na svijet, a ne nužno samo profesija)'.**

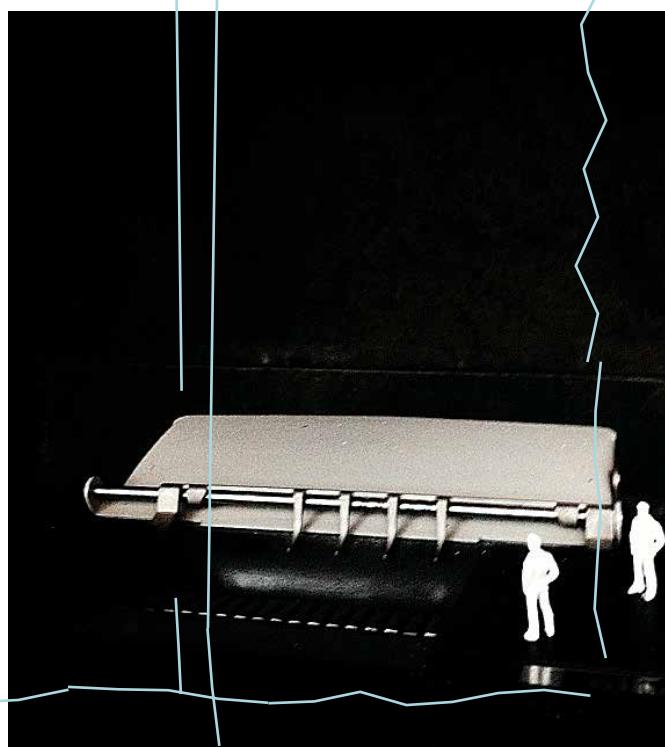
Da, moj rad je usko vezan za edukaciju u dizajnu i obrnutu. Otpriklje kao mitološki *Ouroboros*, grčka zmija koja si jede rep. To se naravno ne mora odnositi na svakoga, ali u mom slučaju savršeno funkcioniра. Vezano za edukaciju ne-dizajnera, nemam mnogo za elaborirati. Radio sam s različitim tipovima ljudi. Djecom, poslovnim ljudima, arhitektima. U posljednjem projektu trebalo je odabrati; činilo se prikladnim napraviti nešto za svakoga, naprosto zato da proširimo publiku. Vrlo je jednostavno podučavati kompleksne stvari. Podučavati vrlo jednostavne stvari je znatno teže. Obzirom da smo ambiciozni, išli smo na veći izazov. Što se tiče 'jezika dizajna', dizajn može biti glagol (dizajnirati nešto) ili imenica. Ako dizajn razumijemo kao jezik kojim se komunicira prema svijetu, generalno ta spoznaja može biti zanimljiva i intrigantna.

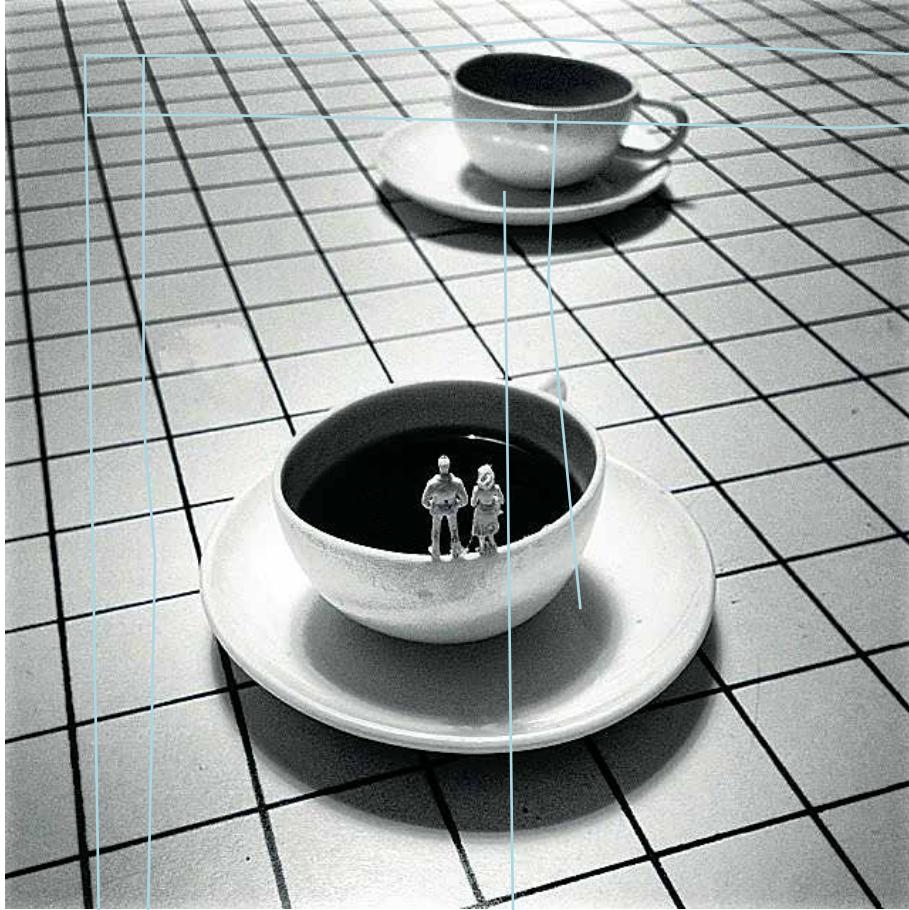
*a variety of situations and contexts. Wikipedia also warns us: 'not to be confused with multiple personality disorder'. That is another typical feature of contemporary design. Let's say that because design lives in a borderline condition, designers are lead to have a multiple personality disorder. Here I am, with my multiple personalities and their various disorders. We can proceed on with the interview...*

### In the context of your own work, how do you relate to this topic, given that you are experimenting and operating in within different disciplines, from architecture to new media to design education etc.?

This is exactly the point. To be a designer in the contemporary world, you have to carry multiple personalities. Without this special and burdensome feature, it is very difficult to survive the borderline conditions of today's world. I am so many things at once. I am an architect, but I am also a teacher. To design have to be an entrepreneur, but from time to time I get a salary from some real and/or fictional entities. I write an article, sometimes I write a book. One day I organize a community, and the following day I am at work for some evil corporation. Indeed, never a boring moment. In the morning a story-teller, in the afternoon an expert on social media, in the evening research, and finally, I spend the night drowning in my hobbies, which are, of course, the most important part of my life.

Ennio Flaiano once famously stated, 'Today, even the imbecile is specialized'. I think he said this some 30, 40 years ago. In all this time, it only got worse. You can choose: either way, you specialize, or you have to enter the borderline. Nothing in between. In a different way, *May the force be with you!* By the way, another concept I like quite much is the one of the 'multiverse' (Wikipedia comes handy again): *The multiverse (or meta-universe) is the hypothetical set of infinite or finite possible*





### Mislite li onda da koristeći pojedine modele mišljenja svatko može postati dizajner?

Svatko je dizajner na sličan način na koji je svatko pjesnik ili muzičar. Na primjer, ne mogu reći da sam odvjetnik ili inženjer strojarstva, ali mogu da sam pjesnik. Naravno, vi tada možete ustvrditi da je moja poezija sranje. Međutim, ako vjerujem da sam pjesnik, onda sam pjesnik. Biti dizajner, u prvom redu je pitanje stanja uma. Dalje, postoje dobri i loši dizajnери, amateri i profesionalci, specijalisti za određena područja itd., što je predmet nekog drugog razgovora. Svi dizajniraju. Neki ljudi dizajniraju ljetni odmor, neki svoje živote. Možete dizajnirati pljačku banke ili večeru. Sve ovisi o tome kakvim dizajnerom želite biti. Bavit se dizajnom profesionalno je nešto drugo (manje zanimljivo i ovisi o tehničkom treningu). Prva razina, ona koja se odnosi na dizajn kao stanje uma je mnogo zanimljivija.

### Je li naše vrijeme predodređeno za generaliste? Vodi li to u konačnici u amaterizam, pogotovo u kontekstu open-sourcea, on-line tečajeva i sl.? Mislite li da je takav model pozitivan i održiv?

Kao što sam već rekao, naše vrijeme je u rukama specijalista. Amater je lijep karakter s kojim je ugodno provesti večer, ali ljudska vrsta se pokreće naprijed zbog specijalista, a ne zbog amatera. Ovaj posljednji val u kojem svatko misli da je sposoban za sve je vrlo fascinantno stanje, posebice ako ste antropolog ili etnograf. Ne vidim to doduše kao posebno stanje svojstveno našem vremenu. Gustave Flaubert nam je ispričao fascinantnu priču o Bouvard et Pécuchet prije više od stotinu godina, a poklonici DIY pristupa postoje već godinama. Svet u kojem vladaju specijalisti i tehnokrati je 100% distopija. Svet u kojem vladaju amateri i hobisti je još mnogo gori. Ne biram kada smo rođeni. Moguće je da trenutno živimo u vrijeme amaterizma. Ne baš lijepo, ali opet, moglo bi biti još i gore.

universes (including the historical universe we consistently experience) that together comprise everything that exists and can exist: the entirety of space, time, matter, and energy as well as the physical laws and constants that describe them. The various universes within the multiverse are sometimes called parallel universes.

**Your work is rooted in design education. One of your recent projects is dealing with how to educate design beginners. I appreciated one of your thoughts: 'The program is intended for non-designers. People who are curious. People who understand that design can be intended as philosophy or mathematics (in first instance a language, a way of seeing the world, not necessarily a profession).' Can you elaborate on it?**

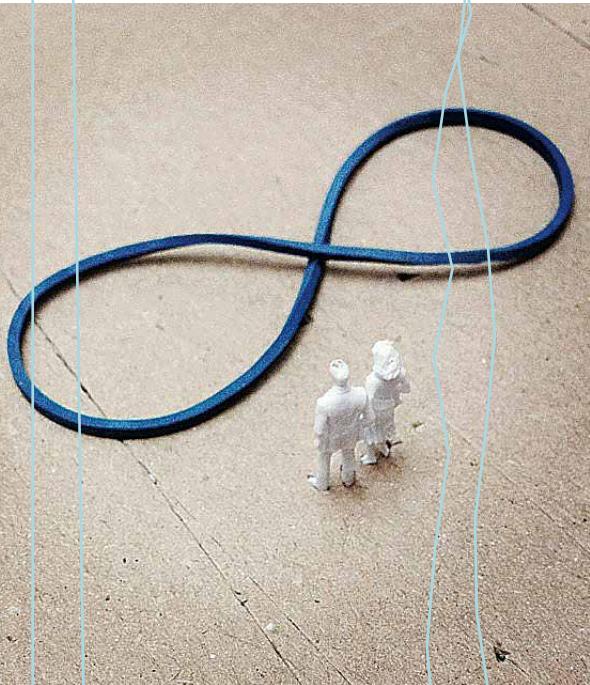
Well... My work is rooted in design education. And my teaching is rooted in my work. It's like the mythological *Ouroboros*, the Greek snake busy eating its tail. I couldn't teach without my professional practice, and my professional practice feeds itself from the teaching. Of course, this doesn't have to apply to everyone; for me, it is just perfect.

Regarding the class for non-designers, there isn't much to elaborate. I've been teaching to all kind of students. Children, business people, designers, architects. This time, we could choose; it felt appropriate to make something for everyone simply to broaden our potential audience. To teach very complex things, it is fairly easy. To teach very simple things, it is actually quite difficult. Since we are ambitious people, we went for the tough challenge. Regarding the 'design as a language' issue, again, there isn't much to elaborate. Design can be a verb (*to design something*). Design can be a noun. In our understanding, if we intend design as a language, as a way to communicate to the world, the overall can be interesting and intriguing.

**How do you see the future of design in that context and do you think that by using certain models of thinking anyone can become a designer?**

Everyone is a designer in the same way everyone is a poet or a musician. For instance, I can't say I am lawyer or a mechanical engineer. Still, I can say that I am poet. Then of course, you can say that my poetry is shit. Nonetheless, if I believe that I am a poet, then I am a poet. To be a designer, in the first instance, is a condition of your mind. Next, we can have good designers, bad designers, amateurs, professional ones, specialized and so on. But this is another level of conversation. Everyone designs things. Some people design their summer holidays, some other people design their lives. You can design a bank robbery or a dinner. It's up to you: what kind of designer do you want to be? Once this said, to be a professional designer it is something different (less interesting: it becomes vocational / technical training). The first level (to be a designer as a condition of your mind) is the interesting one.

**Do you think that our age is predetermined to generalists, and if so, does that inevitably lead to amateurism (especially in relation to open source, on-line courses**



### Možete li objasniti neke od vaših kolaboracija, primjerice onu na projektu Whoami?

Nikada ne radim sam. U čitavom životu vjerojatno sam svega nekoliko puta radio potpuno sam. Svi moji projekti, radovi i aktivnosti nastaju s drugim ljudima. Whoami projekt je kolaboracija između IdLab-a i Abadir Fine Art Academy sa Sicilije. Radimo na istoj temi (novim formama diseminacije znanja). Lijepo se nadopunjavamo. Dok se mi gušimo u milanskom smogu i magli, oni se vesele na sicilijanskom suncu: savršen spoj. Počeli smo suradnju prije nekoliko godina. Sada radimo na mnogobrojnim projektima zajedno. Vrlo uzbudljivo. Dodite nas posjetiti, vrlo je lijepo. Puno energije, tenzije i strasti.

### Ispričajte nam nešto o projektu MOOC. Kojim smjerom se kreće ovaj edukativni projekt i koji su njegovi rezultati? Kome je namijenjen ovaj program, i diskreditira li on ulogu akademije u dizajnu, obzirom da se radi o seriji online videa za učenje osnova dizajna? Kojim smjerom se razvija projekt?

MOOC je započeo s 40.000 ljudi koji su se upisali, i završili program s izložbom u Berlinu. Otprikljike njih 100 je došlo u Berlin iz cijelog svijeta o vlastitom trošku. U teaser koji smo lansirali u svrhu promocije MOOC-a jasno je da nam je cilj bi zasnovati zajednicu ljudi. U tome smo uspjeli. Trenutno imamo zajednicu od 100–200 ljudi koji čine jezgru projekta. Nekoliko tisuća ih je dio projekta. Nije loše, zapravo vrlo impresivno.

Trenutno lansiramo neke druge programe i aktivnosti – od ljetnog kampa do nove verzije programa Dizajn 101, i već razmišljamo o verziji Dizajn 102. Neki od naših studenata dolaze u Milano da bi radili s nama na novim stvarima. Dizajn 101 je zamislijen kao jedan zalogaj većeg zahvata unutar kojeg želimo uspostaviti i fino ugoditi načine učenja i podučavanja. Radi se o eksperimentalnom projektu, čiji rezultat je poprilično impresivan.

### etc.), or you think this is a positive and sustainable model?

As I said before, our age is in the hands of specialists, and this is quite terrifying. The amateur is a lovely character, and it is very nice to spend an evening with him (or her). Alas, the human kind moves because of specialists, not because of amateurs.

I think that this recent wave where everyone believes to be able to do everything is quite a fascinating condition, especially if you are an anthropologist or an ethnographer. I do not see this as a peculiar condition of our age. Gustave Flaubert told us the fascinating story of Bouvard et Péécuchet more than one hundred years ago. We have had DIY aficionados since decades. A world where the specialists and the technocrats rule is a 100% dystopia. A world where the amateur and the hobbyist rule is actually much worse.

We don't decide in which age we are born. It could be that we are in the amateur age.

Not so nice. Yet, it could have been worse.

### Can you explain some of your work collaborations, such as the one on Whoami project?

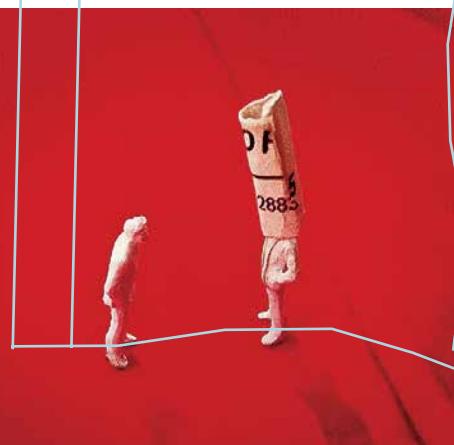
I never work alone. I think that through my life only a few times I did things on my own. All my projects, works, activities are always done with other people. Whoami project is a collaboration between IdLab (our office) and Abadir Fine Art Academy in Sicily. We are working on the same theme (new forms of knowledge dissemination – aka school). We complete each other quite well. While we are drowning in the Milanese fog and smog, they are frolicking in the stark Sicilian sun: a perfect match. We started to work together a couple of years ago. We are now running and inventing all kinds of new things. Quite exciting, indeed. Come to visit us. It's very nice. A lot of energy, tension, passion.

### Can you tell me a little bit about your MOOC project. Which direction is it taking and what are the results? Who is this program intended for, and is it discrediting the role of design in the world of academia?

The MOOC started with 40.000 people who enrolled and ended with a final exhibition in Berlin. Some 100 people (from the original 40.000) came to Berlin from all over the world, on their own expenses. In the teaser that launched the MOOC, we clearly stated that our goal was to set up a community. This we did. We now have a community with some 100/200 core people. Some other thousand people are part of the whole gig. Not bad. Rather impressive.

### Which direction is the whole thing taking?

We are into it, not easy to say. We are now launching some other programs, activities. From summer camps, to a new release of Design 101 (Design 101 reloaded). Already thinking about Design 102. Some of our students are coming to Milan to work with us on new things. Design 101 can be intended as a morsel of a bigger frame in which we want to set up and finetune the way we teach and learn. It is a hands-on experiment. The



Ljudi se konstantno pridružuju. Vrlo smo sretni. Vrlo smo umorni. Tako je kako je. Vezano za ulogu akademije u dizajnu...nema brige. Dizajn unutar akademije je već diskreditiran. Što god bio rezultat naših naporu, ne može biti gore nego što je sada.

**Na samom kraju prezentacije MOOC Dizajn 201 projekta, koji razvijate u posljednje vrijeme, kažete da je zajednica poruka. Referirate li se time na globalne zajednice? Koja je vaša pozicija u odnosu na razvoj lokalnih zajednica?**

Nemam posebnu misao vezano za lokalne ili globalne zajednice. Mi smo praktični i pragmatični ljudi koji žele prenijeti znanje. Ako zajednica (kao alat) funkcioniše bolje od tradicionalnog razreda, zašto je ne koristiti?

**Treba li današnjem svijetu dizajn? Kako vidite njegov razvoj u sljedećih nekoliko godina, posebno s obzirom na njegove 'granične' kvalitete?**

Živimo u svijetu u kojem je sve dizajn. Dizajn je nekada bio profesija rezervirana za uzak krug ljudi koji su dizajnirali stolce i kućanske aparate. Danas je posvuda. Što reći? Najvjerojatnije je to samo trend, moda. Letjeli smo na Mjesec bez dizajnera. Mi (Europljani) otkrili smo Ameriku i otišli u Kinu bez dizajnera. Isto se može reći za izum telefona, radija i još koji milijun stvari. Današnjem svijetu je potreban razum. Nisam siguran za dizajn. Ne mogu zamisliti sljedeću godinu, a kamoli sljedećih nekoliko godina. Možda biste pitanje trebali postaviti mojoj majci, Graziji Mirti, koja je astrologinja.



outcomes are quite impressive. We are growing bigger and more confident.

Other people are joining. We are very happy. We are very tired. That's the way it goes.

About discrediting the role of design in the world of academia... well, there isn't much to be worried about. The role of design is already discredited in the world of academia. Whatever the outcomes of our effort, it can't be worse than it is now.

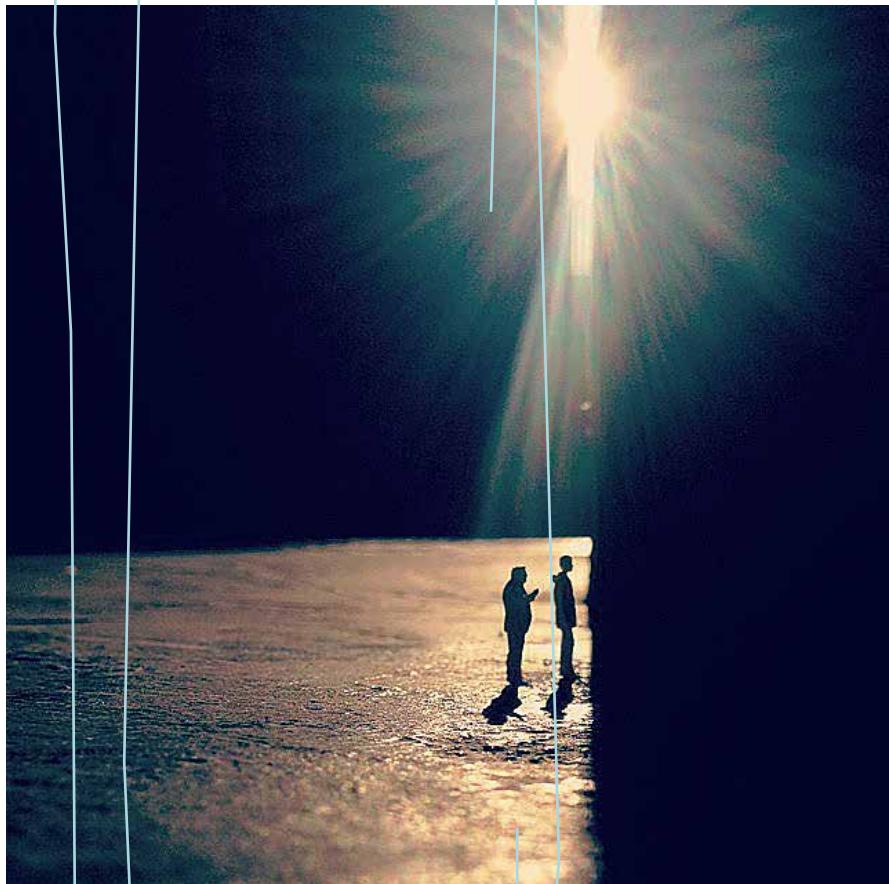
**At the end of your presentation on the MOOC Design 101 you have been developing lately, you say that community is a message. Are you referring to global communities? What is your position in regards to strengthening local communities in that respect?**

We don't have any specific thought regarding local or global communities. We are practical and pragmatic people. We want to transfer knowledge. If the community (as a tool) works better than a traditional classroom, why not to use it?

**Is design needed in today's world, and how do you see it developing in the next decade, especially in regards to its 'borderline' qualities?**

We live in a world where design has become everything. It used to be a very peculiar (and small) niche of people busy doing chairs and home appliances. Now, it is everywhere.

What to say? Most likely it is a trend, a fashion. We went to the Moon without designers. We (Europeans) discovered America and went to China without the need of any designer. The same can be said for inventing the telephone, the radio and some other millions of things. Today's world needs common sense. Not so sure about design. Regarding the next decade, I am not able to imagine the world next year, hence I can't see so far away in the future. I am a designer, the Mirti who is able to tell you about the future is my mother. She is a well-known astrologer: Mrs. Grazia Mirti. This kind of question should be addressed to her, not me.



FOTOGRAFIJE

Stefano Mirti (aka @stefi\_idlab), serija 'Mali ljudi', Instagram

PHOTOS

Stefano Mirti (aka @stefi\_idlab), 'Little people' series, Instagram

NASLOV TITLE	<b>Dejan Kršić</b>	Design has always been a signifying practice
AUTOR AUTHOR	MARKO GOLUB	

Dejan Kršić rođen je 1961. u Sarajevu, diplomirao je povijest umjetnosti i etnologiju na Filozofskom fakultetu u Zagrebu, a radi kao grafički dizajner, publicist i prevoditelj. Zaposlen je na Odsjeku za dizajn vizualnih komunikacija UMAS, Split. Imao nekoliko samostalnih i grupnih izložbi, te sudjelovao na nizu kolektivnih izložbi i festivala. Devedesetih godina jedan od pokretača, grafički urednik a kasnije i glavni urednik magazina Arkzin. Od 2000. kao član udruge za vizualnu kulturu Što, kako i za koga/WHW surađuje na izložbeno/medijskim projektima i realizaciji programa Galerije Nova. Piredio je nekoliko izložbi radova Mirka Ilića i napisao monografiju Mirko Ilić: strip / ilustracija / dizajn / multimedija (AGM & Profil International, Zagreb 2008), čije je izmijenjeno izdanje objavljeno na engleskom pod naslovom Mirko Ilić – Fist to Face (Print Books, F+W Inc, New York 2012). Bio je član kustoskog tima izložbe Socijalizam i modernost (IPU & MSU, Zagreb, 2011.) i jedan od autora u istoimenoj publikaciji. Ovaj intervju 'po rubovima' specifično dotiče manje isticane aspekte Kršićevog javnog i profesionalnog djelovanja, uz osvrtnice na općenita pitanja o pojmu i ulozi dizajna.

**Završio si povijest umjetnosti, što se rijetko stavlja u kontekst tvog rada, čak i onda kad se izravno baviš poviješću dizajna i vizualne kulture, kroz tekstove, izložbe itd. Možda nepristojno pitanje, a možda i zanimljiv odgovor – kako je došlo do toga da se počneš baviti dizajnom i je li to tvoje obrazovno zaleđe na bilo koji način oblikovalo tvoj autorski jezik i pristup?**

U jednom ranijem razgovoru rekao sam da pripadam toj 'posljednjoj generaciji autodidakta'. U 'moje doba' nije bilo studija dizajna, a znao sam jedino da bih se nekako htio baviti područjem umjetnosti, vizualnog, pa je studij povijesti umjetnosti bio neka vrsta elegantnog izlaza, tada najlakšeg dostupnog rješenja. Nažalost, studij povijesti umjetnosti je tada bio veoma konzervativan, a nisam baš siguran da se situacija u međuvremenu doista bitno promijenila. Dakle, najnovije dokle se dolazio je bio otprikljike apstraktni ekspresionizam. Čak je i informel bio previše 'nov' i radikalni, dok je pop art smatran sasvim sumnjivom umjetnošću kojoj nema mjesta u 'akademskim raspravama' na fakultetu. Pililo se s tom formalnom analizom, a nije bilo ozbiljnije riječi o bilo kakvim suvremenijim teorijama, pogledima na umjetnost itd. Mislim da, objektivno, od tog studija za dizajnersko djelovanje nije bilo puno koristi, osim kao negativna slika: ovo je sve ono što me ne zanima što ja nikako ne bih radio. I danas je u tom području aktualno manjkalno proučavanje svake barokne crkvice, dok nam modernističko nasljeđe pred očima nestaje. 'Moji univerziteti'

umjetnosti bio neka vrsta elegantnog izlaza, tada najlakšeg dostupnog rješenja. Nažalost, studij povijesti umjetnosti je tada bio veoma konzervativan, a nisam baš siguran da se situacija u međuvremenu doista bitno promijenila. Dakle, najnovije dokle se dolazio je bio otprikljike apstraktni ekspresionizam. Čak je i informel bio previše 'nov' i radikalni, dok je pop art smatran sasvim sumnjivom umjetnošću kojoj nema mjesta u 'akademskim raspravama' na fakultetu. Pililo se s tom formalnom analizom, a nije bilo ozbiljnije riječi o bilo kakvim suvremenijim teorijama, pogledima na umjetnost itd. Mislim da, objektivno, od tog studija za dizajnersko djelovanje nije bilo puno koristi, osim kao negativna slika: ovo je sve ono što me ne zanima što ja nikako ne bih radio. I danas je u tom području aktualno manjkalno proučavanje svake barokne crkvice, dok nam modernističko nasljeđe pred očima nestaje. 'Moji univerziteti'

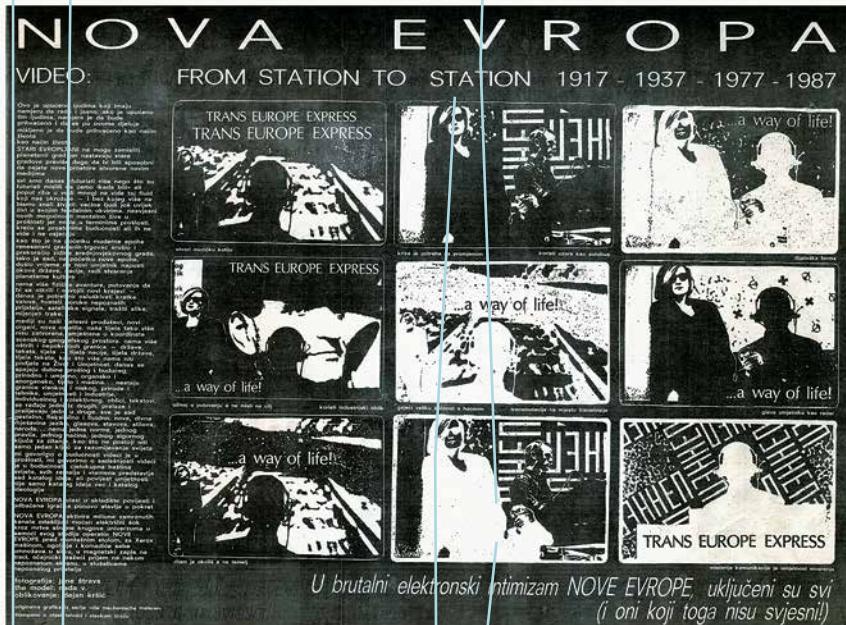
Dejan Kršić was born in Sarajevo in 1961. He graduated Art History and Ethnology from the Zagreb Faculty of Philosophy. He currently works as a graphics designer, author, and translator. Kršić is employed at the Department of Visual Communications Design of the Split Arts Academy. He has had several individual and group exhibitions and participated at various collective exhibitions and festivals. In the 1990s, he acted as one of the initiators, graphics editor, and later editor-in-chief of the Arkzin magazine. Since 2000, as a member of the Visual Culture Association What, How and for Whom/WHW, he has taken part in exhibition/media projects and the programme of the Nova Gallery. He has also prepared several exhibitions of works by Mirko Ilić and authored the monograph Mirko Ilić: strip / ilustracija / dizajn / multimedija (AGM & Profil International, Zagreb 2008), whose abridged edition was published in English under the title Mirko Ilić – Fist to Face (Print Books, F+W Inc., New York 2012). Kršić is a member of the curator team for the Socialism and Modernity exhibition (IPU & MSU, Zagreb, 2011) and one of the authors for the publication published under the same name. This interview 'peripherally' confronts the less known aspects of Kršić's public and professional work, with comments on general issues regarding the notion and role of design.

**You have a degree in art history, which is rarely put into context with your work, even in instances when you directly study the history of design and visual culture through texts on exhibitions, etc. This may sound impolite, but it would be interesting to know – how did you come to work in design and has your educational background in any way shaped your language and approach as an author?**

In an earlier interview, I mentioned that I belonged to the 'last generation of autodidacts'. In 'my time', there was no study of design and the only thing I knew was that I wanted to work in the field of art and the visual, which is why art history seemed to be some kind of an elegant way out, the easiest solution available. Unfortunately, university studies in art history were very conservative back then, and I'm not really sure if much has changed since that time. The most recent period studied was somewhere near abstract expressionism. Even informel was too 'new' and radical, while pop art was considered an unambiguously dubious form of art that should never find its way into serious 'academic discussions'. Far too much attention was given to formal analyses and there was no mention of any modern theory, views on art, etc. I think that art history could not teach you anything about working in design, except negatively:

**VICTORY TO THE MINERS!**





dakle, da se poslužimo tom frazom iz povijesti KPJ, bili su tiskani mediji, prvo omladinski i studentski – *Polet, SL, Pitanja, Quorum* – a kasnije magazin *Start*. Kroz djelovanje u njima, pisanje ali i druženje, sjedenje po redakcijama sa starijim i pametnijim ljudima, počinjem i s praktičnim radom u uređivanju i oblikovanju novina. To iskustvo novinara, urednika, grafičkog urednika je možda najvažnije za moj kasniji rad, ne samo u *Arzinu*, što bi bilo očigledno, nego i rad na različitim knjigama, publikacijama, katalozima. Gdje god je to moguće, a često je ne samo moguće nego i nužno, ulogu dizajnera vidim i kao posao vizualnog urednika, kako je to Rick Poynor definirao u predgovoru možda za nas najutjecajnije knjige 90-ih, *Typography Now: The Next Wave*. U lijepoj tradiciji El Lissitzky to bi se nazivalo ‘konstruktorom knjige’.

**Što je, zapravo, bila Nova Evropa? Tijekom osamdesetih godina ti, Jani Štravs i Gordana Brzović imali ste nekoliko izložbi i nastupa, novine, pri-loge u drugim novinama, o tome se pisalo, čak se dogodio i jedan skandal, po Internetu se mogu naći i neki ‘vidospotovi’ muzike koja je nastajala pod tim imenom. U novije vrijeme izlazio si s fragmentima te priče, ali ona općenito za današnje vrijeme ostaje nepričana pa klizi prema mitologizaciji.**

Mitovi su obično bolji i važniji od prozaične realnosti. Za mene, to je bila prvenstveno konceptualna, takoreći teorijska djelatnost. Izražavanje svijesti o novoj, izmjenjenoj prirodi umjetnosti, umjetničkoj praksi u vremenu novih tehnologija, koje nam tad uglavnom nisu bile dostupne ali su visile u zraku. Možda to možemo povezati i s prvim pitanjem, upravo zbog nezadovoljstva studijem povijesti umjetnosti, koji je bio slijep za pop art, fluxus, konceptualističke prakse itd., dok su se paralelno u našoj sredini odvijali programi eksperimentalnog filma i videa u Galetinom MM-u, Podroom, akcije Grupe šestorice, Mangelos, Kugla glumište, Haustor, a ne smijem zaboraviti ni Ilića i Novi kvadrat kao ‘novi val prije novog vala’. Tu su bile i zanimljive izložbe u GSU i Galeriji SC, uz naravno zlosretni utjecaj nekih knjiga McLuhana, Waltera Benjamina, Karel Teige, li djelovanje Kraftwerka i Briana Enoa na pop sceni. Sve je to poticalo interes za manifestno, pamfletsko definiranje te nove pozicije umjetnika, odnosno dizajnera: umjetnika kao proizvođača, umjetnika-proletera. Tek posljednjih godina se sve više ponovo govori o takvoj poziciji kulturnih radnika, koju se danas prvenstveno vidi u sklopu

I know what I don't want to know and what I don't want to do. Even today, this field still revolves mainly around maniacally studying each and every little baroque church, while our modernist heritage is slowly slipping away from our fingers. ‘My universities’, to use an outdated phrase, were therefore printed media, both youth and student – *Polet, SL, Pitanja, Quorum* – and later *Start* magazine. Through working for them, writing but also spending time with other, wiser and smarter, people involved in their production, I began practical work as an editor and designer of newspapers. This experience as a journalist, editor, and graphics editor was perhaps most important for my later work, not only in *Arzinu*, which is obvious, but also on various books, publications, catalogues. Wherever possible, and often wherever necessary, the role of a designer must be synonymous with that of a visual editor, as Rick Poynor wrote in the introduction to perhaps the most influential book of the 1990s, *Typography Now: The Next Wave*. In the fine tradition of El Lissitzky, one could call this role the ‘book constructor’.

**What was Nova Europa (New Europe) in reality? In the 1980s, you, Jani Štravs, and Gordana Brzović had several exhibitions and performances, newspapers, pieces in other newspapers; others wrote about you, even a scandal broke out, the internet still holds a few music videos under your name. You recently came out with fragments of this story, but it remains largely untold and is slowly becoming a myth.**

Myths are usually better and more significant than the prosaic reality. For me, this was primarily a conceptual, or better yet, theoretical activity; expressing awareness about a new, changed nature of art and artistic practices in the age of new technology, which was mainly unavailable but had a general presence. Maybe we could correlate this with the first question, precisely because of my dissatisfaction with university studies in art history, which were ignorant toward pop art, fluxus, conceptual practices, etc., while we here organised programs of experimental film and video at Ivan Galeta's MM Centre, Podroom, Grupa šestorice, Mangelos, Kugla glumište, Haustor, not to mention Mirko Ilić's *Novi kvadrat* as the ‘new wave before the new wave’. We also had interesting exhibitions at the GSU (Gallery of Contemporary Art) and Galerija SC (Student Centre Gallery), with of course the ominous influence of books by McLuhan, Walter Benjamin, Karel Teige, or Kraftwerk's and Brian Eno's performances on the pop scene. All this stimulated interest for the manifest, pamphlet definition of a new position for the artist, i.e. designer: artist as a producer, artist-worker. Only recently has there been serious talk of positioning cultural workers along these lines, as they are predominantly viewed through the lens of the notion of the Precariat. My activities back then seemed even more important considering that the early 1980s were an age dominated by the so-called *new image*; notions such as the transavantgarde, neo-expressionism, etc., which I deemed completely uninteresting

pojma prekarijata. Takvo djelovanje mi se činilo važnim posebno stoga što su rane 80-e bile doba dominacije tzv. nove slike, svih tih pojava koje se nazivaju različitim imenima transavangarde, novog ekspresionizma itd, a koje su mi bile potpuno neinteresantne, što više smatramo sam ih historijski reakcionarnim. Parafrasirajući parolu NSK napisao sam da 'mi koji stvaramo teoriju suvremene umjetnosti smatramo sebe vrhunskim/najvećim umjetnicima'. I to se kasnije, 90-ih, na izvjestan način potvrdilo s dominacijom kustosa kao onih koji diskurzivno 'proizvode' novu umjetnost. Ne želim reći da smo predviđali budućnost ili bili ispred svog vremena, teza je i onda bila da je to već sad naša situacija, samo svijet umjetničkih institucija to ne želi vidjeti i priznati.

**Je li ona, u ono vrijeme, imala veze i dodira s NSK, ili nam se to samo danas čini zbog sličnog hibrida popa, politike, umjetnosti i recikliranja povijesne avangarde?**

Uz te stvari, Laibach i druge sastavnice NSK, a svakako moramo spomenuti i projekte umjetnika koji tad djeluje pod imenom Goran Đorđević, Autopsiju, projekte Gorana Lišnjića u Osijeku (*Metropolie Trans, Nowy Lef*), Abbildungen Variete u Mariboru, Padot na Vizantija/Aporeu. Sve to nastaje otprilike istodobno i proizlazi iz sličnih okolnosti, a onda je nakon javnog pojavljivanja došlo i do međusobnog prepoznavanja i povezivanja. Vjerojatno prvi tekst o Laibachu u hrvatskim medijima objavio sam u *Poletu* povodom koncerta Laibach Kunsta u Lapidariju 1982. Od tada potiče naša komunikacija, što se ubrzo širi na NSK.

Ono što je za te generacije kraja 70-ih i 80-ih važno i karakteristično je novo otkrivanje historijskih avangardi. Darko Šimićić je to formulirao kao 'traženje očeva', smještanje u jedan historijski niz u kojem za nas nisu bile važne hegemonijske domaće tradicije, Krleža, Hegedušić i slično, nego vez sa sovjetskom avangardom, ponovno otkrivanje zaboravljenih i potisnutih domaćih tradicija, zenitizma na primjer. Ja sam odlazio u NSB i tamo bez problema dobio čitav komplet Zenita i fotokopirao pojedine stvari, poput reprodukcije Tatlinovog tornja. Za sve nas tu je veliku ulogu odigrao Branko Vučićević kao pogonska sila iza filma *Splav Meduze Karpa Godine* (1980). Prva retrospektivna izložba zenitizma došla je tek 4 godine kasnije. Inače, imena aktera nisu toliko bitna, svjesno se inzistiralo na kolektivnom nastupu, anonimnosti, ali i ideji da su 'svi uključeni u djelovanje Nove Evrope, čak i oni koji toga nisu svjesni'. Tako je neke izložbe organizirao Neven Ćulibrk, tada zagrebački student, danas poznat kao otac Jovan, episkop pravoslavne crkve na Kosovu. S Goranom Lišnjićem smo razmjenjivali fotokopije i kazete tako da su neki radovi i *Metropolie Ztrans* i *NE* neka vrsta međusobnih 'citata', često 'citata citata'. Njegovo djelovanje je bilo neka vrsta potvrde naše teorije, a on je u tim tekstovima prepoznao svoje djelovanje. Ono što je danas malo žalosno, da kad se tehnologija doista demokratizirala, takvo djelovanje nije šire i masovnije. Djelovanje Ivana Antunovića mi se danas više čini kao daleki zaostatak iz tih 80-ih nego norma.

**Jesi li svoje tadašnje djelovanje u okviru tog projekta gledao kao na bavljenje dizajnom ili je stvar kompleksnija od toga?**

Najpreciznije bi bilo reći da tada, a ni danas, između 'umjetnosti' i 'dizajna' nisam postavljao strogu granicu. Klasična, štafelajna, galerijska, *white cube* umjetnost me nije zanimala. Ideje originalnosti, inovacije, unikata su programski, manifestno odbačene, medijsko djelovanje, djelovanje

and even reactionary in the historical sense. Paraphrasing a motto of the *Neue Slowenische Kunst* (NSK), I wrote that 'we who create contemporary art theory think of ourselves as top-notch/great artists'. This was later, in the 1990s, confirmed through the domination of curators as those who 'produce' new art by discourse. I'm not saying that we predicted the future or were ahead of our time; the main idea back then was that this is already our situation, but that the world of art institutions does not want to see or admit this.

**Did Nova Evropa have anything to do with NSK, or is this just our impression today because of its similar hybrid of pop, politics, art, and recycling historical avant-garde?**

Apart from these, *Laibach* and other parts of the NSK, we should definitely also mention projects by the artist working under the name Goran Đorđević, *Autopsija*, Goran Lišnjić's projects in Osijek (*Metropolie Trans, Nowy Lef*), *Abbildungen Variete* in Maribor, *Padot na Vizantija/Aporeu*. All of this was born practically simultaneously and from different circumstances, whereas their first public appearances led to mutual recognition and networking. I published probably the first text on *Laibach* in the Croatian media in *Polet* on occasion of their concert in Zagreb (*Lapidarij*) in 1982. It was then that we first communicated and this quickly spread to the rest of the NSK. What is extremely important and characteristic for the generations from the end of the 1970s and 1980s is the new revelation of historical avant-gardes. Darko Šimićić called this the 'search for our fathers', positioning into a historical series where no tedious domestic tradition, Krleža, Hegedušić, etc. had any trace of importance. Soviet avant-garde took their place, as did the re-revelation of forgotten and repressed domestic traditions – for instance, Zenitism. I used to go to the National Library, where I had no trouble getting the entire set of *Zenit* magazine issues, and photocopied interesting pieces, such as the reproduction of Tatlin's Tower. For us all, Branko Vučićević played a major role, as he was the driving force behind Karpo Godina's film *Splav Meduze* (1980). The first retrospective exhibition of Zenitism came only four years later. By the way, all these names are not the most important thing here; we were adamant in performing collectively, being anonymous, and pursuing the idea that everyone was included in the work of *Nova Evropa*, even though they didn't know it. Some of the exhibitions were organised by Neven Ćulibrk, then a student from Zagreb and today better known as Father Jovan, Episcop of the Orthodox Church in Kosovo. We exchanged photocopies and tapes with Goran Lišnjić, so some works, *Metropolie Ztrans* and *NE* are some sort of mutual 'citation', often 'citation of a citation'. His work was to an extent a confirmation of our theories, and he recognized himself in these texts. What is perhaps sad for today's world is that, even though technology truly underwent a process of democratisation, these types of activities are not more widespread. The work of Ivan Antunović today seems more like a distant remnant of the 1980s than norm.





dij javnog, medijskog i umjetničkog djelovanja. Naravno, za konvencionalnu 'umjetničku karijeru' je nevolja što to publika, pa i ona stručna, još uvijek ne vidi kao umjetnost. Umjetnost je, još uvijek ono što se izlaže u galeriji. Zato je pomalo paradoksalna i ironična situacija, kojoj ovih dana svjedočimo s izložbom Vlaste Delimar u MSU-u, da sva ta 'jednostavna', 'jeftina', 'siromašna' umjetnost doživjava svoju muzealizaciju kroz monumentalizaciju. Institucija umjetnosti, muzeji, kustosi, kolezionari, tržište, izgleda da ne znaju i ne mogu drugačije. Praksa, ili recimo teorija-kao-praksa Nove Evrope tome se suprotstavlja, slijedeći ideale demokratizacije umjetnosti, ukidajući modernističku poziciju umjetnika-genija, djelujući anonimno i kolektivno, pa i umnožavajući različite nazive, 'imena' projekata (Nova Evropa, NEP, što je stajalo za različite pojmove, od Nove ekonomske politike, Novog evropskog popa, politike, projekta, itd.) odbacujući ideju umjetničke originalnosti, bazirajući se na kopiranju, umnožavanju, 'sempliraju', djelujući unutar polja društva, medija i široko shvaćene kulture, a ne samo unutar polja umjetnosti.

