



6. međunarodni
festival dizajna
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tema: arhiviranje

Bivša vojna bolnica
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Nakon *Dizajna i grada* koji se bavio ulogom dizajna i dizajnera u urbanom kontekstu, te *Dizajna na rubu* koji je propitivao granice poimanja profesije, ove godine otvaramo raspravu o *Arhivu dizajna* — što smo naučili, kako čitamo i reinterpretiramo vlastito dizajnersko nasljeđe, kako bilježimo njegove fragmente i kakvu im novu narativnu strukturu dajemo, te što nam to govori o našoj vlastitoj poziciji, kao dizajnera, danas? Tematski dio festivala tako predstavlja niz karakteristično autorskih projekata koji su posljednjih godina na različite načine istraživali povijest dizajna i interpretirali je u širokom rasponu medija — od timelinea, plakata, instalacija, videointervjua i drugih oblika dokumentacije. Kroz izložbu, niz predavanja i okrugli stol o ovoj temi pokušat će se ispitati mogućnost stvaranja hibridnog arhiva dizajna, koji bi u budućnosti povezo sve ove istraživačke autorske inicijative ne dovodeći u pitanje njihov integritet. Niz gostiju predstaviti će i slična iskustva iz drugih disciplina, s fokusom na razloge, svrhu i metodologije arhiviranja i stvaranja nove dokumentacije kojom se dizajnerski fenomeni spašavaju iz zaborava i reaktualizira se diskurs o njima, bez obzira promatramo li ih na razini pojave, osobe, izuzetnog projekta, uzorka, skupa kompleksnih relacija ili sretnih slučajeva.

EDU program također interpretira temu arhiviranja kroz niz zanimljivih radionica, a temu nasljeđa dotiče i ovogodišnji natječaj regionalne izložbe Young Balkan Designers, raspisan u okviru nedavno osnovane Balkanske dizajnerske mreže koju su zajednički pokrenuli Hrvatsko dizajnersko društvo, organizacija Mikser iz Beograda i Public Room iz Skopja. Izložba YBD 2015, pod sloganom *Common Grounds* također će biti pokazana u sklopu Dana D u sklopu njene internacionalne turneje. Tu je, naravno i D-izložba — platforma za predstavljanje natječajem izabranih najboljih mladih dizajnera iz regije bez obzira djeluju li aktivno na sceni ili će na nju tek kročiti. D-izložba uključuje naručene ili samoinicirane radove, mentorirane ili samostalne projekte, te one projekte i koncepte osmišljene i realizirane upravo za nastup na festivalu. Vraća se i D-market, koji i ove godine u relaksiranoj atmosferi okuplja probrane dizajnerske brendove, nositelje malih ali za podizanje ljestvice kvalitete nezaobilaznih produkcija.

Dobro došli na Dan D 2015!

Following the theme *Design and the City*, through which we investigated the role and responsibility of design and designers in the context of public spaces, and *Borderline Design*, when we questioned the fringes of our profession, in 2015 we are opening a discussion about *Design Archive*. What have we experienced in and by design? How do we perceive and interpret our own design heritage? How do we record the fragments of this heritage and what new narrative structure do we give them? What does it say about our position, as designers, today? The topical part of the festival thus will show a range of characteristic projects by various authors which have over the past few years investigated diverse design histories and narratives through a variety of media — from timelines and posters, to installation, video-interviews and other forms of documentation. Through the central exhibition as well as lectures and debates on this topic, we aim to investigate the possibilities of creating a hybrid design archive which could incorporate all these original investigative practices in the future, without questioning their integrity. A number of guest lecturers will talk about their experiences in the context of design and similar disciplines, with a focus on causes, aims and methodology of archiving and creating new documentation by which design phenomena are retrieved from obscurity and the discourse around them reintroduced and refreshed — regardless of the way we observe them — as an appearance, an individual, a timeless project, pattern, a set of complex relations, or happy coincidences.

The EDU program this theme through a number of interesting workshops, while the issue of heritage is also touched upon by this year's Young Balkan Designers competition, unleashed through framework of freshly founded Balkan Design Network, established by Croatian Designers Association and organizations Mikser (Belgrade) and Public Room (Skopje). The YBD 2015 exhibition under the slogan *Common Grounds* will be shown as a part of D-Day in the line of its international tour. And then there's, of course, the D-exhibition — the central showcase intended for designers and design teams under the age of 35. It's a terrific platform for promotion of the very best young regional designers and their works, whether they are already active protagonists of the design scene or they're about to embark on it. The D-Exhibition consists of commissioned or self-initiated works, mentored or completely independent projects, but it also welcomes projects and concepts created and designed specifically for the showcase. D-market also returns and once again with a selection of small design brands, extremely important for raising the quality bar of local design production.

Welcome to D-Day 2015!

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DIZAJN POSTAVA I VIZUALNI IDENTITET / EXHIBITION DESIGN AND VISUAL IDENTITY

Hrvoje Živčić

Ovo je već šesto izdanje Dana D, ali može se reći da je to i dalje mladi festival. Mlad je primarno u smislu otvorenosti promjenama i kontinuiranog uvođenja promjena iz godine u godinu: na kojim je izložbama naglasak, koliko ih je i kakve su tematike, kakvi su diskurzivni program i radionice... Ukratko, festival evoluirao. Ipak, konstantna je organizacija festivala temeljena prvenstveno na entuzijazmu šačice ljudi, koji ga neprekidno šire dalje. Tako cijeli projekt katkad zna poprimiti određeni DIY šarm, što je od početka festivala poduprto specifičnim odabirom lokacija i afirmiranjem njihovog potencijala, često nedovoljno iskorištenog.

Na sličan način evoluirao je i rad na vizualnom identitetu festivala, ali je zadržao svoju edukativnu ulogu. Dan D od početka preferira mlade dizajnerice i dizajnere, dajući im priliku da rade na opsežnom projektu velike vidljivosti, potičući razmišljanja i pristupe ne nužno primjenjive na komercijalnijim projektima. Stava smo da je puno vrednije dati priliku mladim ljudima nego inzistirati na profesionalnoj uglađenosti vizuala. Ove godine izrada vizualnog identiteta temelji se na radioničkom pristupu manje nego proteklih godina, te smo uz umjerenu mentorsku podršku Igora Kuduza i Hrvoja Živčića odlučili svježe diplomirane dizajnerice baciti u vatru. Tessa Bachrach Krištofić, Franka Tretinjak i Dina Milovčić pokazale su se izuzetno agilnim i doraslima zadatku! Neizostavan član tima, dežuran za izradu weba, bio je Ivan Kunjašić, student DVK UMAS-a. Dizajn postava festivala potpisuju Maša Milovac i Nina Bačun u suradnji s Tvrtkom Bojićem, zaduženim kao i prošle godine za tehničku direkciju izložbenog programa.

Vizualni identitet se ove godine nije bavio temom festivala već izravnom interpretacijom lokacije bivše vojne bolnice u Vlaškoj 87 u kontekstu dizajnerskog festivala. Polazeći od neizrečenog slogana širenja dizajna poput virusne zaraze, svi materijali se generiraju iz fundusa unaprijed oblikovanih vizuala različite razine zaraženosti. Od još suzdržanih naznaka zaraze u prvim najavama festivala, pa do eskalacije i opsadnog stanja u vrijeme samog održavanja festivala. Osnovne elemente postava čine gotovo sirovi materijali, čijom se multiplikacijom i međudodnosima ostvaruju raznolike gradivne strukture. Bojama preuzetim iz vizualnog identiteta kodiraju se prostori značenja s ciljem vizualnog izdvajanja od ostatka prostora. Drugim riječima, vizuali vrlo precizno prikazuju i pozadinske procese organizacije festivala, postajući glasniji i hektičniji kako se približavamo Danu D.

This is already the sixth D-Day but one could argue it is still a young festival. It is still young primarily in the sense of openness to change and continued introduction of change from year to year: the exhibits that are emphasized, the number and themes of the exhibits, the type of the discursive program and workshops... In short, the festival is evolving. Still, the constant organization of the festival is based primarily on the enthusiasm of a handful of people who continue to expand it. In this way the project sometimes takes on a certain DIY charm which is bolstered from the beginning of the festival by the specific choice of locations and affirmation of their often underused potential.

The work on the festival's visual identity has similarly evolved but has kept its educational role. Since the beginning, D-Day prefers young designers, giving them a chance to work on an extensive and highly visible project, encouraging ways of thinking and approaches not necessarily applicable to more commercial projects. We are of the persuasion that it is much more valuable to give young people a chance than to insist on professionally polished visuals. Creating this year's visual identity is less based on a workshop approach than in previous years and with moderate mentoring support of Igor Kuduz and Hrvoje Živčić we have decided to throw the newly graduated designers into the fray. Tessa Bachrach Krištofić, Franka Tretinjak and Dina Milovčić have shown themselves to be remarkably agile and up to the task! An indispensable member of the team, in charge of web design, was Ivan Kunjašić, a visual communications design student at the Arts Academy in Split. The authors of the festival's exhibition design are Maša Milovac and Nina Bačun in cooperation with Tvrtko Bojić, last year's returning technical director of the exhibition program.

This year's visual identity is not concerned with the festival theme but the direct interpretation of the location of the former military hospital in 87 Vlaška Street in the context of the design festival. Starting from the unspoken motto of spreading design like a viral disease, all materials are generated from the holdings of preformed visuals of varying levels of infectiousness. From the still contained signs of disease in the first festival announcements to the escalation and state of emergency during the festival itself. The basic elements of the exhibition are almost raw materials, which through multiplication and interrelation form various component structures. Colors taken from the visual identity are used to code important spaces with the goal of singling them out from the rest of the space. In other words, the visuals also precisely show the background processes of the festival's organization, becoming louder and more hectic as we approach D-Day.

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Tessa Bachrach Krištofić, Dina Milovčić and Franka Tretinjak (NJI3) and Ivan Kunjašić (viz. identitet i web / visual identity and web); Tvrtko Bojić, Maša Milovac and Nina Bačun (postav / exhibition design)

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Arhiv dizajna / Design Archives

Dejan Kršić

Designed In Croatia

Ivica Mitrović

Maroje Mrduljaš

VIII Mediteranske Igre, Split 1979.

Sports, Health, Catering, Education, Culture And Work

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Sport, Zdravlje, Ugošćiteljstvo, Obrazovanje,

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Dizajnerice 1930–1980

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Dada Lerotić

Tko vidi dizajn u
Puli?

Bogdan Budimirov

Dizajn

Koraljka Vlažo

The 8th Mediterranean Games, Split 1979

Tomislav
Lerotić

Prostori između — dijalozi o dizajnu
izložbi

UVOD U ARHIV DIZAJNA / INTRODUCTION TO DESIGN ARCHIVES

Marko Golub

Ova “izložba izložbi” pomalo tendenciozno nazvana “arhivom dizajna” nije arhiv u pravom smislu riječi, ali predstavlja jedan mogući izbor iz dokumentacije specifično napravljene za potrebe različitih autorskih i kustoskih izložbi o povijesti hrvatskog dizajna produciranih u **HDD galeriji** od 2009., dakle od samih njenih početaka, do danas. Ta dokumentacija, u obliku timelinea, didaktičkih panoa, proširenih legendi, plakata, web stranica, videointervjua i slično, izvorno je u nekim slučajevima ujedno bila i jedini sadržaj samih izložbi. U drugima, ona je informirala posjetitelja o kontekstu iza određenih dizajnerskih artefakata i eksponata, dok je u trećima nosila čitave izložbene koncepte, u kojima su sami eksponati gotovo imali ulogu materijalne reference koja podržava i daje stvarnu dimenziju dokumentarnom, historiografskom, edukativnom ili didaktičkom materijalu. Prvotna ideja bila je okupiti na jednom mjestu nekoliko najzanimljivijih primjera istraživanja i izložbi koje su poduzeli dizajneri praktičari, bilo na temu povijesti, bilo određenih fenomena dizajna koji su povlačili sa sobom neka važna pitanja o svom društvenom, ekonomskom i kulturnom kontekstu.

Taj “praktičarski” pristup teorijskom, ili diskurzivnom aspektu dizajnerske produkcije činio nam se važnim jer je posljednjih godina stekao jasnu vidljivost i niz sljedbenika prvenstveno među mladom generacijom dizajnera, koji su očito imali potrebu da kroz istraživanje vlastitog zaleđa, autora i dostignuća koja su im prethodila, sagledaju i vlastitu praksu kao dio nekog većeg kontinuiteta te postave pitanje što je to čime se sami bave, zašto se tim bave, koje je poslanje, uloga, doseg i učinak dizajna u našoj svakodnevnici nekad i danas. Taj trend se razvijao spontano i zapravo je širi od aktivnosti HDD-ove matične galerije, te se u tom smislu mogu izdvojiti i vrlo vrijedni projekti **Sanje Bachrach** i **Maria Krištofića**, udruge Vizum, blogovi **Željka Serdarevića** i rad nekolicine drugih, ali činilo nam se zanimljivim vidjeti na koji će način izložbe rađene za specifične skromne prostorne gabarite HDD-a, odnosno njihovi inserti, bez većih intervencija u postojeću građu funkcionirati kao nova, objedinjena cjelina u sasvim drugačijem prostoru. Pridružili smo im i nekoliko projekata iza kojih ne stoje isključivo dizajneri, nego stručnjaci iz drugih disciplina, zato što govore sličnim jezikom, koriste slične pristupe, na sličan način koriste medij izložbe, zanimaju ih slične stvari u približno isto vrijeme.

Kronološki prva izložba u ovoj selekciji pripada Dejanu Kršiću, koji je 2009. dobiveni termin u Galeriji iskoristio na način da demonstrira smjer i širinu zahvata svog nedugo

This «exhibition of exhibitions» pretentiously named «the design archives» does not figure as the archives in the true sense of the word, yet it presents one of the possible ways to select documents produced for the specific needs of diverse exhibitions focusing on the history of Croatian design presented at the **CDA Gallery** in the period starting from 2009, or the year when the Gallery first started organizing exhibitions, until the present day. Originally, those documents in the form of timelines, didactic panels or, extended legends, posters, web sites, video interviews and similar, in some cases made the very content of exhibitions. In some cases, documents were used to inform the visitor about the context behind particular design artefacts and exhibits and in other they took the burden of the entire exhibition concept where the exhibits almost functioned as material references supporting and expanding the real dimension with documentary, historiographical, educational or didactic material. The initial idea was to gather several interesting examples of research and exhibitions by designers interested in practice, either on the topic of history or about a particular phenomenon in design that has raised some relevant questions about their social, economic and cultural context.

“The intention of many exhibitions was to remove, directly or indirectly, the label of «fashionable exclusivity», from design and redirect the focus on its role in everyday life, its connectedness to social context, production, methods, processes and conditions in which it is being created”

This «practical» approach to theoretic or discursive aspect of design production seemed relevant having in mind that over the past few years it has established both visibility and a group of followers, primarily among the younger generation of designers who apparently felt the need to learn something about their background, previous designers and their achievements and to explore their own design practice as a part of a larger continuity at the same time raising some important questions such as: what it is they are doing, why are they doing it, what is the mission and what is the role, outcome and effect of design in our everyday lives before and today. This trend has been developing spontaneously and it is actually much broader than the scope of activities organized by the main CDA Gallery and in this sense it is possible to highlight some particularly noteworthy projects, i.e. those by **Sanja Bachrach** and **Mario Krištofić**, the Vizum Association as well as texts by **Željko Serdarević** and a few other authors. It seemed interesting to see to which extent would the exhibitions designed for specific and limited space of the CDA Gallery, or rather, their inserts without greater interventions in the existing materials, function as a new and integrated entity in a completely different space. We have also incorporated a few projects initiated by experts from disciplines other than design because they use very similar language and methods; they use the medium of exhibition in a very similar way and they are interested in very similar things almost at the same time.

Dejan Kršić's exhibition was the first one in chronological order. In 2009 Kršić used his time at the Gallery to demonstrate the scope and

ranije ponovno pronađenog interesa za historiografiju hrvatskog (grafičkog) dizajna. Kršićeva tadašnja teza da postoji “povijest” hrvatskog dizajna, ali ne postoji artikulirana “pripovijest”, narativ te povijesti, ostala je trajno referentna za većinu budućih projekata sličnih ambicija, a i sam sam je često citirao pokušavajući kontekstualizirati neke od narednih pothvata njegovih kolega dizajnera. Izložba *Dizajniranje novih medija Ivica Mitrovića* (u suradnji s **Olegom Šuranom** i **Lukom Vidošem**) direktno je preuzela neke elemente Kršićevog pristupa poput kompleksnog timelinea (što je pak opet nasljeđe Arkzina), ali se pozabavila i nekim drugim problemima poput pitanja arheologije medija, odnosno načina na koji se mogu prezervirati, dokumentirati i predstaviti djela novomedijskog dizajna nastala u okviru danas zastarjelih ili doknutih tehnoloških platformi i sučelja. Mitrović i Šuran tako su se služili tiskom, videodokumentacijom, web referencama ili prepričavanjem kako bi pokazali zašto su i na koji način određeni radovi u području dizajna elektroničkih medija, dizajna interakcija i sl. bili važni i zanimljivi. Web stranica je i dalje aktivna, a u međuvremenu je izašla i knjiga.

“Mnoge od izložbi pokušale su, izravno ili neizravno, skinuti etiketu “modnog ekskluziviteta” s dizajna i preusmjeriti fokus na njegovu ulogu u svakodnevnom životu, njegovu vezanost za društveni kontekst, proizvodnju, metode, procese, uvjete u kojima nastaje”

Skriveni dizajn, izložba kustosice **Koraljke Vlažo** posvećena Odjelu dizajna tvrtke Končar između 1961. i 1990. ponovno koristi timeline, predstavlja i neke od Končarevih prepoznatljivih proizvoda (kalorifere, mlince za kavu, bojler i sl.), ali u najzanimljivijem dijelu osvrće se na kompleksne industrijske projekte i s velikom pažnjom prikazuje čitave elaborate oko nekih od njih. Dijelom je to iz profesionalne strasti (Koraljka Vlažo je, osim što radi kao kustosica, educirana dizajnerica), a dijelom iz želje da se nadigra nostalgiji sjaj koji lako može odvesti u površnost. Sintagma “skriveni dizajn” iz naslova ove izložbe, koja se odnosila na status predmeta široke upotrebe i vidljivosti s kojima su se korisnici previše saživjeli da bi u njima prepoznali vrijednost, ime i autorstvo, ili na predmete usko specijalizirane primjene koji za većinu nisu dio svakodnevnog okoliša, kasnije se pokazala kao prikladan putokaz za neke druge projekte poput onog o stolcima iz **TMN Jadran** ili nedavne izložbe o **Zvonku Bekeru** i poslijeratnoj ekonomskoj

extent of his renewed interest in the historiography of Croatian (graphic) design. At the time, Kršić believed that there was a «history» of Croatian design but without an articulated «story», or narrative about that history. This idea remains a reference point for most of the future projects with similar ambitions and he often quoted it in particular attempts to give context for some of the subsequent projects organized by his colleagues. The exhibition titled *Designing the New Media* by **Ivica Mitrović** (in collaboration with **Oleg Šuran** and **Luka Vidoš**) has directly multiplied some of the elements of Kršić’s approach, such as a very complex timeline (as the heritage of the Arkzin magazine) at the same time tackling some other issues, i.e. the archaeology of media or the way to preserve, document and present the works of new media design today in the context of out-dated or defunct technological platforms and interfaces. Thus, Mitrović and Šuran used the press, video documents, web references or retelling to present why and how certain projects proved important and interesting in the field of electronic media design, interaction design and similar. The web site is still active and there was a book published in the meanwhile as well.

“The phrase from the title of the exhibition “hidden design” — referring to the status of objects of common use and visibility which became parts of everyday lives to the extent where their users can no longer recognize the value, brand or authorship or the objects with a very specific use that do not fall under the category of everyday use — has been used as an appropriate direction for other projects”

Hidden Design by **Koraljka Vlažo** is an exhibition dedicated to the Končar Design Department in the period 1961–1990. Vlažo uses the timeline, presents some of the most recognizable Končar products (space heaters, coffee grinders, boilers, etc.), but the most interesting segment of her exhibition is the overview of complex industrial projects where she has developed a very meticulous analysis for some of them. This can be partly attributed to her professional passion (apart from working as a curator, Koraljka Vlažo is an educated designer) but also to her intention to go beyond the touch of nostalgia that can easily mislead to superficiality. The phrase from the title of the exhibition — “hidden design” — referring to the status of objects of common use and visibility which became parts of everyday lives to the extent where their users can no longer recognize the value, brand or authorship or the objects with a very specific use that do not fall under the category of everyday use, has been used as an appropriate direction for other projects, such as the project on **TMN Jadran** chairs or the exhibition on **Zvonko Beker** and post-war economic propaganda. The intention of many exhibitions was to remove, directly or indirectly, the label of «fashionable exclusivity», from design and redirect the focus on its role in everyday life, its connectedness to social context, production, methods, processes and conditions in which it is being created.

Lana Cavar and **Narcisa Vukojević** initiated a project named *Excavations*, which is interested in design research of heritage. Although it has so far resulted in two exhibitions (and their many guest visits to other galleries), the project primarily focuses on a series of systematic activities for documenting design such as book covers and visual identities. In both cases, the exhibition aspect of the project is actually subordinated to the process of documenting and it takes many different representation

propagandi. Mnoge od njih pokušale su, izravno ili neizravno, skinuti etiketu “modnog ekskluziviteta” s dizajna i preusmjeriti fokus na njegovu ulogu u svakodnevnom životu, njegovu vezanost za društveni kontekst, proizvodnju, metode, procese, uvjete u kojima nastaje.

U zadnje vrijeme često spominjan projekt dizajnerskog istraživanja nasljeđa poduzele su **Lana Cavar** i **Narcisa Vukojević** pod krovim imenom *Iskopavanja*. Iako je on dosad rezultirao dvjema izložbama (i njihovim brojnim gostovanjima), zapravo je riječ o nizu sustavnih aktivnosti dokumentiranja dizajna koji je dosad obuhvatio područje ovitaka knjiga i vizualnih identitetskih znakova. U oba projekta izložbeni je aspekt zapravo sporedan u odnosu na proces dokumentiranja, pa preuzima različite predstavljačke strategije — u slučaju *Iskopavanja I (Sudi knjigu po koricama)* težište je na samim artefaktima i njihovoj kompoziciji te pripadajućem webu, dok su se u *Iskopavanjima II* autorice služile tiskanom intervencijom u prostoru. Mnogi mlađi autori i autorice upravo će ovaj često publicirani projekt navesti kao direktnu inspiraciju za vlastita istraživanja. Ukorijenjenu predrasudu da se diskurzivnim aspektom dizajna bave samo autori profesionalno povezani s područjem kulture razbio je pak **Goran Martin Štimac**, autor sa zaleđem u korporativnom oglašavanju zaljubljen u dizajn magazina iz prošlih razdoblja, koji je predložio prilično ambiciozan koncept “retrospektive” globalno uglednog grafičkog dizajnera **Romana Cieslewicza** — iz lokalnog očista. Istražujući Cieslewiczeve veze s hrvatskom i jugoslavenskom sredinom i njenim protagonistima (uz fokus na redizajnu magazina *Start*) Štimac je konstruirao jedan inspirativan i detaljan narativ služeći se minimalnim budžetnim sredstvima. Timeline je riješen A3 printevima prelomljenim kao u knjizi i dopunjen video intervjuima s Cieslewiczevim suvremenici te plakatima i grafikama posuđenim ljubaznošću institucija poput **MDC-a** i **MSU-a**, time otvarajući mogućnost nekih budućih suradnji.

Autorska izložba **Borisa Ljubičića** o dizajn projektu VIII **Mediterranskih igara** u Splitu 1979. pružila je pak detaljan uvid iz prvog lica u jedan od najkompleksnijih zahvata u području vizualnih komunikacija u bivšoj državi. Sama izložba tek se djelomično oslanjala na originalne artefakte (plakati, knjiga standarda), a u većem je dijelu pokušala prikazati osnovnu logiku i razvoj Ljubičićevog znaka Igar, vizualnog identiteta i njegovih brojnih aplikacija koje je na čelu s ovim dizajnerom odradio Tim za vizualne komunikacije CIO. Osim toga, izložba je zapravo afirmirala ovaj projekt kao paradigmu za dugoročne i sveprožimajuće dosege prakse vizualnih komunikacija u kontekstu velikih javnih narudžbi. Nešto slično dotaknula je i izložba *Sport, zdravlje, ugostiteljstvo, obrazovanje, kultura i rad*, u koncepciji **Ivane Borovnjak** uz suradnju sa mnom i **Mladenom Orešićem**. Izložba je odala počast trima svakodnevnim predmetima koje poznaju svi koji su ikad studirali u

strategies. In case of *Excavations I (Judge A Book By Its Cover)* the focus is on the artefacts, their composition and the web while in *Excavations II* the designers opted for printed intervention in the space. Many younger designers often cite this project as their direct inspiration for their own research. **Goran Martin Štimac** broke down a deeply rooted prejudice that a discursive aspect of design can only be of interest for those who are professionally related to the field of culture. Štimac has a background in corporate advertising and is very passionate about the design of magazines from past times; he proposed a rather ambitious concept to design a «retrospective» of globally acclaimed and renowned graphic designer — **Roman Cieslewicz** — from a local point of view. While exploring Cieslewicz's relations to Croatian and Yugoslav milieu and its protagonists (focusing on his re-design of the *Start* magazine), Štimac has constructed a very inspirational and detailed narrative with the use of a very limited budget. The timeline was made in A3 prints whose layout recalls a book and it is supplemented with video interviews with Cieslewicz's colleagues as well as posters and graphics kindly borrowed from the **Museum Documentation Centre** and the **Museum of Contemporary Art**, which has opened doors for some future collaborations with those institutions.

“This “practical” approach to theoretic or discursive aspect of design production has established both visibility and a number of followers, primarily among the younger generation of designers who apparently felt the need to learn something about their background, previous designers and their achievements and to explore their own design practice as a part of a larger continuity”

Boris Ljubičić's exhibition on the design project for the eight edition of the Mediterranean Games held in Split in 1979 gave a very detailed «first-person» insight in one of the most complex visual communications projects in the former state. The exhibition focused on the original artefacts only partially (posters, book of design standards) and for the biggest part it intended to showcase the basic logic behind the development of Ljubičić's logo for the Games, visual identity and its many applications designed by the CIO Visual Communications Team with Ljubičić as their head. Apart from that, the exhibition has affirmed this project as a paradigm for long-term and all-encompassing practice of visual communications in the context of big public projects. Similar topic can be found in the exhibition titled *Sports, Health, Catering, Education, Culture and Work*. The authors of the concept are **Ivana Borovnjak**, **Mladen Orešić** and myself. The exhibition paid tribute to everyday objects known to everybody who has ever been studying in Zagreb, spent time in a health institution, waited for a bus at a central bus station or supported their teams on sports fields, without necessarily knowing the exact name behind those objects. Their actual names are: *Modres*, *UNI87* and *Ergoline*, and they are chairs designed by Mladen Orešić in collaboration with Marijan Orešić, and produced by the TMN Jadran in the 1980s. The exhibition was also kind of a report on the present state of those objects through **Bojan Mrđenović's** lenses, and it comprised an overview of documents, including factory magazines, newspaper articles and original promotional materials.

A small retrospective of **Bogdan Budimirov's** design, organized on the occasion of the CDA Life Achievement Award to this architect and

Zagrebu, boravili u nekoj od zdravstvenih ustanova, čekali autobuse na kolodvorima ili skandirali na sportskim terenima, bez da im nužno znaju ime. Njihova imena su *Modres*, *UNI87* i *Ergoline*, stolci koje je sjajno dizajnirao Mladen Orešić u suradnji s Marijanom Orešićem, a masovno ih je proizvodio TMN Jadran 80-ih godina. Izložba je bila i svojevrsni izvještaj o današnjem stanju, kroz fotografski objektiv **Bojana Mrđenovića**, ali uključivala je i presjek dokumentacije, uključujući stare tvorničke časopise, medijske napise i originalne promotivne materijale.

Mala retrospektiva dizajna **Bogdana Budimirova**, nastala povodom Nagrade HDD-a za životno djelo ovom arhitektu i dizajneru, značajna je pak zbog nastojanja autora izložbe **Maroja Mrduljaša** sa suradnicima da uvjerljivo dovede u vezu arhitektonska i dizajnerska ostvarenja kroz prizmu Budimirovljevog sistemskog, integrativnog razmišljanja koje nadilazi granice disciplina. Konačno, izložba i istraživanje pod nazivom *Dizajnerice 1930 – 1980: Kontekst, produkcija, utjecaji* autorica **Maje Kolar** i **Maše Poljanec** u suradnji s **Anom Bedenko**, kao da je zatvorila ovaj ciklus započet s Kršićevim timelineom “dizajniranog u Hrvatskoj” ubacivši u nju elemente za jednu značajnu korekciju — ugrađivanje opusa žena dizajnerica u povijesnu pripovijest koja se i dalje (ne samo kod nas) oslanja na kronološko nizanje uglavnom muških imena. Paralelno s nabrojenima, u Galeriji je realiziran i niz drugih izložbi kroz koje je producirana nova dokumentacija, pa uz inserte iz njih (većinom nisu rekonstruirane cijele izložbe nego njihovi segmenti), prikazujemo i video intervjue nastale u kontekstu mini-projekta mapiranja dizajna u Puli **Olega Šurana** (*Tko vidi dizajn u Puli?*), razgovore sa suradnicima i kolegama **Tomislava Lerotića** na temu njegovog aktivističkog i pedagoškog rada, te dijaloge o specifičnoj problematici dizajna postava izložbi s autorima različitih generacija koje je **Lea Vene** sa suradnicama realizirala za izložbu *Prostori između*. Postavljanjem svih ovih izložbi na jedno mjesto htjeli bismo vidjeti na koji je način spoznaje i informacije proizašle iz njih moguće strukturno povezati i učiniti dostupnijima i komunikativnijima, a da se ne naruši autorski integritet svakog od tih nedvojbeno autorskih projekata. No istovremeno, htjeli smo i ponovno otvoriti par bitnih pitanja kojima se svatko od autora i autorica zastupljenih ovom selekcijom sigurno bavio — *što je dizajn? koja je njegova uloga? kako govoriti o dizajnu? kako izlagati dizajn u galerijskim uvjetima?*

designer, is relevant because of **Maroje Mrduljaš** and his collaborators' intention to establish a connection between Budimirov's architecture and design projects and his systematic, integrative thinking that goes beyond the limits of a particular discipline. And finally, the exhibition titled *Women Designers 1930 – 1980: Context, Production, Influences* designed by **Maja Kolar** and **Maša Poljanec** in collaboration with **Ana Bedenko**, seems to close the cycle initiated by Kršić's timeline “designed in Croatia” by providing elements for a very important correction — the inclusion of women designers in the history that still (and not only in Croatia) primarily lists mostly men. In parallel with all the above mentioned exhibition, the Gallery organized a number of other exhibitions that produced new documents and with some of their inserts or segments (since in most cases they have not been fully reconstructed) we are also showing video interviews that emerged from a mini-project focusing on mapping design in Pula: **Oleg Šuran** (*Who Sees Design in Pula?*), discussions with colleagues and co-workers, **Tomislav Lerotić** on the topic of his activism and pedagogic work and dialogues on a specific problems related to exhibition design with designers belonging to different generations that **Lea Vene** realized with her collaborators for the exhibition titled *Spaces Between*. By setting all these exhibitions in a single space, we would like to see how to structure and relate all findings and information at the same time making them available and easier to communicate without jeopardizing the integrity of every designer or project. At the same time, we wanted to re-open a series of very important questions that each designer in this selection most certainly had in mind: *what is design? What is its role? How to talk about design? How to exhibit design in a gallery?*

OD DOKUMENTIRANJA DIZAJNA PREMA NOVOJ PARADIGMI / FROM DOCUMENTING DESIGN TOWARDS A NEW PARADIGM

Dejan Kršić

Proteklih 25 godina Republika Hrvatska zahvaćena je procesom deindustrijalizacije, ekonomskom krizom i stagnacijom. Osiromašena posljedicama rata i procesa tzv. "privatizacije", u kulturnom smislu obilježena je i snažnim konzervativnim tendencijama, repatrijarhalizacijom, pritiscima Katoličke crkve i desničarskih organizacija civilnog društva. Iako se o njima često govori, ne postoje jasne ekonomske i razvojne strategije. Unatoč kontinuiranom višegodišnjem aktivističkom i edukativnom djelovanju strukovnih organizacija, javne i državne institucije, ministarstva, uprava i javna poduzeća, još uvijek ne vide i ne razumiju ulogu dizajna kao nužnog aspekta razvoja suvremenog društva i privrede odnosno ekonomije u cjelini. Tako je i projekt *Nacionalne strategije dizajna* ostao negdje u ladicama HDZ-ove vlade. U svom mandatu niti koalicijska vlada SDP-a nije pokazala nikakav ozbiljan strukturni interes za razvoj tog područja (npr. pokretanjem neke vrste nacionalnog dizajnerskog centra ili slične institucije koja bi se aktivno bavila implementacijom dizajna u javne institucije i gospodarstvo), ali je nizom postupaka potvrdila svoje nesnalaženje u korištenju procesa dizajna — kao što je lijepo bilo vidljivo na primjerima vizualnog identiteta Vlade RH i njihovog web portala te dizajna automobilskih registarskih pločica.

"Bez poznavanja i razumijevanja povijesti nemoguće je razumjeti suvremenost, a (nastajuća) disciplina historije dizajna pruža nam kontekst i alate za razumijevanje i tumačenje onoga što se događa danas kao i osnovu za buduće djelovanje"

Kako je dizajn uvijek čvrsto povezan sa sadržajem, naručiteljima, dakle i širim društvenim kontekstom, takva društvena i ekonomska situacija potakla je nove generacije dizajnerica i dizajnera na promišljanje vlastitog položaja, kao i stanja i uloge vlastite profesije u novim, izmijenjenim društvenim i tehnološkim uvjetima. Proteklih godina dizajneri su tako reagirali na postojeće stanje i svojim proaktivnim djelovanjem ga pokušali mijenjati.

Sjedne strane, ne čekajući razvoj industrije, nove klijente, naručitelje ili investitore, sami su pokrenuli niz "poduzetničkih"

For the past 25 years, the Republic of Croatia has been embroiled in a process of deindustrialization, economic crisis and stagnation. Impoverished in the aftermath of the war and the so-called "privatisation", in a cultural sense it has been marked by strong conservative tendencies, repatriarchalization, pressures from the Catholic Church and right-wing civil society organisations. Though these issues are often discussed in the public realm, there are no clear economic and development strategies. Despite the continuous years-long activist and educational work of expert organisations, public and state institutions, ministries, administrations and public companies still do not see or understand the role of design as a necessary aspect of the development of a contemporary society and economy. The National Design Strategy project, for instance, has remained forgotten in a drawer of the HDZ government. Nor has the coalition government of SDP shown any serious structural interest in the development of this field (for instance, by establishing some sort of national design centre or a similar institution that would actively deal with implementing design in public institutions and the economy). Instead it has, time and time again, demonstrated its disorientation with utilizing the design process — clearly evident in the way it handled the issues of the visual identity of the Government and its web portal or the scandal surrounding the design of the new car licence plates.

"Certainly design criticism, history and theory have their use and their audience outside of educational work at university design departments, but for many designers the primary role, significance and social purpose of the historiography of design is precisely in the establishment of transgenerational connections, learning through the analysis and research of past accomplishments"

Considering design is always closely related to the content and the clients — i.e. the broader social context, such a social and economic situation prompted new generations of designers to deliberate their own position, as well as the state and role of their own profession in the new, changed social and technological circumstances. In the last couple of years, designers reacted with a new proactive impact to the current state of affairs, in an attempt to change it.

On the one hand, no longer willing to wait for the development of the industry, new clients or investors, they themselves kick-started a series of "entrepreneurial" initiatives, from self-initiated own production projects (from souvenirs and small-scale artisanal production to the creation of digital applications and their sale on the global market) to attempts of establishing cooperations with other industries (primarily the wood and furniture industry, but also with companies such as Borovo and Ghetaldus), to ambitious projects like the Young Balkan Designers and the Croatian Design Superstore, as platforms for the market promotion and strengthening of domestic design.

inicijativa, od samoinicirane vlastite produkcije (od suvenira i male zanatske proizvodnje do osmišljavanja digitalnih aplikacija i njihove prodaje na globalnom tržištu) preko pokušaja suradnje s ostacima postojeće industrije (prvenstveno industrija drva i namještaja, ali i *Borovo*, *Ghetaldus* ...) do ambicioznih projekta poput **Young Balkan Designers** i **Croatian Design Superstorea**, kao platformi za tržišnu promociju i osnaživanje domaćeg dizajna.

S druge strane, u području koje se nekad nazivalo grafičkim dizajnom odnosno dizajnom vizualnih komunikacija, danas često i komunikacijskim dizajnom, diskontinuitet 90-ih potaknuo je kod novih generacija interes za prošlost, relativno nepoznatu i nedovoljno dokumentiranu lokalnu tradiciju kao i dosege produkcije dizajna u doba socijalizma. Paralelno s općeeuropskim trendom brisanja i prepisivanja povijesti, odnosno političkog revizionizma, javlja se interes za prošlost, dijelom i kao jednu mogućnost očuvanja emancipatornih elemenata modernog/modernističkog pokreta.

Uz velike nazovimo ih ovom prilikom "institucionalne projekte" dokumentacije, historizacije i muzealizacije produkcije iz razdoblja socijalizma, poput *Socijalizam i modernost*, *Nedovršene modernizacije*, niza izložbi u Muzeju za umjetnost i obrt (*Alfred Pal*, *Porculanski sjaj socijalizma* i *Marijina industrija ljepote*, kustosice **Koraljke Vlajo**) ili projekt *Jugoslavenski omladinski tisak kao underground press* **Marka Zubaka**, treba istaknuti niz raznovrsnih izložbi koje su inicirali i realizirali upravo dizajneri: *Didaktička izložba: Designed in Croatia* (**Dejan Kršić**); *Skriveni dizajn — Odjel dizajna Končar* (**Koraljka Vlajo**); *Iskopavanja 1: Sudi knjigu po koricama* i *Iskopavanja 2: Proizvodnja znakova — znakovi proizvodnje* (**Lana Cavar** i **Narcisa Vukojević**); *Tko vidi dizajn u Puli* (**Oleg Šuran**), *Sport, zdravlje, kultura i obrazovanje — stolci tvornice Jadran* (**Ivana Borovnjak** i **Marko Golub**); *Mediterranske igre, Split 1979.* (**Boris Ljubičić**); *Zvonko Beker i poslijeratna ekonomska propaganda* (**Koraljka Vlajo** i **Marko Golub**); *Dizajnerice 1930–1980* (**Maša Poljanec** i **Maja Kolar**) u Galeriji HDD-a; *Dobar izbor — Primjeri komercijalne komunikacije iz 50-ih i 60-ih* (Kolekcija Sudac, Zagreb); *Jugoton — Istočno od raja* (**Sanja Bachrach Krištofić**, Kultura umjetnosti, Tehnički muzej 2014)... Tu su i knjige (i prateće izložbe) *Dizajn i nezavisna kultura* (**Dea Vidović** i **Maroje Mrduljaš**, Zagreb 2010), *Dizajn i novi mediji — hrvatski kontekst (1995–2010)* (**Ivica Mitrovića** (DVK UMAS, Split 2012), *Spasi znak! Maria Krištofića i Sanje Bachrach Krištofić* (Kultura umjetnosti, 2014), te *work-in-progress* projekt *Dizajnersko-tiskarski pojmovnik* **Ivana Klisurića** i **Damira Prizmića** (autorski projekt u prvoj fazi produciran za Dan D 2014).

Mada su aktivnosti u Hrvatskoj — posebno Zagrebu — najbrojnije, slične interese u području dizajna vidimo i u drugim zemljama bivše Jugoslavije. Uz klasične muzejske izložbe *Dobar dizajn* (Beograd), *Iskra-neuvrščeno oblikovanje*,

On the other hand, the field of graphic design, whichever moniker it has gone by — design of visual communications or today often even just communication design, has, due to the discontinuity of the 1990's, galvanised in new generations an interest in the past, the relatively unknown and insufficiently documented local traditions as well as the achievements of design production during the socialist period. In step with the pan-European trend of erasing and rewriting history — political revisionism — an interest in the past has emerged, in part as a way of preserving the emancipatory elements of the modern/modernist movement.

"The field of graphic design, whichever moniker it has gone by — design of visual communications or today often even just communication design, has, due to the discontinuity of the 1990's, galvanised in new generations an interest in the past, the relatively unknown and insufficiently documented local traditions as well as the achievements of design production during the socialist period"

In addition to the large-scale, often termed "institutional", projects of documenting, historicizing and musealising design production from the socialist period, such as *Socialism and Modernity, Unfinished Modernisations*, a series of exhibitions in the Museum of Arts and Crafts (*Alfred Pal, Porcelain Gleam of Socialism and Marija's Beauty Industry*, by the curator **Koraljka Vlajo**) or the Yugoslav Youth Press as *Underground Press* project by **Marko Zubak**, a series of diverse exhibitions initiated and carried out by designers themselves should be pointed out: *A Didactic Exhibition: Designed in Croatia* (**Dejan Kršić**); *Hidden Design — Rade Končar Design Department* (**Koraljka Vlajo**); *Excavations 1: Judge a Book by its Cover and Excavations 2: Production of Signs — Signs of Production* (**Lana Cavar** and **Narcisa Vukojević**); *Who Sees Design in Pula* (**Oleg Šuran**), *Sports, Health, Culture and Education — Stools of the Jadran Factory* (**Ivana Borovnjak** and **Marko Golub**); *Mediterranean Games, Split 1979* (**Boris Ljubičić**); *Zvonko Beker and the Post-War Economic Propaganda* (**Koraljka Vlajo** and **Marko Golub**); *Female Designers 1930–1980* (**Maša Poljanec** and **Maja Kolar**) in the Gallery of the Croatian Designers Association; *Good Choice — Examples of Commercial Communications from the 50s and 60s* (Sudac Collection, Zagreb); *Jugoton — East of Eden* (**Sanja Bachrach Krištofić**, Kultura umjetnosti, Technical Museum 2014)... Mentionable publications (with their accompanying exhibitions) include *Design and Independent Culture* (**Dea Vidović** and **Maroje Mrduljaš**, Zagreb 2010), *Design and New Media — the Croatian Context (1995–2010)* by **Ivica Mitrović** (Design of Visual Communications, Academy of Fine Arts, Split 2012), *Save the Sign!* by **Mario Krištofić** and **Sanja Bachrach Krištofić** (Kultura umjetnosti, 2014), and the *work-in-progress* project *Glossary of Design and Print Media Terms* by **Ivan Klisurić** and **Damir Prizmić** (the first stage of this project was produced for the 2014 D-Day fair).

Though activities are most proliferative in Croatia, especially Zagreb, we can see similar interests within the design field in other countries of the former Yugoslavia as well. Aside from classic museum exhibitions such as *Good Design* (Belgrade), *Iskra: Non-Aligned Design*, *The 20th Century Poster in Slovenia* and the retrospective of **Niko Kralj** and **Marko Turk** (Museum of Architecture and Design, Ljubljana), in the last several years, a historiographic approach to Yugoslavian design has also

Plakat 20. stoljetja na Slovenskem i retrospektive **Nike Kralja** i **Marka Turka** (MAO, Ljubljana), historiografskim tematiziranjem jugoslavenskog dizajna proteklih godina bavili su se nezavisni dizajnerski projekti *ID — deologija dizajna* (**kuda.org**, Novi Sad) te zbirka i knjiga *Muzej u egzilu Asima Delilovića* (Sarajevo). Programi regionalnih studentskih konferencija Dizajner: autor ili univerzalni vojnik (Beograd), “SOS” (Sarajevo), i “Fluid” (Cetinje), redovito su uključivali i historiografska predavanja (**Žiga Testen**, **Boštjan Botas Kenda**, **Borut Vild...**) i izložbe koje su dokumentirale teme iz prošlosti jugoslavenskog dizajna (*Dizajn i nezavisna kultura*; *Polet — Ekonomska propaganda u Jugoslaviji 1969–1980.*, Metaklinika, Beograd; poletproject.net).

Uz uvjetno historiografske projekte *Jusprojekt* (Darko & Marko Miladinović/Studio Armada, Ljubljana; jusproject.tumblr.com) i *Yugotip* (yugodrom.com/yugotip.html), tu su i blogovi i tumblr sajtovi poput **yugodroma**, koji predstavljaju zanimljive izvore materijala ali strukturno pate od nedostatka preciznih i potpunih (a često i točnih) informacija, te manjka kontekstualizacije, pa se tako djela dizajna prezentiraju kao izolirani, često isključivo nostalgичni ali ponekad i komični artefakti.