**Još jedan zanimljiv kuriozitet su Transferovi Teorijski filmovi, koje si radio u suradnji s redateljicom Gordonom Brzović, a u kratkom vremenu ih je nastalo tridesetak, plus još dva koje je kasnije napravio Ruta u suradnji s Kontejnerom. Kako bi ih danas opisao? Što su oni za tebe bili u smislu koncepta, namjere, formata, medija i konteksta?**

S jedne strane to je svakako kontinuitet te ideje NE, umjetnički djelovati u masovnim medijima. Konkretno, posljedica su jedinstvenog i fantastičnog stjecaja okolnosti. Gordana je radila Transfer, na hrvatskoj nacionalnoj televiziji, goih, u doba čvrstog tuđmanizma. Ja sam povremeno radio neke priloge o stvarima koje su me zanimali, koje sam smatrao vrijednima pažnje, ili smo naprosto promovirali neki dio našeg djelovanja i oko Arkzina. Postojala je eto mogućnost da se te blesave stvari rade i puštaju u program. U nekom poноćnom terminu doduše, ali svejedno. Vizualno i tehnički, iz današnje vizure rezultati su uglavnom jako tvrdi, rudimentarni, ali razvoj tehnologije, Apple Macintosh, već je omogućavao neko stvaranje pokretnih slika, spajanje slike i tona, montažu, a ponekad bi stvar bila dorađena ili čak nastala u pola sata nekog noćnog termina montaže emisije.

u medijima je bilo umjetničko djelovanje, a sredstvo je često bio dizajn. U tome se ta moja generacija bitno razlikovala od nešto starije, postšezdesetosmaške generacije autora okupljenih oko Grupe šestorice umjetnika, Podrooma i galerije PM, koji su tada inzistirali na siromašnoj, jeftinoj umjetnosti, na liniji 'dematerijalizacije umjetnosti', djelovali u podučju performansa, tijela, fizičke prisutnosti. Meni, a i nekim drugim autorima 80-ih, je ta 'dematerijalizacija umjetnosti' prvenstveno bila u rastapanju u medijskoj praksi, a ne nekoj 'neposrednosti' i 'autentičnosti' intimnog, privatnog, osobnog kontakta, efemernosti performativnog čina od kojeg ne ostaje 'umjetnički objekt' nego u najboljem slučaju 'dokumentacija'. Sve to mi je potpuno strano. Medijsko djelovanje, fotokopiranje, plakati, fanzini, magazini, dizajn, omotnice ploča, naslovnice časopisa su me-

**Did you perceive your work within that project as design or is it more complex than that?**

It would be most accurate to say that I have never, neither back then nor now, drawn a firm line between 'art' and 'design'. Classic, gallery, *white cube* art has never attracted my interest. Originality, innovation, and unique design have been programmatically and manifestly discarded; media activity, working in the media was artistic work and design was often the means. This is where my generation stood out from the somewhat older, post-1968 generation of artists gathered around *Grupa šestorice umjetnika, Podroom*, and PM Gallery, who insisted on a poorer, cheaper type of art. They wanted to 'dematerialise art' and worked in the field of performance, body, physical presence. To me and to other authors from the 1980s, this 'dematerialisation' was primarily in the decomposition through media practices and not through 'immediacy' and 'authenticity' of the intimate, private, personal contact; ephemerality of performance that does not yield an 'artistic object', but 'documentation' at best. All this is completely unfamiliar to me. Media activity, photocopying, posters, fanzines, magazines, design, record cover design, magazine covers are a medium of public, media, and artistic work. Of course, for a conventional 'artistic career' the largest obstacle lies in the fact that the audience, even the professional one, still does not see this as true art. Art is still only that what is exhibited in galleries. That's why it's kind of paradoxical and ironic to see Vlasta Delimar's exhibition at the Zagreb Museum of Contemporary Art (MSU) and how it has motivated all of that 'simple', 'cheap', and 'poor' art to 'museumise' itself through 'monumentalisation'. Institutions of art, museums, curators, collectors, and the market obviously do not know any better. The practice, or let's say theory-as-practice, of *Nova Evropa* fought against this by following the ideals of the democratisation of art, cancelling the modernist position of artist-genius, working anonymously and collectively, multiplying various project 'titles' (*Nova Evropa*, NEP, which stood for all kinds of things, from New Economic Policy, New European Pop, Politics, Project, etc.), discarding the idea of artistic originality, basing ourselves on copying, multiplying, sampling, and working within society media, and widely-perceived culture, and not only within the field of art.

**Another interesting phenomenon were Transfer's Theoretical Films, which you made in cooperation with director Gordon Brzović. Within a short time span, thirty were made plus two more by Ruta in cooperation with Kontejner. How would you describe these films today? What did they mean to you in terms of concept, motivation, format, medium, context?**

On one hand, this was certainly the continuation of the idea of NE; art work through mass media. To be more precise, they are a consequence of a unique and fantastic set of circumstances. Gordana worked on the TV show *Transfer* on Croatian National Television in the 1990s, the most rigid age of Tuđman's rule. I occasionally worked on things that drew my interest, which I thought deserved my attention, or we simply promoted a part of our



**Željko Serdarević u svom tekstu 'Posljednji boljševik' kaže kako je crvena nit svih tvojih projekata, aktivnosti i nastojanja zapravo aktivizam – slazeš li se s tom ocjenom?**

U kontekstu korijena djelovanja Nove Evrope to bih prije zvao sviješću o političkim, ideološkim aspektima svakog umjetničkog, dizajnerskog, medijskog djelovanja. Ako mislite da ste izvan politike, izvan ideologije, izvan neke teorije, to samo znači da je niste svjesni, odnosno da djelujete unutar neke tuđe politike. To je šire od same aktivističke prakse koja se također povremeno javlja. Npr. rad Rute za Pravo na grad je daleko više i eksplicitnije 'aktivistički' u svakom smislu. Dijelom već od kasnije faze Arkzina, a posebno kroz djelovanje WHW-a, rekao bih da je prije riječ o kontinuiranoj 'politizaciji estetskog' nego klasično shvaćenom aktivizmu koji teži ostvarenju nekog konkretnog društvenog cilja.

**Kad govorиш o svijesti o kontekstu djelovanja misliš li da je pozicija dizajnera tu načelno barem u startu osvještenija od pozicije umjetnika, u smislu da si ipak izravno ili neizravno pozvan da vodiš računa o društvenom, političkom i ekonomskom kontekstu i konzekvencama onog što radiš?**

Teško je generalizirati. Moglo bi tako biti, odnosno, kao što si opisao, postoje pretpostavke da bude tako. Nažalost, bojim se da u praksi uglavnom nije tako.

**Kako bi kontekstualizirao recentne hibride dizajnera/kustosa, autora koji istražuju i, recimo, 'kuriraju' dizajnersko nasljeđe? Dogada li se to iz unutarnje potrebe dizajnera da pronađu vlastito zalede i jasnije vide smisao svog djelovanja, ili zato što drugi nisu dobro odradili taj posao, ili zbog amnezije, ili zbog toga što je vrijeme da preispitamo vlastite pretpostavke i sustave vrijednosti oko samog pojma dizajna?**

Rekao bih da su svi tvoji odgovori točni. Ovdje bi se ipak koncentrirao na posljednju pretpostavku iz tvog pitanja, i to je ono što bih dijelom pokušao tematizirati u svom izlaganju na Danu D.

**Misliš li da je javni diskurs o dizajnu općenito prezasićen s jedne strane povjesničarskom umjetničkom vizurom, a s druge optikom biznisa? Kad govorimo o dizajnu, o čemu mi zapravo govorimo, ili o čemu bismo trebali govoriti?**

work within and around Arkzin. What can I say; we simply had the opportunity to present these things on TV. Our stuff ran around midnight, but still. Visually and technically, from today's point of view our results were coarse, rudimentary, but the development of technology, Apple Macintosh, already facilitated the creation of moving images, linking sound to picture, editing, and sometimes we'd edit or even produce clips from scratch within half an hour.

In his text 'The last Bolshevik', Željko Serdarević said that the red thread connecting all of your projects, activities, and work was in fact activism. Do you agree? In the context of *Nova Evropa*'s roots, I would sooner call this awareness about the political and ideological aspects of every artistic, designer, and media activity. If you think you're outside politics, outside ideology, outside a theory, that just means that you're oblivious to it and that you're functioning within someone else's politics. This is wider than the activist practices that occasionally occur. For instance, the work of Ruta for *Pravo na Grad* is far more strongly and explicitly 'activist' in every sense. Partly already from the later phase of Arkzine, and especially through the work of the WHW, I'd sooner say that my work was the continued 'politicisation of the aesthetic' than classically perceived activism that strives to realise some specific social goal.

**When you speak of awareness in the context of action, is it your opinion that the position of designer is, at least in principle, endowed with a greater awareness than that of the artist, in the sense that he/she is directly or indirectly called upon to take into account the social, political, and economic context and the consequences of his/her work?**

It's hard to generalise. This could be the case, that is, there are facts that speak in favour of this. Unfortunately, my fear is that real life speaks against any such claim.

**How would you contextualize recent hybrids of designer/curator, authors who explore and, let's say, 'curate' design heritage? Does this happen out of the designers' inner need to find his/her own background and see the purpose of their work more clearly, or is this due to the fact that others have not done their jobs correctly, or because of amnesia, or because the time has come for us to question our own presumptions and value systems regarding the very notion of design?**

I'd say all of this is correct. However, I'd rather focus on the last possibility from your question, because that's precisely what I'd like to confront through my presentation at this year's D-Day.

**Is it your opinion that public discourse on design is generally saturated with perspectives arising from art history on one hand and business on the other? When talking about design, what are we actually talking about or what should we be talking about?**

Kritika i historiografija dizajna, ne samo kod nas, tradicionalno su utemeljeni na osnovama klasičnog povjesničarskoumjetničkog pristupa. Nikolaus Pevsner je u knjizi *Pioneers of modern movement* (kasnije objavljenoj pod naslovom *Pioneers of modern design*) uspostavio standardiziran linearni naručivatelj razvoja, od Morrisa i Arts and Crafts do Bauhausa i funkcionalizma. Taj naručivatelj u osnovi slijede gotovo sve kasnije knjige o povijesti dizajna i tako je uspostavljen čvrst kanonski niz imena (uglavnom starijih bijelih muškaraca iz Zapadne Europe i Amerike) i njihovih remek-djela. Danas se jasno vide svi problemi takvog pristupa, njegova neprimjerenost disciplini koju tematizira, odnosno, suočavamo se s problemom konstrukcije kako same discipline dizajna tako i historije dizajna. Naime, u konstituiranju određene discipline, ili diskursa o njoj, historiografije dizajna u ovom slučaju, uvijek je pitanje što je uključeno a što sistemski isključeno iz razmatranja. Tu se inzistira na formalnim inovacijama, velikim autorskim imenima, stilskoj periodizaciji, ideji remek-djela. Naglašavaju se aspekti autorstva više nego proizvodnje, dok se pitanja distribucije, potrošnje, korištenja uglavnom zapostavljaju, tako da tu imamo još manje dokumentacije nego o nastanku djela i njihovoj proizvodnji. Nažalost, čini se da se kulturni i vizualni studiji općenito nedovoljno bave dizajnom. Stoga mislim da se historiografija dizajna treba radikalno udaljiti od modela klasične povijesti umjetnosti ali to nije tek udaljavanje dva pristupa, riječ je o tome što je dizajn danas, kako ga shvaćamo. Mislim da dizajn trebamo promatrati kao diskurs, diskurzivnu praksu.

Victor Margolin je još 1980-ih uveo pojam *design discourse*, ali prvenstveno kao neku zamjenu za razdvojena područja teorije i historije dizajna u sklopu nove discipline 'studija dizajna' (*design studies*) i nije uključivao dizajnersku praksu. Katherine McCoy sa Cranbrooka govorila je o tipografiji kao diskursu, diskurzivnoj praksi, čime se težilo prevladavanju stare dihotomije gledanja/vizualnog i čitanja/racionalnog. Danas, kad sve manje imamo posla sa samim predmetima, materijalnim objektima, a sve više sa njihovim simboličkim značenjima, vrijednostima (Nike ili Adidas nisu više tenisice nego znak, simbolička vrijednost, izraz *lifestylea*), u doba digitalizacije, virtualizacije, kad se oblikovanje masovno proizvođenih predmeta sve više zamjenjuje oblikovanjem usluga, dizajnom sučelja, interakcija, itd. dizajn treba promatrati kao diskurs, diskurzivnu praksu. Što će reći, dizajn je oduvijek bio značajnska praksa, ono što stvara, analizira, distribuirala, posreduje, reproducira društvena značenja. A posebno je to danas, u novim društvenim, tehnološkim, medijskim i ekonomskim uvjetima. Takvo shvaćanje dizajna kao diskursa omogućuje nam i izvlačenje iz te naslijedene i ukorijenjene povjesničarskoumjetničke paradigme shvaćanja, analiziranja, kritike i historiografije dizajna.



The critique and historiography of design, not only in this part of the world, are traditionally based on the foundations of a classic art historian approach. In his book *Pioneers of modern movement* (later published as *Pioneers of modern design*), Nikolaus Pevsner establishes a standardised linear narrative of development, from Morris and Arts and Crafts to Bauhaus and functionalism. This narrative is basically followed by all subsequent books on the history of design and thus a firm canonical series of names (mainly older white men from Western Europe and America) and their masterpieces arose. Today we can clearly see everything that is wrong with such an approach; its inadequacy for the discipline it attempts to define; that is, we face the problem of constructing both the discipline of design and its history. To be more precise, in construing a certain discipline, or discourse on it (in this case historiography of design), one must always question what has been included and what has not. We insist on formal innovations, great authors, periodization of styles, and the idea of masterpieces. We stress the aspect of authorship to a far larger extent than that of production, while distribution, utilisation, and usage are mainly neglected, which leaves us with even less documentation than about the creation of works and their production. Unfortunately, it seems that cultural and visual studies do not dedicate a sufficient amount of attention to design. I therefore believe that the historiography of design should radically distance itself from the model of classic art history, but this shouldn't be just a separation of two approaches; this involves our perception of what design is today, how we interpret it. I think we should view design as discourse, a discourse practice.

In the late 1980s, Victor Margolin introduced the notion of 'design discourse', primarily as a substitution for the separated fields of design theory and history within the new discipline of 'design studies', leaving out design practices. Katherine McCoy of Cranbrook spoke of typography as discourse, discourse practice, by which she strived to prevail over the ancient dichotomy of viewing/visual and reading/rational. Today, when we have less and less opportunity to work with material objects and more and more with their symbolic meanings and values (Nike or Adidas are no longer merely tennis shoes, but a symbol, a symbolic value, an expression of a lifestyle), in the age of digitalisation, virtualisation, when the design of mass produced objects is more and more replaced by designing services, interfaces, interactions, etc., design should be observed as discourse, discourse practice. This means that design has always been a signifying practice; it reproduces social meaning through what it creates, analyses, distributes, and mediates. This is even truer in today's new social, technological, media, and economic circumstances. Understanding design as discourse enables us to distance ourselves from the rooted art historian paradigm of interpretation, analysis, critique, and historiography of design.

**What are, in your opinion, the greatest misconceptions made by designers in understanding and positioning themselves? Generally speaking, how do you see the role of the designer today, regardless of the medium and field of work?**

## Koje su, za tebe, najveće zablude dizajnera u razumijevanju i pozicioniranju svoje uloge? Općenito, kakvom vidiš ulogu dizajnera danas, bez obzira na medij i područje djelovanja?

Dizajn se tradicionalno prvenstveno smatrao kao praktična djelatnost, te čak postoji jedna izražena antiteorijska crta u toj praksi dizajna, gdje se teorija prihvata prvenstveno kao instrument za efikasnije 'rješavanje problema', što je neka klasična visokomodernistička vizija dizajna. Međutim, svaki ozbiljniji pogled na prošlost dizajna, pa upravo i na taj kanonski niz velikana, pokazuje nam koliko je to pogrešno. Gotovo svi od njih, od Williama Morrisa, Adolfa Loosa, Waltera Gropiusa, Jana Tschicholda, El Lisickog, Tatljina, Erica Gilla, Paula Rennera, Paula Randa, J.M.Brockmanna, Dietera Ramsa, Miltona Glaser, Jan van Toorna, Emigrea – bavili su se i pisanjem, proučavanjem prošlosti, historiografijom, kritikom. Dakle, dizajn nikad nije bio samo praktična i utilitarna djelatnost, njegov sastavni dio oduvijek, a pogotovo danas, je dokumentiranje, teorija, kritika, historiografija. Ne možete se baviti dizajnom bez poznavanja prošlosti, ideje o vezama, historijskom razvoju različitih oblika, medija, tehnologija. Djela dizajna ne možete promatrati tek kao statične lijepe objekte koje su napravili neki genijalni autori. 'Proizvodi' dizajna su događaji u vremenu, mijenjaju značenja, uloge, upotrebe, funkcije. Stoga nikako nije čudno da se sve više dizajnera na takav način bavi dizajnom.

## Može li, i na koji način, edukacija odgovoriti na ovo pitanje?

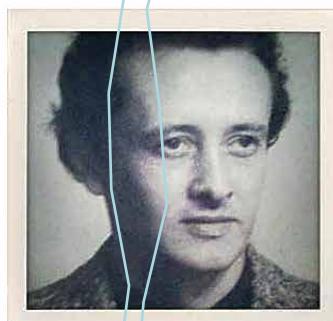
Ovogodišnji Dan D postavio je kao temu *Design borderline / Design na rubu*. I tu vidimo odjeke modernističke analitičke paradigmе koja vlada i u sustavu edukacije općenito, pa tako i edukaciji dizajnerica i dizajnera. Prvo su upisane granice a zatim se čudimo 'prevazilaženju granica' 'rubnim pojavama', 'graničnim pojavama'. To razdvajanje forme i sadržaja je nasljeđe bauhausovskog pripremnog kursa koji u simplificiranim oblicima predstavlja osnovu dizajnerske edukacije u najvećem broju dizajnerskih škola diljem svijeta. U edukativnom pristupu prvo se disciplina razloži na pojedina specijalistička područja, vještine, (ili novom retorikom: 'kompetencije', koje se definiraju veoma usko i instrumentalno), a zatim se od studenata traži 'sinteza', 'povezivanje'. Tako nastava na višim godinama studija rješava problem koji si je postavila u početku, umjesto da je edukacija od početka integrirana, integralna, povezana, isprepletena. Potrebno je u svakom kolegiju povezivati dizajnersku praksu, zanatske elemente sa kritikom, teorijom, historijom dizajna, jer su i u svakodnevnom radu ti aspekti nužno povezani. Danas je teorija često implicitna, a historiografija selektivna.

Design was traditionally perceived primarily as a practical activity and there's even a strong antitheoretical idea in such a design practice, because theory is accepted mainly as an instrument for finding a 'more efficient' solution to a problem, which is some sort of a classical postmodernist vision of design. However, any deeper insight into the history of design, even into the previously mentioned canonical series of greats, tells us how wrong that is. Nearly every one of those greats – from William Morris, Adolf Loos, Walter Gropius, Jan Tschichold, El Lissitzky, Tatlin, Eric Gill, Paul Renner, Paul Rand, J.M. Brockmann, Dieter Rams, Milton Glaser, Jan van Toorn to Émigré – also wrote and studied history, historiography, and critique. Therefore, design has never been simply a practical and utilitarian activity. Its main component has always, especially today, lain in documenting, theory, critique, historiography. You cannot work in design without knowing anything about the past, ideas on relationship, the historical development of various shapes, media, technologies. Works of design cannot be viewed as just static and pretty objects made by some genius author. 'Products' of design are events in time; they change meaning, roles, uses, and functions. That's why it is by no means strange that more and more designers are adopting precisely this kind of approach to design.

## Can education, and how, offer answers to these questions?

This year's D-Day decided to tackle the theme of *Design borderline*. Here we can also see the echoes of the modernist analytical paradigm that dominates the system of education in general, including that of designers. First they define the borders and then we're all amazed when these borders are 'crossed', when design is 'on the edge', when it's on the 'borderline'. This separation of form and content was inherited from the Bauhaus preparatory course, which in its simplified form, represents the basis for design education in most design schools worldwide. In an educational approach, a discipline is first segmented into individual specialist areas, skills (or using modern rhetoric, 'competences', which are in reality defined narrowly and instrumentally), and then students are asked to achieve 'synthesis' and 'joining'. This is how senior year education tackles the issue it set out to solve in the first place, instead of being integrated,

integral, connected, interwoven from the very start. We need to use each and every course and class to connect designer practices, elements of craft with critique, theory, design history, because these aspects are inevitably connected in everyday work. Today, theory is often implicit and historiography is selective.



here are the young men

## Škart

# Svatko ima svoj ritam buđenja

BOJAN KRIŠTOFIĆ

Škart je kolektiv nastao oko 1990. godine na Arhitektonskom fakultetu u Beogradu, a osnovali su ga Dragan Protić i Đorđe Balmazović. Kolektiv voli eksperimentirati u radu, a ponavljaju u poeziji i dizajnu, koje prožimaju brojni elementi performansa, od uličnih agitacija i recitacija, pa do nastupa štrom Europe s amaterskim zborovima koje su mahom sami osnivali. Svoju metodologiju rada nazivaju 'arhitekturom ljudskih odnosa' – kroz stalne sukobe unutar kolektiva, koji ih prate od početka, pokušavaju izvući nove vrijednosti. Kao dizajneri, vizualni umjetnici i pjesnici inicirali su i sudjelovali u mnogim projektima, od brojnih 'samizdata' vlastite poezije, koje su često dijelili prolaznicima na beogradskim ulicama, preko dizajniranja



raznovrsnih publikacija za izdavačku kuću nezavisnog Radija B92, projektiranja vizualnih identiteta i oblikovanja omota knjiga za više biblioteka, do dizajniranja više godišta važnog književnog časopisa Reč... Od samog početka devedesetih bili su vrlo aktivni u raznolikim aktivističkim inicijativama civilnog društva, koje su se izravno suprotstavljale ratnoj propagandi i nacionalizmom prožetoj političkoj oligarhiji, te su aktivizam i društvena osvještenost postale neke od temeljnih odrednica njihovog rada, kao i univerzalni humor kojim je obilježeno gotovo svako njihovo djelo. Godine 2010. predstavljali su Srbiju na Venecijanskom bijenalu arhitekture, a njihovo recentno izlaganje u Hrvatskoj bilo je u sklopu festivala i izložbe Ekstravagantna tijela – Ekstravagantne gocine, u organizaciji Kontejnera, biroa suvremene umjetničke prakse. Povodom njihovog gostovanja i predavanja na Danu D, porazgovarali smo o različitim etapama njihovog stvaralačkog puta, doznali štočta o počecima i projektima koje planiraju u budućnosti.

**Vaše zajedničko djelovanje započelo je 1990. godine na Arhitektonском fakultetu u Beogradu, dok ste obojika, kao jezgra grupe Škart, tamo studirali. Budući da (recimo to tako) ne dolazite iz miljea dizajna, što vas je gurnulo u nj? S obzirom da se oduvijek bavite i poezijom, je li to dijelom bila želja da svoje pjesme oblikujete i u vizualnom smislu?**

DRAGAN PROTIĆ: Arhitektura je, pojednostavljeno rečeno, otimanje, zauzimanje i preoblikovanje fizičkog prostora. Nikad nisam imao dovoljno samopouzdanja za tako nešto, kao ni za štošta drugo. Zato sam, uhraben ovom našom

Everyone has their own rhythm of awakening

Škart is a collective established in 1990 at the School of Architecture in Belgrade by Dragan Protić – Prota and Đorđe Balmazović – Žole. The collective likes to experiment in their work, mostly in poetry and design, which are permeated by numerous elements of performance art, from street agitation and recitation, to performances around Europe with amateur choirs founded by the collective. The collective has named its work methodology 'architecture of human relations' – its members try to find new values through constant conflicts within the collective, which were present from the very beginning. As designers, visual artists and poets, they initiated and participated in numerous projects, from many self-published books of poetry, which they often handed out to passers-by in the streets of Belgrade, to designing various publications for the publishing house of the independent Radio B92, designing the visual identity and covers of books for several book collections and designing several years of volumes of the prominent literary magazine Reč. From the early 1990s they were active in various activist and civil society initiatives, which were directly against the war propaganda and nationalist political oligarchy. Activism and social awareness have become some of the principal characteristics of their work, together with their universal humor, which is a part of almost every piece of their art. In 2010 they represented Serbia at the Venice Biennale of Architecture, and their recent exhibition in Croatia was part of the festival and exhibition Extravagant Bodies – Extravagant Years, organized by Kontejner, the contemporary artistic practice bureau. On the occasion of their guest lecture at D-Day, we spoke with them about the different stages of their creative journey, and found out a lot about their beginnings and their future projects.

**You started working together in 1990 at the School of Architecture in Belgrade when both of you, as the core of the Škart collective, were students there. Since you are not, to put it like that, from a design milieu, what is it that pushed you into it? Since you have always been engaged with poetry, was it partly the desire to give your poems a visual shape?**

DRAGAN PROTIĆ: Architecture is, to put it simply, the seizure, occupation and transformation of physical space. I never had enough self-confidence for something like that, as for many other things. Instead of sitting at a designer's desk, this is why I set out to research the unconquered territories of poetry, music and fieldwork, encouraged by our small horde in Škart. This certainly includes design, or its peripheral area between the 'cold desolation of paper', as Arsen puts it, and its performative forms. Experiments in visual poetry were our first stop.

malom hordom u Škartu, umjesto za projektantski stol, krenuo negdje drugdje, u neosvojene teritorije poezije, glazbe, terenskog rada... Tu svakako spada i dizajn, odnosno njegovo rubno područje između 'hladne pustoši papira', kako kaže Arsen, i performativnih formi. Ekspерimenti u pečatnoj vizualnoj poeziji su nam bili prva stanica.

**DORDE BALMAZOVIĆ:** U uporabni dizajn nas je 'službeno' gurnula narudžba – jedan naš prijatelj bio je alpinist i pitao nas je da im napravimo majice i plakate za ekspediciju na Kilimanjaro i Moutain-Keniju. Alpinistima se jako svidjelo to što smo napravili, preporučivali su nas svima i tako smo se počeli ozbiljnije baviti grafičkim dizajnom.

**U vašem radu, koji dizajn vizualnih komunikacija, umjetničke instalacije, poeziju, glazbu i još koješta objedinjuje u perspektivi društvenog aktivizma i angažiranog humanizma, prepoznaju se paralele s avangardnim umjetnicima sklonima interpretaciji zbilje na sličan, apsurdno humorističan, ali i opor način?**

**DP:** Krenuli smo s različitih strana. Mene je krajem osnovne škole otvorio punk sa svojom uradi-sam estetikom, kad sam s drugaricom iz razreda Natašom imao bend Veseli utopisti koji je, autistično, nastupao samo u ormanu i na poljima izvan grada; a s drugom drugaricom – Micom – pravio sam unikatne plakate za nepostojće koncerete. Kasnije sam otkrio Maljevičev suprematizam i rusku avangardnu dinamiku i agit-propagandu, minimalizam Lucia Fontane, široko polje djelovanja Bogdana Bogdanovića, u čijoj smo seoskoj školi bili posljednji učenici, pa jugoslavensku neoavangardu, estetiku partizanskih, akcijskih i radničkih samizdata... Dakle, prošao sam cijeli taj zaobilazni krug kako bih shvatio da su mi glavni sugovornici i (da upotrebimo novu riječ) bliskakači – kulturne aktivistice i aktivisti koji se nisu penjali umjetničko-estradnim stepenicama i koji rade nevidljive poslove na nevidljivom adresama.

**DB:** Ja sam u djetinjstvu bio prilično konzervativan. Cijelo sam vrijeme igrao košarku i crtao. Kada sam već bio student, najveći utjecaj na mene je izvršio



**DORDE BALMAZOVIĆ:** We were 'officially' pushed into commercial design by an order – a friend of ours was a mountain climber and asked us to make T-shirt and posters for his exhibition to Kilimanjaro and Mount Kenia. The other climbers in the exhibition liked what we did and recommended us to everyone, which is how we started doing graphic design more seriously.

**In your work, which combines the design of visual communications, art installations, poetry, music and much more in a perspective of social activism and engaged humanism, one recognizes parallels with avant-garde artists that interpret reality in a similar fashion, with absurdist as well as acerbic humor. What are some of the artists you feel akin to?**

**DP:** We began from different starting points. I was attracted to punk at the end of elementary school with its do-it-yourself-aesthetics, when I had a band Veseli utopisti with my classmate, which, autistically, performed only in the closet and in fields outside of the city; and with another friend, Mica, I created one-of-a-kind posters for non-existing concerts. Later I discovered Maljevič's suprematism and the Russian avant-garde dynamic as well as agit-propaganda, the minimalism of Lucio Fontana, the wide area of artistic work of Bogdan Bogdanović, in whose country school we were the last pupils, then the Yugoslavian neo avant-garde, the aesthetics of the Partisan and labor samizdats... So, I had this roundabout path until I realized that the artists which most spoke to me were cultural activists that did not climb the artistic latter of success, but did invisible work at invisible addresses.

**DB:** I was pretty conservative during my childhood. I used to play basketball and draw all the time. When I was already a student at University, my biggest influence was by neighbor Dr. Laslo Pataki, a pediatrician who spoke many languages and was an excellent connoisseur of contemporary art and art in general, as well as philosophy and music. Many authors were inspirational, but I couldn't single out one by name. I took whatever I liked from each of them. I am currently particularly inspired



moj susjed dr. Laslo Pataki, pedijatar, čovjek koji je govorio mnogo jezika i koji je bio vrstan poznavalac suvremene umjetnosti i umjetnosti uopće, kao i filozofije i glazbe. Mnogi autori bili su mi inspirativni, ali ne bih mogao ni jednog da navedem poimence. Uzimao sam od svakog što mi se svidi. Trenutno me posebno inspirira Gerard Paris Clavel iz kolektiva Ne pas plier (nekada osnivač i član grupe Grapus), kao i Cactus Network Collective iz Londona. Gerard je modernist 21. stoljeća, briljantan misilac i dizajner, a Cactus su izvanredni aktivisti, srčani i inteligentni. Oni su mi i prijatelji. Dakle, prijatelji su mi inspiracija. Također se divim radu Mladen Stilinovića – njegovi radovi su likovna poezija. Nažalost, teško ga je kopirati.

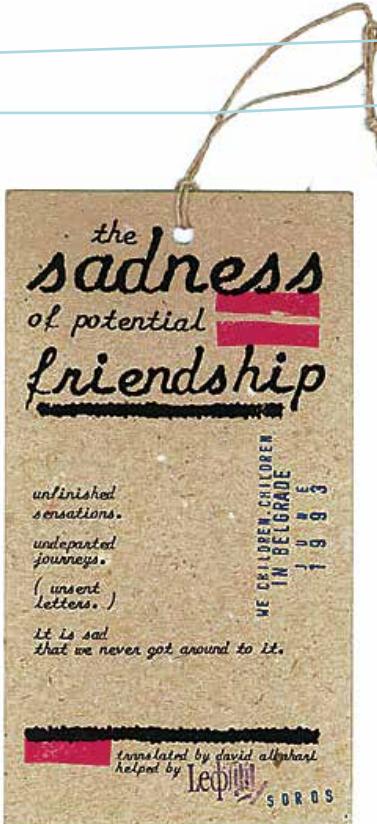
**Ako se vaš dosadašnji opus, predstavljen na 'polu-retrospektivnoj' izložbi Škart: poluvreme, održanoj u Beogradu 2012, promatra kao cjelina, dojam je da pojedinačni radovi, u bilo kojem mediju, čine dojmljive dijelove sveukupnog projekta razvijanja humane, civilno osviještene građanske zajednice. Je li to nešto što ste svjesno činili ili je s vremenom proizašlo iz različitih projekata na kojima ste radili?**

DP: To je, ustvari, bila izložba 'u poluvremenu', u vremenu koje je tijekom proteklih 25 godina u stalnom procjepu i poluprostoru između rata i izvanrednog stanja, u državi koju vodi polusvijet, u zajednici koja njeguje polusvijest. Sami radovi su, nesvesno, pratili povijesne tokove kroz koje smo prolazili. Kroz suradnju s različitim političkim i aktivističkim grupama, kao što su Žene u crnom, Medija centar, Radio B92, Centar za kulturnu dekontaminaciju, Kulturni centar REX, itd, učili smo da otpor ima svoje razne forme i da ga u toj raznorodnosti upravo treba i podržati. Najtužnije je vidjeti kad neka dobra ideja, poruka, gesta ili pokret imaju trajave ili, još gore, tehničko-nebitno olako odradene korake 'finalnog' izlaska na svjetlo dana. S mnogima smo se borili za to da nije važno samo što se odluči na sastanku, među istomišljenicima, nego je bitno iznenaditi i privući nepoznatog prolaznika. Ali to je već druga priča.

DB: Jedno i drugo. U početku nismo bili previše svjesni – radovi su izlazili intutivno, kao reakcija na događaje oko nas. Kasnije, krajem devedesetih, počeli smo više razmišljati i radovi su krenuli izlaziti nešto rjeđe, ali nadamo se da su pametniji. Ne mogu prosuditi koliko doprinose unapređenju i poboljšanju odnosa među ljudima i izgradnji boljeg, humanijeg (izbjegao bih riječ 'građanskog') društva. Ali se svakako zalažemo za takvo društvo.

**Jedno kompleksno, ali nužno pitanje o kontekstu – što je za vas, na samom početku 90-ih godina, u Srbiji (i bivšoj Jugoslaviji) prožetoj nacionalizmom, značio društveni, implicitno politički angažman pomoću sredstava dizajna i umjetnosti? Kako ste se povezali s civilnim inicijativa-ma i kulturnim udružugama za koje ste dizajnirali materijale i s kojima ste osmišljavali akcije?**

DB: Oko nas se sve raspadalo i mi smo na to reagirali, između ostalog, i poezijom i slikom. Pokušavali smo da naša poruka bude čitljiva, a pored toga smo redovito išli na demonstracije. Politika nije privilegija političarske klase, koja



by Gerard Paris Clavel from the Pas Plier collective (the founder and member of the Grapus group), as well as the Cactus Network Collective from London. Gerard is a modernist of the 21st century, a brilliant thinker and designer, and the members of Cactus are extraordinary activists, warm and intelligent. They are my friends. So, my friends are my inspiration. I also admire the work of Mladen Stilinović – his works are graphic poetry. He is unfortunately difficult to copy.

**If your opus so far, presented at the 'semi-retrospective' exhibition Škart: half-time in Belgrade in 2012, is viewed as a whole, one gets the impression that the individual works, in whichever medium, form impressive parts of a project aimed at developing a humane community with an awareness of civil society. Is this something you did on purpose or did it emerge from projects on which you have worked?**

DP: It was, in fact, the exhibition 'in the half-time', in a time, which for the past 25 years is in a constant gap and half-space between the war and the state of emergency, in a country led by the demi-monde, in a community that nurtures a semi-consciousness. The works, unconsciously, followed the historical flows that we went through. Through our cooperation with different political and activist groups, such as Žene u crnom, Medija centar, Radio B92, Centar za kulturnu dekontaminaciju, Kulturni centar REX, etc, we learned that resistance has its various forms and that it needs to be supported in this heterogeneous. Nothing is sadder than seeing a good idea, message, gesture or movement be presented in a sloppy manner or, even worse, in a manner that does not take the final technical steps of presenting the work seriously. We fought with many over the idea that what is decided at a meeting among likeminded persons is not the only thing that is important, but that it is equally important to surprise and attract strangers and passers-by. But that's a whole other story.

DB: Both. We weren't all too aware in the beginning – the works were coming out intuitively, as a reaction to events around us. Later, at the end of the nineties, we began to contemplate things more and the works were becoming rarer, but were hopefully smarter. I can't judge how much they have contributed to the advancement and improvement of relations between people and the creation of a better, more humane (I'd rather not use the word 'civil') society. However, we are certainly advocating such a society.

**Now a complex, but necessary question about context – at the very beginning of the 90s, in Serbia (and former Yugoslavia) permeated by nationalism, what was your form of social, implicitly political engagement? How did you connect with civil initiatives and cultural associations for which you designed materials and with which you created actions?**

DB: Everything around us was falling apart and we reacted, among other things, with poetry and visual art. We tried to make our message

se počela formirati početkom devedesetih i danas je klasa za sebe. Politika je bavljenje vlastitim životom. Nacionalizam nam je od samog početka bio odvratan. Nacionalizam je strašna bolest protiv koje se treba stalno boriti.

Zbog toga u radovima pokušavamo biti jasni i ne okolišati. A kako smo se upoznali s raznim aktivističkim inicijativama? Prijateljica Nada Petronijević-Čović, novinarka Studija B, upoznala nas je s hrabrim i tek osnovanim Ženama u crnom i tako smo počeli suradivati. Tih godina, početkom devedesetih, upoznavali smo ljudе na demonstracijama, koje su bile česte. Beograd nije velik, a krug ljudi koji je izlazio na ulice bio je još manji. K tome sam od 1991. do 1994. prodavao na ulici opozicijske novine i tako upoznao još više ljudi i aktivista.

**Što se tiče estetske komponente vašeg rada, jeste li nju razvijali intuitivno, koristeći specifične, analogne tiskarske tehnike i alate, ili ste imali i neke teorijske temelje bliske post-modernom dizajnu 90-ih, te 'dekonstrukciji' tipografije koja je prisutna i u vašim djelima?**

DP: Počeli smo lopovski – slučajno smo upali na tavanski prostor Arhitektonskog fakulteta gdje je bio napušteni grafički atelje. Skinuli smo paučinu, sve okrečili, podmazali smo preše i od profesora Elima Grujića počeli učiti klasične grafičke tehnike: bakropis, akvatintu, blindrück... U tom zanatskom grafičkom procesu oko 80% otiska je škart. Primjetili smo da nas sadržaj kante za đubre zanima više od ispeglanih otisaka za likovne salone. Post-moderni eklekticizam, koji se desio još osamdesetih, i kasnije, ubrzana maniristička dekonstrukcija, samo su nas učvrstili u stavu da treba ići svojim putem, bez obzira na hirovite pomodnosti i sezonske dopadljivosti.

**Ono što je izrazito važno za vašu praksu od samih početaka jest prihvaćanje pogreške kao legitimnog rezultata rada, bilo kao 'neuspjelog' tiskarskog otiska, bilo kao ljudskih 'grešaka' u glazbeno-scenskom izražavanju. Je li se tu tijekom godina bilo što promjenilo?**

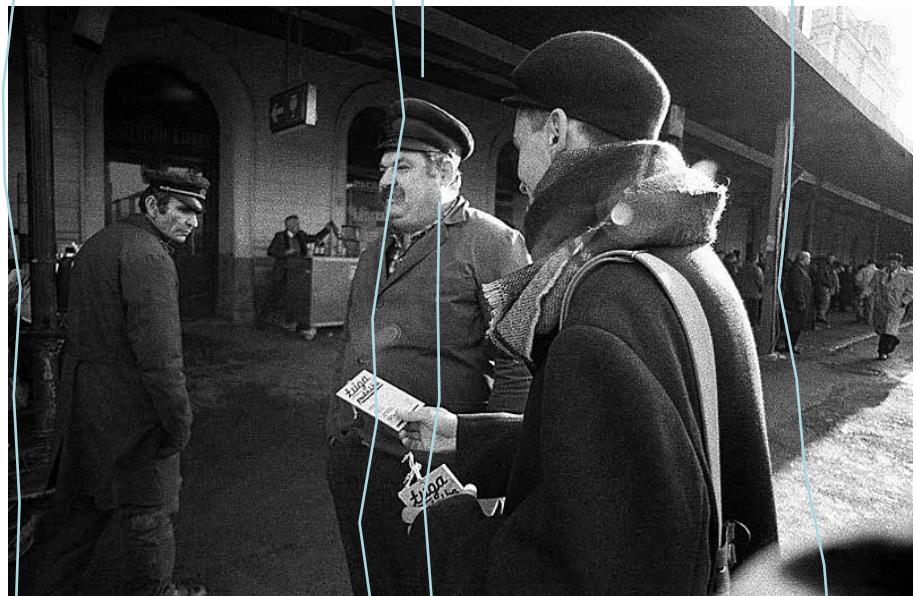
DP: Estetika greške je ostala. Kasnije smo shvatili da je to osnovno pravilo i u radu s drugim zajednicama – pjevačkim, dječjim ili penzionerskim – poštovati tuđi iskorak i tuđu pauzu. Svatko ima svoj ritam buđenja.

DB: Greška je znak ljudskosti, a mi smo ljudi i nismo mašine. Zato greške mogu biti lijepе.

**'Arhitektura ljudskih odnosa', vaša metodologija i stvaralački credo, možda je najočitija u kolektivnom projektu Horkeškart – amaterskom zboru i orkestru s kojim ste snimili nekoliko nosača zvuka i nastupali u mnogim evropskim zemljama. Taj projekt vas je čak i nadio u smislu da je nastavio evoluirati i bez izravnog utjecaja jezgre Škarta. Ukratko, možete li kroz priču o Horkeškartu progovoriti i o razvoju međuljudskih odnosa unutar Škarta kao takvog?**

DB: Teško je biti kratak u opisu Horkeškarta. Sve što se događalo u vezi s tim horom (zborom) događalo se i unutar same grupe. Zbor je proizašao iz naše želje da izbjegnemo jednu prezentaciju našeg rada. Htjeli smo da napravimo

legible, and we also regularly attended demonstrations. Politics is not the privilege of the class of politicians, which started to form in the early nineties, and today represents a class in itself. Politics is the engagement with one's own life. We were disgusted by nationalism from the very beginning. Nationalism is a horrible disease against which we must fight constantly. This is why we attempt to be clear in our work and not beat around the bush. How did we get to know the various activist initiatives? A friend, Nada Petronijević-Čović, a journalist at Studio B, introduced us to the brave members of the newly founded Žene u crnom and that's how we began to cooperate. In those years, in the early nineties, we met people at demonstrations, which were frequent. Belgrade is not big, and the circle of



people that demonstrated in the streets was even smaller. In addition, from 1991 to 1994 I was selling opposition newspapers in the street, which is how I met more activists.

**As far as the aesthetic component of your work is concerned, did you develop it intuitively, using specific, analog printing techniques and tools, or does it have a theoretical basis close to the post-modern design of the 90s and the 'deconstruction' of typography, present in your work as well?**

DP: We began scoundrelly – we got into the attic space of School of Architecture by accident, where there was a graphics studio. We removed the cobweb, painted the walls, oiled the presses and learned from professor Elim Grujić classic graphics techniques: etching, aquatint, dry sealing... In the craft graphics process, about 80% of the prints is scrap. We noticed that the contents of the scrap were more interesting to us than the prints for the graphics salons. Post-modern eclecticism, which was around since the 80s, and the accelerated manneristic deconstruction, alone fortified our attitude that we need to go our



priredbu s pjevanjem, jer su nam se prezentacije činile tako dosadne – stoga smo napravili otvorenu audiciju. Došlo je pedesetoro mladih ljudi, a mi smo im rekli da audicije nema i svi su primljeni. Htjeli smo da svi mogu pjevati, što smo i učinili odbacivanjem klasične audicije. Htjeli smo pjevati na ulicama, svima, a ne samo na koncertima glazbenoj publici, u čemu smo također uspjeli. Pjevali smo pjesme obovine i izgradnje, pjesme iz socijalističkog razdoblja. Htjeli smo da se ne zaboravi kako je socijalizam imao odličnih strana, što tada nitko nije htio ni pomisliti. Međutim, neki ljudi su to razumjeli, čak i u zemljama gdje ne razumiju srpsko-hrvatski. Pjevali smo i angažirane pjesme pjesnika iz cijele Jugoslavije – ja se ne libim koristiti taj termin. Ako može postojati Skandinavija, može i Jugoslavija. Potom su i sami članovi počeli praviti pjesme, dobrom dijelom na našu inicijativu. Zatim smo htjeli da hor počne raditi i bez nas, te smo, poslije skoro sedam godina rada, odlučili uesti samoupravljanje. To je odlično prošlo i na to smo porosni. Zbor se lijepo nastavio razvijati i bez nas, i danas postoji i odlično zvuči. Nema mnogo onih koji nešto počnu pa to poslije planski prepuste drugom, naročito kada postane uspješno.

**Recite nam riječ-dvije o Pesničenju, festivalu poezije i dugogodišnjoj seriji poetskih recitacijskih večeri koje su se odvijale diljem regije, pa i u Zagrebu, među čijim ste bili začetnicima. Kako napreduje Pesničenje, u koje ste sve krajeve doprli poezijom i kako publika reagira od grada do grada?**

DP: U prosincu, nakon pet godina, pedeset knjižica i pedeset priredbi svaki mjesec u beogradskom Rexu, te nebrojenih gostovanja širom Jugoslavije, prestali smo s Pesničenjem – barem onim velikim, scenskim. Sada radimo male, nevidljive forme. Započeli smo sa serijom nastupa po gimnazijskim sportskim dvoranama u malim mjestima, gdje nastupaju i pjesnici, i najludi bendovi, i lokalna udruženja penzionera. Osnovnoškolske seoske priredbe, susjedска pesničenja po dvorištima ili kuhinjama... To su prostori koji nas zanimaju, paralelno s prikupljanjem arhiva video-poezije. Publika, kao i sudionici, svugdje ima svoje boje. Najlude je bilo u Konjicu, na pesničenju na Kamenom mostu, gdje je u organizaciji sudjelovalo cijeli izviđački odred. Nedavno smo čuli da je izvjesni posjetitelj izjavio kako 'želi umrijeti na Pesničenju'.

Strašno!

**Vaš međunarodno 'naj-vidljiviji' nastup bio je predstavljanje Srbije na**

own way, regardless of the capricious vogues and seasonal trends.

**What has been very significant for your practice from the very beginning is accepting mistakes as a legitimate result of work, whether it be a 'failed' print or human 'error' in musical and theatrical performances. Has anything changed in this respect over the years?**

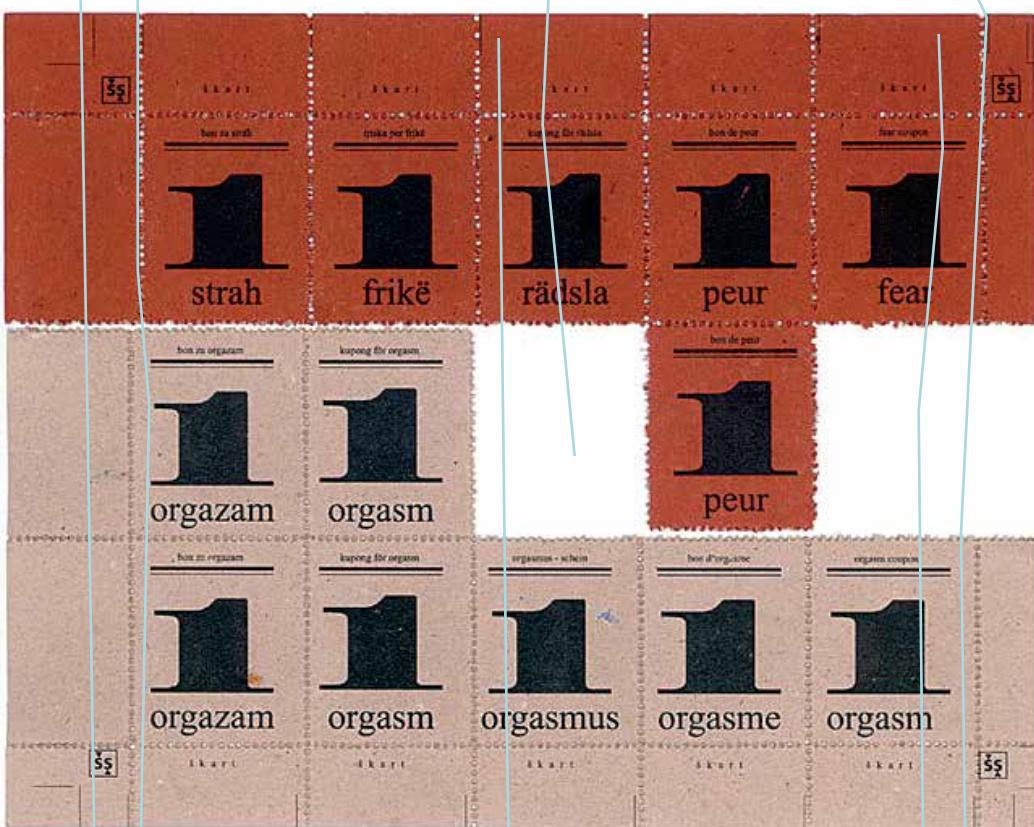
DP: The aesthetics of the mistake has remained. We later realized that this is a principle rule in working with other communities as well – choirs, children, pensioners – to respect the aberration and the break of the other. Everyone has their own rhythm of awakening.

DB: Mistakes are a sign of humanity, and we are people and not machines. That is why mistakes can be beautiful.

The 'architecture of human relations', your methodology and creative credo, is perhaps most obvious in the Horkeškart project – the amateur choir and orchestra with whom you recorded several CDs and performed in many European countries. This project exceeded you since it continued to evolve without the direct impact of the Škart core members. Can you briefly, though the story of Horkeškart, tell us something about the development of human relations within Škart as such?

DP: It is very difficult to be brief with the description of Horkeškart. Everything that happened in relation to this choir happened within the group as well. The choir is a result of our desire to avoid one representation of our work. We wanted to create an event with singing since presentations seemed so boring to us. This is why we had an open audition. About 50 young people came, and we told them that there is no audition and that they have all been accepted. We wanted everyone to be able to sing, which is why we did not have an audition. We wanted to sing in the streets, to everyone, and not only at musical concerts to audiences, and we succeeded in this. We sang songs of reconstruction and development, songs from the socialist period. We didn't want that great aspects of socialism get





**Venecijanskom bijenalnu arhitekture, gdje ne samo da ste u okviru svoje struke nastupali na jednoj institucionalnoj priredbi, nego ste predstavljali i državu sa čijim ste identitetom mnogo puta bili u konfliktu. Jeste li te okolnosti imali u vidu kad ste osmišljavali svoje izloške i kako su one utjecale na stvaralački proces?**

DB: Oko tog sudjelovanja je bilo dosta rasprava u grupi. Ja sam bio protiv jer nisam htio da predstavljamo državu. Ne volim Venecijanski bijenale upravo zbog tih državnih paviljona. Prota je bio za, a naš treći član Pera je bio suzdržan. Na kraju smo ipak napravili kompromis. Odlučili smo predložiti nešto što bi se moglo koristiti i poslije Bijenala – igralište na kojem će ljudi i djeca moći uživati i kasnije, a ne samo na jednoj reprezentativnoj manifestaciji. To klackalište je poslije putovalo u Ljubljano, London, Vranje, Novi Sad... Jedno vrijeme bilo je u Beogradu. Na našu radost, u Bitoli postoje kopije nekih klackalica, a skoro cijelo klackalište i danas postoji i radi u Novom Bečeju, jednom malom gradiću u Srbiji.

DP: S obzirom da je na paviljonu stajao natpis 'Jugoslavija', pozvali smo na otvaranje slovenski zbor Kombinatke, koji je zajedno s našom Probom izveo splet jugoslavenskih, španjolskih, talijanskih i portugalskih antifašističkih pjesama. Orilo se sve do mora, kako kažu prolaznici! Omogućiti zboru da besplatno spava u srcu Venecije i dozvati razne prijateljice i prijatelje da na svoj način pomognu u postavljanju i provedu tjedan dana u Veneciji bila je prava mjera društveno korisnog boravka.

**Pitanje za kraj – kakvi su skorašnji planovi Škarta i što očekujete od predavanja na Danu D i interakcije s publikom? Kada ste posljednji put bili u Zagrebu i pratite li lokalnu dizajnersko-umjetničku, ali i književnu scenu?**

DP: U lipnju pripremamo u Ljubljani premijeru Papirinta – zalatalog eksperimentalnog papirnatog kazališta lutaka, kojeg radimo s kolegama iz Švedske i Baskije. U tijeku je i rad na slikovnicu *O nebu i moru*, odavno napisanoj, za čiju

forgotten, which is something no one wanted to even consider at the time. However, there were some people who understood it, even in countries where Croatian and Serbian are not spoken. We sang politically engaged songs by poets from the entire Yugoslavia – I don't shy away from using the term, if Scandinavia can exist, then Yugoslavia can exist as well. Then the members themselves started writing songs, mostly at our initiative. Then we wanted the choir to continue working without us, and we introduced self-management after almost seven years. This worked out great and we are proud of it. The choir continued to develop nicely without us, and it exists until today, and they sound great. There are not a lot of people who begin something and then purposely give it up to someone else, especially not after it becomes successful.

**Tell us a few words about Pesničenje, the poetry festival and the longtime series of poetry reading evenings that took place throughout the region, including Zagreb, which you co-founded. How is Pesničenje developing, what are all the areas that you have**

**reached with poetry and how do audiences react from city to city?**

DP: In December, after five years, fifty libraries and fifty events, every month in the Belgrade Rex, and innumerable tours throughout Yugoslavia, we stopped with Pesničenje – at least in the sense of big events. Now we are working small invisible forms. We've just begun with a series of events in high school sports halls in small towns, where poets perform together with the craziest of bands, as well as local pensioners' associations. Events in elementary schools in the countryside and villages, neighborhood poetry evenings in back yards or kitchens... These are the sort of spaces that interest us now, together with collecting an archive of video poetry. The audiences, as well as the participants, have a flavor of their own everywhere. We had the most insane experience in Konjic, at a poetry reading on the Kameni most bridge, where an entire scout squad participated in the organization. We've recently heard that a visitor said that 'he wants to die at a Pesničenje event'... Can you imagine!

**Your performance 'most visible' internationally was representing Serbia at the Venice Biennale of Architecture, where you not only appeared at an international event as representatives of your profession, but also as representatives of a country with whose identity you were in conflict many times. Did you have this circumstance in mind when creating your exhibits and how did they influence your creative process?**

razradu nikada nismo imali vremena. U Beloj Crkvi vježbamo s dječnjim zborom Djeca s Mjeseca, a u Beogradu s dječnjim horom Aprilzmajun i zborom Proba. Upravo smo osnovali i Hor-ruk, omladinsko-penzionerski zbor. Uvijek ima nešto.

Baš me zanima koga ćemo sresti na Danu D. Zagreb je drugi Beograd, ili je Beograd drugi Zagreb, tako da često svraćamo, čak i planinarimo i 'morujemo' sa zagrebačkom drugaricom Sabinom Sabolović. Dok radimo, stalno slušamo Mancea, a ja tajno i Arsenu. Ovdje je trenutno pomahnitala poplava i baš prošli tjedan, na solidarnom komšijskom Pesničenju za volontere i aktiviste koji pakiraju prikupljenu robu za iseljene s popavljenih područja, dvije djevojčice su izvele njegovu Himnu zadrugara iz *Vlaka u snijegu*. Svaka pjesma nađe svoje mesto. Odavno poznajemo i Dejana Dragosavca Ruti i Dejana Kršića i oni nas obavještavaju što gdje ima među dizajnerima i izdavačima. Preko Bookse i Zareza pratimo literarnu scenu. Dakle – stalno smo tu.



DB: We discussed the participation at this event a lot within our group. I was against it because I did not want the group to represent a country. I don't like the Venice Biennale precisely because of these country-based pavilions. Prota was in favor, and our third member Pera abstained. In the end we compromised. We decided to suggest something we would be able to use after the biennale – a playground in which children and other people would be able to enjoy later, and not only at one representative vent. This seesaw playground later travelled to Ljubljana, London, Vranje, Novi Sad... It was in Belgrade for a while. To our delight, there are copies of some of the seesaws in Bitola, and almost the entire playground exists today in Novi Bečeј, a small town in Serbia.

DP: Since the sign on the pavilion said 'Yugoslavia', we invited the Slovenian choir Kombinatko to the opening, which performed a combination of Yugoslavian, Spanish, Italian and Portuguese antifascist songs together with our own choir Proba. Passers-by said you could hear us all the way to the sea! To make it possible for an entire choir to stay overnight in Venice for free and to invite various friends to come and help in the presentation and spend a week in Venice was a true measure of a socially beneficial stay.

**Final question – what are the near future plans of Škart and what do you expect from your lecture at D-Day and your interaction with the audience? When was the last time you were in Zagreb and do you follow the local design art and literary scene?**

DP: In June we are preparing a premiere in Ljubljana – Papirinta – a stray experimental paper puppet theatre, which we are doing with colleagues from Sweden and the Basque Country. We are currently also working on the picture book *About the Sky and the Sea*, which we wrote ages ago, but never found time to finish. In the town Bela Crka, we are practicing with the children's choir Djeca s mjeseca, and in Belgrade with the children's choir Aprilzmajun and the choir Proba. We've also just founded Hor-ruk, a youth and pensioners' choir. There's always something. I can't wait to see who we'll meet at D-Day. Zagreb is like a second Belgrade, or Belgrade is like a second Zagreb, so we come here often, we even go mountaineering and to the seaside together with our friend from Zagreb Sabina Sabolović. When we work, we listen to Mance, and I secretly listen to Arsen. Right now the floods have gone crazy here, and at a neighborhood solidarity Pesničenje event for volunteers and activists who are packing the collected goods for the people moved out of the flooded areas, two girls performed Arsen's song *Himna zadrugara* from the film *Vlak u snijegu*. Every song finds its place. We've also known Dejan Dragosavac Ruta and Dejan Kršić for ages and they inform us about what's new with designers and publishers. We follow the literary scene through Booksa and Zarez. So – it's like we're always here.

NASLOV  
TITLE

# Sodja Zupanc Lotker

## Što to uopće dođavola radimo?

AUTOR  
AUTHOR

MARKO GOLUB

*Sodja Zupanc Lotker je umjetnička direktorica Praškog kvadrijenal, organizacije posvećene istraživanju i proširivanju pojma scenografije. Prethodno je bila umjetnička direktorica i kustosica projekta Intersection u sklopu PQ 2011., programska direktorica (2007.) te koordinatorica posebnog projekta The Heart of PQ (2003.). Inače djeluje kao dramaturginja u području nezavisnih kazališnih, plesnih i prostorno-specifičnih projekata u Republici Češkoj, Sjedinjenim Državama, Brazilu i drugdje. Predavala je na Akademiji vizualnih umjetnosti u Brnu, Akademiji izvedbenih umjetnosti u Pragu, Sveučilištu Columbia, Central School of Speech and Drama te na nizu festivala i stručnih simpozija. Trenutno je na doktoratu iz kazališne teorije na Sveučilištu u Beču, gdje istražuje dramaturgiju prostora u suvremenom teatru.*

**Praški kvadrijenale je krajem 2000-ih mijenjao ime – iako se i dalje radi lakšeg prepoznavanja služite riječju ‘scenografija’, službeni naziv je sada u hrvatskom prijevodu otrplike ‘Praški kvadrijenale izvedbenog dizajna i prostora’. U kojoj je mjeri kod ove odluke bila riječ o preciziranju područja razmatranja, a u kojoj ipak i o etabriranju nekog, recimo to tako, ‘proširenog’ pojma scenografije?**

To je kompleksno i zanimljivo pitanje. Kvadrijenale je međunarodna izložba, tako da se sam taj naziv tumači na mnogo različitih jezika, a u svakom od njih ima pomalo drugačiju formu. To puno ovisi o jeziku, ali i o lokalnoj kulturi kazališta. Na češkom, primjerice, i dalje koristimo riječ scenografija – zato što riječ scenografija u češkom jeziku i podneblju sa sobom nosi sva značenja koja su nam potrebna. Ne engleskom smo promijenili naziv od *Prague Quadrennial International Exhibition of Stage Design and Theatre Architecture* (u engleskom se *scenography* rjeđe koristi) u *Prague Quadrennial of Performance Design and Space*. Htjeli smo pokazati scenografiju kao ‘proširenu’ iz standardnog pojma kazališta prema dizajnu koji se veže za razne performativne aktivnosti. Suvremeno kazalište se više ne odigrava samo na sceni i ne rade ga samo ljudi iz kazališnog konteksta, vrlo je često vezano na vizualne umetnosti, dizajn, arhitekturu, modus i tako dalje. Također, htjeli smo

What the hell are we doing anyway?

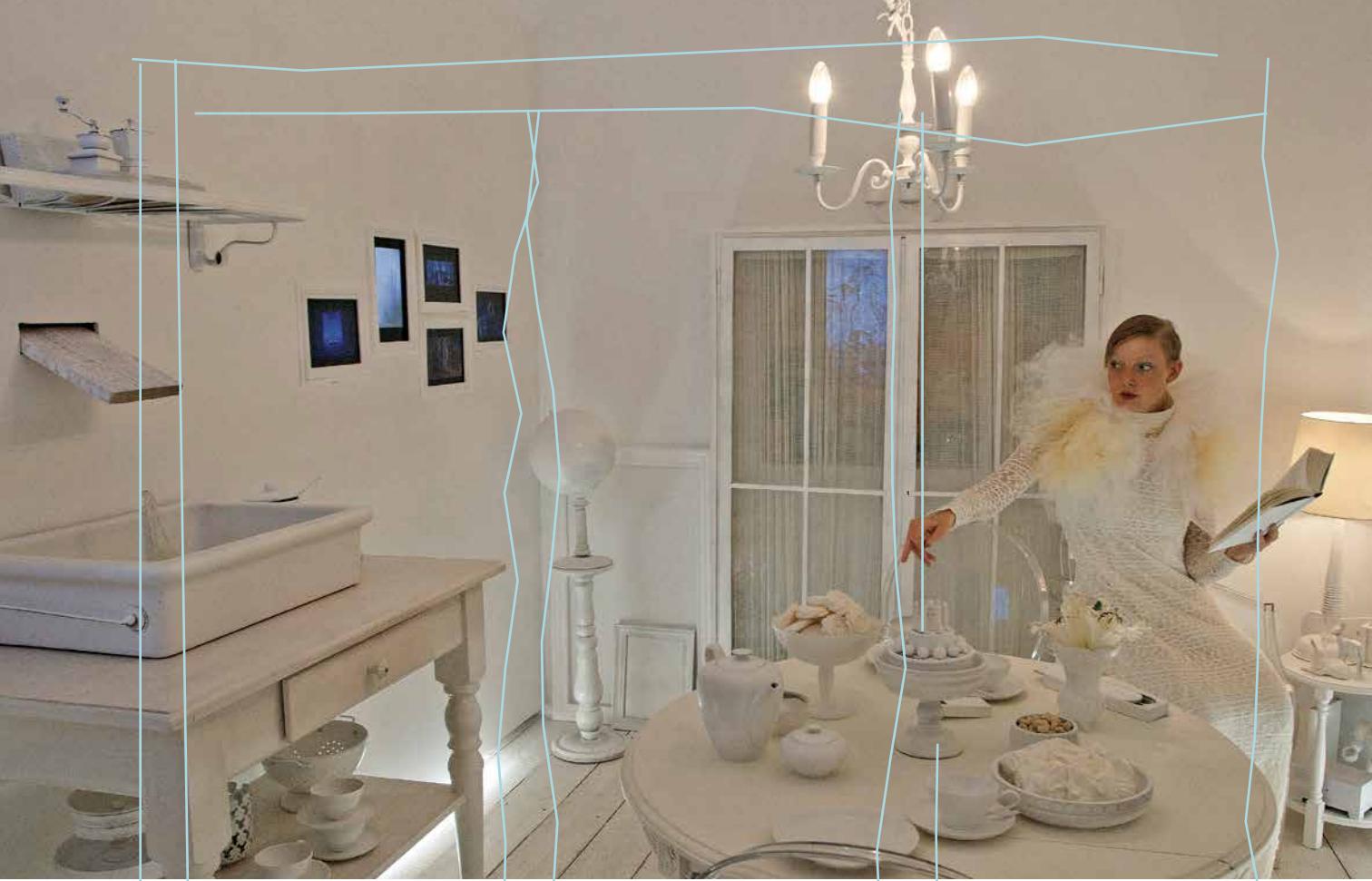
*Sodja Zupanc Lotker is the artistic director of the Prague Quadrennial of Performance Design and Space, organization dedicated to exploring and expanding scenography. Previously she has acted as PQ Artistic Director and curator of PQ project Intersection (2011), Programming Director (2007), the coordinator of the special project The Heart of the PQ (2003). She operates as a devising dramaturg for independent theatre, dance and site specific projects in Czech Republic, USA, Brazil etc., and has lectured/taught at Visual Arts Academy in Brno, Prague Performing Arts Academy, Columbia University, Central School of Speech and Drama and a number of festivals and symposia. She is a PhD candidate in theatre theory at Vienna University, researching spatial dramaturgy in contemporary theatre.*

**During the first decade of the 21st century, the Prague Quadrennial changed its name – even though, for purposes of recognition, you still use the term ‘scenography’, the official title now is Prague Quadrennial of Performance Design and Space. To what extent was this new title introduced to achieve a higher level of precision regarding its specific area of interest, and to what extent was it aimed at widening the notion of scenography?**

This is a complex and very interesting question. The Quadrennial is an international exhibition, which is why its name receives a different interpretation depending on the language, each taking a somewhat altered form. This is, of course, influenced by the language itself, but also by the local theatre culture. In Czech, for instance, we still use the word ‘scenography’, because that word contains all of the meanings necessary for Czech speakers. In English, however, we decided to change our name from *Prague Quadrennial International Exhibition of Stage Design and Theatre Architecture* (the word ‘scenography’ is used less frequently in English) to *Prague Quadrennial of Performance Design and Space*. Our wish was to depict scenography as something that ‘reaches outside’ the boundaries of the standard notion of theatre towards the notion of design and its role in various performance activities. Contemporary theatre is no longer set exclusively on the stage, nor is it ‘done’ exclusively by people from the world of theatre. It is becoming more and more linked to visual arts, design, architecture, fashion, etc. We also wanted to demonstrate that PQ is not just an exhibition; it is also a very complex manifestation with many live events, shows, courses, classes, workshops, and so on.

**What is, in your opinion, today’s definition of the notion of ‘scenography’? Is it still simply the design and architecture of the**





pokazati kako PQ nije samo izložba nego daleko kompleksnija manifestacija s puno živih događanja, predstava, predavanja, radionica.

### **Što je, po vašem mišljenju, danas sadržaj pojma 'scenografija'? Možemo li uopće i dalje govoriti o dizajnu i arhitekturi scenskog prostora, ili je riječ o nečemu sasvim drugom?**

Ja suvremenu scenografiju shvaćam kao prostornu dramaturgiju, gdje se pod pojmom dizajn podrazumijevaju vidljivi, ali i nevidljivi aspekti. Riječ je o stvaranju kompleksne 'okoline' u kojoj se stvaraju odnosi između likova predstave, između scenskih elemenata, ali što je najvažnije u suvremenom kazalištu – i između predstave i publike, pa i među gledateljima samima. To stvaranje odnosa ili mogućnosti za odnose je po meni najzanimljiviji aspekt suvremene scenografije. U nekom smislu, to je i važan socio-politički aspekt. Mogućnost za kazalište da ponovo bude mjesto koje je važno za društvo.

### **Gdje je danas moguće povući granicu, obzirom da je performans tradicionalno ipak vezan za vizualnu umjetnost, a radikalnije scenografske prakse uz pojmove kao što su instalacija, dizajn interakcija i slično?**

Na PQ 2011 jako nas je zanimalo upravo ovaj odnos vizualna umjetnost – scenografija. Izgledalo nam je prirodno i jednostavno povezati ove dvije discipline, jer su, uostalom, scenografi zapravo vizualni umjetnici koji rade u kazalištu. Ali istovremeno sam tada uočila i da između vizualnih umjetnosti i kazališta postoji i ogroman jaz. To su dva potpuno različita sustava i dva potpuno različita svijeta. Većinu vizualnih umjetnika svijet kazališta uopće ne zanima, razmišljaju o kazalištu kao iluziji i fikciji, odnosno kao o nečemu što je loše. Većina ipak nema dobre informacije o suvremenom kazalištu

### **performance space or has it become something entirely different?**

I see contemporary scenography as spatial dramaturgy in which the notion of design implies both visible and invisible aspects. It's all about creating a complex 'environment' that enables the creation of relationships between characters, scene elements, and what is even more important in contemporary theatre, between the play and the audience, as well as among individual members of the audience. This creation of relationships or at least possibilities of a relationship is to me the most interesting aspect of contemporary scenography. In a sense, this is also an important social and political aspect, because it brings about the possibility to once again make theatre a place of vital importance to society in general.

### **Where can one draw the line, considering that performance art is still traditionally linked to visual arts, while radical scenographic practices still imply things such as installation art, interaction design, and the likes?**

During PQ 2011, we were primarily interested in the relationship between visual arts and scenography. It seemed natural and logical to connect these two disciplines, because after all, scenography artists are primarily visual artists who work in theatre. But it was also then that I realised that an enormous gap stands between visual arts and theatre. These are two completely different systems and two completely different worlds. Most visual artists aren't even interested in theatre; they perceive it as illusion and fiction, as if that's something bad. That is probably because most were never given a good insight into contemporary theatre and its new



i njegovim novim tendencijama, barem općenito gledajući, jer su situacije različite u različitim zemljama. To je u neku ruku i jedan od razloga zašto se najzanimljivije stvari događaju upravo 'na rubu' kazališta i nezavisne, istraživačke i eksperimentalne kulture. Velika institucionalna kazališta su, pak, vrlo spora. Usporava ih arhitektura, osoblje, ta čudna stvar koju zovemo tradicija, financije, itd. S druge strane, moji studenti scenografije i mlađi scenografi koje poznajem, ne razmišljam je li to što rade instalacija, fotografija, scenografija, modna revija, dizajn izloga ili performance art. Ja razmišljam kao i oni, mislim da više nije važno strogo definirati određenu disciplinu, već je važna kvaliteta, odnosno doživljaj. Nekad je informacija o disciplini dio doživljaja, ali ovo pitanje je teoretsko.

**Koja je osnovna ideja iza teme Shared Space ove godine? Koje je njen značenje i koja su kulturna, ali i društvena i politička pitanja adresirana kroz nju?**

Kao što sam već spomenula, *Shared Space* – ili *zajednički prostor* – tiče se odnosa koji se stvaraju u kontekstu kazališta. Kazališta vidim kao *posljednji ljudski prostor, last human venue* o kojem govori britanski teoretičar Alan Read, mjesto gdje se stvaraju živi ljudski odnosi. Mislim da je socio-političko-ekonomsko-pravna situacija u svijetu zaista katastrofalna, pa sam se počela pitati: *što to uopće dodavola radimo?* Alan Read govori o tome kako se Occupy u Londonu odigravao vrlo blizu kazališta gdje već desetljećima igraju *Les Misérables*, predstava o francuskoj revoluciji. Pitanje je: da li je kazalište samo zabava? Samo nacionalna tradicionalna kultura? Intelektualština? Ili je to živi prostor koji ima živo mjesto u društvu? Dakle, *Zajednički prostor* po-



tendencies, at least generally speaking, because circumstances vary across countries. This is to an extent the reason why the most interesting things happen on 'the edge' of theatre and independent, investigative, and experimental culture. Large theatre institutions, on the other hand, are really slow. They are constrained by architecture, personnel, that weird thing called tradition, funding, etc. Furthermore, my students of scenography and the young scenography artists I know personally don't think too much about whether what they do is installation art, photography, scenography, fashion, window design or performance art. I agree. I believe that it's no longer important to strictly define a discipline; much more stress should be placed on quality, that is, the experience. Sometimes information on a specific discipline is part of the experience, but that's an entirely different issue.

**What is the basic idea behind this year's Shared Space theme? What does it mean and which cultural, social, and political issues does it address?**

As I already said, *Shared Space* focuses on the relationships that come to life in the context of theatre. I see theatre as, British theoretician Alan Read would say, the 'last human venue', where live relationships between people are created. I believe that the global social and economic situation is truly worrying, which is why I began to ask myself: 'what the hell are we doing anyway?' Alan Read wrote about how the Occupy London movement largely took place near a theatre where *Les Misérables*, a play about the French Revolution, has been staged for decades. This raises the question: is theatre nothing other than entertainment? Just plain old national, traditional culture? Food for intellectuals? Or is it a live space that has a live and active role in society? That is why *Shared Space* strives to explore a space for theatre that would facilitate relationships outside standard hierarchies. I think that the disintegration of conventional hierarchies is the fundamental precondition for creativity and vibrant social relationships.

**It seems to me that this year's theme, as well as the accompanying exhibitions and activities (Objects, Spaces, Tribes), suggest not only scenography without scenography, but also in a way scenography without theatre. Or am I completely mistaken?**



kušava istražiti prostor za kazalište koji stvara pretpostavku za odnose izvan standardnih hijerarhija. Mislim da je razbijanje tih konvencionalnih hijerarhija osnovna pretpostavka kreativnosti i živih socijalnih odnosa.



**Čini mi se da tema ove godine, ali i popratne izložbe i akcije (Objects, Spaces, Tribes) gotovo da sugerira ne samo scenografiju bez scenografije, nego na neki način čak i scenografiju bez teatra. Ili sam potpuno u krivu?**

I da i ne. Naravno da idemo u projekte koji su u neku ruku izvankazališni, ali mislim da je puno važnije pokušati promijeniti samu definiciju kazališta.

Moramo ga razumjeti kao nešto prošireno, obogaćeno i nadograđeno drugim iskustvima. Također, scenografiju treba prestatи shvaćati kao nešto umjetno, sagrađeno. Mnoge scenografije su zapravo samo 'osmišljene' – koriste već postojeće prostore i odnose, te ih 'samo' preusmjeravaju i variraju. To 'samo', koje zvuči kao nevažno, zapravo je najvažnije. Ionako se najvažnije scenografije odvijaju u glavama, srcima, plućima i mišićima gledaoca.

**Koji je idealan način za izložbeno prezentiranje scenografije, ako takav postoji?**

Ha, ha, ha, ha! Naravno da znam rješenje! Najbolje je scenografiju prepričati. Šalim se. Izlagati scenografiju je nemoguće! I kad biste izložili scenografiju u potpunosti, cijelu, u punoj veličini, ona bi i dalje bila izvan konteksta predstave. Scenografija je 'cijela' samo u predstavi – s glumcima, pokretom, svjetlom i publikom. Sve ostalo su fragmenti u novom kontekstu. Važno je pronaći ovaj novi kontekst. Zato je najbolje prepričavati. Ali ta nemogućnost je fantastična pretpostavka potpuno novih mogućnosti – stalni prostor za kreativnost.

**Kroz ovo i prethodno izdanje PQ se doista i fizički proširio na prostore širom Praga. U kojoj je mjeri tu riječ o praktičnoj potrebi rasta manifestacije, u kojoj o transponiranju formata kakav imaju velike izložbe poput Documente i Venecijanskog bijenala, a u kojoj o autentičnoj namjeri umrežavanja u, recimo, 'krvotok' samog Praga kao grada?**

Da, djelomično je to iz praktičnih razloga. Prag je vrlo, vrlo star grad. Nije bio puno bombardiran u Drugom svjetskom ratu, tako da u centru grada nema novih, velikih prostora. Ali to nam je omogućilo da zauzmemo više malih inspirativnih prostora, baroknih palača, kuću u kojoj je rođen Kafka, podrume iz Srednjeg vijeka itd. Bit će u samom centru, koji je pun turista, što nam je jako važno jer svoje djelovanje shvaćamo kao okupaciju centra Praga scenografijom. Taj odnos sa živim gradom i živim ljudima nam je vrlo važan. Uostalom mi nismo historijska manifestacija. Kazališno geslo je je: *ovdje i sad*. Pa gdje drugo i kad?



Yes and no. Of course our projects are somewhat outside the scope of theatre, but I think it is far more important to attempt to change the very definition of theatre. We have to try to understand theatre as something that expands, flourishes, and benefits from other experiences. Also, scenography should cease to be interpreted as something artificial, constructed. Many scenography designs are in fact only 'contemplated' – they use already existing spaces and relationships and 'only' redirect and shift them. This 'only' may sound insignificant, but it's precisely the opposite. After all, the most important scenography takes place in the viewer's head, heart, lungs, and muscles.

**What is the ideal way to exhibit scenography, if there is one?**

Ha, ha, ha, ha! Of course I know the answer! Scenography is best presented when it is told as a story. Just kidding. It's impossible to present scenography within an exhibition! Even if you managed to exhibit scenography in its entirety and full size, it would still be outside the context of the play. Scenography is 'whole' only during the performance of a play – with actors, movement, light, and audience. Everything other than that are mere fragments placed in a new context. It is important to find that new context. That's why storytelling is the best solution. Nevertheless, the impossibility I mentioned earlier can serve as a fantastic foundation for entirely new possibilities – a constant space for creativity.

**This year's and previous edition of PQ have truly made their physical presence visible across the entire city of Prague. Was this influenced by the manifestation's practical need to grow, by format transposition as in larger exhibitions such as the Documenta and the Venice Biennale, or by an authentic desire to plug into the very 'blood stream' of the city?**

Yes, this was in part due to practical reasons. Prague is a very, very old city. It didn't suffer too much bombing during WWII and that's why there aren't many new, large spaces. This has enabled us to take up a larger number of small inspirational spaces, baroque palaces, the house where Franz Kafka was born, medieval basements, etc. We will be located in the very heart of the city, where crowds of tourists gather daily. This is very important to us, because we see our activities as an occupation of the city's centre using scenography. This relationship with the life of this city and its inhabitants is crucial for us. After all, we're not a historical manifestation. A familiar saying in theatre is 'here and now'. So, where and when else?

**Idis Turato****Želja za arhitekturom idealistično je htijenje**

BOJAN KRIŠTOFIĆ

The desire for architecture  
is an idealistic want

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*arhitektonskih nagrada; nagrade Viktor Kovačić UHA-e za najuspješnije godišnje arhitektonsko ostvarenje (2013., 2009., 2008. te 2003.), nagradu Ministarstva kulture Republike Hrvatske 'Vladimir Nazor' za arhitekturu (2005.) te Piranesi Award. Predstavlja je Hrvatsku na 10. Bijenalu arhitekture u Veneciji s projektom 'In Between' 2006. te 2010. u suradnji s timom arhitekata s projektom 'Pavillion'. Posljedne tri godine u intenzivnom tjednu kontinuitetu objavljuje autorske tekstove na svom blogu idisturato.com*

#### **Na koje je sve načine suvremeno tržište izmijenilo društvene uloge arhitekata, dizajnera i drugih radnika u kreativnim industrijama, u odnosu na prethodno, socijalističko doba?**

Rekao bih da je uloga arhitekta tijekom vremena gotovo uvijek slična. Kako dolazim iz arhitektonske porodice – i otac, i stric i djed su mi bili arhitekti – držim da se posao arhitekta u posljednjih pedesetak godina uglavnom nije mnogo mijenjao. Arhitekt je više rmanje i u socijalizmu i danas radio i djelovao vrlo slično. Arhitektonsko projektiranje, timski rad i arhitektura imaju univerzalne mehanizme organizacije i operiranja. Taj mit da je prije bilo sasvim drugačije ili da su kreativne industrije nešto potpuno novo – iskreno, meni su takve prepostavke smiješne. Arhitekt uvijek dolazi na konkretni zadatak, moderira odnose i prostorne kapacitete. S druge strane, industrije su uvijek trebale kreativan dizajn, suvremenu tehnologiju i precizan inženjerski

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#### **What are all the ways in which the contemporary market has changed the social roles of architects, designers and other professions in the creative industries, compared to the previous socialist period?**

I would say that the role of architects is almost always very similar throughout all time periods. Since I'm from a family of architects – my father, uncle and grandfather were all architects – I find that the work of an architect in the last fifty years or so hasn't changed much. Architects had a more or less similar function in socialism as they have today. Architectural design, teamwork and architecture feature universal mechanisms of organization and operation. This myth that things used to be completely different or that the creative industries are something brand new – to be honest, I find such assumptions completely ridiculous. The architect always has a very specific task, to moderate relations and spatial capacities. On the other hand, the industries always needed creative design, contemporary technology and a precise engineering spirit, regardless of the task at hand and this is where the issue of the social roles comes in. We only need to remember the example of the Rijeka torpedo. Of course, indirectly ships were destroyed and wars were won by selling torpedoes, but at the same time, their production was the basis for the construction of cities such as Rijeka. Designers and architects also participated in the design of these torpedoes... This, of course, is a very extreme example, but you can see what I am getting at.

Such examples often have double or multiple codings about what is and what is not the right thing to do, and in such cases one needs to



duh, bez obzira o kakvom se zadatku radilo i tu se postavlja pitanje društvenih uloga. Prisjetimo se samo primjera riječkog torpeda. Naravno da su se prodajući ta torpeda indirektno uništavali brodovi i dobivali ratovi, no istodobno su se od takve proizvodnje gradili gradovi poput Rijeke. U tom su projektu također sudjelovali i neki dizajneri, neki arhitekti... Naglašavam da je to najekstremniji primjer, ali razumijete na što ciljam.

Takvi primjeri često imaju dvostruka ili višestruka kodiranja, o tome što je ispravno, a što nije, i sigurno u takvim slučajevima treba donijeti odluku što pristati raditi, a što ne, te odlučiti o svojoj poziciji i društvenoj ulozi. Takvi zadaci usložnjavaju uloge arhitekata ili dizajnera unutar sličnih primjera i politika, i ponekad to zбуjuje pripadnike mlađih naraštaja. Čini mi se da je situacija danas više-manje slična, osobito u kontekstu kapitala, marketinga ili tematskih resorta raznih vrsta.

Nadalje, treba svakako naglasiti kako je danas arhitekata i dizajnera znatno više nego prije, jer evidentno postoji inflacija struke, prvenstveno kao posljedica masovne edukacije. Realno, danas je stanje takvo da naprsto ogroman broj, možda i velika većina arhitekata rade samo kao crtači i tehničko osoblje, što kod njih zasigurno rađa frustraciju. U prošlosti su takve poslove radili srednjoškolsko obrazovani tehnički crtači i mislim da su oni znali svoje pozicije u društvu i mjestu u procesu arhitekture, dok arhitektima danas to baš i nije jasno, te suočenje ambicija s realnošću sigurno dovodi do frustracije. Danas je biti Arhitekt s velikim A možda čak i odraz malograđanstine društva, krvih stavova o tome što arhitekt jest, kako ga se doživljava u tom društvu i u trenutku kad se u srednjoj školi 'mašta' o arhitekturi.

Danas u regiji postoje arhitektonski fakulteti u Veneciji, Trstu, Ljubljani, Mariboru, Zagrebu, Splitu, Sarajevu, Banja Luci, Beogradu, Novom Sadu, Nišu... Da nabrijam dalje nabrojio bi ih još minimalno pet. To je u neku ruku previše za ovu regiju, ali ipak može biti dobro za razmjenu ljudi i ideja. Arhitektonski fakulteti produciraju povelik broj stručnjaka za koje ostaje značajno pitanje imaju li svijest o svojoj ulozi unutar realnih potreba struke, hijerarhije regionalnog tržišta i arhitekture globalnog tržišta. S druge strane, mislim da je situacija danas na predivan način otvorena, te omogućava neviđenu mobilnost i promjene specijalizacija, mesta življjenja i radnog okruženja. Potpuno je jasno da bi danas svatko tko drži do sebe i propituje svoju poziciju u društvu trebao svakih pet godina usvajati suštinski nova znanja i vještine, mijenjati svoje fizičko ili timsko okruženje, 'apdejtnati' svoje sposobnosti kao što se unapređuje softver i informatički alati, itd.

**U posljednje vrijeme predajete na čak tri arhitektonska fakulteta u regiji – u Zagrebu, Splitu i Beogradu. Po vašem mišljenju, u kolikoj mjeri i na koji način studenti sa svojim vlastitim idejama sudjeluju u životu njihovih gradova? Postoji li svijest o javnoj, socijalnoj odgovornosti profesije i je li njen razvoj prioritet fakulteta?**

Za početak, moram ponoviti nešto što možda već svi znaju, ali je to ipak važno naglasiti. Ja dolazim iz Rijeke, jedne silno otvorene sredine, kojoj su mobilnost i različitost njezina najvažnija i jedina prava odlika. To je silno utjecalo na moj način operiranja, moju duhovnost i kreativnu otvorenost. Dakle,

make the decision what he or she is willing to do and make a decision about one's position and social role. Such problems complicate the role of the architect or the designer within similar examples and policies, and this confuses members of the younger generations. It seems to me that the situation today is more or less similar, especially in the context of capital, marketing or theme resorts of various types.

Furthermore, it should be pointed out that there are considerably more architects and designers today than there used to be because obviously the profession is in inflation, primarily as a result of mass education. Realistically, the situation now is such that a vast number, perhaps even the majority of architects work only as drafters and technical staff, which for them is most certainly frustrating. In the past such jobs were performed by drafters with a secondary-school education, who, I think, knew what their position in society and function in the architectural process was, whereas this is not exactly clear to today's architects, and it is precisely this confrontation between ambition and reality that leads to frustration. To be an Architect with a capital A today is perhaps even a reflection of a middle-class mentality of the society, wrong attitudes about what an architect is, and how an architect is perceived in this society when secondary school students 'fantasize' about a career in architecture.

Today, in the region there is a school of architecture in Venice, Trieste, Ljubljana, Maribor, Zagreb, Split, Sarajevo, Banja Luka, Belgrade, Novi Sad, Niš... I could list at least five more. This might be too many for the region, but it can be good for the exchange of people and ideas. Schools of architecture produce a rather large number of experts for whom it is not clear whether they are aware of their role within the real needs of their professional field, the hierarchy of the regional market and the architecture of the global market. On the other hand, I think the situation today is open in a beautiful way, enabling an unprecedented mobility and changes in specialization, places of residence and working environment. It is completely clear that, today, everyone with enough awareness to contemplate their own social position should adopt a completely new set of knowledge and skills, change their physical or team environment, and 'update' their competences every five years, just as software and IT tools are updated.

**You are now teaching at as many as three different schools of architecture in the region – in Zagreb, Split and Belgrade. According to you, to what extent and in what way do students participate in the life of their cities with their own ideas? Is there an awareness of a public and social responsibility of the profession and is the development of such a responsibility a priority of the schools?**

Firstly, I need to repeat something that perhaps everyone knows already, but which still needs to be pointed out. I'm from Rijeka, an extremely open city, to which mobility and diversity are of utmost importance and the only real characteristic. This influenced the



volim različite prakse, različite procese i navike.

Mobilnost između Rijeke, Splita, Zagreba i Beograda otvara minimum meni važnog urbanog duha i kozmopolitske svakodnevice života, koji su mi potrebni da bih mogao funkcioniрати. Volim mijenjati sredine na tjednoj i mjesечноj bazi. Volim raditi raznovrsne stvari, raditi paralelno na različitim projektima, istraživati i ispitivati mogućnosti istog zadatka ili teme na različitim mjestima, s različitim ljudima. Što se tiče studenata arhitekture, tu je stvar više-manje svugdje slična. U takvima su sredinama zapravo rijetki neambiciozni ljudi. Htjeti biti arhitekt u sebi sadrži neke univerzalne i vanvremenske ideale u pogledu na život i socijalne odnose. Ne poznajem arhitekta koji nije bar malo odgovoran, na bilo koji način. To proizlazi iz naše moći (ili privida) da kreiramo različita sučelja, društvene odnose i prostorne odnose. To je silno napeto, daje vam snagu i dnevnu dozu adrenalina. Tako je i sa studentima. Upravo smo ovaj vikend u Rijeci održali radionicu na kojoj smo istraživali prostor riječke Delte sa studentima iz Beograda. Rezultat cijelog semestralnog projekta za mene je odličan, dapač, čini mi se puno bolji od natječajnih radova za isti prostor koji su objavljeni prije nekoliko mjeseci, s kojima su u natječaju sudjelovali eminentni hrvatski arhitekti. To govori jednu važnu stvar, a to je da je sve moguće, da dobra i jaka ekipa arhitekata, mladih i nabrijanih ljudi s jasnim ciljevima i društvenim poticajima može učiniti jako puno, i unutar fakulteta i izvan njih.

Stoga mislim da na fakultetima leži velika odgovornost i predvina poticajna mogućnost da u sklopu svojih diplomskih i postdiplomskih radionica promišljaju, ispituju i simuliraju nove odgovore i prijedloge za urbani razvoj gradova i regije; projektiraju nove i drugačije arhitekture i tipologije, da istražuju konstrukciju, fiziku, metode gradnje... Postoji puno platoa i nivoa gdje se može kroz edukaciju i platformu fakulteta djelovati u stvarnosti, kreativno ju modelirati, po mogućnosti i lagano transformirati.

**O svom radu često gorivate koristeći glazbene metafore, poput one da je arhitektonsko djelovanje vrlo sličnu sviranju u bendu. To se čini zanimljivim izvrstanjem poznate teze da je 'govoriti o glazbi isto kao plesati o arhitekturi.' Iz vašeg pristupa tom problemu iščitava se da je u arhitekturi, kao i u glazbi, jako važan odnos povjerenja između svih sudionika. Ima li to i političku podlogu u smislu demokratičnosti i ravnopravnosti?**

Naravno da ima – međusobno povjerenje je nemjerljivo važno. Vjerojatno je tako i u timskim sportovima, ali kako nisam sportski tip ne navodim takve primjere. Danas svaki prosječan arhitekt paralelno radi na pet različitih zadataka, komunicira s pet različitih zainteresiranih strana, objavljuje i komunicira svoje ideje između znanstvenog, marketinškog, političkog, tehničkog i medijskog okruženja – onoga za koje djeluje i čiji je nedjeljni protagonist. Samo, itekako je važno paziti da vas jedan od svih ovih pojednako važnih 'lejera' arhitekture ne pojede. Najopasniji i najzaraniji je onaj politički, ali i medijski. To kako opija neke ljudе, i jedno i drugo. Stoga se, da bi ostao priseban i fokusiran, prvo moraš okružiti zdravom i poticajnom sredinom, napredovati svakodnevno i osigurati sebi zdrav prostor za djevanje, te otvoreno i bez zadrške komunicirati svoje ideje sa suradnicima. To zbilja jest poput rada u bendu – donosiš niz malih ideja, poput rifa na gitari, kratkog teksta ili jasnog ritma, koji kasnije prerastaju u dobru pjesmu. Neke od tih tema postaju hitovi, a neke se bacaju i privremeno zaboravljaju.



way I operate, my spirituality and my creative openness immensely. I, therefore, love different practices, processes and habits.