I u svjetskom, angloameričkom kontekstu historija dizajna (*design history*) kao posebna akademska disciplina javlja se dosta kasno, tek 1970-ih godina. Taj interes za proučavanjem povijesti dizajna najčešće je proizlazio iz praktičnog rada i potrebe edukacije mladih dizajnera — poznavati uzorne radove, autore i stilove prošlosti kao svojevrsne modele vlastite profesionalne prakse. Kritika, proučavanje povijesti i teorije dizajna, svakako imaju svojih koristi i svoju zainteresiranu publiku i izvan edukativnog rada na odjelima studija dizajna. Međutim, za mnoge autore prvenstvena uloga, važnost i društvena svrha historiografije dizajna je upravo u transgeneracijskom povezivanju, učenju kroz analizu i proučavanje prošlih dosega. Poznavanje povijesti discipline i posebno povijesti discipline u vlastitoj sredini, pruža dizajnerima samosvijest, mogućnost oslanjanja na tradiciju i kreiranja vlastitih oblikovnih modela. Dokumentiranje i proučavanje djela dizajna, institucionalne organizacije, kao i razvoja kritičkog i teorijskog diskursa o dizajnu omogućuju nam uvid u različite aspekte društvenog i institucionalnog djelovanja, industrijske proizvodnje, tržišta i ponude, koji nam, upravo zbog nedostatka organizirane dokumentacije, arhiva i uređenih zbirki, danas jako nedostaju, odnosno podložni su upornom nekritičkom ponavljanju ustaljenih klišeja. Bilo bi, naime, korisno danas odstupiti od već ustaljene slike prema kojoj kritički i teorijski diskurs 60-ih i 70-ih godina daleko nadmašuje konkretne rezultate. Ta slika proizlazi prvenstveno iz sklopa istraživačko-teorijske pozicije koja privilegira teoriju i onda posljedično upornog nezadovoljstva što društvo i industrija ne slijede tu teoriju, te povjesničarsko-um-

been taken up by independent design projects such as *ID: Ideology of Design* (**kuda.org**, Novi Sad) and the collection and publication *Museum in Exile* by **Asim Delilović** (Sarajevo). Programmes of the regional student conferences “Designer: Author or Universal Soldier” (Belgrade), “SOS” (Sarajevo), and “Fluid” (Cetinje) regularly comprised historiographic lectures (**Žiga Testen**, Boštjan Botas Kenda, **Borut Vild...**) and exhibitions documenting subjects from the history of Yugoslav design (*Design and Independent Culture*; *Polet — Economic Propaganda in Yugoslavia 1969–1980*, Metaklinika, Belgrade; www.poletproject.net).

Along with the tentatively historiographic projects *Jusprojekt* (Darko & Marko Miladinović/Studio Armada, Ljubljana; jusproject.tumblr.com) and *Yugotip* (yugodrom.com/yugotip.html), other blogs and tumblr sites worth mentioning include **yugodrom**, which all represent interesting sources of material, but suffer from a structural lack of precise and complete (often even correct) information, as well as a lack of contextualization, presenting design works as isolated, frequently merely nostalgic or even comical artefacts.

“Without knowing and understanding the history, it is impossible to understand the present, and the (emerging) discipline of design history provides us with the context and tools necessary for understanding and interpreting the present, as well as a foundation for future impact”

Even in the global Anglo-American context, design history did not appear as a discrete academic discipline until the 1970s. The interest in studying the history of design was most often the result of practical work and the need, as part of the education and training of new young designers, to familiarize them with exemplary works, designers and styles of the past as models for their own professional practice. Certainly design criticism, history and theory have their use and their audience outside of educational work at university design departments, but for many designers the primary role, significance and social purpose of the historiography of design is precisely in the establishment of transgenerational connections, learning through the analysis and research of past accomplishments. Familiarity with the history of the discipline, particularly the local and regional history, provides designers with self-awareness, the possibility to build upon tradition and create one's own formative models. Documenting and studying works of design, institutional organisations, as well as the development of a critical and theoretical discourse on design allows us insights into various aspects of the social and institutional impact, industrial production, market and offering. It is precisely because of a lack of organised documentation, records and collections that we miss such insights so sorely or are too prone to relentless uncritical repetitions of established clichés. We would all do ourselves a great favour if we finally allowed ourselves to put to bed the notion that somehow the critical and theoretical discourse of the 1960s and 1970s by far exceeded the concrete results of this period. This notion is primarily the result of a research and theoretical position that privileges theory and then persistently begrudges the society and industry for not following in its steps, and the insistence of art historians to favour formal innovations and masterpieces over documenting and studying what really is at hand, no matter how ephemeral it seems. This is exactly one of the reasons why, as is often pointed out, we lack so much data today — basic documentation, catalogues, records and museum collections, a problem that was

jetničkog privilegiranja formalne inovacije i remek-djela, umjesto da se dokumentira i proučava ono što doista jeste, ma koliko djelovalo efemerno. Upravo to je i jedan od razloga zbog kojeg nam, kao što se često naglašava, danas nedostaje puno podataka, osnovne dokumentacije, kataloga, arhiva i muzejskih zbirki, čemu postsocijalističko uništenje velikog broja poduzeća i institucija nije nimalo pomoglo.

Međutim, taj posljednjih godina od strane dizajnera inicirani i realizirani niz istraživačkih i izložbenih projekata, "iskopavanja" i reaktualizacije baštine modernizma, pokazuje nam i da ta slika opsega pa i kvalitete realne proizvodnje druge polovine 20. stoljeća i nije baš tako beznačajna, baš kao što se proučavanjem, novim čitanjima i re-kontekstualizacijom teorijske i kritičke produkcije, ona može realnije smjestiti u svom vremenu i prema svojim dosezima.

Bez poznavanja i razumijevanja povijesti nemoguće je razumjeti suvremenost, a (nastajuća) disciplina historije dizajna pruža nam kontekst i alate za razumijevanje i tumačenje onoga što se događa danas kao i osnovu za buduće djelovanje.

Intrigantna je činjenica da se istraživači drugih, historiografiji dizajna potencijalno bliskih i komplementarnih disciplina, vrlo rijetko bave proizvodima dizajna. Kulturalne i vizualne studije se često bave slikarstvom, fotografijom, filmom; modom, ali rijetko dizajnom. Ako ga i spominju, to su tek pojedinačni primjeri ili određena, zbog drugih, sadržajnih i društvenih odnosno medijskih razloga, njima posebno zanimljiva područja poput reklamnih slika, ali uglavnom bez zahvaćanja i analize njihovih dizajnerskih specifičnosti kao i šireg konteksta dizajna unutar kojeg se javljaju. Svojevremeno je u tekstu *Out of the Studio: Graphic Design History and Visual Studies* kritičar **Rick Poyner** sugerirao da "vizualni studiji ... imaju potencijala ponuditi najpogodniju osnovu izvan studija dizajna za nove kritičke pristupe povijesti grafičkog dizajna". (*Design observer*, 01.10.2011, designobserver.com/feature/out-of-the-studio-graphic-design-history-and-visual-studies/24048/; prijevod u katalogu izložbe *Zgraf 11*). Kod nas vizualni studiji još uvijek nisu baš snažno razvijeni kao akademska discipline, pa tako vezati sudbinu historiografije i/ili teorije dizajna uz vizualne studije nije baš izgledno, a vjerojatno bi rezultiralo još jednim ograničenim shvaćanjem samog pojma dizajn.

Stoga je potrebno ponuditi drugu paradigmu, drugačiji model koji će uključiti i probleme historiografije, edukacije i dizajnerske prakse u novim, izmijenjenim uvjetima. Historija dizajna hitno se mora emancipirati od povijesti umjetnosti, ali i proučavanje i poučavanje kritike, teorije i historije dizajna moraju postati sastavni i ravnopravni dijelovi edukacije kao i same profesionalne prakse dizajnera. Nužno je, dakle, restrukturiranje ne samo našeg shvaćanja historije dizajna kao akademske discipline, nego i samog dizajna u cjelini, kao kritičke, diskurzivne prakse.

only compounded by the post-socialist destruction of a great number of companies and institutions.

However, the recent designer-initiated series of research and exhibition projects aimed at "excavating" the heritage of modernism demonstrates how skewed our view was of the scope and even quality of the design production of the second half of the 20th century. By studying, re-reading and re-contextualizing the theoretical and critical production, we can valorise the design production and its accomplishments more realistically.

"Design history needs to urgently emancipate itself from art history. At the same time, researching and teaching design criticism, theory and history must become integral and equal parts of both the education and professional practice of designers"

Without knowing and understanding the history, it is impossible to understand the present, and the (emerging) discipline of design history provides us with the context and tools necessary for understanding and interpreting the present, as well as a foundation for future impact.

"Designers' historiographic activities introduce an informed approach to the subject of the study itself, which includes a deeper understanding of the creation process, the technical and technological specificities, the craft-related details that normally and too frequently remain out of the purview of conventional historians"

It is intriguing that researchers from other fields, close to and complementary with the historiography of design, very rarely deal with design products. Cultural and visual studies, for instance, often deal with painting, photography, film, fashion — but rarely design. Even when dealt with, design is often reduced to individual examples or is used to cover other fields that are of interest due to content and media-related or social reasons, such as advertising images, but mostly without covering and analysing the specific qualities or broader context of the design. Critic **Rick Poyner** suggested, in his text *Out of the Studio: Graphic Design History and Visual Studies*, that "visual studies ... have the potential to offer the most propitious base, outside the design studio, for new critical approaches to graphic design history". (*Design Observer*, 01.10.2011, designobserver.com/feature/out-of-the-studio-graphic-design-history-and-visual-studies/240487). Visual studies have not developed yet as an academic discipline in Croatia, which is why the destiny of the historiography of design or design theory is best not tied to visual studies, especially since this would probably result in yet another limited understanding of the term design. It is therefore necessary to offer another paradigm, a different model that will include issues of historiography, education and design practices in

Osim neposredne koristi za informiranje i obrazovanje studenata i mladih profesionalaca, te samoinicirane dokumentacijske, analitičke, kritičke i historiografske aktivnosti samih dizajnerica i dizajnera, dodatno će pridonijeti razvoju domaćeg diskursa o dizajnu, izvlačeći ga iz tradicionalnih okova povjesničarskoumjetničkog pristupa. Historiografske aktivnosti samih dizajnerica i dizajnera donose jedan informiraniji pristup predmetu proučavanja, koji uključuje i dublje razumijevanje procesa nastanka, tehničkih i tehnoloških specifičnosti, čisto zanatskih detalja koji inače odveć često ostaju izvan vidokruga klasičnih povjesničara. Udaljavanje od paradigme autorskog pristupa, stilske periodizacije, orijentacije na inovaciju i remek-djela omogućit će i potaknuti naglašavanje kolektivnih aspekata proizvodnje dizajna, dinamičan odnos između društvenog i individualnog, autora i korisnika/potrošača, kao i jednu inkluzivnu historiografiju dizajna koja uključuje anonimni (vernakularni, needucirani) dizajn, a uz kvalitetna rješenja pažnju posvećuje i naoko rutinskim radovima, greškama, neuspjesima i promašajima. Bolje razumijevanje načina projektiranja i proizvodnje, položaja, uloge, načina djelovanja, simboličke i robne vrijednosti dizajniranih predmeta, kao rezultata masovne industrijske proizvodnje u sustavu kapitalističke proizvodnje i razmjene, ima važnu političku ulogu. Historijski narativi pružaju nam okvire za razumijevanje dizajnerske prakse, (bilo da je riječ o prošlosti, sadašnjosti ili čak projekciji budućeg) i tako ukazuju na postupke i načine kojima dizajn sudjeluje u procesima konstrukcije i rekonstrukcije društvene zbilje, političkog poretka, kulture itd.

“Suvremeni kritički dizajner treba “steći kompetencije” ne samo kako nešto “dobro”, “profesionalno” oblikovati, nego kako dignuti glas i postavljati kompleksnija pitanja, kao što su: što to uopće čini ‘dobro’, ili što skriva odnosno omogućuje ideologija profesionalizma?”

Pritom je posebno važno i zanimljivo da se dizajnersko bavljenje historiografijom vlastite profesije i popularne kulture općenito koristi i drugim mogućnostima i praksama naracije i vizualizacije osim pisanja knjiga i klasičnog kustosko-muzealnog pristupa: često kroz hibridne postupke dokumentacije, vizualizacije, rekonstrukcije i reinterpretacije, korištenje infografike, videa, animacije, ili različite mogućnosti i upotrebe weba. Zbog svega toga, historija dizajna kroz optiku, filter i izvedbu dizajnera, nije usmjerena samo studentima dizajna, nego podjednako i

new, changed circumstances. Design history needs to urgently emancipate itself from art history. At the same time, researching and teaching design criticism, theory and history must become integral and equal parts of both the education and professional practice of designers. It is restructuring that we need — not just of our understanding of design history as an academic discipline, but restructuring of design itself as a whole; as a critical and discursive practice.

“A contemporary critical designer should not merely “acquire competences” on how to design something “well” and “professionally”, but also on how to raise one’s voice and ask more complex questions, such as: what does it mean to design something ‘well’, or what does the ideology of professionalism hide or enable?”

Besides the immediate benefits for the education of students and young professionals, and self-initiated documentation, analytical, critical and historiographic activities of designers, this paradigm of design history will also contribute to the development of the domestic discourse on design, delivering it from the traditional shackles of an art-historian approach. Designers' historiographic activities introduce an informed approach to the subject of the study itself, which includes a deeper understanding of the creation process, the technical and technological specificities, the craft-related details that normally and too frequently remain out of the purview of conventional historians. Turning away from the paradigm that focuses on prominent individual designers, style periods, innovation and masterpieces will allow and prompt an emphasis on the collective aspects of design production, the dynamic relationship between the social and the individual, the designer and the user/consumer, as well as an inclusive historiography of design that comprises anonymous (vernacular, uneducated) design, paying attention not only to quality decisions, but also to seemingly routine works, errors, failures and misses. A better understanding of the design and production methods, the position, role, modes of operation, symbolic and commodity value of designed objects that are a result of mass industrial production in a system of capitalist production and exchange has an important political function. Historical narratives provide us with a framework for the understanding of design practices (whether it be the past, present or even projections of the future), thus indicating the procedures and ways in which design participates in the construction and reconstruction of social reality, the political establishment, culture, etc.

In this context, it is particularly important and interesting that in their occupation with the historiography of their own profession and popular culture in general, designers can utilize alternative possibilities and practices of narration and visualisation, in addition to writing publications and the classic curatorial-museum approach: often through hybrid documentation, visualisation, reconstruction and reinterpretation practices, the use of infographics, video, animation or various uses of the internet. This is why design history, through the optics, filter and performance of designers themselves, is not directed only at design students, but equally at the expert (both design and academic) public as well as the broadest popular public.

This is not to say that designers could or should fully replace professional critics, historians and curators, but these critical, analytical and (auto)reflective aspects are an inseparable part of the design process

stručnoj (dizajnerskoj, ali i akademskoj) kao i najširoj, popularnoj publici.

Naravno djelatnost dizajnera je i dalje različita, neće i ne može u potpunosti nadomjestiti uloge, poslove i zadatke profesionalnih kritičara, povjesničara i kustosa, ali su ti kritički, analitički i (auto)refleksivni aspekti neodvojivi dio samog procesa dizajniranja i discipline dizajna. Mada ih analitički možemo razdvajati, u procesu dizajna dokumentiranje, prikupljanje podataka (uključujući i historijske reference), analiza, kritika i realizacija u neprestanom su preklapanju, međuodnosima, utjecajima i povratnim spregama. Ti se procesi nikad ne dešavaju kao sekvencijalne, odvojene i zatvorene cjeline, kako se to obično prikazuje na shemama "procesa dizajna". Ne samo da su danas postali njegov sastavni dio, nego retroaktivno shvaćamo da dizajn nikad nije bio tek rješavanje (tuđih) problema, nego je oduvijek kritička djelatnost, spoj prakse i teorije, kritike i historiografije, utilitarnog i ideološkog, dok je praksa projektiranja uvijek smještena između realno mogućeg i optimalne projekcije budućeg.

Upravo tu je potencijalna važnost i uloga dizajna kao diskurzivne, kritičke prakse koja uključuje rezultate, spoznaje i metode drugih područja i disciplina: od dizajna kao projektiranja, preko kritike i teorije dizajna, kulturalnih i vizualnih studija, semiotike, znanosti o slici i medijskih studija, do kritičke teorije, psihoanalize ili sociologije. Suvremeni kritički dizajner treba "steći kompetencije" ne samo kako nešto "dobro", "profesionalno" oblikovati, nego kako dignuti glas i postavljati kompleksnija pitanja, kao što su: što to uopće čini 'dobro', ili što skriva odnosno omogućuje ideologija profesionalizma? Samo tako će moći ne samo društveno odgovorno obavljati svoj posao, nego i educirati i poticati široku publiku, javnost, da takva pitanja javno postavlja i promišlja o odgovorima koji se nude i mogućnostima koje se nameću.

itself and the field of design as such. Though we can analytically separate them, in the design process, documenting, data collection (including historical references), analysis, criticism and the practice of design itself constantly overlap and relate to each other through mutual impacts and feedbacks. These processes are never sequential, discrete and closed entities, as usually presented in diagrams of the "design process". Rather than viewing these other disciplines as having recently become an integral part of design, we retroactively realize that design never was merely the solving of (others') problems, but was always a critical practice, a combination of practice and theory, criticism and historiography, the utilitarian and the ideological, whereas design practice always is placed between the realistically possible and the optimal projection of the future.

It is precisely here that the potential significance and role of design lies — as a discursive, critical practice that includes the results, knowledge and methods of other fields and disciplines: from design as a practice, criticism and theory, cultural and visual studies, semiotics, image sciences and media studies, to critical theory, psychoanalysis or sociology. A contemporary critical designer should not merely "acquire competences" on how to design something "well" and "professionally", but also on how to raise one's voice and ask more complex questions, such as: what does it mean to design something 'well', or what does the ideology of professionalism hide or enable? Rather than merely allowing designers to design in a socially responsible way, this also allows them to educate and stimulate the wider public and audience, and to pose such questions publicly and deliberate the answers offered and the possibilities imposed.



DESIGNED IN CROATIA

didaktička izložba
/ a didactic exhibition

Kada se prvi put 2009. godine, zahvaljujući nagradi HDD-a u kategoriji Dizajn vizualnih komunikacija na Izložbi hrvatskog dizajna 0708, ukazao povod da se u HDD galeriji napravi izložba Dejana Kršića, samozatajni je dizajner glatko izbjegao pokazati reprezentativan izbor svojih radova i odabrao prilično široku zaobilaznicu. Naime, za tek osnovanu Galeriju u sklopu tek useljenog novog sjedišta udruženja tada je trebalo na brzinu složiti kakav-takav program dok se izložbena djelatnost ne uhoda, pa je praksa bila pozivati laureate s HDD-ove bijenalne izložbe da gostuju u prostoru i smisle nešto pametno. Kršiću, koji je tada iza sebe već imao nekoliko javnih manifestacija svog ponovno pronađenog interesa za historiografiju dizajna (izložba Mihajla Arsovskog u Galeriji SC, publikacija o Borisu Bućanu te retrospektiva i monografija Mirka Ilića za koju je godinu ranije i dobio spomenutu nagradu), ovo je bila prava prilika da pokaže kako se ne radi samo o sporadičnim projektima nego da iza toga zaista stoji sustavan istraživački rad. Tako je nastala “knjiga u mediju izložbe” *Designed in Croatia*, izvanserijski hibrid između arhiznovskog timelinea i forme tzv. “didaktičke izložbe”, što je bila izravna referenca na davnu *Didaktičku izložbu apstraktne umjetnosti* koju je kasnih 50-ih pokrenula grupa umjetnika i kunsthistoričara okupljenih oko tadašnje Gradske galerije suvremene umjetnosti (danas MSU). Upravo taj Kršićev mali izložbeni eksperiment — sastavljen od mnoštva kronološki raspoređenih reprodukcija, tekstova, referenca i fusnota o institucionalnom, društvenom i političkom kontekstu dizajna tijekom pedesetak godina bez ijednog “originala” — označio je početak danas mnogo rasprostranjenijeg trenda dizajnerskog kuriranja, praktičara istraživača u potrazi za svojim dizajnerskim “precima” i potisnutim naslijeđem. (MG)

Izvorno održano / Initially held
07/05 – 22/5/2009

Autor izložbe / Author of the exhibition
Dejan Kršić

Produkcija / Produced by
HDD galerija / The CDA Gallery, 2009.

In 2009, the first time when an occasion arose to organize the exhibition of Dejan Kršić's work at the CDA Gallery following his award in the category of visual communications design at the 0708 Croatian Design Exhibition, this self-contained designer chose to steer clear from showcasing a representative selection of his works and opted for a rather wide circumvention. Namely, at the time there was a need to quickly set up some kind of a programme for the recently founded Gallery functioning in the framework of the new CDA headquarters until the exhibition activities reach a regular pace, and the practice was to invite the laureates from the CDA biennial exhibition as host exhibitors inside that space and come up with a smart idea/concept. To Kršić, who had publically displayed his renewed interest in design historiography (i.e. the exhibition of Mihajlo Arsovski's work at the Student Centre Gallery, a publication on Boris Bućan and a retrospective and monograph on Mirko Ilić awarded the previous year with the above-mentioned award), this was a good opportunity to show that he has not been involved merely with some sporadic projects but with a very systematic research work. This led to the publication of the “book in the exhibition medium” titled *Designed in Croatia*, which is an exceptional hybrid between the Arkzin timeline and the form of the so-called “didactic exhibition”, or a direct reference to the age-old *Didactic Exhibition of Abstract Art*, initiated by a group of artists and art historians gathered around the former City Gallery of Contemporary Art (presently the Museum of Contemporary Art) in the 1950s. This miniature Kršić's exhibition experiment composed of many chronologically organized reproductions, texts, references and footnotes on the institutional, social and political context in which design functioned over the period of five decades, without showcasing a single “original” work, marked the beginning of the current trend to curate design and to act as a practical researcher in the quest for his/her design ancestors and suppressed heritage. (MG)



Izvorno održano / Initially held
28/04 – 15/05/2011

Koncepcija izložbe / Exhibition Concept
Ivica Mitrović

Postav / Exhibition design
Ivica Mitrović, Oleg Šuran

Web dizajn / Web Design
I.M., O.Š., Luka Vidoš

Produkcija / Produced by
HDD galerija / The CDA Gallery, 2011.

DIZAJNIRANJE NOVIH MEDIJA 1995.-2010. / DESIGNING NEW MEDIA: 1995-2010

Izložba predstavlja jedno od mogućih čitanja razvoja dizajnerske produkcije u području novih medija u Hrvatskoj tijekom razdoblja od 15 godina. Oslanjala se na panoramsku kronologiju unutar koje je istaknuto trideset projekata, prvenstveno baziranih na webu, koje autor vidi kao utjecajne i značajne u konceptualnom, tehnološkom, medijskom i dizajnerskom smislu. Dizajnerska praksa na području novih medija kroz svojih je 15 godina povijesti prošla put od početnog oduševljenja konceptualnim, dizajnerskim, medijskim i tehnološkim mogućnostima novih medija do uspostavljanja produkcijskih i oblikovnih standarda *mainstream* medija. Značajno je da je kroz ovaj proces ostvareno legitimiranje ovog područja dizajna koje je danas ravnopravan dio hrvatske dizajnerske scene. Razvoj dizajna u području novih medija u hrvatskom kontekstu promatran je kroz tri glavne faze koje nisu nužno u odnosu linearnog vremenskog slijeda već se isprepliću na rubovima, tj. ponekad se odvijaju simultano. Obuhvaćeno je 30 projekata, onih koji su bili samoinicirani, koji su nastali kroz autorsko eksperimentiranje s novim medijima, koji su unijeli konceptualne, dizajnerske, medijske i tehnološke novosti, te su tako značajno utjecali na lokalnu scenu.

The exhibition showcases on the possible keys for understanding the development of the new media design production in Croatia over a period of 15 years. It stems from a panoramic chronology with about 30 projects primarily based on the Internet that the author believes are of importance and significance in terms of their conceptual, technological, media and design relevance. Over the course of 15 years, design practice in the field went from initial enthusiasm for conceptual and technological possibilities of new media, to the establishment of the new production and design standards for mainstream media. It is important to note that this process effectively legitimised this new design field as an equal part of the Croatian design scene. The development of media design in the Croatian context is seen through three main phases which are not necessarily chronologically linear, but rather intertwined on the edges, sometimes developing simultaneously. 30 projects were initially presented, some of which are self-initiated, or resulted from experiments with new media which brought conceptual, design and media related technological novelties significantly influencing the local scene.



SKRIVENI DIZAJN / HIDDEN DESIGN

Odjel dizajna
Končar: 1971.–1990.
/ The Končar Design
Department: 1971–1990

Izložba je prikazala svu raznolikost proizvodnje Končareva Odjela dizajna tijekom dva desetljeća, njezinu kronologiju u tadašnjem gospodarskom i društvenom kontekstu, originalne proizvode i njihovu evoluciju te metodologiju kojom su nastajali. Predstavila je i brojne dizajnere koji su, podređujući vlastiti autorski ego kolektivnom cilju, danas dijelom nepravedno zanemareni, a iznimno su bitni za svaku ozbiljnu povijest hrvatskog industrijskog dizajna. Končarev Odjel dizajna svojom je metodologijom rada — pa i samim svojim postojanjem — bio aberacija u jugoslavenskoj proizvodnoj politici. Sedamdesetih i osamdesetih godina, kada je većina proizvodnih tvrtki bivše države proizvodila prema stranim licencijama, u Odjelu dizajna projektiran je zaista širok spektar proizvoda — od sveprisutnih kućanskih aparata do transformatora i elektromotora skrivenih od očiju javnosti. Odjel dizajna osnovali su 1970. Noe Maričić i Vladimir Robotić, a nalazio se u samoj istraživačkoj jezgri Končara — Elektrotehničkom institutu. Tijekom dvadeset godina postojanja kroz Odjel je prošlo petnaestak industrijskih i grafičkih dizajnerica i dizajnera koji su za svoj rad nagrađivani domaćim i međunarodnim priznanjima: Noe Maričić, Vladimir Robotić, Marija Jeličić Plavec, Egon Paraker, Luka Bando, Zlatko Kapetanović, Jadranka Sutlarić, Dunja Guberina, Božidar Lapaine, Zoran Planinc, Damir Barešić, Dražen Jakšić, Darko Mokriš, Rikard Slavica i Ivanka Pribić.

Izvorno održano / Initially held
03/11 – 19/11/2011

Autorica izložbe / Author of the exhibition
Koraljka Vlajo

Produkcija / Produced by:
HDD galerija / The CDA Gallery, 2011

The exhibition showcased the diversity of Končar production line created by the Design Department over two decades, its chronology in the former economic and social context, original products and their evolution as well as the methodology used. It also presented many designers who renounced their egos for the sake of a collective objective and who are today unjustly neglected despite the important role they played in the history of Croatian industrial design. With its work methodology and the fact it existed at the time, the Končar Design Department presented an aberration in the Yugoslav production policy. During the 1970s and 1980s, when most production companies operating in the former Yugoslavia used to base their production on foreign licences, the Design Department focused on a very wide line of products, i.e. from omnipresent house appliances to transformers and electric engines hidden from the public scrutiny. The Design Department was founded in 1970 by Noe Maričić and Vladimir Robotić and it was located at the very core of Končar's research projects, i.e. at the Electrical and Technical Institute. Over twenty years of its existence, fifteen industrial and graphic designers worked for the Department. Many of them were awarded for their work in their country and abroad: Noe Maričić, Vladimir Robotić, Marija Jeličić Plavec, Egon Paraker, Luka Bando, Zlatko Kapetanović, Jadranka Sutlarić, Dunja Guberina, Božidar Lapaine, Zoran Planinc, Damir Barešić, Dražen Jakšić, Darko Mokriš, Rikard Slavica and Ivanka Pribić.



ISKOPAVANJA / EXCAVATIONS

dokumentacija projekta
/ project documentation

Iskopavanja su autorski istraživački projekt koji za predmet uzima hrvatsku dizajnersku baštinu u najširem smislu. Projekt obuhvaća povijesno razdoblje između 1945. i 1990. godine koje se, najvećim dijelom, preklapa s formativnim razdobljem dizajna u Hrvatskoj i tadašnjoj Jugoslaviji. Cilj *Iskopavanja* je revalorizacija pronađenih djela dizajna te uspostavljanje referencijalnih i intertekstualnih veza sa suvremenom praksom i teorijom dizajna. Projekt uključuje serijski proces pronalaženja, dokumentiranja i predstavljanja materijalnih i nematerijalnih djela dizajna nastalih u različitim dizajnerskim tipologijama vizualnih komunikacija. Projekt karakterizira transdisciplinarni pristup dizajnerskoj građi koji uključuje pogled na dizajn kao na društveni i kulturni fenomen (post)industrijskog doba. Projekt nema znanstvenih ambicija, već promatra građu iz točke gledišta koja pripada dizajnericama — autoricama. Prvo izdanje *Iskopavanja*, *Sudi knjigu po koricama*, rezultiralo je zbirkom relevantnih knjiga/naslovnih stranica knjiga i otkrivanjem velikoga broja dosad neznanih dizajnera/ica. Drugo izdanje, *Znakovi proizvodnje, proizvodnja znakova*, tematizira zaštitne znakove proizvodnih i pratećih poslovnih subjekata (radnih organizacija) koji su djelovali na području SR Hrvatske u označenom razdoblju. Uspostavljen je repozitorij s oko 250 rekonstruiranih (digitaliziranih) zaštitnih znakova. Projekt je izazvao izniman javni odjek te ostaje snažna referenca u svim kasnijim sličnim projektima drugih autora, a na bijenalnoj Izložbi hrvatskog dizajna 1314 nagrađen je u kategoriji Koncept.

Izvorno održano / Initially held

24/11 – 05/12/2011

1. Sudi knjigu po koricama / 1st edition: Judge a Book by Its Cover
14/06 – 16/06/2013

2. Znakovi proizvodnje, proizvodnja znakova
/ 2nd edition: Signs of Production, Production of Signs

Autorice projekta / Authors of the project

Lana Cavar, Narcisa Vukojević

Suradnici / Collaborators

Mateja Brkić, Lana Grahek, Luka Predragović, Mislav Ružić

Produkcija Iskopavanja I i II / Production of the Excavations I and II

HDD galerija / The CDA Gallery, 2011/2013

Excavations is a research project focusing on the Croatian design heritage in its broadest possible sense. The project comprises the period between 1945 and 1990 which in its most part overlaps the formative period of design in Croatia and former Yugoslavia. The objective of the *Excavations* project is to re-evaluate the discovered design works and establish some referential and inter-textual links with contemporary design practice and theory. The project includes a serial process of discovering, documenting and presenting material and non-material design works created in diverse visual communications design typologies. It is characterized by a trans-disciplinary approach to design findings implying a view on design as a social and cultural phenomenon of the (post) industrial era. The project has no scientific aspirations but it rather focuses on design from a specific point of view that is interesting to the two designers who initiated it. The first edition of the *Excavations- Judge a Book by Its Cover*, resulted in a collection of relevant books/covers and discovery of many unknown designers. The second edition named *Signs of Production, Production of Signs* concentrates on trademarks of production and other business entities (former work organizations) that operated on the territory of the former Socialist Republic of Croatia during the period. The project also resulted in a depository holding about 250 reconstructed (digitalized) trademarks. The project was well received by the public and remains a strong reference point for all subsequent similar projects by other authors. On the occasion of the 1314 Croatian Design Exhibition it was awarded in the Concept category.



ROMAN CIESLEWICZ

Sjajni tragovi: 1961.–1995.
/ Shining Traces: 1961–1995

Izložba je bila posvećena jednom od najznačajnijih i najutjecajnijih dizajnera druge polovice 20. stoljeća, čije su retrospektive priređivale institucije poput pariškog Centra Georges Pompidou i Royal College of Art u Londonu. Ova se, međutim, ne oslanja na reprezentativnu skupu produkciju, već nastoji ući u trag slavnog poljsko-francuskom dizajneru upravo na području Hrvatske te rasvijetliti njegovu sporadičnu prisutnost putem samostalnih i skupnih izlaganja, publikacija, često spominjanog redizajna kulturnoga magazina Start, ali i utjecaja na generacije domaćih dizajnera. Cieslewiczev “trag” u domaćoj sredini i dalje je najvidljiviji i najčešće spominjan u kontekstu njegova dva (stupnjevita) redizajna magazina Start 1976. i 1980. godine, ali i samostalne izložbe koju mu je priredila Galerija suvremene umjetnosti (danas MSU) u Zagrebu 1973. Izložba je u izvornom obliku uključivala i dodatne printeve, nekoliko publikacija, plakate i grafike posuđene iz MSU i MDC-a te kolekciju izdanja magazina Start.

Izvorno održano / Initially held
17/04 – 07/05/2012

Koncepcija, dizajn izložbe i tekstovi
/ Concept, exhibition design and texts
Goran Martin Štimac

Produkcija / Produced by
HDD galerija / The CDA Gallery, 2012

The exhibition was dedicated to one of the most important and influential designers of the second half of the 20th century whose retrospective exhibitions were showcased in institutions such as the Centre George Pompidou in Paris and the Royal College of Art in London. However, this exhibition does not address the representative and expensive production but attempts to find traces of this celebrated Polish and French designer on the territory of Croatia and put a light on his sporadic presence in solo and collective exhibitions, publications, frequently cited re-design of the cult Start magazine as well as his influence on many generations of Croatian designers. Cieslewicz's “traces” in our environment are still most visible and most quoted in the context of his two (gradual) redesigns of the Start magazine in 1976 and 1980 subsequently but also on the solo exhibition at the Gallery of Contemporary Art (today's Museum of Contemporary Art) in Zagreb in 1973. Initially, the exhibition incorporated additional prints, several publications, posters and graphics borrowed from the Museum of Contemporary Art and the Museum Documentation Centre together with the collection of the Start magazine issues.



VIII MEDITERANSKE IGRE, SPLIT 1979. / THE 8TH MEDITERRANEAN GAMES, SPLIT 1979

Izložba se fokusirala na jedan od najambicioznijih i najkompleksnijih dizajnerskih zahvata svoga vremena — dizajn vizualnog identiteta međunarodne sportske manifestacije VIII Mediteranskih igara. Kontekst događanja od opće društvene važnosti poslužio je kao izuzetna podloga za ambicije onoga što će postati projektom vizualnog identiteta MIS 1979. rađenim sa sasvim jasnom namjerom da trajno promijeni standarde i prioritete grafičkog dizajna u Hrvatskoj, Jugoslaviji i šire. Osnova i polazište projekta bio je novi znak Igara, dizajnera Borisa Ljubičića, koji se izravno oslanjao na reinterpretaciju znaka Olimpijskih igara (Pierre de Coubertin, 1912.). Iz njegovih elemenata, triju pravilnih kružnica koje simboliziraju Aziju, Afriku i Europu u žutoj, crnoj i plavoj boji, deriviran je novi monokromni simbol, čiju je izvornu referencu lako dohvatiti, ali posjeduje svoju vlastitu autentičnost i rijetko viđenu konceptualnu čistoću. Opseg projekta vidljiv je u širokom rasponu realizacija, koje uključuju serije plakata, zastave, signalizaciju, piktograme, knjige sportova, kalendare, medalje, akreditacije, računalnu animaciju, niz promotivnih materijala i urbane intervencije.

Izvorno održano / Initially held
05/02 – 23/02/2013

Autor izložbe / Author of the exhibition
Boris Ljubičić

Kustos / Curator
Marko Golub

Produkcija / Produced by
HDD galerija / The CDA Gallery, 2013

The exhibition focused on one of the most ambitious and complex design interventions at the time, i.e. the visual identity design for the international sport event or the 8th Mediterranean Games held in Split. The context of an event with overall social relevance served as an exceptional basis for the ambitious project to create the visual identity design for the Mediterranean Games in Split in 1979 and, at the same time, to permanently alter standards and priorities of graphic design in Croatia, Yugoslavia and beyond. The basis and starting point of the project was to create the new logo for the Games, which was done by the designer Boris Ljubičić, whose intention was to re-interpret the logo completely, as it had been the case with Pierre de Coubertin's new logo for the Olympic Games in 1912. From his elements, or the three regular circles symbolizing Asia, Africa and Europe in yellow, black and blue, a new monochromatic logo was derived whose initial reference is easy to grasp although it is marked by its own authenticity and rare conceptual purity. The scope of the project is also visible in a wide range of its realizations, including posters, flags, signalling, pictograms, sports books, calendars, medals, accreditations, computer animation, promotional materials and urban interventions.



SPORT, ZDRAVLJE,
UGOSTITELJSTVO, OBRAZOVANJE,
KULTURA I RAD / SPORTS, HEALTH,
CATERING, EDUCATION,
CULTURE AND WORK

Stolice iz Tmn Jadran 80-ih
/ Chairs from the Tmn Jadran
in the 1980s

Izložba je koncentrirana na tri linije proizvoda koje je za tvornicu Jadran 80-ih godina prošloga stoljeća dizajnirao Mladen Orešić u suradnji s Marijanom Orešićem — *Ergoline*, *Modres* i *Uni87* te osim samih predmeta uključuje i bogatu arhivsku i novoformiranu fotografsku i videodokumentaciju o procesu njihova nastanka, kontekstu u kojemu su proizvedeni i distribuirani te o njihovoj današnjoj sveprisutnosti i prepoznatljivosti. Premda izložba u konačnici pripada seriji izložbi u kojima se bavimo poviješću dizajna, njezin prvi i temeljni interes nije ni prošlost niti potreba za historizacijom dizajniranih predmeta, nego njihova sadašnjost. Ono što stolce *Ergoline*, *Modres* i *Uni87* čini toliko intrigantnima danas je upravo njihova perzistentna prisutnost u brojnim sferama svakodnevnog života od osamdesetih godina kada su nastale, pa sve do danas. Paradoks takvog vida prisutnosti dizajnerskih objekata leži u činjenici da ih ona istodobno čini i izrazito ikoničkim za kontekste u kojima ih se može pronaći i skrivenima za nesenzibiliziranog promatrača. Postav je izvorno sadržavao daleko veći broj stolaca u različitim proizvodnim varijantama, više fotografija zatečenog stanja u sportskim, zdravstvenim i drugim ambijentima, kao i arhiv tvorničkih časopisa i drugih publikacija.

Izvorno održano / Initially held
14/11 – 26/11/2013

Koncepcija, postav i tekstovi / Exhibition Concept, Display and Texts
Ivana Borovnjak, Marko Golub

Koautor izložbe / Co-author of the exhibition
Mladen Orešić

Fotografije / Photography
Bojan Mrdenović

Dizajn / Design
Tina Ivezić

Produkcija / Produced by
HDD galerija / The CDA Gallery, 2013

The exhibition concentrates on three lines of products designed for the Jadran Company in the 1980s by Mladen Orešić in collaboration with Marijan Orešić, i.e. *Ergoline*, *Modres* and *Uni87*. Apart from those objects, the exhibition includes a comprehensive collection of archive and newly created photographic and video materials about the creation process, context of their production and distribution as well as their current omnipresence and recognisability. Although this exhibition actually belongs to a series of exhibitions on the history of design, its initial and basic focus is not the history or the need to historicise the designed objects, but their present status. What makes *Ergoline*, *Modres* and *Uni87* chairs so intriguing today is actually their persistent presence in many spheres of everyday life from the 1980s when they were first made until the present day. The paradox of this type of presence of some design objects lies in the fact that it also makes them extremely iconic in various contexts in which they may be found, often hidden to a non-sensitized observer. The exhibition display initially comprised many more chairs in diverse production versions, more photographs of the present situation in sports, health and other settings as well as the archives with factory magazines and other publications.



BOGDAN BUDIMIROV DIZAJN / DESIGN

Izložba je bila zamišljena kao koncizan uvid u rad ovog iznimnog autora, te je strukturirana putem dva prepletena segmenta. Jedan je edukativnog karaktera i posvećen projektantskim metodologijama koje je Budimirov istraživao putem arhitektonskih i dizajnerskih radova, dok je drugi prikazivao prikupljene ključne originalne predmete produkt dizajna i radne makete. Bogdan Budimirov nadilazi uže disciplinarnu okvire i pojednostavljeno shvaćenu poziciju arhitekta i dizajnera kao “stvaratelja oblika”. Šest desetljeća njegova aktivnog istraživačkog rada u različitim mjerilima, od crtaće ploče do aerodroma, potrebno je interpretirati u svjetlu nastojanja da se moderno sistemsko mišljenje i integracija znanja uključe u logiku projektiranja. Jedan od središnjih izložaka bio je i tržišno vrlo uspješan fleksibilan crtaći stol Moya po kojemu je Budimirov vjerojatno najpoznatiji kao dizajner u užem smislu riječi i za koji dobiva i prestižnu nagradu Gute Industrieform (Dobar industrijski oblik) 1982. u Hanoveru. Izložba se oslanjala na knjigu *Bogdan Budimirov: U prvom licu* koju je uredio Vladimir Mattioni, a u prezentaciji i na dokumentarni film o Bogdanu Budimirovu iz HRT-ova ciklusa *Suvremenici* u režiji Ane Marije Habjan.

Izvorno održano / Initially held
21/01/2015 – 07/02/2015

Kustos / Curator
Maroje Mrduljaš

Ko-kustosi / Co-Curators
Boris Vidaković, Marko Golub

Grafički dizajn / Graphic design
Lana Grahek

Suradnica / Collaborator
Ana Marija Habjan

Produkcija / Produced by
HDD galerija / The CDA Gallery, 2015

The exhibition was planned as a concise overview of Bogdan Budimirov's works and structured around two intertwined segments. One segment is educational in character and dedicated to various project methodologies this exceptional artist researched in works of architecture and design while the other segment implied the presentation of collected key original objects of product design and preliminary maquettes. Bogdan Budimirov surpasses all limitations of a discipline and simplified understanding of the position of an architect or designer as the “creator of forms”. Over six decades of his active research in various measurements, from a drawing board to an airport have to be interpreted in the light of his intention to integrate the modern and systematic thought and knowledge in the design logic. One of the key exhibits was also a very successful marketing product: a flexible drawing desk named Moya that made Budimir most probably one of the most famous designers and for which he was awarded with the prestigious *Gute Industrieform award* (Good Industrial Form) in 1982 in Hanover. The exhibition also found grounds in the book titled *Bogdan Budimirov: First Person*, edited by Vladimir Mattioni, while the presentation stemmed from the documentary series produced by the Croatian National Television titled *Contemporaries*, directed by Ana Marija Habjan.



DIZAJNERICE 1930–1980 / WOMEN DESIGNERS 1930–1980

kontekst, produkcija, utjecaji
/ context, production, influences

Cilj projekta, koji se nastavlja i izvan okvira ove ogledne izložbe, jest istražiti kontinuitet “ženske dizajnerske scene”, autorske dosege dizajnerica, utjecaj na suvremenike i današnje dizajnere, te okruženje i uvjete u kojima su djelovale. Sama izložbena prezentacija oslanja se na tridesetak novonastalih autorskih plakata koji su svojevrsni hommage selektiranim dizajnericama, s paralelnim formiranjem rastućeg arhiva tekstualne i fotografske dokumentacije o ženama u dizajnu na webu. Određeni broj autorica koje su predmet ovoga istraživanja posljednjih je godina ponovno stekao određenu vidljivost, no mnoga imena dizajnerica nalazimo tek kao podatak na ovicima knjiga, u popisima zaposlenika i suradnika dizajnerskih odjela tvrtki ili usputno navedena u pregledima i referentnim katalozima i publikacijama. Projekt pokušava takvim autoricama dati lice, odnosno koliko je moguće cjelovito prikazati njihove doprinose dizajnu kao profesiji, uvažavajući i kontekst u kojemu su djelovale. Na plakatima povodom izložbe predstavljeno je 28 odabranih dizajnerica: Jelena Antolčić, Slava Antoljak, Otti Berger, Rajna Buzić Ljubičić, Blanka Dužanec, Nada Falout, Branka Frangeš Hegedušić, Neli Geiger, Olga Höcker, Milana Hrčić, Sanja Iveković, Marija Plavec Jeličić, Marija Kalentić, Jagoda Kaloper, Blaženka Kučinac, Lidija Laforest, Jasenka Mihelčić, Julija Pavelić Glogoški, Dragica Hercigonja Perhač, Ljubica Ratkajec Kočica, Milica Rosenberg, Stella Skopal, Mirjana Šimanović Tavčar, Marta Šribar, Mira Tomičić, Ivana Tomljenović Meller, Greta Turković i Jasna Vuković.

Izvorno održano / Initially held
26/02 – 19/03/2015

Autorska koncepcija, istraživanje, dizajn i produkcija građe
/ Concept, research, design and production of materials
Maša Poljanec i Maja Kolar

Istraživanje i produkcija građe / Research and production of materials
Ana Bedenko

Producent projekta / Project producer
Marko Golub / Uz potporu: Zaklada Kultura nova
/ With the support of: The Kultura Nova Foundation

Produkcija / Produced by
HDD galerija / The CDA Gallery, 2015

The aim of the project which will continue after the pilot exhibition, is to investigate the continuity of the so-called “women designers scene”, results of their work, influence on their contemporaries and present day designers as well the environment and conditions in which they worked. The exhibition itself is presented following about thirty newly created posters that function as a kind of homage to the selected female designers with parallel establishment of an expanding archive on the Internet comprising textual and photographic materials about women designers. A certain number of women designers who are in focus of this research work has become visible over the past few years but many names are still found merely as a reference on book covers, overviews and reference catalogues and publications or lists of employees or collaborators of certain design departments functioning in various companies. The project aims to put a face to their names or, if possible, to give a comprehensive insight in their contribution to design as a profession, respecting the contexts in which they once worked. The posters published on the occasion of this exhibition present 28 selected designers: Jelena Antolčić, Slava Antoljak, Otti Berger, Rajna Buzić Ljubičić, Blanka Dužanec, Nada Falout, Branka Frangeš Hegedušić, Neli Geiger, Olga Höcker, Milana Hrčić, Sanja Iveković, Marija Plavec Jeličić, Marija Kalentić, Jagoda Kaloper, Blaženka Kučinac, Lidija Laforest, Jasenka Mihelčić, Julija Pavelić Glogoški, Dragica Hercigonja Perhač, Ljubica Ratkajec Kočica, Milica Rosenberg, Stella Skopal, Mirjana Šimanović Tavčar, Marta Šribar, Mira Tomičić, Ivana Tomljenović Meller, Greta Turković and, Jasna Vuković.