The mobility between Rijeka, Split, Zagreb and Belgrade opens a level of urban spirit and cosmopolitan everyday life that I need to function. I like changing my environment on a weekly and monthly basis. I like working on miscellaneous things, doing different projects simultaneously, researching and examining different possibilities for one task or subject on different locations, with different people. As far as students of architecture are concerned, the situation is more or less similar everywhere. They are rarely unambitious. The desire to become an architect contains within itself universal and the timeless ideals when it comes to the view of life and social relations. I do not know an architect who is not at least a little responsible, in one way or another. This arises from our power (or illusion) of creating different interfaces, social relations and spatial relations. This is extremely intense, and it gives you strength and a daily dose of adrenaline. The same goes for students. Just this weekend, we held a workshop in Rijeka at which we investigated the area of the Rijeka Delta with students from Belgrade. The results of the entire semestral project seemed excellent to me, even better than the designs submitted for the public tender for the same area that were published several months ago, in which eminent Croatian architects participated. This goes to show us something very important, which is that anything is possible, and that a good and strong team of architects, young and motivated people with clear goals and social awareness can do a great deal, within and outside of the school.

This is why I believe that schools have a great responsibility and a beautiful potential to stimulate students, within their graduate and postgraduate workshops, to contemplate, examine and simulate new solutions and proposals for the urban development of cities and regions; to design new and different architectures and typologies, to investigate the structure, physics, and methods of construction... There are many platforms and levels on which one can, through education and other platforms of the school, function in reality, model it creatively, and preferably transform it mildly.

**You often speak about your work using musical metaphors, like saying that doing**



Kada govorite o kreativnosti i arhitekturi, riječ koju često rabite jest energija, koju je prilično teško odrediti i definirati. U današnje vrijeme, preoperćeno informacijama svake vrste, osvježavajuće je prihvatiti da u praktičnim aspektima života postoji nešto što je neizrecivo. Znači li to da je jezik kojim se moramo služiti kako bismo komunicirali do određene mjeru ograničen i nepotpun, pa i uobičajeni jezik arhitekture?

Meni nije jasno kako vama nije jasno što to podrazumijevam pod energijom... Siguran sam da će se gotovo svaki čovjek naježiti kad uđe u rimski Panteon ili paviljon Barcelona L. Mies van der Rohe, a da ne govorimo o bezbroj ostalih primjera. Zar se čovjek ne naježi kad primi u ruku knjigu koju je dizajnirao Wim Crouwel? Zar se ne naježi na koncertu Chemical Brothers? Zar ne osjeti posebnu energiju kada stoji pored neke osobe? Energija u arhitekturi je jedino što imamo i što možemo proizvoditi. To je ono bez čega nema dobre arhitekture. Naravno da to neke ljudi izluduju, jer se ne može riječima opisati, niti racionalizirati i znanstveno precizirati, a najmanje od svega se može naučiti kako se to radi. To jednostavno imate ili nemate. Sve ostalo su marketinški prividi i loše manipulacije.

#### **U tom smislu, moraju li se svi sofisticirani arhitektonski projekti moći i posve intuitivno razumjeti?**

Mišljenja sam da za razumijevanje i osjećanje arhitekture i ranije spomenute glazbe nije potrebno nikakvo stručno predznanje. Naravno, postoji i ona druga razina promišljanja, kada se teorijski, konceptualno i znanstveno educiramo do te mjere da nam intuicija i novo znanje u paklenom zajedništvu omogućavaju probijanje novih granica. No to je intimna stvar, rezervirana samo za neke pojedince, i nije tema kongresa i velikih skupova. To se radi u osami i o tome se ne priča puno.

**Veoma nas zanima i ekonomski aspekt arhitektonske profesije, koji se po logici socijalne stratifikacije prelijeva i u druge sfere projektantskog, odnosno kreativnog djelovanja. U sadašnjem kontekstu prevladavajuće krize neoliberalnog kapitalizma i potrage za novim – iskrenijim, humanijim i boljim društvenim modelima, neizbjegno se propituju uvriježene strukture djelovanja. Pojednostavimo – može li se projektirati i graditi ‘bez budžeta’? Postoji li nešto što nam u opisanom kontekstu treba biti prioritet? Zbog čega i za koga moramo projektirati, i što ne smijemo ispuštiti iz vida, bilo da se bavimo izgradnjom javnih ustanova, dizajniranjem održivih metoda odlaganja i prerade otpada, osmišljavanjem nove metodologije društvene participacije, ili nečim sasvim drugim?**

Arhitektura je projektiranje prema pravilima, projektiranje u vremenu, ali djelovanje unutar realnosti trenutka. Dakle, da prosti razložimo stvar – danas



architecture is very similar to playing in a band. This seems like an interesting reversal of the known thesis that ‘talking about music is like dancing about architecture’. From your approach to this issue one can conclude that in architecture, as well as in music, a relationship of trust between all participants is extremely important. Does this have a political background in the sense of democracy, equality and transparency? Of course it does – mutual trust is immensely important. The same is probably true of team sports, but seeing as I am not the athletic type I don't use such examples. Nowadays every average architect works simultaneously on five different tasks, communicates with five different parties, publishes and communicates his or her ideas in scientific, marketing, political, technical and media environments – all environments in which he or she is active and an integral protagonist. Only, it is very important to be careful not to allow to be ‘eaten up’ by one of these, equally important, layers of architecture. The most dangerous and contagious are the political one and the media. Both are very intoxicating for some people. Therefore, in order to stay composed and focused, one must primarily surround oneself with a stimulating environment, develop daily and ensure a healthy space for action, and openly and without hesitation communicate one's ideas with coworkers. It really is like playing in a band – you suggest a series of small ideas, like a guitar riff, a couple of lyrics or a clear rhythm, and with time they develop into a good song. Some of these elements become hits, some are discarded or fade into oblivion for a while.

**When talking about creativity and architecture, a word you often use is energy, which is rather difficult to identify and define. In this day and age, overloaded with information of all kinds, it is refreshing to accept that in practical aspects of life there is something inexpressible. Does this mean that the language we have to use in order to communicate is to a certain extent limited and incomplete, even the common language of architecture?**

I don't understand how you cannot understand what I mean by energy... I am certain that almost everyone will get goose bumps when entering the Roman Pantheon or the Barcelona Pavilion of Ludwig Mies van der Rohe, to name only a few examples. Do people not get goose bumps when holding a book designed by Wim Crouwel? Do they not get goose bumps at a Chemical Brothers concert? Do they not feel a special energy when standing next to that someone special in their lives? Energy in architecture is the only thing we have and that we can produce. There is no good architecture without it. Of course, it drives some crazy that it cannot be described in words, rationalized and scientifically specified, and least of which taught. You simply have it or you don't. Everything else is marketing illusion and bad manipulation.

**In this sense, must all sophisticated architecture projects be completely intuitively understood?**

I feel that no expert prior knowledge is necessary for understanding and feeling architecture,

je moguće izgraditi kuću u roku od mjesec dana. Ona, na primjer, može biti izvedena od lokalnog i svugdje u prirodi rasprostranjenog kamena – gromaće. Drvo za tu kuću možemo dobiti od stabala posjećenih u šumi, te od njih pravimo tesane grede, stropove i drvene prozore. Fasadu možemo namazati vapnom i pjeskom s plaže. Namještaj za kuću ćemo reciklirati ili doraditi star, ili ćemo ga pak izvesti iz čeličnih profila i drvenih paleta. Cijeli proces odradili bismo s kolegama, prijateljima iz kvarta ili rođacima, i pritom se lijepo družili. Na kraju bi kuću spojili na sunčeve kolektore za proizvodnju energije, a vodu skupljali iz kišnice ili desalinizacijom i pročišćavanjem. Ali sve je to lijepo i moguće samo do jedne granice. U jednom trenutku trebate stati. Što društvo misli o tome? Što je s dozvolom za gradnju? Što je s dozvolom za sjeću šume, dozvolom za uzimanje gromaće, ovlaštenja za izvođenje, kao i s licencom za zelenu gradnju ili licencom za projektiranje u zaštićenim područjima? Što je s atestima za upotrebljene materijale? Kako dobiti vlasnički list za takvu kuću?

Na ovom jasnom primjeru vidite da smo, kao ljudi, sami sebe pomalo zapetljali unutar svojih vlastitih pravila i politika. Taoci smo bezglave usurpacije prirodnih dobara – resursa s jedne strane, te beskrajne birokracije i lažne transparentnosti s druge. Birokratski aspekt cijele ove priče ne samo da povećava cijenu cijelog projekta, već mi plaćamo konsenzus koji smo sami utvrdili, pa gradnja bez budžeta ne postoji. Početkom devedesetih, projekt za kuću imao je dvije mape nacrta i dokumenata, a danas ih ima deset, uza što treba priložiti nekoliko izjava o odgovornosti i nekažnjavanju. Mi danas zapravo plaćamo cijenu dugogodišnjoj birokratizaciji cijelog sustava, a svima je jasno da okorjeli dušebržnici za socijalno, društveno i kolektivno viču protiv svega, a isto tako imaju minuse u banci, krediti i preko nekoliko kartica. Da se vratim na početak – posljednjih stotinjak godina, svaki arhitekt sposoban je projektirati i izvesti jeftinu i održivu kuću. Pa ipak, nitko iz moje bliže okoline ne gradi kuću na način koji sam maloprije opisao. Zar to nije malo čudno?



Glede pitanja o kolektivnom stanovanju, moram vam reći da tijekom posljednjih dvadeset godina nisam dobio niti jednu jedinu narudžbu za kompleks socijalnih stanova, i rekao bih da to više ne postoji. Današnji mehanizmi nemaju više ništa društvenog u sebi, pa u realnom okruženju socijalne stanove više nitko ne gradi, a bojim se da bi se u budućnosti mogli prestati

just like with music, as discussed earlier. There is, of course, another level of contemplation, when we educate ourselves theoretically, conceptually and scientifically to the extent that our intuition and the new knowledge allow us, in their hellish unity, to break through new frontiers. This, however, is an intimate issue; it is reserved for some individuals only and is not to be discussed at conferences or large gatherings. It is done in solitude and is not discussed at great length.

**We are very interested in economic aspects of architecture, which, according to the logic of social stratification, spills over into other spheres of design and creative work. In the current context of the prevalent crisis of neoliberal capitalism and the search for a new – more sincere, humane and better social models, common structures of action will be inevitably questioned. To simplify – can we design and build 'without a budget'? Is there something that must be a priority in this context? Because of what and for whom must we design buildings, and what is it that we must not lose sight of, whether we are dealing with the construction of public institutions, the design of sustainable methods of waste disposal and treatment, the planning of new methods of social participation, or something else entirely?**

Architecture represents creation according to specific rules, creation in time, but also action within the reality of a given moment. Therefore, to simplify the issue – today it is possible to build a house within one month. The house, for example, can be constructed from a local and widely available stone – dry stone. We can obtain the wood for this house by cutting down trees in the forest, and we can use this wood to make trimmed beams, ceilings and wooden windows. We can cover the facade with lime and sand from the beach. The furniture can be recycled or we can refurbish old furniture, or we can even build it from steel sections and wooden pallets. We can do all of this with colleagues, friends from the neighborhood or relatives, and we can have a great time socializing while doing so. We can finally connect the house to solar collectors for energy production, and we could collect water from rainwater or desalination and treatment. All of this is nice and possible only to a certain extent, however. At a certain point, you have to stop. What does the society think of this? What about the building permit? What about the permit for logging, the taking of stones, the license for green construction or the license for construction in protected areas? What about the attestations for used materials? How to obtain a property title for such a house?

You can tell from this simple example that we as people have entangled ourselves in our own rules and policies. We are hostages to a mindless usurpation of natural resources on the one hand, and on the other of an endless bureaucracy and false transparency. Not only does the bureaucracy increase the cost of the entire project, but reflects the fact that we are paying for a consensus that we ourselves determined, which is why construction without a budget does not exist. In the early 1990s, a project for a house had to have two folders of design plans and documents, and today it has ten, in addition to which several declarations of liability and



graditi i javni vrtići i škole kakve srno do sada poznavali. Ne mislim da je to dobro, ali imam dojam da je to jednostavno jedna okrutna realnost i čini mi se da se nalazimo u pat-poziciji. Trebalo bi osmisiliti i projektirati neku novu društvenost, kreirati novu socijalnu osjetljivost, potaknuti nove društvene konsenzuse koji će biti utemeljeni na novim ili bar promijenjenim politikama i ekonomijama.

**Za kraj, vratimo se studentima i mladim profesionalcima, odnosno Danu D kao manifestaciji koja ih okuplja i na kojoj sudjelujete kao gost i predavač. Dan D trenutno teži biti što je više moguće regionalnim, povezujućim festivalom. Mogu li ovakve inicijative, u okruženju sve izraženijih društvenih podjela svakojakih vrsta, dugoročno jamčiti prihvatanje različitosti i raznovrsnosti koje bi trebale biti temelj kvalitetnog, odgovornog življenja?**

Današnja medijska umreženost svijeta i dostupnost svih informacija gotovo su blažene i događa se da se gotovo ne mora biti fizički prisutan negdje, a da se ipak sve zna, sve prati, te da na kraju krajeva i svi znaju za tebe. Dapače, ne samo da znaju, nego i da misle kako znaju i previše. S druge strane, manifestacije poput Dana D dobre su za ljudsku društvenost, razvijanje ljepote socijalne interakcije i direktnе komunikacije, te, da se vratim na vaše ranije pitanje, zdrave su i za razmjenu energije. Ta je razmjena zasad još potpuno nemoguća u virtualnom prostoru jer je tjelesna poput arhitekture.

FOTOGRAFIJE Domagoj Blažević,  
Sandro Lendl, Robert Leš,  
Jure Živković

certificates of the absence of a criminal record must be enclosed. We are now, in fact, paying the price for the many years of the bureaucratization of the entire system, while the faux hardline supporters of social and collective issues who are supporting this system have a maximum overdraft on their bank accounts, several loans and several credit cards. That goes back to the beginning – in the last hundred years or so, every architect is able to design and construct a cheap and sustainable house. Yet, nobody in my close surroundings has done so. Isn't that a little strange?

Regarding the question about public housing, I have to tell you that in the last twenty years I have not received one single order for a complex of public housing apartments, and it is safe to say that such projects no longer exist. Today's mechanisms have no social component to them – public housing apartments, for instance, are no longer built. I am afraid that public children's day care facilities and schools as we know them today will no longer be built in the future. I don't think that this is a good thing, but I have the impression that this is simply the cruel reality we are in right now and that we are in a stalemate position. We need to develop and design a new form of sociability and social sensitivity, stimulate a new social consensus that will be based on new or at least changed policies and economies.

**Finally, let's get back to students and young architects, that is D-day as an event gathering them, at which you participate as a guest lecturer. D-day aims to be as regional and connecting a festival as possible. Can such initiatives, in an environment of increasingly prominent divisions of all kinds, guarantee long-term acceptance of difference and diversity, which should be the basis of high-quality responsible living?**

Today's network of media and availability of all information are lauded almost to the point of reverence, and as a result you practically don't have to be physically present anywhere any more, and still know everything, follow everything and, ultimately, have everyone else know about you. What is more, not only do they know everything, they think they know too much. On the other hand, events such as D-day are good for human sociability, developing the beauty of social interaction and direct communication, as well as, to return to your earlier question, they are healthy for the exchange of energy. Such an exchange is for now completely impossible in the virtual space because it is physical, just like architecture.

PHOTOS BY Domagoj Blažević,  
Sandro Lendl, Robert Leš,  
Jure Živković

# Budućnost regionalne suradnje

## Young Balkan Designers: Svakodnevni junaci

The future of regional cooperation  
Young Balkan Designers:  
Everyday heroes

Početkom 2014. godine kulturna organizacija Mikser, Hrvatsko dizajnersko društvo i Public Room iz Skopja, udružile su snage u provedbi još jednog natječaja platforme Young Balkan Designers. Od svog osnutka 2010. godine, YBD je jedna od najaktivnijih regionalnih platformi posvećena identificiranju, promicanju i razvoju kreativnih potencijala Balkana u područjima konceptualnog dizajna i dizajna proizvoda. Njezino se djelovanje proteklih godina manifestiralo kroz putujuće izložbe u čitavoj regiji i šire, a komunikacija između regionalnih festivala uglavnom je posredno opstajala upravo zahvaljujući ovoj inicijativi. U konačnici logična odluka da se YBD (inicijalno projekt Miksera) proširi na nekoliko organizacija, zapravo znači formaliziranje već postojećih odnosa s dugoročnim ciljem osnivanja Balkanske platforme za dizajn koja bi omogućila još lakšu mobilizaciju ljudi i znanja, dizajnera i proizvođača u regiji kroz putujuće izložbe, organizirane radionice, razmjene i dizajnerske prakse, namijenjene prije svega apsolventima dizajnerskih studija i mладим profesionalcima koji tek započinju karijeru u dizajnu.

Osnivanje ovakve platforme i uključivanje relevantnih aktera na dizajnerskoj sceni u njezino djelovanje ne samo da doprinosi jačanju kohezivnih sila unutar same scene, već dugoročno znači i pozicioniranje balkanskog dizajna na europskoj i svjetskoj dizajnerskoj sceni, a posljedice i njegov utjecaj na kulturno i gospodarsko jačanje regije.

Svakodnevni junaci – tema ovogodišnjeg YBD natječaja inspirirana stavom Ezia Manzinia – u prvi plan stavlja društvenu ulogu dizajna kao katalizatora društvene promjene, s naglaskom na jednostavne i bazične promjene koje dizajneri mogu ostvariti kroz suradnju s lokalnom zajednicom, u kontekstu ograničenih materijalnih i nematerijalnih resursa današnjeg vremena.

U skladu s temom odabранo je 24 rada mlađih dizajnera s čitavog Balkana: Hrvatske, Bosne i Hercegovine, Bugarske, Makedonije, Crne Gore, Srbije i Slovenije, Grčke, Mađarske i Austrije, koji redom kritički sagledavaju društvena kretanja i nude alternativna rješenja.

Možda objektivniji zaključak u valorizaciji projekata dao je u svom očitovanju dugogodišnji suradnik platforme i predsjednik ocjenjivačke komisije:

*Standard je prilično dobar i ohrabrujuć. Definitivno vidim rast u samopouzdanju mlađih balkanskih dizajnera, ne samo u kontekstu njihovog podrijetla, nego još važnije, u kontekstu njihovih osobnih interesu, priča i preokupacija. Mlađi balkanski dizajneri imaju stav, a to znači da za balkanski dizajn ima budućnost! Zahvalno je vidjeti ove projekte, talent i napor uložen u realizaciju projekata. Samo naprijed Balkanski dizajneri!*

— Konstantin Grčić

At the turn of 2014, the cultural organisation Mikser, Croatian Designers Society, and Public Room from Skopje joined forces to bring to life yet another competition within the platform Young Balkan Designers. Ever since its foundation, YBD has been one of the most active regional platforms dedicated to the definition, promotion, and development of Balkan creative potentials in conceptual design and product design. Its activities over the past several years mainly encompassed travelling exhibitions in the region and other countries and facilitating contact between the various festivals held in the region. The logical decision to expand YBD (initiated by Mikser) to several organisations meant the formalisation of already established relations with the long-term goal of founding a Balkan platform for design that would enable even easier access to people and knowledge, designers and manufacturers in the region through travelling exhibitions, workshops, exchanges and designer training. This was aimed primarily at senior-year design students and young professionals who are just starting a career in design.

Establishing such a platform and including relevant people from the designer scene in its activities not only contributes to strengthening the cohesive powers within the scene itself, but also implies a long-term positioning for Balkan design on the European and world designer scene, with a subsequent impact on the cultural and economic reinforcement of the entire region. Everyday heroes – the theme of this year's YBD competition inspired by Ezio Manzini – places the largest amount of focus on the role of design as a catalyst of social change, with particular stress on the simple and basic changes that designers can make through cooperation with the local community within the limitations of today's scarce material and non-material resources.

In tune with the competition's theme, 24 works by young designers were selected from across the Balkans: Croatia, Bosnia and Herzegovina, Bulgaria, Macedonia, Montenegro, Serbia and Slovenia, Greece, Hungary, and Austria, who have a critical approach to society and offer fresh solutions. Perhaps the most objective conclusion in the valorisation of projects was made by the long-term associate of the platform and president of the evaluation committee:

*The standard is pretty good and encouraging. I definitively see a growing confidence amongst these young Balkan designers, not only about their roots, but most importantly about their own interests, their own stories and concerns. Young Balkan Design has attitude, and that means there is a future here! It is very rewarding to see these projects, the talents, the effort and hard work which has gone into making them. Well done, Balkan Designers!*

— Konstantin Grčić

YOUNG BALKAN DESIGNERS



2014  
EVERYDAY  
HEROES  
Х.РОДС



JELENA HOLEC 3 In a Bundle



ANDREA PAVIČEVIĆ B Lamp



MARIJANA DŽAMBO Fan Shield



GOERGE AVGERINAKIS Flexi Lamp System



MARKO OLJAČA Glass Pillow



MATIJA ČOP Homeless In Heaven



GESTH MANI PAPADOPOULOU Hot Mouth



STUDIO PRESEK Kotlić Lamp



TAMARA ŠVONJA Lounge Chair

MARKO GAMSER, MIŠO OPACIĆ  
I NEMANJA OBRADOVIĆ MoksitoNIKO CRNČEVIĆ, LUCIJA NIČENO, ANA ŠOLIĆ  
Kozolec Furniture Concept

JASENKA DŽANKOVIĆ Lulja



NIKO CRNČEVIĆ Neplus Furniture System



SARA GULYAS Pikkpack



TAMARA ŠVONJA The Lamp



DRAGA KOMPRAK Our Wardrobe



TSVETAN STOYKOV Plyful



LUKA BORČIĆ, IVAN DOROTIĆ Rožnaj



OCTAVIAN BADESCU I ALEXANDRU IONITA S3



NATALI RISTOVSKA I MIKI STEFANOSKI Stripe



UROŠ JANKOVIĆ Terca Table



MILENA JOVANOVIĆ Toy for a New Hero



SNEŽANA JEREMIĆ Zig Zag



NIKOLA KRIVOKAPIĆ Superhandle



DARJA RANT Usedi se

honorable mention  
to engage people  
to raise awareness  
to encourage changes in social behavior  
alleviate distress  
to make a change  
solve a local problem  
to show understanding  
contribute to the community

# d-izložba

STR	IZLAGAČI	STR	IZLAGAČI	STR	IZLAGAČI
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## 4/4 (Beograd)

Aleksander Nušić, Ivan Ojkic, Nemanja Stojanović, Jelena Veljković



**4/4** je grupa studenata Digitalnih umjetnosti na Fakultetu za medije i komunikacije u Beogradu. Svaki član grupe donosi znanje iz drugog područja, pa njihov rad teži biti skladnom harmonijom dizajna, videa i fotografije u formi interaktivne instalacije.

*Tko je dizajner i kako utječe na svoju okolinu? Dizajnerski softver omogućava korisniku da se svojim radom izradi bez poznavanja njegove tehnološke strukture, stoga Dodir pokazuje kako svatko može stvarati i svojim prisustvom utjecati na okolinu.*

Dodir pronalazi 'ono nešto' što svaka osoba posjeduje i to usmjerava na njezino okruženje – uz pomoć jednog dodira kocke korisnik ga mijenja na sebi svojstven način, što softver artikulira u formi interaktivne instalacije. Ona se sastoji od senzora i projektoru koji pod konveksnim ogledalom emitira projekciju.

**4/4** is a group of students of Digital Arts from the Faculty of Media and Communications in Belgrade. Each group member brings knowledge from other areas, so their works strives to be a unified harmony of design, video and photography in the form of an interactive installation

*Who are designers and how do they affect their surroundings? Designer software enables the users to express their work without knowing its technological structure, which is why Dodir (Touch) shows that everybody can create and affect their surroundings through their presence.*

*Dodir (Touch)* finds 'that something' everybody has and guides it towards their surroundings – with the help of a single touch of a cube, the user transforms it in a unique way, which the software articulates in the form of an interactive installation. It consists of sensors and projectors emitting the projection under a convex mirror.

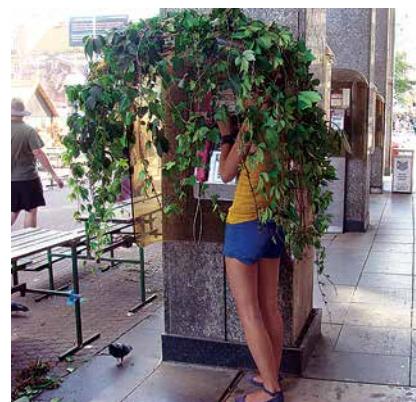
## Elementi (Zagreb)

Irena Bastijanić, Teo Drempetić Čonkić, Slavica Farkaš, Marta Haraminčić, Katarina Ištef, Maja Jandrić, Stjepan Lučevnjak, Maja Patafta, Grgo Petrov, Vanessa Šerka, Ana Toth i Lea Vavra

Postupnim upoznavanjem parka Ribnjak kroz pet dana, sudionici radionice iz različitih profesionalnih opredjeljenja zbljžili su se i s njegovim posjetiteljima – šetačima, djecom i ponekom rock zvjezdom, a pritom su bolje upoznali i sebe. Korijeni ideja za svaki realizirani rad nastali su u potpunosti zajednički.

*Put vodi vjugavim stazama daleko od buke i nervoze, u mirne zelenе zakutke. Oni nisu daleko, samo treba znati kamo skrenuti, pogledati oko sebe i duboko udahnuti.*

Park Ribnjak nalazi se u samom središtu Zagreba – pravo mjesto za opuštanje očiju, ušiju i mozga. Nažalost, najčešće nemamo ni volje ni vremena prošetati barem jednom dnevno Ribnjakom. Tijekom radionice određeno je koji to elementi čine Ribnjak oazom mira u centru grada, a potom su metodama dizajna prenijeti u širi urbani prostor.



By gradually getting to know the Ribnjak park through five days, the participants of the workshop from different professions also came closer to its visitors – walkers, children and the occasional rock star, and also got to know themselves better. The creation of the ideas for each finalized work was a group effort.

*The road leads down the winding paths, away from the noise and anxiety, into the peaceful green corners. They are not far away, one needs only know where to turn, look around and take a deep breath.*

The Ribnjak park is situated in the center of Zagreb – it is a place where you can relax your ears, eyes and mind. Unfortunately, we most often have neither the will nor the time to take a walk a day in Ribnjak. During the workshop, it was determined which elements made Ribnjak an oasis of peace in the city center, and were then transferred to a wider urban area using design methods.

## Bokte (Zagreb)

Anta Bučević, Tea Pavić, Martin Peranović, Alma Šavar

**Bokte** je autorski tim od četiri člana – kolega na diplomskom Studiju dizajna. Anta i Alma često surađuju na raznim dizajnerskim i ilustratorskim projektima, a u slobodno vrijeme skupljaju mačke. Tea radi za nezavisnu kulturu, voli lomiti knjige i nuda se skorom završetku faksa. Martin je Slavonac koji je zanat ispekao na Odsjeku za dizajn vizualnih komunikacija Umjetničke akademije u Splitu, a u Zagrebu nas uči slavonskim izrazima i uzvicima!

*the\_zine* je mala hibridna platforma – novi prostor za umrežavanje, izlaganje i promociju radova mladih autora (dizajnera, ilustratora, fotografa...). Vrijednosti klasičnih fanzina aktualizirane su web izdanjem, uz implementaciju prakse printanja prema potražnji.

Projekt *the\_zine* nezavisna je platforma za objavljivanje radova u području kreativnog stvaralaštva, u formi web stranice i tiskane publikacije. U duhu DIY pristupa, sadržaj stvaraju sami korisnici prijavljujući pojedinačne ‘spreadove’, pa svaki broj nastaje gotovo stihjski, akumulacijom prijavljenih radova. Tema svakog broja nasumice se odabire korištenjem ‘random word’ generatora i Google prevoditelja, a sudionici su je slobodni interpretirati kako žele. *the\_zine* raste na webu, a svatko ga može ispisati kod kuće. Novi broj nastat će tijekom samog Dana D, jer će svi koji to žele moći ‘donirati spread’ i na kraju festivala preuzeti svoj ispisani primjerak.



**Bokte** is a team of four authors – colleagues at the graduate level at the School of Design. Anta and Alma often cooperate on different design and illustration projects, and collect cats in their spare time. Tea works for independent culture, likes to design books and is hoping to graduate soon. Martin is a guy from Slavonia who gained his skills at the Department of Visual Communications Design of the Academy of Art in Split, and is in Zagreb to teach us Slavonic expressions and exclamations!

The ‘*the\_zine*’ is a small hybrid platform – a new space for networking, presenting and promoting the work of young authors (designers, illustrators, photographers...). The value of classic fanzines is actualized in a web edition, with the implementation of printing when required.

## Ana Armano Linta (Zagreb)

Rođena 1990. godine u Zagrebu. Nakon završene XV gimnazije upisuje Studij dizajna pri AF u Zagrebu, gdje trenutno polazi diplomski studij. U realizaciji ovog projekta pomogli su joj Veljko Armano Linta, David Azinović i Ivana Čavar.

*Zašto komplikirati? Čemu bacati? Zbog čega šarafiti? Dovoljna je jedna obična drvena ploča i par promišljenih rezova!*

Stolići su izrezani iz jedne ploče, jednostavno se sastavljaju, rastavljaju i koriste te prenose. Dovoljno su jednostavnii za izradu svakome tko želi malo piliti i brusiti, a mogu se i gotovi naručiti od autorice.

She was born in 1990 in Zagreb. After graduating from the XV grammar school in Zagreb, she enrolled into the School of Design at the Faculty of Architecture in Zagreb, where she is currently a graduate student. Veljko Armano Linta, David Azinović and Ivana Čavar helped with the project.

*Why complicate things? Why use screws? All it takes is one ordinary wooden board and a few well thought out cuts!*



The tables have been cut out of single boards, are simple to assemble, disassemble, use and transport. They are simple enough and can be made by anyone who wants to do some sawing and honing, and can also be ordered from the author.

The *the\_zine* is growing online, and everyone can print it out at home. The new issue will come out during D-Day itself, because everyone will be able to ‘donate a spread’ and take their printed issue home at the end of the festival.

## Evolve (Donja Stubica)

Natalija Knežić, Krunoslav Knežić

Supružnici Natalija i Krunoslav Knežić kreativni su tim, te osnivači i vlasnici tvrtke **Evolve**. Dizajniraju i stvaraju nove proizvode od 2010. godine. Iza sebe imaju nekoliko realiziranih i uspešnih projekata, a njihovi radovi prezentirani su i prepoznati na raznim domaćim i međunarodnim natječajima.

Evolve je prema ideji Fojo tima koncipirao, oblikovao i razvio proizvod – Enfojer. Enfojer je aparat za uvećavanje, odnosno proizvod za izradu analognih crno-bijelih fotografija direktno s ekrana pametnog telefona. U kreativnom procesu oblikovanja novog proizvoda, Evolve je koristio različite aditivne tehnologije 3D ispisa za izradu prototipova, čime se skratilo vrijeme razvoja, te pronašla bolja tehnička rješenja. Također, tehnikom 3D ispisa izrađen je i prototip koji je poslužio za potrebe Fojo crowdfunding kampanje i prezentacije budućeg proizvoda. Evolve je također organizirao i proizvodnju svih dijelova, a rezultat je inovativan proizvod dizajniran i proizведен u Hrvatskoj.



Natalija and Krunoslav Knežić are a creative team and the founders and owners of the **Evolve** company. They have been designing and creating new products since 2010. They worked on several successful projects, and their work was presented and recognized on various national and international competitions.

Evolve conceived and developed a project based on an idea of the Fojo team – Enfojer. The Enfojer is a machine for enlarging, that is, a product for developing analogue black and white photographs directly from the screen of a smartphone. In the creative process of forming a new product, Evolve used different additional technologies of 3D printing for developing prototypes, which shortened the time necessary for development, and offered better technical solutions. Also, by using 3D printing, a prototype was created and used for the Fojo crowdfunding company and presenting the future product. Evolve also organized the production of all parts, resulting in an innovative product designed and made in Croatia.

## Freštrel (Ljubljana)

Peter Ferlan, Aljaž Glaser, Biba Košmerl, Emil Kozole, Dorijan Šiško, Ajda Zupančič, Jon Žagar

Grupa **Freštrel** započela je s radom 2012., a njihov medij izražavanja je istoimeni magazin, čiji je prvi broj objavljen u ožujku 2013., dok je već njegov drugi broj objavljen u listopadu iste godine izložen na 6. bijenalnu vizualnih poruka Slovenije u Narodnoj galeriji u Ljubljani. U srpnju su oba broja predstavljena na jednodnevnom festivalu nezavisnog izdavaštva Caffeine Hours, također u Ljubljani, čija je općina od 2014. jedan od financijera projekta.

*Freštrel je ime kolektiva i multidisciplinarnog magazina, koji djeluje u područjima dizajna, umjetnosti i književnosti. U idealno-estetskom smislu naš projekt je vrlo eksperimentalan – ne želimo ponavljati umjetničke prakse i sadržaje koji nas okružuju, nego otvarati put ka svježoj estetici.*

Bit će izložena tri broja magazina *Freštrel* i tri plakata koja interpretiraju njegov sadržaj. Tema prvog broja nije određena, a svaki je autor imao mogućnost preobrazbe postojećeg materijala – rezultat je bio potpuno otvoren eksperiment. Tema drugog broja bila je 'ego', a magazin je bio podijeljen u tri dijela koja predstavljaju Freudovu strukturu psihe: ego, super-ego i id. Tema trećeg broja je 'future', a kroz nju su istražene implikacije *Freštrela* kao post-modernog pokreta te je predviđen utjecaj koji će imati na budućnost svijeta. Naracija ima više mogućih puteva.

The *Freštrel* group was founded in 2012, and their medium of expression is the homonymous magazine, first issued in March of 2013, with its second issue out in October of the same year at the 6th Biennale of Visual Messages in Slovenia in the National Gallery of Ljubljana. In June, both issues were presented at a one-day festival of publishing, Caffeine Hours, also in Ljubljana, which has been a sponsor of the project since 2014.

*Freštrel* is the name of a collective multidisciplinary magazine dealing with design, art and literature. In the idealistic and aesthetic sense, our project is very experimental – we do not want to repeat artistic practices and content which surround us, but open a way towards fresh aesthetics.

Three issues of the *Freštrel* magazine will be presented, along with three posters interpreting their content. The topic of the first issue is not defined, and each author had the ability to transform

the existing material – resulting in a completely open experiment. The topic of the second issue was 'ego', and the magazine was divided into three sections representing Freud's structure of the psyche: ego, super-ego and id. The topic of the third issue is 'future', and through it, the implications of *Freštrel* were studied as a postmodern movement, and its effect on the future of the world were anticipated. The narration has more possible outcomes.



## Iris Klarić (Split)



Rođena je u Splitu, gdje je završila opću gimnaziju i preddiplomski studij Dizajna vizualnih komunikacija na UMAS-u. Trenutno studira na diplomskom Studiju dizajna u Zagrebu. Živi na relaciji Brač – Split – Zagreb.

*Očekivani rezultat ovog projekta je poticanje interesa za javnu raspravu o temi utjecaja plastične ambalaže na namirnice. Također, ovo je apel na potrošače da izbjegavaju kupnju namirnica u neprimjerenim plastičnim vrstama ambalaže koje dolaze u neposredni dodir s hranom.*

Kakva je interakcija između plastične ambalaže i njenog sadržaja? Kako se označavaju i koje su vrste plastičnih materijala koji dolaze u neposredan dodir s hranom? Kako su ti materijali dizajnirani? To su samo neka od pitanja koja se postavljaju u projektu. Kritički obrađujući znanstvene informacije, dizajnirane su džepna brošura, letak za košarice i kolica u trgovinama, te web sjedište. Ovisno o količini informacija, potrošač može odabrati vrstu publikacije, ili se pak više informirati na web stranici: [irisklaric.tk/plastika](http://irisklaric.tk/plastika).

She was born in Split, where she graduated from grammar school and the Visual Communications Design of the Academy of Art. She is currently a student at the graduate study of Design in Zagreb. She lives between Brač, Split and Zagreb.

*The expected result of this project is encouraging interest for public discussions on the effects of plastic packaging of groceries. This is also a call to consumers encouraging them to avoid buying groceries in inappropriate plastic packaging which come in direct contact with food.*

What is the interaction between plastic packaging and its content? What types of plastic materials come in contact with food and how are they labeled? How are these materials designed? These are only some of the questions posed by the project. By critically studying scientific facts, a pocket brochure was designed along with a flyer for shopping baskets and trolleys, as was a web center. Depending on the amount of data, the consumer can choose the type of publication, or get more information at <http://irisklaric.tk/plastika/>.

## Ivan Šaban (Zagreb)

Rođen je 1991. u Zagrebu, a odrastao je u Oroslavju gdje je polazio osnovnu školu. Školu za umjetnost, dizajn, grafiku i odjeću u Zaboku završio je 2010, stekavši zvanje industrijskog dizajnera. Studij dizajna upisuje 2011, a trenutno je student treće godine smjera Industrijskog dizajna. Uz školovanje aktivno se bavi fotografijom i adrenalinskim sportovima, te svira u bendu.

*Tijekom dizajniranja proizvoda uvijek pokušavam sebe staviti na mjesto korisnika, kako bih saznao što više informacija, uočio probleme i poboljšao uporabnu i estetsku vrijednost predmeta. To me veseli jer tako svakim sljedećim projektom isprobavam nešto novo.*

Koncept proizvoda temelji se na iskustvu dječjeg učenja kroz igru. Ispunjavanjem zadatka gradnje, djeca razvijaju samopouzdanje, osjećaj za timski rad, motoriku i kreativnost, a roditelji ne trebaju izdvajati puno vremena da bi djeci sagradili vanjsko igralište. Igračka prati djecu od malih nogu kao penjalica, a kako djeca rastu dodaju se novi elementi. Djeca bi s roditeljima mogla sudjelovati u gradnji, ili bi se mogla udržati s vršnjacima i graditi nove module sve dok ne dođu do razine da naprave kućicu na drvu. Element koji se ponavlja modularan je i lako prenosiv, a spojen je i s gumenim elementima koji ulaze u žljebove i savijaju se prema potrebnom kutu.

He was born in 1991 in Zagreb, and grew up in Oroslavje where he attended primary school. He graduated from the School of art, design, graphics and clothes in Zabok in 2010, becoming an industrial designer. He enrolled into the School of Design in 2011, and is currently a 3rd year student of Industrial Design. Apart from education, he does photography and adrenaline sports, and plays in a band.

*When I design a product, I always try to put myself in the consumer's shoes in order to get more information, notice problems and enhance the usage and aesthetic value of the product. It makes me happy because I get to try something new with each project.*

The concept of the product is based on the experience of children learning through play. By fulfilling building tasks, children develop self-esteem, a feeling for teamwork, their motor skills and creativity, and parents do not need to give up a lot of time to build them a playground. The toy accompanies children from the early days, at first used for



climbing, to which new elements could be added as the child grows. The children could join their parents in building, or could work with their peers to build new modules until they reach the level of building a tree house. The repetitive element is modular and easily transported, and is connected to rubber elements which go into grooves and bend towards the necessary corner.

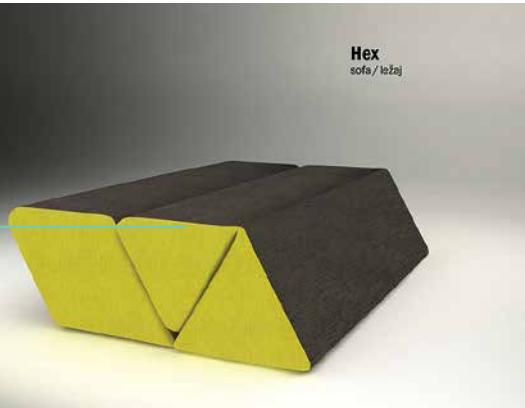
## Kirsrajer (Zagreb)

Jelena Lukač Kirš, Jakov Šrayer

Jelena Lukač Kirš i Jakov Šrayer surađuju na projektima interijera i industrijskog dizajna, od konceptualne faze do realizacije. Ovisno o vrsti i opsegu projekta, surađuju s kolegama dizajnerima, arhitektima, ilustratorima i umjetnicima. Preferiraju timski rad i smatraju ga najboljim putem do ostvarenja kvalitetnih projekata. Vole sve vezano uz more.

*Prostor ideja je beskonačan, a radom mu tražimo kraj, jer 'čovjek je rođen da radi, da trpi i da se bori; tko tako ne čini, mora propasti.'* (N. Tesla)

Rad Hex nastao je u sklopu natječaja za oblikovanje namještaja za sjedenje-ležanje tvrtke Prostoria, na kojem je osvojio 3. mjesto. Igrom ojastućenih prizmi, traže se pogodne konfiguracije. Razrađena je geometrija jednakostraničnih trokuta u području namještaja. U smislu zahtjeva za specifičnim načinom upotrebe, te mehaničkim i konstruktivnim zahtjevima zadanih materijala, geometrija je modificirana, a konstrukcija nadograđena. Transformacije još traju.



Jelena Lukač Kirš and Jakov Šrayer participate in interior and industrial design projects from the conceptual to the final stages of realization. Depending on the type and scope of the project, they cooperate with designers, architects, illustrators and artists. They prefer team work and consider it to be the best way for achieving good-quality projects. They love anything connected to the sea.

*The space of ideas is infinite, and by working we seek out its end because 'man was born to work, to bear and to fight; and one who does not, must fail.'* (N. Tesla)

The Hex was created as part of the Prostoria company competition for designing furniture for sitting and lying down, where it won 3rd place. By playing with pillow-like prisms, one looks for suitable configurations. The geometry of equilateral triangles in furniture design has been elaborated. In the sense of demands for specific use and mechanical and constructive demands of given materials, geometry was modified, and the construction upgraded. Transformations are still in progress.

## Lea Vavra (Zagreb)

Rođena je 1992. u Zagrebu, gdje je završila XVIII gimnaziju, dvojezični francusko-hrvatski program. Trenutno je studentica treće godine Studija dizajna, smjer industrijski dizajn.

*Dizajnom želim ljudima olakšati određene radnje ili nekim predmetima dati novu vrijednost i namjenu, pritom vodeći računa i o njihovo estetici. Volim jednostavnost i multifunkcionalnost, koje pokušavam postići u većini svojih radova.*

Slagalica u obliku kvadrata sastavljena je od elemenata različitih formi. Elementi su napravljeni od transparentnog pleksiglasa u osnovnim bojama koji se slaže u dva sloja, čime dolazi do preklapanja boja i stvaranja novih tonova. Kad se ti elementi izvade iz kalupa, moguće ih je složiti u različite dvodimenzionalne, a pomoću utora i trodimenzionalne oblike. Drugi proizvod zamišljen je kao spoj vješalice i police, kako bi se korisnicima na istom mjestu, osim robe i popratnog asesoara, omogućilo i odlaganje predmeta kao što su ključevi, naočale, novčanik i sl. Drveni štapovi služe za vješanje, a horizontalne plohe služe za odlaganje stvari. Treći proizvod sastoji se od tri platnena dijela koji čine 'hammock' (vreću za ležanje), a međusobnim spajanjem mogu se dobiti različite forme: 'hammock' sa sjenilom, 'hammock' s bočnim sjenilom, ljljačka i kućica koja se vješa na drvo. Kad se određeni dijelovi ne koriste, mogu se spremiti u jastučnicu.

She was born in 1992 in Zagreb, where she graduated from the XVIII grammar school, bilingual French-Croatian program. She is currently a 3rd year student of Industrial Design.

*Through design, I want to make some actions easier for people, or give some objects new values and purpose, keeping their aesthetics in mind as I go. I like simplicity and multi-functionality, which I strive to achieve in most of my works.*

The square-shaped jigsaw consists of elements of different forms. The elements are made of transparent Plexiglas in basic colors which come together in two layers, making them overlap and create new tones. When the elements are extracted from the molds they can be combined into different two-dimensional, and, with the help of ports, three-dimensional shapes. The second product is a combination of a hanger and a shelf in order to enable consumers to put away things like keys, glasses, valets

and the like, along with clothing and accessories. Wooden sticks serve as hangers, and horizontal surfaces for putting things away. The third product consists of three pieces of fabric creating a hammock, which can be combined in order to get a hammock with a shade, a hammock with a side shade, a swing and a house which can be hung from a tree. When certain parts are not being used, they can be stored in a pillowcase.



## Maja Grakalić (London/Zagreb)

Rođena je u Zagrebu. Prije upisivanja diplomskog studija 'Design, Critical Practice' na Goldsmiths University u Londonu, diplomirala je na Studiju dizajna u Zagrebu, smjer industrijski dizajn. Područje njenog rada su vizualna komunikacija i brendiranje, te dvodimenzionalne animacije i informacijski dizajn, a zanima se i za konceptualni i kritički dizajn, te društveni aktivizam. Koristi dizajn kao medij za poticanje debate o društvenim, kulturnim i ekonomskim temama, odnosno etičkim i političkim. Cilj joj je potaknuti konzumante da budu kritičniji prema svojoj svakodnevničkoj osposobiti ih za iščitavanje ideologija i normi ponašanja koje svaki dizajn sadrži.

*Rané – The Story Behind the Urine Business* je konceptualni dizajnerski rad koji koristi mehanizme komercijalnog dizajna kako bi prikazao blisku budućnost u pripovjednom idiomu poučne priče. U sustavu koji se održava masovnom proizvodnjom, gdje se osobnost izražava posjedovanjem, 'proizvodnja otpada je najmasovnija industrija, imuna na krizu' (Bauman, 2002.). Ovaj projekt bavi se tim temama z dizajnerske perspektive i sa zdravom dozom ironije: kao rezultat sveobuhvatnog pomanjkanja vode, nastao je novi biznis, a sa njim i infrastruktura popratnih proizvoda i uređaja, a riječ je o urinu – ljudskom otpadu konzumiranom kao i svaki drugi proizvod. U svijetu gdje je sve i svatko proizvod, koliko će nam drugo trebati da počnemo konzumirati sami sebe? Elementi postava su: brendiranje i oglašavanje, produkt dizajn i dizajn ambalaže, te animirana reklama koju će posjetitelji moći vidjeti. Projekt je izlagan na London Design Week 2012. i V&A Hackney Wick Take Back u travnju 2014, gdje je izazvao veliku pozornost.



She was born in Zagreb. Before she enrolled into the graduate program of 'Design, Critical Practice' at the Goldsmiths University in London, she graduated in Industrial Design in Zagreb. She works on visual communication, branding, and two-dimensional animations and information design, and is interested in conceptual and critical design, and social activism. She uses design as a media to encourage debates on social, cultural and economic topics, that is, about ethics and politics. Her goal is to encourage consumers to be critical towards their everyday life and to make them recognize ideologies and behavioral norms contained in every design.

*Rané – The Story Behind the Urine Business* is a conceptual design work which uses the mechanisms of commercial design to show the near future in a narrative idiom of a didactic story. In a system supported by mass production, where personality is expressed through possessions, the 'production of waste is the biggest mass production, immune to crisis' (Bauman, 2002.). This project deals with these topics from a designer perspective and with a healthy dose of irony: as a result of the all-encompassing lack of water, a new business appears, and with it, an infrastructure of additional products and machines, and we are dealing with urine – human waste product which is consumed as any other would be. In a world where everything and everybody is a product, how long will it take us to start consuming ourselves? The elements of the exhibition are: branding and advertising, product design and packaging design, as well as an animated commercial which the visitors will get to see. The project was presented at the London Design Week 2012 and at the V&A Hackney Wick Take Back in April of 2014, where it drew a lot of attention.



## Maja Jandrić (Zagreb)

Rođena je 1992. u Zagrebu. Završila je jezičnu gimnaziju i upisala Studij dizajna pri AF, gdje je sada studentica treće godine prediplomskog studija, smjer industrijski dizajn. Zanimaju ju i grafički dizajn te fotografija. Često sudjeluje na dizajnerskim radionicama i veseli se novim iskustvima.

*Uvijek pokušavam dizajnirati proizvode koji će na jednostavan način riješiti što više problema, te pritom postići estetiku visoke razine i jasnu uporabnu vrijednost.*

*Twoool* je multifunkcionalni set alata za vrtlarenje. Dva alata sadrže četiri funkcije: lopaticu, klin, grabljice i vile. Namjenjen je ljudima koji se vrtlarenjem bave hobistički, te je veličinom prilagođen teglicama. *Tuck Me In* je praktična polica koja zataknuta na rub kreveta zamjenjuje velike noćne ormariće. Osiguran je prostor za čašu i knjigu, a preostali prostor se može upotrijebiti za odlaganje manjih predmeta. *Fold&hold* je ambalaža za bojice izrađena od jednog plašta papira. Nakon otvaranja, savijanjem se pretvara u razne stalke za bojice. Potiče korisnika na kreativno razmišljanje, produljuje vijek trajanja proizvoda te sprječava nepotrebno stvaranje otpada.



She was born in 1992 in Zagreb. After graduating from grammar school, she enrolled into the School of Design at the Faculty of Architecture, where she is currently a 3rd year student of Industrial Design. She is also interested in graphic design and photography. She often takes part in designer workshops and is looking forward to new experiences.

*I always try to design products which will solve as many problems as possible in a simple way, and also have a high aesthetic value and purpose.*

*Twoool* is a multifunctional set of gardening tools. Two tools have four functions: shovel, wedge, rakes and pitchfork. It is intended for people who do gardening as a hobby, and its size is adjusted to plant pots. *Tuck Me In* is a practical shelf attached to the edge of the bed, replacing big nightstands. A space is secured for a glass and a book, and the rest of the surface can be used for smaller objects. *Fold&hold* is a storage box for colored pencils made out of a single sheet of paper. After it is opened, it can be turned into different pencil holders by folding. It encourages the users to think creatively, it prolongs the product's life span and prevents unnecessary waste.

## Matea Bronić (Zagreb)

Matea Bronić 2010. godine stekla je diplomu magistre dizajna na Studiju Dizajna. Profesionalna je članica Hrvatskog dizajnerskog društva i Hrvatskog društva samostalnih umjetnika. U posljednje dvije godine njezini radovi izlagani su na bienalnim izložbama dizajna u Zagrebu, Ljubljani i Beogradu, kao i na sajmovima dizajna u Milanu (Ventura Lambrate 2012, Salone Satellite 2011), Parizu – Croatie, la voice, Paris Design Week, Beču – Blickfang, MAK: Vienna Design week, Skopju i Sofiji.

Projekt *Poezija ekspres* povećava dostupnost hrvatske suvremene poezije građanima, dovodeći u kontekst javnog prostora pjesme prezentirane u formi različitih uličnih instalacija. Prva zbirka ovog projekta nosi naziv *Pjesma za ponijeti* i dostupna je putem vending uređaja koji će cirkulirati po hodnicima zagrebačkih institucija u kulturi. Ubacivanjem kovanice od 5 kn uređaj izbacuje papirnat volumen čijim se odmatanjem pronalazi pjesma jednog od 35 hrvatskih autora čija djela sačinjavaju ovu zbirku. Pjesme na temu 'ulica' odabrao je Marko Pogačar.



Matea Bronić earned her MA in Design from the Zagreb Faculty of Architecture School of Design in 2010. She is a professional member of the Croatian Designers Association and Croatian Freelance Artists Association. In the last two years, her works have been showcased at biannual design exhibitions in Zagreb, Ljubljana, and Belgrade, as well as at design festivals in Milan (Ventura Lambrate 2012, Salone Satellite 2011), Paris – Croatie, la voice, Paris Design Week, Vienna – Blickfang, MAK: Vienna Design Week, Skopje, and Sofia.

The Poetry Express Project is aimed at increasing the availability of contemporary Croatian poetry by placing poems presented as street art into a public setting. The first collection within this project is entitled *Poem-to-go* and will be available through a vending machine placed in the halls of Zagreb's cultural institutions. All you need to do is insert a 5 kuna coin into the machine and you will receive a paper roll with a poem by one of 35 various Croatian poets. The poems, mainly focused towards a street-related theme, were selected by Marko Pogačar.

## Manufakturist (Zagreb)

Mia Bogovac, Matea Bronić, Maša Milovac, Kristina Volf  
i stručni suradnik Vedran Kolac

Manufakturist je dizajn studio u kojem nastaju dovitljiva suvremena rješenja usluga i proizvoda koji oplemenjuju svakodnevni život, odgovorno i profesionalno sugeriraju nove životne navike, prenose inspirativne rituale, propituju pravila tradicije, potenciraju emocije i svakodnevnu zabavu. Projekti dizajn studija Manufakturist izlagani su na relevantnim izložbama i sajmovima dizajna diljem Europe. U studiju stvaraju magistre dizajna Mia Bogovac, Matea Bronić, Maša Milovac i Kristina Volf.

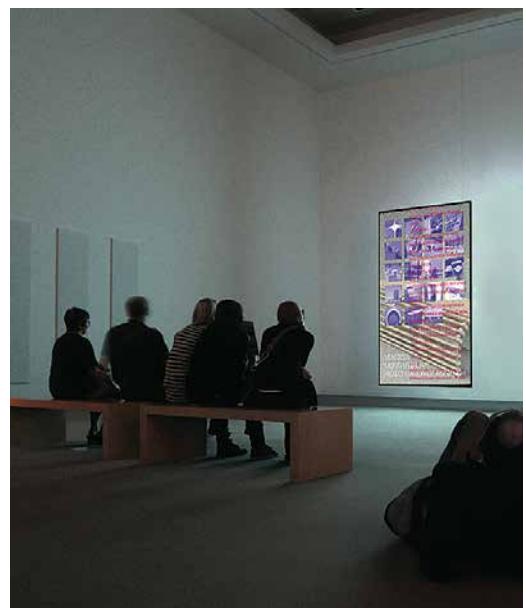
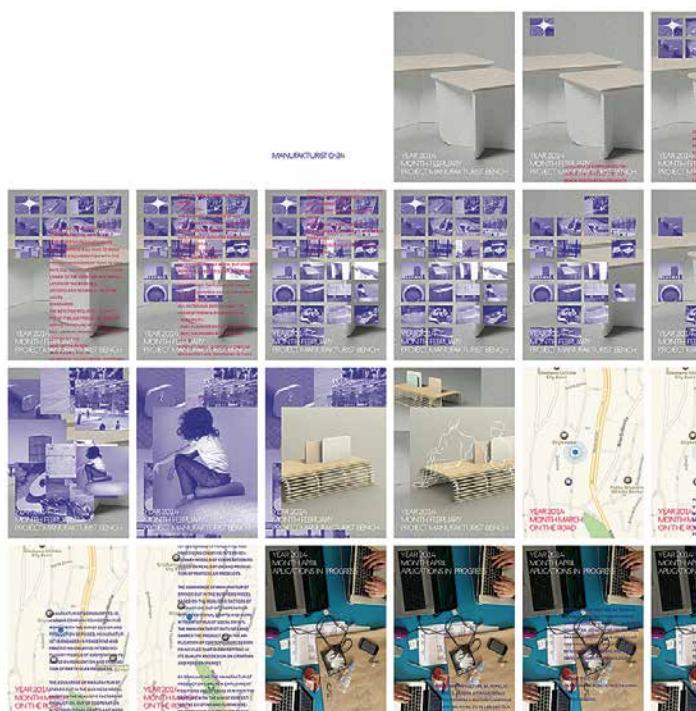
*Približiti građanima ulogu dizajna u društvu kroz edukaciju o opsegu i profilu dizajnerskog procesa rada. Otvorenim prikazom sadržaja generirati podlogu koja će inicirati dijalog struke i sugrađana o profilu projekta dizajn studija, te introspektivni pogled koji će kreirati uporište za nove projekte.*

Projekt *Manufakturist o-24* podrazumijeva alat koji prikuplja radne aktivnosti članova dizajn studija, kategorizira i grafički obrađuje taj sadržaj, te ga prikazuje kao cijelovitu i neprekidno aktivnu sliku. Ovakva projekcija objektivna je prezentacija trenutnih projekata putem prikaza radnog procesa jer direktno pokazuje svakodnevnu komunikaciju i radne materijale – skice, 3D prikaze, index dizajna. Izlog Manufakturist studija u pješčkoj zoni i Dan D galerija medijski su prostori preko kojih će se sugrađanima omogućiti uvid u inače nedostupne pozadinske aktivnosti koje za rezultat imaju proizvod ili projekt. Prikazivanjem vizualizacija i na Manufakturist blog stranici razvija se introspektivna komponenta koji nudi mogućnost samoanalize i dijaloga sa strukom i sugrađanima.

Manufakturist is a design studio where witty contemporary solutions to services and products are created which enrich everyday life, new life habits are responsibly and professionally suggested, inspiring rituals are transferred, the rules of tradition questioned, and emotions and everyday fun are maximized. Projects of the Manufakturist design studio were presented at relevant exhibitions and design fairs all over Europe. The studio provides a workspace for the following MAs in design: Mia Bogovac, Matea Bronić, Maša Milovac and Kristina Volf.

*We want to explain the role of design in society to citizens through education on the scope and profile of the design work process. By openly showing our content, we want to generate a basis for initiating a dialogue between the profession and citizens on the profile of the studio's project, and offer an introspective view which could be the starting point for new projects.*

The *Manufakturist o-24* project includes tools and working activities of all members of the studio, categorizes and graphically handles that content, and shows it as a complete and always active image. This is an objective presentation of current projects through showing the work process because it directly shows everyday communication and working materials – sketches, 3D images, and design index. The Manufakturist showcase in the pedestrian zone and the D-Day gallery are media spaces where citizens will be able to see otherwise unavailable background activities which result in the product or project. By showing these visualizations on the Manufakturist blog, an introspective component is being developed which offers the possibility of self-analysis and dialogue with the profession and the citizens.



## Morana Krklec (Zagreb)

Morana Krklec izlaže na mnogim izložbama, revijama, natječajima i projektima za mlade dizajnere. Nagradjivana je na modnim natječajima LIFT by Perwoll i Modni Ormar. Radove predstavlja na Danu D u Zagrebu, Skopje Design Weeku, Design Expou u Ljubljani, Fashion.hr-u u Zagrebu, Artomatu i sajmu mode Zona 45. Do sada je svoje radove izlagala i na revijama u Ljubljani, Beogradu, Splitu, ali i na grupnim izložbama u New Yorku i Sydneyu.

*Beskončna igra materijalima i formama. Uvijek nova istraživanja i transformiranja. To za mene predstavlja dizajn.*

Kolekcija, trenutno u procesu nastanka, inspirirana je djelom Vojina Bakića i zasnovana na ideji sinteze mode i moderne skulpture. Iz toga proizlazi i upotreba u kontekstu modnog dizajna nekonvencionalnih materijala i istraživanje formi korištenjem metalnih ploča i žičanih mreža. Igra s umjetnim svjetлом živih žarulja interpoliranih u same radove ističe strukturu i teksture korištenih materijala.

Morana Krklec is a fruitful author who has showcased her works at various exhibitions, revues, competitions, and projects for young designers. She has received awards within the LIFT by Perwoll and Fashion Closet (Modni ormar) competitions. Morana has also presented her works at D-Day in Zagreb, Skopje Design Week, Ljubljana Design Expo, Fashion.hr, Artomat, and Zona 45 fashion fair. Thus far, her designs have been exhibited in Ljubljana, Belgrade, Split, and through group exhibitions in New York and Sydney.

*The endless interplay of materials and forms. New explorations and transformations. For me, that's what design is all about.*

Morana's collection, which is currently still in the process of creation, was partially inspired by the works of Vojin Bakić and is based on the idea of a synthesis between fashion and modern sculpting. From this sprung the idea to use designs in a context of fashion through unconventional materials as well as the idea of exploring forms through the use of metal plates and wired nets. The vivacious artificial light from mercury light bulbs interpolated within the very works stresses the structure and texture of the used materials.



## Mihael Miklošić (Varaždin)

Mihael Miklošić rođen je 1994. u Varaždinu. Završio je Elektrostrojarsku školu u Varaždinu, smjer Web dizajn 2012. godine, nakon čega upisuje Medijski dizajn na Sveučilištu Sjever u Koprivnici. Urednik je bloga o vizualnim komunikacijama Dizajn svaki dan koji je 2012. godine proglašen jednim od top 10 blogova u RH prema web natječaju magazina VIDU.



*Kao dizajner svojim radom, kad god je moguće, nastojim kritizirati ali i potaknuti okolinu na pozitivne promjene. Dizajn ne vidim samo kao posao, već kao nešto što me ispunjava na dnevnoj razini i nešto čime se želim baviti čitav svoj život.*

Osim što imaju zajedničko sveučilište, Varaždin i Koprivnica imaju isti problem — mladima nedostaje prostor za njihove aktivnosti. Časopis Prostor iznosi probleme udruga mladih te nastoji potaknuti pozitivne promjene pozivanjem čitatelja na angažman. Nakon čitanja, časopis se veoma lako pretvara u plakat koji simulira dvosmjernu komunikaciju mladih i vlasti, a čitatelj može djelovati njegovim lijepljenjem na vidljivo mjesto.

Mihael Miklošić was born in Varaždin in 1994. He graduated Web Design from the Varaždin Electroengineering School in 2012, after which he enrolled to Media Design at the University North in Koprivnica. He is the editor of the visual communications blog *Dizajn*, which was selected as one of the Top 10 blogs in Croatia by the *Vidi* magazine.

*Whenever possible, my designs strive to criticise but entice those around me to bring positive change. I refuse to look at design simply as work; I prefer to perceive it as something that fulfills me on a daily basis and something I want to do for the rest of my life.*

Apart from having a mutual university, cities Varaždin and Koprivnica share the same problem – ultimate lack of space for young people to express themselves. Magazine *Prostor* (*Space*) deals with issues significant to youth associations, while it works to foster positive changes by calling its readers to engage in the community's problems. After you read the magazine, you can easily unfold it and turn it into a poster, then stick it on a visible public place, thus stimulating two-way communication between kids and the government.

## Nina Bačun i Goran Jovanović (Zagreb)

Nina Bačun magistrirala je Experience design u sklopu interdisciplinarnih studija na Konstfack-University, College of Arts, Crafts and Design, u Stockholmu 2011. Njezini su radovi uvršteni, objavljivani i nagrađivani na domaćim i međunarodnim izložbama dizajna i umjetnosti. Djeluje u domeni produkt dizajna, scenografije, vizualnih komunikacija, dizajna izložbi i samoiniciranih koncepta. Njeguje timski i interdisciplinarni rad. Goran Jovanović je apsolvent na Arhitektonskom fakultetu u Zagrebu. Radi kao fotograf i dizajner. Radove je objavio u Zarezu – dvotjedniku za društvena i kulturna zbivanja te u nekoliko međunarodnih digitalnih publikacija. Izlagao je u Zagrebu u sklopu programa 'First Shot 2012' te na grupnim izložbama u Zagrebu, Pančevu i Beogradu.

*Pregledom postojeće ponude razglednica Zagreba autori primjećuju da ne postoji jasno definiran koncept i metodologija prezentiranja. Grad raste, njegova se slika mijenja i konstantno razvija, stoga je važno da se ta slika oplemeni suvremenim pristupom putem pomalo zaboravljenog medija.*

*Vedute Zagreba* su serije razglednica baziranih na autorskim fotografijama Zagreba i jasno definiranom vizualnom identitetu. Uz serije razglednica razvija se i internetska stranica koja će služiti kao platforma za razmjenu iskustava, povezivanje korisnika te provođenje dalnjih akcija vezanih uz projekt. Fotografije karakterizira izbjegavanje klasičnih motiva grada, pri čemu isti ne gube vrijednost, već dobivaju na snazi. Ovakav intimniji i slojevitiji pristup gradu kroz autorskiju fotografiju otkrit će i nove motive koji će s vremenom ući u svijest građana.



## Vedute

Grada Zagreba  
2014

Nina Bačun earned her MA in Experience Design in 2011 within interdisciplinary studies at the Konstfack-University, College of Arts, Crafts and Design, in Stockholm. Her designs were included, published, and awarded at both domestic and international art and fashion exhibitions. She works within the domain of product design, scenography, visual communications, exhibition design, and self-initiated concepts, nurturing teamwork and interdisciplinary projects. Goran Jovanović is a graduate student at the Faculty of Architecture in Zagreb. He works as a photographer and designer. His work was published in Zarez – biweekly cultural magazine and in several other international digital publications. He has shown his

work in Zagreb as part of the 'First Shot 2012' exhibition programme and several group exhibitions in Zagreb, Pančevo and Belgrade.

*A detailed analysis of Zagreb postcards currently available on the market lead the authors to conclude that there is no clearly defined concept and methodology of presenting the city. Zagreb grows; its image changes and constantly evolves, which is why it is important that it be enriched with a modern approach to the somewhat forgotten medium of the postcard.*

*Vedute Zagreba* are several series of postcards based on original photographs of Zagreb and a clearly defined visual identity. These series are accompanied

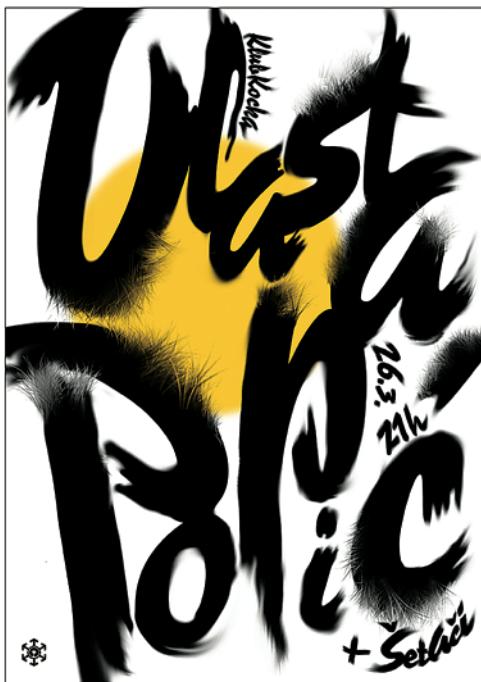
by a web page that will serve as a platform for exchanging experiences, connecting users, and general activities surrounding the project. The photographs are characterised by an avoidance of classical motifs from Zagreb; however, these motifs do not lose value – they are reinforced. Such an intimate and complex approach will also yield new motifs that, with time will undoubtedly enter the collective awareness of Zagreb's citizens.

## NJ13 (Zagreb)

Tessa Bachrach Krištofić, Dina Milovčić, Franka Tretinjak

NJ13 dizajnerski je kolektiv koji čine Tessa Bacharach-Krištofić, Dina Milovčić i Franka Tretinjak, studentice diplomskog studija dizajna pri Arhitektonskom fakultetu u Zagrebu. Bave se dizajnom u tiskanim i virtualnim oblicima.

Koncept izlaganja oslanja se na temu ovogodišnjeg festivala – ideja je prikazati virtualno okruženje i proces u kojem određeni dizajn nastaje. S obzirom na to da autorice surađuju putem Skypea, sav proces nastajanja jednog rada dokumentira se u formi screenshotova i isječaka razgovora preko Skypea. Projekt prikazuje nastanak rada od sirovog materijala, odnosno skice, preko Skype komentara i screenshotova koji prate razvoj dizajna do krajnjeg rezultata, odnosno plakata.



NJ13 is a design group made up of Tessa Bachrach-Krištofić, Dina Milovčić, and Franka Tretinjak, graduate students of the Zagreb Faculty of Architecture. They work with design in printed and virtual forms.

The concept of NJ13's exhibit relies on this year's festival's general theme – the idea was to portray a virtual surrounding and the process by which a certain design is born. Considering that the authors frequently

communicate by Skype, the process of a design's creation was documented in the form of screenshots and Skype conversation segments. The project also portrays the formation of a design from raw material, i.e. sketch, through Skype texts and screenshots that follow the development of a design up until its ultimate result – a poster.

## Orin Ivan Vrkaš (Zagreb)



Orin Ivan Vrkaš je Ivorin. Jedan je od osnivača kolektiva za kreativne komunikacije Rational International. Dobitnik je niza nagrada, uključujući Red Dot Communication Design Award i Magdalena Grand Prix.

*Mislim da je Joe Sparano rekao kako je dobar dizajn očigledan, ali genijalan dizajn je proziran – nešto na tragu Mies van der Roheove maksime 'manje je više'. Iako apsolutno poštujem kontekst u kojem ova ocjena vrijedi, osjećam da je ona općenito neprimjerena mnogim vizualnim rješenjima koja se poigravaju s različitim stupnjevima 'ilustrativnog' sadržaja. Ovisno o krajnjem korisniku, kulturnom kontekstu rada i emocionalnom i racionalnom identitetu autor, osjećam da kao autor imam razloga opravdati bilo koju količinu kaosa ili reda koji može biti realiziran (ili samo zamišljen).*

Inspiriran projektom *Things I have learned in my life so far* Stefana Sagmeistera, kao i brojnim profesionalnim i osobnim iskustvima i previranjima u prvoj godini od njegovog završetka školovanja na zagrebačkom Studiju dizajna, autor je napravio seriju trodimenzionalnih minimalističkih tipografskih plakata koji ilustriraju jednostavne maksime i misli koje je osvijestio.

Orin Ivan Vrkaš is Ivorin. He is one of the founders of Rational International, a creative communications collective. Awards include: Red Dot Communication Design Award and Magdalena Grand Prix.

*the cultural context of the piece and the emotional and rational identity of the author I feel there is cause to warrant any and every amount of chaos or order that can be visualised (and sometimes just thought of).*

*I think it was Joe Sparano who said that good design is obvious, but great design is transparent – something along the lines of Mies van der Rohe's 'Less is more'. While I absolutely respect the context in which this is true, I feel that in general, it really does not do justice to the many visual solutions that play with varying degrees of 'illustrative' content. Depending on the final recipient of the work,*

*Inspired by Stefan Sagmeister's project *Things I have learned in my life so far* and the many professional and personal experiences and turmoil in the first year since his graduation from the Zagreb School of Design, author created a series of 3D minimalist typographic posters illustrating the simple maxims and thoughts he had come to perceive.*

## Paolo Čerić (Zagreb)

Student pete godine na Fakultetu elektrotehnike i računarstva, rođen 1990. u Zagrebu. Unatoč strogo znanstvenom usmjerenju iz aspekta odabranog fakulteta, oduvijek je pokazivao interes i razvijao se u području vizualnih umjetnosti. Zadnjih godina svoj umjetnički izražaj fokusira na istraživanje generativnih umjetnosti, odnosno iskoristivosti kompjuterskog koda u vizuelnom izražavanju.

*Stvaranje u bilo kojem smislu ne bi trebalo biti ograničeno niti definirano alatima koji se koriste. Da bih realizirao određenu ideju, ne okljevam koristiti koje god alate bih mogao zatrebati te istovremeno ne dopuštam da rezultat ovisi o ograničenosti pojedinog alata.*

Rad je rezultat istraživanja mogućnosti analize i reprezentacije slike (korištenjem programskog koda) metodama koje su konceptualno lako shvatljive čovjeku, no teško izvedive. Ideja vodilja bila je reprezentirati sliku na način koji bi to učinila osoba ne mareći za lokalnu preciznost i očuvanje detalja, već više mareći za očuvanje globalne informacije, odnosno onoga što slika predstavlja. Tokom realiziranja ove ideje mnogo parametara utjecalo je na rezultat te je jedan od njih izdvojen kao relevantan pri reguliranju estetike same slike.



Born 1990; fifth-year student of the Zagreb Faculty of Electrical Engineering and Computing. In spite of the clearly scientific direction taken by enrolling to the above mentioned school, he has always possessed immense interest for the field of visual arts. In recent years, Paolo has directed his artistic expression at investigating generative art or, to be more precise, the utilisation of computer code in visual expression.

*Creation in any sense of the word should never be limited nor defined by the tools used. In order to bring a specific idea to life, I do not hesitate to use whichever tool is necessary and do not allow my results to depend on the limitations of a single tool.*

My presented work is the result of an exploration of the possibilities of image analysis and representation (using computer code) through methods that, while conceptually fully understandable to people, are hard to implement. My primary goal was to represent an image in a way in which a person who does not care for local precision and preservation of details would. I placed a far greater amount of attention to preserving the global information, i.e. what the image truly represents. During the creation of this work, many parameters affected the outcome and one was especially singled out as relevant for the regulation of the image's aesthetics.

## Preša – radionica sitotiska u tvornici sardina (Zagreb, Mali Lošinj)

Organizatorica radionice: Dunja Janković (1980.) / Voditelji radionice: Pakito Bolino, Johanna Marcade (1983.) / Sudionici radionice, kontakt osobe, organizatori postava: Mladen Udovičić (1988.), Nikolina Fuzul (1993.), Michelle Antonia Kovačević (1994.), Mikela Cvitanović (1990.). Pakito Bolino osnivač je i voditelj francuskog sitotiskarskog kolektiva Le Dernier Cri. Johanna Marcade je voditeljica Fijuk sitotiskar radionica i organizatorica festivala stripa Novo Doba iz Beograda. Dunja Janković diplomirala je slikarstvo na Akademiji likovnih umjetnosti u Zagrebu, magistrirala na School of Visual Arts u New Yorku i voditeljica je umjetničkog projekta Škver. Michelle Antonija Kovačević, Mikela Cvitanović, Mladen Udovičić i Nikolina Fuzul studenti su druge godine na Studiju dizajna.



*Što se skriva u najmračnijim zakutcima uspavanog otoka vitalnosti; u najsjenovitijim borovim šumarcima; najskrivenijim uvalicama od fino izbrušenog, oblog u bijelog žala; u najdubljim, potisnutim mislima Lošinja?*

Ideja radionice bila je napraviti posebni vodič po Lošinju: istražiti podsvijest otoka, izraditi crteže fantastičnih i strašnih stvari/pojava prisutnih na otoku, što stvarnih što izmišljenih te ih zatim otisnuti tehnikom sitotiska u knjigu: imaginarni vodič za domaće i turiste, ljetno štivo za čitanje između sna i jave. Izlaže se rezultat radionice – nastali vodiči.

Chief organiser of the workshop: Dunja Janković (1980) / workshop leaders: Pakito Bolino, Johanna Marcade (1983) / workshop attendees, contact persons, layout organisers: Mladen Udovičić (1988), Nikolina Fuzul (1993), Michelle Antonia Kovačević (1994), Mikela Cvitanović (1990). Pakito Bolino is the founder and head of the French screenprint collective *Le Dernier Cri*. Johanna Marcade is the head of *Fijuk* screenprint workshops and organiser of the *Novo doba* strip festival in Belgrade. Dunja Janković graduated fine arts from the Zagreb Academy of Fine Arts, earned her MA at the New York School of Visual Arts and is the head of the *Škver* art project. Michelle Antonija Kovačević, Mikela Cvitanović, Mladen Udovičić, and Nikolina Fuzul are second-year students of the Zagreb School of Design.

*What is hidden in the darkest corners of a sleepy but vital island; in the deepest shade of its pine woods; the most remote coves made from smooth, round, white stone; in the deepest repressed thoughts of Mali Lošinj's inhabitants?*

The idea behind this workshop was to create a unique guide of the island of Mali Lošinj; explore its subconscious mind, make drawings of both fantastic and scary, true and fake, images of the island and sketchprint them into a book that would serve as a guide for locals and tourists alike; a summer reading somewhere between dream and reality. The authors will present the results of their workshop – the guides.



**61** d-izložba

IZLAGAČ  
EXHIBITOR

## Puce (Zagreb)

Ema Gerovac, Petra Jelaska, Ozana Ursić

2009. godine upisuju Studij dizajna gdje stječu diplomu prvostupnika te 2012. upisuju diplomski studij, smjer industrijski dizajn. Sudjeluju na brojnim izložbama i radionica ma Studija dizajna i HDD-a te drugih organizatora (BIO50, MEDS, Ambijenta, Izložba hrvatskog dizajna, Špancirfest, Toyota Creative dimensions, UNICEF LST...) nikad kao grupa već samostalno, a praksi i iskustvo stječu od 2011. u afirmiranim studijima, tvrtkama te kroz samostalan rad za klijente ili samoinicirano.

*Red, rad i dizajn.*

Koncept prikazuje kako danas, u okruženju u kojem se nalazimo, nisu toliko potrebne velike industrije i masovna proizvodnja. Lokalno se tržište može potaknuti manjim serijama i osobnjim pristupom. Pristupom koji govori čovjeku i o čovjeku. Izloženi radovi prikazuju vještina obrtnika i kvalitetu ručne obrade prirodnog materijala, kako bi inspirirali dizajnere da udahnu život idejama i obrtnicima predstave proizvod kojim mogu konkurrirati na tržištu te takvim zajedničkim djelovanjem ostvariti model strateškog razvoja. Spoj tradicijske djelatnosti i modernog pristupa suprotstavlja manju seriju proizvoda masovnoj unificiranosti, ručni rad i vještina strojevima i automatizmu, te duh zajedničkog stvaralaštva globalnoj otuđenosti i proizvodnoj neprepoznatljivosti.

In 2009, all authors enrolled to the Zagreb School of Design, earning their BAs in 2012, and enrolling to graduate studies in industrial design. They have taken part at numerous exhibitions and workshops initiated by the School of Design, Croatian Designers Association, and others (BIO50, MEDS, Ambijenta, Exhibition of Croatian Design, Špancirfest, Toyota Creative dimensions, UNICEF LST...) always independently, never as a group. They earned most of their experience in acclaimed studios, companies, and independent projects for clients or self-initiated.



*Order, labour, and design.*

The concept conveys the message that today's everyday environment does not necessitate large industrial plants and mass production. The local market can be stimulated by smaller series and a more personal approach. The exhibited works point out the skill of a craftsman and the inherent quality of handcrafted natural material in order to inspire designers to breathe life into new ideas and present craftsmen with a product that would be competitive on the market. It also strives to enable them to jointly implement a model of strategic development. This blend of traditional craft and modern approaches places small product series in juxtaposition to mass uniformity, handcrafted work and skills to machines and automation; and the spirit of joint creation to global estrangement and production monotony.

## Roman Vlahović (Zagreb, Singapur)

Miro Roman, Luka Vlahović

Roman Vlahović je studio koji se bavi projektiranjem i istraživanjem u području arhitekture i dizajna. U svom pristupu koriste se tehnikama koje jednosmjerne projektantske koncepte zamjenjuju nizom paralelnih narativa, pritom provocirajući nove i neočekivane situacije. Područje rjihovog interesa je međusobno preklapanje različitih polja ljudskog znanja, posebno arhitekture, kulture i informacijskih znanosti.

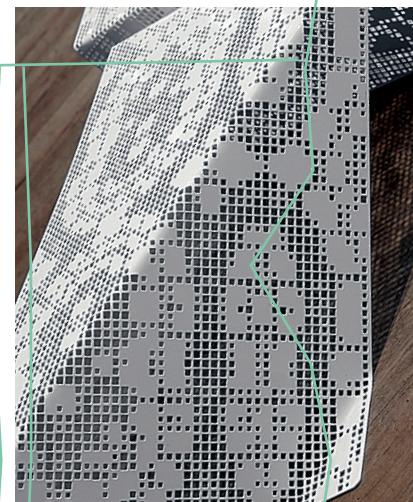
*Smatramo da je potrebno izdici se iz ideološkog dijaloga – znanost vs. kultura – te promatrati i poigravati se kulturom kroz digitalne strategije dizajna. Želimo propitivati postmodernu naslijede citiranja, kolažiranja, kroz korištenje algoritamskog dizajna.*

Kako izgleda prvi digitalno projektiran i proizvedeni stol u Hrvatskoj? Što se dogodi kada se majstorske ruke zamijene robotima i kompjuterima? Kako izgleda stol kojem je glavna tema hrvatska čipkarska baština? Stol LACESCAPE je dijalog tradicije i tehnologije. Stol LACESCAPE slavi bogatstvo i različitost hrvatske izrade čipke: one lijepe i još ljepše uzorke, one s greškom i one bez greške, kroz digitalnu naraciju.

*Roman Vlahović is a studio that works with project design and explores the fields of architecture and design. They use techniques that replace conceptually limited projects with series of parallel narratives, provoking new and unexpected situations. The main area of their interest encompasses the mutual intertwining of various fields of human knowledge, especially architecture, culture, and information science.*

*We believe that one must rise above the ideological dialogue between science and culture and observe and play with culture through digital design strategies. Our desire is to challenge the postmodern heritage of citing and collaging through the use of algorithm design.*

What does the first digitally designed and manufactured table in Croatia look like? What happens when the hands of a craftsman are replaced by robots and computers? What does a table whose main theme is Croatian traditional lace look like?

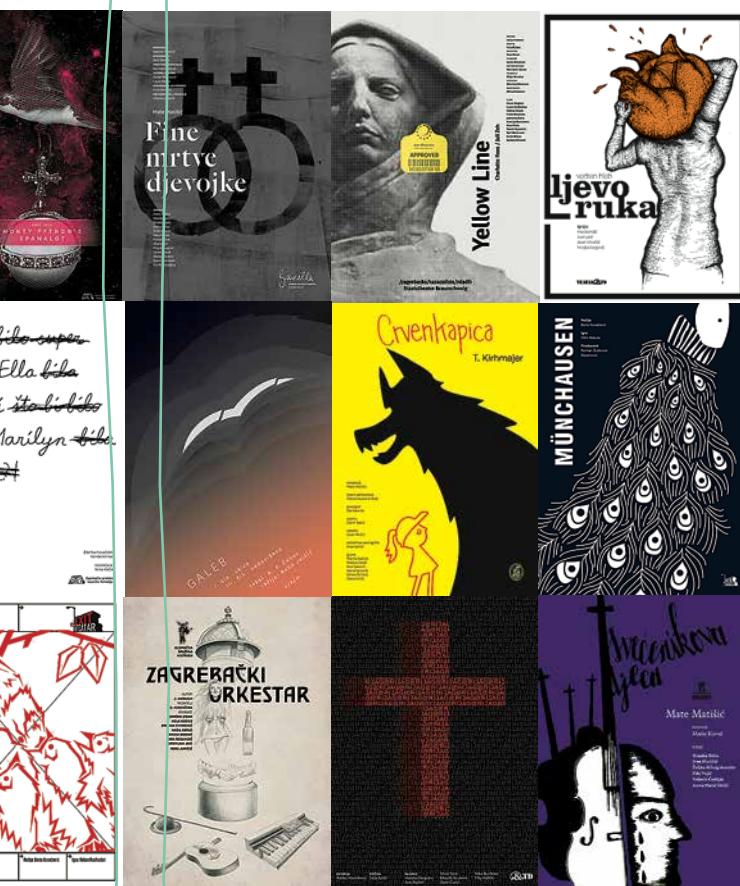


*The LACESCAPE table represents a dialogue between tradition and technology. It celebrates the wealth and variety of Croatian lace – the beautiful and even more beautiful patterns, flawed and flawless – through digital narration.*

## VK 2011 (Zagreb)

Barbara Bjeliš, Klasja Habjan, Ivana Hrabar, Tena Kelemen, Rebecca Mesarić, Zita Nakić-Vojnović, Josipa Prša, Donat Radas, Hana Tintor, Matej Vučković, Ana Vujasić, Lara Žic studenti su treće godine preddiplomskog studija na Studiju dizajna u Zagrebu, kojeg su zajedno upisali 2011. godine.

zlaganjem radova sa Studija Dizajna u Zagrebu skupina VK 2011 želi predstaviti svoj fakultet te upoznati javnost s radom i razmišljanjima perspektivnih mlađih dizajnera. Riječ je o mentoriranoj seriji kazališnih plakata koji su nastali na kolegiju Projektiranje – vizualne komunikacije.



Barbara Bjeliš, Klasja Habjan, Ivana Hrabar, Tena Kelemen, Rebecca Mesarić, Zita Nakić-Vojnović, Josipa Prša, Donat Radas, Hana Tintor, Matej Vučković, Ana Vujasić, and Lara Žic are third-year undergraduate students at the Zagreb School of Design, where they enrolled in 2011.

Through exhibiting works from the Zagreb School of Design, the VK 2011 group wishes to present their school and introduce the public to the work and perceptions of prospective young designers. This is a mentored series of theatre posters created within the visual communications course.

## This Town Needs Posters (Sisak)

Sven Sorić, Hrvoje Spudić

This Town Needs Posters djeluje od 2008., a od 2012. fokusira se na izradu ručno tiskanih plakata. Među ostalima izrađuju plakate za: Die! Die!, Storms, Cripple and Casino, Punčke, ###, Joan of Arc, Vvhile, Umor i druge, za njihove nastupe u klubovima poput Močvare, Attack!-a, Spunka i nama nepoznatih mesta na Novom Zelandu.

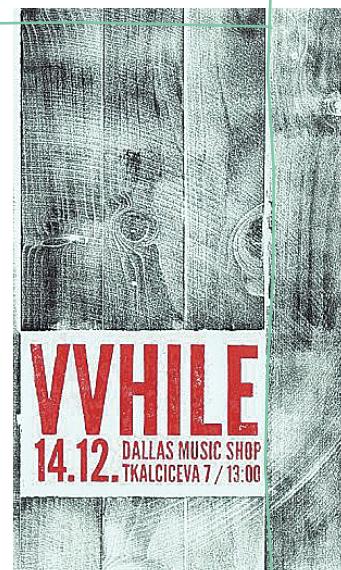
*Smatrajući se nedizajnerima, grafičko oblikovanje svodimo na same osnove, a naglasak stavljamo na proces fizičke izrade plakata. Materijali, vrsta boje i tip papira postaju glavni alati u procesu nedizajna. Svaka nepreciznost, nesavršenost i zanatska nevještina prihvaćene su kao dodatne vrijednosti.*

Izložbena prezentacija projekta This Town Needs Posters sastoji se od izlaganja svih komponenti potrebnih za nastanak plakata: prezentirani su klišeji, alati, boje, sirovi materijal, a sami otisci se lijepe na zid. Klišeji su izrađeni lijepljenjem izrezanog pisma na podlogu. Na klišej se gumenim valjkom nanosi boja, potom se na njega postavlja papir i valja gumenim valjkom kako bi se otisnuo. Proces se ponavlja zasebno za svaku boju. Nepreciznost, greške i slučajnosti čine svaki otisak jedinstvenim. Broj otiska ovisi o trajnosti materijala klišeja.

This Town Needs Posters has existed since 2008, whereas since 2012, it is focused primarily on designing hand printed posters. Among others, they have designed posters for: Die! Die!, Storms, Cripple and Casino, Punčke, ###, Joan of Arc, Vvhile, Umor, and others for their performances at Zagreb clubs such as Močvara, Attack!, Spunk, and exotic places on New Zealand.

*As non-designers, we deduce graphic design to its very basics and place focus on the physical process of creating a poster. Materials, colour type, and paper type thus become the main tools in the process of non-design. Each imprecision, imperfection, and glitch in craftwork are interpreted as added values.*

The presentation of the This Town Needs Posters project consists of exhibiting all of the components necessary for a poster to come to being: blocks, tools, colours, raw material, while the final prints are installed as stickers on walls. The blocks are produced by sticking letter cut-outs on a surface. Then, a rubber cylinder is used to apply



paint to the block, followed by paper which is pressed onto the surface with the cylinder in order to print out. This procedure is repeated for each colour. Imprecisions, errors, and accidental gestures are what make each print unique. The number of prints depends on the durability of the block material.

## Me and the Machine (Zagreb)

Vanja Veselić i Berislav Kovačević



Vanja Veselić – Apsolventica na TTF-u. 2012. pokreće brend *Me and the machine* 2013. izložba *Projekt-tekstil*, POU Zagreb; 2013. izložba *Etno svijet* u Centru za dizajn HGK; 2013. 8. Modni ormari, 2. mjesto; 2013. YCC 2013 2. mjesto, 2012. YCC 2012. 2. mjesto / Berislav Kovačević – Završio Školu za tekstil, kožu i dizajn, smjer Dizajner odjeće. 2012. pokreće odjevni brend *Me and the machine*; 2010. pokreće vlastiti odjevni brend *Trash and Candy*; 2003. pokreće brend *ELFS* (Cro-A-Porter, 2006.).

*Za nas odjeća nije samo pasivni ‘omotač’ oko tijela – ona je čovjekova ‘druga’ koža – pružajući skloništvo tijelu, istodobno bivajući načinom izražavanja i komuniciranja. Osim samog dizajna i proizvodnje koji dolaze s naše strane, završni ‘touch’ odjevnog komadu daje i osobnost onoga tko nosi.*

Kolekcija **IIIII** bazira se na uzimanju jednog osnovnog elementa (linija, ploha/sloj), te njegovog serijskog ponavljanja kao principa kompozicije – poput skulptura Donald Judda, kronofotografija i audio-vizualnih instalacija Alva Noto. Kao što Donald Judd u svojim skulpturama betonske i metalne elemente aranžira u matematičke sekvene čiji oblik i volumen čine cjelinu odnosno 3D objekt, u ovoj kolekciji oblici su također reducirani na nakupine i nizove te se postiže cjelina koja se neprestano mijenja u pokretu. To se može – što se može protumačiti kao suvremeno društvo i današnji životni stil – živimo u dinamičnom gradu – okruženi svjetlima i zvukovima, brzinom.

Vanja Veselić – senior-year student of the Zagreb Faculty of Textile Technology. In 2012, she initiated the *Me and the machine* brand; 2013 – exhibition *Projekt-tekstil*, POU Zagreb; 2013 – exhibition *Etno svijet* at the Design Centre of the Croatian Chamber of Commerce; 2013 – 8th *Fashion Closet*, 2nd place; 2012 – YCC 2013 2nd place; 2012 – YCC 2012 2nd place. Berislav Kovačević – graduated Fashion Design from the Zagreb Textile, Leather, and Design Middle School. In 2012, initiated the *Me and the Machine* fashion brand; 2010 – started his own fashion brand *Trash and Candy*; 2003 – started the brand *ELFS* (Cro-A-Porter, 2006).