TOMISLAV LEROTIĆ

videointervjui
/ video interviews

Videointervjui nastali su za potrebe izložbe *Dizajnerski i aktivistički arhiv Tomislava Lerotića*, održane u HDD galeriji u veljači/ožujku 2013. Izložba je bila usredotočena na tri područja djelovanja ovoga autora koja se međusobno nerijetko i prepliću — od projekata, prijedloga i koncepata vezanih za očuvanje okoliša, primjereno zbrinjavanje otpada, označavanje proizvoda prilagođeno potrošačima, prava na informaciju, obnovljive izvore energije, preko edukacijskog angažmana u području dizajna do luminokinetičkih objekata koje je realizirao i izlagao od početka devedesetih godina. Veći njezin dio baziran je na arhivskoj dokumentaciji putem koje se nastoji dati uvide u procese i kontekst iza pojedinih projekata, a uključuje fotografije, plakate, službene dokumente, tekstove, videozapise, pregled nekoliko referentnih web sjedišta te intervju s Lerotićevim bliskim suradnicima i kolegama — Ivicom Mitrovićem, Igorom Čaljkušićem, Gorankom Adam i Stankom Uršićem.

Izvorno održano / Initially held
28/02 – 21/03/2013

Autori izložbe / Authors of the exhibition
Marko Golub & Dada Lerotić

Videointervjui / Video Interviews
Marko Golub

Suradnici / Collaborators
Ivica Mitrović, Tina Ivezić, Jure i Jakov Lerotić, Dejan Kršić

Dizajn sučelja / Interface Design
Oleg Šuran

Produkcija / Produced by
HDD galerija / The CDA Gallery, 2013

Video interviews were created for the exhibition titled *Tomislav Lerotić Design and Activism Archive*, held at the CDA Gallery in February and March 2013. The exhibition focused on Lerotić's three main fields of work that are often intertwined, i.e. from various projects, proposals and concept related to the preservation of environment, adequate waste management, user-friendly product labelling, right to information, renewable energy sources to education activities in the field of design and lumino-kinetic objects that Lerotić created and exposed from the early 1990s. The exhibition is mostly based on archival documents whose intention is to provide an insight in various processes and contexts relevant for particular projects and it comprises photographs, posters, official documents, texts, video materials, overview of several reference web portals and interviews with Lerotić's friends and colleagues (Ivica Mitrović, Igor Čaljkušić, Goranka Adam and Stanko Uršić).



PROSTORI IZMEĐU — DIJALOZI
O DIZAJNU IZLOŽBI / SPACES IN
BETWEEN — DIALOGUES ABOUT
EXHIBITION DESIGN

videointervjui
/ video interviews

Izložba *Prostori između: dijalozi o dizajnu izložbi* inicirana je serijom intervjua s dizajnerima i arhitektima čiji je aktivan angažman na postavima izložbi bio poticaj za razgovor o domaćim postavljajkim praksama. Nina Bačun, Ana Dana Beroš, Mario Beusan, Dora Bilić i Tina Müller (studio Bilić Müller), Oleg Hrčić, Vanja Ilić, Nikolina Jelavić Mitrović, Željko Kovačić, Damir Prizmić i Nika Pavlinek, Marko Rašić i Vedrana Vrabec (Studio Rašić) te Marko Šesnić i Goran Turković progovaraju o vlastitim iskustvima rada na postavima izložbi, pristupima u rješavanju postava, suradnji s kustosima i institucijama te komunikaciji s publikom. Izložbom se promišlja koncept postava u suodnosu s dokumentarnim materijalom prikupljenim putem intervjua s ciljem otvaranja mjesta za diskusiju o današnjoj ulozi dizajna i arhitekture u postavima izložbi. Sama izložba *Prostori između* ujedno je i rezultat autorske suradnje kustosice Lee Vene i dizajnerica i arhitektica Marijane Gradečak i Katarine Matković na postavu koji je bio baziran na participaciji publike te je izravno interpretirao temu izložbe.

Izvorno održano / Initially held
04/07 – 17/07/2013

Koncepcija izložbe i videointervjui
/ Exhibition concept and video interviews
Lea Vene

Dizajn postava i deplijana / Exhibition design and graphic design
Marijana Gradečak, Katarina Matković

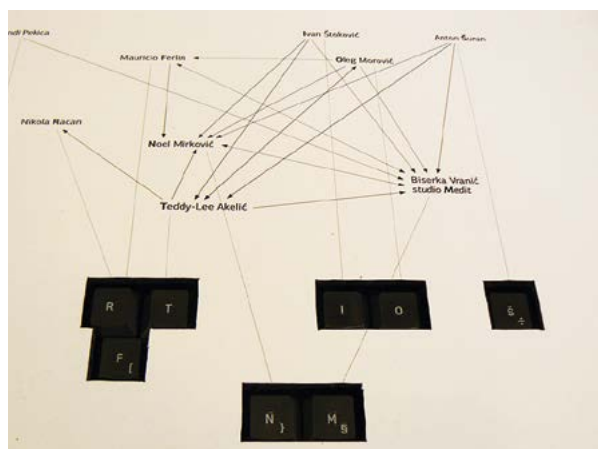
Fotografije / Photography
Ana Mihalić

Montaža / Video Editing
Vida Guzmić

Programiranje / Programming
Oleg Šuran

Produkcija / Produced by
HDD galerija / The CDA Gallery, 2015

The exhibition named *Spaces in Between: Dialogues on Exhibition Design* was based around a series of interviews with designers and architects whose active engagement in exhibition design motivated a discussion on domestic exhibition practices. Nina Bačun, Ana Dana Beroš, Mario Beusan, Dora Bilić and Tina Müller (Bilić Müller Studio), Oleg Hrčić, Vanja Ilić, Nikolina Jelavić Mitrović, Željko Kovačić, Damir Prizmić and Nika Pavlinek, Marko Rašić and Vedrana Vrabec (Studio Rašić) together with Marko Šesnić and Goran Turković talk about their own experiences while working on exhibitions, various approaches used for displays, collaboration with curators and institutions as well as communication with the audience. The exhibition analyses the concept of display in relation to documents and materials collected by means of interviews whose aim was to open space for a discussion on the role of design and architecture in setting up exhibitions. As an exhibition, *Spaces Between* is also a result of collaboration with the curator Lea Vene and designers and architects Marijana Gradečak and Katarina Matković based on the participation of audience, which was a direct interpretation the main theme of this exhibition.



TKO VIDI DIZAJN U PULI? / WHO SEES DESIGN IN PULA?

videointervju
/ video interviews

Tko vidi dizajn u Puli zbir je digitalnih videosekvenci putem kojih Oleg Šuran nastoji istražiti kako grad Pula živi dizajn, koje su odlike "pulskog dizajna" i što on točno predstavlja, odnosno tko i kako oblikuje vizualne kodove grada. Proces mapiranja "dizajna u Puli" započinje s četiri videointervjua s četvero građana Pule. Njihove priče otvaraju nove dijelove slagalice i upućuju na nove svjedoke i pripovjedače koji nose iduće sekvence. Tim putem spontano se oblikuje slika o nevidljivom i eklektičnom dizajnu u Puli. Izložba je originalno uključivala i selekciju plakata i drugih tiskanih materijala različitih pulskih autora koje je Oleg Šuran prikupio i neformalno izložio u prostoru galerije. Sami videi pokretali su se uz pomoć posebno dizajniranog sučelja koje nije sačuvano, ali nakon te izložbe Šuran ih je gotovo redovito radio za različite HDD-ove izložbene projekte: *Dizajnerski i aktivistički arhiv Tomislava Lerotića, Prostori između, Interakcije, Transfer 1995 — 2010* itd.

Izvorno održano / Initially held
14/03 – 24/03/2012

Autor izložbe / Author of the exhibition
Oleg Šuran

Produkcija / Produced by
HDD galerija / The CDA Gallery, 2012

Who Sees Design in Pula is a collection of digital video sequences with which Oleg Šuran intends to investigate how the City of Pula lives design, what are the decisions taken by the "Pula design scene" and what does it actually represent, or who and how designs the city's visual codes. Mapping process for the "design in Pula" starts with 4 video interviews with 4 people living in the City of Pula. Their stories reveal new pieces of puzzle and lead to new witnesses and storytellers who are part of the next sequence. In this way, we spontaneously get the image about invisible and eclectic design in Pula. The exhibition originally comprised a series of posters and other printed materials created by different designers from Pula that Oleg Šuran collected and informally exhibited at the Gallery. Video materials were presented with the use of a specially designed interface that was not preserved but after the exhibition Šuran continued producing new interfaces for diverse exhibition projects organized by the CDA, i.e. *Tomislav Lerotić Design and Activism Archive, Spaces in Between, Interactions, Transfer 1995 – 2010*, etc.

Informacijski dizajn treba biti

Kratak osvrt na Centar za dizajn u

Beogradu 1970-ih

poput talijanskog espressa

Martin Foessleitner

True lovers of typography

must share their
knowledge

Radmila Milosavljević

A Brief Overview of Belgrade Design Center

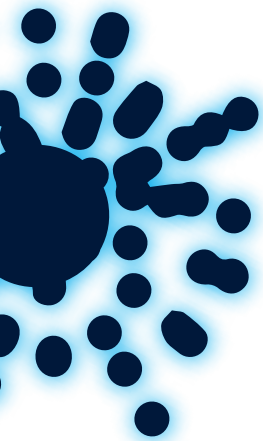
in the 1970s

Intervjui | Interview

Koraljka Vlajo

moraju širiti svoje znanje

Istinski zaljubljenici u tipografiju



How to do an exhibition

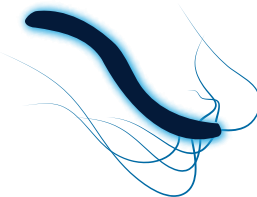
overpowering the author?

without the context

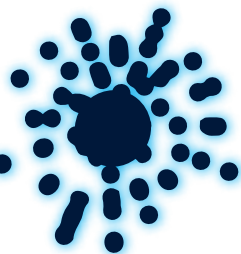


Kako napraviti izložbu a da kontekst ne
pojede autora?

Information design has to be like Italian espresso



Jean Francois Porchez



KORALJKA VLAJO KAKO NAPRAVITI IZLOŽBU A DA KONTEKST NE POJEDE AUTORA? / HOW TO DO AN EXHIBITION WITHOUT THE CONTEXT OVERPOWERING THE AUTHOR?

Marko Golub

Dizajnerica po obrazovanju (Studij dizajna, Zagreb; University of Industrial Arts, Helsinki) i inicijalnom profesionalnom iskustvu, **Koraljka Vlajo** brzo se profilirala kao jedna od najagilnijih istraživačica i promotorica hrvatskog dizajnerskog nasljeđa kroz niz izložbi koje je kurirala u organizaciji svoje matične ustanove Muzeja za umjetnost i obrt, te Hrvatskog dizajnerskog društva. U MUO je zaposlena od 2001. godine, najprije kao voditeljica muzejskih zbirki grafičkog i industrijskog dizajna, a od 2011. u zvanju više kustosice. Pored organiziranja i koordinacije različitih projekata u sklopu MUO i HDD-a, kao kustosica i autorica realizirala je niz značajnih izložbi, kao što su *Porculanski sjaj socijalizma* (Muzej za umjetnost i obrt, 2010.), *Skriveni dizajn — Odjel dizajna Končar 1971. – 1990.* (HDD galerija, 2011.), putujuća izložba *Contemporary Croatian Design In a Nutshell* (HDD i Ministarstvo kulture RH (2012.), *Marijina industrija ljepote — Marija Kalentić i Neva: dizajn ambalaže 1963. – 1985.* (2013.) i *Zvonko Beker i poslijeratna ekonomska propaganda* (s Markom Golubom, HDD galerija 2015.).

“Možda ovo novonastalo poštivanje prošlosti probudi svijest u ljudima da je i suvremene predmete vrijedno sačuvati i muzealizirati”

MG: Što je, za tebe, pravi način za predstaviti dizajn u galerijskom / muzejskom kontekstu? Pretpostavljam da nema formula, ali sigurno postoje načela.

KV: Mislim da kustoski pristup ovisi o kakvoj vrsti izložbe govorimo. Što se tiče izložbi koje sam dosad radila, uglavnom je bila riječ o dosad manje poznatim ili nepoznatim autorima, ili o manje poznatim proizvodima relativno poznatih tvornica. U takvom slučaju, mislim da mi je dužnost prije svega što objektivnije predstaviti autora/autoricu/proizvođača te proizvode u kontekstu vremena i prostora u kojem su djelovali/nastajali. Kada je riječ o historizaciji domaćeg dizajna, danas često glavinjamo negdje između apsolutnog izbjegavanja tema nedavne prošlosti i površno nostalgичnog treša. Mislim da smo u ovih 25 godina kolektivne amnezije zagubili užasno mno-



Koraljka Vlajo

With a degree (Zagreb School of Design; University of Industrial Arts, Helsinki) and initial professional experience in design, **Koraljka Vlajo** was quick to distinguish herself as one of the most agile researchers and promoters of Croatian design heritage by curating a series of exhibitions under the auspices of the institution of her employ, the Museum of Arts and Crafts, and the Croatian Designers Association. She has worked at the Museum of Arts and Crafts since 2001, first as head of the graphic and industrial design collections, and since 2011 as a senior curator. In addition to organizing and coordinating various projects for the Museum of Arts and Crafts and the Croatian Designers Association, she curated and authored a number of noteworthy exhibitions, such as *Porcelain Gleam of Socialism* (Museum of Arts and Crafts, 2010), *Hidden Design — Rade Končar Design Department 1971–1990* (Gallery of the Croatian Designers Association, 2011), the travelling exhibition *Contemporary Croatian Design in a Nutshell* (Croatian Designers Association and the Croatian Ministry of Culture, 2012), *Marija's Beauty Industry — Marija Kalentić and Neva: Packaging Design 1963–1985* (2013) and *Zvonko Beker and the Post-war Economic Propaganda* (with Marko Golub, Gallery of the Croatian Designers Association, 2015).

MG: What do you feel is the right way of exhibiting design in a gallery/ museum context? I assume there is no formula, but there are surely some principles.

KV: I think the curatorial approach depends on the type of exhibition. The exhibitions I have done so far involved mostly lesser known or unknown designers or lesser known products of relatively known factories. In such cases, I feel that my duty is primarily to, as objectively as possible, present the designer/manufacturer and products in the context of the time and space in which they worked or were created. As far as the historicization of domestic design is concerned, nowadays we tend to stagger

go podataka, a jedan čitavi period, niz fenomena važnih za razumijevanje naše prošlosti nije istraženo i dokumentirano kako treba.

Ono što se mi se obično dogodi pri razradi izložbe je da se kroz istraživanje opusa jednog dizajnera ili dizajnerice razvije hrpa dodatnih priča o društvu u kojem su djelovali. Priča bez kojih je nemoguće razumjeti rad pojedine dizajnerice ili dizajnera. Primjerice, priča o Mariji Kalentić, dizajnerici kozmetičke ambalaže, meni je otvorila fascinantne teme o počecima proizvodnje kartonske ambalaže u Jugoslaviji pa posredno i o pojavi supermarketa (koji bez ambalaže ne bi postojali), o kozmetici i uljepšavanju u socijalizmu, o ulozi ženskih časopisa u stvaranju tržišne ekonomije... Priča o Končaru otvorila je pitanja o dizajnu i proizvodnji u uvjetima nestašica materijala, deviza, energije; o utjecaju Dietera Rahma na dizajnere Končara, o veza ma CIO i Končarovog Odjela dizajna, o pitanjima autorstva proizvoda u složenim industrijskim procesima, o različitim načinima uključivanja dizajna u proizvodnju u Iskri i Končaru itd. Ono što me najčešće muči je kako napraviti takvu izložbu a da kontekst ne pojede autora.

MG: S kakvim izazovima i dilemama se susrećeš s jedne strane u koncipiranju, a s druge u samoj prezentaciji dizajnerskih predmeta i fenomena na izložbama koje radiš kao autorica, odnosno kustosica?

KV: Prvo pitanje, da li to što radim uopće ima smisla? Da li je fer postavljati izložbu autorice kozmetičke ambalaže ili dosad nepoznatog autora oglasa iz 60-ih dok još nije obrađen opus nekih naših daleko poznatijih autora? Zatim, da li je to što radim falsificiranje prošlosti? Time što izdvajam samo ono izuzetno i kvalitetno stvaram iskrivljenu sliku naše prošlosti. Kad pokazujem niz servisa koje su radile Jugokeramikine dizajnerice, a koji nisu nikad dospjeli dalje od probnih serija (iako sam to naznačila u opisu predmeta), da li stvaram neku lažnu priču o Jugokeramici? Da li je to što radim uopće relevantno? Kad postavljam izložbu, baratam sa skućenim fondom informacija (s onih 10% imena i predmeta koje smo dosad zabilježili). Da li to znači da možda izvlačim potpuno krive zaključke jer ih izvlačim na temelju nepotpunih podataka? I tako redom.

MG: Često, zapravo, govorimo o predmetima koji su u jednom trenutku bili, ili su još uvijek, dio svakodnevnog života. Što im njihova muzejska valorizacija dodaje, a što im oduzima?

KV: Da, tu je taj apsurd muzealizacije dizajna i smisla "sakralizacije" nečeg što je namijenjeno svakodnevnom korištenju i, u konačnici, odbacivanju. Izdvajanje plakata ili predmeta iz konteksta u kojem je nastao automatski mu oduzima prvobitnu funkciju, mijenja značenje, a čim ga postavljate pored nekog drugog predmeta automat-

somewhere between an absolute avoidance of the subject of our recent past and superficial nostalgic kitsch. In the past 25 years of collective amnesia, we have lost and misplaced an astounding amount of information, and an entire period, a series of phenomena crucial for the understanding of our past, has not been properly researched and documented.

What usually happens when I prepare an exhibition is that, through the research of a designer's opus, numerous additional stories emerge about the society in which the designer was active. Without these stories, it is impossible to understand the work of a particular designer. For instance, the story of Marija Kalentić, a cosmetics packaging designer, opened up fascinating topics about the beginnings of the production of cardboard packagings in Yugoslavia and, indirectly, the emergence of the supermarket (which wouldn't exist without product packaging), cosmetics and the beauty industry in socialism, the role of women's magazines in the creation of a market economy... The story about Končar opened issues surrounding design and production under the shortage of materials, foreign currencies, energy; the impact of Dieter Rahm on the designers of Končar, the connections between CIO and Končar's design department, issues of product authorship in complex industrial processes, various methods of including design in production in Iskra and Končar, etc. What troubles me most is how to do an exhibition without the context overpowering the author.



Porculanski sjaj socijalizma, Muzej za umjetnost i obrt Zagreb, 2010.

/ Porcelain Gleam of Socialism, Museum of Arts and Crafts Zagreb, 2010

MG: What are some of the challenges and dilemmas you face, on the one hand in conceptualizing an exhibition, and on the other in the presentation of design objects and phenomena at exhibitions you prepare as author and curator?

KV: The first thing I ask myself is whether what I'm doing makes any sense. Is it fair to do an exhibition on a cosmetics packaging designer or an unknown ad designer from the 1960s if we haven't yet completely dealt with the opus of a far more renowned designer? Next, I ask myself whether what I'm doing constitutes a falsification of the past. If I sort out only what is exceptional, the cream of the crop, am I in effect creating a distorted image of our past? When I exhibit a range of sets of china created by the designers of Jugokeramika, which never made it passed the trial stage (even if I indicated this clearly in the exhibit description), am I somehow creating a false story of Jugokeramika?

Is what I'm doing in any way relevant? When setting up an exhibition, what I have at my disposal is a highly limited fund of information (with the 10% of names and objects we have recorded so far). Does this mean

ski zovete na usporedbe i uspostavljanje nekih dosad nepostojećih veza. Mene recimo smeta kad me tjeraju da predmet dizajna izlažem iza stakla, u vitrini. Znam da moram, zbog sigurnosnih i restauratorskih razloga ali mi se na nekoj bazičnoj razini takav postav čini kriv. Na prvoj izložbi koju sam radila, servisi Jugokeramike su bili izloženi na postamentima, učvršćeni za postamente, ali nezaštićeni staklom. Na izložbi u HDD-u, Končarevi predmeti su bili isto tako postavljeni na postamente. I to mi se čini kao ispravan način prikaza tih predmeta koji su nastali kao neelitistički, masovni industrijski proizvod. Ali najčešće si tako nešto ne mogu priuštiti.

“Ono što me veseli: među dijelom kolega postoji neka vrsta neslužbenog kodeksa dijeljenja informacija, otvorenost u pristupu informacijama. U situaciji u kojoj se nalazimo — barem što se povijesti dizajna tiče, ideja o skrivanju informacija mi je izuzetno odbojna”

Kada predstavljam proizvode nekih prošlih vremena (primjerice, izložba o radu Marije Kalentić, izložba Končara) pokušavam slijediti onaj proces koji i ja slijedim kad te iste predmete proučavam. Pokušavam im dati kontekst, govorim o vremenu i prostoru u kojem je objekt nastao. S druge strane, “sakralizacija” predmeta u hrvatskom kontekstu i nije tako loša. Dosad smo se prema našem naslijeđu dizajna odnosili s prezirom (pa smo sada u situaciji da većina naše proizvodnje nije sačuvana). Ne škodi nam malo novopronađenog poštovanja prema tim odbačenim predmetima. Možda ovo novonastalo poštivanje prošlosti probudi svijest u ljudima da je i suvremene predmete vrijedno sačuvati i muzealizirati.

MG: Što misliš o rastućem trendu dizajnerskog kuriranja, odnosno izložbama i projektima gdje dizajneri praktičari ponovno otkrivaju vlastito povijesno zaleđe? Što su zamke, a što prednosti takvog pristupa?

KV: Mislim da je, recimo, situacija koja se dogodila tijekom razgovora povodom izložbe *Dizajnerice*, a koju su osmislile upravo dizajnerice praktičarke, neprocjenjiva: iskren i izuzetno zanimljiv dijalog između žena koje su nekad stvarale domaći dizajn i dizajnerica koje ga danas stvaraju. Dizajneri i dizajnerice otkrivanju našeg dizajnerskog nasljeđa pristupaju na specifičan način. Vjerojatno su skloniji preispitati i neke produkcijske okolnosti u kojima je nastajao određeni predmet. Načini prezentacije saкупljenih podataka su često eksperimentalni.

that I'm perhaps drawing a completely wrong conclusion since I'm drawing it based on incomplete data? And so on and so forth.

MG: We often deal with objects that at some point were or still are a part of everyday life. How does valorizing them in a museum setting add to or take away from their value?

KV: Indeed, we are faced with the absurdity of the musealisation of design and the issue of whether it makes sense to “sacralize” something that is intended for everyday use and, eventually, to be discarded. Extracting a poster or object from the context in which it was created automatically robs it of its original function, changes its meaning, and as soon as you set it next to another object, you automatically invite comparisons and the establishment of previously non-existing connections. For instance, I don't like it when I'm forced to exhibit a design object in a glass cabinet. I know I have to, due to security and restoration reasons, but on a basic level such a display seems somehow wrong to me. At my first exhibition, the sets of china by Jugokeramika were displayed on pedestals, fastened to them, but unprotected by glass. At the exhibition in the Croatian Designers Association, Končar's objects were fastened to pedestals in the same way. I feel this is the right way of displaying objects that were created as non-elitist, mass industrial products. Most of the time, however, this is an indulgence I am not awarded.

When exhibiting products of times past (for example, the exhibition on the work of Marija Kalentić or the Končar exhibition) I try to follow the same process I follow when studying these objects. I try to give them a context, to say something about the time and space in which they were created. On the other hand, the “sacralization” of objects doesn't seem so bad in the Croatian context. So far we have approached our design heritage with contempt (which is why the majority of our production has not been preserved). A little newly discovered respect towards these discarded subjects won't do any harm. Maybe the newfangled respect of our past will arouse an awareness in people that contemporary objects are worth preserving and exhibiting in museums.

“I'm glad to see that among a portion of my colleagues there seems to be a kind of unofficial code of information sharing, a sort of openness when it comes to information access. In the situation we are in — at least as far as the history of design is concerned, I find the idea of concealing information extremely offensive”

MG: What do you think about the growing trend of design curatorship, exhibitions and projects that allow practicing designers to rediscover their own historical background? What are some of the pitfalls and advantages of such an approach?

KV: I feel, for example, that the situation that arose during the conversation at the exhibition *Female Designers* (about female designers of the 1930–1980 period), which itself was developed by currently practicing female designers, is priceless: an honest and exceptionally interesting dialogue between women who used to create domestic design and female designers who create it today. I think that both male and female designers approach the discovery of our design heritage in a specific way. They are probably more prone to re-examining some of the production circumstances in which a certain object was created. The ways of

Svijest o vlastitoj povijesti je užasno važna i mislim da dizajneri i dizajnerice, svjesni te važnosti, uskaču u područje gdje je muzejska struka podbacila. Taj interes vjerojatno ima veze i sa samosvijesti struke. Imam osjećaj da kako domaći dizajn u očima stručne i šire javnosti počinje zadobivati poštovanje, tako sami dizajneri i dizajnerice počinju shvaćati važnost postojanja vlastite povijesti i svojih korijena. I mislim da je to sjajno. Što je više stručnjaka uključeno u ovaj pothvat to bolje.

MG: Smatraš li se također dijelom te priče, obzirom da si po obrazovanju (i) dizajnerica?

KV: Mislim da je pristup nas koji smo u ovaj svijet ušli iz nekih drugih profesija (a kad malo razmisliš, u teoriji dizajna ima nas jako puno, vjerojatno i više no "klasičnih" povjesničara umjetnosti) uvijek malo drugačiji od pogleda kolega koji su isključivo povjesničari umjetnosti. Meni je onaj uobičajen, formalni pogled na konkretni predmet uvijek nekako najmanje zanimljiv. Narativ oko predmeta, procesa i autora mi je daleko važniji: tvornica koja je proizvela proizvod, način suradnje s dizajnerom, plasman proizvoda na tržište, način prezentacije tog proizvoda javnosti, usporedba s inozemnim suvremenici, odjeci proizvoda u javnosti, načini korištenja proizvoda — sve su to podaci i fenomeni koji su meni osobno zanimljiviji.

MG: Kako vidiš trenutno stanje i tendencije u muzealizaciji dizajna? Koji su glavni problemi s kojima se susrećeš, i kako ih je moguće korigirati?

KV: Ako krenemo od pozitivnog, mislim da je danas područje teorije i povijesti dizajna izuzetno aktivno. U posljednjih desetak godina, u proces muzealizacije dizajna uključio se velik broj novih autora. Postoji puno veći interes šire javnosti za ove teme. Ono što posebno ohrabruje, postoji i puno veći interes studenata — vidim to i po količini upita o različitim predmetima koji se čuvaju u muzejskoj zbirci dizajna. Što se negativnog tiče, to je prije svega već dobro poznati manjak artefakata i podataka o dizajnerima i proizvođačima. Čitavi tvornički arhivi su nepovratno izgubljeni. Nažalost, moja prva izložba — ona o Jugokeramici — pokazala mi je kako izgleda idealno stanje stvari: očuvani proizvodi, očuvani arhivi (uključujući i skice, nacрте, dopise) i poznate dizajnerice spremne na razgovor. Sve izložbe nakon toga bile su, što se kompletiranja podataka tiče, izvor frustracije. Zatim, imamo vrlo konkretan problem s prostorom. Prvo s prostorom za čuvanje predmeta — ja doslovce više nemam mjesta ni za iglu spremiti. Što me naravno ne sprečava da stalno uključujem nove predmete u zbirku. Vrlo konkretno: na oko 70 m² čuvam oko 15 000 predmeta. Mislim da je pitanje trenutka kada ćemo i ja i moj depo od težine propasti u ravnateljev depo slikarstva. Ali što da radim? Da prestanem skupljati predmete? Pa to je moje osnovno zaduženje.

presenting collected data are often experimental. An awareness of our own history is exceptionally important and I think that male and female designers, aware of this importance, are taking over an area in which the field of museology has failed us. This interest is also likely connected to the self-awareness of the field of design. I have a sense that domestic design is gaining respect in the eyes of the expert and general public, and that the designers themselves are beginning to understand the importance of their own history and roots. And I think that's great. The more experts get involved with this undertaking, the better.

"At times I feel like a child with a toy shovel in a sandbox. Wherever I dig, there is something to dig out. It is difficult to maintain self-discipline in these circumstances and to establish some sort of priority system. At least I have as yet not managed to do so"

MG: Do you consider yourself to be part of this, given that you have also a degree in design?

KV: I feel that those of us who entered this world from other professions (and when you think about it, in design theory there's a lot of us, probably not just "classic" art historians) always approach things a bit differently than our colleagues who are only art historians. To me, the habitual, formal view of a specific object is somehow always the least interesting one. The narrative surrounding the objects, processes and designers is far more important to me: the factory that manufactured the product, the manner of cooperation with the designer, the placement of the product on the market, the method of presenting this product to the public, comparisons with foreign contemporaries, the response of the public, the ways the product is used — all of these data and phenomena are more interesting to me.

MG: What is your view of the present state of and tendencies in the musealisation of design? What are some of the main problems you are facing, and how can they be fixed?

KV: I'd rather begin on a positive note and point out that today the fields of design theory and history are exceptionally active. In the last ten years or so, a wide variety of new authors has become involved in the process of musealisation. The interest of the general public in this subject is also much greater. What is particularly encouraging, the interest of students is much greater as well — I can see this from the number of enquiries I receive about various objects kept in the design collection of the museum. As far as the negative aspects are concerned, I would note the already well known deficit of artifacts and data on designers and manufacturers. Entire factory records are irretrievably lost. Unfortunately, my first exhibition — the one on Jugokeramika — showed me what the ideal state of affairs could be: preserved products, preserved records (including sketches, design plans, letters) and well-known designers ready to talk to me. All subsequent exhibitions, as far as collecting data is concerned, were a source of frustration.

Furthermore, we have a very concrete problem with a deficit of space. First and foremost, I don't have space for the storage of the exhibits — I literally couldn't fit a needle in there. Of course, this doesn't prevent me from constantly including new objects in the collection. To be exact: I am storing about 15,000 objects within 70m². It is only a question of time before both me and my storage room will collapse onto the Director's painting storage room below. But what should I do? Stop collecting ob-

Dalje, imamo problem s prostorom za izlaganje dizajna. Nažalost, u MUO je teško doći do termina a i prostori kojima raspolažemo uvjetuju isključivo velike izložbe. HDD je pak davno prerastao svoj prostor. Isto tako, tragično je da HDD dobiva tako malo sredstava za izložbe pa je važne teme nemoguće popratiti opsežnim publikacijama. Manjak publikacija — izgubljena informacija. I tu leži još jedan ogroman problem: sakupljanje podataka o našoj dizajnerskoj prošlosti. Nekako se već dugo barata jednim te istim predmetima i imenima, dugo nije postajao influks novih podataka. Vjerojatno stoga što do tih podataka nije jednostavno doći. Takvo istraživanje traži sustavno kopanje po knjižnicama, časopisima i arhivima. Ono što me veseli: među dijelom kolega postoji neka vrsta neslužbenog kodeksa dijeljenja informacija, otvorenost u pristupu informacijama. U situaciji u kojoj se nalazimo — barem što se povijesti dizajna tiče, ideja o skrivanju informacija mi je izuzetno odbojna.

MG: Što bi bio, iz tvoje vizure, “Arhiv dizajna”? Na koji način bi on trebao funkcionirati, koji su njegovi najvredniji resursi, a koji su mogući narativi unutar takvog arhiva?

KV: Mislim da bi arhiv dizajna trebao funkcionirati kao mreža postojećih i nekih budućih arhiva. Dio te mreže čini bi i podaci projekta *Dizajnerice* i nekih sličnih budućih projekata, i postojeći online arhiv Muzeja za umjetnost i obrt, i arhivi drugih relevantnih muzeja i institucija. Tu bi se trebali nalaziti pretraživi skenovi nekih rijetkih ključnih izdanja, časopisa, članaka o dizajnu. Istina, nemam pojma kako to izvesti, kako provesti “međuarhivski” način tagiranja, sustav pretraživanja podataka ali sigurna sam da je to sasvim moguće. Kad je riječ o predstavljanju povijesnih i suvremenih dizajnerskih radova, mislim da je izuzetno važno da su ti dijelovi nekih budućih arhiva pretraživi na stranim jezicima i dostupni i stranim stručnjacima. Uz izložbe i publikacije, to je siguran način da naš dizajn učinimo međunarodno relevantnim.

MG: Postoji li neka hijerarhija prioriteta u dokumentiranju povijesti i sadašnjosti hrvatskog dizajna? Ima li načina da se odredi što je hitno i važno, a što nije tako hitno, i nije tako važno?

KV: Vjerojatno i postoji ali mislim da smo u situaciji da nam autori, radovi i podaci nestaju naočigled a u takvoj situaciji — spasi što se spasiti može. Ja sam, bojim se, primjer šizofrenog pristupa i u mom odabiru tema nema previše sistema. Odem za temom kako me interes ponese. Ponekad se osjećam kao dijete s lopaticom u pješčaniku. Kako zagrabil, nešto iskopam. Teško se u takvim uvjetima samodisciplinirati i uspostaviti neki sustav prioriteta. Meni još nije uspjelo.

jects? That's my basic duty. Secondly, we are facing a lack of space for the presentation of design as well. Unfortunately, it is difficult to get a time slot in the Museum of Arts and Crafts, and the spaces we have at our disposal allow only large exhibitions. The needs of the Croatian Designers Association have long outgrown its spatial capacities.

Also, it is tragic that the Croatian Designers Association gets such little funding for its exhibitions, which is why it is impossible to accompany important subjects with comprehensive publications. A lack of publications means information lost. And here lies another huge problem: the collection of data on our design past. In one way or another, we've been dealing with the same names and the same objects for a long time, and there hasn't been an influx of new data. This is probably because it isn't easy to get to these data. Such research requires systematic digging in libraries, magazines and archives. I'm glad to see that among a portion of my colleagues there seems to be a kind of unofficial code of information sharing, a sort of openness when it comes to information access. In the situation we are in — at least as far as the history of design is concerned, I find the idea of concealing information extremely offensive.

MG: What is, in your view, a “Design Archive”? How should it work, what are its most valuable resources, and what are the possible narratives within such an archive?

KV: I think a design archive should function as a network of already existing and some future archives. A part of this network would be comprised of data of the *Women Designers* project and other similar future projects, and the already existing online archive of the Museum of Arts and Crafts, as well as archives of other relevant museums and institutions. Such an archive should contain searchable scans of rare key editions, magazines, and articles on design. Admittedly, I have no idea how to do this, how to carry out an “inter-archive” tagging system or data browsing system, but I am certain this is entirely possible. When it comes to the presentation of historical and contemporary design works, I feel that it is crucial that these portions of future archives are searchable in foreign languages and accessible to foreign experts. Next to exhibitions and publications, this is a surefire way of making our design internationally relevant.

MG: Is there a hierarchy of priorities in documenting the history and present state of Croatian design? Are there ways of determining issues that are more urgent and significant than others?

KV: There probably are, but I think the situation we are currently in, with designers, works and data disappearing before our very eyes, commands us to save what can be saved. I'm afraid my own approach is rather schizophrenic, there is not much of a system to my selection process. I let my interest lead me to my next subject of focus. At times I feel like a child with a toy shovel in a sandbox. Wherever I dig, there is something to dig out. It is difficult to maintain self-discipline in these circumstances and to establish some sort of priority system. At least I have as yet not managed to do so.

RADMILA MILOSAVLJEVIĆ
KRATAK OSVRT NA CENTAR ZA DIZAJN U BEOGRADU 1970-IH
/ A BRIEF OVERVIEW OF BELGRADE DESIGN CENTER IN THE 1970S

Ivana Borovnjak



Radmila Milosavljević

“Ne slažem se s permanentnim, sentimentalnim, takoreći antikvarnim osvrtom na prošlost, kao što se ne slažem ni s hrljenjem u budućnost bez poznavanja onoga što je bilo u prošlosti. Smatram da s onim što je prošlo treba uspostaviti kritički dijalog, uz analizu motiva i povijesne realnosti, da bismo s onim što dolazi uspostavili kreativni dijalog, u skladu s kulturnim potrebama, društvenim idealima, ekonomskim uvjetima i tehnološkim inovacijama. U tranziciji, cilj treba biti humanitet dizajna, imajući u vidu njegove kulturne dimenzije, društvenu uvjetovanost, psihološku vrijednost i univerzalnu razumljivost.”

Prije dvije godine održana je u Muzeju istorije Jugoslavije izložba *Dobar dizajn*, čiji je naziv inspiriran istoimenim priznanjem koje je 70-ih i 80-ih godina dodjeljivao beogradski Dizajn centar najkvalitetnijim domaćim proizvodima. Izložbu čini serija: *Dizajn centar u Beogradu*, Ivana Manojlovića (Muzej istorije Jugoslavije), *Porculanski sjaj socijalizma — Dizajn Porculana: Jugokeramika/Inker 1971–1990*, Koraljke Vlajo (Muzej za umjetnost i obrt, Zagreb) i *Iskra, Nesvrstani dizajn 1946–1990*, Cvetke Požar i Barbare Predan (Muzej za arhitekturu i dizajn, Ljubljana).

Tom prilikom pokazan je samo malen presjek u bogatoj produkciji industrijske proizvodnje tadašnje Jugoslavije, dok velik dio građe ostaje neistražen. Ovakvi i drugi projekti izvrsna su prilika da se ukaže na važnost istraživanja povijesti dizajna u svrhu revalorizacije, ne samo naše materijalne stvarnosti nego i njihovih autora. Jedna od autorica tog vremena je i arhitektica Radmila Milosavljević, i sama članica tima Dizajn centra.

“I do not agree with a permanent, sentimental, so-to-speak antiquarian looking back at the past, and neither do I agree with rushing into the future without knowing what was in the past. I believe that a critical dialogue should be established with what is behind, with the analysis of motives and historical reality, in order for us to be able to establish a creative dialogue with what is coming, in accordance with the cultural needs, social ideals, economic conditions, and technological innovations. In the transition, the goal should be the humanity of design, taking into account its cultural dimensions, social conditionality, psychological value, and universal intelligibility.”

“Slovenian products were most definitely the best. This was the time when Slovenians were taking over everything from Italians, then Croats were taking over from Slovenians, then Bosnians with a strong wood industry were taking over from Croats, Serbs from Bosnians, and so on”

Radmila Milosavljević: Two years ago, an exhibition named *Good Design* was held at the Museum of Yugoslav History. The name of the exhibition was inspired by the acknowledgement of the same name, which was granted by the Belgrade Design Center in the 1970s and 1980s to the highest quality local products. The exhibition consisted of the following series: *Belgrade Design Center*, by Ivan Manojlović (the Museum of Yugoslav History), *The Porcelain Glow of Socialism — Porcelain Design: Jugokeramika/Inker 1971–1990*, by Koraljka Vlajo (the Museum of Arts and Crafts, Zagreb), and *Iskra, Nesvrstani dizajn 1946–1990*, by Cvetka Požar and Barbara Predan (the Museum of Architecture and Design, Ljubljana).

On that occasion, only a small cross-section of the rich industrial production of the former Yugoslavia was displayed, and a large part of the items remained unexplored. These and other projects are an excellent opportunity to emphasize the importance of research of the history of design for the purpose of revaluation, not only of our material reality, but of their authors as well. One of the authors of that time was the architect Radmila Milosavljević, also a member of the Design Center team.

IB: The Belgrade Design Center was established in 1972. At that time the production in Yugoslavia was flourishing. Was this one of the main reasons for founding the Design Center? How were the prerequisites for founding the Center created?

RM: In the early 1960s I worked in the **Institute for Household Economics of the Republic of Serbia** that initiated the founding of the Furniture Salon in Knez Mihailova Street, in downtown Belgrade. The director **Vera Popović** and the architect **Radmila Peronja** estimated that the team made up of architects **Božana Pekić**, **Ružica Brkić**, **Nadežda Andrić** and me would suffice for the Institute to implement the elaborated program. Our task was to do something on the theme of the culture

IB: Dizajn centar u Beogradu je osnovan 1972. godine. To je vrijeme kada u Jugoslaviji buja proizvodnja. Je li to jedan od osnovnih razloga za osnivanje Centra za dizajn? Kako su se stvorili uvjeti za njegovo osnivanje?

RM: Početkom 60-ih sam radila u **Zavodu za ekonomiku domaćinstva SRS** koji je inicirao osnivanje Salona namještaja u Knez Mihajlovoj ulici, u samom centru Beograda. Direktorica **Vera Popović** i arhitektica **Radmila Peronja** procijenile su da će Zavodu za realizaciju razrađenog programa biti dovoljan tim koji su činile arhitektice: **Božana Pekić, Ružica Brkić, Nadežda Andrić** i ja. Naš je zadatak bio da napravimo nešto na temu kulture stanovanja koja, kao što znate, obuhvaća velik broj proizvoda koji su predmet dizajna.

Jedan od zadataka bio je, primjerice, projektirati sobni namještaj. Namještaj se crtao u perspektivi, pa na hamerima s tehničkom dokumentacijom nosio proizvođačima. U tvornicama su se crteži slagali u hodnicima kako bi radnici s direktorima procijenili koji od projekata najbolje odgovara njihovim mogućnostima, odnosno proizvodnom pogonu. Bio je to jedan izuzetno demokratski proces.



Dizajn fotelje / Armchair design, Radmila Milosavljević

Do kraja 60-ih godina Salon je fenomenalno funkcionirao. Suradivali smo s industrijom i izlagali namještaj, rasvjetu, bijelu tehniku — sve što se proizvodilo u Jugoslaviji u to vrijeme. Naši tadašnji najveći uzor bili su Skandinavci, koji

of living, which, as you know, includes a large number of products that are the subject of design.

One of the tasks was, for example, to design room furniture. The furniture was drawn in perspective, and was delivered to producers on hammer papers with the technical documentation. In factories, the drawings were arranged in corridors, so that workers together with directors could estimate which of the projects suited their abilities and production facilities best. It was a very democratic process.

DIZAJN CENTAR

Dizajn centar je specijalizovana ustanova za unapređenje industrijskog oblikovanja

Stalna izložba dobrog dizajna predstavlja izbor estetski i funkcionalno oblikovanih proizvoda

Oznaka Dizajn centra kao priznanje dobrog dizajna stvara poverenje kod potrošača i doprinosi boljem plasmanu proizvoda

Dizajn centar sa svojim servisom i u saradnji sa mnogim stručnjacima radi na projektima dizajna novih proizvoda

Dizajn Centar izdaje časopis „Industrijsko oblikovanje i marketing” i mesečni informativni BILTEN, organizuje seminare, predavanja i savetovanja

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Dobar dizajn / Good design

By the end of the 1960s, the Salon functioned very successfully. We have worked with the industry and exhibited furniture, lighting, appliances — everything that was produced in Yugoslavia at the time. Our then-largest role model were the Scandinavians, who connected their industry and crafts so perfectly, and whom we followed in terms of design of furniture that we created. The inspiration came with extensive travels to fairs in Copenhagen and Helsinki, as well as through exhibitions organized by individual manufacturers, for example Jugoeksport — which we thought of as a kind of professional superstructure.

su tako savršeno povezali svoju industriju i zanatstvo i koje smo slijedili u pogledu dizajna namještaja koji smo projektirale. Inspiracija je došla s brojnim putovanjima na sajmove u Kopenhagen i Helsinki, ali i kroz izložbe koje su organizirali pojedini proizvođači, npr. Jugoeksport — što smo smatrali svojevrsnom profesionalnom nadgradnjom.

Međutim, s vremenom je Zavod imao sve više problema s financiranjem, pa smo morali prijeći na neke oblike samofinanciranja i u tom smislu napraviti svojevrsan zaokret. U to vrijeme je moj tadašnji kolega **Miroslav Frucht** bio na studijskom putovanju u Velikoj Britaniji i prenio nam je iskustva o vođenju britanskog dizajn centra, vrlo otvorenog za prenošenje svojih iskustava i modela rada. Miroslav Frucht, koji je po struci bio pravnik, u to vrijeme je široj javnosti bio poznatiji po svojoj publicističkoj djelatnosti u području dizajna. Dugo vremena se bavio teorijom dizajna kroz različite međunarodne kongrese, a 1970. godine je osnovao i bio glavni urednik časopisa *Industrijsko oblikovanje*. Iz te sinergije njegovog teorijskog znanja i našeg prostornog i kreativnog potencijala rodio se Dizajn centar.

“Slovenski proizvodi su definitivno bili najbolji. To je bilo vrijeme kada su Slovenci sve uzimali od Talijana, onda su Hrvati uzimali od Slovenaca, onda su Bosanci s jakom drvnom industrijom uzimali od Hrvata, Srbi od Bosanaca itd”

IB: Kako je funkcionirao Centar? Možete li objasniti njegove osnovne funkcije i ciljeve? Na koji način ste uspostavljali suradnju s proizvodnom industrijom?

RM: U to zlatno doba Centra 70-ih bavili smo se različitim aktivnostima. Imali smo stalnu izložbu dobrih proizvoda jugoslavenske industrije i tematske izložbe o kulturi stanovanja. Osim toga, izdavali smo časopis, imali savjetodavnu službu i dizajn servis te smo bili na raspolaganju industriji za kreiranje novih proizvoda. Suradivali smo i međunarodno, dovodili smo izložbe izvana, iz primjerice Njemačke i Finske. Svake godine smo obilazili sajmove u Koelnu, Parizu, Milanu, Kopenhagenu, Helsinkiu.

Za kreiranje vizualnog identiteta zaslužan je Milan Rakić, koji je prethodno napravio i znak za časopis *Industrijsko oblikovanje*. Znak Dizajn centra je pratila oznaka *Dobro dizajna*. Naša komisija obilazila je prodavaonice, sajmove i izložbe i dodjeljivala oznaku *dobar dizajn* proizvodima prema strogim kriterijima: funkcija, oblik, kvaliteta, jednostavnost za proizvodnju, težina, cijena, konstrukcija. U centru se zatim stvarao indeks dizajnera i proizvoda, a izlazio je i mjesečni bilten namijenjen proizvođačima iz cijele

However, over time the Institute had increasing problems with funding, so we had to move on to certain forms of self-financing, and make a kind of turning point in that sense. At the time, my former colleague **Miroslav Frucht** was just on a study tour in the UK and he shared with us his experiences with leading the British Design Center, very open for sharing its experiences and working models. Miroslav Frucht, a lawyer by vocation, was at the time known to the general public for his publishing activity in the field of design. For a long time he dealt with the theory of design through various international conferences, and in 1970 he founded and was the editor-in-chief of the *Industrial Design magazine*. From this synergy of his theoretical knowledge and our spatial and creative potential the Design Center was born.