*For us, clothes aren't simply a passive ‘wrapper’ for your body – they are a person's ‘second skin’ – they provide shelter to the body, simultaneously expressing and*

*communicating. Apart from the very design and production that originate from our side, the final touch to a piece of clothing comes from the person who wears it.*

The **IIIII** Collection is based on one basic element (line, surface/layer) and its serial repetition as a principle for composition – such as in Donald Judd's sculptures, chronophotography and audio-visual pieces by Alva Noto. Just as Donald Judd arranges concrete and metal elements from his sculptures into mathematical sequences whose shape and volume form a single unit, i.e. 3D object, this collection reduces shapes to agglomerations and sequences, achieving a single unit that constantly changes as it moves. This can be interpreted as a depiction of contemporary society and today's lifestyle, as most of us live in dynamic surroundings, surrounded by lights and sounds, speed.

## Vedrana Mastela (Zagreb)

Vedrana Mastela rođena i živi u Zagrebu. Stječe titulu magistre inženjerke tekstilnog i modnog dizajna na TTF-u. Sudjeluje na raznim projektima, natjecanjima i izložbama: dio projekta 24 sata na Izložbi hrvatskog dizajna 0708 i 43. zagrebačkom salonu; INFLUENCE Mediterranean fashion festival u Sloveniji; finalistica Triumph Inspiration Award Hrvatska, Habitus Baltija u Latviji, iD International Emerging Fashion Awards Novi Zeland i Fashion Incubator; Izložba hrvatskog dizajna 1112 i Dan D.

*Istraživanje različitih ideja uz inovativan pristup proučavanju tekstilnih materijala i modnih silueta. Propitivanje vlastitog svijeta i svijeta oko sebe te samog dizajna u sadašnjem trenutku.*



Kolekcija *Pieces* istražuje elemente iz prirode, od geometrije do raspadanja i destrukcije. Bazirana je na slojevitosti, transparentnosti, geometrijskim linijama i ručnim perforacijama u materijalima (pamučno plešivo), oponašajući pritom strukture poput onih koje se mogu naći na lišću koje se raspada u jesen. Kolekcija je sastavljena od komada odjeće, uglavnom haljina i topova, koji slojevito grade modele. Sam postav ističe slojevitost modela te efekte raspadanja postignute u plešivu.

Vedrana Mastela was born and currently resides in Zagreb. She earned her Master's in Engineering at the Zagreb Faculty of Textile Technology. She has participated in various projects, competitions, and exhibitions: part of the 24 hours project at the *Exhibition of Croatian Design* 0708 and 43rd Zagreb Salon; *INFLUENCE* Mediterranean fashion festival in Slovenia; finalist of the *Triumph Inspiration Award* Croatia, *Habitus Baltija* in Latvia, *iD International Emerging Fashion Awards* New Zealand and *Fashion Incubator*; *Exhibition of Croatian Design* 1112 and *D-Day*.

*The exploration of different ideas using an innovative approach to studying textile materials and*

*fashion silhouettes. Questioning one's own world and the world around us, as well as design per se in the context of today.*

The *Pieces* collection examines elements from nature, from their geometry to their decomposition and destruction. It is based on a multiplicity of layers, transparency, geometric lines, and manual perforations in materials (cotton webbing) imitating structures frequently found on leaves decomposing in autumn. The collection comprises pieces of clothing, mainly dresses and tops, that use layers to build models. The exhibit itself stresses the layers of the model and the decomposition effects achieved through the webbing.

# EDU prOgram

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## EDU program

TEKST  
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### Luka Borčić

U kontekstu ovogodišnjeg Dana D koji se bavi rubnim područjima dizajnerskog djelovanja, težnja zasebnog EDU programa je osvijestiti studente, mlade autore, dizajn-entuzijaste, ali i široku javnost o ulozi dizajna u društvu; te ih potaknuti na istraživanje i interdisciplinarnu suradnju s akterima iz drugih područja društvenih djelatnosti, kao što su psihologija, sociologija, ekonomija, antropologija, ali i prirodne znanosti, itd.

EDU program sastoji se od tri uzastopna dana sa sveukupno šest radionica koje se, kao i ostatak programa Dana D, odvijaju u bivšoj vojnoj bolnici u Vlaškoj ulici. Četiri od šest radionica vode parovi (a u jednom slučaju i trio) dizajnerica ili dizajnera i istaknutih umjetnika ili znanstvenica, upravo stoga da bi se poticajnim izborom voditelja naglasila intrigantna rubna područja kojima se radionice bave. Peta radionica namijenjena je srednjoškolcima i brutošima koji će kroz nju istražiti mogućnosti komunikacije i suradnje s različitim nezavisnim kulturnim inicijativama u Zagrebu, dok šestu radionicu vode gosti iz Beograda koji će svoje polaznike upoznati s vještinama specifične 'uradi-sam' tehnike sitotiska.

Neki voditelji radionica održat će i popratna predavanja čija je svrha stimulirati interdisciplinarnе suradnje, a naknadno će se održati i javna prezentacija rezultata radionica u HDD galeriji. Cilj radionica je, između ostalog, i pokazati javnosti kako izgleda dobra praksa na rubnim područjima dizajna, stoga će veliki naglasak biti na njihovom izvedbenom dijelu. EDU program teži spajanju i koordiniranju dizajnera i aktera iz drugih područja društvenih djelatnosti i time doprinosi nadgradnji diskursa o dobroj dizajnerskoj praksi među mладима u regiji, i to kroz postavljanje pitanja, a ne nuđenje gotovih odgovora.

In the context of this year's D Day, which is primarily about borderline areas of design practice, the aim of its distinct EDU program is precisely to educate students, young authors, design enthusiasts and general public as well about a place which design does and should take in society. We want to encourage program's participants to actively explore these issues and to use strengths of their respective fields to cooperate with experts from the other areas, whether they are psychologists, sociologists, economists, anthropologists or nature scientists, etc.

EDU program consists of three successive days filled with six workshops which will be held in ex-military hospital in Vlaška street, along with the rest of D Day program. Four (out of six) workshops are led by couples of younger designers and eminent artists or scientists, mainly because this inspirational choice of tutors distinguishes intriguing borderline areas at the core of the workshops. Fifth workshop is aimed at high school students and freshmen who will explore the possibilities of communicating and cooperating with various independent cultural initiatives in Zagreb, while sixth workshop is led by our guests from Belgrade, who will give their participants a practical insight in the specific craft of 'do-it-yourself' silkscreen technique.

Some of the tutors will also give additional lectures which will stimulate further interdisciplinary collaborations, and presentations of the workshops' results will be subsequently held in CDA's gallery. Among other aims, the purpose of the workshops is also to provide an insight in good borderline design practice for the general public. EDU program strives to bond and coordinate designers and experts and explorers from various areas of human knowledge and practice, which will surely be useful in enhancing design discourse among young talents of the region. The idea is to ask questions, not to give us final answers.

## Osam polaznika / Vlado Martek & Niko Mihaljević

Potaknuta konstantnim redefiniranjem dizajnerske prakse, njezinom relativnošću i prožimanjem s drugim disciplinama, ova će se radionica baviti samoiniciranim pristupom radu i konceptualnom razmišljanju te odmicanjem od medijatorske uloge dizajna u službi zadanih sadržaja. Poticati će se osobna evaluacija i autorski izričaj – radionica će poslužiti kao scenografija za iznošenje autobiografskog i/ili subjektivnog u kontekst javnog i objektivnog. Javnosti će se pružiti uvid u hermetično, a istodobno će se preispitivati odnos očekivanja publike i autonomije pojedinca. Kao polazišne točke individualnog djelovanja poslužiti će već prisutni elementi – sam kontekst trodnevne radionice u sklopu jednog festivala (cjelokupna situacija, pa tako i fizički prostor), ali i selektirani svakidašnji artefakti u koje će se moći intervenirati. Radionica će biti metafora, a istodobno i preslika svakodnevnog življjenja i rada.

**VODITELJI** **Vlado Martek** (postkonceptualni umjetnik i predpjesnik) & **Niko Mihaljević** (grafički dizajner)

### Eight Participants

Driven by a constant redefinition of designer practice, its relativity and intertwining with other disciplines, this workshop will address the self-initiated approach to work and conceptual thinking, while moving away from a mediatory role of design at service to default contents. Personal assessment and authors' wording will be encouraged – the workshop will serve as a setting for expressing the autobiographical and/or the subjective into the context of the public and the objective. The public will be provided with an insight into the hermetic, while at the same time the relationship between the audience's expectations and the autonomy of an individual will be questioned. The already existing elements – the very context of a

three-day workshop as a part of a festival (the overall situation, including the physical space), but also the selected everyday artefacts in which it will be possible to intervene – will serve as starting points of an individual activity. The workshop will be a metaphor, but also a copy of everyday life and work.

#### WORKSHOP LEADERS

**Vlado Martek** (post-conceptual artist and pre-poet) & **Niko Mihaljević** (graphic designer)



## Rad na gradu / Valentina Gulin Zrnić & Karla Paliska + Barbara Majnarić

U kontekstu teme *Dizajn na rubu* ovogodišnjeg Dana D, radionica **Rad na gradu** traži i poziva sve vrste radnika – studenata različitih disciplina (dizajna, umjetnosti, društvenih i humanističkih znanosti, prirodnih znanosti, tehničkih znanosti) – u cilju razvijanja projekta interdisciplinarnog promišljanja i istraživanja grada. Prethodno iskustvo rada na gradu nije potrebno! S obzirom na lokaciju Vojne bolnice u kojoj će se održati Dan D 2014., radionica će se istraživački i terenski fokusirati na dio grada između Draškovićeve ulice i Kvaternikovog trga, a pristup radu neće biti usmjeren samo na urbanistički i arhitektonski aspekt već i na društveni, doživljajni i afektivni, simbolički i identitetски. Terenski dio radionice bit će usmjeren na pristupe kvalitativne metodologije (intervjui, senzorna etnografija, autoetnografija, vizualne metode, mentalne mape). Cilj radionice je steći širi uvid u doživljaje te formalna i neformalna značenja grada kako za pojedinca tako i za zajednicu. Terenski rad zamišljen je kao rad u manjim grupama studenata različitih disciplina kako bi perspektive promatranja grada bile što raznolikije. Trajanje radionice je 3 dana, za vrijeme trajanja Dana D, a tjeđan dana prije početka radionice planiran je neformalni sastanak s kraćom pripremom za radionicu.

**VODITELJICE** **Valentina Gulin Zrnić** (viša znanstvena suradnica, Institut za etnologiju i folkloristiku) & **Karla Paliska + Barbara Majnarić** (grafičke dizajnerice)

### Working on the City

In the context of this year's D-Day theme, *Design: Borderline*, the workshop named **Working on the City** seeks and invites all kinds of workers – students of various disciplines (design, art, humanities and social sciences, natural sciences, technical sciences) – with the aim to develop an interdisciplinary thinking and city exploring project. No former experience in working on the city is required! Due to the location of the Military hospital, in which D-Day 2014 will take place, the workshop will focus its research and field work on the part of Zagreb between the Draškovićeva Street and Kvaternik Square, and the approach to work will be focused not only on the urban architectural aspects, but also on the social, experiential and affective, symbolic and identity aspects. The field work part of the workshop will be centred on qualitative methodology approaches (interviews, sensory

ethnography, auto-ethnography, visual methods, and mental maps). The aim of the workshop is for the participants to gain a wider insight into experiences, and formal and less formal meanings of the city, both to an individual and the community. The field work is designed for smaller groups of students of various disciplines in order to gain as diverse perspectives of observing the city as possible. The workshop will last for three days, during D-Day, and a week before the workshop starts, an informal short meeting is planned to prepare the participants for the workshop.

#### WORKSHOP LEADERS

**Valentina Gulin Zrnić** (Senior Research Associate at the Institute of Ethnology and Folklore Research) & **Karla Paliska + Barbara Majnarić** (graphic designers)

## Savez superjunaka / Neva Ćapin & Mia Bogovac

League of Superheroes

Nadovezujući se na temu ovogodišnjeg Dana D, ova interdisciplinarna radionica inspirirana je poveznicama u terminologiji psihologije, dizajna i književnosti (borderline, splitting, arhetip). Program se orijentira na međugeneracijski odnos sudionika, s ciljem detektiranja, vizualizacije i prevođenja ključnih dodirnih točaka tog odnosa u predmetnu okolinu, novi objekt. Psihološki gledano, ponašanja specifična za borderline ili granične poremećaje ličnosti manifestiraju se tzv. splittingom, svojevrsnim binarnim pogledom na svijet u kojem je sve crno ili bijelo, sve ili ništa, dobro ili loše. Sličan pogled na svijet prepoznajemo u literarnom svijetu. Od davnina naraštaji djece odrastaju uz imaginarne svjetove bajki, mitova i priča o superjunacima. Priče izravno i slikovito prikazuju temeljne principe i modele ljudskog ponašanja, koristeći jasne i ogoljene crno-bijele arhetipove ličnosti. Lako prepoznajemo jungovske protagoniste: mudrac (Senex), vječni dječak (Puer aeternus), varalica i sl. Junakova moć i snaga često se manifestira i u materijalnom smislu, putem obožavanog simbola / talismana / totema. Koristeći temu superjunaka kao poznatu, veselu, opuštenu i motivirajuću podlogu, radionica prodire u postojeću dinamiku odnosa sudionika. Baš poput dviju strana iste medalje, lica i naličja, ovim putem pronalazimo vlastiti odraz, sličnosti i razlike jedni u drugima. Cilj radionice je razradom koncepta i oblikovanjem novog magičnog predmeta (talismana) detektirati i prenijeti polaritete, specifičnosti, ljepotu i posebne moći pojedinog međuodnosa.

**VODITELJICE** **Neva Ćapin** (dipl. psiholog)  
**& Mia Bogovac** (Manufakturist)



Following on this year's D-Day theme, this interdisciplinary workshop is inspired by linkages in psychology, design and literature terminologies (borderline, splitting, archetype). The program focuses on the intergenerational relationship between the participants, with the aim to detect, visualise and translate the key contact points of this relationship into the subject environment, a new object.

Psychologically speaking, the behaviours specific to borderline personality disorders are manifested by the so-called splitting, a kind of binary view of the world where everything is either black or white, all or nothing, good or bad. A similar view of the world can be recognised in literature. Since time immemorial, generations of children have been brought up next to imaginary worlds of fairy tales, myths and superhero stories. These stories directly and vividly illustrate basic principles and models of human behaviour, using clear and bare black-and-white personality archetypes. Jungian protagonists are easily recognized – the wise old man (*Senex*), the eternal boy (*Puer aeternus*), the trickster, etc. The hero's power and strength are often manifested materially as well, through a beloved symbol/talisman/totem.

Using the theme of superheroes as a familiar, cheerful, relaxing and motivating background, the workshop penetrates the existing dynamics of the participants' relationship. Just like two sides of the same coin, head and tail, this way we seek our own reflection, similarities and differences in each other. The aim of the workshop is to detect and convey polarities, specificities, beauty and special powers of a particular interrelationship, using the elaboration of the concept and shaping a new magical object (talisman).

**WORKSHOP LEADERS**  
**Neva Ćapin** (MSc in Psychology)  
**& Mia Bogovac** (Manufakturist)  
Participants: 10 (five pairs)

## Inside out – rastavi sastavi / Deborah Hustić & Maša Milovac

Kroz analizu jednog svakodnevnog uporabnog predmeta, na radionici će se promatrati koji su aspekti dizajna i tehnologije ključni da bi predmet postao proizvodom. Treba li svaki proizvod dizajniranu i sofisticiranu 'masku', ili je upravo ljestvica tehnološke jednostavnosti odgovorna za naše opsesije dobrim proizvodima? Polaznici će tako svaki pojedinačno raditi na uređajima koji će u konačnici reflektirati karakter osobe koja se bavila njihovim makeoverom i prenamjenom prema svojoj mjeri i viziji. Zato krenimo u proces dekonstrukcije! Rastavimo taj naš svakodnevni (uporabni) predmet i napravimo na njemu svoj upgrade prema vlastitim potrebama. Sudionici će naučiti kvalitetno i kreativno rastaviti kućanske aparate (stari mikser, mlinac za kavu, fen, ventilator, električnu četkicu za zube, aparat za depilaciju, haubu za sušenje kose) koje će polaznici donijeti sa sobom. Nakon toga će rastavljene dijelove elektronike hakirati, lemiti i spajati u nove, koje će povezivati s LED diodama, malenim motoričima, baterijama i inim električnim komponentama sa svrhom stvaranja vlastitog kućanskog super-aparata!

**VODITELJICE Deborah Hustić** (Radiona.org)  
**& Maša Milovac** (Manufakturist)



### Inside Out – Assemble Disassemble / Deborah Hustić & Maša Milovac

Through the analysis of an everyday usable object this workshop will focus on the key aspects of design and technology which define this object as 'product'. Does every product need it's sophisticated 'mask', or is it actually the beauty of technological simplicity which is responsible for our obsession with good products? Participants will each work individually on appliances / products which will eventually reflect the character of the person who reshaped it according to his or her own measure or vision. So let's start deconstructing! Let's disassemble this everyday usable object and upgrade it according to our needs! Participants will learn how to take apart old home appliances (such as a blender, coffee grinder, fan, blower, electric tooth-brush, shaver, hair

bonnet dryer) which they will bring with themselves. Afterwards they'll learn how to hack, weld and combine disassembled parts, connect them to LED lights, small electric motors, batteries and other electronic components effectively creating their own home Superappliance!

**WORKSHOP LEADERS**  
**Deborah Hustić** (Radiona.org) &  
**Maša Milovac** (Manufakturist)

## Mikrosuradnje / Dario Dević

Uzrokovana sve širom dostupnošću kulturnih proizvoda putem Interneta kao vrlo usmjerenog, a ipak masovnog medija, fragmentacija scene nezavisne i male kulture kao pozitivnu posljedicu ima veći broj sve manjih, ciljanih događaja. Koncerti stranih izvođača za stotinjak ili manje posjetitelja, filmske projekcije i radionice za desetak zainteresiranih ili pak tekstovi o vrlo uskim granama kulture danas su česti na hrvatskoj sceni. Ovakvi se mikrodogađaji i mikroprojekti najčešće odvijaju uz mikrobudžete – ako budžeta uopće imaju – pa se njihovo oglašavanje uglavnom usredotočuje na društvene mreže i sitne tiskane materijale. Tu komunikaciju ipak treba dizajnirati, i tu se stvara nova vrsta suradnje dizajnera i klijenta, gdje dizajner projektu ne pristupa kako bi zaradio, već zbog osobne strasti prema određenoj kulturnoj niši, te umjesto zaposlenika postaje dijelom kolektiva svog klijenta. Na primjeru vlastitih suradnji s Kino klubom Zagreb, glazbenom udružom Živa muzika te kulturnim dvotjednikom Zarez, grafički dizajner Dario Dević pobliže će vam predstaviti ovaj modus suradnje dizajner-klijent, te polaznike upoznati s nekima od njegovih najinteresantnijih protagonisti. Radionica je namijenjena studentima prve i druge godine dizajna ili srodnih fakulteta, te maturantima.

**VODITELJ Dario Dević (grafički dizajner)**

### Microcollaborations

Caused by the widening availability of cultural products through the internet as very focused, but still mass media, the scene fragmentation of an independent and small culture results in a positive consequence – a greater number of smaller, more targeted events. Foreign performers' concerts for a hundred visitors or less, film screenings and workshops for a dozen interested visitors, or texts on very non-mainstream branches of culture today are frequent on the Croatian scene. Such micro-events and micro-projects commonly occur along with micro-budgets – provided that they have a budget in the first place – and their advertising focuses primarily on social networks and small printed materials. This communication still needs to be designed, and a new type of cooperation between the designer and the client is created thereby, the one in which designers do not engage in projects for the sake of their own financial benefit, but

because of their own personal passion for a specific cultural niche, and, instead of employees, they become a part of their clients' collective themselves. Through the example of his own cooperation with Kinoklub Zagreb, Živa muzika music association and Zarez cultural biweekly, graphic designer Dario Dević will give you an insight into such mode of designer-client cooperation, and introduce the participants to a number of his most interesting protagonists.

The workshop is intended for first- and second year design students or students of related studies, and high school graduates.

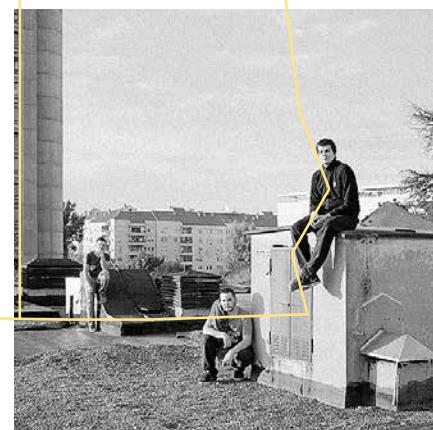
**WORKSHOP LEADER  
Dario Dević (graphic designer)  
PARTICIPANTS 6–8**

## Moksito / Luft

Tim **Luft** je na Danu D 2013, tada pod imenom TMNT, za služio posebno priznanje za svoj projekt *Šahtban*. Polaznici radionice će pomoći inovativne, 'siromašne' tehnike tiska (koju su osmisili članovi Lufta) otiskivati vlastite vizuale na majice. Obična mreža za komarce zamijenit će finu sito svilu, a rezultat će biti fantastični i autentični pikselizirani otisci. Svaki polaznik radionice dobit će majicu/e koje otisne, a naučit će i jednu novu tehniku koju će voditelji nesobično podijeliti sa svima. Do naziva projekta došlo je zamjenom mjesta slova S i K u riječi 'mosquito' (mosquito), i tako je nastala nova riječ *Moksito*, koja u sebi sadrži i riječ sito (screen).

### Moksito

During the D day 2013, the team formerly known as TMNT, earned a honorable mention for their project *Šahtban*. This year they will present themselves with a workshop called *Moksito*. The idea is to use a 'poor' silk-screening technique based on mosquito net, for printing on shirts. The results will come in forms of fantastic and authentic pixelated prints. Every participant will get a shirt to print on using a new technique developed by Luft. The project is named after the word 'mosquito' (mosquito), by shifting the letters S and K. The new word 'mok-sito' (sito in Serbian means silk-screen) is a basis for the new brand *Moksito*.



# gostujuće izložbe

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75	Škola primijenjene umjetnosti i dizajna, Zagreb
76	Sjeverna granica / Sveučilište Sjever, Varaždin / Koprivnica
77	Ministry of Pleasure / Public Room, Skopje
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IZLOŽBA  
EXHIBITION

## ALUO to go / Akademija likovnih umjetnosti i dizajna, Ljubljana

Dizajn se mijenja. Edukacija se mijenja. Mijenja li se i edukacija u dizajnu? Mogu li studenti sudjelovati u promjeni sustava koji najviše utječe na njihov budući profesionalni razvoj? Izložba *ALUO to go* propituje nove principe edukacije u području dizajna upravo iz studentske perspektive. Predstavljanje Akademije likovnih umjetnosti i dizajna (ALUO) pri Sveučilištu u Ljubljani zasniva se na zajedničkom koncipiranju tema, timskom radu i kombiniranju tradicionalnih vještina vizualizacije s novim metodama istraživanja i konceptualnog rada. Na ovaj način, posjetitelji mogu sudjelovati u stvaranju prostora izložbe i steći dojam o aktivnostima koje ALUO organizira. Želimo uspostaviti mrežu ljudi koji doprinose razvoju ALUO i zacrtavaju nove trendove u edukaciji dizajnera na širem području regije.

### ALUO to go / Academy of Fine Arts and Design, Ljubljana

Design is changing. Education is changing. Is education for design changing as well? Can students participate in the changing of a system that most affects their future professional development? The exhibition *ALUO to go* is testing the new principles of design education as presented by the students. The presentation by the Academy of Fine Arts and Design (ALUO), University of Ljubljana, is based on a joint creation of the themes, team work and combining the traditional visualization skills with the new methods of research and conceptual work.

Thus, visitors can help create the exhibition space and get a feel for the activities organized at the ALUO. In this way, we wish to set up a network of the people contributing to the development of the ALUO and outline new trends in design education in the area of our wider region.



## DVK UMAS / Split

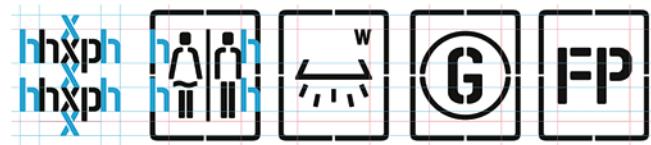
Odsjek za dizajn vizualnih komunikacija Umjetničke akademije Sveučilišta u Splitu predstavlja se odabirom kompleksnih, pretežno završnih i diplomskih, radova. Prezentirani radovi zapravo predstavljaju presjek kroz obrazovni proces Odsjeka na preddiplomskoj i diplomskoj razini, koji obuhvaća širok raspon sadržaja od primijenjenog crtanja, ilustracije, tipografije, layouta, ambalaže, sve do digitalnih medija i dizajna interakcija. **Zrinka Buljubašić** izlaže pismo *Latinovicz*, te knjige *Kamov i Povratak Filipa Latinovicza*; **Iris Klarić** sustav signalizacije za trajekte; **Nikola Križanac** pismo *Roland*, plakat za knjigu *Na Drini čuprija* i plakat za *Vodič kroz Dioklecijanovu palaču za slikepe*; **Martina Ukić** računalnu animaciju *Aktivacije*; **Jakov Šuran**, također animaciju *Veli Jura*; a **Ivan Milas** projekt dizajna interakcija u javnom prostoru *Katalinko*.



## DVK UMAS / Split

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IZLOŽBA  
EXHIBITION

## SD danas / Studij dizajna, Zagreb

Izložba predstavlja presjek recentnih radova s praktičnih kolegija: vizualne komunikacije, industrijski dizajn, tipografija, ilustracija te dizajn interakcija. Odabrani projekti predstavljaju širok raspon edukacije na Studiju dizajna – od oblikovno-konceptualnih vježbi, preko suradnji s gospodarskim subjektima iz realnog sektora, pa do teorijsko-istraživačkog rada na diplomskim projektima. Dio predstavljenih radova blizak je temi ovogodišnjeg Dana D *Dizajn na rubu*, te se može promatrati kao svojevrsni odgovor na istu.

## SD today / School of Design, Zagreb

The exhibition presents a selection of recent works made in the practical courses: visual communication, industrial design, typography, illustration, and interaction design. The chosen projects showcase the large scope of education at the School of Design – from formative-conceptual exercises, and cooperation with economic subjects from the real sector, to theoretical and research work on graduation projects. Part of the presented works are close to the topic of this year's *D-Day Design on the edge*, and can be seen as a certain response to the same.

## Ornament je zločin (DA/NE?) / TTF, Zagreb

Izložba *Ornament je zločin (DA/NE?)* rezultat je istraživanja unutar nastave kolegija modnog dizajna diplomskog stupnja Tekstilno-tehnološkog fakulteta Sveučilišta u Zagrebu. Pred studente je postavljen problemski zadatak promišljanja uloge ornamenta u suvremenom modnom dizajnu uz referencu na poznata razmišljanja o funkcionalnosti i ukidanju ornamenta koje pronalazimo u skupini eseja Adolfa Loosa *Ornament i zločin* (1908.). Cilj rada nije bio zauzeti gorljiv stav prema eliminaciji ili afirmaciji ornamenta, već pokušati sagledati obje strane te kroz prizmu današnjeg trenutka odgovoriti na oba pitanja jednako kvalitetno u stilu dizajnerski postavljenog zadatka. Doživljaj ornamenta uvažavajući i Loosova razmišljanja s početka stoljeća isprovocirao je kod studenata različite pristupe njegovu shvaćanju od krajnje konceptualnih do striktno modnih.

**MENTORICA PROJEKTA Jasmina Končić**, docent  
**ASISTENTICA I SURADNICA Josipa Štefanec**, asistent  
**STUDENTI MODNOG DIZAJNA Matija Čop, Vedrana Mastela, Petra Stanković, Marcela Šahini, Sanja Švraka, Maja Vukovinski**  
**FOTOGRAFIJA Vanja Šolin** za Matiju Čopa, **Karmen Poznić / Oblak photography** za Vedranu Mastelu  
**MODEL Ana B. (Talia)** za Vedranu Mastelu

Ornament is crime (YES/NO?) / TTF, Zagreb

*Ornament is crime (YES/NO?)* exhibition is the result of research within the graduate course of fashion design at the Zagreb Faculty of Textile Technology. Students were given the task to contemplate the role of ornaments in contemporary fashion design with reference to the well-known thoughts on the functionality and termination of ornaments from Adolf Loos' group of essays *Ornament and crime* (1908). The purpose of the task was not to develop a bitter attitude toward either the elimination or affirmation of ornaments, but rather to attempt to look at both sides of the medal and confront them equally through the prism of today's world, just as a designer would. Taking into account Loos' opinions from the turn of the 20th century, the students yielded various approaches to ornaments – from extremely conceptual to strictly fashion-related.

**MENTOR prof Jasmina Končić, MA**  
**ASSISTANT Prof Josipa Štefanec**  
**STUDENTS Matija Čop, Vedrana Mastela, Petra Stanković, Marcela Šahini, Sanja Švraka, Maja Vukovinski**

**PHOTOGRAPHY Vanja Šolin** for Matija Čop, **Karmen Poznić / Oblak photography** for Vedrana Mastela  
**MODEL Ana B. (Talia)** for Vedrana Mastela



# Škola primijenjene umjetnosti i dizajna / Zagreb

ŠPUD – Škola primijenjene umjetnosti i dizajna u Zagrebu, nekada Škola primijenjene umjetnosti, a još prije Obrtna škola, ustanova je koja već 131 godinu obrazuje adolescente u području umjetnosti, primijenjene umjetnosti i dizajna. Danas ŠPUD radi kao srednja umjetnička škola sa četverogodišnjim nastavnim programom kroz 9 različitih odjela. Tumači se da su visokoškolske ustanove zapravo one koje u potpunosti educiraju umjetnike i dizajnere, iako se učenici ŠPUD-a od ostalih razlikuju upravo po tome što su se kroz razdoblje adolescencije obrazovali u umjetnosti te je u njima razvijen odnos prema umjetničkom djelovanju tijekom sazrijevanja i oblikovanja njihovog bića. Na izložbi Dana D predstavljamo radove 4 odjela: Odjel unutrašnje arhitekture, Grafički odjel, Odjel keramike i Kiparski odjel.

## GRAFIČKI ODJEL

MENTOR Vinka Mortigija Anušić, prof.

*Autorska abeceda:* Dajana Pejić, Dorotea Dugošija, Filip Bašić, Jovana Vlaisavljević, Ljubica Golubić, Lucija Mandekić, Marija Matić, Martina Gluhinić, Patricia Prevarek, Tea Novak, Vinko Prša, Zdenko Mikša.

## ODJEL ZA DIZAJN KERAMIKE

Mateo Žugčić – *Obluci*, 2012., MENTOR Lucija Gudlin, prof.  
Mislav Zlatar – *Make it your way*, 2012., MENTOR Lucija Gudlin, prof.

Petar Fabris – *Mistični monoliti*, 2013., MENTOR Bojana Švertasek, prof.

Katarina Smeh – *Rupe*, 2013., MENTOR Lucija Gudlin, prof.

## KIPARSKI ODJEL

MENTOR Miroslav Sabolić, prof.

Mirna Savić – *Hodalica*, 2011.

Jelena Mavrić – *Tapas*, 2009.

Ozren Kecerin – *Beštek*, 2010.

Anamarija Bilješković – *Pladanj*, 2012.

## ODJEL UNUTRAŠNJE ARHITEKTURE

MENTOR Filip Pintarić, prof.

Ivana Jandri – *Roll*

Petar Novak – *Kolekcija o41: (stolić Kompozicija Br. 6, polunaslonjač Kompozicija Br. 7, visoki stolac Kompozicija Br. 8)*

Maja Prelec – *Kolekcija o41 (Stolić AV, Stolica db)*

Martina Koprivnjak – *Meander*

Tony Volf – *Šibicar*

Darija Cipriš – *Possibility*

School of Applied Arts and Design / Zagreb

SAAD – School of Applied Arts and Design in Zagreb, the former School of Applied Arts, and even before that the School of Crafts is an institution which has been educating adolescents in the fields of art, applied arts and design for the last 131 years. Today, SAAD functions as a secondary artistic school with a four-year program and nine different departments. It is usually said that institutions of higher education produce artists and designers, but SAAD students stand out precisely because their adolescence was spent in art and they developed a relation towards artistic work as they matured and formed as people. At the D-Day exhibition, we present works from 4 Departments: Department of Interior Architecture, Graphic Department, Pottery Department, and the Sculpting Department.

## GRAPHIC DEPARTMENT

MENTOR Vinka Mortigija Anušić, prof.  
*Authorial alphabet:* Dajana Pejić, Dorotea Dugošija, Filip Bašić, Jovana Vlaisavljević, Ljubica Golubić, Lucija Mandekić, Marija Matić, Martina Gluhinić, Patricia Prevarek, Tea Novak, Vinko Prša, Zdenko Mikša.

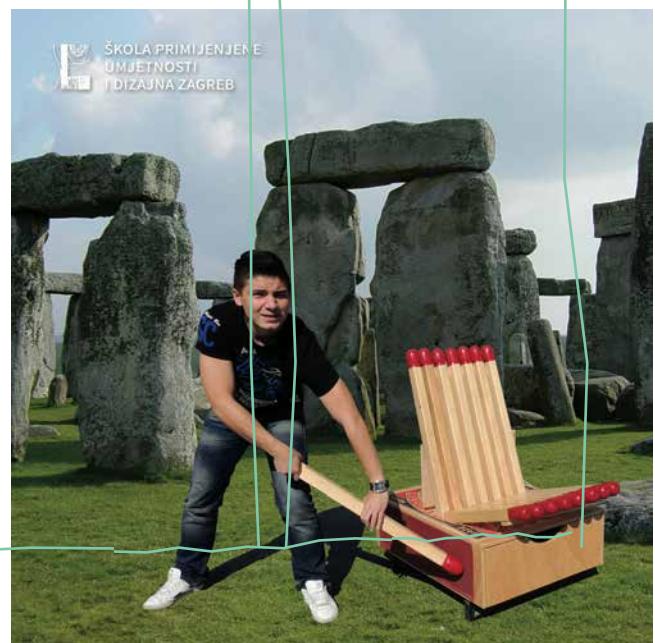
ODJEL ZA DIZAJN KERAMIKE  
Mateo Žugčić – *Obluci*, 2012.,  
MENTOR Lucija Gudlin, prof.  
Mislav Zlatar – *Make it your way*  
2012., MENTOR Lucija Gudlin, prof.

Petar Fabris – *Mystical Monoliths*,  
2013., MENTOR Bojana Švertasek, prof.  
Katarina Smeh – *Holes*, 2013.,  
MENTOR Lucija Gudlin, prof.

SCULPTING DEPARTMENT  
MENTOR Miroslav Sabolić, prof.  
Mirna Savić – *Walker*, 2011.  
Jelena Mavrić – *Tapas*, 2009.  
Ozren Kecerin – *Cutlery* 2010.  
Anamarija Bilješković – *Platter*  
2012.

## DEPARTMENT OF INTERIOR ARCHITECTURE

MENTOR Filip Pintarić, prof.  
Ivana Jandri – *Roll*  
Petar Novak – *Collection o41 (table Composition no. 6, seat with a semi-back Composition no. 7, high chair Composition no. 8)*  
Maja Prelec – *Collection o41 (Table AV, Chair db)*  
Martina Koprivnjak – *Meander*  
Tony Volf – *Small-time trickster*  
Darija Cipriš – *Possibility*



## Sjeverna granica / Sveučilište Sjever, Varaždin / Koprivnica

Izložba *Sjeverna granica* dvodijelna je prezentacija radova Odjela medijskog dizajna Sveučilišta Sjever. S jedne strane, izložba predstavlja nekolicinu studentskih radova druge godine nastalih u okviru kolegija Dizajn u novinama i časopisima i Promotivni dizajn čiji se pristupi u određenoj mjeri cotoču eksperimentu. Drugi dio izložbe je prezentacija vizualnog identiteta Sveučilišta kojeg potpisuju predavači Odjela medijskog dizajna.

Vizualni identitet Sveučilišta Sjever semantički se otklanja od prve asocijacije geografskog sjevera uvjetovanog magnetskim poljem zemlje; u svom crvenom izdanju odmiče se i od temperaturne hladnoće koju sjever konotira; kao i od grboličkih oblikovnih stereotipa ostalih hrvatskih sveučilišta. S obzirom na svoju važnost i značaj za sredinu u kojoj niče novo sveučilište se oblikovno-značenjski pozicionira kroz temu 'centra' koja postaje osnov dizajna ovog entiteta. Sjever (kao imenica) centar je razmjene znanja, katalizator društvenih i gospodarskih zbijanja okoline u kojoj sveučilište djeluje, profesionalne orientacije studenata i definicije struka koje se na Sveučilištu podučavaju. Vizualni identitet veže se i na tradiciju Lepoglavskog sveučilišta jedne od prvih visokoškolskih obrazovnih institucija na ovom području, a duboko je inspiriran promišljanjima, životom i djelom prof. Ladislava Galeta. Grafičkom formom sjecišta pravaca, uvijek po sredini formata aplikacije, sveučilište označava svoj teritorij, integrira se, poistovjećuje s njime... pritom u svakom svom i najmanjem segmentu sadrži virtualnost cjeline. Označeno postaje označitelj.

### IZLOŽENI SU I SLJEDEĆI RADOVI STUDENATA

Mihael Miklošić: *Straight Edge*

Blanka Štambuk: *Plac Zoom*

Leopoldina Jovanovski: *Gradski bazeni Varaždin*

Viktorija Gašparić: *Med*

Oliver Potočnik: *Alternativni glazbeni magazin*

Karim Jarnjak i Slobodan Popratnjak: *Novine bez vijesti*

## The Northern Border / University North, Varaždin / Koprivnica

*The Northern Border* exhibition is a two-part presentation of works from the Department for media design of the Sjever University. On the one side, the exhibition shows a number of students' projects from the second year of graduate studies within the Newspaper and magazine design and the Promotion design courses. The second part of the exhibition presents the visual identity of the Sjever University designed by teachers at the Media design department.

The visual identity of the Sjever University semantically steps away from it's immediate association with the geographic North and the Earth's magnetic field. With it's red color it is also disassociated from the cold temperature which is usually implied in this context, as well as the heraldic stereotypes cultivated by most traditional Croatian universities. Considering it's importance for the local environment, the new university positions itself visually and

symbolically through the motif of the 'center' which becomes the basis for the design of this new entity. North (as a noun) is the center for knowledge exchange, a catalyst for social and economic processes in the university's immediate environment, the students' professional orientation as well as the definition of the professions taught at the university itself. The visual identity is also connected to the tradition of the University of Lepoglava, one of the first academic institutions in this area, and is deeply inspired by the life and work of professor Ladislav Galeta. With it's graphic form, defined by intersecting lines always at the center of the image, the University marks it's

territory, integrates and identifies with it. At the same time, even the smallest segment of the design also contains the virtuality of the whole. The signified becomes the signifier.

### THE FOLLOWING STUDENTS' WORKS ARE SHOWN

Mihael Miklošić: *Straight Edge*

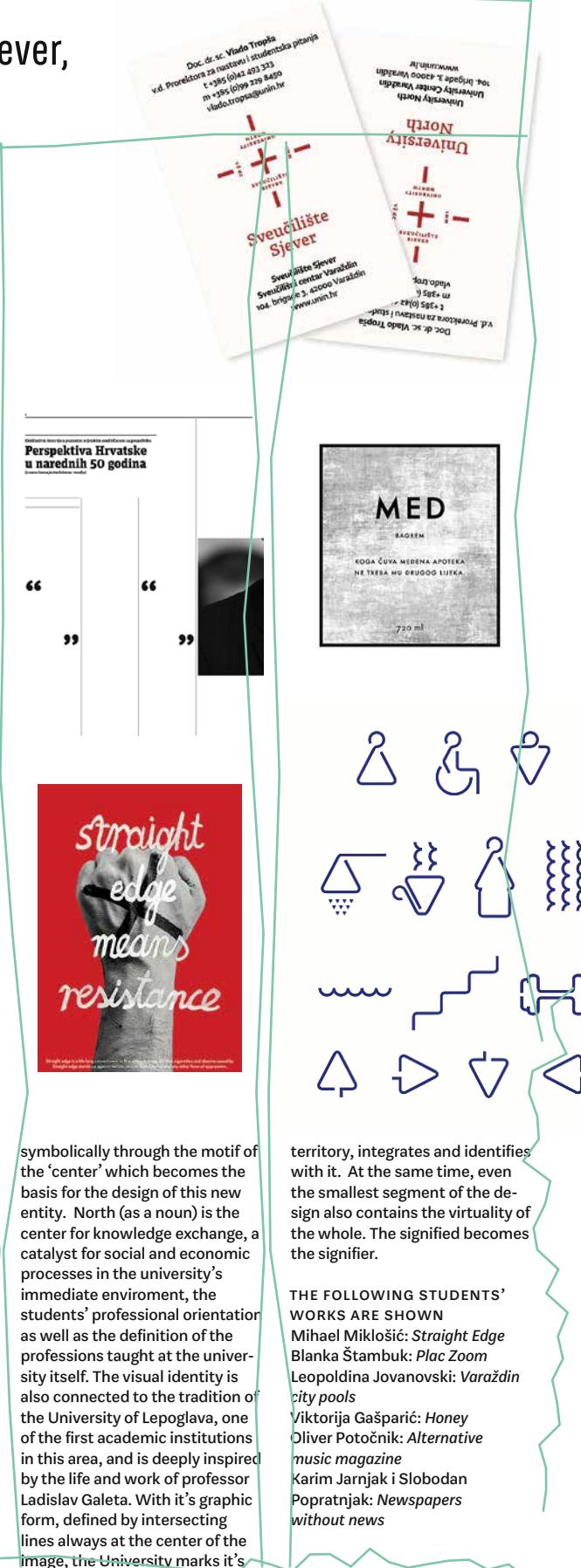
Blanka Štambuk: *Plac Zoom*

Leopoldina Jovanovski: *Varaždin city pools*

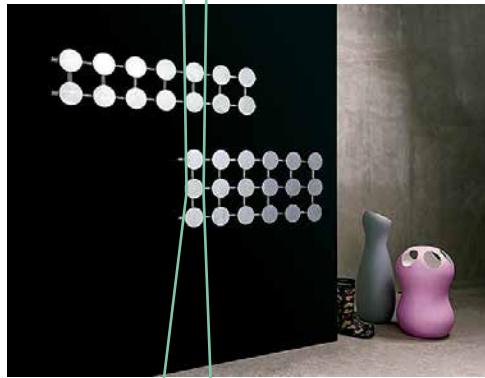
Viktorija Gašparić: *Honey*

Oliver Potočnik: *Alternative music magazine*

Karim Jarnjak i Slobodan Popratnjak: *Newspapers without news*



## Ministry of Pleasure / Public Room, Skopje



Mada u svijetu makedonskog dizajna zasad još nema toliko reprezentativnih primjera koji se mogu mirne duše predstaviti domaćoj i stranoj publici, inicijativa Public Room iz Skopja uspjela je osmisliti postav s četiri renomirane i nadolazeće robne marke, uvjerljivo vodeće u novom produktu dizajnu. Ono što ove robne marke izdvaja između mnogih drugih je činjenica da su one u vrlo kratkom razdoblju uspjele jasno i privlačno ispisati i ispripovijedati svoju priču i na lokalnom i na globalnom nivou. **Zavar Design** danas je i dalje lider u području osvješteno dizajniranih proizvoda u Makedoniji, tako što ne prekida svoj ciklus ponude novih i inovativnih proizvoda od nehrđajućeg čelika, kao i ostalih proizvoda od različitih metala, podjednako na domaćem i stranom tržištu. Kolaborativni proces rada cijele tvrtke, ojačan suvremenom tehnologijom, doveo je do široke distribucije originalnih proizvoda na svim kontinentima. Friško lansirane marke, **Tvornica** i **Nina Nineska**, prikazuju pak drugačije menadžerske i dizajnerske vještine i sposobnosti, koje također podrazumijevaju optimalan i održiv pristup tržišnom pozicioniranju, te mogu poslužiti kao obrazac mlađim dizajnerima pred velikim izazovom implementacije svojih ideja u tržišno isplativo proizvode i koncepte. Kolektiv **Tvornica** kreirao je vlastiti mali proizvodni pogon, otvoren za suradnju i uporabu i drugim dizajnerima i umjetnicima. Također, dio svoje produkcije ostvaruju u suradnji s lokalnim tvornicama, dok **Nina Nineska** temelji svoju produkciju na partnerskom timskom radu i sve prisutnjem *outsourcingu*. Inspirativnim proizvodima namijenjenima djeci, **Lotus Lounge Chair** izrazito su povećali svoju prisutnost na tržištu, te se njihov dizajn redovito prodaje putem specijaliziranih regionalnih dućana. Jednostavnost i dostupnost ostaju ključne karakteristike njihovih proizvoda. Ova prabrana selekcija makedonskog produkt dizajna putujući je postav koji putuje po regionalnim ovogodišnjim festivalima s ciljem poticanja razmjerne iskustava i ideja, te međunarodne suradnje između različitih dizajnera, tvrtki i udruga. Public Room razumije taj proces kao vitalnu komponentu izgradnje i pozicioniranja balkanske scene u globalnim okvirima dizajna.