Zgrada Dizajn Centra / Design Centre Building, Zmaj Jovina 13

IB: How did the Design Center function? Can you explain its basic functions and objectives? How did you establish cooperation with the manufacturing industry?

RM: In the *golden age* of the Center in the 1970s we were engaged in various activities. We had a permanent exhibition of quality products of the Yugoslav industry and thematic exhibitions on the culture of living. In addition, we were publishing a magazine, had an advisory service and design service and we were at hand to the industry for creating new products. We also engaged in international cooperation, bringing exhibitions from abroad, for example, from Germany and Finland. Every year we visited fairs in Cologne, Paris, Milan, Copenhagen, and Helsinki.

Milan Rakić was responsible for creating the visual identity. He had previously designed the logo for the *Industrial Design magazine*. The logo of the Design Center was accompanied by the label of Good Design. Our committee visited stores, fairs, and exhibitions and awarded the label of good design to products according to strict criteria: function, shape, quality, simplicity of manufacturing, weight, price, and structure.

Jugoslavije. U izložbenom salonu su se tako našle sve vrste proizvoda, od tekstila, bijele tehnike, stakla, keramike, sanitarija, namještaja koji su nosili oznaku *Dobrog dizajna*.

Jugoslavija je bila jedna agrarna zemlja s velikom šansom u poljoprivredi i radničku klasu je tek trebalo stvarati. To je naravno uvjetovalo masovni dolazak ljudi sa sela u grad i otvaranje brojnih tvornica. Samo u namještaju ih je bilo oko 400. Suradivali smo s mnogim tvornicama, između ostalih: Gaj (Pančevo), Jela (Šabac), 1. Novembar (Sremska Mitrovica), Simpo (Vranje), Jasen (Kraljevo), Goranprodukt (Čabar), Rade Končar (Zagreb), Novoselec (Križ), Šipad (Sarajevo), Treska (Skoplje), Jugodrvvo (Beograd), Exportdrvo (Zagreb), Slovenijales (Ljubljana), Oriolik (Oriovac), Tvin (Virovitica), Meblo (Nova Gorica), Marles (Maribor), Tovarna dekorativnih tkanin (Ljubljana).

“Nedavno su me zvali iz Muzeja Jugoslavije i Muzeja nauke i tehnike, da napišem knjigu o Dizajn centru u Beogradu. Drago mi je da postoji interes za tu temu, te da sam sakupljanjem materijala kroz godine ipak uspjela sačuvati neku ključnu dokumentaciju vezanu za taj period rada centra. Arhiva centra naprotiv nije sačuvana”

IB: Kakav je bio vaš odnos prema drugim centrima i dizajnerima u zemlji? Jeste li suradivali?

RM: Da, naravno. U to vrijeme je bilo najnormalnije da Bernardo Bernardi, Niko Kralj, Mario Antonini dođu u Beograd, da mi putujemo u Hrvatsku i Sloveniju. Goroslav Keller je pisao za naš časopis *Industrijsko oblikovanje*, a Dragan Roksandić je bio naš stalni suradnik.

Slovenski proizvodi su definitivno bili najbolji. To je bilo vrijeme kada su Slovenci sve uzimali od Talijana, onda su Hrvati uzimali od Slovenaca, onda su Bosanci s jakom drvnom industrijom uzimali od Hrvata, Srbi od Bosanaca itd. Najozbiljniji pristup su imali Slovenci koji su radili solidne stambene interijere, modularne komponibilne sisteme namještaja prema potrebi. Slovenci su bili prvi i u proizvodnji telefona, Marles je bio broj jedan za kuhinje, Tovarna dekorativnih tkanina broj za tkanine i tako redom.

IB: Što je u konačnici dovelo do zatvaranja Dizajn centra?

RM: Dok primjerice Britanski dizajn centar, koji je bio model za stvaranje Dizajn centra u Beogradu, ima pokrovitelje koji i dan danas brinu o njegovom financiranju, mi smo se godinama morali samofinancirati, što je postepeno nesvjesno dovelo do smanjivanja kriterija prilikom dodjele

Then the index of designers and products was created in the Center, and there was also a monthly newsletter intended for manufacturers from all over Yugoslavia. There were all kinds of products in the showroom, from textiles, household appliances, glass, ceramics, sanitary equipment, and furniture that were labeled as good design.



Radni tim Centra za dizajn sa suradnicima
/ Design Center team with collaborators.

Yugoslavia was an agrarian country with great opportunities in agriculture and the working class was yet to be created. This, of course, caused mass migrations of people from the countryside to the city and opening of many factories. There were around 400 of them only in the furniture production business. We have cooperated with many factories, and these were, among others: Gaj (Pančevo), Jela (Šabac), 1. Novembar (Sremska Mitrovica), Simpo (Vranje), Jasen (Kraljevo), Goranprodukt (Čabar), Rade Končar (Zagreb), Novoselec (Križ), Šipad (Sarajevo), Treska (Skoplje), Jugodrvvo (Beograd), Exportdrvo (Zagreb), Slovenijales (Ljubljana), Oriolik (Oriovac), Tvin (Virovitica), Meblo (Nova Gorica), Marles (Maribor), and Tovarna dekorativnih tkanin (Ljubljana).

IB: What was your relationship with other centers and designers in the country? Did you cooperate with them?

RM: Yes, of course we did. At that time it was normal for Bernardo Bernardi, Niko Kralj, or Mario Antonini to come to Belgrade, or for us to travel to Croatia and Slovenia. Goroslav Keller wrote for our Industrial Design magazine, and Dragan Roksandić was our permanent associate. *Slovenian products were most definitely the best. This was the time when Slovenians were taking over everything from Italians, then Croats were taking over from Slovenians, then Bosnians with a strong wood industry were taking over from Croats, Serbs from Bosnians, and so on.* Slovenians took the most serious approach. They produced solid residential interiors and modular furniture systems as necessary. Slovenians were the best in the production of telephones, Marles was number one kitchen manufacturer, Tovarna dekorativnih tkanin was number one for textiles, and so on.

IB: What has ultimately led to closing the Design Center?

RM: While, for example, the British Design Council, which was a model for creating the Belgrade Design Council, has sponsors who are still taking care of its financing, we have had years of self-financing, which has gradually and unwittingly led to a reduction of criteria when awarding the label for *good design*. The Chamber of Commerce, which by default should take care of design, was not at all interested in design in general, or in the idea of association of manufacturers, stores, and the Design Center. Consequently, our enthusiasm started to decrease in the late 1980s, when the Center was back to square one, i.e., focused on display and sale.

oznaka za *Dobar dizajn*. Privredna komora, koja je po prirodi stvari trebala brinuti o dizajnu nije bila zainteresirana ni za dizajn općenito niti za ideju udruživanja proizvođača, trgovina i dizajn centra. Tako je i naš entuzijazam počeo padati krajem 80-ih godina, kada se centar ponovo vratio na početnu točku, tj. usmjerio na izlaganje i prodaju.

Centar je zaista imao šansu jer je imao prostor, savršen kadar, početni kapital i uzor u londonskom dizajn centru, koji je u konačnici možda bio greška jer nije bio prilagođen našim društveno-političkim uvjetima. Problem je bio da je funkcionirao uglavnom na pogonu entuzijasta.



Izložbeni prostor Dizajn centra, Beograd
/ Exhibition Space of the Design Center, Belgrade

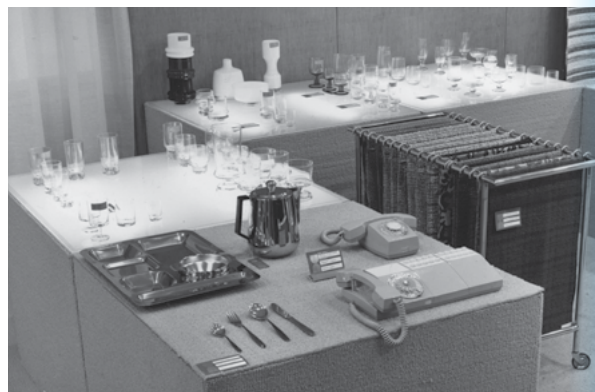
IB: Kakva je pozicija dizajna danas u odnosu na drugu polovicu 20. stoljeća?

RM: 20. stoljeće je obilježio modernizam, znate, manje je više, forma slijedi funkciju i ornament je zločin. Početkom 80-ih godina su Talijani prvi uveli novi credo forma slijedi fijascko, manje je dosadno itd... koji indiciraju prve pojave postmodernizma. Poslije te revolucije, s početkom 21. stoljeća vlada nekakav retro. Čini se kao da nije smišljeno nešto novo, naravno osim tehnologije.

S druge strane, čini se kako su tada, kao i sada, postojale države koje su shvatile važnost kulture za privredu, za unapređenje opće situacije u državi. Mi to nismo shvatili, mislili smo kako je dizajn ukras. To se nije promijenilo.

The Center really had a chance because it had a space, perfect staff, initial capital, and a role model in the London Design Council, which in the end may have been a mistake because it was not suited to our socio-political conditions. The problem was that it functioned mainly on the drive of enthusiasts.

“Recently I have been asked by the Museum of Yugoslav History and Museum of Science and Tehnology to write a book about the Design Center in Belgrade. I am glad that there is interest in the subject, and that I have managed to preserve some key documents related to this period of the work of the Center through collecting materials over the years. In contrast, the Archive of the Center has not been preserved”



Izložbeni prostor Dizajn centra, Beograd
/ Exhibition Space of the Design Center, Belgrade

IB: What is the position of design today compared to that from the second half of the 20th century?

RM: The 20th century was marked by modernism, you know, *less is more*, *form follows function*, and *ornament is a crime*. In the early 1980s Italians were the first to introduce the new credo of *form follows fiasco*, *less is boring*, etc... which indicate the first appearance of the postmodernism. After this revolution, with the beginning of the 21st century a kind of *retro* prevailed. It seems like nothing new was designed, except for technology, of course.

On the other hand, it appears that then there were, just as there are now, countries that have realized the importance of culture to the economy, for improving the general situation in the country. We did not realize that, we thought that design was merely decoration. This has not changed.

JEAN FRANCOIS PORCHEZ

ISTINSKI ZALJUBLJENICI U TIPOGRAFIJU MORAJU ŠIRITI SVOJE ZNANJE
/ TRUE LOVERS OF TYPOGRAPHY MUST SHARE THEIR KNOWLEDGE

Bojan Krištofić

Francuski dizajner i tipograf Jean Francois Porchez, jedan od najistaknutijih na europskoj sceni, 13. je lipnja ususret Danu D 2015 u Zagrebu održao radionicu i predavanje za sve zainteresirane. Bio je to njegov prvi posjet Zagrebu, stoga smo iskoristili priliku da mu postavimo nekoliko pitanja o njegovom radu i tipografiji u Francuskoj i svijetu općenito. Jean Francois Porchez učio je za grafičkog dizajnera, a s vremenom se u potpunosti posvetio tipografiji. Porchez je osnivač digitalne slovovivnice Typofonderie i tipografski direktor studija ZeCraft, posvećenog dizajniranju logotipa i slova za posebne namjene. Praksa g. Porcheza obuhvaća široko područje dizajna pisama i logotipa te stručnog savjetovanja u tim poljima, a u njegove klijente ubrajaju se planetarno poznati pojedinci, tvrtke i brendovi poput proizvođača papira Arjowiggins, utjecajnih francuskih novina *Le Monde*, modnih marki *Louis Vuitton* i *Yves Saint Laurent Beauty*, pop-megazvijezde Beyoncé Knowles i mnogih drugih.

“U apstraktnim oblicima slova uvijek promatram jedinstvo forme i funkcije. Zbog toga što slova uvijek imaju određenu funkciju u riječima i rečenicama, sadržaj im daje specifičan nivo snage i moći koji ne posjeduje ni jedan drugi predmet dizajna”

Jean Francois Porchez jedan je od pokretača tipografske radionice Type@Paris 2015. Počasni je predsjednik Međunarodnog udruženja tipografa (Atyp), a često održava predavanja na manifestacijama diljem svijeta. Jean Francois Porchez za svoj rad i javno djelovanje primio je mnoge nagrade, među kojima se ističu Nagrada *Charles Peignot* 1998. i titula Viteza u Redu umjetnosti i pisma 2015., koju dodjeljuje francusko Ministarstvo kulture i jedno je od najvećih priznanja koja se uopće mogu dobiti u toj zemlji.



Jean Francois Porchez

Jean Francois Porchez is a French type designer, one of the most influential on the European scene. Towards D-Day 2015 he held a workshop and a lecture on June 13 in Zagreb. It was his first visit to our town, so we seized the opportunity to chat with the man about his life and work, as well as type scene in France and abroad. Jean Francois Porchez went through graphic design training, and he focused primarily on type design over the years. He is a founder of digital type foundry Typofonderie and an art director of ZeCraft studio, devoted to design of logotypes and typefaces for specific purposes. Mr. Porchez's activities cover a broad range of type and visual identity design, as well as expert consulting in the field. His clients are globally known individuals, companies and brands such as paper manufacturer Arjowiggins, influential French newspapers *Le Monde*, fashion brands *Louis Vuitton* and *Yves Saint Laurent Beauty*, pop-superstar Beyoncé Knowles and many others.

Mr. Porchez is among the founders of type workshop Type@Paris 2015. He is a honorable president of the International Society of Typographic Designers (Atyp) and frequently lectures on festivals and events all over the world. Jean Francois Porchez received numerous awards for his work, including *Charles Peignot* Award in 1998 and a title of Knight in Order of Arts and Letters in 2015, which is the highest recognition given by French Ministry of Culture for achievements in certain field.

BK: Mr. Porchez, recently you received a great and honourable recognition by French Ministry of Culture — a knight badge in the order of Arts and Letters in 2015. What does this recognition mean to you, and what does it mean for France in general?

JFP: It's a great honour not only for me but also for typeface design scene. It reaffirms the position of typeface design as a craft protected by copyright and rules of intellectual ownership on equal scale as prose or music.

“Zahvaljujući postanku digitalnog svijeta, tipografija je danas liberalizirana. Vrijeme je da dobro razmislimo o njezinoj ulozi u službi brendiranja, dizajna tiskovina ili u bilo kojem drugom kontekstu. Bjelodano je da smo stigli do raskrižja sličnom onom na kojem se dizajn vizualnih identiteta nalazio šezdesetih”

BK: Gospodine Porchez, bili ste nedavno počašćeni jednim od najvećih priznanja u francuskoj kulturi — vi-teškim odličjem u području umjetnosti i pisma za 2015. godinu. Što vama predstavlja ovo prestižno priznanje i što ono znači za francusku kulturu uopće?

JFP: To je zaista jako velika čast, ali ne samo za mene, nego i za francusku dizajn scenu u cjelini, s naglaskom na tipografiju, naravno. Tako važno priznanje našeg Ministarstva kulture iznova afirmira poziciju dizajna pisma kao bitne djelatnosti zaštićene zakonima o intelektualnom vlasništvu na podjednakoj razini poput književnosti, glazbe, filma ili bilo kojeg drugog segmenta kulture.

BK: Čini se da vaši sunarodnjaci mnogo drže do inteligentne i ispunjujuće vizualne kulture. Od produkt dizajna i mode do stripova i grafičkih novela, dakako i tipografije (a lijepe umjetnosti i arhitekturu da i ne spominjemo), sve što je vizualno u Francuskoj je pažljivo njegovano. Što francuskoj kulturi daje takvu eleganciju te integrira intelektualizam i estetiku?

JFP: U Francuskoj se kultura odavno shvaća kao vrijedna grana industrije, što vjerojatno znatno osnažuje institucionalno prepoznavanje i uvažavanje svih aspekata umjetnosti i dizajna. Još u počecima rada Ministarstva kulture oko 1959. godine, prvi resorni ministar André Malraux aktivno se zalagao za uvrštavanje “prava na kulturu” u francuski ustav te Opću deklaraciju o ljudskim pravima — i uspio je u tome. Zahvaljujući tom postignuću, mogla se razviti specifična ekonomija, čvrsto povezana s dizajnom i svijetom umjetnosti općenito. Na primjer, zbog pametne kulturne politike sve otad mnogi su dizajneri kreirali nebrojene plakate i vizualne identitete za institucionalna kazališta, nacionalne izložbe itd. Ministarstvo kulture nedavno je čak lansiralo i svoju vlastitu tipografiju, *Infini*, dostupnu za besplatni download svim zainteresiranima.

BK: It appears that French people value profound visual culture highly. From industrial design and fashion to comics and graphic novels, as well as typography (not to mention arts and architecture), all things visual in France seem carefully nurtured. What is it in French culture that gives it such elegance and integrates aesthetics and intellect?

JFP: In France, culture has been understood as a valuable industry since long ago. So, this probably enforces institutional recognition of all aspects of design and visual arts. Since 1959, Ministry of Culture operates in France, and its first Minister, André Malraux, worked hard to add “the right to culture” in the French constitution and Universal Declaration of Human Rights. Thanks to this accomplishments, a unique economy emerged, heavily connected to graphic design and the art world in general. For example, ever since a lot of designers have created numerous posters for institutional theatre, national exhibitions and so on. Recently, Ministry of Culture launched its own typeface *Infini*, which anyone can freely download.

“I can see form and function in the abstract shapes of letterforms. Because it's a lettershape with a function when used in words and sentences, the content adds a supplementary level of power that none other piece of design can have”



Skice logotipa za Louis Vuitton Resorts
/ Sketches of logotypes for Louis Vuitton Resorts

BK: Since when has typography been of a great importance to you? What draws you continually to letterforms? Is it solely their construction, the beauty of their brewing, or their basic cultural significance, their visual expression of language? Or is it a combination of it all?

JFP: I can see form and function in the abstract shapes of letterforms. Because it's a lettershape with a function when used in words and sentences, the content adds a supplementary level of power that none other piece of design can have. The content adds expression to the shapes and in reverse shapes add expression to words. In 1958, Albert Hollenstein described the unique position of typeface design way better than

BK: Otkad vam je tipografija važna? Što vas neprekidno vraća slovima i pismima? Je li to njihova konstrukcija, ljepota njihovog nastajanja ili pak suštinski kulturološki značaj zbog vizualnog izražavanja jezika? Ili je riječ o kombinaciji svega toga?

JFP: U apstraktnim oblicima slova uvijek promatram jedinstvo forme i funkcije. Zbog toga što slova uvijek imaju određenu funkciju u riječima i rečenicama, sadržaj im daje specifičan nivo snage i moći koji ne posjeduje ni jedan drugi predmet dizajna. Sadržaj pruža izražajnost oblicima slova i obrnuto oblici fokusiraju ekspresiju riječi. Albert Hollenstein je 1958. opisao jedinstvenu ulogu tipografije bolje nego što bih ja ikada mogao: "Tipografija je umjetnost kreacije vidljivih, čitkih i razumljivih poruka pomoću vizualizacije riječi." Tipografija je također strateška točka komunikacije pisanim jezikom. Moramo shvatiti koliko riječi mogu biti moćne i koliko nam mogu biti od pomoći u našoj svakodnevnici. Zato bismo trebali dvaput promisliti kad god dizajniramo ili biramo određene oblike i biti svjesni načina na koji rezultat evoluirao i globalno služi sadržaju. Kao tipografi i dizajneri pisma, bavimo se mnogo širim područjem od dizajniranja prelijepe slova.

BK: Vaše znanje o tipografiji je veliko u svim njezinim vidovima — dizajnirali ste mnoga pisma samostalno ili za renomirane slovolivnice, a također ste projektirali niz logotipa i tipografskih vizualnih identiteta za brojne robne marke različitih klijenata. Koja je razlika između ta dva načina bavljenja tipografijom? Kako svrha određuje radni proces?

JFP: Dizajn vizualnih komunikacija ne može postojati bez klijenta, bez svrhe koju valja ispuniti. Dizajn pisma može se raditi bez projektnog zadatka, ali ja preferiram komunikaciju i interakciju sa svojim klijentima. Rezultat je uvijek slojevitiji i zanimljiviji zbog naše suradnje i međusobnih tenzija tijekom rada. Također, činjenica da morate projektirati za definirani kontekst dizajnu pruža izrazitu dodatnu vrijednost.

BK: Vlastitu digitalnu slovolivnicu Typofonderie pokrenuli ste davne 1994., što se poklapa s digitalnom revolucijom u dizajnu i tipografiji. S kakvim ste se izazovima u vođenju vlastitog poslovanja u području tipografije susretali tijekom godina? Kako Typofonderie danas funkcionira i u kakvom je odnosu sa ZeCraft, vašom drugom dizajn platformom?

JFP: Kad smo osnivali Typofonderie, paralelno s kolegama u drugim zemljama morali smo stvoriti industriju gotovo ni iz čega. Na sreću, ona je ubrzo počela rasti i grnati se na sve zamislive strane. Naravno, najveća olakotna okolnost i vjetar u leđa našem projektu bio je nezadrživi razvoj interneta, a nešto kasnije sve lakši i lakši načini pokretanja online trgovina. Odjednom su nezavisnost u

I could have done: "Typography is the art of creating visible, legible and intelligible messages by the visualization of words." Typefaces are a strategic point of communication by written language. We have to realize how powerful words can be, and how they can help us in our everyday job. That's why we must think twice about any shapes we have to choose or design, how does the result integrate and globally serve the subject. As typeface designers, our job isn't just to design beautiful letters.

"Typeface design is now liberated, thanks to emergence of the non tangible world. It's time to think fully about the role typefaces should play as a voice of branding, publications and any use whatsoever. We reached a crossroad similar to that of visual identity in the sixties"



Grafičke ploče za Louis Vuitton Cabinet d'écriture
/ Graphic plates for Louis Vuitton Cabinet d'écriture

BK: Your expertise on typography is huge in most of its manifestations — you've designed numerous types on your own and for affirmed type foundries, but you also did a lot of "one-shot" logos and brand identities (based on type) for a line of clients. So, what's the difference between the two? How does a purpose define a process?

JFP: Graphic design can't exist without a client, without an objective. Typeface design can be done without a client, but I prefer this contact and interaction with our clients. The result is always more powerful because of our collaboration and tension during the process. Also, the fact that we have to design for a certain context and use adds more to design.

BK: You've been running Typofonderie, your own type foundry, since 1994, which somehow coincides with the digital revolution in type. Over the years, what have been greatest challenges in conducting your own business in the area of type design? How does Typofonderie function nowadays and how does it relate to ZeCraft, your second branch of business?

JFP: When I launched Typofonderie, I had to invent an industry together with other colleagues in different countries. It continuously grew

poslovanju i direktna komunikacija s kupcima i krajnjim korisnicima postale velike prednosti. Typofonderie je danas digitalna slovovivnica posvećena dizajnu, produkciji i distribuciji pisama. Dosad smo objavili i implementirali više pisama, a ubuduće će ih sigurno biti još. ZeCraft je pak tvrtka specijalizirana za tipografski dizajn, što će reći da je u njezinom fokusu sav dizajn čije su važno izražajno sredstvo slova. Svakom projektu pristupamo iz samog korijena, usko surađujući s klijentima na konceptualizaciji tipografskih rješenja prije nego što pređemo na sam dizajn, njegov razvoj i implementaciju. Zahvaljujući postanku neopipljivog digitalnog svijeta, tipografija je danas liberalizirana i demokratizirana. Vrijeme je da jako dobro razmislimo o ulozi koju tipografija igra u službi brendiranja, dizajna tiskovina ili u bilo kojem drugom kontekstu. Bjelodano je jasno da smo stigli do raskrižja sličnom onom na kojem se dizajn vizualnih identiteta nalazio šezdesetih.

BK: Voljeli bismo znati više o vašoj edukacijskoj teoriji i praksi. Već godinama držite predavanja iz svog područja u Francuskoj i drugdje u svijetu, na sveučilištima i visokim školama za dizajn i umjetnost, kao i na mnogim festivalima i događanjima. Što smatrate najvažnijim u edukaciji za dizajn?

JFP: Ako ste istinski zaljubljenik u tipografiju, veoma je važno širiti svoje znanje. Budući da sam jedan od pionira suvremene tipografije u Europi, edukacija je bila prirodni nastavak moje dizajnerske prakse. Naprosto sam morao podučiti svoje klijente i studente koliko je tipografija važna u sveopćem području dizajna. Svi trebamo međusobno komunicirati, diskutirati, razmjenjivati znanja i iskustva, te učiti iz te interakcije. K tome, korisnici i stvaraoci dizajna trebali bi steći naviku aktivnog praćenja dobrih praksi već i zbog same kvalitete, što bi mnogo pomoglo našoj malenoj industriji.

BK: Posljednje, no nipošto ne i najmanje važno, ne mogu se suzdržati a da vas ne upitam kako je bilo raditi s Beyonce?

JFP: Zahtjevno, jer je moj zadatak bio kreirati originalnu tipografiju za vizualni identitet modne tvrtke House Of Deréon, čije kolekcije tada još nisu bile objavljene, pa nisam ni mogao vidjeti odjeću. Zaista pravi izazov. No, glazba Beyonce uključena u projekt bila je od velike pomoći u kreiranju odgovarajućih slovnih formi. Moj posao bio je koristiti ritam i zvuk kao temelj dizajna pisma.

everywhere, in every direction imaginable. Of course, major change was the growth of Internet and later — easier ways to set up e-commerce stores. Suddenly it helped to be more independent and in direct contact with end-users. Nowadays, Typofonderie is a foundry dedicated to the design, production and distribution of typefaces. We have several designs published up to this point and more will be published in the future. ZeCraft is specialized in typographic design. We approach each project from the ground zero upwards, working very closely with our clients on typographic conceptualization before moving on to type design, development and implementation. Typeface design is now liberated, thanks to emergence of the non tangible world. It's time to think fully about the role typefaces should play as a voice of branding, publications and any use whatsoever. We reached a crossroad similar to that of visual identity in the sixties.

BK: I'd like to know more about educational aspect of your work. For years you've been lecturing in France and worldwide, in art and design schools and during festivals and events. According to you, what is of utmost importance in design education?

JFP: When you love typography, it's important to share your knowledge! Since I was a pioner, it was a natural extension of my everyday design practice. I had to explain to my clients and students how typography can play an important role in design. We have to help people to communicate, to discuss, to exchange, to learn from interaction. Public and professionals should also learn to follow a good practice for the good sake of our little industry.

BK: Last, but by no means least, I cannot resist but to ask — what was it like to work with Beyonce?

JFP: It was hard because I had to work on a typeface for the identity of House Of Deréon fashion company, which wasn't launched yet so there was no way I could see the clothes. A real challenge. However, her music was really helpful in creating the right shapes. My job was to use sound and rhythm as a basis of letterforms.

MARTIN FOESSLEITNER INFORMACIJSKI DIZAJN TREBA BITI POPUT TALIJANSKOG ESPRESSA / INFORMATION DESIGN HAS TO BE LIKE ITALIAN ESPRESSO

Bojan Krištofić

Martin Foessleitner rođen je u Beču 1964. Magistrirao je poslovno upravljanje te ima desetogodišnje iskustvo u menadžmentu japanske tvrtke koja se bavila produkcijom digitalne slike, prvo kao menadžer njihove proizvodnje za regiju Istočne Europe, a potom kao direktor marketinga u Austriji. Jedan je od osnivača kompanije hi-pe.at 1999. godine, s fokusom na implementaciju informacijskog dizajna u brendiranje projekata, razvijanje umrežavanja i jačanje lokalne i šire zajednice. Foessleitner je član upravnog odbora Internacionalnog instituta za informacijski dizajn (IIID) i udruženja designaustria. Podučava informacijski dizajn na Sveučilištu za psihologiju Sigmund Freud u Beču te na Sveučilištu Dunav u Kremsu. Stalni je član stručnog žirija Europske nagrade za dizajn, a veliki je poklonik japanskog dizajna i talijanskog espressa. Upravo smo o potonjim temama poželjeli saznati više od stručnjaka njegovog formata.

BK: Kako biste definirali informacijski dizajn? Može li to biti samostalno područje u sferi dizajna vizualnih komunikacija i može li se ostvariti karijera samo u tome, barem u Austriji?

MF: Postoji vrlo kratka, ali i vrlo točna definicija informacijskog dizajna, koju potpisuje Richard Grefé: "Dizajn je posrednik između informacije i razumijevanja." Duža, službena definicija Internacionalnog instituta za informacijski dizajn glasi ovako: "Informacijski dizajn je definiranje, planiranje i uobličavanje sadržaja poruke i okruženja u kojem se ona komunicira, s namjerom ispunjenja potrebe za informiranjem ciljanih recipijenata." S druge strane, moja osobna definicija je potpuno drugačija i kaže da informacijski dizajn treba biti poput talijanskog espressa: snažan i koncizan, sladak i jednostavan. U estetskom smislu, naravno.

Informacijski dizajn koristi se iskustvima svih ostalih disciplina dizajna, a predstavlja i platformu za kolaboraciju s područjima koja se ne ubrajaju u dizajn, poput psihologije, kognitivne znanosti, humanističkih teorija i mnogih drugih. Nedvojbeno je moguće posvetiti se isključivo informacijskom dizajnu, jer je sasvim lako izračunati isplativost takvog posla. Na primjer, ako na aerodromu svaki dan troje ljudi propusti svoj prijelazni let iako su imali dovoljno vremena da na njega stignu, moguće je da sustav informiranja i orijentacije nije bio dovoljno jasan. Ako pretpostavimo da zbog propuštenog leta aerodrom gubi oko 200 eura po svakom putniku, prema formuli koju koristim to znači da godišnji gubici rastu čak do 200.000 eura. Dalje, ako redizajn ili novi dizajn informacijskog sustava košta oko



Martin Foessleitner

Martin Foessleitner was born in Vienna 1964. He holds a Master degree in Business Administration and has ten years of management experience in Japanese company with a focus on digital imaging, first as a product manager in Eastern Europe and later as marketing director in Austria. He founded the company hi-pe.at in 1999. Through its work, the company applies information design in project branding, network development and community building. Foessleitner is a board member of the International Institute for Information Design (IIID) and of designaustria. He teaches information design at the Sigmund Freud University for Psychology in Vienna and at the Danube University in Krems. He enjoys being part of the European Design Award jury and has a passion for Japanese design, as well as Italian espresso. These are exactly the themes we tried to find out more about, from the expert himself.

"The design manager needs to have a knack for organization and the structure of a certain project, and he must nurture the ability of coaching the designers to give their best every time"

BK: How would you define information design? How does it constitute a separate area in visual communication design and is it possible to develop a career by focusing solely on it, at least in Austria?

MF: There is a very short but fairly accurate definition of information design by Richard Grefé: "Design is the intermediary between in-

120.000 eura, zrakoplovna tvrtka mogla bi uštedjeti i do 80.000. Prilično jednostavno, zar ne?

“U Japanu sam naučio da je dobrobit zajednice na prvom mjestu, a tek potom dolaze pojedinci, što je također osnovni princip informacijskog dizajna. U Japanu je sve podređeno blagostanju zajednice, dok je kultura Zapada usmjerena prvenstveno na dobrobit pojedinca”

BK: Kako je osnovan Internacionalni institut za informacijski dizajn? Koji su danas vaši glavni ciljevi? Kako upravljate svojom praksom i jeste li isključivo istraživačka institucija ili se bavite i komercijalnim radom?

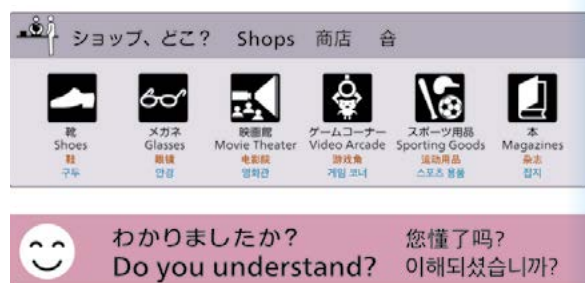
MF: Institut je osnovao Peter Simlinger prije četvrt stoljeća, jer mu se činilo da služenje zajednici pomoću dizajna traži specifičan kolaborativni pristup i razvijanje inkluzivnog razmišljanja okrenutog prema krajnjim korisnicima dizajna. Ciljevi Instituta su neprekidno unapređivanje našeg područja i razmjena znanja i iskustva s kolegama i srodnim institucijama, te naravno edukacija. Riječ je o platformi za međusobnu razmjenu i dijeljenje spoznaja među stručnjacima. Svojim članovima IIID pruža pristup znanjima i vještinama, a sam je uključen u mnogobrojne istraživačke projekte, dok komercijalni rad članovi razvijaju samostalno i slobodno.

BF: Kako biste opisali ulogu menadžera u procesu dizajniranja? Koje su vrline i kompetencije neizostavne za svakoga tko se bavi tim poslom?

MF: Uh, teško pitanje. Dizajn menadžer mora imati istančan osjećaj za organizaciju i strukturu određenog projekta, te mora neprekidno razvijati svoju sposobnost kreativnog vođenja dizajnera kako bi uvijek davali najbolje od sebe. Iz perspektive korisnika tj. kupca, menadžer mora vjerovati u emotivnu vrijednost specifičnog proizvoda, treba imati povjerenja u funkcionalnost njegove estetike i ne smije ispuštati iz vida učinkovitost cijelog procesa. Također, menadžer nikada ne bi smio zaboraviti da funkcionalnost sama po sebi nije dovoljna da bi dizajn bio uspješan te da ljudi, na sreću, nisu predvidljiva bića.

formation and understanding”. Longer, official definition written by the International Institute for Information Design goes like this: “Information design is the defining, planning, and shaping of the contents of a message and the environments in which it is presented, with the intention to satisfy the information needs of the intended recipients”. On the other hand, my personal definition is completely different, and it says that information design has to be like Italian espresso: strong, short, simple and sweet. Speaking aesthetically, of course.

Information design makes a good use of all design disciplines, as it offers a platform for collaboration with non-design disciplines, too, such as psychology, cognitive science, system theories and many more. It is by no means possible to focus solely on it, because it is easy to calculate the ROI (Return On Investment). For example, if on an airport three people everyday miss their connecting flight although the time frame was long enough, maybe it seems that the system of information and orientation somehow wasn't clear enough. Let's assume that a missed plane may cause a cost of 200 Euro per passenger for the airline or the airport. A formula I devised myself shows that costs per year may rise towards 200.000 Euro! If a redesign or a new design of an information system costs about 120.000, the savings for the companies are 80.000. I think it's as simple as that!



Dodatni letak s prikazom rasporeda dućana
/ Supplemental sheet to show where to buy

BK: How did The International Institute for Information Design come to be? What are its main goals nowadays? How does it conduct its practice and is it strictly a research organism or you're doing some kind of commercial work, too?

MF: Peter Simlinger founded Institute for Information Design a quarter of a century ago, because he had the feeling that serving the community by design needs a special approach to collaboration and development of inclusive, user-minded thinking. The goals of IIID are to establish the discipline and exchange with the colleagues and like-minded institutions, as well as to offer education facilities. It is a platform for mutual interchange and sharing of various expertise. IIID serves its members by access to knowledge and skills. IIID is involved in research projects, while commercial works are implemented by its members who are independent to do as they please.

BK: How would you describe a role of a manager in design process? Which virtues and competences are a must for someone who conducts a branch of creative business?

MF: Uh, this is a tricky one! The design manager needs to have a knack for organization and the structure of a certain project, and he must nurture the ability of coaching the designers to give their best every time. From a customer's perspective, the manager must believe in the emotion of a specific product, he has to trust the functionality of aesthetics and should have a strong focus on the efficiency of design process. Also, he should remember that functionality alone is not enough for a design to be successful and that people fortunately are not predictable.

BK: Što ste najvažnije naučili u Japanu i od japanskih dizajnera? Kako je to povezano sa suvremenom kulturom Zapada?

MF: Naučio sam da je dobrobit zajednice na prvom mjestu, a tek potom dolaze pojedinci, što je također osnovni princip informacijskog dizajna. Kada u japanskom prometu dođe do uzbune, bit će beziznimno spašeni svi putnici, a ne samo prva klasa. U Japanu je sve podređeno blagostanju zajednice, dok je kultura Zapada usmjerena prvenstveno na dobrobit pojedinca. Negativna emocija koja u Japanu najviše prevladava je sram, dok je na Zapadu to osjećaj krivnje, što zasigurno ima veze s razumijevanjem odgovornosti u društvu i njegovom otvorenosti. Druga neprocjenjiva spoznaja koju sam stekao u Japanu je ta da dizajn uvijek mora biti izvršno, savršeno izveden te učinkovito organiziran.

“Dizajn menadžer mora imati istančan osjećaj za organizaciju i strukturu određenog projekta, te mora neprekidno razvijati svoju sposobnost kreativnog vođenja dizajnera kako bi uvijek davali najbolje od sebe”

Fenomen iskrenog osobnog služenja, vrlo rasprostranjen u Japanu, izvire izravno iz tog komunalnog pristupa društvu. Na primjer, iako je digitalna tehnologija u japanskim vlakovima u potpunosti implementirana, osoblje je uvijek na raspolaganju putnicima. Približit ću vam ovo jednom anegdotom. Svojedobno sam bio pozvan na ručak u austrijsku ambasadu u Tokiju i poželio sam donijeti neko lijepo cvijeće. Na sreću, u blizini ambasade je bila cvjećarnica, pa sam zbog kašnjenja odlučio uzeti jedan od onih otprije pripremljenih buketa. Tada sam vidio apsolutni japanski perfekcionizam na djelu. Prodavačica je uzela buket i zamijenila svaki pojedini cvijet koji nije bio sto posto svjež! To je potrajalo dugo, ali je njezin postupak bio toliko maestralan da si nisam mogao pomoći a da ne uživam gledajući je kako radi.

Možda je najvažnije od svega što dizajneri u Japanu zaista služe zajednici, a nisu medijske zvijezde kao što je slučaj na Zapadu.

BK: What is the most valuable knowledge you've learned from / in Japan and from Japanese designers? How does it relate to contemporary Western culture?

MF: I've learned that community comes first and individual second, which is a basic principle in information design. When a case of emergency occurs in Japanese traffic, all passengers will be saved, not only business class. In Japan everything is about community welfare, in Western culture it's about individual benefit. In Japan, widespread negative emotion is a shame and in Western world it's guilt, which has something to do with their sense of responsibility and openness. Other invaluable understanding is that design always has to be perfectly and excellently executed, as well as effectively organized.



Letak za hitna i detaljna pitanja i potrebe posjetitelja
/ Emergency sheet for customers' detailed requests and prescriptions

From this communal approach comes the phenomenon of personal assistance, very often in Japan. For example, although digital technology is completely implemented in traffic or in shopping, personal human assistance is always available to everyone. Let me illustrate this with an anecdote. I was invited for lunch in the Austrian embassy in Tokyo and wanted to show up with some nice flowers. Fortunately, there was a flower shop nearby, and because I was a bit late, I chose one of those ready-to-go bouquets and wanted to pay. That's when absolute Japanese perfectionism showed up. Shop-lady took the bouquet and exchanged every single flower which wasn't 100% fresh. This took a long time, but her performance was so amazing that I couldn't help myself but to stay and look at her work.

Perhaps most importantly, designers are serving the community in Japan. They are not treated as celebrities like in the West.

BK: Podučavate informacijski dizajn na Sveučilištu za psihologiju Sigmund Freud u Beču te na Sveučilištu Dunav u Kremsu. Pretpostavljam da svakako postoji razlika u podučavanju istog područja na dvije potpuno drugačije institucije. Koji su prioriteti u informacijskom dizajnu s obzirom na različitost studijskih kurikuluma?

MF: Učinkovitost dizajna temelji se na psihološkim principima, pa su na prvom sveučilištu kolegiji posvećeni apliciranju spoznaja psihologije u dizajn. Sve što činimo u dizajnu povezano je s načinima na koje um funkcionira. Dobar početak istraživanja u tom smjeru su principi “Gestaltgesetze”, koje je formulirao Max Wertheimer, veliki austrijski psiholog mađarskog porijekla. Meni je cilj također motivirati studente psihologije da se aktivno koriste iskustvima dizajna u svojim vlastitim istraživanjima i projektima. Na sveučilištu u Kremsu predajem studentima postdiplomcima, uglavnom menadžerima, pa je fokus na analizi utjecaja dizajna u područjima inovacije i organizacije, kao i njegovoj primjeni podjednako u javnom prostoru i komercijalnom sektoru.

BK: You teach Information Design at the Sigmund Freud University of Psychology in Vienna and at the Danube University in Krems. I suppose there's at least a slight difference in teaching this subject at two so distinct institutions. Could you elaborate the priorities required in each field, regarding information design?

MF: The effect of design is based on the principles of psychology, so at the Sigmund Freud University the focus is on the application of psychology in design. Everything we do in design is connected with the ways upon which human mind operates. A good starting point here are the principles of “Gestaltgesetze” by Max Wertheimer, an influential Austrian, Hungarian-born psychologist. My aim is also to motivate psychology students to actively apply design in their own researches and projects. On Danube University Krems I teach post-graduate students, mostly managers, so it's about showing and applying the impact of design to innovation and organisation, in public communities and commercial environments.

BK: What will you present in a D-Day lecture?

MF: It will be a short introduction to information design and I will also explain why is Italian espresso so relevant. I'll present the best of my Triple-Diamonds approach, too, and will give public an insight into the best of works recently awarded by IIID. You'll also find out, again, how important the dialogue with people is.



Dodatni letak s prikazom rasporeda dućana
/ Supplemental sheet to show where to buy

BK: O čemu ćete govoriti na predavanju na Danu D?

MF: Predavanje će biti kratak uvod u informacijski dizajn, a također ću objasniti zašto je talijanski espresso tako važan. Pokušat ću publici približiti i svoju vlastitu metodologiju rada te ću prikazati najbolje radove koje je Internacionalni institut za informacijski dizajn u posljednje vrijeme nagradio. Također, još jednom ćete shvatiti koliko je dijalog među ljudima važan.

The Visual Language of Disco

Popratne izložbe i projekti / Accompanying exhibitions and projects

Antimuseum

Vladar + Putujuća izložba

web arhiv

socijalistička disco

kultura 1977–1983

Izgradi

platformu

Yugodrom:

Yugo-
di

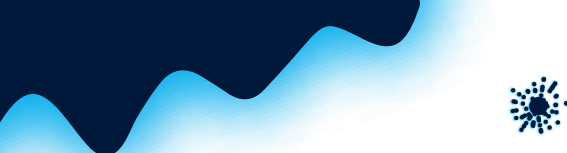
Socialist Disco

Culture

archive

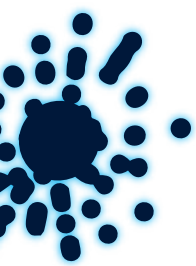
web

ExpO



Druga strana groznice subotnje večeri:

The Other Side of Saturday Night Fever



Vladimir Dodig Trokut

Socialist Disco Culture,

1977–1983: (8 —25 July 2015)

Arhiv muzej

Build a platform

Exhibition

Tour





ANTIMUZEJ / ANTIMUSEUM VLADIMIR DODIG TROKUT

web arhiv
/ web archive

Ideja digitaliziranja i web arhiviranja Antimuzeja proizašla je iz želje da se zbirka koja broji više od 500 000 predmeta (među kojima ima i vrijednih umjetničkih djela) sačuva od propadanja. Zbirka je preventivno zaštićena kao spomenik kulture 1981. godine. 1972. godine zaštićena je kao projekt, intelektualno vlasništvo, patent inovacija i transfer znanja. Preporukom predsjednika UNESCO-a i ekspertnog tima u studentskom kulturnom centru; Antimuzej je zaštićen kao projekt izuzetnog kulturološkog značaja za Europu i svijet, na temelju inovacija i doprinosa novoj muzeološkoj praksi. Od 1997. godine projektu se pridružuje jedan od najznačajnijih svjetskih povjesničara Harald Szeemann.

Antimuzej je nekonvencionalan dinamični projekt — živa materija koja se neprestano mijenja. Razmješten je na 35 lokacija u Hrvatskoj, a manjim dijelom u inozemstvu, u trezorima banaka. Velik dio zbirke propada u neadekvatnim prostorima koji su nekoliko puta provaljivani i pokradeni.

U suradnji s Darkom Schneiderom, Vladimirom Dodigom Trokutom i Tomislavom Šoli zbirka je kategorizirana u deset sekcija: etnomitologija, dizajn, turizam, svakodnevnica, erotika, industrijska areologija, zagonetni predmet, predmeti prirode, igre i igračke. Unutar svake sekcije nalaze se fotografije predmeta i pripadajući opis kao i audio zapis.

Web arhiv prikazat će Trokuta i kao ličnost, način na koji živi u malenom stanu-muzeju u užem centru Zagreba — wunderkammeri u kojoj se nalazi dio zbirke.

Konačan cilj Antimuzeja kao web arhiva jest poticaj za prezentiranje zbirke široj javnosti i potencijalnim donatorima u svrhu materijalnog očuvanja zbirke.

Dizajn web arhiva i znaka zamišljen je kao algoritam koji kroz interakciju s korisnikom mijenja svoj izgled kao odgovor na koncept dinamičnog muzeja koji se kontinuirano mijenja i poništava samoga sebe.

Autorica i dizajnerica / Author and designer
Sanja Kuzmanović

Mentor i asistent / Mentor and assistant
prof. Ivan Doroghy i Tomislav Vlanić

Komentori / Co-mentor
Darko Schneider (muzejski savjetnik / museum adviser), Vladimir Dodig Trokut (slobodni muzejski kustos, likovni umjetnik, muzeolog, sakupljač umjetnina, no umjetnik / free museum curator, artist, museum, art collector, no artist)

Fotografija / Photography
Pavel Posavec

Koordinatorica Antimuzeja / Antimuseum coordinator
Branka Prša

Projekt Antimuzeja kao web arhiva je diplomski rad na Studiju dizajna u Zagrebu / Project Antimuseum as a web archive is a graduate work at the School of Design, Zagreb.