Although the world of Macedonian design still has few representative examples which could safely be presented to the national and international public, the Public Room initiative from Skopje managed to create a presentation with four established and on-coming labels, convincingly leaders in new product design. What makes these labels stand out is the fact that they have managed to tell their stories in a clear and attractive manner in a short period of time, and did it on a national and global level. **Zavar Design** is still a leader in the field of design aware products in Macedonia, due to the fact that is does not end its cycle of presenting new and innovative stainless steel products, and products made of other metals, on the national and international market. The company's collaborative work process, supported by modern technology, resulted in the wide-spread distribution of original products on all continents. Freshly launched labels, **Tvornica** and **Nina Nineska**, show how different managerial and designer skills and abilities, which also include an optimal and sustainable approach to market positioning, and can serve as a template for young designers facing the big challenge of implementing their ideas into marketable products and ideas.

The **Tvornica** collective created its own little production center, open for cooperation and use by other designers and artists. Also, part of its production is achieved in cooperation with local factories, while **Nina Nineska** bases its production on partner teamwork and the ever-present *outsourcing*. With their inspiring products intended for children, **Lotus Lounge Chair** significantly increased their presence on the market, and their design is sold regularly at specialized regional stores. Simplicity and availability remain the key characteristics of their products. This tedious selection of Macedonian product design is a traveling presentation going to all regional festivals this year with the aim of encouraging the exchange of experience and ideas, and international cooperation between different designers, companies and services. *Public Room* sees this process as a vital component of building and positioning the Balkan scene in the global design framework.

## (Est)etika nacionalizma: Dizajn za turbo-folk VOL.2

Istraživački projekt *(Est)etika nacionalizma: Dizajn za turbo-folk* analizira tu supkulturu s osnovom u glazbenom izrazu karakterističnom za srpski društveni kontekst 90-ih godina. Riječ je o arhetipskom iskazu nacionalističke ideologije u post-jugoslavenskoj pop-kulturi, koji je svoj pandan u hrvatskom okruženju imao u 'cro-danceu', te popularnim ratničkim i patriotskim budnicama iz prve polovice 90-ih godina. Izložba se fokusira na dizajn vizualnih komunikacija kao važan element koherencnosti turbo-folk supkulture, te one aspekte njegove metodologije koji su pridonijeli masovnoj popularnosti te glazbe među najširim slojevima stanovništva. Stoga izložba kronološki tijek razvoja dizajna za turbo-folk prikazuje komparativnim postupkom na području većeg dijela regije, ističući nekolicinu temeljnih izvođača, koji su podjednako svojom glazbom i vizualnim izričajem od početka karijere ocrtali puni krug. Na izložbi su zastupljeni odgovarajući primjeri omota njihovih ploča, CD-a i glazbenih spotova. Budući da je dizajn (odnosno industrijsko oblikovanje) desetljećima bio važan element socijalističke kulture, logično je da se i u njemu ogledala erozija njenih temelja koja je sredinom 80-ih već definitivno uzela maha. Kao most između 'elitne' i 'masovne', odnosno 'popularne' kulture, dizajn je vlastim postao pogodan alat uspostavljanja ideoloških obrazaca s kojima se stanovništvo bivših federalativnih republika trebalo identificirati, a pritom je korišten i kao sredstvo sublimacije građanskog neposluha, udružen s glazbom i ostalim pop-kulturalnim sadržajima. Zaključno, interpretacijom ovog fenomena postavlja se pitanje o kriterijima stručnog vrednovanja dizajna za turbo-folk. U sivoj zoni između 'dobrog' i 'lošeg' otvorio se vakuum koji je zbog svoje estetske i simboličke prilagodljivosti mogao usisati koješta i učiniti to ne samo društveno prihvatljivim, nego i poželjnim. Taj vakuum s nesmanjenim intenzitetom postoji i dan-danas, u velikoj mjeri određujući naše živote.

AUTOR IZLOŽBE Bojan Krištofić

### (Aest)ethics of nationalism: Design for turbo-folk VOL.2

The research project *(Aest)ethics of nationalism: Design for turbo-folk* analyzes this subculture, based on a musical expression pertaining to the Serbian social context of the 1990s. We are dealing with an archetypal expression of nationalistic ideology in post-Yugoslavian pop culture, which had a counterpart in Croatian 'cro-dance' and popular military and patriotic songs from the first half of the 1990s. The exhibition focuses on visual communication design as an important element of the coherence of the *turbo-folk* subculture, and on those aspects of its methodology which contributed to the mass popularity of this type of music in the widest possible layers of society. That is why the exhibition portrays the development of design for *turbo-folk* through a comparative approach including a larger part of the region, emphasizing several groundbreaking performers who drew full circles in their careers, both by their musical and visual expressions. The exhibition includes noted examples of the covers of their records, CDs and music videos. For decades, design (that is, the industrial formatting) has been an important element of socialist culture, and has, logically, reflected the erosion of its foundations which had definitely taken hold by the mid-1980s. As a bridge between the 'elite' and 'mass', that is, 'popular' culture, design became a tool used by the government to establish ideological patterns which the population of the former federal republics could identify with, and was also used as a means to sublimate citizen insubordination in combination with music and other pop culture content. Conclusively, by interpreting this phenomenon, the question arises about the criteria of professional evaluation of design for *turbo-folk*. In the grey zone between 'good' and 'bad', a vacuum appeared which could, due to its aesthetical and symbolic adaptability, take in anything and turn it into something not only socially acceptable, but desirable. That vacuum still exists today, has lost none of its intensity, and still greatly determines our lives.

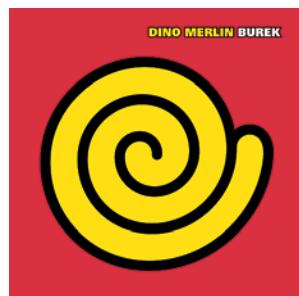
AUTHOR OF THE EXHIBITION  
Bojan Krištofić



FOTOGRAFIJE  
Zvonimir Ferina

79

gostujuće izložbe



# Transfer 1995.–2010.

## Otvoreni arhiv VOL.3

Više je razloga za izložbu o *Transferu* danas, tri godine nakon prestanka njegova emitiranja. Jedan je sama mogućnost zahvaćanja u golemu dokumentaciju o zbivanjima u području suvremenih kulturnih i umjetničkih praksi u Hrvatskoj, regiji i šire, uključujući i uvid u kritička razmišljanja aktera same scene, njihova očekivanja, rezultate i projekcije za budućnost kroz petnaest godina u kojima je *Transfer* predstavljao jedno od središnjih mjeseta medijacije iste te kulture. Drugi razlog je sam status *Transfera* kao medijskog proizvoda javne televizije o čijoj višeznačnosti govorи činjenica da je s jedne strane kompletan arhiv emisija ustupljen na korištenje zagrebačkom Muzeju suvremene umjetnosti za potrebe edukacijskih točaka, dok je s druge strane istodobno u sadržajnom, formalnom, produksijskom i medijskom smislu bez ikakve sumnje riječ o eksperimentu često daleko izvan granica ondašnjeg i današnjeg televizijskog i umjetničkog mainstreama te duboko ukorijenjenom u samu scenu gotovo kao njen integralan dio. Mreža suradnika i sudionika iz današnje je perspektive impresivna – kao novinari, reporteri i snimatelji o sadržaju *Transfera* brinuli su se u brojnim slučajevima upravo oni autori koji su i sami bili akteri umjetničkih događanja koje je *Transfer* pratio – od medijske umjetnosti, preko dizajna, stručnog i teorijskog izdavaštva, aktivizma do kazališta i suvremenog plesa. Što danas čini prepoznatljivi ikonički identitet *Transfera*? Jednim dijelom svakako efektne scenografije Svena Stilinovića i Davora Antolića Antasa u prvoj, i HTV-ovog kućnog dizajnera Dinka Cepaka u drugoj fazi, analogni i digitalni montažerski trikovi kao proizašli iz davnih i nikad snimljenih sf-filmova. Ali daleko najviše čine ga svi vizualni sadržaji koje je *Transfer*, dokumentirajući ih, upio u sebe kao svoj integralan dio – od titrajućih ekранa i začudnih tehničkih instalacija na izložbama medijske umjetnosti, preko prisvojenih vizuala kojima su se ilustrirali apstraktni teorijski iskazi, do lica bezbrojnih protagonisti progresivnih zbivanja koji argumentiraju, obrazlažu i brane svoje umjetničke i teorijske pozicije. U pripremama za ovu izložbu, sređujući arhiv svih 250 dostupnih emisija za pregledavanje, bili smo ponovno izloženi svom tom kaotičnom vizualnom, komunikacijskom, konceptualnom i čisto ljudskom intenzitetu *Transfera*. Taj intenzitet je ono što vam želimo prenijeti. (više: <http://dizajn.hr/#/1477>)

**AUTORI IZLOŽBE** Marko Golub i Gordana Brzović

**DIZAJN** Dejan Kršić i Oleg Šuran

**VIDEO ARHIV EMISIJA** Arhiv HRT-a

**PRODUKCIJA** HDD

### Transfer 1995–2010 / Open archives VOL.3

There are numerous reasons for doing an exhibition about *Transfer* today, three years after it stopped broadcasting. One of them is the sole possibility of going into the vast documentation about events in the fields of contemporary cultural and artistic practices in Croatia, the region, and wider, including an insight into the critical thinking of participants, their expectations, results and projections for the future through the fifteen years when *Transfer* was one of the focal points of mediation for culture. The second reason is the fact that the status of *Transfer* as a media product of public television, the polysemy of which is attested to the fact that it is, on one hand, a complete archive of shows given over to the Museum of Contemporary Art for educational purposes, while, on the other hand, it is, with respect to its content, form, production and media, undoubtedly an experiment often far outside the borders of the then accepted, as well as today's television and artistic mainstream, and is deeply rooted in the scene itself, almost as its integral part.

From today's perspective, the network of associates and participants is impressive – as journalists, reporters and cameramen, the content of *Transfer* was frequently taken care of by precisely those authors who participated in the artistic events followed by *Transfer* – from media arts, design, professional and theoretical publishing, and activism, to theatre and contemporary dance. What constitutes the iconic identity of *Transfer* today? Partially the imposing scenography created by Sven Stilinović and Davor Antolić Antas in the first, and Croatian Radiotelevision's in-house designer Dinko Cepak in the second phase, as well as analogue and digital editorial tricks which seem to originate in ancient never recorded SF movies.



But it is mostly defined by visual content which *Transfer* had, through documenting them, absorbed unto itself as its integral parts – from the vibrating monitors and wondrous technological installations on media art exhibitions, adopted visuals illustrating abstract theoretical expressions, to the faces of innumerable protagonists of progressive events who discuss, explain and defend their artistic and theoretical attitudes. While preparing for this exhibition, organizing the archives with all 250 available shows, we were once again exposed to all the chaotic visual, communicational, conceptual and purely human intensity of *Transfer*. This intensity is what we want you to experience. (see more at: [://dizajn.hr/#/1477](http://dizajn.hr/#/1477))

AUTHORS OF THE EXHIBITION

**Marko Golub** and

**Gordana Brzović**

DESIGN **Dejan Kršić**

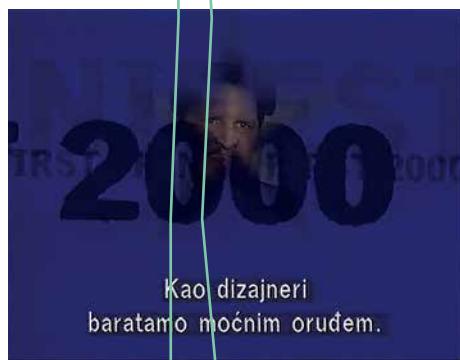
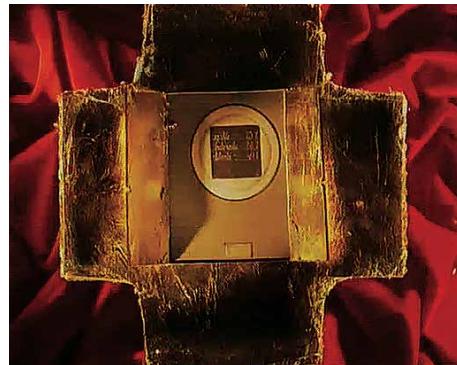
and **Oleg Šuran**

SHOW VIDEO ARCHIVES

**Archives of the Croatian Radiotelevision**

PRODUCTION

**Croatian Designers Association**



## Dozvoljeno plakatiranje

U samom početku, projekt *Plakatiranje* je s jedne strane trebao poslužiti kao sredstvo promocije i prepoznavanja još jednog portala u moru drugih, a s druge kao offline ekstenzija nastojanja Vizkultурine skupine entuzijasta ne samo da promoviraju scenu, nego i da sudjeluju u njejnoj živosti i otvore joj novi kanal komunikacije u javnom prostoru. U prvom slučaju, sigurno da su plakati s adresornim portalima Vizkulturi donijeli i prve klikove, a njihovi autori daljnjim dijeljenjem svojih prinosa projektu cijeli fenomen učinili viralnim. No stavimo li na stranu promotivni aspekt projekta, ono što *Plakatiranje* u širem smislu čini zanimljivim upravo je njegov zapanjujući mobilizacijski učinak na sceni te njegov kapacitet da oživi medij plakata kao mjesto na kojem se artikuliraju neka od bitnih društvenih i kulturnih pitanja. Do trenutka realizacije izložbe na poziv se odazvalo 56 autora, a produkcija je varirala unutar relativno široko postavljenog koncepta. Jedna prepoznatljiva linija svakako je ona iz koje se može čitati kronologija akutnih društvenih i političkih tema koje su obilježile proteklu godinu – ambivalentne reakcije na euforiju oko primanja Hrvatske u Europsku uniju, sramotni referendum o definiciji braka, zagovaranje zabrane čirilice i drugi populistički izjevi ksenofobije, te manje ili više izravnii komentari socijalnog i ekonomskog stanja u zemlji. Drugu tematsku liniju čine plakati koji zagovaraju važnost vizualne kulture, dizajna i umjetnosti u širem kontekstu, ili pak agitiraju za njihovo odgovornije i angažiranije promišljanje. Treća grupa plakata odražava unutarnju problematiku samog medija plakata, subvertira konvencionalne standarde vizualnog komuniciranja ili pak drsko ironizira same parametre projekta u sklopu kojeg su nastali. Posljednji niz autora služi se plakatom kako bi u javni prostor infiltrirali vlastite opsesije, trenutačna zapažanja ili sitne stvari iz svakodnevice u izravnoj i pomalo osobnoj konfrontaciji s prolaznicima. Neki od plakata svoje poruke isporučuju direktno u lice promatrača, dok drugi zahtijevaju temeljitiće čitanje i traženje odgovarajućih referenci, no u konačnici, ono što objedinjuje svu ovu produkciju jest strastvena želja za komunikacijom. Zavidan odjek projekta i leži upravo u simboličnom pozivu na ponovno osvajanje javnog prostora i na rehabilitiranje plakata kao nekad moćnog, a danas marginaliziranog medija, degradiranog oglašivačkim klišejima i izguranog s ulica u korist agresivnih billboarda ili tragikomičnih kanti za smeće koje se odnedavno prodaju pod oglasni prostor.

AUTOR PROJEKTA **Ivan Dorotić**

TEKST **Marko Golub**

PRODUKCIJA IZLOŽBE **HDD**

ZASTUPLJENI AUTORI Ana Labudović & Matea Jocić, Babushke, BooBoo Tannenbaum, Bunch, Dario Dević i Hrvoje Živčić, Draga Komparak, Drugo Uho, Dujmenović / Mlinarić, Dunja Janković, Đukić Pavlović, Ena Baćanović, Ena Jurov, Fahrenheit, Fiktiv, Filip Pomykalo, Franić & Steković, Goeklektik, Igor Kuduz, Ivan Antunović, Ivan Klis vs Damir Prizmić, Ivo Matić, Ivorin Vrkaš (Rational International), Katarina Zlatec i A. Z. Stolica, Kazinotik, Komenda, Krešimir Grancarić i Sandra Mrkšić, Kuna Zlatica, Lana Cavar, Narcisa Vukovjević, Leo Vinković, Lina Kovačević, Luka Vucić, Manasteriotto Marić, Marko Hrastovec, Marko Prpić Zets, Matija Raos, Mireldy, MKF&AT, Niko Mihaljević, Nikola Đurek, Nina Bačun i Goran Jovanović, Nora Turato, Oaza, OKO, Oleg Šuran, Pero Vojković, Petra Blažinčić, Poop Studio, Sensus Design Factory, Sonda, Sretan Bor, Studio Borčić i Tanja Prlenda, Superstudio 29, Šesnić & Turković, Timy Šarec, Utorka + Luka Juras, Vedran Kasap i Vanja Cuculić te Vedran Klemens



## Posters Allowed

In the very beginning, *Posterization* project was in part meant to be just means of promotion and recognition of a sole website among a whole bunch of others, but on the other hand, it was also devised as an *offline* extension of the activities of Vizkultura's enthusiastic crew, which didn't only strive to promote regional arts & design scene, but to intensively participate in its lively atmosphere, too. Moreover, an important aim of the project was to open scene's brand new communication channel in public space. In the first case, it's pretty sure that posters with a written link to Vizkultura's domain brought it a first share of clicks, and their authors and broader public gave project a viral feel by further extensive sharing of all the works. But, if we put an advertising aspect of the project aside, what makes *Posterization* inspirational in the broader sense is its extraordinary mobilization capacity to resurrect a medium as a space with great potential to articulate some of the significant contemporary social and cultural issues. Until the exhibition was all set, there were already 56 posters done by the same number of authors or creative groups, and their production has varied inside a generously designed concept.

First instantly recognizable approach to creation of Vizkultura's posters is definitely the one through which the viewer is able to depict a chronology of acute social and political themes which have shaped public consciousness during the previous year. Those were very ambivalent reactions to Croatia's official entrance in European Union, disgraceful referendum about the state-definition of marriage, right-wing advocacy for the prohibition of cyrillic script, as well as others populistic bursts of nationalism and xenophobia which various authors have rightfully challenged. Second thematic approach was formed by posters which simultaneously advocated a great importance of visual culture, arts and design in general context, or else agitated for their far more responsible and aware considering. Third group of posters exemplifies inner, more abstract problems of the medium – it subverts conventional standards of visual communication or it daringly ironizes the very parameters of the project which posters are part of.

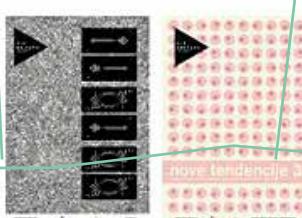
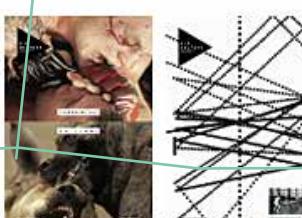
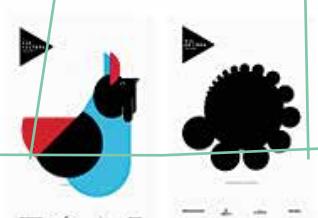
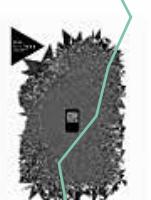
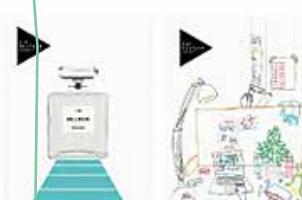
The last line of authors uses posters to infiltrate into public space with their own obsessions and sporadic observations; or to confront the passengers with tiny bits of everyday life in a direct and personal manner. Some of the posters deliver their messages straight to the point, while others ask for a more thorough reading and search for appropriate references. Alas, in the end, what unites all these posters is a passionate desire to communicate. Significant part of the project's impact lies precisely in its symbolic call for proud conquering of public space and rehabilitation of the poster as once powerful medium, marginalised nowadays, degraded by advertising clichés and pushed out of the streets in favour of aggressive billboards, or tragically comical garbage cans which are recently sold as an advertising space.

**PROJECT AUTHOR** Ivan Dorotić  
**TEXT** Marko Golub  
**EXHIBITION PRODUCTION** CDA

**PARTICIPATING DESIGNERS**  
 Ana Labudović & Matea Jocić, Babushke, BooBoo Tannenbaum, Bunch, Dario Dević & Hrvoje Živčić, Draga Komparak, Drugo Uhro, Dujmenović / Mlinarić, Dunja Janković, Đukić Pavlović, Ena Baćanović, Ena Jurov, Fahrenheit, Fiktiv, Filip Pomykalo, Franić & Steković, Goeklektik., Igor Kuduz, Ivan Antunović, Ivan Klis vs Damir Prizmić, Ivo Matić, Ivoirin Vrkaš (Rational International), Katarina Zlatec and A. Z. Stolica, Kazinoti-Komenda, Krešimir Grancarić and Sandra Mrkšić, Kuna Zlatica, Lana Cavar and Narcisa Vukojević, Leo Vinković, Lina Kovačević, Luka Vučić, ManastiriccoMarić, Marko Hrastovec, Marko Prpić Zets, Matija Raos, Mireldy, MKF&AT, Niko Mihaljević, Nikola Đurek, Nina Baćurić Goran Jovanović, Nora Turato, Oiza, OKO, Oleg Šuran, Pero Vojković, Petra Blažinčić, Poop Studio, Sensus Design Factory, Sonda, Sretan Bor, Studio Bočić and Tanja Prlenda, Superstudio 29, Šesnić & Turković, Timy Šarec, Utork + Luka Juras, Vedran Kăsăp and Vanja Cuculić, Vedran Klemens

"DANAS SAM  
RADIO KO'  
CRNAC,  
PRVO PA  
MUŠKO.  
I PEDERI  
SU LJUDI!"

www.vizkultura.com



## Slike iz podzemne plakati Škole vizualnih umjetnosti iz podzemne željeznice, od 1947. do danas

Galerija Izidor Kršnjavi, Škola primijenjene umjetnosti i dizajna,  
Trg maršala Tita 11  
27. 5. – 9. 6. 2014.

Izložba okuplja 58 od brojnih plakata dizajniranih za Školu vizualnih umjetnosti (SVA) izlaganih u prostranom sustavu njutorške podzemne željeznice, dajući tako uvid u povijest ove visokoškolske ustanove, kao i ukupni talent brojnih dizajnera i ilustratora koji su prošli kroz nju. Kustos izložbe je izvršni dopredsjednik SVA Anthony P. Rhodes, koji je ujedno i kreativni direktor plakata SVA od 2007. godine. Počevši od sredine 50-ih godina, Škola vizualnih umjetnosti je bila među prvim akademskim institucijama u Sjedinjenim Državama koje su prepoznale potrebu za alternativnim marketinškim strategijama u privlačenju novih studenata. Na stanicama njutorške podzemne željeznice postavljeni su plakati koji su oglašavali školu, osmišljeni da u isto vrijeme budu i atraktivni i provokativni. Među njima su bili i radovi legendarnih umjetnika poput Ivana Chermayeffa, Miltona Glaser-a i Georgea Tschernyja. Svi redom predavači na samom fakultetu, ovi autori iskoristili su narudžbu za plakat kako bi kroz svoje radove istražili što to znači biti umjetnikom i dizajnerom te naručenim plakatima dati svoj vlastiti autorski glas. Kao i sam fakultet, ovi plakati postali su neodvojiv dio identiteta grada u smislu poticanja kreativnosti i odvažnosti.

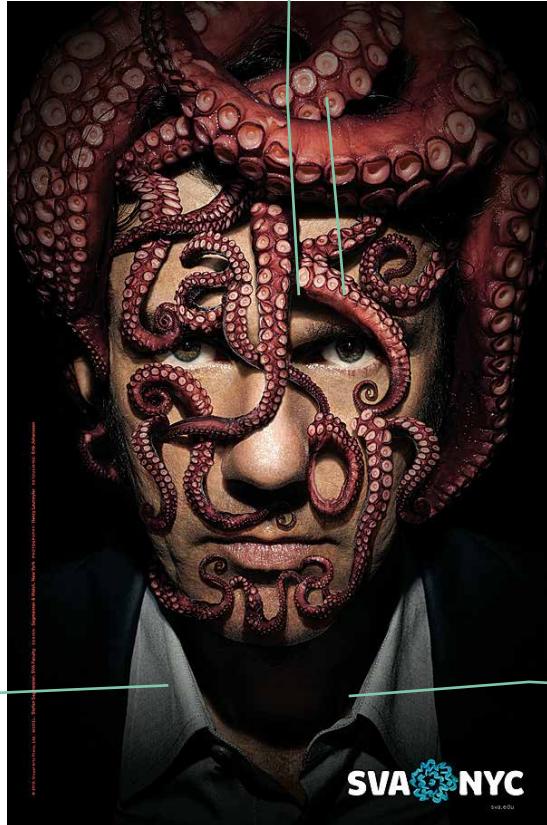
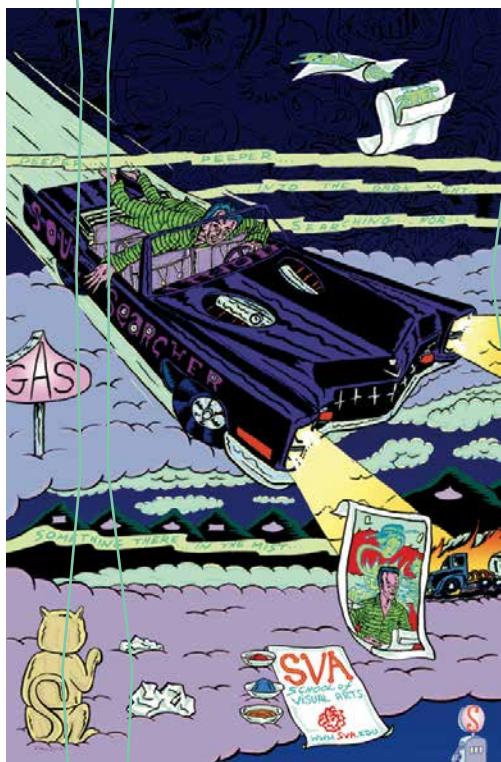
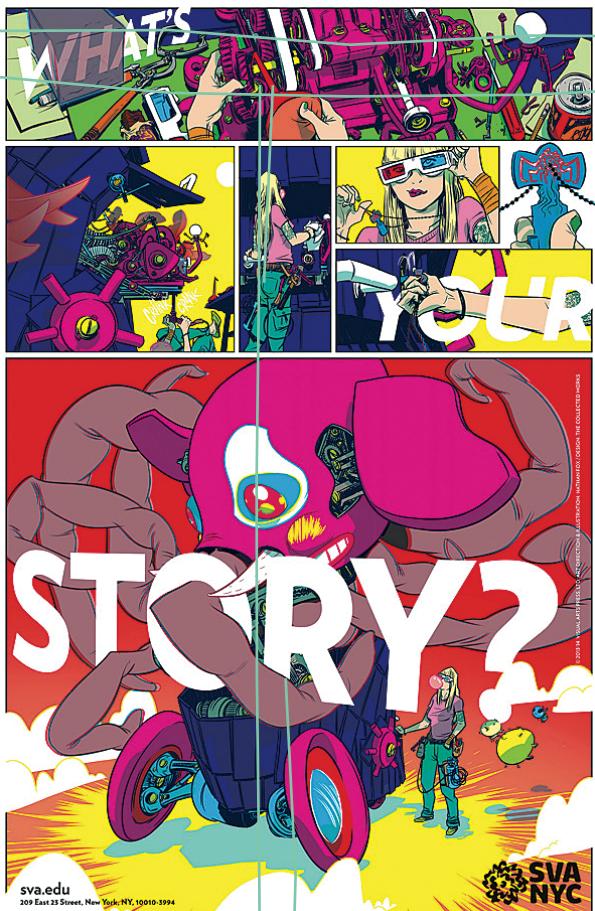
29 autora koje ovom prilikom predstavljamo na izložbi Underground Images su Gail Anderson, Marshall Arisman, Gene Case, Ivan Chermayeff, Paul Davis, Sal DeVito, Louise Fili, Audrey Flack, Nathan Fox, Bob Gill, Robert Giusti, Milton Glaser, Phil Hays, Steven Heller, Mirko Ilić, Viktor Koen, Stephen Kroninger, Marvin Mattelson, James McMullan, Jerry Moriarty, Tony Palladino, Stefan Sagmeister, David Sandlin, Paula Scher, Eve Sonneman, Gilbert Stone, George Tscherny, James Victore i Robert Weaver. Izložbu *Underground Images* organizirali su Mirko Ilić, profesor na SVA, i Francis DiTommaso, ravnatelj SVA galerije. Škola vizualnih umjetnosti u New Yorku je vodeća institucija u području obrazovanja umjetnika, dizajnera i kreativnih profesionalaca već više od šest desetljeća. S nastavničkim kadrom uvaženih profesionalaca, dinamičnim kurikulumom i naglaskom na kritičkom razmišljanju, SVA je katalizator za inovaciju i društvenu odgovornost. S preko 6000 studenata na kampusu na Manhattanu te 35000 bivših polaznika u 100 zemalja, Škola vizualnih umjetnosti također predstavlja jednu od najutjecajnijih umjetničkih zajednica u svijetu. Za više informacija o 32 preddiplomska i diplomska studija na ovom fakultetu, posjetite stranicu [www.sva.edu](http://www.sva.edu). Izložbu *Underground Images* u Zagrebu zajednički organiziraju Hrvatsko dizajnersko društvo i UBU – Udruga bivših učenika Škole primijenjene umjetnosti i dizajna.

Underground Images: School of Visual Arts Subway Posters, 1947 to the Present



School of VISUAL ARTS 209 East 23 Street, New York, NY 10010-3994 | 212.536.7820 | Fax 212.725.5387 | [www.schoolofvisualarts.edu](http://www.schoolofvisualarts.edu) Copyright © 2001, Visual Arts Press, Ltd. Creative director: Silas H. Rhodes Artist: Milton Glaser

The exhibition *Underground Images: School of Visual Arts Subway Posters, 1947 to the Present* brings together 58 of the myriad posters created at the School of Visual Arts for display in the vast New York City subway system, offering a glimpse of the history of the College and the collective talent of its acclaimed design and illustration faculty. Curated by SVA Executive Vice President Anthony P. Rhodes, who has served as creative director for the posters since 2007, the exhibition will be on view at Gallery Izidor Kršnjavi, School of Applied Arts and Design Zagreb, Trg maršala Tita 11 May 27 through June 9, 2014. Beginning in the mid-1950s, SVA was in the vanguard of academic institutions in the U.S. to recognize the need for alternative marketing strategies to attract new students. SVA took to the platforms



of New York City's subway with advertising posters that were both thought-provoking and eye-catching, featuring the work of legendary artists like Ivan Chermayeff, Milton Glaser and George Tscheny. All practicing professionals on the faculty at SVA, they used the poster commission to explore what it means to be an artist and hone their own artistic voice. Like the College itself, the SVA subway posters have become in some way inseparable from the city as incitements to creativity and risk taking.

The 29 artists in 'Underground Images' include Gail Anderson, Marshall Arisman, Gene Case, Ivan Chermayeff, Paul Davis, Sal DeVito, Louise Fili, Audrey Flack, Nathan Fox, Bob Gill, Robert Giusti, Milton Glaser, Phil Hays, Steven Heller, Mirko Ilić, Viktor Koen, Stephen Kroninger, Marvin Mattelson, James McMullan, Jerry Moriarty, Tony Palladino, Stefan Sagmeister, David Sandlin, Paula Scher, Eve Sonneman, Gilbert Stone, George Tscheny, James Victore and Robert Weaver. 'Underground Images' is organized by SVA faculty member Mirko Ilić and Francis DiTommaso, director, SVA Galleries. School of Visual Arts has been a leader in the education of artists, designers and creative professionals for more than six decades. With a faculty of distinguished working professionals, a dynamic curriculum and an emphasis on critical thinking, SVA is a catalyst for innovation and social responsibility. Comprised of more than 6,000 students at its Manhattan campus and 35,000 alumni in 100 countries, SVA also represents one of the most influential artistic communities in the world. For information about the College's 32 undergraduate and graduate degree programs, visit [www.sva.edu](http://www.sva.edu).

Underground Images in Zagreb is co-organized by the Croatian Designers Association and UBU – The Association of former students of School of Applied Arts and Design.

## Priče o junacima / Bruxelles

Galerija Forum, Teslina 16, Zagreb

27. 5. – 21. 6. 2014.



*Tales of heroes* nastavak je uspješne putujuće izložbe *Je suis dada* koja je bila organizirana u Torinu u kontekstu tog grada kao Svjetske prijestolnice dizajna 2008. godine. Dok je izložba *Je suis dada* predstavljala potragu za nadrealističkim aspektima flamanskog dizajna, *Tales of Heroes* predstavlja dizajnerske predmete koje karakterizira suvremena vizija kombinirana s nostalgičnim senzibilitetom.

Ne bi li nostalgija i inovacija trebale biti nepomirljivi pojmovi? Kad se nostalgija povezuje s postmodernim siromaštvo stvaranja, ili kad simbolizira eskapističku žudnju za prošlim vremenima, ovo zaista jest slučaj. Međutim, one mogu biti izuzetan par onda kad je inovacija usmjerenja prosperitetu te kad eliminiramo brzinu i površnost našeg društva, ekonomije i potrošačke kulture te naš današnji nedostatak svijesti o povijesnom kontekstu. Vrijeme je za refleksiju. Ljudi sve više žele humanije, sigurnije i prepoznatljivije okruženje u društvu koje postaje sve kompleksnijim i s kojim smo u određenoj mjeri izgubili dodir. Raste potreba za identifikacijom i autentičnošću, obnavljanjem preživjelih tradicija i obrta, i snažna želja za ikonama prošlosti kao uporištem. Budućnost leži u refleksivnom (ne obnoviteljskom) pristupu prošlosti, a kreativna upotreba te prošlosti pokretač je inovacije i napretka. Nostalgično osvrтанje prožimalo se u umjetnosti kroz stoljeća, ne samo u vizualnoj umjetnosti, nego i u glazbi i književnosti. Isti ovaj fenomen dogodio se u novije vrijeme i u filmu i dizajnu, a trenutno se njegova prisutnost osjeća jače nego ikad.

Suprotno inovaciji, nostalgija je iznad svega psihološki proces, stanka koja nudi utješnu (možda i idealiziranu) sliku prošlosti, djetinjstva u kojem smo još bili sposobni sanjati i maštati, a sve to bez stvarnog povratka u to razdoblje našeg života. Ovo sigurno objašnjava uspjeh 'reizdanja' mnogih klasika dizajna automobil ili namještaja. Danas se od dizajnera traži da kreativno ožive prošlost. Uz mnoge tehnološke inovacije, ponovo postoji mjesto za obrtničke vještine i iskustvo materijala. Ikonička vrijednost arhetipskih oblika svakodnevnih predmeta obnovljena je kako u reinterpretiranim, tako i u novim predmetima. Dizajneri uspijevaju sačuvati ljepotu i bit izvornih predmeta, ali ugrađuju u njih suvremeno oblikovanje, koristeći suvremenu tehnologiju ili tradicionalne tehnike, ili kombinaciju oboje. Predmeti zadržavaju svoju izvornu funkciju, dana im je nova, ili su korišteni kao dio procesa dizajniranja. Također, ponekad dizajneri kreću od starog predmeta kako bi ga reciklirali i



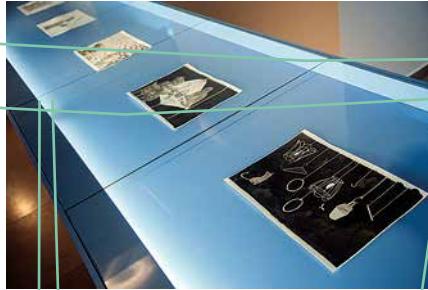
Tales of Heroes

*Tales of heroes* is the sequel to the successful travelling exhibition *Je suis dada*, which was launched in Turin as World Design Capital 2003. Whereas *Je suis dada* was a visual quest to identify the surrealist aspect of Flemish design, *Tales of Heroes* features design objects which were created based on a contemporary vision but combined with a sense of nostalgia.

Aren't nostalgia and innovation supposed to be irreconcilable? When nostalgia is associated with the post-modern poverty of creativity or when it symbolises an escapist yearning for times long past, this is indeed the case. But they can form an amazing duo when innovation is used to create more prosperity, while the speed and superficiality of our society, the economic laws, the disposable culture and the lack of historical awareness even so are eliminated. The time has come for some reflection. People increasingly want a more humane, safe and recognisable environment in a society that is becoming more complex, as a result of which we are at danger of losing our grip on it to some extent. The need is growing for identification and authenticity, the renewal of existing traditions, the urge towards craftsmanship with a strong desire for icons of the past as support. A future can only be contained in a reflective (not a restorative) approach to the past. Only the creative use of the past is driver of innovation and progress. Nostalgic reflection has permeated art over the centuries, not only in visual art but also and above all in music and literature. As a phenomenon it has occurred more recently in films and design. And currently its presence is felt more keenly than ever.

In contrast with innovation, nostalgia is above all a psychological process, a pause which offers a soothing (maybe even idealised) image of the past, of one's familiar childhood in which we still had the ability to dream and fantasise. Without actually going back to that era of our life.

This certainly explains the success of the reissue of many classics in the car, furniture and design industries. But today's designers are asked to creatively rekindle the past. In addition to the many technological innovations there is once again a place for craftsmanship and the material experience. The iconic value of the archetypal shapes of everyday objects is restored in reinterpreted or new objects. Designers manage to preserve the beauty and essence of the original object but incorporate it in a contemporary design, using contemporary technology or traditional techniques, or a combination of both. The objects retain their original function or are given a new one or are used in contemporary design processes. Sometimes designers also start from the old object to recycle and transform it into another object, or to adapt to contemporary (functional and/or aesthetic) standards.



pretvoriti u novi predmet, ili ga pak prilagodili suvremenim upotrebnim i estetskim standardima.

Važno je, međutim, da ovi predmeti utjelovljuju želju za trenutkom spokoja u svijetu gdje je sve pretjerano ubrzano, te tako postaju autonomnim predmetom, bez obzira jesu li zaista i funkcionalni. Takav predmet nam se nameće, priča svoju priču i postaje osjetljivo i emotivno iskustvo, prije nego statična i sterilna stvar. San nikad nije odviše daleko. Dijete u nama još se jednom pojavljuje i postajemo emotivno privrženi predmetu kojeg više ne želimo izgubiti, čime mu omogućavamo dug životni ciklus.

Odabrali smo 30 predmeta flamskih i briselskih dizajnera. Predmeti su specifično odabrani zbog svoje poetske vrijednosti, u skladu s temom, i često proizvedeni u malim serijama bilo da je riječ o tradicionalnom obrtu ili industrijskoj proizvodnji. U *Tales of Heroes* svaki od dizajniranih predmeta poprima ulogu junaka u okviru različitih pripovijesti, jedan uz drugoga unutar šireg kulturnog konteksta. Scenograf izložbe Pieter Boons (Heimat) tražio je prije svega sličnosti s našim djetinjstvom, u kojem je sve bilo očito i jasno, kad smo se igrali s igračkama-vlakovima, lovili insekte i stavljali ih u tegle, ili bili fascinirani ritmom otkucanja starih satova. Učinak je istovremeno humoran i otudajući. Garderobe probijaju zidove, ili bivaju odrezane, ostavljajući svoj obris na vanjskom zidu. Deset crteža u sepiji zajedno čine poetsku priču o dvije arhetipske figure u imaginarnom svijetu punom prepoznatljivih objekata. Crteži su projicirani kao slajdovi, u ritmičnom i repetitivnom uzorku te kao takvi dodaju novi sloj prezentaciji. Njih je napravio mladi, ali već sada međunarodno poznati crtač stripova i ilustrator Brecht Evens. Predmeti razvrstani u posebno priređenim boksevima također se izravno suočavaju s imaginacijom promatrača. Kutije se tako mogu tumačiti kao okvir za stripovanu priču, svijet u kojem je sve moguće... svijet onda i danas.

Izložba *Tales of Heroes* u Zagrebu održava se u suorganizaciji Galerije Forum i Hrvatskog dizajnerskog društva.

#### ZASTUPLJENI DIZAJNERI

Philippe Allaeyns (Alph'), Raphaël Charles, Cathy Coëz, Hilde De Decker, Annelys de Vet, Nedda El-Asmar [Nedda & VOF], Alain Gilles [Alain Gilles The Studio], Davy Grosemans [das Ding], Kaspar Hamacher, Linde Hermans, David Huycke, Erik Indekeu [Nedda & VOF], Sofie Lachaert, Maison Caro [Caro Van den hole], Jorge Manilla Navarrete, Hugo Meert, Muller Van Severen, Patrick Reuvis, Diane Steverlynck, , CarO Van den Hole, Unfold Piet Stockmans, Jan Vandebosch [ziezo], Roos Van de Velde, Antoine Van Loocke [Knifeforging], Dries Verbruggen

& Claire Warnier [Unfold], Michaël Verheyden, Sylvain Willenz.

Zastupljene tvrtke: Borgerhoff & Lamberigts – Demeyere – Gallery Valerie Traan – Ligne Roset – O'Sun – Poncha – Rode Schoentjes – Sirris – Stattmann Neue Moebel – Stockmansporselein – Xala

ORGANIZACIJA Design Flanders

Kustosica: Inge Vranken, Design Flanders

POSTAV Heimat [Pieter Boons]

Grafički dizajn: Barlock [Saskia Wierinck]

ILUSTRACIJE Brecht Evens



Important is, moreover, that these objects materialise a desire for a moment of peace in our world in which everything is excessively accelerated, and thus become an autonomous object, irrespective of whether they are functional. The object forces itself upon us, tells its story and thus becomes a sensory and emotional experience, rather than a static or sterile utensil. The dream or the fantasy is never far away. The child within us emerges once again and we get emotionally attached to the object, that we never want to lose and thus is granted a long life. We selected 30 objects by Flemish and Brussels-based designers. The objects were specifically chosen for their poetic value, in line with the theme, and were often produced in small runs, whether using traditional craftsmanship or industrial production.

In *Tales of Heroes* the design objects are each attributed a hero's role in various narratives above and alongside one another in a broader cultural context. The scenographer Pieter Boons (Heimat) searched above all for similarities with our childhood, when everything was so obvious and clear-cut, when we used to play with train sets, catch insects and put them in jars and when we were fascinated by the rhythmic ticking of an old clock... The effect is simultaneously funny and alienating. Wardrobes penetrate walls, are sawn off leaving a contour on the outside wall.<sup>10</sup> Sepia coloured drawings together constitute the poetic tale of two archetypal figures in an imaginary world full of recognisable objects. The drawings are projected like slides, in a rhythmic and repetitive pattern and as such add another layer to the presentation. They were created by the young but already internationally praised cartoon strip designer and illustrator, Brecht Evens. In the staged boxes the collated objects also launch a direct attack on the spectator's imagination. Boxes that can be interpreted as the frame of a cartoon story, a world in which everything is possible... a world from then and now.

PARTICIPATING DESIGNERS Philippe Allaeyns (Alph'), Raphaël Charles, Cathy Coëz, Hilde De Decker, Annelys de Vet, Nedda El-Asmar [Nedda & VOF], Alain Gilles [Alain Gilles The Studio], Davy Grosemans [das Ding], Kaspar Hamacher, Linde Hermans, David Huycke, Erik Indekeu [Nedda & VOF], Sofie Lachaert, Maison Caro [Caro Van den hole], Jorge Manilla Navarrete, Hugo Meert, Muller Van Severen, Patrick Reuvis, Diane Steverlynck, , CarO Van den Hole, Unfold Piet Stockmans, Jan Vandebosch [ziezo], Roos Van de Velde, Antoine Van Loocke [Knifeforging], Dries Verbruggen & Claire Warnier [Unfold], Michaël Verheyden, Sylvain Willenz.

PARTICIPATING COMPANIES Borgerhoff & Lamberigts – Demeyere – Gallery Valerie Traan – Ligne Roset – O'Sun – Poncha – Rode Schoentjes – Sirris – Stattmann Neue Moebel – Stockmansporselein – Xala

ORGANISATION Design Flanders

CURATOR Inge Vranken, Design Flanders

SCENOGRAPHY Heimat [Pieter Boons]

GRAPHIC DESIGN Barlock [Saskia Wierinck]

ILLUSTRATIONS Brecht Evens

# d-market

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## Gloopy

Gloopy je inovativni hrvatski brand koji predstavlja drugačiji pristup dizajnu i ručnoj radinosti, zahvaljujući različitim profesijama koje iza njega stoje.

**Sunčana Vrtarić**, lutkarica, i **Lara Glavić Končar**, grafička i produkt dizajnerica, pokušavaju svakodnevne i obične predmete pretvoriti u zanimljiv i razigran dizajn. Koristeći raznolike materijale i kontrastne vizualne elemente. Kolekcija *Wardrobe Creatures* bila je prvi projekt ostvaren u okviru branda Gloopy – cilj je bio kućne ormare, kao uglavnom tamne i zagušljive prostore, razveseliti šašavim malim stvorovima koji mirisu na lavandu, a tu su bile i *Shadow Puppets*, drvene igračke za kazalište sjena. Nastavak slijedi s novim neobično-običnim projektima!

[www.gloopy.com.hr](http://www.gloopy.com.hr), [facebook.com/gloopy.hr](https://facebook.com/gloopy.hr)

Gloopy is an original Croatian brand that promotes a different kind of approach to design and handmade clothing, all thanks to the various professions involved in its creation.

**Sunčana Vrtarić**, puppeteer, and **Lara Glavić Končar**, graphic and product designer, transform plain everyday objects into interesting and playful designs, relying on various materials and contrasting visual elements.

The *Wardrobe Creatures* collection was the first project of the Gloopy brand – its goal was to breathe new life into dark and stuffy closets and cupboards with curious little creatures that smelled like lavender. Then came *Shadow Puppets*, wooden toys for shadow theatre. New strange-ordinary projects are sure to follow!

[www.gloopy.com.hr](http://www.gloopy.com.hr)  
[facebook.com/gloopy.hr](https://facebook.com/gloopy.hr)



## Centar za inkluzivne radne aktivnosti (CIRA)

Centar za inkluzivne radne aktivnosti (CIRA) je neprofitna organizacija koja pruža usluge inkluzivnih radnih aktivnosti osobama s intelektualnim teškoćama. JUPI za UPI! je linija jedinstvenih proizvoda koja se u svom kreativnom i proizvodnom procesu oslanja na jedinstvene vještine ručnog rada i likovnih kreacija osoba s intelektualnim teškoćama koje su korisnici usluga CIRA-e. JUPI za UPI! proizvodi razvijeni su u okviru međunarodne radionice inkluzivnog dizajna *Extra Ordinary Design*, a ostvarili su zapažene uspjehe na izložbama u Zagrebu, Londonu, Kyoto i Tokiju.

The Centre for Inclusive Work Activities (CIWA) is a non-profit organisation that offers services of inclusive work activities to persons with intellectual disabilities. JUPI za UPI! is a one-of-a-kind line of products that bases its creation and production on the unique skill and craft of persons

with intellectual disabilities who work with CIWA. JUPI za UPI! products were developed within the international workshop of inclusive design *Extra Ordinary Design* and attracted a lot of attention at exhibitions in Zagreb, London, Kyoto, and Tokyo.

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IZLAGAČ  
EXHIBITOR

## Lidija Jasnić

Lidija Jasnić predstavlja svoj autorski nakit od srebra, nepromenitih kovina i prirodnih materijala.



Lidija Jasnić presents her original jewellery made from silver, non-noble metals, and natural materials.

## LP design

LP design je modni brend iz kojeg stoji dizajnerica **Petra Lasić**, koja izrađuje žensku odjeću i modne dodatke. Voli se poigravati s materijalima, bojama, linijama i geometrijskim oblicima koje vješto pretvara u odjevne predmete.

[facebook.com/lpdesignhr](https://facebook.com/lpdesignhr)



LP design is a fashion brand headed by designer Petra Lasić, who designs women's clothes and fashion accessories. She loves to play around with materials, colours, lines, and geometrical shapes, which she skilfully transforms into clothing items.

[facebook.com/lpdesignhr](https://facebook.com/lpdesignhr)

IZLAGAČ  
EXHIBITOR

## Bossa Noga

**Morana Vukov** živi i radi u Zagrebu, a pod imenom *Bossa Noga* osmišljava i izrađuje unikatnu odjeću, među kojom svaka kreacija osebujno govori sama za sebe.

**Morana Vukov** lives and works in Zagreb and uses the name *Bossa Noga* to design and produce unique pieces of clothing, among which every piece speaks for itself.

[moranavukov.wix.com/  
bossa-noga](http://moranavukov.wix.com/bossa-noga)



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d-market

IZLAGAČ  
EXHIBITOR

## Margareta

*Margareta* su ručno izrađene i ekološki prihvatljive igračke za djecu. *Margareta* je višebojni set drvenih geometrijskih oblika koji se iz didaktičkih slagalica pretvaraju u 3D oblike poput drveća, kuća, planina i borova. Djeca od dvije godine na više uživat će u balansiranju oblika, dok će starija djeca razvijati um slazući dijelove u kartonsku kutiju prema uputama. Uz *Margareta* igračke razvija se logičko razmišljanje, vizualna percepcija, poboljšava se koncentracija i uče se osnovne boje.



*Margareta* are handmade, eco-friendly children's toys. *Margareta* is a colourful set of wooden geometrical shapes that morph from didactic puzzles into 3D shapes such as trees, houses, mountains, and pines. Kids aged two and older will enjoy the balance of shapes, while older kids will surely put their young minds to work by folding pieces into a cardboard box according to the given instructions. *Margareta* toys stimulate logical thinking and visual perception, improve concentration, and help teach kids about basic colours.

## Patrizia Donà

Patrizia Donà (1972.) je modna dizajnerica i samostalna umjetnica koja živi i radi u Amsterdamu i Zagrebu. Diplomirala je na Filozofskom fakultetu u Zagrebu, na odsjeku za Povijest umjetnosti i Etnologiju. Po završetku studija odlazi u Rotterdam i upisuje studij modnog dizajna na Willem de Kooning Academie. Za vrijeme studija i nedugo nakon radi kod belgijskih dizajnera A.F. Vandevorst i Antwerpen. Bavi se ispitivanjem granica i mogućnosti na području mode. Nakon završenog studija modnog dizajna, fokus njenog interesa postaju 'ready made' objekti koje redizajnira i pretvara u seriju nosivih predmeta. Radove je izlagala u brojnim galerijama, muzejima i na festivalima u Hrvatskoj i svijetu.

Patrizia Donà (1972) is a fashion designer and freelance artist who works and lives in Amsterdam and Zagreb. She graduated Art History and Ethnology from the Zagreb Faculty of Philosophy. Upon graduation, she moved to Amsterdam, where she took up Fashion Design at the Willem de Kooning Academie. During her studies and after finishing, she began working with Belgian designers from A.F. Vandevorst in Antwerpen. Her interests include testing the boundaries and possibilities of fashion.

After earning a degree in fashion design, her focus shifted towards ready-made objects, which she redesigns and transforms into series of clothing items. She has exhibited her works at numerous galleries, museums, and festivals both in Croatia and internationally.



## Sexy Plexy

Sexy Plexy je tim koji čine dvije arhitektice, prvenstveno prijateljice, a zatim i poslovne partnerice. Njihov nakit karakterističan je po svojim upečatljivim i veselim bojama, te motivima u kojima se svatko ponekad pronalazi. Inspiraciju crpe iz svakodnevnog života i situacija, s namjerom da svakom svojem kupcu uljepšaju tu istu svakodnevnicu. Uz svoje standardne kolekcije, Sexy Plexy svake sezone objavljaju i limitirane i personalizirane kolekcije, koristeći razne vrste materijala i tehnike obrade. Nova kolekcija *Rainbow* obuhvaća već standardne kolekcije *Spikes* i *Buttons* u redizajniranoj formi, inspirirane bojama nadolazećih ljetnih dana.



Sexy Plexy is a team made up of two female architects, who are above all friends, and only then business partners. Their jewellery is characteristic for its striking and cheerful colours, as well as motifs that everyone can sometimes relate to. They draw their inspiration from everyday life and situations with the desire to make that everyday life just a

little bit lovelier. Alongside their standard collections, Sexy Plexy also come out with limited and personalised collections each new season, using various types of materials and finishing techniques. Their new *Rainbow* collection encompasses the existing *Spikes* and *Buttons* collections in a redesigned form, inspired by the colours of the summer.

## Kutumi Design

Kutumi Design je brend metalnog namještaja, čija je kreativa djelo autorice Marine – od ideje do realizacije. Namještaj je robustan i elegantan, začinjen prstohvatom ludila.

[www.kutumi-design.com](http://www.kutumi-design.com)



Kutumi Design is a brand of metal furniture whose design is the work of author Marina – from idea to production. Kutumi Design furniture is robust and elegant with a pinch of madness.

[www.kutumi-design.com](http://www.kutumi-design.com)

## Borovo

Borovo je najpoznatiji hrvatski proizvođač kožne, gumene i gumenoplavnene obuće, s dugogodišnjem tradicijom kvalitete. Orientacija prema modnim trendovima i praćenje zahtjeva potrošača temeljna je odrednica razvoja i proizvodnje. Tenisice *Startas* iz sportskih su dvorana ugazile u mnoga srca i tamo su se trajno nastanile. Kupci su im ostali vjerni tijekom mnogih godina, a dizajner Mauro Massarotto udahnuo im je novi život. *Borosane* su prva obuća nastala u suradnji s ortopedima kako bi omogućile ugodan cjelodnevni rad ženama koje žele nositi povisene pete.

Borovo is Croatia's legendary manufacturer of leather, rubber, and rubber canvas shoes that prides itself in its long tradition. Their openness toward new fashion trends and customer demand is the basis of their growth and production. *Startas* tennis shoes found their place in many hearts and have not left them since. Their customers remained faithful to their quality throughout many years, and designer Mauro Massarotto gave new life to their look. *Borosane* were the first shoes made in cooperation with orthopaedists in order to enable women workers a pleasant day of work while still wearing high heels.



## Pera Podrug Kraljić

Pera Podrug Kraljić od ranog djetinjstva crta i slika, a posljednjih se godina ponajviše bavi izradom keramičkih predmeta, ilustracijom u raznim tehnikama te izradom unikatnog nakita od više vrsta materijala.

Pera Podrug Kraljić has drawn and painted pictures ever since she was a little girl, but recently she dove into the world of ceramic items, illustrating the patterns painted onto them through various techniques. She also manufactures unique pieces of jewellery from multiple types of materials.



## Flying Donkey

Flying Donkey je novi odjevni brand, jedinstven na ovim prostorima, namijenjen mlađoj, stilski osviještenoj građanskoj populaciji. Sadašnji assortiman brenda obuhvaća muške i ženske majice kratkih rukava, pulovere i haljine, a vizualni je naglasak svakog komada odjeće na velikim ispisima koji dominiraju njihovim prednjim stranama. Riječ je o raznolikim autorskim fotografijama koje osmišljava autorski tim Flying Donkey-a, a svojim ih objektivom realizira renomirani domaći fotograf Igor Nobile. Inspiracija se pronađe u popularnoj i urbanoj kulturi, ali i uobičajenim životnim situacijama s komičnom notom. Proizvodi su izrađeni od visokokvalitetnog tekstila, a cijelokupna ponuda dostupna je na webu.

[www.flying-donkey.com](http://www.flying-donkey.com)



Flying Donkey is a new brand of clothes unique to our market. It is aimed at a younger, stylish urban population. Its present collection of clothes includes men's and women's t-shirts, pullovers, and dresses, whereas the visually most dominant element of each piece of clothing lies in the large prints on their front sides. These prints are in fact various original photographs designed by the Flying Donkey team and brought to life by the lens of the renowned Croatian photographer Igor Nobile. They find their inspiration in popular and urban culture, as well as in ordinary everyday life situations that possess a slight comic note. All of the items are made from high-quality textile and the entire collection is also available online.

[www.flying-donkey.com](http://www.flying-donkey.com)

## Fashion Corner

Fashion Corner eksperimentalni je pokret modnih dizajnera koji pliva protiv struje. Njihov cilj je promocija modnog dizajna na nekonvencionalan i neformalan način. Fashion Corner je moda, dizajn, stil, kretanje, druženje, ljubav i način života. FC tim: **Sandra Lalović** (modni dizajner), **Marija Radosavljević** (MA.RA design&jewelry), **Nina Milutinović** (Pretty Dolls), **Darko Savić** (dizajner) i **Radoš Krstić** (Tašne Mistral).



Fashion Corner is an experimental movement by fashion designers who insist on swimming against the current. Their goal is to promote fashion design in an unconventional and informal way. Fashion Corner is fashion, design, style, movement, spending time together, love, and a way of life.

The FC team: **Sandra Lalović** (fashion designer), **Marija Radosavljević** (MA.RA design&jewelry), **Nina Milutinović** (Pretty Dolls), **Darko Savić** (designer), and **Radoš Krstić** (Tašne Mistral).

## Branka Moskaljov

Branka Moskaljov je dizajnerica vizualnih komunikacija koja epoksidnu smolu u svom radu koristi posljednjih godina i pol dana, te svoje radove objedinjuje pod imenom *didiBiđi*. Njihove su osnovne karakteristike minimalizam, jednostavnost osnovnih gradivnih elemenata, te fuzija materijala i tehnika u nakit od epoksidne smole. U početku je nakit nastajao bazičnim postupkom 'umakanj' raznih stvarčica u tekuću smolu, a postupno su probijeni okviri njezine izvorne namjene. Otvorila su se potpuno nova vrata.



Branka Moskaljov is a visual communications designer who has used epoxy resin in her works for the past year and a half, marketing them under the name *didiBiđi*. Her designs are primarily marked by minimalism, simplicity of basic forming materials, and a fusion of materials and techniques into jewellery made from epoxy resin. In the beginning, she designed jewellery through the basic procedure of 'dipping' various items into liquid resin, but with time her focus shifted and completely different paths opened up.

## Play and Cover

Play and Cover je mali tim kreativnih ljudi koji se bavi dizajnom, proizvodnjom i prodajom majica podijeljenih u tri kolekcije, čime su pokrivena tri različita tržišna segmenta. Kolekcije su redom *Design limited*, 'basic' linija *Play and Cover*, te reklamne majice za priznate i javnosti poznate tvrtke, udruge, festivale i glazbene grupe. Tim će se na D-marketu predstaviti prvom, *Design limited* kolekcijom majica po pristupačnim cijenama.

[www.playandcover.com/](http://www.playandcover.com/)  
[facebook.com/PlayAndCover](http://facebook.com/PlayAndCover)

Play and Cover is a small team of creative people who work in the design, production, and sales of t-shirts segmented into three collections, each covering a different corner of the market. Their collections include *Design limited*, the 'basic' line *Play and Cover*, and commercial t-shirts for established and publicly acclaimed companies, associations, festivals, and music bands. The team will present themselves at D-Market with their first collection, *Design limited*, at affordable prices.

[www.playandcover.com/](http://www.playandcover.com/)  
[facebook.com/PlayAndCover](http://facebook.com/PlayAndCover)



## noKoncept

*NoKoncept* je magazin, blog, brend i dućan nastao iz dugogodišnjeg sna jedne Zagrepčanke iz Budimpešte, te ljubavi prema dizajnu, kreativnosti i svemu lijepom. Na D-marketu ovogodišnjeg Dana D mađarski dizajn predstaviti će se i približiti hrvatskoj publici. Inicijativa *noKoncept* potiče socijalno poduzetništvo kroz suradnju s udrugama za promicanje inkluzije, recikliranih proizvoda, bicikliranja i općenito održivog i ekološki progresivnog načina života. Detaljnije informacije o dizajnerima koje će *noKoncept* predstaviti na D-marketu moći ćete pratiti putem njihove Facebook stranice.

[www.nokoncept.com](http://www.nokoncept.com)  
[facebook.com/nokoncept](http://facebook.com/nokoncept)

## nOKONCEPT

*NoKoncept* is a magazine, blog, and store formed from the longstanding dream of a Zagreb girl from Budapest, as well as from love for design, creativity, and everything nice. This year's D-Market will attempt to present Hungarian design and bring it closer to the Croatian audience. The *noKoncept* initiative stimulates social entrepreneurship through cooperation with associations for promoting inclusion, recycled products, bicycling, and a generally sustainable and eco-progressive way of life.

Detailed information on the designers presented at D-Market through the *noKoncept* initiative is available on their Facebook page.

[www.nokoncept.com](http://www.nokoncept.com)  
[facebook.com/nokoncept](http://facebook.com/nokoncept)

## Ito Ito



Ito Ito je dizajn kolektiv iz Zagreba koji čine grafička dizajnerica **Ana Belić**, dizajnerica torbi **Emilija Beljan** ('Mica torbica, organizatorica Mode sa šlagom') i stilistica **Inga Mastelić** (vlasnica nikad prežaljenog 'vintage' dućana Šlic). Nedavno su proslavile prvi rođendan i do danas su već skupile veliki broj sretnih mušterija svojom pristupačnom odjećom čistih linija i krojeva. Izlagale su na više domaćih sajmova dizajna, a ovo im je drugi Dan D za koji spremaju posebnu mini-kolekciju, čemu se jako veseli!

[www.ito-ito.net](http://www.ito-ito.net), [facebook.com/ItoItoStore](https://facebook.com/ItoItoStore)



Ito Ito is a design collective from Zagreb which is made up by graphic designer **Ana Belić**, bag designer **Emilija Beljan** ('Mica torbica', organizer of 'Moda sa šlagom' (Fashion with Cream) and stylist **Inga Mastelić** (owner of the never forgotten vintage shop Šlic). Recently the celebrated their first birthday and up to today they gathered a large number of happy customers thanks to their affordable clothes with simple lines and cuts. They exhibited on several domestic fashion fairs, and this is their second D Day for which they are preparing a special mini-collection and they are very happy about it.



## Kriva crta

Projekt *Kriva crta* nastao je kao odgovor na sveprisutnost jednoličnih ravnih linija koje u modnom svijetu, ponajviše u (pro)ljetnim kolekcijama, katkad imaju jedinu i glavnu riječ na odjevnim komadima. Želja autorice 'razbucati je' te ravne linije i stvoriti šaren i svijet unutar crno-bijelog. Iz ove su potrebe prvo nastale ilustracije, zatim oslikana tkanina tj. majice, tunike, haljinice, šalovi, torbe i prošarana keramika, nakit, i tako dalje. Motivi se šire od stanovnika morskog podneblja do djevojke Čudilice / Mrgudice, kočača i bicikala, biljnih i životinjskih detalja... Mediteranski stil u svemu tome nikako nije slučajan. Autoričini skorašnji planovi uključuju razvoj seta proizvoda za plažu (ručnik, tunika, torba i društvena igra) u duhu vizualnog identiteta Krive crte, i tako sa njom prošetati sve do mora.



Project *Kriva crta* was made as an answer to the omnipresence of uniform straight lines, which in the world of fashion, especially in spring/summer collections, are sometimes centerpieces on designer clothing. The author's desire is to scatter these straight lines and create a colourful world inside a black&white one. Because of this desire she started with some illustrations, then some painted fabrics like t-shirts,

tunics, dresses, scarfs, bags and ceramics, jewelry, etc. Motifs range from denizens of sea depths to Čudilica/Mrgudica (Wondering/Frowning) girl, wheels and bicycles, plant and animal details.. The Mediterranean feel in all of this is not accidental. Author's future plans include creating a beach set (towel, tunic, bag and board game) within the spirit of Kriva crta's visual identity.

## Dizajn turizam 2014

Turizam, kao post-industrijski fenomen može se promatrati kao privremeno preseljenje iz svakodnevice, u potrazi za autentičnim iskustvom u novom okruženju. Dizajn turizam – platforma za afirmaciju i promicanje dizajna kao sastavnog dijela rastuće turističke industrije u Hrvatskoj – istražuje odgovorne i kvalitetne načine dizajniranja ove druge stvarnosti. Na Danu D, DT će se predstaviti kolekcijom radova koji su proizvedeni u manjim ili većim nakladaima, a sastavni su dio kolekcija Croatian Holiday i Hungry Designers.

**KUSTOSICE** Ivana Borovnjak i Roberta Bratović  
**ORGANIZACIJA** Hrvatsko dizajnersko društvo



Tourism, as a post-industrial phenomenon, can be perceived as a temporary relocation from the everyday in search for an authentic experience in a new environment.

*Design Tourism* – a platform for the affirmation and promotion of design as an integral part of the growing tourism industry in Croatia – explores responsible and quality ways of designing the other kind of reality.

During D-Day, DT will present itself with projects that have been produced in smaller or bigger editions, and are initially part of Croatian Holiday and Hungry Designers collections.

**CURATORS** Ivana Borovnjak and Roberta Bratović

ORGANIZED BY Croatian Designers Association



## Mali plac na Tavanu

Mali plac – tak je moja baka Ivka, kao prava purgerica (iako to nije bila), zvala Britanac, iliti Ilički plac. U modernom zagrebačkom govoru Britanac nitko više ne zove Malim placem, no u posljednje vrijeme on postaje sinonim za mjesечно trženje zdravom hranom na Tavanu. OK, a kaj je to Tavan?

Tavan je, dakle, kao što mu ime sugerira, tavanski prostor u Sinkovićevoj ulici 8 na Kaptolu, u krasnom kvartu koji obiluje unutrašnjim dvorištima na brežuljku i zgradama visokih plafona i prostranih tavana. Svoj je tavan Jelena Iva Nikolić pretvorila u radni prostor, a osim toga se pokazalo da je idealan i za raznovrsna društvena okupljanja poput izložbi ili ovog placevanja.

Mali plac na Tavanu nudi prirodno uzgojenu hranu s domaćih gospodarstava hrvatskih proizvođača, kao i priliku da o njih saznate sve – kako se uzgaja, kako raste... Svakе subote na Tavanu možete pronaći sve te fine proizvode na jednom mjestu, a prije same kupnje degustacija je obavezna! Osim hrane tu je i prirodna kozmetika iz kućne radinosti, kako za lice i tijelo, tako i za kuću, odnosno dom! Mali plac na Tavanu je inicijativa Jelene Ive Nikolić i Jelene Mikin.

### Mali plac na Tavanu

Mali plac – that's how my granny Ivka used to call the British Square, or as old townsfolk named it – Ilica marketplace. Contemporary citizens hardly ever call it that way, but lately this market has become a synonym for monthly trade of fine and healthy food on an attic. OK, but what the heck is Tavan (attic)?

Tavan is, as the name itself suggests, a lofty space in Sinkovićeva Street N. 8, located on Kaptol, a beautiful and ancient neighborhood on a hill, filled with cute inner backyards and buildings with high arches and spatial attics. **Jelena Iva Nikolić** made her own garret a working space, and besides it became an ideal place for all types of socializing.

Mali plac na Tavanu offers its costumers only naturally reared groceries and food from domestic farms of Croatian manufacturers, as well as the opportunity to learn all that you wished to know about it – how is it breded, how does it grow... You can find all these juicy products united in



one place every Saturday on an attic. Before you buy anything, it's a must to try everything! Apart from food, at your disposal are homemade cosmetic products, too, whether you need it for your face or body, or for your hose, respectively home! Founders of Mali plac na Tavanu are Jelena Iva Nikolić and Jelena Mikin.

## DI dizajn

Modni brend **DI dizajn** osmisnila je **Ivana Bačelić-Sajko** – on se izdvaja jasnim linijama i nenametljivom elegancijom. Naglasak dizajna je na minimalističkom pristupu i prirodnim materijalima. Isto tako, Ivana voli reciklažu, pa vođena tom idejom radi traper jakne i torbe od 100% recikliranog trapera. Osnovna idea njenih kreacija je od starog odjevnog predmeta stvoriti novu cjelinu, tj. udahnuti mu novi život.



**Ivana Bačelić Sajko's** fashion brand **DI dizajn** stands out with clear lines and an unobtrusive elegance. Emphasis of the design is on minimalist approach and natural materials. Ivana also likes to recycle, so, driven by this idea she makes denim jackets and bags from 100% recycled denim. The main idea of her creations is to breathe new life into old clothes (denim).

## Artisan

Tvornica Artisan nastala je iz tradicionalne stolarije **Ćostović** koja je u nju pretočila svu svoju ljubav prema drvetu i 50 godina iskustva u njegovoj obradi. Artisan je specijaliziran za ručnu proizvodnju visokokvalitetnog namještaja od masivnog drveta i upravo je inzistiranje na ručnom, artisanskom radu ono što nas razlikuje od ostalih. Prva iskustva stekli smo izrađujući namještaj za nizozemske i britanske dizajnere, a 2007. u suradnji s regionalnim dizajnerima pokrećemo i prvu vlastitu kolekciju. Od tada nastojimo svakom kolekcijom, svakim komadom drveta, vizijom dizajnera i dodirom marljivih majstorskih ruku opravdati filozofiju koju slijedimo.

Volimo drvo zato što ga poznajemo cijeli život. Od šume u kojoj smo se igrali kao djeca do životnog poziva kojemu smo posvetili svoje zrele godine. Zato što volimo drvo, želimo tu ljubav podijeliti proizvodeći namještaj za ljudе koji dijele našu strast prema drvetu i vrhunskom namještaju. Zato što volimo drvo, surađujemo s najboljim regionalnim i svjetskim dizajnerima koji znaju naše tehnološke prednosti i koji znaju znanje pretočiti u viziju dostažnu tog plemenitog materijala. Zato što volimo drvo, naš glavni stroj za proizvodnju su ruke naših artisana, majstora koji vizije dizajnera svakodnevno pretvaraju u jedinstveni ručni rad. Imamo više od 100 prodajnih mјesta u svijetu, a najbliže se nalazi u Zagrebu u Radničkoj 1a, ujedno prvom Artisan monobrand salonu.

[www.artisan.ba](http://www.artisan.ba)

The Artisan factory emerged from the traditional woodwork shop **Ćostović**, which conveyed all its love towards wood and 50-year experience of wood processing into it. Artisan specializes in the manual production of high quality furniture made from solid wood, and this insistence on manual, artisan work is what sets us apart. We acquired our first experiences by producing furniture for Dutch and British designers, and we started our own first collection in collaboration with the regional designers in 2007. Since then, our aim has been to reaffirm the philosophy that guides us with each collection, each piece of wood, with each designer's vision and diligent craftsmen's touch.

We love wood because we have known it our entire life. From the forest we played in as children, to the calling to which we have dedicated our adulthood. Because we love wood, we want to share this love with you by producing furniture for people who share



our passion for wood and top quality furniture. Because we love wood, we collaborate with the best regional and global designers who are familiar with our technological advantages and who know how to convey the expertise into a vision that is worthy of this precious material. Because we love wood, our main production tools are the hands of our artisans, masters who daily turn designers' visions into unique handicraft.

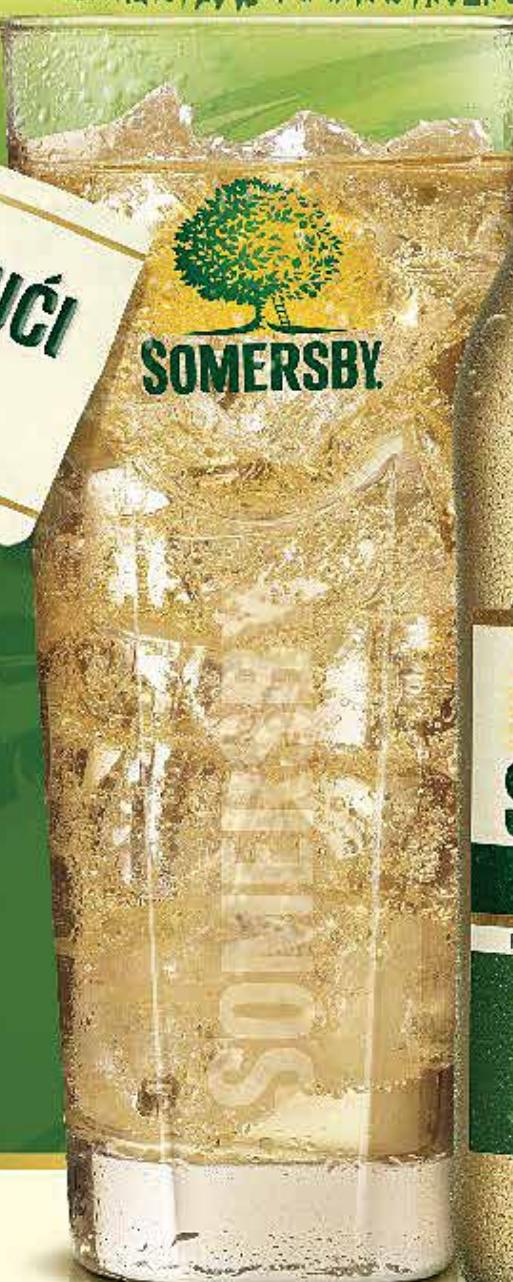


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ZA SVAKO  
DRUŽENJE.**

OSVJEŽAVAJUĆI  
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POSLUŽIVATI S LEDOM

**Propuh u Donjoj Preradovićevoj**  
Uskoro!  
U Donjoj Preradovićevoj, Zagreb

**SuperUho festival**  
3.8. – 5.8.2014.  
Plaža Banj, Šibenik

**Cest is the best**  
5.6. – 11.6.2014.  
Zrinjevac, Zagreb

**Dan D**  
**30.5. – 1.6.2014.**  
Bivša vojna bolnica,  
Vlaška 87



# **ISKONOVCI ZALJUBLJENI U DOBRE PROJEKTE**

**iskon.**

**Pedalafest**  
5.6. – 7.6.2014.  
Studentski centar &  
Tehnički muzej, Zagreb

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[iskonovci.iskon.hr](http://iskonovci.iskon.hr)



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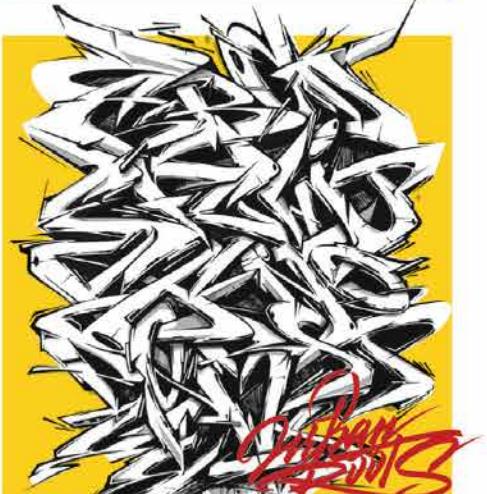
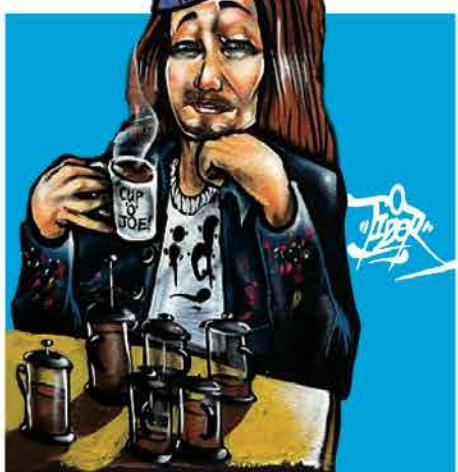
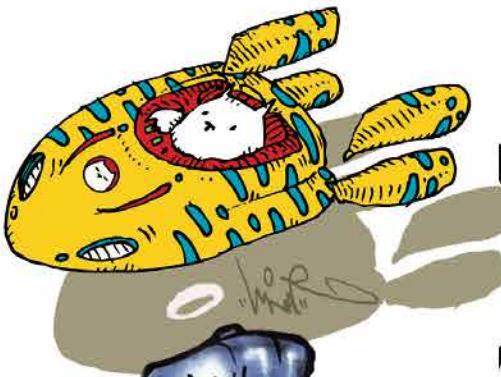
PEUGEOT

# JACK IN THE ARTS

Zagreb 30. - 31. 05. + 01. 06. 2014

Stara vojna bolnica / Vlaška 87 i Magazinska ulica

2Fast / CMP / Flying Förtress / The London Police /  
Lunar / Rienke Enghardt / Stan / Tizer / Won / Zedz



## Program festivala / Festival program

### Izložbe / Exhibitions

30. 5. – 31. 5. 10:00 – 20:00  
1. 6. 10:00 – 18:00

**D-izložba / D-exhibition, selektirani radovi mladih autora / selected works by young designers**  
4/4, Ana Armano Linta, Bokte, Elementi, Evolve, Freštareš, Iris Klarić, Ivan Šaban, Kirsrajer, Lea Vavra, Maja Grakalić, Maja Jandrić, Manufakturist, Matea Bronić, Mihael Miklošić, Morana Krklec, Nina Bačun i Goran Jovanović, NJI3, Orin Ivan Vrkaš, Paolo Čerić, Preša: radionica šitotiska u Tvornici sardina, Puce, Roman Vlahović, This Town Needs Posters, Vanja Veselić i Berislav Kovačević, Vedrana Mastela, VK 2011

**D-market, prodajna izložba / sales exhibition**  
Artisan, Bosa nogu, LP design, DI dizajn, Flying donkey, Sexy plexy, Ovo nije nakit, Pera Podrug Kraljić, Fashion corner, didički, Kutumi dizajn, Gloopy, Margareta, PlayAndCover, Nokoncept, Borovo, ITO ITO, Centar za inkluzivne radne aktivnosti, Kriva crta, Lidija Jasnić, Dizajn turizam 2014, Mali plac

**Dizajn: na rubu VOL.1 / Design: borderline VOL.1, tematska izložba / thematic exhibition**  
Bilić Müller, Dora Đurkesac & Vesna Rohaček, Lina Kovačević, Dejan Kršić, Igor Kuduz, Niko Mihaljević, Petra Milički, Organizam, Damir Prizmić & Ivan Klisurić

**Young Balkan Designers – Junaci svakodnevice / Everyday Heroes**  
HDD, Mikser, Public Room Skopje

**Transfer VOL.3**  
AUTORI IZLOŽBE / CURATORS  
Gordana Brzović i Marko Golub

**(Est)etika nacionalizma: Dizajn za turbo-folk VOL.2 / (Aesth)etics of nationalism: Design for turbo-folk VOL.2**  
AUTOR IZLOŽBE / CURATOR Bojan Krištofić

**Plakatiranje / Posters Allowed**  
AUTOR PROJEKTA / PROJECT INITIATOR Ivan Dorotić  
PRODUKCIJA IZLOŽBE / EXHIBITION PRODUCED BY Vizkultura i HDD

**Vrtna instalacija / Garden installation**  
Aleksandra Poljanec, Iva-Maria Jurić, Sabina Pleše

### Gostujuće izložbe / Guest Exhibitions

**SOS Balkan Posters**  
SOS Dizajn Festival, HDD, Vizkultura

**Ministry of Pleasure – Makedonski produkt dizajn / Macedonian Product Design**  
Public Room Skopje

**IZLOŽBE FAKULTETA / DESIGN SCHOOLS AND FACULTY EXHIBITIONS**

**Akademija likovnih umjetnosti Sarajevo / Academy of Fine Arts Sarajevo**

**ALUO to go**  
Akademija likovnih umjetnosti i dizajna, Ljubljana

**SD danas / SD Today**  
Studij dizajna / School of Design, Zagreb

**Sjeverna granica / The Northern Border**  
Odjel medijskog dizajna / Department for media design, Koprivnica

**DVK UMAS**  
Odsjek za dizajn vizualnih komunikacija Umjetničke akademije / Department for visual communications design of the Split Arts Academy, Split

**Ornament je zločin (da/ne?) / Ornament is Crime (yes/no?)**  
Tekstilno-tehnološki fakultet / Faculty of Textile Technology, Zagreb

**ŠPUD**  
Škola primijenjene umjetnosti i dizajna / School of Applied Arts and Design, Zagreb

**Sponsorske instalacije / Sponsors' installation showcases**  
Box Ambalaža  
Adria Papir  
Iskon plakati

## Radionice / Workshops 30.5.–1.6.

### **Osam polaznika / Eight Participants**

Vlado Martek, Niko Mihaljević

### **Savez superjunaka / League of Superheroes \***

Neva Ćapin, Mia Bogovac

### **Rad na gradu / Working on the City**

Valentina Gulin Zrnić, Karla Paliska, Barbara Majnarić

### **Inside out – Rastavi sastavi / Assemble disassemble\***

Deborah Hrustić, Maša Milovac

### **Mikrosuradnje / Microcollaborations**

radionica za srednjoškolce i brucuše / Secondary school students' and freshmen workshop

Dario Dević

### **Moksito**

radionica sitotiska / Silkscreen workshop

Marko Gamser, Nemanja Obradović, Miloš Opačić

Sve radionice održavaju se se od 30.5.–1.6. u terminu od 12:00 do 17:00 sati, osim\*, koje se odvijaju 31.5. i 1.6. / All workshops are held from May 30 to June 1 from 12 to 5pm, except \* which takes place on May 31 and June 1.

## Satelitski program / Satellite program

### **IZLOŽBE / EXHIBITIONS**

### **Slike iz podzemne: plakati Škole vizualnih umjetnosti iz podzemne željeznice, od 1947. do danas / Underground Images: School of Visual Arts Subway Posters, 1947 to the Present**

27. 5. – 9. 6. 2014.

Izložbeni salon Izidor Kršnjavi, ŠPUD, Trg maršala Tita 11

### **Priče o junacima / Tales of Heroes**

27. 5. – 21. 6. 2014.

Galerija Forum, Teslina 16, Zagreb

### **Izložba natječajnih radova kolekcije**

### **Startas jesen / zima 2014–15**

### **/ Exhibition of the works from the competition for Startas collection Autumn / Winter 2014–2015**

28. 5. – 31. 5. 2014.

Lauba, Baruna Filipovića 23a

### **Woodoir / Sanja Rotter**

15. 5. – 31. 5. 2014.

HDD, Boškovićeva 18, Zagreb

### **Open-shops**

*UpizM Books, Medulićeva 20 – popust od 25% na kompletну ponudu knjiga iz područja dizajna, poseban paket knjiga Hrvatski dizajn sad, Dizajn i nezavisna kultura te Na drugi pogled za 200,00 kn / 25% off on all design book offers plus a special book bundle: Croatian Design Now, Design and Independent Culture and On second glance for HRK 200*

*Take me home, Tomićeva 4 – prigodni popust od 10% za gotovinsku kupnju izbora dizajnerskih proizvoda. Popust je moguće ostvariti od ponedjeljka 26. 5. do subote 31. 5. / Special 10% off on all cash purchases of design products. The offer stands from Monday, May 26 till Saturday May 31.*

*I-gle, Dežmanov prolaz 4*

*Themelia, Palmotićeva 26 – tijekom trajanja Dana dodatni popust u iznosu od 10% na narudžbe stolica / Additional 10% off for all chair orders during D-Day festival*

*Modus, Tkalciceva 48*

*Sol i papar, Vlaška 78 – popust na sve proizvode koji nose reddot design award markicu / Discount on all of our products which bear the Red Dot Design Award brand*

*Prostoria, A. Bauera 3, V. Škorpika 11*

*Intera, Ilica 168a – tijekom trajanja Dana D odobrava se 20% popusta na proizvode iz kolekcije Element / 20% discount on all products from the Element collection during D-Day*

*Artisan, Radnička cesta 1a – tjedan uoči i nakon Dana D (26. 5. – 8. 6.) popust od 25% na sve proizvode / 25% discount on all products during the weeke before and after D-Day festival*

*Dizajnholik, Ilica 11 – u tjednu kada se održava Dan D daruju besplatne savjete za uređenje interijera, te popust na određene proizvode / during the D-Day festival week Dizajnholik offers free advice on interior design, as well as discounts on selected products*

## Dirkurzivni program / Discursive program

petak / friday, 30.5.

**17:00–18:15** **dizajn: na rubu / Design: borderline izbor tematskih izlaganja i neformalni razgovor s autorima / Topic-related presentations and informal discussion with speakers**

17:00–17:15 Organizam

17:15–17:30 Igor Kuduz

17:30–17:45 Damir Prizmić & Ivan Klisurić

17:45–18:00 Niko Mihaljević

18:00–18:15 Petra Milički

**18:15–19:00** Budućnost regionalne suradnje u kontekstu dizajna / The future of regional cooperation in the design context – informal discussion  
*neformalni razgovor i druženje / informal discussion*

**SUDJELUJU / PARTICIPANTS** Maja Lalić, Nikola Radeljković, Ivana Borovnjak, Aleksandar Velinovski

**MODERIRA / MODERATOR** Marko Golub

**20:00 Kvizkultura**

*Kviz u organizaciji Vizkulture i HDD-a / Quiz contest organised by Vizkultura and CDA*

subota / saturday, 31.5.

**12:00** **Jack in the arts**

**12:00–14:00** **Prostorni resursi civilne i kulturne scene / Spatial resources for the civic and cultural scene**

**12:00–13:30** Kome pri(o)padaju demilitarizirani prostori? / Who do demilitarised facilities belong to and who is responsible for their deterioration?  
*tribina u organizaciji CMS-a i HDD-a / Round-table organised by CMS and CDA*

**SUDJELUJU / PARTICIPANTS** dr. sc. Krunk Kardov (Odsjek za sociologiju Filozofskog fakulteta u Zagrebu / Department for Sociology of the Faculty of Humanities and Social Sciences), Igor Tabak, (neovisni vojni analitičar / Independent military analyst), Dušica Radojičić (Zelena Istra i građanska inicijativa Volim Pulu! / Zelena Istra and the Volim Pulu civic initiative), Idis Turato, (arhitekt / Architect), Alen Čičak (DUUDI)

**MODERIRA / MODERATOR** Gordan Bosanac

**13:30–14:00** **Kreativni markeri / Creative markers**  
*video projekcija i izlaganje / Video-screening and presentation*  
Dafne Berc, Bojan Mucko, Neven Petrović, Ana Šilović

**14:00–16:30** **EDU program**

*dizajn i vizualna kultura u edukaciji / Design and visual culture in education*

**14:00–14:30** Ivana Fabrio, *Prostori učenja u tranziciji / Spaces of learning in transition*

**14:30–15:00** Mladen Orešić i Matija Duić,

*Dizajner i obrtnik / Designer and craftsman*

**15:30–16:30** *Vizualna pismenost u redovnom obrazovanju – okrugli stol u organizaciji OPA-e i HDD-a / Visual literacy in compulsory education – round-table organised by OPA and CDA*

**SUDJELUJU / PARTICIPANTS** Pero Mrnarević (ALU), Aleksandar Batista Ilić (ALU), Miroslav Huzjak (UF), Frano Dulibić (FF), Feđa Vukić (SD), Mira Roth (AF), Ivana Fabrio (SD), Neven Budak (MZOS), Darko Tot (MZOS)

**MODERIRA / MODERATOR** Jelena Bračun Filipović

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dizajn: na rubu

<b>17:00–20:00</b>	<b>dizajn: na rubu / Design: borderline</b> tematska predavanja / topical lectures
17:00–17:30	Sodja Zupanc Lotker, <i>Shared Spaces</i> ( <i>Što to uopće dođavola radimo? / What the hell are we doing anyway?</i> ) powered by Iskon
17:30–18:00	Stefano Mirti, <i>Na granici dizajna i graničnog poremećaja ličnosti / Design. Between borderlines and multiple personality disorders</i>
18:30–19:00	Dejan Kršić, <i>Granice dizajna – Dizajn kao diskurzivna praksa / Design borderlines – Design as discursive practice</i>
19:00–19:30	Idis Turato, <i>Projektiranje različitosti – projektiranje nepredvidivog / Designing diversity – designing the unpredictable</i>
19:30–20:00	ŠKART, <i>Iskustvo drugog iskustva / Experience of a different experience</i>
<b>21:00</b>	<b>Dodjela nagrada / Award Ceremony</b>
<b>22:00–23:30</b>	<b>Party studenata Studija dizajna / Party by students of School of Design</b> Two Faces of Gala I/II Split Personalities Baden-Baden
<b>23:30</b>	<b>D Party Take me Out</b> <i>Nakon završetka D Partije svi posjetitelji sa narukvicama Dana D imaju besplatan ulaz u Pepermint klub i u Industriju Petreković (Katranovi Dvori) / After D-party all visitors bearing festival armbands have free access to Pepermint Club and Industrija Petreković (Katrano dvori)</i>

**nedjelja / sunday, 1.6.**

<b>10:00–14:00</b>	<b>Dizajnerske početnice (radionice za djecu) / Design 101 (children's workshops)</b> powered by Iskon <i>Prostor i ja / The space and me, OPA Prostor oko mene / The space around me, Tatjana Liktar Elez, Kristina Careva, Maja Dražina, Olja Ivanović, Konstantina Kralj, Ivana Lukenda, Tomislav Soldo Bez pravila / No rules, Vanessa Šerka i Josipa Tadić</i>
<b>12:00–18:00</b> ORGANIZATOR KOORDINATOR	<b>Global sharing day</b> Coworking Croatia (HDNP) Matija Raos

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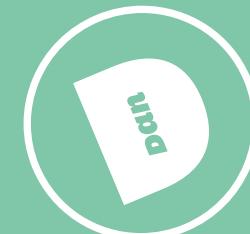








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