The idea of digitizing and web archiving of Antimuseum stemmed from a desire to preserve a collection of more than 500 000 items (among which there are valuable works of art) from decay. The collection is preventively protected first as a historic monument in 1981. In 1972 it got protected as a project, intellectual property, patent innovation and knowledge transfer. By recommendation of the President of UNESCO and the expert team at the student cultural center, Antimuseum is protected as a project of exceptional cultural significance for Europe and the world, on the basis of innovation and contribution to the new museological practices. Since 1997, the project was joined by one of the world's most significant historians Harald Szeemann.

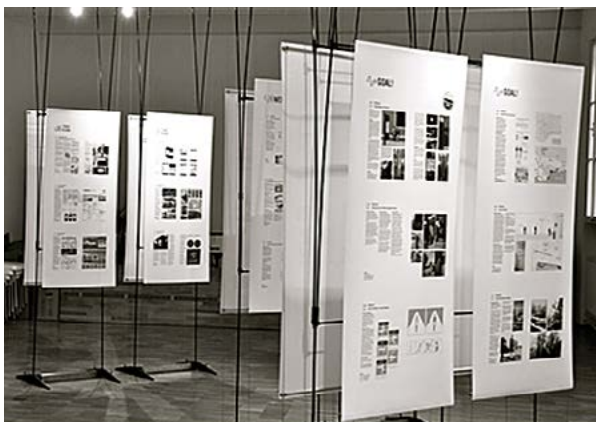
Antimuzej is an unconventional dynamic project — living matter that is constantly changing. Museum artifacts are stored in 35 locations in Croatia, to a lesser extent abroad, in bank safes. Much of the collection has been left to decay due to unsuitable storage spaces and repetitive robberies.

In collaboration with Darko Schneider, Vladimir Dodig Trokut and Tomislav Šoli, collection has been categorized into ten sections: etnomitology, design, tourism, everyday life, erotica, industrial areology, mysterious object, the objects of nature, games and toys. Within each section, there will be photos of the object and the accompanying description and audio track.

Web archive will reveal Trokut as a person too — the way he lives in a small apartment-museum in the center of Zagreb — Wunderkammer which houses part of the collection.

The ultimate goal of Antimuseum as a web archive is to present the collection to the general public and potential donors for the purpose of preserving the material collection.

Design of the archive and its sign are conceived as an algorithm that changes through interaction with the user as a response to the concept of a dynamic museum that is constantly changing, and negating itself.



IIIDAWARD + PUTUJUĆA IZLOŽBA / + EXHIBITION TOUR

Međunarodni institut za informacijski dizajn IIID osnovan je 1986. godine sa svrhom razvoja istraživanja i prakse u optimizaciji informatičkih i informacijskih sustava u svakodnevnom životu, poslu, obrazovanju i znanosti. IIID 1) razvija informacijski dizajn kao samostalno interdisciplinarno područje znanja i stručne prakse; 2) dokumentira i čini dostupnima posebno relevantne informacije; 3) provodi istraživanja u skladu s mogućnostima i suradnji s članovima i 4) pronalazi nove načine educiranja informacijskih dizajnera.

IIIDaward o informacijskom dizajnu

Cilj IIID uvijek je bio promicati i širiti znanja i istraživanja iz područja informacijskog dizajna. 2011., Međunarodni institut za informacijski dizajn proslavio je svoj 25. rođendan prilikom čega je uvedena IIID nagrada. Nakon 2011. i prve izložbe, rezultati izložbe iz 2014. su sada dostupni široj javnosti.

Putujuća izložba IIIDaward

Izložba se sastoji od 8 jednostavnih kompaktnih panela s radovima i predstavlja ukupno 48 nagrađenih autora. Izložba će biti prikazana u Birminghamu, Innsbrucku, Bavarskoj, Beču, Kremsu, Puglii, Rigi, Zagrebu, Splitu u 2015. godini, te u Taipeiu u 2016. godine.

Ocjenjivački žiri

Killian Stauss (GER), Barbara Abele (LAT), Florian Halm (AUT), Gabriele Maci (ITA), Glenn Ruhl (CDN), Marta Wieckowska (POL)

Izložba se sastoji od 290 prijava iz 26 zemalja s 4 kontinenta u kategorijama: zdravstvo, financije, usmjeravanje, promet i javni prijevoz, socijalna pitanja, hitni slučajevi / sigurnost, korporativni dizajn, didaktika, proizvodi i usluge, editorijali, univerzalni dizajn, budući koncepti, istraživanje, održivost, studentski rad.

Svi detalji i podaci o nagradama / All details, data and awards
iiidaward.net

kontakt / contacts
martin.foessleitner@iiid.net

Organizacija prikazivanja izložbe u Zagrebu realizirana je u suradnji s Austrijskim kulturnim forumom Zagreb i asistenciju Iris Klarić
 / The organization of the showing of the exhibition in Zagreb was realized in collaboration with Iris Klarić

The International Institute for Information Design IIID was founded in 1986 to develop research and practice in optimizing information and information systems in everyday life, business, education and science. Together with our members and friends around the globe we 1) develop information design as an independent interdisciplinary field of knowledge and professional practice; 2) document and to make generally accessible specifically relevant information; 3) carry out research within our possibilities and in co-operation with our members and 4) find new ways of educating information designers.

The IIIDaward on Information Design

The aim of IIID has always been to promote and expand information design knowledge and research. In 2011, the International Institute for Information Design celebrated its 25th anniversary. The time was ripe for us to acknowledge the best in what information design has to offer by introducing the IIID Awards. After the inaugural year 2011 the competition will be held every three years with 2014 as the results are now available.

The IIIDaward Exhibition on Tour

The IIIDaward exhibition consisting of easy to take, compact 8 displays, presenting in total 48 of the awarded entries that will be shown in Birmingham, Innsbruck, Bavaria, Vienna, Krems, Puglia, Riga, Zagreb, Split in 2015 and will move to Taipei in 2016.

The Jury 2014

Killian Stauss (GER), Barbara Abele (LAT), Florian Halm (AUT), Gabriele Maci (ITA), Glenn Ruhl (CDN), Marta Wieckowska (POL)

Exhibition consists of 290 Entries of 26 countries on 4 Continents in the categories: healthcare, financial, wayshowing, traffic and public transport, social affairs, emergency / safety, corporate design communications, didactics, products and services, editorial, universal design, future concepts, research, sustainability, student work.



IZGRADI PLATFORMU / BUILD A PLATFORM

Projekt **Platforme: prostori** imaju za cilj odrediti prostor-no-programsko-organizacijski okvir centara novih kulturnih, društvenih i umjetničkih praksi koji nastaju.

Intenzivnim radom aktera neovisne kulturne scene, promjenama u načinima financiranja kulture, dostupnošću atraktivnih prostornih resursa prikladnih za kulturu u središtima gradova, i nizom drugih okolnosti stvorili su se uvjeti za nastanak novog prepoznatog modela prostora za kulturu. Zasad se oni nazivaju neovisni centri, hibridne ustanove, centri za kulturu i mlade, autonomne zone, prostori koalicija udruga, multimedijalni centri, društveno-kulturni centri i slično. Iza svih naziva nalazi se vrlo sličan obrazac funkcioniranja, iste uloge, potrebe i mogućnosti.

Izložbu realizirali / Exhibition realized by
Platforma 9,81, *Multimedijalni kulturni centar Split*, *Platforma Doma mladih* i partneri: ARL, KAoperativa, Molekula, POGON, SU Rojc i
Autonomni centar — ACT u ime *Inicijative 1729/2*

Koncepti prostora za nezavisnu kulturu razvijani su kroz suradničke prakse nezavisne kulturne scene kao što su Zagreb — Kulturni Kapital Europe 3000, *Operacija:grad*, *Clubture* / Concepts of space for independent culture were developed through the collaborative practice of independent cultural scene such as Zagreb — Cultural Capital of Europe 3000, *Operacija:grad*, *Clubture*.

Project **Platforms: spaces** are intended to determine the space-program-organizational framework of new centers of cultural, social and artistic practices that arise.

Intensive work of independent cultural scene actors, changes in ways culture is being financed, the availability of attractive space resources suitable for culture in city centers, and a number of other circumstances have created the conditions for the emergence of a newly recognized model of cultural spaces.

For now, they are called independent centers, hybrid institutions, cultural centers for youth, autonomous zones, spaces of NGO coalitions, multimedia centers, socio-cultural centers and the like. Beneath all the names there is a very similar functioning pattern, same roles, needs and potentials.



DRUGA STRANA GROZNICE
 SUBOTNJE VEČERI:
 SOCIJALISTIČKA DISCO KULTURA
 1977–1983 — VIZUALNI JEZIK
 DISCA/ THE OTHER SIDE OF
 SATURDAY NIGHT FEVER
 / SOCIALIST DISCO CULTURE,
 1977–1983: THE VISUAL LANGUAGE
 OF DISCO (8 —25 JULY 2015)

Druga izložba projekta *Druga strana groznice subotnje večeri* posvećena je vizualnom jeziku disco kulture. Projekt općenito locira pozitivne utjecaje plesne, glazbene i društvene “pošasti” zvane disco u razdoblju od 1977. do 1983. Prvi dio postava, nazvan “Utjecaji, uzori i inovatori” u Kuli Lotrščak (30. svibnja — 8. srpnja 2015.) odredio je mjesta, imena i događaje koji su importirali ovaj stil u samoupravno tijelo Jugoslavije. Postav u HDD galeriji nastavlja se na priču o jugoslavenskom disku imenujući glavne trendove i stilove u vizualnoj komunikaciji. Veliki broj izloženih omota ploča domaćih disco zvijezda, ali i inozemnih u licencnim izdanjima, ima primarnu svrhu označiti simbolički jezik disca, kao i idejne postulate pokreta: seksualnu emancipaciju, manjinsku inkluzivnost, modernitet klupskog ambijenta, kao i društvene naglaske hedonizma kao protesta protiv socijalističke norme. Ovitak ploče, singla ili kasete imao je zadaću publici u najkraćem mogućem roku isporučiti svoju poruku.

Vrijeme / Duration
 08/07 – 25/07/2015
 otvorenje / opening 08/07/2015, 20:00 h

Autor izložbe / Author of the exhibition
 Željko Luketić

Mjesto / Venue
 HDD galerija / The CDA Gallery

Grafički dizajn / Graphic Design
 Igor Kuduz

Organizacija / Organized by
 Hrvatsko dizajnersko društvo, HDD galerija
 / The Croatian Designers' Association, The CDA Gallery
 Voditelj galerije / Head of Gallery: Marko Golub

The second exhibition held in the framework of the Other Side of Saturday Night Fever project focuses on the visual language of disco culture. Generally, the project intends to locate positive influences of dance, music and social “disease” called disco in the period 1977–1983. The first part of the exhibition named “Influences, Role Models and Innovators” held at the Tower of Lotrščak (30 May–8. July 2015) has defined locations, names and events that imported this style to the self-governing body of Yugoslavia. The second exhibition held at the CDA Gallery is a continuation of the story about the Yugoslav disco culture naming all the main trends and styles in visual communication. A large number of exhibited LP covers of both domestic and foreign disco stars primarily aims to demark the symbolic language of disco as well as some ideological postulates relevant for the movement, i.e. sexual emancipation, minority inclusion, modernity of clubbing culture as well as social accents on hedonism as a kind of protest against socialist norms. The task of an LP, single or audiocassette cover was to deliver a certain message to the audience in the shortest period of time.



yugodrom.com
yugodrom.tumblr.com

YUGODROM: YUGOTIP

Projekt Yugotip bavi se rekonstrukcijom logotipa s prostora bivše Jugoslavije. Popularni logotipovi brendova su transformirani i personalizirani tako da predstavljaju određene karakteristike pojedinaca, zadržavajući veći dio svog prepoznatljivog vizualnog identiteta koji je pripadao (ili još uvijek pripada) državnim institucijama i kompanijama različitih industrijskih sektora. Budući da su brendovi predstavljali nadnacionalni fenomen, oni su pored svoje osnovne tržišne funkcije posjedovali i jak kohezivni potencijal koji je bio potvrda jugoslavenskog identiteta. Polazeći od različitih emocija, potiče se ponovno promišljanje i doživljavanje starih simbola na kvalitativno nov način. Korištenjem višejezičnih konstrukcija, glasovnih transkripcija, konverzija, metateza, anglicizama, slenga i gramatičkih grešaka dobivaju se poruke izmijenjenog konteksta i sadržaja dok se vizualna prepoznatljivost logotipa zadržava. Tako logotip postaje tip, tip dobiva svoj logotip a pojedinac postaje brend. Posjetitelji na izložbi imaju priliku izabrati vlastiti Yugotip, etiketirati se i javno pokazati kojem tipu pripadaju. Osim epiteta kojim sebe definiraju, imaju i mogućnost izbora: ja sam ili nisam, i putem fotografije upakiraju sebe u serijal "jugotip proizvoda".

Yugodrom su Milena i Vlada, dizajneri koji istražuju nasljeđe koje im je podjednako blisko i strano i inspirirani time ostvarili su nekoliko projekata.

Project Yugotip deals with reconstruction of logotypes from ex Yugoslavia. Popular brand logotypes have been transformed and personalized so that they represent certain characteristics of individuals, keeping the most of their recognizable visual identity that used to belong (or still belongs) to state institutions and companies from different industrial sectors. Considering the fact that the brands represented a supranational phenomenon, they had, beside their basic market function, a strong cohesive potential which was acknowledgement of Yugoslav identity and unity. Starting from different emotions, one rethinks and re-experiences old symbols in a qualitatively new way. By using multi-language structures, phonemic transcriptions, transliteration, metatheses, Anglicisms, slang and grammar mistakes one gets messages of changed contexts and contents while visual recognition of logotypes is preserved. In this way a logotype becomes a type, the type gets its logotype, and an individual becomes a brand. Visitors have an opportunity to pick their own Yugotip, brand themselves and publicly show which type they belong to. Apart from the epithets they can define themselves, they have a choice between I am or I am not, and through photographs wrap themselves into a series of "Yugotip products".

Yugodrom are Milena and Vlada — designers who explore the heritage which is both familiar and unfamiliar to them, and inspired by it they have created several projects.



PRIMIENJENO & SVAKODNEVNO.
SUVREMENI AUSTRIJSKI
DIZAJN / APPLIED & EVERYDAY.
CONTEMPORARY AUSTRIAN DESIGN

Izložba *Primijenjeno & svakodnevno. Suvremeni austrijski dizajn* prikazuje nova strujanja u razvoju austrijske dizajnerske scene te proizvode usmjerene prema budućnosti. Težište izložbe čine elementi produkt dizajna iz sfere namještaja i rasvjetnih tijela. Dizajnerice i dizajneri teže za stvaranjem novoga i za oblikovanjem nečega što još nikad nije postojalo. S proizvodima koji su nastali na temelju ovakve motivacije oni često kreću novim putevima, odvažujući se na drukčije pristupe: hrabrim i inovativnim naručiteljicama i naručiteljima te investitoricama i investitorima pritom pripada važna uloga. Samo ako se upuste u nove proizvode, koncepte, produkcijske i gospodarstvene modele, omogućuje se inovativni dizajn.

Vrijeme / Duration
12/06 – 02/08/2015

Lokacija / Location
Galerija Klovićevi dvori

Organizatori / Organizers
designaustria, Galerija Klovićevi dvori, Austrijski kulturni forum Zagreb
/ designaustria, Klovićevi dvori Gallery, Austrian Cultural Forum Zagreb

Kustosica / Curator
Bettina Steindl / designaustria

Partner
Hrvatsko dizajnersko društvo / Croatian Designers Association

Povodom svečanog obilježavanja 60. rođendana Austrijskog kulturnog foruma Zagreb (1955. – 2015.) / On occasion of the 60th anniversary of the Austrian Cultural Forum Zagreb (1955 – 2015)

The exhibition *Applied & Everyday — Contemporary Austrian Design* showcases new developments in the Austrian design scene as well as products directed at the future. The focus of the exhibition are product designs from the sphere of furniture and lighting. Designers aim at creating something completely new and shaping things that never existed before. With products created with this exact motivation they often walk untrodden roads, daring to take different approaches. The brave and innovative clients and investors also play an important role. Only by taking on new products, concepts, new models of production and management, does truly innovative design emerge.

Ana Babić

Elena

Vassileva (Designers: Funkt, Poststudio, Gergana Stankova, Rada Dicheva, Gergana

Olivera Petrović

Expo

Filip Koneski

Marko Petrić

Stasa Dobanović

Stankova)

Angeliki Sotiou

Katerina Trpkovska

Maša Stevanović

Monika Jovanović

Lola Petrović

FILTER

Anesia Grkov Mervich

Niko Crnčević

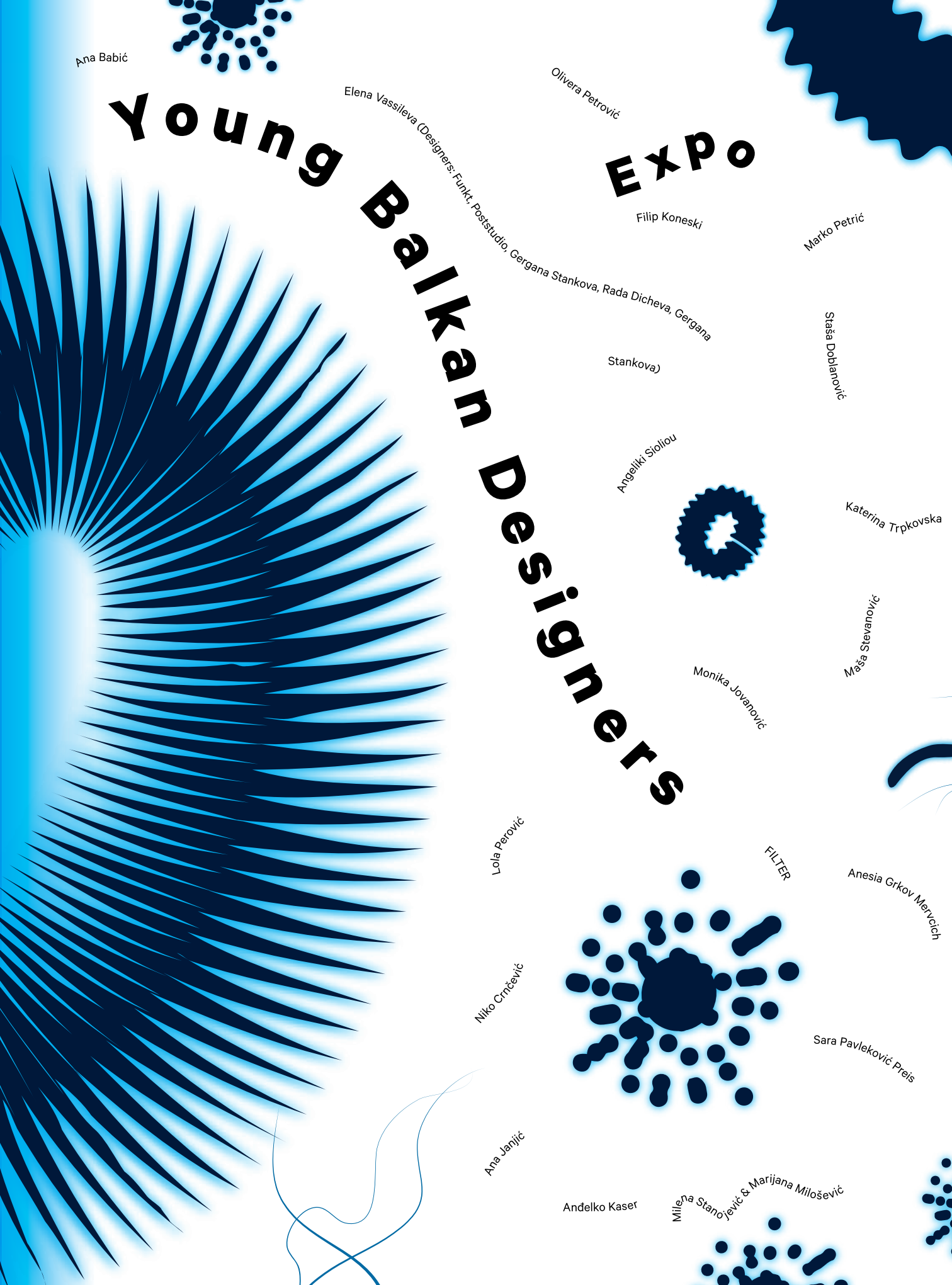
Sara Pavleковиć Preis

Ana Janjić

Andelko Kaser

Milena Stanojević & Marijana Milošević

Young Balkan Designers





Tvrtko Bojić

Aleksandra Stojneva

Jernej Koželj & Matic Lenaršič



Brainblender (Pijeta Novak, Aleksandra Prole, Ivan Jelačić, Neja Bizjak, Aleksandra Tomc, Blažka Jurjavčič)

Jovan Stanković

Vedran Erceg

Predrag Reljović

Studiolav

Zoran Mojsilović

Ante Krizmanić

BALKANSKA DIZAJNERSKA MREŽA / BALKAN DESIGN NETWORK

Balkanska dizajnerska mreža (*Balkan Design Network*) inovativna je platforma koju su osnovali Hrvatsko Dizajnersko Društvo iz Zagreba, Public Room iz Skoplja i Mikser organizacija iz Beograda, kako bi pružili stratešku podršku razvoju i promociji balkanskog dizajna, kako u regiji, tako i na europskoj te na međunarodnoj razini. Također, aktivnosti Mreže bit će usmjerene na podizanje svijesti o važnosti dizajna u procesima društvenog i ekonomskog razvoja te na promoviranje vrijednosti dizajna općenito.

Nastala kao reakcija na nepovoljnu klimu za razvoj kreativnih djelatnosti na Balkanu prouzrokovanu nizom čimbenika, od prerano prekinutog procesa modernizacije, nestabilne političke situacije, stihijske tranzicije do nepostojanja stimulativne poslovne politike prema lokalnim proizvođačima, Balkanska dizajnerska mreža poziva stručnjake: dizajnere svih profila, dizajnerske organizacije, formalne i neformalne obrazovne institucije, tvrtke i razvojne agencije da svoja iskustva, koja proistječu iz sličnih turbulentnih povijesnih okolnosti, stalnih ekonomskih ograničenja i sveprisutnog osjećaja nedostatka egzistencijalnih perspektiva, udruže i pod okriljem novoformirane otvorene platforme usmjerene k proaktivnom mijenjanju stvarnosti na Balkanu.

Misija Balkanske dizajnerske mreže je osnaživanje socijalne uloge dizajna kao katalizatora humanog, pametnog i održivog okruženja koje će pridonijeti razvoju općeljudskog blagostanja. Sve tri organizacije koje osnivaju ovu platformu dokazale su svoje sposobnosti i integritet dugogodišnjim radom na promoviranju dizajna kao discipline i načina razmišljanja koji omogućava konstruktivne inovacije s ciljem razvoja gospodarstva i društva. Dizajneri koji su kroz aktivnosti ovih institucija privukli pozornost javnosti i dobili prigodu realizirati svoje ideje, pokazali su izvanrednu otpornost i prilagodljivost koje obećavaju velike rezultate u budućnosti. Upravo ta vještina snalaženja u nepovoljnim uvjetima i razvoj suvremenih, održivih praksi ono je u čemu dizajneri iz tranzicijskih zemalja, naročito s područja Balkana, mogu postati predvodnici europske kreativnosti u permanentnoj krizi koju nam političari kontinuirano proriču.

Jedan od ključnih motiva za osnivanje mreže jest potreba za zajedničkim strateškim i dugoročnim djelovanjem regionalnih dizajnerskih organizacija i institucija na kreiranju spona između sektora dizajna i gospodarstva, kao i uspostavljanju učinkovitije suradnje s državnim institucijama s ciljem boljeg razumijevanja sustavnog ulaganja u kreativni potencijal Balkana i njegove konkretne primjene u gospodarskom sektoru.

Balkan Design Network is an innovative platform established by Mikser Organization from Belgrade, Croatian Designers Association from Zagreb and Public Room from Skopje, with the aim of articulating and providing strategic support for the development and promotion of the Balkan design, both within the region and at European and international level. The aim is also to raise awareness of the importance of design in the processes of social and economic development, as well as promoting the design values among broader audience.

Balkan Design Network was created as a reaction to unfavorable climate for the development of creative sector in the Balkans, caused by a range of factors — from early aborted process of modernization, through unstable political situation and chaotic economic transition to absence of stimulating local business policy. The Network calls for experts, designers, design collectives, formal and informal educational institutions, companies and developing agencies, to unite their experiences gained from similar historical, economic and social circumstances and direct them towards proactive reverse of reality in the Balkans under the umbrella of newly established platform.

Mission of the Balkan Design Network is to empower social roles of design as a catalyst of humane, intelligent and sustainable environment that will contribute to the improvement of common human prosperity. All three organizations that are initiating BDN platform proved their capability and integrity during many years of work in promoting design as a method and way of thinking which enables constructive innovation and economic and social progress. Balkan designers who gained notable public presence through these activities and an opportunity to implement their ideas in numerous regional and international projects, showed remarkable resistance and flexibility to limited resources that promises great results in the future, especially in the context of a changing society. It is precisely that kind of capability to cope with unfavorable circumstances of local and global economies, and to develop modern, sustainable practices under these conditions that makes designers from countries in transition, especially from the Balkans, potential European creativity leaders in a permanent crises that our politicians continuously predict.

Therefore, one of the key motives for launching the network is the urgency for the strategic and long-term action of regional design organizations and institutions on linking the sectors of design and business. Equally important is to establish more efficient cooperation with state institutions in order to understand better systematic investment in the creative potential of the Balkans and its particular implementation by the business sector.

www.balkandesignnetwork.org

YOUNG BALKAN DESIGNERS 2015. ZAJEDNIČKA TLA / YOUNG BALKAN DESIGNERS 2015. COMMON GRAUNDS

Unapređenje projekta *Young Balkan Designers* koji je i potaknuo udruživanje regionalnih dizajnerskih snaga nakon što su se dvije partnerske organizacije 2011. godine pridružile Mikserovoj inicijativi poticanja mladih dizajnerskih talenata, jedan je od prvih zajedničkih pothvata i konkretnih aktivnosti Balkanske dizajnerske mreže. Od sada nadalje, Balkanska dizajnerska mreža će mladim dizajnerima nuditi daleko više medijske vidljivosti na relevantnim regionalnim i internacionalnim događanjima, poboljšanu mobilnost za mlade dizajnere i mogućnost daljnjeg usavršavanja kroz edukativne radionice i predavanja, kao i intenzivan praktični trening kroz program rezidencija u suradnji s vodećim regionalnim tvrtkama.

Ovogodišnje izdanje projekta *Young Balkan Designers* 2015. pod sloganom *Zajednička tla*, poziva na introspektivni pogled na vlastito nasljeđe i kulturne vrijednosti, korijene, autentičnosti i nesavršenosti, kao i njihovu inteligentnu primjenu u kontekstu suvremenog Balkana.

Autorski projekti promišljaju nasljeđe u najširim okvirima, počevši od osobnog porijekla i kulture, do kolektivnog nasljeđa, kao i aktiviranja vrijednosti kulturnih dobara i inkorporiranja materijalnog i nematerijalnog nasljeđa u svoj rad.

Međunarodni žiri na čelu s renomiranim industrijskim dizajnerom **Konstantinom Grčićem** (KGID, Njemačka), odabrao je pobjednike ovogodišnjeg natječaja. Članovi žirija su: **Jan Boelen** (Z33, Dizajn Akademija Eindhoven), **Nikola Radeljković**, industrijski dizajner (Numen / ForUse, Hrvatska), **Jelena Matić**, dizajnerica namještaja (Šumarski fakultet Sveučilišta u Beogradu, Srbija).

"Nasljeđe u suvremenom, inkluzivnom korištenju znači bilo što kreirano u prošlosti što nam može pomoći, kolektivno ili individualno, da razumijemo sadašnjost i stvaramo (bolju) budućnost. To je uvijek fluidan i živ koncept u procesu nastanka."

Matthew Taylor i Clare Devaney

One of the first joint activities of the Balkan Design Network is the further development of the well established regional talent competition and travelling exhibition 'Young Balkan Designers', a seed project that motivated two partner organizations to join Mikser initiative in 2013 and encouraged regional cooperation in supporting young design talents. From now on, Balkan Design Network will offer young designers far more visibility at the relevant regional and international events, enhanced mobility of the designers themselves, possibility for further education through educational workshops and lectures, as well as intense practical training in the leading regional companies.

Young Balkan Designers slogan for 2015 *Common Grounds* calls for introspective view on one's own heritage and cultural values, vernacular roots, authenticities and imperfections, and their intelligent interpretation into contemporary Balkan context.

We have challenged designers to think about heritage in the broadest terms, from their own personal heritage — ancestry and culture — to our collective heritage as a society, including the places we live in. In their pursuit to define what universal values lie at the intersection of common interest and passion of traditional and progressive urban population, designers have activated the value of cultural assets in and incorporated tangible and intangible heritage in their work.

International Jury, chaired by the renowned industrial designer **Konstantin Grčić** (KGID, Germany), has chosen the winners of this year's competition. Members of the Jury are: **Jan Boelen** (Z33, Design Academy Eindhoven), **Nikola Radeljković**, industrial designer (Numen / ForUse, Croatia) and **Jelena Matić**, furniture designer (Faculty of Forestry, Belgrade).

"Heritage in contemporary, inclusive usage has come to mean anything created in the past that helps us, collectively or individually to understand the present, and create a (better) future. It is a fluid and living concept always in the process of being created."

Matthew Taylor and Clare Devaney



ALEKSANDRA STOJNEVA

Dizajn blagotvorne nošnje
/ Well-being garment design
Bugarska / Bulgaria

Postoji bugarska tradicija prema kojoj su djevojke nekoć ukrašavale odjeću simbolima na rubu izreza oko vrata, ramenima i struku, vjerujući da će to zaštititi njihovo duhovno i fizičko zdravlje. Diskretni minimalistički dekorativni elementi zelene boje uključeni su u novi dizajn inspiriran ovom tradicijom. Oblik nošnje dolazi od tipičnog kroja jednog elementa sjevernobugarske nošnje — posebne duge bijele košulje s jednostavnim sustavom za odijevanje s tri vrpce, posebno za medicinske postupke. Cilj projekta je provedba minimalnih dekorativnih i funkcionalnih transformacija tradicionalne nošnje radi prilagodbe za suvremenu upotrebu.

There is a Bulgarian tradition by which the young women used to decorate the clothing with symbols around the neckline, shoulders and waist, believing this would protect their spiritual and physical health. Discreet minimalistic decorative elements in green are implemented into the new design inspired by this tradition. The shape of the garment comes from the typical cutting pattern of an element of the Northern Bulgarian dress — a specific long white shirt with an easy three ribbon practical system for dressing, especially during medical procedures. The project aims at implementation of minimal decorative and functional transformations of a traditional garment in order to adjust it for contemporary use.



ANA BABIĆ

100% Etno-škrabanje
/ 100% Ethno-scribbling
Srbija / Serbia

100% Etno-škrabanje projekt je koji spaja tradicionalno i moderno, stare obrte i suvremenu ilustraciju u jednome brendu — Škrabac. Cilj je vratiti staru slavu tradicionalne obrtničke umještosti te je spojiti s dizajnom.

Škrabac je proizašao spontano nakon mnogo slučajnih i namjernih škrabanja po jastucima, majicama kratkih rukava i raznim drugim sitnicama. Škrabac škraba stalno i svuda, slušajući priče, izreke, mudrosti, anegdote itd. — većinom tradicionalne srpske poslovice. Proces se sastoji od kupovanja sirovina, izrezivanja, šivanja, ispisivanja i, što je najvažnije, suradnje s desetak malih domaćih poduzetnika i tvrtki. Proizvodi su ručno rađeni od početka do kraja. Zuji dalje!

Projekt je realiziran u suradnji s My Creative House, udrugom orijentiranom prema umirovljenicima, nezaposlenima i osobama s invaliditetom, te s Terra Panonica — mjestom susreta koje preispituje, izaziva i preporuča seoske zajednice.

“100% Ethno scribbling” is a project that combines traditional and modern, old crafts and contemporary illustration in one brand — Škrabac. The idea is to bring back the old glory of the traditional craftsmanship by merging it with design.

Škrabac has emerged spontaneously after a lot of accidental and purposeful scribbles on pillows, T-shirts and other various details. Škrabac scribbles every time and everywhere, listening to stories, sayings, wisdom, anecdotes etc. — mostly traditional Serbian expressions. The process consists of buying raw material, cutting, sewing, printing and the most important collaborating with a dozen of small domestic entrepreneurs and companies. Products are custom made from the beginning till the end. Keep on buzzin’!

Project was realized in collaboration with “My creative house” — an association oriented towards elderly, unemployed, and disabled people, “Terra Panonica” — a meeting place which re-examines, challenges and regenerates rural communities.



ANA JANJIĆ

WrapLamp
Srbija / Serbia

WrapLamp je inspiriran hvatanjem "jednog trenutka pokreta". Ideja je bila zamrznuti prizor zamatanja ili odmatanja materijala oko zamišljenog predmeta, u ovom slučaju kocke. Štoviše, ovakav dizajn sjenila omogućio je kontrolu nad razinom osvjjetljenja. Najveće osvjjetljenje, odnosno direktno svjetlo, postiže se postavljanjem svjetiljke s otvorenom stranom sprijeda. Najmanje osvjjetljenje, odnosno prigušeno svjetlo, dobiva se premještanjem svjetiljke tako da je sjeno sprijeda kako bi svjetlo suptilno prolazilo kroz materijal.

WrapLamp is inspired by one moment of movement capture. The idea was to freeze a frame of wrapping and unwrapping of material around an imaginary object, in this case a cube. Furthermore this particular design of the lampshade made it possible to control the level of illumination. Maximal illumination or rather direct light can be achieved by positioning the lamp frontally on 'empty' sides. Minimum lighting or rather suppressed light by re-positioning the lamp to the front of lampshade, so that light can subtly pass through the material.



ANĐELKO KASER

Nana dala
/ (What Granny Gave ME)
Bosna i Hercegovina
/ Bosnia and Herzegovina

What Granny Gave ME promišlja o naslijeđu i ostavštini, opipljivoj i neopipljivoj, koju dobivamo od svojih baka, prabaka itd. U patrijarhalnom balkanskom društvu očekuje se da se osoba ponosi baštinom i korijenima koje predstavlja muška ličnost. Nasuprot tome, projekt istražuje što majke i njihove majke ostavljaju u nasljedstvo.

Multikulturalno selo autorova podrijetla poslužilo je kao početna točka istraživanja i otkrilo predmet zajedničke vrijednosti svakoj obitelji — pregaču. Nana dala sastoji se od najmanje tri pregače koje se omataju i vežu oko tijela, omogućavajući različite transformacije ovisno o korisnikovu ukusu.

What Granny Gave ME contemplates inheritance and legacy, as tangible and intangible, which we receive from our grandmother, great-grandmother and so on. In a patriarchal Balkan society it is expected to be proud of the heritage and roots that the male figure represents. The project on the other hand explores what mothers and their mothers leave as legacy.

The multicultural village of author's origin served as a starting point of the survey, and detected the object of common value to every family — an Apron. "Nana dala" consists of a minimum of three aprons that are wrapping and binding around the body allowing for different transformations depending on user preferences.



ANESIA GRKOV MERVCICH

Birdie
Hrvatska / Croatia

Ovaj se projekt bavi globalnim fenomenom urbanih nomada predlažući lokalnu, ali sveprisutnu tipologiju četiri grede koje drže ploču ili dasku za piljenje (može se naći svugdje od Aljaske do Novog Zelanda) kao osnovu za novo-razvijeni samostojeći višefunkcionalni sustav skladištenja.

Birdie može služiti kao prostor za skladištenje u hodniku, garderoba otvorenog tipa ili stol za šminkanje. Diskretnog je oblika, gotovo proziran, kako bi korisnik sam definirao završnu estetiku predmeta.

This project is dealing with the global phenomena of urban nomads, by proposing a local but omnipresent typology of four legged beam used to support a board or a plank for sawing (found everywhere from Alaska to New Zealand) as the basis for the newly developed free standing poly-functional storage system.

Birdie can be used as hallway storage, an open-type wardrobe or a vanity table. It has a discreet shape, almost transparent so that the user defines the final aesthetic of the object by himself/herself.



ANGELIKI SIOLIOU

teXXXture
Grčka / Greece

TeXXXture je odjevni predmet za vrat koji prenosi tradicionalne uzorke u suvremeni jezik dizajna putem inovativne tehnike proizvodnje. *teXXXture* rabi senzor temperature prema kojemu se dijelovi oko nositeljeva vrata otvaraju ili zatvaraju kako bi odjevni predmet ili zadržao toplinu ili se rashladio. Rezultat je eksperimentalni odjevni predmet koji spaja tehnologiju s visokom modom, teksturama tkanina i autoričinim uspomnama iz djetinjstva — bakinim kukičanim čipkama, majčinim vezovima i tradicionalnim grčkim regionalnim nošnjama.

teXXXture is a neck garment that translates the traditional patterns to contemporary design language through innovative manufacturing techniques. The garment uses a temperature sensor and serves to open and close parts around the wearer's neck in order to either keep warm or cool down. The result is an experimental garment, which connects technology with haute couture, fabric textures, and author's childhood memories — grandmother's crochet laces, mother's embroideries and traditional regional Greek costumes.



ANTE KRIZMANIĆ

Tikvan
Hrvatska / Croatia

Ovaj projekt ponovno uvodi tikve kao svakodnevne predmete te ih pokušava reinterpetirati. Tikve su bile među prvim pripitomljenim biljkama, vjerojatno prije jestivih usjeva, i prvenstveno su služile kao posude za vodu. Proces uzgoja tikvi (sijanje, rast, sušenje) traje manje od jedne godine, što je vrlo brzo s obzirom na njihovo tvrdo, ali vrlo tanko drvo. Svaka je tikva jedinstvenog oblika, vodootporna i poluprozirna (dajući svjetlu crvenkastu boju). Kolekcija predstavlja tikve kao sjenila za svjetiljke, drvene zdjele i posude, ali također istražuje druge mogućnosti oblika.

This project reintroduces gourds as everyday objects and tries to reinterpret it. Gourds were one of the very first domesticated plants, probably before any edible crops, primarily to use them as water containers. The process of growing gourds (sowing, growing, curing/drying) lasts less than a year, which is very quick considering its solid, although very thin wood. Every gourd is unique in shape, waterproof and translucent (giving light reddish color). The collection proposes gourds as lamp shades, wood bowls and containers, but also investigates other form possibilities.



ELENA VASILEVA

Funkt, Poststudio,
Gergana Stankova, Rada Dičeva,
Gergana Stankova
Sharka Tiles
Bugarska / Bulgaria

Sharka Tiles proizvodi keramičke pločice, (enkaustičke) cementne pločice te naljepnice za pločice. Uzorke za prvu kolekciju dizajnirala su četiri različita bugarska dizajnera i dizajnerska studija (www.shevitza.eu, funkt.eu, www.tochka-tochka.com i poststudio.bg), a bili su inspirirani folklornim elementima bugarske narodne baštine.

Sharka Tiles produces ceramic tiles, cement (encaustic) tiles and stickers for tiles. The patterns for the first collection are designed by four different Bulgarian designers and design studios (www.shevitza.eu, funkt.eu, www.tochka-tochka.com and poststudio.bg) and are inspired by folklore elements from the ethnic heritage of Bulgaria. *Sharka Tiles* engages new designers and explores new themes for every new collection. All the tiles are made in Bulgaria.



FILIP KONESKI

Posveta Skoplju
/ Dedicated to Skopje
Makedonija / Macedonia

Projekt predstavlja degradaciju i uništenje moderne baštine Skoplja kroz pregled uspomena na prefabricirane sustave korištene u obnovi grada nakon potresa 1963., sve do rješenja problema u maloj sobi. Posveta Skoplju mijenja izgled prebrzo, toliko mnogo puta.

The project introduces the degradation and destruction of modern heritage of Skopje, through memory overview of prefabricated systems used in rebuilding the city after the earthquake in 1963, to a solution of problems in the small room. "Dedicated to Skopje" changes the look too quickly, so many times.



FILTER

Police NOMADIC
/ NOMADIC shelving system
Bosna i Hercegovina
/ Bosnia and Herzegovina

Police *NOMADIC* produžetak su našeg nomadskog stila života — jednostavne za proizvodnju, jednostavne za prijevoz i jednostavne za sastavljanje. To uvijek završi generičkim oblikom — jednostraničnim trokutom tvorenim od više manjih trokuta koji služe kao odjeljci za odlaganje, ali i za održavanje statičke stabilnosti rastegnute cjeline. Sastoji se od četiri različite modularne drvene letve jednostavno spojene šipkama s navojem i leptir-maticama, pa se lako proizvodi.

NOMADIC shelving system is an extension of our nomadic lifestyles — easy to produce, easy to transport and easy to assemble. It always ends up with the generic form — an equilateral triangle, formed by number of smaller triangles acting as shelf sections as well as preserving static stability of the expandable whole. It is composed out of four different modular timber battens, connected by simple use of threaded rods and wing nuts, easy to produce.



JERNEJ KOŽELJ, MATIC LENARŠIČ

Kredenca
Slovenija / Slovenia

Slovenija ima dugu tradiciju drvodjelstva jer je više od pola njezine površine prekriveno šumom. To je glavni razlog zašto je svaka slovenska obitelj u dnevnoj sobi imala drveni ormarić koji se izvorno zvao "kredenca" i koji je bio središnji dio njihova doma.

Projekt *Kredenca* inspiriran je noćnim ormarićem iz sredine 20. stoljeća. Okosnica su origami-vrata na sklapanje koja stvaraju sjajan vizualni dojam. Otvorena vrata također otkrivaju kontrast između svjetlije prirodne boje punog drveta iznutra i tamnije izvana, što je postignuto pomno osmišljenim procesom sastavljanja. *Kredenca* je modularan komad namještaja koji se može postaviti okomito ili horizontalno. Više njih može se spojiti u klub-stolić ili duži ormarić. Može se postaviti na zid direktno ili s dvije noge.

Slovenia has a long tradition in woodworking because more than half of its land is covered with forest. That is the main reason every Slovenian family had a wooden sideboard originally called "kredenca" in their living rooms, which was the central element of their homes.

Project *Kredenca* was inspired by a mid-century nightstand. The main idea is the folding origami door that creates great visual effect. Open door also reveals the contrast between brighter natural color of the solid wood on the inside and darker on the outside, achieved by a carefully designed assembly process. *Kredenca* is a modular piece of furniture that can be placed vertical or horizontal. More of them can be joined together in a coffee table or longer sideboard. It could be mounted on the wall directly or with two supportive legs.



JOVAN STANKOVIĆ, MONIKA JOVANOVIĆ, PREDRAG RAJKOVIĆ

Tronožac / Tripod
Srbija / Serbia

Koncept proširene obitelji nikada nije bio stran na Balkanu. Kulturna baština i razni socioekonomski čimbenici utjecali su na strukturu obitelji na takve načine da se rijetko manifestira kao nuklearna obitelj. U društvima pogođenima ekonomskom krizom, socioekonomski učinak na pojedinca najviše se vidi u strukturi obitelji i uvjetima života. Većina domova u gradovima premala je za obitelji koje u njima žive, pa je fleksibilnost iskorištenog prostora izrazito važna.

Tronožac je dizajniran kao rasvjetno tijelo koje dvojnoscju svoje forme može promijeniti ambijent prostora koji osvjetljava. Tronožna rasvjetna visilica sastoji se od okvira od čelične žice i tri "latice" koje mogu poprimiti dva različita oblika. U gornjem položaju visilica pruža izravnu rasvjetu, dok se povlačenjem mehanizma izvor svjetla pomiče te latice stvaraju zaklon ispod njega, pretvarajući visilicu u difuzni izvor svjetlosti.

The concept of extended family was never foreign to Balkans. Cultural heritage, and various Socio-economic factors affected the structure of the family in such ways that it rarely takes form of a nuclear family. In societies struck by economic crisis, the socio-economic imprint on the individual is most visible in the structure of the family, and its living conditions. Most of the households in the cities are too small for the families they hold; so, the flexibility of used spaces is of great importance.

Tripod was designed as a lighting element that can change the ambience of the space it illuminates with the duality of form. Tripod lighting pendant consists of a steel wire frame, and three "petals" that can take two different shapes. Set in its upper position, the pendant gives a direct lighting source, but by pulling the mechanism, the light source moves, and "petals" form a shield beneath it, making the pendant a diffused light source.



KATERINA TRPKOVSKA

Grijalica / Space heater
Makedonija / Macedonia

Od samih početaka pa sve do danas, toplina se smatra jednom od osnovnih potreba naših života. Različite vrste grijalica sustava tijekom povijesti su zamjenjivale kamin. Neke su bile više, a neke manje učinkovite.

Ovaj je grijač oblikovan od divne terakote. Taj materijal otpušta toplinu postupno, vrlo je otporan i dugotrajan, ima sjajna izolacijska svojstva, jeftin je i lako se reciklira. Električni grijač od terakote ima ugrađenu električnu grijaću cijev spojenu na vlastiti termostatskim kojim se regulira temperatura, kao i mali spremnik za vodu koji će spriječiti isušivanje zraka u sobi. Oblik je nadahnut prekrasnim grafičkim uzorkom na tradicionalnim makedonskim nošnjama.

From the very beginning until today, heat is considered to be one of the basic needs of our existence. Different types of heating systems replaced throughout the time the fireplace and some of them were more, some were less efficient.

This sculptured heater is made of wonderful terra cotta clay. The material releases heat gradually, it is highly resistant, durable, it has excellent isolation performance, it is cheap and easily recyclable. The electrical terra cotta heater has built in an electric heat tube connected to its own thermostat which will regulate the temperature, as well as a small water tank that will not let air dry the room. The shape is inspired by the beautiful graphic pattern on the traditional Macedonian costumes.



LOLA PEROVIĆ

Hirundo
Slovenija / Slovenia

“Ptice, lastavice. Tako krasne i lake. Tako radosne i pozitivne. Uvijek me razvesele kad vidim kako njihova krila plešu po nebu.”

Svjetiljke *Hirundo* dizajnirane su po principu modularne mreže te su izrađene od punoga drva. Središnji dio, gdje se nalazi izvor svjetlosti, osnovni je modul svake ptice. Krila, koja se proizvode u tri različite dimenzije, pričvršćena su na središnji dio šipkama s navojem i leptir-maticom. Upravo taj spoj krila i središnjeg dijela daje prostoru dinamiku jer je moguće promijeniti nagib krila u bilo kojem trenutku i tako oživjeti i ptice i prostor u kojemu borave.

“Birds, swallows. So beautiful and so light. So cheerful and so positive. They always make me feel happy when I see their wings dancing in the sky.”

Hirundo lights are designed on the principle of the modular grid and are made of massive wood. The middle piece, where the light source is, is the base module of each bird. The wings, produced in three different dimensions, are attached to the central piece with threaded rods and wing nut. It's precisely this union between the wings and the central piece that gives dynamic to the space because it is possible to change the inclination of the wings in every moment and therefore make the birds come alive along with the space they are meant to be in.



MARKO PETRIĆ

Predmet u predmetu
/ Object within an object
Hrvatska / Croatia

Projekt istražuje nekoliko tema: 1. princip svestranosti (zaštita zimi, a prostirka ljeti); 2. odnos prema prostoru (veličina i položaj u interijeru i eksterijeru); 3. estetske vrijednosti (dekoracije i tradicionalni ukrasi); 4. pojam statusnih simbola kao nositelja individualnog ili nacionalnog identiteta.

Nošnja se sastoji od četiri dijela: hlača, košulje, prevelike jakne te prsluka. Sve je temeljeno na tradicionalnim muškim nošnjama s dinarskog područja.

Materijali: Azra (poliamidna pletena tkanina s poliuretanskim premazom) batist, tehnički tekstili.

The project investigates several themes: 1. Versatility as a principle (protection in winter, versus mat in summer); 2. Relation to space (size and position in interior or exterior); 3. Aesthetic values (decoration and traditional ornament); 4. Notion of status symbols as carriers of one's individual or national identity.

Outfit consists of four segments: pants, shirt, oversized jacket and vest — all based on traditional men outfits from the area of Dinara.

Materials: Azra (polyamide knitted fabric coated with polyurethane coating) batist, technical textiles.



MAŠA STEVANOVIĆ

Dživdžan
Srbija / Serbia

Ritual ispijanja kuhane kave kao običaj u Srbiji star je stoljećima. Ljudi bi se okupljali u domovima ili kafićima radi druženja. Obično bi ih okupila svježe mljevena kava pripremljena u tradicionalnom lončiću za kavu. Odonda se malo toga promijenilo. *Dživdžan* je nadahnut simbolom Beograda, živahnom pticom — vrapcem (kolokvijalni naziv u srpskom — dživdžan). On spaja slobodu ptice sa slobodnim vremenom za ispijanje kave onako kako lončić za kavu (džezva) podsjeća na vrapca. Stoga slovo "DŽ" koje se javlja u obje riječi povezujem s ovim običajem — "džezva" i "dživdžan". Lončić za kavu izrađen je od nehrđajućeg čelika premazanog keramičkim slojem. Dno je izrađeno od dvije stijenke čelika, a između je 5-milimetarska bakrena pločica za brzo grijanje (zakuhanje). Ručka je od punog jasena (ili hrasta) s mat lakom, pričvršćena obručem od kromiranog čelika te drži polikarbonatni prsten.

The ritual of drinking brewed coffee as a tradition in Serbia dates back for centuries. People would gather at home or in a coffee bar to socialize. What brought them together was usually freshly ground coffee, prepared in a traditional coffee pot. Things have not been changed much since then. *Dživdžan* was inspired by the symbol of Belgrade, a lively little bird — the sparrow (colloquial word in Serbian — dživdžan). It connects the freedom of the bird with the free time for coffee drinking in a way which the coffee pot (džezva) associates with a sparrow. Therefore the letter "DŽ" which appears in the two words I associate with this ritual — "Džezva" and "Dživdžan". The coffee pot is made out of stainless steel coated with a ceramic layer. The bottom is made of double-walled steel with a 5mm copper plate on the inside for fast heating (boiling). The handle is made out of solid ash (or oak), in a matte varnish finish, fastened with a chrome steel band and securing a polycarbonate ring.

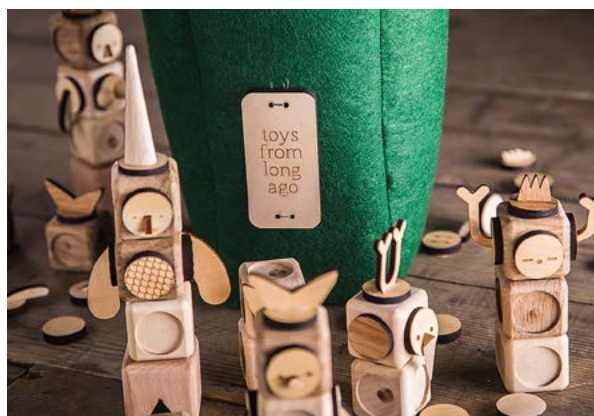


**MILENA STANOJEVIĆ,
MARIJANA MILOŠEVIĆ**

Bakina polica / Granny's shelf
Srbija / Serbia

Projekt je nadahnut starim srpskim zanatom koji je gotovo izumro. Novi komad namještaja koji nalikuje tkalačkom stanu inspiriran je sjećanjima na srpsku baštinu i staru tradiciju djedova i baka te obitelji. Tkanje na tkalačkom stanu jedan je od najstarijih zanata u Srbiji. Bake su tkale pokrivače, ručnike i tepihe od raznobojne vune. Danas je ovaj zanat vrlo rijedak. Ostala su samo sjećanja i baština. Bakina polica mješavina je tradicionalnog i modernog, nov komad namještaja koji nas podsjeća na baku, mnogo klupka vune i tkanje, ali ipak u suvremenom okruženju.

The Project was inspired by an old Serbian craft which is almost extinguished. New piece of furniture which resembles like weaving on a loom were driven by memory of Serbian heritage and old tradition of grandparents and family. Weaving on a loom is one of the oldest craft in Serbia, grandmothers weaved blankets, towels, carpets with colorful wool. Today this kind of craft is very rare, what remained is only memory and heritage. "Granny's shelf" is a blend of traditional and modern, new piece of furniture which reminds us on grandma, many hanks of wool and weaving but still in modern surroundings.



NIKO CRNČEVIĆ

Igračke iz davnine
/ Toys from long ago
Hrvatska / Croatia

Ovaj set drvenih igračaka inspiriran je zbirkom pripovijedaka Priče iz davnine koja se temelji na slavenskoj mitologiji, a napisala ju je slavna dječja spisateljica Ivana Brlić-Mažuranić.

Igračke iz davnine nisu namijenjene samo djeci nego su i vrlo poseban suvenir s potencijalom da postanu serija kolekcionarskih predmeta za bilo koga.

Sustav se temelji na 3D ilustracijama originalnih likova iz osam priča, ali je dovoljno otvoren da omogući korisnicima stvaranje vlastitih likova po istoj logici, ali unapređujući tipičnu podjelu likova na pozitivne i negativne u nove dodatne vrste: ljude, životinje, himere i čarobna bića.

This set of wooden toys is inspired by a short story collection *Tales from long ago* based on Slavic mythology written by the acclaimed children's author Ivana Brlić-Mažuranić.

Toys from long ago are not only intended for children, but are also a very distinct souvenir with potential of evolving into a series of collectible items for anyone.

The system is based on 3D illustrations of the original characters from eight stories, but also open enough to let the users create their own characters using the same logic, but upgrading a typical positive-negative character distinction into new extra types: humans, animals, chimeras and magical beings.



OLIVERA PETROVIĆ

Pokretne otvorene knjižnice,
Crna kutija / Mobile Open
Libraries, The Black Box
Srbija / Serbia

Razmjenjujući knjige razmjenjujemo ideje. Otvorena knjižnica služi za besplatnu razmjenu knjiga i djela prema pravilu reciprocnosti, 1:1. Svatko može uzeti knjigu, staviti je na policu ili vratiti nakon čitanja. Nema članskih iskaznica ili rokova. Samo dobra volja te osjećaj brige i predanosti za ideju općeg dobra. Knjižnica pripada svima.

Dizajnirajući svakodnevni predmet za razmjenu, i to tako da je ta razmjena nepredvidiva, autorica želi privući pozornost na čin susreta i niz radnji koje slijede: prvo je vidite, promatrate, identificirate, prepoznate... Dodite na slijepe spoj sa svojom knjigom! S jedne strane kutije može se naći otvor prekriven elastičnim nitima koje skrivaju sadržaj knjižnice (bez virenja, molim!). Gurnite ruku između crnih niti i izvucite koju god knjigu nađete pod prstima. S druge strane kutije nalazi se rupa kroz koju možete ubaciti knjigu koju ste donijeli sa sobom i dati joj priliku za susret s novim posjetiteljima knjižnice.

By exchanging books, we exchange ideas. The open Library serves for free book exchange and works according to the rule of reciprocity 1:1. Everybody can take a book, they can put it on the shelf, or return it after reading. There are no membership cards or deadlines. It is just a good will, sense of care and devotion to the idea of common good. The library belongs to everyone.

By designing an everyday object for an exchange and by making this exchange unpredictable, the author tends to draw user's attention to the act of encountering and set of actions that follows: first you see it, you observe, identify, recognize... Come to the blind date with your book! On one side of the box you can find an opening covered with elastic threads that hide the contents of library (without peeking, please!) Slide your hand between black threads and retrieve any book that appears under your fingers. On the other side of the box there is a hole through which you can insert the book you brought with you, and give it a chance for an encounter with a new library visitor.



PIKA NOVAK, ALEKSANDRA PROLE,
IVAN JELAČIĆ, NEJA BIZJAK,
ALEKSANDRA TOMC,
BLAŽKA JURJAVČIČ

Brainblender,
alat za stvaranje skupnih
ideja za zajedničku budućnost
/ Brainblender,
Tool for creating collaborative
ideas for our common future
Slovenija / Slovenia

Dizajnirajući budućnost ostavljamo za sobom vlastita gledišta o tome kako bi se budućnost mogla odraziti na trenutačne situacije i izvući važne stvari iz naše zajedničke prošlosti. Otkako je naše društvo sve pretrpanije osobnim tehnologijama, naše zajednice polako nestaju. Sve smo otuđeniji premda tehnologija obećava neograničeno povezivanje ljudi. Međutim, usred sve ove nepovezanosti javljaju se nove utopijske ideje. Ljudi pokušavaju naći alternative za bolju budućnost. S time na umu dizajnirali smo *Brainblender*, alat za stvaranje skupnih ideja za zajedničku budućnost. U prošlosti su se obitelji i zajednice okupljale oko ognjišta kako bi pričale priče i razmjenjivale ideje.

Brainblender je društvena igra koja potiče takve interakcije jednostavnim skupom pravila. Igra promiče suradnju i pomaže ljudima da smisle nekonvencionalna rješenja za konvencionalne probleme, ujedinjajući pojedinačne ideje u zajednički koncept. Principi i strategije Miješalice mozga mogu se primijeniti u svakodnevnom životu, bilo da želimo promijeniti svoje viđenje svijeta oko nas ili da želimo odlučivanje pretvoriti u zabavan proces.

Brainblender osmišljena je na radionici Interaction Design na Umjetničkoj akademiji u Splitu.

Prvo, svi igrači odaberu pitanje — ili jedno od 20 predodređenih pitanja ili mogu smisliti vlastito. Drugo, svaki igrač na idejnu karticu napiše svoju ideju kao odgovor na to pitanje i stavi je na ploču. U sljedećem potezu bacanje kocke odlučuje koju će varijaciju početne ideje igrači razviti. Primjerice ideju treba učiniti čudnijom ili užasnijom ili više arhitektonskom. Ta se varijacija ideje zatim zapisuje na drugu idejnu karticu koja se stavlja na ploču. Igrači ukratko objašnjavaju svoje ideje i izbor mjesta na koja su postavili idejnu karticu. Kada se idejne kartice različitih igrača spoje, ta dva igrača moraju ujediniti svoje ideje i stvoriti zajedničku ideju kao odgovor na početno pitanje. Od tog trenutka ideje moraju razvijati zajedno.

Igra je završena kada su sve idejne kartice međusobno spojene u jednu skupnu ideju.

Designing the future, we are leaving behind our individual views on how the future might reflect on current situations and extract important things from our collective past. Since our society is more and more overloaded with personal technologies, our communities are slowly disappearing. We are more and more alienated even though technology promises unlimited connectivity between people. However in the midst of all this disconnectedness, new utopian ideas are emerging. People are trying to find alternatives for better future. With this in mind we designed *Brainblender*, a tool for creating collaborative ideas for our common future. In the past, families or communities gathered around the fireplace to tell stories and share ideas.

Brainblender is a board game that encourages these types of interactions by simple set of rules. The game fosters teamwork and assists people to come up with unconventional solutions to conventional problems, uniting individual ideas into a collective concept.

Brainblender's game principles and strategies can be applied in everyday life, whether we would like to change our perception of the world around us or to transform decision making into a playful process.

Brainblender was developed at the Interaction Design Workshop at UMAS (Arts Academy, Split).

First, all players choose a question, either out of twenty preset questions or create their own. Second, each player writes his or her idea in response to this question on an idea card and places it on the board. In the next round a dice throw decides which variation of their initial idea players will develop. For example, the idea should be made more strange or horrific or architectural. This idea variation is then written on another idea card that is placed on the board. Players briefly explain their ideas and the choice of placement of the idea card. When idea cards of different players connect, the two players have to blend their ideas and create a joint idea in response to the initial question. From this point on they have to develop ideas together.

The game ends when all idea cards are connected to each other into one collaborative idea.



SARA PAVLEKOVIĆ PREIS

Glazbena kutija / Music Box
Hrvatska / Croatia

Osnova projekta bila je istraživanje mehanizama koji potiču interaktivno iskustvo sviranja, omogućavajući time djetetovoj mašti da istražuje i stvara različite ritmove, tonove i tempa (preslagujući cijevi) te razvija glazbene sposobnosti i koordinaciju. Izuzev jednostavnih strukturalnih i tehnoloških rješenja, ova didaktička igračka poziva se na vrijednu hrvatsku kulturnu baštinu proizvodnje drvenih igračaka.

Glazbena kutija je djelo stvoreno tijekom drugog semestra akademske godine 2012./2013. u sklopu zadatka Drvena igračka s mehanizmom.

The basis for the project is a research into mechanisms that encourage interactive experience of playing, thus enabling child's imagination to explore and create different rhythm-tempo-tones (by rearranging pipes) and develop musical abilities and coordination. Besides simple structural and technological solutions, this didactical toy refers to a valuable Croatian cultural heritage of wooden toys production.

Music Box is a work created during the second semester of the academic year 2012/13, within the terms of reference called 'Wooden toy with a mechanism'.



SONJA RAJIĆ

Noćni stolić Tablič
/ Night table Tablič
Srbija / Serbia

Tablič je noćni stolić osmišljen s ciljem da bude jednostavan i koristan. Nastao je iz oblika kocke s bridovima dugim 40 cm. Donja ploha je savijena, sugerirajući tako način upotrebe — na nju se stavlja otvorena knjiga. Stolić se može preokrenuti pa ima četiri različita načina upotrebe.

Tablič is a night table designed with the aim to be simple and useful. It originates from the shape of the cube, whose edges are 40cm long. The lower surface is bent in order to suggest its manner of use — to place an opened book on it. The night table can be rotated so it has four different ways of use.



STAŠA DOBLANOVIĆ

Trokut / Triangle
Hrvatska / Croatia

Inspiracija za projekt bila je trokutasti "dalmatinski rukav" koji je na različite načine primijenjen u cijeloj kolekciji. Kolekcija je elegantnog i urbanog karaktera, sugerirajući geometriju te čiste linije i površine. Materijali i boje su ugodni i prirodni, a silueta elegantna i snažna.

Inspiration for the project is found in the triangularly shaped Dalmatian sleeve, which is applied in different ways throughout the whole collection. Collection is in character elegant and urban, suggesting geometry and clean lines and surfaces. Materials and colors are comfortable and natural, and the silhouette elegant and strong.



STUDIOLAV

Dizajnerski pekarski pečati
/ Designer Baking Stamps
Grčka / Greece

Kruh je oduvijek bio osnovni sastojak većine dnevnih obroka na Balkanu. Ukrašavanje kruha varira od pečatiranja do složenih skulpturnih oblika koji često označavaju različite društvene događaje (vjenčanja, prinošenje žrtava itd.). Tradicionalna grčka izreka “kruh i maslina”^{*} navela je STUDIOLAV da dizajnira ovaj set pečata za hranu izrađenih od recikliranog maslinovog drva, uobičajenog lokalnog materijala. Dizajnerski pekarski pečati proizvode se kombinirajući nove tehnologije s tradicionalnom izradom. Složeni modni uzorci laserski se graviraju, a glavni oblik ručno rezbari lokalni obrtnik s otoka Krfa. Dizajnerski pekarski pečati žele ritual pečenja kruha dovesti u suvremeni kontekst. Upotrebom dva legendarna uzorka tkanine Pied de Poule i Tweed Herringbone kruh, keksi i pite pretvaraju se u mala pekarska čuda visoke mode.

^{*} Izreka koja se rabi pri opisu kulture dijeljenja u teškim vremenima.

Bread in particular has always been the basic ingredient for most daily meals on Balkan. Bread decoration varies from stamping to complex sculptural forms that often signify different social events (weddings, spiritual offerings etc.). The traditional Greek quote “bread and olive”^{*} led STUDIOLAV into designing this set of food stamps made out of reclaimed olive wood, a common local material. Designer Baking Stamps are produced by combining new technologies with traditional craftsmanship. The complex fashion patterns are laser etched and the main form is hand carved by a local craftsman from the island of Corfu. Designer Baking Stamps aim to bring the ritual of bread making into the contemporary context. The use of two iconic fabric patterns Pied de Poule and Tweed Herringbone transform the bread, cookies and pies into small haute couture baking miracles.

^{*} an expression used to describe the culture of sharing in hard times



TVRTKO BOJIĆ

Carso
Hrvatska / Croatia

Kolekcija Carso inspirirana je niskom stolicom s debelim drvenim sjedištem i jednostavnim zaobljenim naslonom koja se zove “stolovača” ili “katriga”, a često se može naći na području Dinarida. Naziv Carso dolazi od talijanske riječi za krš, s obzirom na to da su Dinaridi najveće kraško područje u Europi.

U ovoj suvremenoj verziji drveno sjedište zamijenjeno je savitljivim tapeciranim poliuretanskim sjedištem. Isti kalup za sjedište rabi se za sve vrste stolica u kolekciji (blagovaonsku stolicu, fotelju itd.), omogućavajući tako jeftiniju proizvodnju. S druge strane, moguće je promijeniti model koristeći metalne konstrukcije za noge i naslone za ruke.

The Carso collection is inspired by a low chair with a thick wooden seat and simple rounded backrest, called “stolovača” or “katriga”, often found in the Dinaric Alps area. The name, Carso is derived from the Italian word for karst, as the Dinaric Alps are the biggest karst area in Europe.

In this contemporary version, the wooden seat is replaced by a flexible upholstered polyurethane seat. The same seat mold is used for all types of chairs in the collection (dining chair, armchair, etc.), thus enabling more affordable production. On the other hand it is possible to change the model by using metal constructions for legs and armrests.



VEDRAN ERCEG

Klub-stolić Mando
/ Mando coffee table
Hrvatska / Croatia

Stolić Mando nadahnut je trima različitim elementima balkanske kulture prilagođenima za suvremenog korisnika. To je moderna verzija tronošca i putnih vreća koje služe za nošenje različitih važnih predmeta. Konstrukcija je jednostavna, radi se od lokalnih materijala, jednostavna je za sklapanje i prijenos. Noge se mogu sklopiti prema unutra kako bi se veličina smanjila. Može se postaviti na zid ili u pokretu nositi kao naprtnjača.

"The Mando table" is inspired by different elements of Balkan culture adapted for the modern user. It is a modern take on tripods and travelling sacks used to carry different objects of importance. The construction is simple, made with local materials, easy for folding and transport. The legs can be folded inwards in order to reduce its size. It can be mounted on the wall or carried as a backpack while moving.



ZORAN MOJSILOVIĆ

Nivelirska podna svjetiljka
/ Leveling floor lamp
Srbija / Serbia

Koncept Nivelirske podne svjetiljke potiče od geodetskog i građevinskog uređaja nivelira. Predmet se sastoji od pet cilindričnih drvenih šipki na bazi s metalnim okvirom na kotačima koja drži glavnu cilindričnu šipku na čijem se kraju nalazi stožasto sjenilo. Sjenilo je izrađeno od metalnog okvira prekrivenog pergamentom.

"The Leveling floor lamp" concept derives from geodetic leveling construction device. The object is composed of five cylindrical wooden sticks on a metal-framed base on wheels, which supports the main cylinder stick ending in a conical shape shade. The shade is made of metal frame covered with parchment.

Vlatka Blakšić & Katerina Duda

D-izložba

Ana Armano Linta

Ena Jurov

studenti Studija dizajna 3. godina

Marija Gradić

Željko Beljan

Imelda Ramović

Sara Pavleković Preis

Leila Kasumović

Lana Grahek

Ana Radovanović

Neuralab

/ D-Exhibition Expo

Alma Šavar

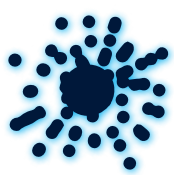


VK@FRKA2015

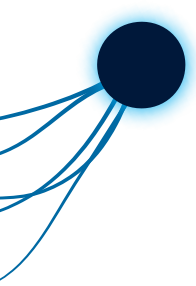
Gala Marija Vrbanić

Me and the Machine

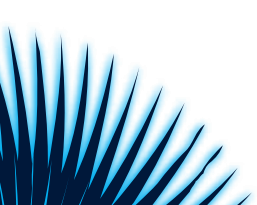
RAAD (Barbara Rad)



Andrej Đukić



Rešetke nisu prepreke





ANA ARMANO LINTA

Zagreb
Hrvatska / Croatia

Miris grada nakon kiše, zvuk automobila, jutarnja rosa. Postoje neke stvari kojima često ne pridajemo pažnju, fokusirani na svoje dnevne aktivnosti. Postoje neki osjeti kojima rijetko percipiramo svijet. Možda nam treba podsjetnik.

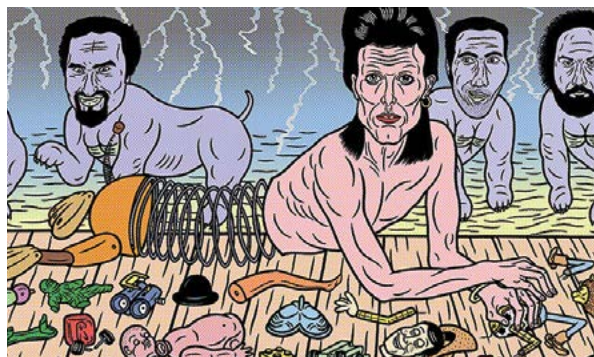
Ana Armano Linta rođena je 1990. u Zagrebu, gdje živi i radi. Diplomirala je na Studiju dizajna pri Arhitektonskom fakultetu, smjer industrijski dizajn. Kroz svoj rad voli preispitivati načine na koje ljudi percipiraju i kreiraju svoju stvarnost.

Osjetila su prvenstveni način kojim ljudi doživljavaju svijet. Postoje od samoga početka, *ab ovo* ("od jajeta"). Ovi jajoliki stolovi služe kao podloge za osjetila.

The smell of the city after the rain, the sound of cars, the morning dew. There are things that we rarely pay attention to, focused on our own daily activities. There are senses with which we rarely perceive the world. Maybe we need a reminder.

Ana Armano Linta was born in 1990 in Zagreb where she lives and works. She graduated from the School of Design at the Faculty of Architecture, majoring in industrial design. Through her work she likes to question the ways in which people perceive and create their own reality.

The senses are the primary way in which people experience the world. They have existed since the very beginning, *ab ovo* ("since the egg"). These egg-shaped tables serve as a foundation for the senses.



ŽELJKO BELJAN

Zagreb
Hrvatska / Croatia

Cartoon core novi je likovni koncept predstavljen putem naoko grubih, vulgarnih i grotesknih ilustracija. Njihovi su protagonisti likovi iz crtanih filmova. Ilustracije spojem horora, pornografije i crtića istodobno šokiraju i zabavljaju publiku.

Željko Beljan rođen je 1984. u Vukovaru. Završio je školu za komercijalista, ali se nije pronašao u prodaji, pa se prije pet godina počeo baviti ilustracijom, stripom i izradom plakata. Njegovi radovi mahom su vezani za glazbu raznih bendova, među kojima su neki čiji je osnivač i član. Dosad je radio plakate za zagrebačke klubove Močvara, AKC Medika / Attack!, KSET, Spunk i Vintage Industrial Bar. Sudjelovao je na grupnim izložbama *Izložba za plakat* (2012.), *Antisalon* (2014.) i *Poster extravaganza* (2015.).

Autorski koncept *Cartoon core* vizualiziran je plakatima nastalima za *Crawander*, jedini *cartoon core*-bend na svijetu, ali i šire.

Cartoon Core is a new art concept represented by seemingly rough, vulgar and grotesque illustrations. Their protagonists are cartoon characters. By combining horror, pornography and cartoons the illustrations both shock and amuse the audience at the same time.

Željko Beljan was born in 1984 in Vukovar. He completed his education for a commercial sales representative but did not feel fulfilled in sales so five years ago he got into illustrations, comics and posters. His works are predominantly related to the music of various bands, some of which he has founded and is a member of. He has made posters for the Zagreb clubs Močvara, AKC Medika / Attack!, KSET, Spunk and Vintage Industrial Bar. He has been a part of group exhibits *Izložba za plakat* (2012), *Antisalon* (2014) and *Poster Extravaganza* (2015).

The *Cartoon Core* author concept is visualized through posters created for *Crawander*, the only *cartoon core* band in the world and beyond.



ANDREJ ĐUKIĆ

Zagreb
Hrvatska / Croatia

Smatram da se iskrenim i jednostavnim dizajnom mogu postići elegantna i relevantna rješenja. Form follows function.

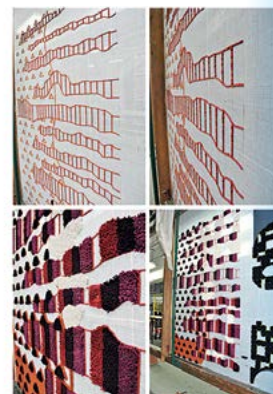
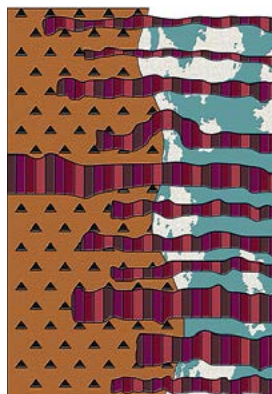
Andrej Đukić rođen je u Rijeci 1991., a odrastao je u Dubrovniku. Po završetku matematičke gimnazije upisao je Studij dizajna pri Arhitektonskom fakultetu u Zagrebu, gdje je i završio preddiplomski studij industrijskog dizajna.

Autor je dizajnirao ekonomičan i ekološki prihvatljiv sustav namještaja koristeći principe *flat-pack* dizajna. Naglasak sustava je na iskoristivosti materijala i jednostavnosti transporta, sklapanja i rasklapanja. Elementi namještaja načinjeni su isključivo od šperploče te nema nepotrebnog troška materijala, jer se šperploča reže CNC rezačem. Tako se dobiva gotov proizvod bez potrebe za spojnim elementima. Korištenjem *flat-pack* metode reduciraju se brojni faktori koji negativno utječu na okoliš.

I feel that with an honest and simple design it is possible to achieve elegant and relevant solutions. Form follows function.

Andrej Đukić was born in Rijeka in 1991 and grew up in Dubrovnik. He attended a mathematical gymnasium and after graduation enrolled in the School of Design at the Faculty of Architecture in Zagreb where he received a bachelor's degree in industrial design.

The author has designed an economical and environmentally friendly system of furniture by using principles of flat-pack design. The emphasis of the system is on the usability of the material and simplicity of transport, assembly and disassembly. Furniture components are made solely out of birch plywood without unnecessary waste of material because the plywood is cut with a CNC router. This produces a finished product without any need for fasteners. Using the flat-pack method reduces numerous factors that have a negative influence on the environment.



MARIJA GRADEČAK

Ljubljana
Slovenija / Slovenia

Ideje dolaze iz snova kao odraz misli i podsvijesti. Manifestiraju se materijalno i vizualno.

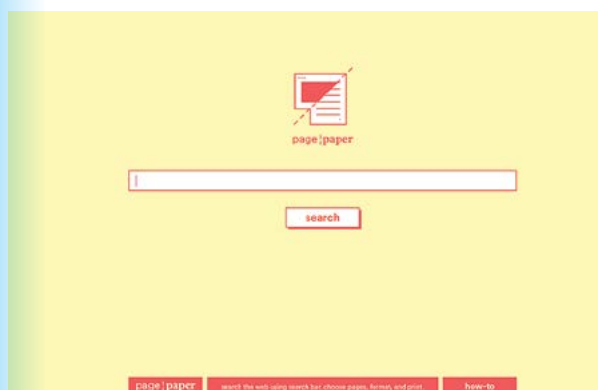
Marija Gradečak završila je Školu primijenjenih umjetnosti Famul Stuart u Ljubljani. Ove godine objavila je zbirku poezije *Aritmija*, a ranije je sa svojim dizajn projektima i instalacijama sudjelovala na brojnim izložbama i događanjima u Zaboku, Splitu i Varaždinu (2014.), te također u Varaždinu, Ljubljani i Koprivnici (2012./2013.). Izvodi i *happeninge* i performanse ekološke i zelene tematike.

Serijsa tapiserija *ReM ruGs* uključuje pet primjera dizajna nepravilnih oblika s osnovama u različitim linijama. Riječ je o pokušaju prijenosa vizualiziranih misli stvorenih iza zatvorenih očiju, za vrijeme REM faze sna. Brzi pokreti očiju dočarani su linijama, koje su nelogični otisci snova s nastavkom u nepredvidivom, novom i posebnom.

Ideas come from dreams as a reflection of thoughts and subconsciousness. They are manifested materially and visually.

Marija Gradečak graduated from the Famul Stuart School of Applied Arts in Ljubljana. This year she has published a poetry collection entitled *Aritmija*, while earlier she has participated with her design projects and installations in numerous exhibits and events in Zabok, Split and Varaždin (2014), as well as Varaždin, Ljubljana and Koprivnica (2012/2013). She also organizes happenings and performances with an ecological and green theme.

The *ReM ruGs* series of tapestries includes five examples of irregular shape design based on different lines. It is an attempt to transfer visualized thought created behind closed eyes during the REM sleep phase. Rapid eye movement is brought to life by lines that are illogical imprints of dreams continuing into the unpredictable, the new and the special.



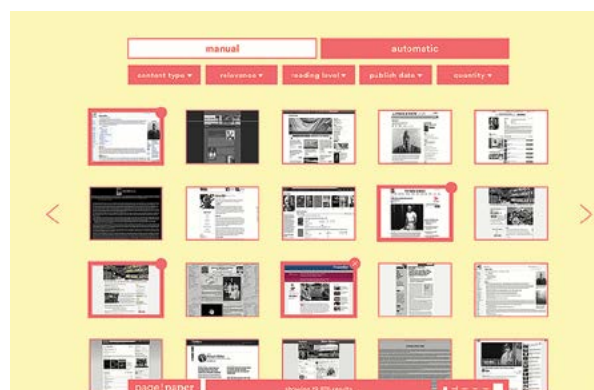
LANA GRAHEK

Zagreb
Hrvatska / Croatia

U današnje vrijeme postoji sve veća tendencija digitalizacije analognog sadržaja zbog dostupnosti i lakoće pretraživanja. Platformom page/paper nastoji se lakoću pretraživanja sadržaja na webu spojiti s prednostima čitanja i rada u tiskanom mediju.

Lana Grahek rođena je 1989. u Zagrebu. Uskoro će završiti diplomski studij vizualnih komunikacija na Studiju dizajna pri AF. Povremeno sudjeluje na dizajnerskim radionicama i izložbama, a od nagrada izdvaja posebno priznanje za rad *TŽV Gredelj — Karel Martens homage* na Danu D 2013 i Izložbi hrvatskog dizajna 1314. Područja njenog interesa su mikro i makro tipografija, kao i rad u tiskanim medijima.

Projekt radnog naziva *page/paper platforma* je za pretraživanje weba kojoj je cilj spojiti dostupnost sadržaja na webu s prednostima čitanja i korištenja tiskanog medija. Funkcionira tako da se određeni pojam pretražuje, filtrira prema određenim parametrima, odabire željena količina sadržaja, format i layout, te se dobiva pdf file spreman za print. Na ovaj način korisnik kroi svoju osobnu arhivu karakterističnu za taj određeni trenutak, koja je otporna na promjenjivosti i nestalnosti digitalnog medija.



Nowadays there is a growing tendency to digitize analog content for availability and ease of searching. The Page/Paper platform is used in an effort to combine the ease of searching through content online with the benefits of reading and working in a print medium.

Lana Grahek was born in 1989 in Zagreb. She will soon be finishing her graduate study in visual communications at the School of Design, Faculty of Architecture. She occasionally participates in designer workshops and exhibits while among the awards she highlights the special recognition for her work *TŽV Gredelj — Karel Martens homage* at D Day 2013 and the Exhibition of Croatian Design 1314. Her areas of interest are micro and macro typography as well as working in print media.

The project with the working title *Page/Paper* is a platform for searching the Internet with the goal of combining the availability of Internet content with the benefits of reading and using a print medium. It works by searching for a specific term, filtering by certain parameters, choosing the desired amount of content, the format and layout and producing a PDF file ready for printing. In this way users tailor their personal archive that is characteristic to that specific moment and that is resistant to the volatility and instability of the digital medium.



REŠETKE NISU PREPREKE

Zagreb
Hrvatska / Croatia

Studentice, sudionice projekta / Students, project participants: Nataša Njegovanović (1987.), Petra Vrdoljak (1991.), Ivana Hrabar (1987.), Laura Mrkša (1992.), Maja Jandrić (1992.), Viktorija Lea Vavra (1992.), Helena Nemec (1994.), Katarina Huljev (1992.), Iva Udovičić (1985.), Monika Močević (1992.), Dina Bartolić (1993.) i Elizabeta Bošnjak (1992.).

Zatvorenice / Inmates: Verica, Biserka, Sanja, Vesna, Jasna i Ljerka

Mentorice / Mentors: Sanja Bencetić, Andrea Hercog, Izvorka Jurić i Ivana Zanze

Radionica participativnog dizajna sa zatvorenicama Kaznionice u Požegi okupila je dvanaest studentica Studija dizajna pri AF u Zagrebu, šest zatvorenica i jednu stručnu voditeljicu šivaonice Kaznionice i zatvora u Požegi. Tim su vodile tri dizajnerice iz područja industrijskog dizajna, vizualnih komunikacija i inkluzivnog dizajna te voditeljica iz udruge Roda, koja je inicijator projekta.

Radionica participativnog dizajna sa zatvorenicama Kaznionice u Požegi rezultirala je zajednički osmišljenim i izrađenim proizvodima, s ciljem ostvarenja dobiti za financiranje putovanja djece u posjet majkama u zatvor. Riječ je o osam proizvoda namijenjenih trudnicama, roditeljima i djeci do tri godine. Uz to, radionica predstavlja dizajn kao alat socijalne inkluzije. Proizvodi se odlikuju pročišćenom funkcionalnošću i postupkom izrade prema stvarnim mogućnostima, a osvješćuju neke predrasude o majkama i spolno određenim ulogama roditelja te potiču razvijanje bliskosti između roditelja i djece. Sadrže i visoku emotivnu vrijednost, koja upućuje na problem razdvojenosti zatvorenica/ka i djece.



A participatory design workshop with inmates from the Požega Penitentiary brought together twelve students from the School of Design at the Faculty of Architecture in Zagreb, six inmates and one professional manager of the Požega Penitentiary sewing workshop. The team was led by three designers from the fields of industrial design, visual communications and inclusive design as well as a supervisor from the Roda Association that initiated the project.

The participatory design workshop with inmates from the Požega Penitentiary resulted in jointly designed and manufactured products with the goal of making a profit to finance trips for children to visit their mothers in prison. These are eight products intended for pregnant women, parents and children up to three years of age. Additionally, the workshop presents design as a tool of social inclusion. The products are marked by streamlined functionality and a production process based on actual ability, bringing to mind some of the prejudices about mothers and gender-defined roles of parents while encouraging intimacy between the parents and children. They also have high emotional value that points to the problem of separation between inmates and their children.



ENA JUROV

Stockholm, Švedska / Sweden
Zadar, Hrvatska / Croatia

Narativi koje koristim u svom radu temelje se na vlastitom iskustvu i sjećanjima, a nastaju kombiniranjem različitih priča i dodavanjem novih slojeva koji zamagljuju granicu između stvarnosti i fikcije. Trenutno se bavim temama vezanima za turizam i njegov utjecaj na društvo i okoliš.

Ena Jurov bavi se vizualnom komunikacijom putem ilustracije, stripa i grafičkog dizajna. Diplomski studij (MA Storytelling) završila je na fakultetu Konstfack u Stockholmu, dok je preddiplomski studij vizualnih komunikacija završila u Zagrebu, na Studiju dizajna pri AF. Pohađala je i radionicu Illustration and Visual Storytelling Summer Residency na School of Visual Arts u New Yorku. Izlagala je na više grupnih izložbi i održala nekoliko radionica stripa za djecu i odrasle u Hrvatskoj i inozemstvu.

Porto Pomalo je projekt kojim je autorica pokušala objединiti svoje višegodišnje istraživanje o turizmu i njegovu utjecaju na društvene promjene u malim sredinama poput dalmatinskih gradova i otoka. Projekt je nastao u sklopu diplomskog studija na Konstfacku u Stockholmu, ali je otvoren za daljnje širenje. *Porto Pomalo* izmišljeni je gradić na otoku usred Mediterana, s vizualnim identitetom, promotivnim materijalima i turističkim vodičem. Turistički vodič glavni je dio rada, a kombinira dijelove klasičnih vodiča poput *Lonely Planeta* s osnovnim informacijama o otoku i njegovim sadržajima, te kratkim stripovima.



The narratives I employ in my work are based on my own experience and memory. They are created by combining different stories and adding new layers that blur the line between reality and fiction. I am currently occupied with subjects related to tourism and its effect on the society and the environment.

Ena Jurov pursues visual communications through illustrations, comics and graphic design. She finished her graduate studies (MA Storytelling) at the Konstfack University College in Stockholm whereas she completed her undergraduate visual communications studies in Zagreb at the School of Design, Faculty of Architecture. She attended the Illustration and Visual Storytelling Summer Residency workshop at the School of Visual Arts in New York. Her works were displayed in a number of group exhibits and she held several comics workshops for children and adults in Croatia and abroad.

Porto Pomalo is a project with which the author tried to merge her years-long research about tourism and its effect on societal changes in small communities like the Dalmatian towns and islands. The project was created as part of the graduate study at Konstfack in Stockholm but is open for further expansion. *Porto Pomalo* is an imaginary town on an island in the middle of the Mediterranean, with a visual identity, promotional material and a tourist guidebook. The tourist guidebook is the main part of the work and it combines parts of typical guidebooks like the *Lonely Planet* with basic information about the island and its facilities as well as short comic strips.



LEILA KASUMOVIĆ

Zagreb
Hrvatska / Croatia

Što će izrasti iz ruža što sam ga nosila popodne? Zanimljivo mi je promatrati kako nešto raste iz mojih svakodnevnih doživljaja. Mogu sjediti pored toga i gledati kako raste, mjeriti očima napredak, ispupčenost, širinu i sjaj kolonija bakterija prošlosti.

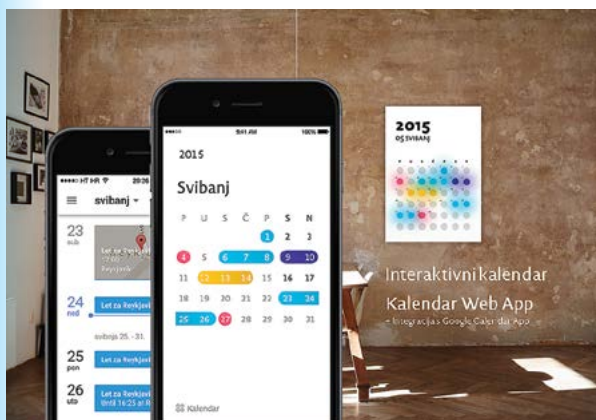
Leila Kasumović je nakon završetka preddiplomskog Studija dizajna pri AF upisala diplomski studij Novih medija pri Odsjeku za animirani film i nove medije na Akademiji likovnih umjetnosti u Zagrebu. Bavi se interdisciplinarnim projektima u čijem je fokusu proces imunizacije i fenomen bakterija — malih (ne)prijatelja. Već je dvaput grupno izlagala na Danu D. Voli sukulente, pse i nijanse plave boje.

Koncept projekta sadrži ideju organskog arhiviranja trenutaka iz autoričine svakodnevice. Temelji se na dokumentaciji dosadašnjih arhiva (fotografije Petrijevih zdjelica) i aktivnim zdjelicama. Arhiv u formi fotografije potreban je jer se organski arhiv u zdjelici može održati na životu sedam dana. Zdjelice nisu opasne.

What will grow out of the lipstick I wore this afternoon? I like to watch something grow from my everyday experiences. I can sit next to it and watch it grow, gauge the progress, swelling, width and glow of the bacterial colonies of the past with my eyes.

After receiving her undergraduate degree from the School of Design at the Faculty of Architecture Leila Kasumović enrolled in the graduate study of new media at the Animation and New Media Department of the Academy of Fine Arts in Zagreb. She deals with interdisciplinary projects focused on the process of immunization and the phenomenon of bacteria — small friends/foes. Her works have already been displayed twice in group exhibits at D-Day. She likes succulent plants, dogs and shades of blue.

The concept of the project is the idea of organically archiving moments from the author's everyday life. It is based on the documentation of past archives (photographs of Petri dishes) and active dishes. The archive in the form of a photograph is necessary because the organic archive in a dish can be kept alive for seven days. The dishes are not dangerous.



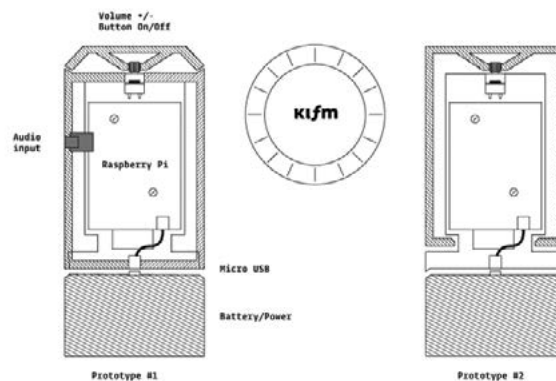
IVAN KUNJAŠIĆ

Blato, Korčula
Hrvatska / Croatia

Kako se digitalno i analogno, virtualno i opipljivo mogu spojiti u jedinstven proizvod? Koliko baze podataka i fizički predmeti mogu otići daleko od klasičnih poimanja medija komunikacije?

Ivan Kunjašić rođen je 1993. u Blatu na Korčuli. Student je treće godine Odsjeka za dizajn vizualnih komunikacija Umjetničke akademije u Splitu. Bavi se uglavnom dizajnom interakcija i srodnim područjima. Dizajn koristi kao oruđe oblikovanja, ali zanima ga i konceptualan rad u sferi spekulativnog dizajna. Kao student sudjelovao je na Izložbi hrvatskog dizajna 1314 te na festivalima Dan D i Magdalena (Maribor, Ljubljana).

Projekti koje autor trenutno razvija na studiju spadaju u područje tzv. *Internet of Things*, te analiziraju i propituju upotrebu "starih" medija i tehnologija putem integracije analognog i digitalnog. "Gadget" splitske radiostanice KLFM (Kunst & Liebe Frequency Machine) omogućava korisniku slušanje *online-streaming* radija s referencama na iskustvo praćenja klasičnih FM stanica. Uređaj (*gadget*) je materijalizacija virtualne radioemisije, oblikovana kao "predmet želja". Kalendar je povezan s google kalendarom i posebnom internetskom aplikacijom. Kalendar kao sredstvo organizacije funkcionira u više medija, ostvarujući sveprisutnost u smislu ideje i objekta.



How can the digital and the analog, the virtual and the tangible be combined into a singular product? How far can databases and physical object go from the classical understanding of communication media?

Ivan Kunjašić was born in 1993 in Blato on Korčula. He is a third-year student of the Department of Visual Communications Design at the Arts Academy in Split. He mostly deals with interaction design and related fields. He uses design as a molding tool but he is also interested in conceptual work in the sphere of speculative design. As a student he has participated in the Exhibition of Croatian Design 1314 as well as in D Day and Magdalena (Maribor, Ljubljana) festivals.

The projects the author is currently developing in his studies fall within the so-called field of "Internet of Things". They analyze and question the use of "old" media and technologies by integrating the analog and the digital. Split radio station KLFM's (Kunst & Liebe Frequency Machine) "gadget" allows the user to listen to online-streaming radio with references to the experience of listening to classic FM stations. The device (gadget) is a materialization of a virtual radio show, shaped as an "object of desire". The calendar is linked to the google calendar and a special Internet application. The calendar as a means of organization functions in several media achieving ubiquity in terms of an idea and object.



ME AND THE MACHINE VANJA VESELIĆ, BERISLAV KOVAČEVIĆ

Zagreb
Hrvatska / Croatia



Za nas odjeća nije samo pasivan omotač tijela — ona je čovjekova druga koža. Pružajući sklonište tijelu istodobno je način izražavanja i komunikacije. Svaka odjevna kolekcija ima svoju priču i rezultat je specifičnog istraživanja.

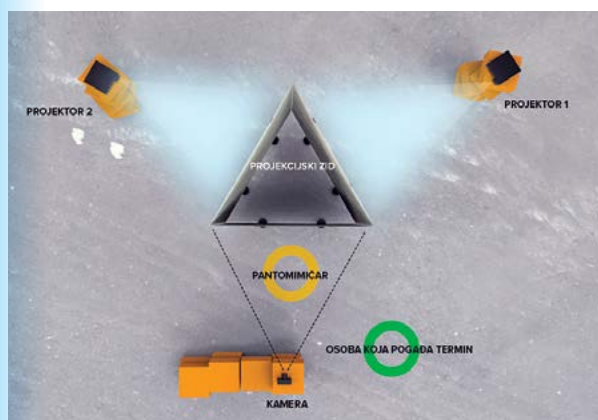
Me and the Machine dizajnerski je dvojac iz Zagreba koji čine Vanja Veselić (1986.) i Berislav Kovačević (1983.). Vanja je apsolvantica Tekstilno-tehnološkog fakulteta u Zagrebu, a Berislav je završio Školu za tekstil, kožu i dizajn. Izlagali su na revijama i festivalima mode diljem regije: Beograd Alternative Fashion Event, Balkan Alternative Fashion Event, bili su finalisti Fashion Incubatora, a na Danu D 2014 osvojili su posebno priznanje žirija za svoju odjevnu kolekciju.

Napušteni i derutni gradski prostori, lišeni ljudske prisutnosti, prepušteni su propadanju. Kolekcija *Decay* inspirirana je fotografijama Johnnija Jooa i pokretom urbane eksploatacije. Riječ je o potrazi za napuštenim objektima koji se čine zamrznuti u vremenu, postavljeni poput skulptura u kontekstu urbanog tkiva grada. Moda je s jedne strane površinska manifestacija ljudskog trajanja, a s druge sveprisutni dokaz o prolaznosti stalnosti. Upravo tako nestalna, moda je prepoznatljiv trag ljudskoga kretanja u vremenu.

For us clothes are not just passive cladding for the body — they are a person's second skin. By providing shelter for the body they are at the same time a way of expression and communication. Every clothing line has its own story and is a result of specific exploration.

Me and the Machine is a designer duo from Zagreb comprised of Vanja Veselić (1986) and Berislav Kovačević (1983). Vanja will soon graduate from the Faculty of Textile Technology in Zagreb and Berislav finished the Textile, Leather and Design High School. They participated in fashion shows and festivals throughout the region: Beograd Alternative Fashion Event, Balkan Alternative Fashion Event, they were the finalists in the Fashion Incubator, and at D-Day 2014 they won Special Jury Recognition for their clothing line.

Abandoned and rundown city spaces, devoid of human presence, are being left to deteriorate. *The Decay* line is inspired by photographs of Johnny Joo and the urban exploitation movement. It deals with the search for abandoned objects that seem frozen in time, placed like sculptures in the context of the urban tissue of the city. On the one hand fashion is a manifestation of the human duration and on the other a ubiquitous proof of the fleetingness of permanence.



NEURALAB

Zagreb
Hrvatska / Croatia

Dizajn je konstantna igra uma, tvari i novih medija. Dizajn jest ozbiljna stvar, ali dizajner to ne mora biti!

Neuralab su Berislav Grgičak (1991.), Svjetlana Fučić (1986.), Ivan Brkić (1984.), Marina Mijatović, Krešimir Končić (1981.), Emanuele Lizzi (1987.) i Bruno Zagorščak (1981.). Neuralab je digitalna agencija s fokusom na dizajn, tehnologiju i kreaciju sadržaja. Kreativnim nizanjem nula i jedinica stvaramo savršeno oblikovane proizvode koji idu ukorak s najnovijim trendovima.

Mime Design je platforma ostvarena kako bi testirala maštu kreativaca i posjetitelja Dana D, i to u formi zabavne igre. Posjetitelji se igraju dizajn pantomime. Odabiru termin iz svijeta dizajna, popiju rakiju i tijelom rekreiraju traženi pojam. Druga osoba iz njihova tima pogađa termine. Imaju jednu minutu za pogađanje što više izvučenih riječi. Nakon isteka vremena, fotografija / video igrača prenosi se na veliko platno na lokaciji, te na Facebook aplikaciju gdje će biti prikazana interpretacija najboljeg pojma, konačan rezultat i točni ili pogrešni odgovori. Cilj projekta je izložiti galeriju fotografija proizvoda kreativnih umova koji čine cijeli festival.

Design is a constant game of mind, matter and new media. Design is a serious subject but a designer need not be!

Neuralab are Berislav Grgičak (1991), Svjetlana Fučić (1986), Ivan Brkić (1984), Marina Mijatović, Krešimir Končić (1981), Emanuele Lizzi (1987) and Bruno Zagorščak (1981). Neuralab is a digital agency focusing on design, technology and content creation. By creatively stacking ones and zeros we create perfectly formed products that are up-to-date with the latest trends.

Mime Design is a platform created to test the imagination of creatives and visitors of D-Day in the form of a fun game. Visitors play design charades. They choose a term from the world of design, drink a brandy and use their bodies to recreate the term in question. The other person in the team tries to guess the terms. They have one minute to guess as many selected words as possible. After the time is up, a photograph / video of the players is transferred to a big screen on location and to the Facebook app where the interpretation of the best term will be shown as well as the final score and the right or wrong answers. The goal of the project is to present a gallery of photographs showing the products of creative minds that make up the whole festival.



SARA PAVLEKOVIĆ PREIS

Zagreb
Hrvatska / Croatia

Proces rada jedan je od najvrednijih aspekata dizajna. Kroz razmišljanje i različite perspektive promatranja teme postupno se razaznaje rješenje, također podložno nadogradnji i promjeni.

Sara Pavleković Preis (1993.) studentica je treće godine preddiplomskog Studija dizajna pri AF, smjer vizualne komunikacije. Najviše je zanima tipografija, ilustracija i fotografija. U slobodno vrijeme bavi se glazbom.

Eksperimentalna knjiga ili društvena igra *Država* grčkog filozofa Platona funkcionira po principu diskusije čiji je cilj stvoriti idealnu državu. Riječ je o edukativno-inspirativnom načinu čitanja knjige. Prema Platonovoj filozofiji, kada svatko radi svoj posao, a klase se ne miješaju, država je idealna. Kartice sadrže dijaloge podijeljene na pitanja na jednoj i odgovore na drugoj strani. Vječna filozofska pitanja stavljaju igrača u poziciju da mora sam razmisлити o odgovoru, a ne tek ga pročitati. Kontekst utječe na odgovor, no što je sličniji Platonovu brže se stvara idealna država. Likovi su vladari, vojnici i robovi, a igrači trebaju doći do mjesta u državi kojemu pripadaju, kako bi ona funkcionirala.

The work process is one of the most valuable aspects of design. Through thought and different perspectives of viewing a topic a solution gradually becomes clear but is also subject to expansion and change

Sara Pavleković Preis (1993) is a third-year undergraduate student of the School of Design at the Faculty of Architecture, majoring in visual communications. She is mostly interested in the fields of typography, illustration and photography. In her free time she plays music.

The experimental book or board game *Država* (The Republic) by the Greek philosopher Plato operates on the principle of a discussion with the goal of creating the perfect state. It is an educational and inspirational reading of the book. According to Plato's philosophy, when everyone does their job and the classes do not mix, the state is ideal. The cards contain the dialogs split between the questions on the one side and the answers on the other. Eternal philosophical questions put players in a position where they have to think about the answer themselves and not merely read it. Context influences the answer but the more similar it is to Plato's the faster the perfect state is created. The characters are rulers, soldiers and slaves with the players having to reach a place in the state where they belong in order for it to work.



RAAD

Zagreb
Hrvatska / Croatia

RAAD je fleksibilan i okretan. Kada treba novac, raadi komercijalno, kada se bavi introspekcijom, raadi konceptualno. Ne prati trendove, prihvaća promjene kada su finiširane, često je ispred vremena. Pokazuje se kada poželi i ne mari za spolne podjele odjeće. Uzima što voli, ignorira što mu se ne sviđa. Propagira zabavu i potiče promjene. RAAD raadi samo ono što želi.

Barbara Rad završila je 2008. smjer modnog dizajna na Školi likovnih umjetnosti u Splitu. Godine 2011. završila je preddiplomski studij tekstilnog i modnog dizajna na Tekstilno-tehnološkom fakultetu u Zagrebu, gdje je od 2014. apsolvirala diplomski studij. Vlastiti brend odjeće RAAD pokrenula je 2013., a godinu dana poslije osmislila je brend RKSK u sklopu kojega proizvodi ruksake od recikliranih madraca na napuhavanje. Od 2009. do 2015. sudjelovala je na brojnim skupnim izložbama.

RAAD se bavi dizajnom odjeće i modnih dodataka. Izlaže ruksake od neoprena i konopa. Ruksaci su jednostavni i praktični — izrada i dizajn su domaći. S pomoću konopa, naramenice se skraćuju, a ruksak se na više načina može i vezati oko struka.

RAAD is flexible and agile. When it needs money, it is commercial; when it deals with introspection, it is conceptual. It does not follow trends, it accepts changes when they are finished, it is often before its time. It displays itself when it wants and does not care for gender-assigned clothing. It takes what it likes, ignores what it does not like. It promotes fun and encourages change. RAAD does only what it wants.

In 2008 Barbara Rad graduated from the School of Fine Arts in Split specializing in fashion design. In 2011 she finished the undergraduate study of textile and fashion design at the Faculty of Textile Technology in Zagreb and since 2014 only finishing her thesis stands between her and her graduate degree. She started her own brand RAAD in 2013 and a year later she designed the RKSK brand for which she makes backpacks out of recycled inflatable mattresses. From 2009 to 2015 she has participated in numerous group exhibits.

RAAD designs clothes and fashion accessories. It is presenting backpacks made out of neoprene and rope. The backpacks are simple and practical — the workmanship and design are domestic. The rope is used to shorten the shoulder straps and the backpack can be tied around the waist in several ways.



ANA RADOVANOVIĆ

Beograd
Srbija / Serbia

“Loro si chiamano grafici, gli altri dicono che sono pubblicitari. Sono comunque gente con dei problemi.” Gianni Roghi, Europeo, 15. travnja 1962. (Oni se nazivaju grafičarima, drugi kažu da su oglašivači. U svakom slučaju, ti ljudi imaju problema.)

Ana Radovanović završila je srednju glazbenu školu u Beogradu, odsjek violončelo, a potom je upisala osnovne studije slikarstva na Accademia di Belle Arti u Rimu (Italija). Uslijedio je diplomski studij dizajna izdavaštva i vizualnih komunikacija na fakultetu ISIA u Urbino, također u Italiji. Pohađala je brojne radionice u Srbiji, Italiji i Nizozemskoj, a radila je i kao asistent na zajedničkoj ljetnoj školi ISIA-e i nizozemskog fakulteta Werkplaats Typografie 2013. Trenutno boravi u Beogradu i bavi se dizajn novinarstvom.

Autorica izlaže diplomski projekt *Neo-avant-garde artists' magazines in former Yugoslavia* na kojemu joj je mentor bio prof. Leonardo Sonnoli. Prikupljeni materijal predstavljen je u formi bibliografskog zbornika. Pored analize društveno-povijesnom kontekstualizacijom, zbornik sadrži i indeks podataka te odabrane fotografije. Slijedeći abecedni red, kartice sadrže informacije o svakom časopisu, a kako bi se omogućio plastičan prikaz podataka, zbornik sadrži i dva grafikona: *timeline* nastanka časopisa i međusobne odnose časopisa i različitih suradnika.

“Loro si chiamano grafici, gli altri dicono che sono pubblicitari. Sono comunque gente con dei problemi.” Gianni Roghi, Europeo, 15 April 1962 They call themselves graphic artists, others say they are advertisers. In any case, these people have problems.

Ana Radovanović studied the cello in a music high school in Belgrade after which she enrolled in the basic painting studies at the Accademia di Belle Arti in Rome, Italy. She followed that up with the graduate study of publishing design and visual communications at the ISIA University in Urbino, also in Italy. She has attended numerous workshops in Serbia, Italy and the Netherlands and has worked as an assistant in the joint ISIA and the Dutch Werkplaats Typografie University summer school in 2013. She currently resides in Belgrade and works in design journalism.

The author is presenting her graduate project *Neo-avant-garde artists' magazines in former Yugoslavia* that was mentored by professor Leonardo Sonnoli. The collected material is presented in the form of a bibliographic anthology. Besides an analysis with a socio-historical contextualization the anthology contains an index of data and selected photographs. Following the alphabetical order the cards contain information about each magazine and to facilitate plasticity of data presentation the anthology also contains two graphs: a timeline of the magazines' founding and the interrelations of the magazines and different associates.



IMELDA RAMOVIĆ

Zagreb
Hrvatska / Croatia

Oduvijek sam imala potrebu za eksperimentiranjem, kako u vizualnom smislu tako i odabirom medija u kojima se neka ideja aplicira i realizira. Ne vjerujem u inspiraciju već u radni proces, smatram da je to jedini način da se pomaknu osobne granice te razvijaju dobra i adekvatna rješenja.

Imelda Ramović je umjetnička direktorica, dizajnerica i ilustratorica u području oglašavanja, umjetnosti i glazbene i modne industrije. Pod imenom Mireldy samostalno je i u nekoliko regionalnih reklamnih agencija prikupila impresivan broj projekata i nagrada (Red Dot, New York Festivals, Cresta, Magdalena, Type Directors Club, ADCC...). Veseli je razvijanje kreativnih koncepata, ambalaža, brendova, ali i izazov novih područja na kojima se može kreativno izraziti.

Glitch je pogreška u strukturiranom sustavu (termin koji se koristi u informatici). *Glitch.ba* je "glitchani" etno / tradicionalni tepih, koji podrhtava na granici digitalnog i analognog, tradicionalnog i suvremenog. Strukturirana repeticija pogreške u digitalnom svijetu spojena je sa strukturom tradicionalnih elemenata. Rezultat je "glitchani" tepih. Svaki tepih je unikatan i ručno rađen. Rad je realiziran u suradnji s Regeneracijom (Zabok, Hrvatska) u okviru projekta *Autoportreti*.



I have always felt the need to experiment, in the visual sense as well as in the choice of media in which an idea is applied and realized. I do not believe in inspiration but rather the work process, I think that is the only way to expand personal limits and develop good and appropriate solutions.

Imelda Ramović is an art director, designer and illustrator in the fields of advertising, art as well as music and fashion industries. Under the name Mireldy she has amassed an impressive number of projects and awards (Red Dot, New York Festivals, Cresta, Magdalena, Type Directors Club, ADCC...) both alone and in several regional advertising agencies. She likes to develop creative concepts, packaging and brands but she also likes the challenge of new areas where she can express herself creatively.

A glitch is an error in a structured system (a term used in computer science). *Glitch.ba* is a "glitchy" ethno/traditional carpet that flutters on the border of the digital and the analog, traditional and contemporary. A structured repetition of an error in the digital world is combined with the structure of traditional elements. The result is a "glitchy" carpet. Every carpet is unique and handmade. This work was realized in association with Regeneracija (Zabok, Croatia) as part of the *Autoportreti* project.



ALMA ŠAVAR

Zagreb
Hrvatska / Croatia

U procesu rada često sam inspirirana odnosom starog i novog, utjecajem vizualnih iskustava prošlosti na suvremene metode i mogućnosti dizajna.

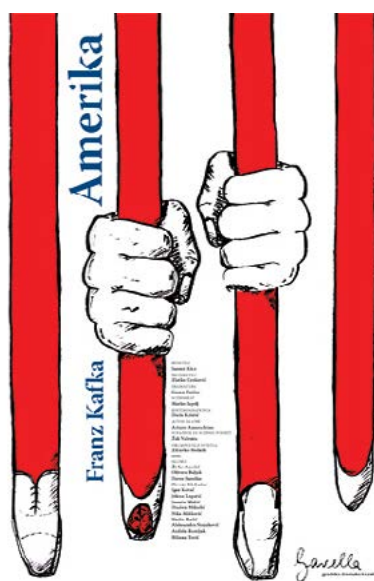
Alma Šavar rođena je u Zagrebu 1991. Pohađala je gimnaziju Antuna Gustava Matoša u Samoboru, a 2010. upisuje Studij dizajna pri AF, gdje trenutačno završava diplomski studij vizualnih komunikacija. Povremeno sudjeluje na radionicama i izložbama poput EduZgrafa, Dana D i Izložbe hrvatskog dizajna 1314. Dobitnica je Godišnje nagrade Studija dizajna za seriju plakata Teatra Exit i druge nagrade na Danu D 2014 za kolaborativni projekt *the_zine*.

Georgievics de Abadia knjiga je o obiteljskoj povijesti, nastala zbog sakupljanja materijalne ostavštine i očuvanja obiteljskog naslijeđa. Prezentacijom intimne obiteljske kronologije unutar šireg povijesno-političkog konteksta obiteljska priča dobiva novu dimenziju te postaje svojevrsnim dokumentom vremena, što je postignuto sintezom infografika i narativnih komponenti. Riječ je o diplomskom radu na Studiju dizajna, koji su mentorirali prof. Ivan Doroghy i asistent Tomislav Vlainić.

During the working process, I am often inspired by the relationship between old and new, influences of visual experiences from the past on contemporary methods and design potentials.

Alma Šavar was born in Zagreb in 1991. She attended the Antun Gustav Matoš High School in Samobor and in 2010 enrolled in the School of Design at the Faculty of Architecture where she is currently finishing the graduate study of visual communications. She occasionally participates in workshops and exhibitions like EduZgraf, D-Day and the Exhibition of Croatian Design 1314. She was the recipient of the School of Design Yearly Award for her series of posters for Teatar EXIT and has won second prize at D-Day 2014 for her collaborative project *the_zine*.

Georgievics de Abadia is a book about family history, created in order to collect material legacy and preserve family inheritance. By presenting an intimate family chronology within a wider historical and political context the family story is given a new dimension and becomes a sort of document of the times, which was accomplished through a synthesis of infographics and narrative components. This is a graduate project for the School of Design with professor Ivan Doroghy and assistant Tomislav Vlainić serving as mentors.



STUDIJ DIZAJNA PRI AF, 3.
 GODINA VK 2014/15
 / SCHOOL OF DESIGN, FACULTY OF
 ARCHITECTURE, 3RD YEAR VISUAL
 COMMUNICATIONS 2014/2015

Zagreb
 Hrvatska / Croatia

Kao studenti dizajna treće godine polako smo već razvili vlastitu autorsku svijest i otkrili koja nas područja dizajna zanimaju, ali još učimo i razvijamo se.

Grupu izlagača čine studenti i studentice treće godine preddiplomskog Studija dizajna pri AF u Zagrebu, smjer vizualne komunikacije: Miran Bašić (1991.), Tin Burić (1993.), Nikolina Fuzul (1993.), Martina Gelo (1991.), Petra Grubišić (1994.), Matea Jurčević (1991.), Dora Kasun (1993.), Nikolina Kentrić Stančić (1994.), Juraj Koščica (1993.), Michelle Antonia Kovačević (1994.), Otto Kušec (1993.), Dunja Lesar (1993.), Iva Leustek (1992.), Elizabeta Lončar (1989.), Helena Nemeš (1993.), Borjan Pavlek (1993.), Sara Pavleković Preis (1993.), Grgo Petrov (1994.), Mladen Udovičić (1988.) i Gala Marija Vrbanić (1994.).

Seriya kazališnih plakata nastala je pod mentorstvom profesora Stipe Brčića, Nenada Dogana i Ivana Doroghyja u sklopu semestralnog zadatka na kolegiju Projektiranje. Rješenja plakata vrlo su raznolika: tipografska, fotografska, ilustrativna i kombinirana, a svaki student radio je po tri plakata za određeno kazalište. Plakati su na neki način zajednički projekt svih studenata i kao takvi predstavljaju završetak jednog razdoblja i kolektivno naslijeđe grupe u kojoj smo surađivali i utjecali jedni na druge.

As third-year design students we have already slowly developed our own authorial awareness and discovered which areas of design interest us but we are still learning and developing.

This group of exhibitors is comprised of third-year undergraduate students majoring in visual communications at the School of Design, Faculty of Architecture:

The series of theater posters was created under the mentorship of professors Stipe Brčić, Nenad Dogan and Ivan Doroghy as part of a semester assignment for the Visual Communications class. Design solutions for the posters are very diverse: typographical, photographic, illustrative and mixed. Every student made three posters for a certain theater. In a way, the posters are a joint project of all the students and as such represent an end of a certain period and the collective heritage of the group where we all collaborated and influenced each other.



VK@FRKA2015

Zagreb
Hrvatska / Croatia

Izlaganjem plakata predstavljamo Studij dizajna i upoznajemo publiku sa studentima, mladim i perspektivnim dizajnerima.

Studenti prve godine diplomskog Studija dizajna pri AF, smjer dizajn vizualnih komunikacija, izlažu plakate nastale prilikom suradnje sa studentima Akademije dramske umjetnosti u Zagrebu u sklopu bijenalne filmske revije FRKA. Studentice i studenti su Barbara Bjeliš (1992.), Klasja Habjan (1993.), Vitomira Martinjak (1992.), Hana Tintor (1992.), Lovro Mioković (1988.), Borna Aaron Grčević (1991.), Ivana Hrabar (1987.), Martina Ukić (1992.), Vanja Perković (1992.), Mateo Grubišić (1992.), Lara Žic (1991.), Ana Vuko (1985.), Ana Vujasić (1992.), Zita Nakić Vojnović (1993.), Josipa Prša (1992.). Projekt su mentorirali profesori Stipe Brčić, Nenad Dogan i Ivan Doroghy, te asistenti Romana Kajp i Tomislav Vlanić.

By showing our posters we are representing the School of Design and introducing the public to the students, young and up-and-coming designers.

First-year graduate students majoring in visual communications design at the School of Design, Faculty of Architecture are presenting the posters created in collaboration with students from the Academy of Dramatic Art in Zagreb as part of the FRKA biennial film review. The students are: Barbara Bjeliš (1992), Klasja Habjan (1993), Vitomira Martinjak (1992), Hana Tintor (1992), Lovro Mioković (1988), Borna Aaron Grčević (1991), Ivana Hrabar (1987), Martina Ukić (1992), Vanja Perković (1992), Mateo Grubišić (1992), Lara Žic (1991), Ana Vuko (1985), Ana Vujasić (1992), Zita Nakić Vojnović (1993), Josipa Prša (1992). The mentors on the project were Stipe Brčić, Nenad Dogan and Ivan Doroghy with assistants Romana Kajp and Tomislav Vlanić.



GALA Marija VRBANIĆ

Zagreb / Čakovec
Hrvatska / Croatia

Dizajniranje nije profesija, već stav. Razmišljanje o odnosima. Dizajneri trebaju biti upućeni u sve što se oko njih događa i konstantno u pokretu. Oni su autori predmetne okoline prema kojoj javnost oblikuje svoje stavove i identitet.

Gala Marija Vrbanić završila je gimnaziju u Čakovcu i 2012. upisala Studij dizajna pri AF, smjer vizualne komunikacije, gdje trenutačno privodi kraju preddiplomski studij. Sudjelovala je u izradi vizualnog identiteta filmske revije FRKA na Akademiji dramske umjetnosti, kao i trećeg izdanja DA festivala na Arhitektonskom fakultetu. Dizajnirala je i vizualni identitet i tiskane materijale modne kolekcije XD Xenia Design, uspješno predstavljene na posljednjem Cro A Porteru u Zagrebu.

RAD 1 / Revival pisma u logotipu tvrtke Jugoplastika nastao je na 5. semestru studija u sklopu kolegija Dizajn fonta i kaligrafije 1, pod mentorstvom prof. Nikole Đureka. Samim odabirom specifičnog pisma zbiva se čin arhiviranja jer dolazi do oživljavanja karaktera tvrtke nekad bitne za cijelu sredinu, koja je danas samo uspomena na neka davna vremena.

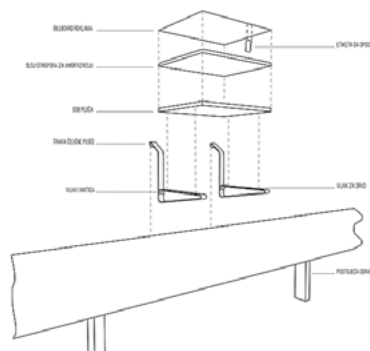
RAD 2 / Projekt čine malena izložba i serija fotografija, te katalog koji propituje modernu avangardnu umjetnost. Kao što je Marcel Duchamp shvatio da svakodnevni predmeti postavljanjem u muzejsko-galerijski kontekst postaju umjetnička djela, tako je i autorica shvatila da njezina baka ne baca ni jedan predmet koji posjeduje, već od njih slaže bizarne instalacije u svom vrtu. No ne kako bi im pridodala umjetničku vrijednost, već zato što joj je žao baciti ih. Autorica je dokumentirala te instalacije i zamolila baku da ih opiše, uspoređujući tako njezinu poziciju i onu međunarodno poznatog dadaističkog umjetnika.

Designing is not a profession, it is an attitude. Contemplating relationships. Designers have to be informed about everything that goes on around them and always on the move. They are the authors of the surroundings at hand through which the public forms its attitudes and identity.

Gala Marija Vrbanić finished high school in Čakovec and in 2012 enrolled in the School of Design at the Faculty of Architecture majoring in visual communications where she is currently finishing her undergraduate study. She has participated in the creation of the visual identity for the FRKA film review at the Academy of Dramatic Art as well as the third edition of the DA festival at the Faculty of Architecture. She has also designed the visual identity and printed materials for the fashion line XD Xenia Design, successfully shown at the last Cro A Porter in Zagreb.

EXHIBIT 1 / Revival of the typeface in the Jugoplastika logotype came about in the fifth semester as part of the Font and Calligraphy Design 1 class, under the mentorship of professor Nikola Đurek. The mere selection of a specific typeface performs the act of archiving because the character of a company once crucial for the entire region is brought to life but which today is only a memory of a time long past.

EXHIBIT 2 / The project is composed of a small exhibition and a series of photographs together with a catalog that questions modern avant-garde art. Like Marcel Duchamp realizing that everyday objects placed in a museum or gallery context become art pieces, the author realized that her grandmother does not throw away any item that she owns but rather uses them to build bizarre installations in her garden. But not in order to assign artistic value to them but because she would feel sorry throwing them away. The author has documented these installations and asked her grandmother to describe them, thus comparing her position with the one of the internationally famous Dadaist artist.



VLATKA BLAKŠIĆ I KATERINA DUDA

Zagreb
Hrvatska / Croatia

Katerina Duda (1989.) završava diplomski studij novih medija na Akademiji likovnih umjetnosti u Zagrebu, a diplomirala je i sociologiju na Filozofskom fakultetu. U umjetničkom radu polazi od tema grada i prostora, od propitivanja memorije prostora do aktualnih društvenih pitanja i njihove aktivacije intervencijom, pokretom ili uključivanjem samih korisnika prostora u proces rada.

Vlatka Blakšić (1985.) je magistrirala na Studiju dizajna pri AF. Djeluje u području produkt dizajna uporabnih predmeta, koji se temelje na očuvanju tradicije i kulturne baštine, a bavi se i totalnim dizajnom interijera.

Projekt Zicni se! je site-specific instalacija nagrađena i realizirana u okviru natječaja zagrebačke platforme Ars Publicae. Kao i mnogi javni prostori, okretište tramvaja na Savskom mostu u potpunosti je zapušteno dok čeka na preuređenje. Putnici su prisiljeni sjediti na zaštitnoj ogradi jer ne postoji adekvatna urbana oprema. Jednostavna sjedišta tamo se mogu lako montirati i ući u interakciju s građanima — korisnicima. Na D-izložbi fokus postava i dalje će biti promišljanje ove problematike, dok će se intervencija prilagoditi prostoru bolnice. Postav će biti upotpunjen publikacijom otvorenom za intervencije posjetitelja.

Katerina Duda (1989.) will soon graduate in new media arts at the Academy of Fine Arts in Zagreb, and she holds a master degree in sociology from the Faculty of Philosophy and humanistic sciences. In her artistic practice she's engaged in the themes of city and public space, from the exploration of space's memory to the contemporary social questions and the attempt for their activation by intervention, movement or inclusion of citizens in work process.

Vlatka Blakšić (1985.) holds a master degree in industrial design from the School of Design, Faculty of Architecture. She works in product design field, designing functional objects enhanced with the nurturing of tradition and cultural heritage. She also does total interior design.

Project Sit down! is a site-specific installation awarded and realized through the scope of the competition organized by local platform Ars Publicae. As many other public spaces, tram turnstile at the bridge over river Sava is completely neglected while waiting for renewal. The passengers are forced to sit on the protective fence because there are no adequate benches or chairs. Simple seats such as those designed by Blakšić and Duda can be easily installed and occupied by citizens — users. The focus of the exhibition at the D Day will be continuous reflection of these problems, while the installation will be adjusted to the space of ex-military hospital. Everything will be completed with the publication open to interventions by the visitors

— DIY 3D scanning

Remembering Objects

Tekstilno-tehnološki fakultet, Zagreb

Tonči Vladislavić,

Ivana Čuljak, Lea Vene

Dizajner/knjižničar

— Organizacija zabilježenog znanja

Dina Karadžić i Vedran Gligo

Academy of Fine Arts, Sarajevo

School of Applied Arts and Design,
Zagreb

Sanja Rotter



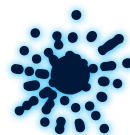
Edukativni program / D-Exhibition

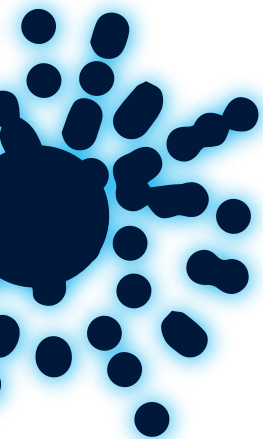
Andro i Kluk Gunić

Studij dizajna pri Arhitektonskom

fakultetu u Zagrebu

Odjel medijskog dizajna, Sveučilište Sjever,





How to do an exhibition

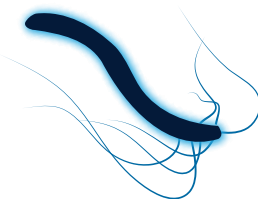
overpowering the author?

without the context

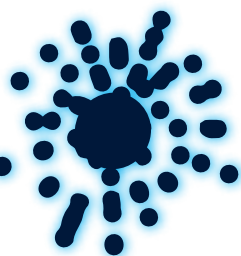


kako napraviti izložbu a da kontekst ne
pojede autora?

Information design has to be like Italian espresso



Jean Francois Porchez



EDUKATIVNI PROGRAM / EDUCATIONAL PROGRAM

Dario Dević / Petra Milički

Ovogodišnji Edukativni program Dana D veći je no ikad do sad — čitav prvi kat Stare bolnice u Vlaškoj popunili smo izložbama lokalnih i regionalnih fakulteta i škola dizajna, te nizom radionica i početnica koje promišljaju i proširuju središnje pitanje ovogodišnjeg festivala: kako arhivirati dizajn i kako dizajnirati arhiv? Kroz četiri vrlo različite radionice, polaznici će se baviti praktičnim temama poput uloge dizajnera u knjižničarskom arhiviranju ili tehnološkim aspektima dokumentiranja dizajna, ali i neopipljivim, efemernim elementima arhiviranja kao što je bilježenje odnosa korisnika i dizajna na primjeru mode ili pak interneta kao nepresušnog arhivskog izvora.

Radionice pokrivaju širok dijapazon dizajnerskog djelovanja, pa će se Lea Vene, Tonči Vladislavić i Ivana Čuljak iz Centra za istraživanje mode i odijevanja baviti modom, Andro i Kluk Giunio metodologijom i grafičkim dizajnom, Dina Karadžić i Vedran Gligo iz Hacklaba novim medijima, a ekipa iz udruge za DIY kulturu Radiona.org digitaliziranjem trodimenzionalnih objekata. Rad i rezultate radionica bilježit će i dokumentirati Luka Borčić, čiji se projekt 'Radionica' bavi upravo arhiviranjem radioničkih procesa.

Uz radionice, na zadnji dan festivala održat će se i tri Dizajnerske početnice za polaznike školskih uzrasta. Sanja Rotter male će dizajnere uvesti u svijet intarzija i pritom ih naučiti različitim zakonitostima i specifičnostima ručnog rada s drvom, dečki iz This Town Needs Posters će srednjoškolcima približiti tehnike ručnog visokog tiska, a Mia Bogovac u početnici 'Spremi kao...' tematizira sjećanja, uspomene i njihovo očuvanje.

Kao i svake godine, unutar Edukativnog programa predstaviti će se i različiti fakulteti i škole iz države i regije: od Studija dizajna, Tekstilno-tehnološkog fakulteta, Odjela medijskog dizajna Sveučilišta Sjever, Odsjeka za dizajn vizualnih komunikacija Umjetničke akademije u Splitu, Škole za primijenjenu umjetnost i dizajn, pa do Akademija likovnih umjetnosti iz Sarajeva i Ljubljane.

Nakon što su se fakulteti, škole, radionice i početnice smjestile u prostorije prvog kata Stare bolnice, ostalo je još i nekoliko malenih sobičaka u kojima će se ove godine po prvi puta odvijati program kuriranih mikrotuluma odbačenih putem javnog natječaja. Sve u svemu, edukativni program ove je godine proširen u svakom smislu.

This year's Educational Program at D-Day is bigger than ever before — the entire first floor of the Old Hospital in Vlaška Street has been filled with exhibits of local and regional faculties and design schools as well as a series of workshops and primers that are rethinking and expanding the central question of this year's festival: how to archive design and how to design an archive? Through four very different workshops, attendants will be dealing with practical themes like the designer's role in library archiving or the technological aspects of documenting design but also the intangible ephemeral elements of archiving like recording relations between users and design in the case of fashion or the Internet as an inexhaustible archival source.

The workshops cover a wide array of designer activity so Lea Vene, Tonči Vladislavić and Ivana Čuljak from the Center for Clothing and Fashion Research will deal with fashion, Andro and Kluk Giunio will deal with methodology and graphic design, Dina Karadžić and Vedran Gligo from Hacklab will deal with new media and the team from the Association for Development of 'do-it-yourself' Culture Radiona.org will deal with digitizing tree-dimensional objects. The work and results of the workshops will be recorded and documented by Luka Borčić, whose project "Workshop" ("Radionica") deals precisely with archiving workshop processes.

In addition to the workshops, on the last day of the festival three Designer Primers will be held for school-age children. Sanja Rotter will lead the little designers into the world of intarsia and along the way teach them different processes and specifics about handcrafting wood. The guys from This Town Needs Posters will introduce high schoolers to techniques of handheld relief printing and Mia Bogovac will deal with memories, recollections and their preservation in her primer "Save as..."

Like every year, as part of the Educational Program various faculties and schools from the country and the region will be showcased: from the School of Design, Faculty of Textile Technology, Department of Media Design at the University North, Department for the Design of Visual Communications at the Arts Academy in Split, School of Applied Arts and Design to the Fine Arts Academies from Sarajevo and Ljubljana.

After the faculties, schools, workshops and primers have settled into the rooms on the first floor of the Old Hospital, a few small rooms remain where, for the first time, the program of curated micro-parties (chosen through public tender) will take place. All in all, this year's Educational program has been expanded in every sense.



ANDRO I KLUK GIUNIO

Dizajner/knjižničar

— Organizacija zabilježenog znanja
/ Designer/librarian

— Organization of Recorded
Knowledge

Knjige čuvaju i prenose znanje, a knjižnice utjelovljuju ideju dostupnosti tog znanja svima. Kvalitetna organizacija je neophodna, selektivno prikupljanje građe, različiti načini kodiranja i organiziranja, te adekvatna pohrana preduvjet su za lakši i izravniji pristup informacijama. Radionica je zamišljena kao platforma za oblikovanje sustava sakupljanja, klasificiranja i prezentacije knjižnične građe HDD-a, u formi 'mikro-knjižnice'. Polaznici će se upoznati s nekim osnovnim principima knjižničarstva, a glavni dio radionice zamišljen je kao spoj istraživačkog i praktičnog rada.

Analizom ponuđenih informacija, stvaranjem metapodataka, izgradnjom indeksa selektirane građe, nudi se mogućnost uspostavljanja novih međusobnih poveznica svih predmeta u zbirci, sugerirajući time drugačije pregledavanje i korištenje sadržaja. Poticat će se jednostavne "analogne" metode rada, printanje, fotokopiranje, korištenje bibliografskih popisa, kataložnih listića i sličnih medija kao referentnih materijala. Dizajner, čiji pristup općenito podrazumijeva analizu, organizaciju i vizualnu prezentaciju informacija, u ovom kontekstu postaje knjižničar/kustos određenog sadržaja namijenjenog ne samo široj javnosti, nego i užoj društvenoj zajednici ili interesnoj skupini.

Andro Giunio dizajner je vizualnih komunikacija, diplomirao na Studiju dizajna pri Arhitektonskom fakultetu u Zagrebu. Od 2008. godine radi kao freelancer isključivo na području kulture: publikacije, knjige, plakati i vizualni identiteti kulturnih manifestacija. Sudjeluje na svim Izložbama hrvatskog dizajna (07/08 — 13/14), grupnim međunarodnim izložbama Zgraf i Dan D 2011. i 2013. godine.

Osim strukovne djelatnosti od 2012. bavi se glazbenim performansom, nastupa u sklopu Platforme novog zvuka: Sinelinea, u galeriji Greta, klubovima Močvara, KSET i kino Grič. Od 2013. godine radi kao asistent na Odjelu za Medijski dizajn Sveučilišta Sjever u Koprivnici, na kolegijima Tipografija, Vizualna prezentacija, Promotivni dizajn, Dizajn novina i časopisa, Grafičko uređivanje i Informacijski dizajn. Živi i radi u Zagrebu.

Kluk Giunio diplomirani knjižničar, diplomirao na Filozofskom fakultetu Sveučilišta u Zagrebu. Zaposlen u Gradskoj knjižnici od 1987. godine; od 1993. godine koordinator informativno-posudbenog odjela Gradske knjižnice; od 1994. koordinator Odjela za informatizaciju Gradske knjižnice; od 2000. godine pomoćnik ravnateljice za informatizaciju Knjižnica grada Zagreba. Voditelj je projekta ZAKI, u sklopu kojega je izrađena integrirana programska podrška za rad knjižnice i za umrežavanje knjižnica u veće sustave (mreža knjižnica ZAKI sustava obuhvaća više od 200 knjižnica širom Hrvatske). Od 2001. godine na funkciji CARNet koordinatora, koordinira i organizira uporabu i primjenu CARNetovih resursa u Knjižnicama grada Zagreba, kao pridruženoj članici CARNet-a. Član Komisije za automatizaciju HKD-a od 1998. godine (predsjednik od 2002. do 2006.) te član Radne grupe za javno zagovaranje HKD-a od 2006. godine. Sudjelovao je na brojnim domaćim i međunarodnim stručnim skupovima, konferencijama i radionicama.

Books keep and transfer knowledge and libraries embody the idea of availability of that knowledge for everyone. Good quality organization is essential while selective acquisition of material, different ways of coding and organizing and adequate storage are prerequisites for an easier and more direct access to information. The workshop is conceived as a platform for shaping systems for acquiring, classifying and presenting CDA library material in the form of a "micro-library". Attendants will get acquainted with some of the basic principles of library science and the main part of the workshop is conceived as a blend of research and practical work.

Through analysis of offered information, creating metadata and building an index for selected material an opportunity arises to establish new correlating links of all the items in the collection, thus suggesting a different way of browsing and using the contents. The practice and use of simple "analog" methods of work, printing, photocopying, using bibliographical lists, catalog cards and similar media as reference materials will be encouraged. The designer, whose approach generally implies analysis, organization and visual presentation of information, in this context becomes the librarian/curator of certain contents intended not only for the general public but also a smaller community or interest group.

Andro Giunio is a visual communications designer, having graduated from the School of Design at the Faculty of Architecture in Zagreb. Since 2008 he has been working as a freelancer exclusively in the field of culture: publications, books, posters and visual identities of cultural manifestations. He has participated in every Exhibition of Croatian Design (07/08 — 13/14), group international exhibits, ZGRAFA, D-Day 2011 and 2013. Besides his professional activities, since 2012 he has been involved in musical performance. He has performed as part of Platforma novog zvuka (New Sound Platform): Sinelinea in the Greta gallery, clubs

Močvara and KSET and the movie theater Grič. Since 2013 he has been working as an assistant at the Department of Media Design at the University North in Koprivnica in the following classes: Typography, Visual Presentation, Promotional Design, Newspaper and Magazine Design, Graphics Editing and Informational Design. He lives and works in Zagreb.

Kluk Giunio is a library science graduate with a degree from the Faculty of Humanities and Social Sciences, University of Zagreb. He has worked in the City Library since 1987. Since 1993 he has been the coordinator of the Department of Information and Lending of the City Library. Since 1994 he has been the coordinator of the Department of Informatization of the City Library. Since 2000 he has been the assistant to the director for informatization of the Zagreb City Library. He is the head of the ZAKI project that produced an integrated program support for library operation and networking libraries into bigger systems (the ZAKI system library network includes more than 200 libraries across Croatia). Since 2001 he has worked as the CARNet coordinator, coordinating and organizing the use and application of CARNet resources in the Zagreb City Libraries, an associate member of CARNet. He has been a member of the Commission for Automatization of the Croatian Library Association since 1998 (he served as president from 2002 to 2006) and of the Public Advocacy Taskforce of CLA since 2006. He has participated in numerous domestic and international professional conventions, conferences and workshops.



DINA KARADŽIĆ I VEDRAN GLIGO

Slikovne kondenzacije
— web scraping i Image/ImagePlot
/ Image Condensations
— Web Scraping and
Image/ImagePlot

Slikovne kondenzacije su interdisciplinarna radionica kojoj je cilj podijeliti znanje o besplatnim softverima kao što su import.io (za web scraping i strukturiranje podataka), ili ImageJ (za obradu i analizu slika) i ImagePlot. Pomoću softvera import.io, wget i sl. prikupljamo podatke/objekte, koje zatim sažimamo u jedinstvene prikaze pomoću ImageJ i ImagePlota (softver za vizualizaciju i istraživanje uzoraka u velikim kolekcijama slika).

Prikupljanjem većeg broja slikovnih datoteka, te njihovim organiziranjem u jedinstvenom formatu (npr. vizualizacija od 16,000×12,000 sa 776 Van Goghovih slika) generiramo hibridni presjek između subjektivne/autorske djelatnosti i egzaktne analitike i organizacije. Rezultat eksperimenata bit će 2D vizualizacije koje objektivnim/programskim kategoriziranjem podataka omogućuju uvid u uzorke kulturnih strujanja i procesa, s naglaskom na vizualnoj kulturi.

U praktičnoj uporabi ovakvo znanje može se upotrijebiti za samostalna (no budget) istraživanja i analize postojećih (aktualnih i povijesnih) trendova, kao i za kreiranje (kolažiranje) novog, autorskog sadržaja.

Radionica je namijenjena dizajnerima i studentima dizajna, umjetnicima i povjesničarima (umjetnosti), te svimaWzainteresiranim za utilitarne prakse, istraživanja i estetske eksperimente. Nakon kratkog uvoda u temu, instaliranja potrebnih programa i upoznavanja s kontekstom takvog tipa istraživanja, biramo temu i click click away! Polaznici rade samostalno (uz vodstvo), te biraju temu za analizu prema vlastitom izboru.

Dina Karadžić nastoji dokučiti granice između umjetnosti i besmisla u dvama komplementima — tradicionalističkom redu i on-line kaosu, iskušavajući krajnosti imaginacije i (re)produkcije, sirovosti i pedantnosti, gradnje i dezintegracije, spontanosti i kontrole. Manje izlaže, više surađuje i dijeli znanje i vještine, te, najradije od svega, uči i istražuje nematerijalne ivice kulture. [@ BFA+MFA, ALU Zg : 2012. ; @ umj.org. Format C : 2014.]

Vedran Gligo voditelj projekta hacklab01 u AKC Attack, GNU / Linux entuzijast, freelance content manager i web developer. Suradnik na raznim umjetničkim projektima kao što su net.cube i fu:bar expo. Ima poster Richarda Stallmana u sobi i misli da bi sve trebalo biti pod GPLom.

Image Condensations is an interdisciplinary workshop aiming to share knowledge about free software like import.io (for web scraping and data structuring) or ImageJ (for image editing and analysis) and ImagePlot. By using software like import.io and wget we collect data/objects that we then condense into unique displays with the help of ImageJ and ImagePlot (software for visualization and pattern searching in big collections of images).

By collecting a large number of image files and organizing them in a unique format (e.g. visualization of 16 000 x 12 000 with 776 of Van Gogh's paintings) we generate a hybrid cross-section of subjective/authorial activity and exact analytics and organization. The result of the experiment will be 2D visualizations that, through objective/programming data categorization, facilitate a look into the patterns of cultural trends and processes with an emphasis on visual culture.

In practical use this knowledge can be used for independent (no budget) research and analysis of existing (current and historical) trends as well as creating (collaging) new, authorial content.

The workshop is intended for designers and students of design, artists and (art) historians and everyone interested in utilitarian practices, research and aesthetic experiments. After a short introduction into the subject, installing the necessary programs and getting acquainted with the context (of this type of research), we will be choosing the themes and then... click click away! Attendants will be working independently (with guidance) and will choose themes to analyze on their own.

Dina Karadžić tries to reach the border between art and non-sense in two complements — traditionalist order and online chaos, by trying out the limits of imagination and (re)production, rawness and pedanticism, building and disintegration, spontaneity and control. She exhibits rarely and more often collaborates and shares knowledge and skills and above all else studies and explores immaterial edges of culture. [@ BFA+MFA, ALU Zg: 2012; @ umj.org. Format C : 2014]

Vedran Gligo head of the hacklab01 project in AKC Attack, GNU / Linux enthusiast, freelance content manager and web developer. A collaborator on various art projects like net.cube and fu:bar expo. He has a poster of Richard Stallman in his room and thinks everything should be under GPL.



**IGOR BRKIĆ, GORAN MAHOVLIĆ,
DAMIR PRIZMIĆ**

Pamtiti objekte
— DIY 3D skeniranje
/ Remembering Objects
— DIY 3D scanning

Digitalizacija trodimenzionalnih umjetničkih i dizajnerskih objekata stvarna je potreba u radu i razvoju nekog djela, ali i osnovna pretpostavka bilo kakvog digitalnog arhiviranja. Suvremena komercijalna rješenja i usluge 3D skeniranja, osim kao mogućnost prisutna u svijesti, daleko su od dohvata običnog korisnika. Ipak, razvoj i demokratizacija tehnologije predvođena eksplozijom *open-source*, *open-hardware* i *makers* kulture posljednjeg desetljeća, otvara nesuslučajne mogućnosti bavljenja ovim, kao uostalom i mnogim drugim donedavno ekskluzivnim područjima djelovanja.

Radionica će se baviti 3D skeniranjem — digitaliziranjem trodimenzionalnih objekata. Polaznici će se kroz praktičan *hands-on* pristup — koristeći lako dostupnu opremu, prenamijene, prvenstveno *open-source* ili 'besplatne' alate — upoznati s različitim tehnikama i mogućnostima 3D skeniranja. Radionica će se odvijati u formi hackathona s fokusom na razmjenu i stvaranje znanja kroz eksperiment, igru i susret različitih profesija, a rezultat će javno dostupnom bazom znanja na temu 3D skeniranja.

Radionica je namijenjena studentima, dizajnerima, umjetnicima, *wannabe* hakerima, DIY entuzijastima, ljudima svih dobi i profesija.

Igor Brkić diplomirao je na Fakultetu elektrotehnike i računarstva u Zagrebu, gdje trenutno radi kao stručni suradnik i na istraživanju za svoj doktorat (image processing). Specijalizirao se u području digitalne obrade audio signala. Bavi se embedded programiranjem, otvorenim kodom, linuxom, glazbom, konstruiranjem MIDI uređaja te rastavljanjem svega što mu dođe pod ruke. Elektronički je guru Udruge za razvoj 'uradi sam' kulture — Radio-na i strastveni death metal fan. Sudjelovao je na brojnim

izložbama i projektima te je voditelj niza uspješnih radionica u sklopu programa Radione i ex-I'MM_ Media laba.

Goran Mahovlić (električar po struci) radi godinama kao serviser informatičke i bankarske opreme. Teško se suzdržava da ne rastavi skoro svaki uređaj koji mu dođe u ruke. Bavi se podjednako uspješno hardverom i softverom, od hakiranja kineskih proizvoda, prenamjene raznih odbačenih uređaja do ozbiljnog igranja tehnologijom i programiranja mikrokontrolera. Goran je tehnički koordinator udruge Radiona. Do sada je vodio niz uspješnih radionica i prezentacija, te redovito sudjeluje na Radionim projektima i izložbama. Goran je i jedan od osnivača portala Lemilica.com za koji i piše.

Damir Prizmić je diplomirao na Studiju dizajna pri Arhitektonskom fakultetu Sveučilišta u Zagrebu. Područja njegovog interesa i rada obuhvaća vizualne komunikacije, dizajn izložbi i interakcija, spekulativni dizajn i nove medije. Rado surađuje s drugim ljudima ispreplićući discipline i otkrivajući nova područja eksperimenta, rada i učenja. Aktivan je član i jedan od osnivača udruge Radiona, te član Hrvatskog dizajnerskog društva i Hrvatske zajednice samostalnih umjetnika. Redovito izlaže na izložbama u Hrvatskoj i vani, a na Danu D je u različitim ulogama sudjelovao već 3 puta. Vodio je više radionica za djecu i odrasle (Dan D, Urban IxD, HDD, Radiona...).

Radiona/Makerspace Udruga za razvoj 'uradi-sam' kulture osnovana je sa svrhom jačanja vidljivosti open source kulture i samoodržive produkcije, kao i s ciljem povezivanja područja umjetnosti, znanosti i tehnologije. Cilj udruge je stvaranje novih realiteta umreženih i suradničkih intermedijalnih i novomedijskih praksi u skladu sa svjetskim trendovima kao što su DIY (uradi-sam) i DIWO (uradi-s-drugima). Radiona.org fokusira svoje aktivnosti na edukaciju, istraživačke procese, umjetničke projekte, kustoske prakse, međunarodne i domaće intersektorske suradnje, samoodržive sustave i društveno osviještena pitanja...

Digitization of three-dimensional artistic and designer objects is a real need while working on and developing an art piece but also a basic prerequisite of any digital archiving. Contemporary commercial solutions and services for 3D scanning, except as a possibility to keep in mind, are far out of reach of the average user. Still, the development and democratization of technology led by the explosion of the open source, open hardware and maker culture of the last decade open up unimagined possibilities of being involved in these areas of activity, as well as many others that were exclusive until recently.

The workshop will deal with 3D scanning — digitizing three-dimensional objects. By using easily available equipment, conversions, primarily open source or "free" tools, attendees will get acquainted with different techniques and possibilities of 3D scanning through a practical hands-on approach. The workshop will be held in the form of a hackathon with a focus on exchanging and creating knowledge through experimen-

tation, playing and meeting different professions and will result in a publicly available knowledge base on the subject of 3D scanning.

The workshop is intended for students, designers, artists, wannabe hackers, DIY enthusiasts, people of all ages and professions.

Igor Brkić graduated from the Faculty of Electrical Engineering and Computing in Zagreb where he currently works as a research assistant on his doctoral research (image processing). He specializes in the field of digital audio signal processing. His preoccupation is embedded programming, open code, Linux, music, building MIDI devices and taking apart anything that he gets his hands on. He is the electronic guru for the Association for Development of 'do-it-yourself' Culture — Makerspace and a die-hard death metal fan. He has participated in numerous exhibits and projects and has hosted a number of successful workshops as part of the Makerspace and ex-I'MM_ Media lab programs.

Goran Mahovlić (an electrical engineer by trade) has years of experience servicing IT and banking equipment. He has trouble refraining from taking apart almost any device that he gets his hands on. He works equally successfully with both hardware and software, from hacking Chinese products, converting various discarded devices to serious messing around with technology and programming microcontrollers. Goran is the technical coordinator of the Makerspace association. In the past he has hosted a number of successful workshops and presentations and is a regular participant on Makerspace projects and exhibits. In addition, Goran is one of the founders of the Lemilica.com portal for which he also writes.

Damir Prizmić graduated from the School of Design at the Faculty of Architecture, University of Zagreb. His areas of interest include visual communications, exhibit and interaction design, speculative design and new media. He likes working with other people, intertwining disciplines and discovering new areas of experimenting, working and learning. He is an active and founding member of the Makerspace association as well as a member of the Croatian Designers Association and Croatian Freelance Artists Association. He regularly exhibits in Croatia and abroad and has participated in D-Day three times in various roles. He has hosted several workshops for children and adults (D-Day, Urban IxD, CDA, Makerspace...).

Radiona/Makerspace The Association for Development of 'do-it-yourself' Culture was founded with the purpose of increasing visibility of open source culture and self-sustaining production as well as with the goal of connecting art, science and technology. The aim of the Association is to create new realities of networking and cooperating intermedia and new media practices in line with world trends like DIY (do it yourself) and DIWO (do it with others). Radiona.org focuses its activities on education, research processes, art projects, curatorial practices, international and domestic intersectoral collaborations, self-renewable systems and socially conscious issues...

hyperglitch.com
radiona.org/tag/igor-brkic/

lemilica.com/author/goran
radiona.org/tag/goran-mahovlic

prizmic.com
radiona.org/tag/damir-prizmic

radiona.org



TONČI VLADISLAVIĆ, IVANA ČULJAK, LEA VENE

Prema personalnom arhivu
— biografije odjevnih predmeta
/ Towards a Personal Archive
— Garment Biographies

Modno-odjevni predmeti cirkuliraju kao potrošna roba vođena modno-ekonomskom politikom koja potiče povećanje potrošnje i stalnu izmjenjivost stila što banalizira vrijednosti samog odjevnog predmeta i njegovu važnost, gurajući te predmete u zaborav ili čak nestanak. Akvizicijom sa slobodnog tržišta u privatnu sferu, ili pak nasljeđivanjem, odjevni predmet započinje graditi složen značenjski život, neodvojiv od biografije vlasnika/ice. Radionica se zasniva na tzv. *storytelling* metodi temeljenoj na opisanju, pričanju i iščitavanju materijalne i simboličke razine identiteta odjevnog predmeta.

Takav predmet ima dvostruku sliku, onu koja zadovoljava naš izbor, utilitarnu, fiziološku i psihološku funkciju, simboličku razinu, kao i onu drugu sliku usmjerenu prema društvu, prema drugima. Metoda promatranja, analize i artikuliranja narativa o odjevnom predmetu, dovodi do utvrđivanja jedne višeslojne biografije modno-odjevnih predmeta koja svjedoči o predmetnom identitetu i njegovoj ukupnoj povijesti. Odjevni predmet, bogat različitim, manje vidljivim slojevima, otvara se pred nama i drugima kao svojevrsni dokument, uspostavlja vlastitu biografiju koju ovom radionicom želimo evidentirati, rekonstruirati, osvijestiti i konačno promišljati kao dio osobnog i kolektivnog arhiva.

Lea Vene je povjesničarka umjetnosti, kulturna antropologinja i teoretičarka mode. Lea je kustosica u galeriji Miroslav Kraljević i Foto galeriji KIC u Zagrebu, organizatorica ETNO film festivala u Rovinju, te je istraživačica u Centru za istraživanje mode i odijevanja — CIMO.

Ivana Čuljak je modna dizajnerica i teoretičarka mode. Kao dizajnerica Ivana je sudjelovala na projektima inkluzivnog dizajna u organizaciji HDD-a. Organizatorica je artOmata, sajam nekonvencionalnih umjetničkih predmeta, autorica edukativnog programa Lica Kulture: Moda u CeKaTe-u, te je istraživačica u Centru za istraživanje mode i odijevanja — CIMO.

Prof. Ante Tonči Vladislavić, red. prof. u miru, Zagreb. Područja djelovanja: dizajn, vizualne umjetnosti, suvremene umjetničke prakse i teorija mode. Član Centra za istraživanje mode i odijevanja (CIMO), Zagreb

Fashion apparel circulates like consumer goods, guided by a fashion and economic policy that encourages increasing spending and constant style change that trivializes the value of the garment itself and its importance, shoving the item into obscurity or even oblivion. By being acquired from the free market into the private sphere, or perhaps through inheritance, a garment begins to build a complex meaningful life, inseparable from the owner's biography. The workshop is based on the so-called storytelling method grounded in describing, recounting and interpreting the material and symbolic level of identity of the garment.

Such an item has a dual image, one that satisfies our choice, a utilitarian, physiological and psychological function on the symbolic level, as well as the second image, directed toward society and others. The method of observation, analysis and articulation of the narrative about the garment leads to establishing a multilayered biography of fashion apparel that attests to the identity at hand and its complete history. A garment, rich in different, less visible layers, opens up in front of us and others as a sort of document, establishing its own biography that this workshop aims to record, reconstruct, bring to mind and finally contemplate as a part of a personal and collective archive.

Lea Vene is an art historian, cultural anthropologist and fashion theorist. Lea is the curator at the Miroslav Kraljević Gallery and the KIC Photo Gallery in Zagreb, the organizer of the ETNO Film Festival in Rovinj and a researcher at the Center for Clothing and Fashion Research — CIMO.

Ivana Čuljak is a fashion designer and theorist. As a designer Ivana has participated on projects of inclusive design organized by CDA. She is the organizer of artOmat — unconventional art pieces fair, the author of the educational program of Faces of Culture: Fashion (Lica Kulture: Moda) at CeKaTe and a researcher at the Center for Clothing and Fashion Research — CIMO.

Professor Ante Tonči Vladislavić, retired, Zagreb. Fields of work: design, visual arts, contemporary art practices and fashion theory. Member of the Center for Clothing and Fashion Research (CIMO), Zagreb.



THIS TOWN NEEDS POSTERS

Arhiviranje grada
/ Archiving the City

Otisak je informacija zabilježena bojom o obliku, teksturi, veličini i značenju nekog materijala, dobivena djelovanjem pritiska materijala na papir. Grad je podložan konstantnoj transformaciji prostora i materijala koji definiraju njegovu fizičku pojavnost. Arhiviranje je bilježenje i čuvanje informacija. *Arhiviranje grada* je radionica koja se temelji na prikupljanju informacija o gradu putem otiskivanja materijala pronađenih u prostoru.

Radionica se temelji na metodama i alatima vezanima uz visoki tisak. Upoznajući se s karakteristikama primitivnog oblika visokog tiska, koje voditelji koriste u svom radu, sudionici radionice započinju istraživanje urbanog prostora u potrazi za teksturama, natpisima, oblicima i informacijama koje potom na licu mjesta ručno otiskuju jednostavnim alatima na papir.

Konačni rezultat radionice će biti personalizirane arhivske knjižice svakog polaznika koje naznačuju mjesto i vrijeme arhiviranja materijala i čine fizički prikaz osobne percepcije grada.

Radionica je namijenjena učenicima srednjih škola, a trajet će dva dana — u subotu, 4. srpnja, voditelji i polaznici kreću na teren i prikupljaju materijale, a u nedjelju, 5. srpnja, u prostorima Stare bolnice izrađuju svoje mini-publikacije.

Sven Sorić svježe je diplomirani arhitekt fokusiran na urbane industrijske prostore. Van struke suosnivač je platforme This Town Needs Posters koja se aktivno bavi analognim oblikovanjem i tiskom plakata vezanih uz nezavisnu kulturnu scenu. Bavi se glazbom i pasionirani je žitelj koncertnih događanja.

Hrvoje Spudić još je uvijek student arhitekture, bavi se DIY analognom fotografijom, istražuje principe optike kroz izradu kamera opskura i sličnih optičkih naprava. Pridružuje se Svenu Soriću 2012. u osnivanju kolektiva This Town Needs Posters, gdje DIY pristup i fotografske tehnike i procese spaja s primitivnim tiskom.

A print is information marked in color about the shape, texture, size and meaning of a material, produced by pressing the material onto paper. The city is subject to a constant transformation of space and materials that define its physical manifestation. Archiving is the recording and keeping of information. *Archiving the City* is a workshop based on gathering information about the city by printing materials found in space.

The workshop is based on methods and tools related to relief printing. By getting to know the characteristics of the primitive form of relief printing that the hosts use in their work, the workshop attendants begin the exploration of urban space in search of textures, signs, shapes and information that they then manually print onto paper with simple tools on the spot.

The final result of the workshop will be personalized archival booklets for every attendant that mark the place and time of archiving the material and create a physical representation of a personal perception of the city.

The workshop is intended for high school students and will last for two days — on Saturday, 4th of July, the hosts and attendants will go into the field and gather materials and on Sunday, 5th of July, they will make their mini-publications on the premises of the Old Hospital.

Sven Sorić is a newly graduated architect focusing on urban industrial spaces. Outside of his field he is the co-founder of the platform This Town Needs Posters that is active in analog design and printing of posters related to the independent culture scene. His hobby is music and he is a passionate concertgoer.

Hrvoje Spudić is still an architecture student, interested in DIY analog photography, exploring the principles of optics through the making of camera obscuras and similar optical devices. In 2012 he joined Sven Sorić in founding the collective This Town Needs Posters, where he combines the DIY approach and photography techniques and processes with primitive printing.



SANJA ROTTER

Intarzije / Intarsia



Intarzija je tehnika slaganja drvenih komadića u sliku. Na ovoj radionici mladi će umjetnici imati priliku raditi s furnirima različitih vrsta drva i širokog raspona boja te kolažiranjem na kartonsku ljepenku, slagati vlastite geometrijske uzorke i slobodne motive. Pritom će naučiti raspoznavati različite vrste drva (europske i egzote) i sami vidjeti neke od zakonitosti drva kao materijala. Kao glavna inspiracija, služiti će nam arapska umjetnost geometrijskih uzoraka u arhitekturi.

Radionica je namijenjena djeci osnovnoškolskog uzrasta.

Sanja Rotter rođena je 1985. godine u Zagrebu, gdje živi i radi. Nakon završenog magisterija na Studiju dizajna u Zagrebu, posvećuje se širokom spektru dizajnerskih aktivnosti vezanih za drvo — djelujući većinu vremena kao samostalna umjetnica u suradnji sa stolarijom Močvarni hrast, ali i kao produkt dizajnerica za tvrtke Clinica i Bellabeat, te za zagrebački hotel Jägerhorn. Odnedavno, bavi se i dizajnerskom edukacijom u vidu radionica s djecom i odrasle.

Intarsia is a technique of arranging small pieces of wood into an image. In this workshop young artists will have a chance to work with different types of wood veneers in a wide array of colors and through arranging collages on cardboard they will create their own geometric patterns and free motifs. Along the way, they will learn to distinguish different types of wood (European and exotic) and see for themselves some of the principles of working with wood as a material. We will use the Arabic art of geometric patterns in architecture as our main inspiration.

The workshop is intended for elementary school children.

Sanja Rotter was born in 1985 in Zagreb where she lives and works. After receiving a graduate degree from the School of Design in Zagreb, she engaged in a wide range of designer activities related to wood — working mostly as an independent artist in cooperation with the Močvarni hrast carpentry, but also as a product designer for the companies Clinica and Bellabeat as well as the Zagreb hotel Jägerhorn. She has recently also become involved in designer education in the form of woodworking workshops for children and adults.



MIA BOGOVAC

Spremi kao... / Save As...

Poznato je da nas određeni mirisi, okusi, slike ili predmeti mogu u tren oka "vratiti" u prošlost i podsjetiti na proživljeno iskustvo. Upravo ti okidači uspomena nazivaju se (osjetilne) impresije. Zašto su impresije važne? Impresija, odnosno dojam izazvan neposrednim opažanjem, prethodi nastanku nove ideje. Razvojem ideje oblikuje se zbilja/stvarnost/okolina. Promatranjem zbilje nastaju nove impresije i ideje koje mijenjaju postojeću okolinu. Promjene zbilje ili stvarnosti arhiviramo (u svom sjećanju, digitalno, analogno itd.).

Iako se dojmovi temelje na iskustvu pojedinca i intimnom doživljaju vlastite okoline, ponekad možemo govoriti i o generacijskim triggerima (primjerice poznatom liku iz crtića ili tenisicama specifičnim za određeni prostor i vrijeme). "Prolaskom vremena, sjećanje blijedi" stoga ne čudi da priziv duboko pohranjenih uspomena iz djetinjstva ima vrlo snažan emotivni utjecaj na pojedinca. Možemo li utjecati na kvalitetu sjećanja dok je ono u nastanku? Kako pospremiti trenutak *za kasnije*? Koji su motivi zajednički ovoj generaciji osnovnoškolaca? Polaznici će tijekom radionice analizirati, bilježiti i interpretirati trenutne dojmove, oblikovati svoj predmet/podsjetnik te stvarati grupnu digitalnu arhivu budućih uspomena. U usvajanju procesa dizajna pomoći će nam razni alati poput računala, fotokopirke, modelarskog pribora i fotoaparata, kao i vježbanje koncentracije, motorike, rada s materijalima i rada u grupi.

Radionica je namijenjena učenicima viših razreda osnovne škole.

Mia Bogovac nakon stjecanja titule magistra dizajna na Studiju dizajna u Zagrebu 2011. radi u domeni produkt dizajna, scenografije i vizualnih komunikacija. S kolegicama osniva i aktivno djeluje unutar dizajn studija Manufakturst. Istovremeno razvija samoinicirani projekt lokalnog djelovanja i edukacije u području produkt dizajna — "Odrazi". Projekt obuhvaća prostorne intervencije i radionice u institucijama poput osnovnih škola u Zagrebu i Dubrovniku, Doma za djecu i mladež i SOS sela. Član je Hrvatskog dizajnerskog društva i Hrvatske zajednice samostalnih umjetnika.

It is well known that certain smells, tastes, images or objects can take us back in time in the blink of an eye and remind us of a past experience. Those exact memory triggers are called (sensory) impressions. Why are impressions important? An impression, the sensations caused by direct observation, precedes the creation of a new idea. Developing the idea shapes the actuality/reality/surroundings. Observing actuality creates new impressions and ideas that change the existing surroundings. We archive changes in actuality or reality (in our memory, in digital or analog ways, etc.).

Even though impressions are based on individual experiences and intimate sensations of personal surroundings, sometimes it is possible to talk about generational triggers (e.g. a famous cartoon character or sneakers specific to certain regions or time periods). "Through passage of time memories fade" so it is no wonder that recalling deeply stored memories from childhood has a strong emotional effect on a person. Can we influence the quality of memories while they are being created? How to save a moment *for later*? What motives are common to this generation of elementary schoolers? During the workshop attendants will analyze, record and interpret current impressions, shape their object/reminder and create a group digital archive of future memories. Various tools like the computer, photocopier, modeling utensils and camera, as well as practicing concentration, motor skills, working with materials and group work will help us in adopting the design process.

The workshop is intended for students of higher grades of elementary school.

Mia Bogovac After receiving a master's degree in design from the School of Design in Zagreb (2011) she has been working in the field of product design, set design and visual communications. With her colleagues she has founded and is an active member of the Manufakturst design studio. At the same time she is developing a self-initiated project of local activity and education in the field of product design — "Reflections" ("Odrazi"). The project covers spatial interventions and workshops in institutions like elementary schools in Zagreb and Dubrovnik, Homes for Children and the Youth, SOS Children's Villages. She is a member of the Croatian Designers Association and the Croatian Freelance Artists' Association.



STUDIJ DIZAJNA PRI ARHITEKTONSKOM FAKULTETU U ZAGREBU / FACULTY OF ARCHITECTURE, SCHOOL OF DESIGN, ZAGREB

Projekti prezentirani na ovogodišnjem Danu D prikazuju trenutni presjek aktivnosti Studija dizajna. Radi se o projektima kojima nastojimo uspostaviti kontinuiranu suradnju Studija dizajna kao predstavnika akademske zajednice s gospodarskim čimbenicima na unapređenju, razvoju, promociji i plasmanu konkurentnih, održivih proizvoda. Iako su radovi nastali na raznim kolegijima, kreirali su ih studenti s različitih godina, sve radove povezuje želja za jasnom artikulacijom dizajnerskog stava.

U vremenu kada se uloga dizajna u društvu simbolički primjereno prezentira u prostoru bivše bolnice, prigoda je podsjetiti se da postoji alternativa takvom kliničkom stanju duha. Svjesni svoje uloge krovne edukacijske ustanove u području dizajna, Studij većinu svojih realiziranih studentskih projekata koristi kako bi informirao širu publiku o društvenoj ulozi i značaju dizajna. Studij dizajna kontinuirano unapređuje program studiranja kako na istraživačko-teorijskom, tako i na praktičnom području, s posebnim naglaskom na ishode učenja koji će studentima osigurati kompetencije za učinkovit ulazak u profesionalan život. S jedne strane se širi i umrežuje lepeza razumijevanja aktualnih i novih područja djelovanja dizajna i dizajnera, a s

druge se nastoji sustavno osigurati iskustvo sudjelovanja, pa i vođenja stvarnih projekata u realnom okruženju. Dizajn je središnji čimbenik inovativne humanizacije tehnologije, te bitan dio kulturne i gospodarske razmjene. Dizajner je kroz svoj rad u stalnom dijalogu sa širom zajednicom. Studiranjem na Studiju dizajna budući dizajner razvija svoj glas za aktivni dijalog. Glas koji artikulira jasan stav. Upravo taj jasan stav, bez obzira radi li se o produkt dizajnu ili vizualnim komunikacijama, kruna je ovih 25 godina Studija dizajna.

Projects presented at this year's D-Day show the current overview of the School of Design's activity. With these projects we strive to establish sustained collaboration between the School of Design as the representative of the academic community and economic factors on matters of advancement, development, promotion and placement of competitive and sustainable products. Even though the works were created in different classes and by students from different years, all the works are bound by the desire for clear articulation of the designer attitude.

In a time when the role of design in society is symbolically and aptly presented on the premises of a former hospital, it is a good occasion to remind ourselves that there is an alternative to such a clinical state of mind. Aware of its role as the umbrella institution in the field of design, the School uses most of its realized student projects to inform a wider audience about the social role and significance of design. The School of Design continuously improves the study program, in the fields of research and theory as well as in practice, with a special emphasis on learning outcomes that will ensure the students have the competency for an effective entry into the professional life. On the one side, the understanding of current and new fields of design and designer activity is expanding, and on the other, there is a systematic effort to ensure the experience of participating in and even leading real projects in a realistic setting.

Design is the central factor of innovative humanization of technology and an important part of cultural and economic exchange. Through their work the designers are in a constant dialog with the wider community. By studying at the School of Design, the future designers develop their own voice for an active dialog. A voice that articulates a clear attitude. Regardless if it concerns product design or visual communications, it is this clear attitude that is the crown of these 25 years of the School of Design.



TEKSTILNO-TEHNOLOŠKI FAKULTET / FACULTY OF TEXTILE TECHNOLOGY, ZAGREB

Cilj izbora radova triju apsolvantica diplomskog stupnja studija modnog dizajna na Tekstilno-tehnološkom fakultetu Sveučilišta u Zagrebu, Julije Francisković, Maje Podrug i Maje Vukovinski, pod nazivom *Suvremena moda u kontekstu hrvatskog odjevnog nasljeđa*, je prikazati presjek rezultata istraživanja hrvatskog modnog identiteta kao tematskog zadatka postavljenog pred studente.

Tematski okvir hrvatskog modnog identiteta nekad i danas otvorio je mnoga pitanja i polemike te iznjedrio različite pristupe koji se redom bave pretvaranjem elemenata odjevnog nasljeđa u suvremeni pret-a-porter, pritom svjesno izbjegavajući etno patetiku te doslovne interpretacije i citiranja povijesnih odjevnih obrazaca s područja Hrvatske. Tako ćemo u kolekciji Julije Francisković primijetiti grafička rješenja Aleksandra Srneca za modni časopis *Svijet* kao polazišnu točku u oblikovanju odjevnih predmeta. Strogo geometrijska organizacija stranica žurnala postat će isto tako geometrijskim okvirom u stvaranju krojne slike pojedinačnih odjevnih predmeta koja i svojim koloritom svedenim na osnovne boje savršeno prati zadani obrazac. Maja Podrug oblikuje odjeću u kolekciji *Morlach* reinterpretirajući način odijevanja Dalmatinske zagore koji susrećemo kod Morlaha (Vlaha). U procjepima koji dominiraju izvornim odjevnim predmetima Maja Podrug prepoznaje zanimljiv oblikotvorni, ali i krajnje funkcionalni element koji odjevnom predmetu garantira savršenu komociju kretanja. Maja Vukovinski poseže za tunikom 'dalmatikom'. Tunika 'dalmatika' izvorno je duga odora s istaknutim crnim linijama koje se kreću njenom čitavom dužinom. Maja je transformira u kolekciju odjeće sportskog karaktera. Zanimljivost kolekcije leži u činjenici osamostaljivanja linija pri čemu im Maja Vukovinski pridaje oblikotvornu ulogu osamostaljujući ih u remenje i poveze kojima se oblikuje

Mentorica projekta / Project mentor
doc. mr. art. Jasminka Končić
/ assistant professor Jasminka Končić M.A.

Asistentica / Assistant
mag. art. Josipa Štefanec, asist
/ assistant Josipa Štefanec, M.A.

Studentice / Students
Julija Francisković, Maja Podrug, Maja Vukovinski

samo odjevno oplošje. Navedene kolekcije reprezentativni su primjeri reinterpretacije povijesnih predložaka i mutacije njihovih estetskih i konstruktivnih elemenata u sasvim nove odjevne oblike.

By selecting the works of three graduate students of fashion design at the Faculty of Textile Technology, University of Zagreb, Julija Francisković, Maja Podrug and Maja Vukovinski, our aim is to show an overview of the results of the research into Croatian fashion identity as a themed assignment set before the students.

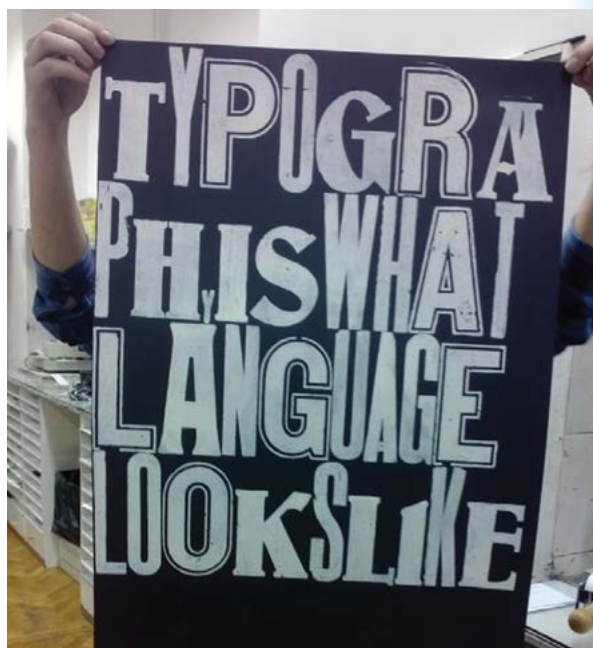
The thematic framework of Croatian design then and now has opened many questions and discussions and has brought forth different approaches that all deal with turning elements of clothing heritage into a contemporary pret-a-porter while consciously avoiding the ethno-pathos and literal interpretations and citations of clothing paradigms from Croatia. Thus, in Julija Francisković's collection we can see Aleksandar Srnec's graphic solutions for the *Svijet* fashion magazine as the starting point in designing garments. Strictly geometric organization of the periodical's pages will also become the geometric framework in creating the cutting layout of an individual garment that likewise follows the given pattern perfectly with its color palette reduced to basic colors. Maja Podrug designs the clothes in the *Morlach* collection by reinterpreting the style of dress of the Dalmatian Zagora that we encounter with the Morlachs (the Vlachs). In the crevices that dominate the original garments Maja Podrug recognizes an interesting figure-forming but also extremely functional element that guarantees the garment's perfect comfort of movement. Maja Vukovinski reaches for the dalmatica tunic. The dalmatica tunic was originally a long robe with prominent black lines along its entire length. Maja transformed it into a sports clothing collection. The interesting aspect of the collection is the independence of the lines that Maja Vukovinski gives a figure-forming role to by turning them into belts and bindings that form the garment surface itself. The aforementioned collections are representative examples of reinterpretation of historical templates and the mutation of their aesthetic and constructive elements into completely new clothing forms.



**ODSJEK ZA DIZAJN VIZUALNIH
KOMUNIKACIJA UMJETNIČKE
AKADEMIJE U SPLITU
/ DEPARTMENT FOR VISUAL
COMMUNICATIONS DESIGN OF THE
ARTS ACADEMY, SPLIT**

Odsjek za dizajn vizualnih komunikacija (DVK) pokrenut je 1997. godine, paralelno s osnivanjem Umjetničke akademije u Splitu. Program i obrazovni pristup Odsjeka primarno je orijentiran na kontekstualizaciju dizajnerskog rada u širi medijski, društveni i kulturni kontekst te tematsku orijentaciju na područje digitalnih medija i znanstveno-teorijski rad u područjima važnim za dizajnersku praksu. U skladu s temom Dana D, ove godine Odsjek se predstavlja svojevrsnom dokumentacijom o dizajnerskom i edukativnom procesu: prikazom radova i aktivnosti na A4 formatima koji predstavljaju svojevrsan presjek kroz obrazovni proces Odsjeka na preddiplomskoj i diplomskoj razini. Obuhvaćen je širok raspon sadržaja, od primijenjenog crtanja, ilustracije, tipografije, layouta, ambalaže, sve do digitalnih medija i dizajna interakcija.

Ovo predstavljanje označava i prvi korak dugotrajnijeg projekta mapiranja dizajnerskih praksi završenih studenata i studentica s namjerom da se projektnim aktivnostima potakne stvaranje platforme, tj. mreže završenih studenata i studentica koja bi otvorila nove mogućnosti njihovog profesionalnog povezivanja, ali i kontakta sadašnjih studenata i studentica s bivšim kolegama kroz obavljanje stručne prakse, održavanje radionica te predavanja.



Department for the Design of Visual Communications (DDVC) was started in 1997, in parallel with the founding of the Arts Academy in Split. The program and the educational approach of the Department is primarily oriented toward contextualization of design work into a broader social, cultural and media context as well as the field of digital media and scientific and theoretical work in areas important to design practice. In accordance with the D-Day theme, this year the Department is represented by a kind of documentation about the design and education process: displaying works and activities on A4 formats that represent a sort of overview of the educational process of the Department on the undergraduate and graduate levels. A wide array of content is included, from applied drawing, illustration, typography, layout, packaging, all the way to digital media and interaction design.

This presentation also marks the first step in the longer project of mapping designer practices of graduated students with the intent to use project activities to encourage creating a platform, i.e. network of graduated students that would open new possibilities for their professional association but also create contacts between current students and their former colleagues through apprenticeships and holding workshops and lectures.

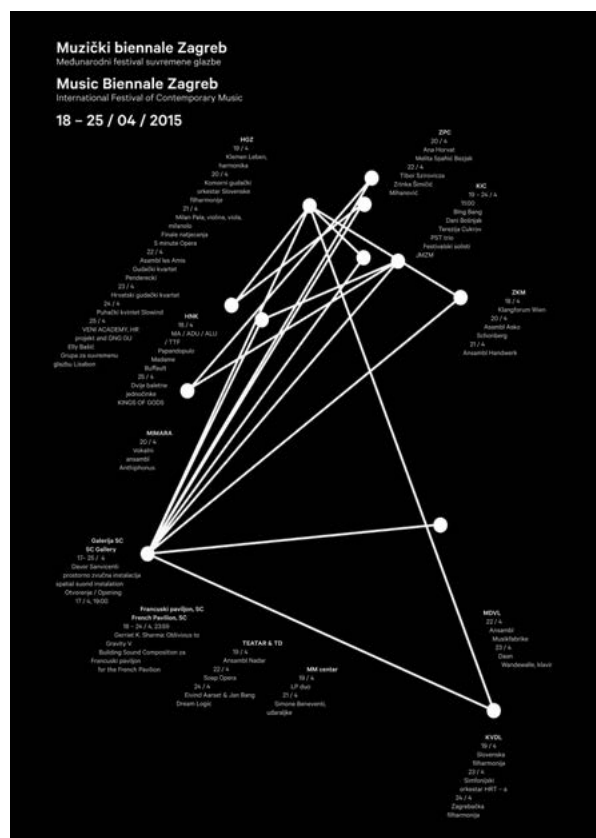
umas.unist.hr/odjeli/likovna-umjetnost/dizajn-vizualnih-komunikacija/
facebook.com/DVKUMAS/timeline



ODJEL MEDIJSKOG DIZAJNA,
SVEUČILIŠTE SJEVER, KOPRIVNICA
/ UNIVERSITY NORTH,
DEPARTMENT FOR MEDIA DESIGN,
KOPRIVNICA

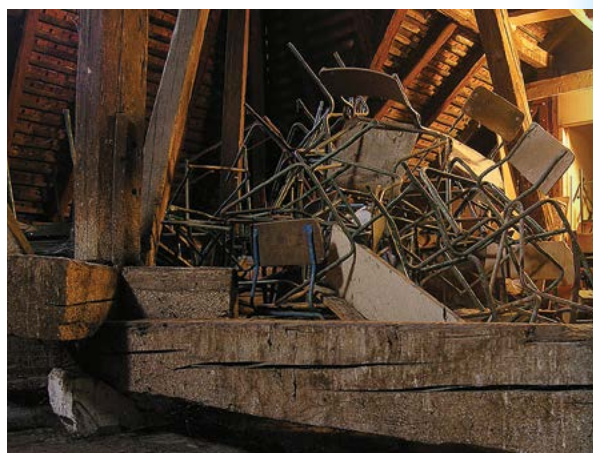
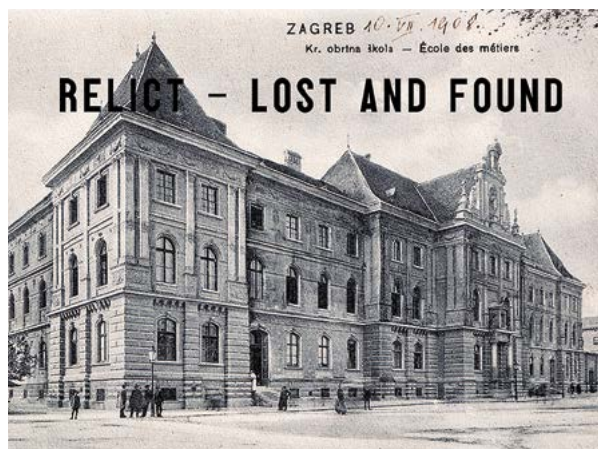
Izložbu čine radovi studentica i studenata druge i treće godine preddiplomskog studija Odjela medijskog dizajna Sveučilišta Sjever u Koprivnici. Radovi su to iz više kolegija vizualnih komunikacija, kolegija Fotografija, Multimedijско pripovijedanje i Oblikovanja zvuka. Radovi su nastali kao semestralni zadaci pod mentorstvom predavača Ive Matije Bitange, Igora Kuduza i Dubravka Kuhta te asistenata Andre Giunija i Nike Mihaljevića.

Teme pojedinih radova, plakata i publikacija, iz grupe kolegija vizualnih komunikacija pokrivaju “dizajn za kulturu”, odnosno oblikovanje promotivnih materijala muzeja, galerija te glazbene i filmske festivale. Većina rješenja je tipografska i u izrazu minimalistička. Radovi studenata iz Fotografije, Multimedijског pripovijedanja i Oblikovanja zvuka nastali su kao mentorirani autorski koncepti studenata.



The exhibition consists of works of students of second and third year of studies of Department for Media Design, University North in Koprivnica. The works represent several courses: Visual Communication, Photography, Multimedia narration and Sound design. The works were created as semester assignments under the mentorship of Iva Matija Bitanga, Igor Kuduz and Dubravka Kuhta and assistants Andro Giunio and Niko Mihaljević.

Themes of particular works, posters and publications, from the group of the Visual Communication department cover “design for culture”, and the creation of promotional materials for museums, galleries and music and film festivals. Most of the works are typographic and minimalist in their expression. The works of students of Photography, Multimedia storytelling and Sound design departments were created as mentored student concepts.



ŠKOLA PRIMIJENJENE UMJETNOSTI I DIZAJNA, ZAGREB / SCHOOL OF APPLIED ARTS AND DESIGN, ZAGREB

ŠPUD kao koncept u prostoru i vremenu definitivno je način obrazovanja koji izumire i nestaje u vrtlogu *industrijalizacije znanja**. Zadnjih nekoliko godina UBU razvija projekt *Arhiv ŠPUD-a u nastanku* kao sastavni dio dugoročnog projekta RELICT — metafizičkog projekta koji nastoji iščitati *genius loci* kao i energetske ostatke kreativnog djelovanja u zgradi Škole.

RELICT je simboličkog karaktera i odnosi se prema zgradi Škole kao prema reliktu kojeg se nastoji u potpunosti proučiti i shvatiti, kako bismo ga mogli ispravno pozicionirati u prostoru i vremenu. Projekt nastoji spoznati Školu kao živi organizam koji se proteže kroz vrijeme te nas u svakom trenutku održava u vezi s onime što je bilo i što će tek biti. RELICT promatra Školu kao duhovnu mašinu koja radi, samo mi nismo svjesni njezinog rada.

Arhiv ŠPUD-a u nastanku na tri će dana u Danu D postati rezidencijalnog karaktera. Pokušat će skupiti arhivske materijale vezane uz ŠPUD od strane posjetitelja Dana D i snimiti video intervju s posjetiteljima vezanima uz ŠPUD.

*Liessmann, K.P. (2008.) *Teorija neobrazovanosti: za blude društva znanja*. Zagreb, Jesenski i Turk.

SAAD as a concept in space and time is definitely an education system that is dying and disappearing in the vortex of industrialization of knowledge*. For the last several years the Former SAAD Students' Association (UBU) has been developing the project SAAD Archive in the Making as an integral part of the long-term RELICT project — a metaphysical project that tries to interpret the *genius loci* as well as the energy residuals of the creative activity in the School's building.

RELICT has a symbolic character and treats the School's building as a relic that it is trying to study and understand completely in order to be able to correctly position it in space and time. The project endeavors to comprehend the School as a living organism that stretches through time and in every moment keeps us in contact with that which was and which will be. RELICT views the School as a spiritual machine that is working but we are not aware of its work.

At D-Day the SAAD Archive in the Making will take on a residential character for three days. It will attempt to collect archive materials related to SAAD from the D-Day visitors and record video interviews with the visitors related to SAAD.

*A concept taken from Konrad Paul Liessmann's book *The Theory of Miseducation (Theorie der Unbildung: Die Irrtümer der Wissensgesellschaft)*.



AKADEMIJA ZA LIKOVNO UMETNOST IN OBLIKOVANJE, LJUBLJANA / ACADEMY OF FINE ARTS AND DESIGN, LJUBLJANA

ALUD-ov doprinos festivalu Dan D dio je prošlogodišnje proslave 30 godina dizajna na ALUD-u. Izložba je predstavila izbor sadašnjih i diplomiranih studenata Odsjeka za dizajn. Izloženi projekti velika su potvrda studija koji pokriva razna polja dizajna i redovito uvodi nove kolegije i predmete u pokušaju da odgovori na stalni razvoj ove struke u zemlji, ali i inozemstvu.

S ponosom možemo reći da mnogi rezultati naših diplomiranih studenata i profesora redovito razvijaju našu okolinu, fascinirajući nas svojim međunarodnim uspjesima te zapravo (unatoč svojoj malobrojnosti) stalno pomiču granice. Izložba je zamišljena kao trofazni projekt eksperimentalnog istraživanja koje vodi grupica mentora i studenata. Širi izbor projekata prvi je put prikazan na Kongresnom trgu u Ljubljani u listopadu 2014. Više informacija o studiju i projektima bit će dostupno i u knjizi Oblikovanje je povsod okoli nas/Design is all around us.

ALUO's contribution to the D Day Festival, titled Design is All Around Us, is a part of last years' celebration of 30 years of design at ALUO. The exhibition presented a selection of Design Departments' students and graduates. The exhibited projects are a great confirmation of the design programme, which covers the various design fields and regularly introduces new courses and subjects in an attempt to respond to the constant development of this profession at home, as well as abroad.

We can proudly state that many results of our graduates and professors are regularly developing our environment, fascinating us with international successes, and in fact (in spite of their scarce numbers) keep pushing the envelope. The exhibition was conceived as a three phase experimental research project run by a small group of mentors and students. A wider selection of projects was first shown at Kongresni trg in Ljubljana in October 2014. More information about the school and the projects will be also available in the book Oblikovanje je povsod okoli nas/Design is all around us.



AKADEMIJA LIKOVNIH UMJETNOSTI U SARAJEVU / ACADEMY OF FINE ARTS, SARAJEVO

Akademija likovnih umjetnosti u Sarajevu, kao visokoškolska ustanova i članica Univerziteta, osnovana je 1972. godine od strane eminentnih naučnih radnika, profesora i mnogobrojnih kulturnih djelatnika. Studij dizajna u okviru Akademije likovnih umjetnosti je specifičan, zbog toga što studentima pruža uvid u područje umjetnosti, dizajna i kulture komunikacije, razvijajući na taj način kreativnost, analitičke sposobnosti studenata i potičući kritički osvrt na vlastiti rad. Suradnja s industrijom, zanatstvom i realnim klijentima ostvaruje se kroz mnogobrojne dizajnerske projekte, te samim time studenti stječu praksu kroz profesionalni angažman. Studij dizajna Akademije likovnih umjetnosti u Sarajevu razvija slobodu mišljenja, istovremeno uzimajući u obzir zadatke koje pred dizajnera postavlja društvo i klijenti i mogućnosti koje pruža industrija. Studij potiče individualnost, traženje i razvijanje vlastitog izraza i oblikovanje vlastitog autorskog rukopisa, imajući u vidu kontekst i funkciju. Na ovoj izložbi predstavljeni su radovi studenata Odsjeka za grafički dizajn, kao i Odsjeka za produkt dizajn. Prikazan je širok dijapazon dizajnerskih radova, od plakata do industrijskih i unikatnih proizvoda, te time prikazana različitost dizajnerskih praksi na Akademiji likovnih umjetnosti u Sarajevu.



The Academy of Fine Arts in Sarajevo, as a higher education institution and a member of the University, was founded in 1972 by eminent scientists, professors and numerous cultural workers. The School of Design as part of the Academy of Fine Arts is special because it provides the students a look into the field of art, design and culture of communication, thus developing creativity and students' analytical abilities as well as encouraging a critical view of their own work. Collaboration with the industry, the trades and real clients is realized through numerous design projects, thus giving the students a chance to acquire practice through professional engagements. The School of Design at the Academy of Fine Arts in Sarajevo fosters freedom of thought, simultaneously taking into account tasks put before the designer by society and the clients as well as the possibilities offered by the industry. The School encourages individuality, seeking and developing a personal expression and forming a personal authorial signature, keeping in mind context and function. This exhibit displays the works of students from the Department of Graphic Design as well as the Department of Product Design. On display is a wide range of designer works, from posters to industrial and unique products, thus showing the diversity of designer practices at the Academy of Fine Arts in Sarajevo.

D-market

Designers

Yelena H.

Naša posla

Gloopy

Martina Miholić

Minja Tarle

Bruka Notes

Vedrana Mastela

Iglaonica

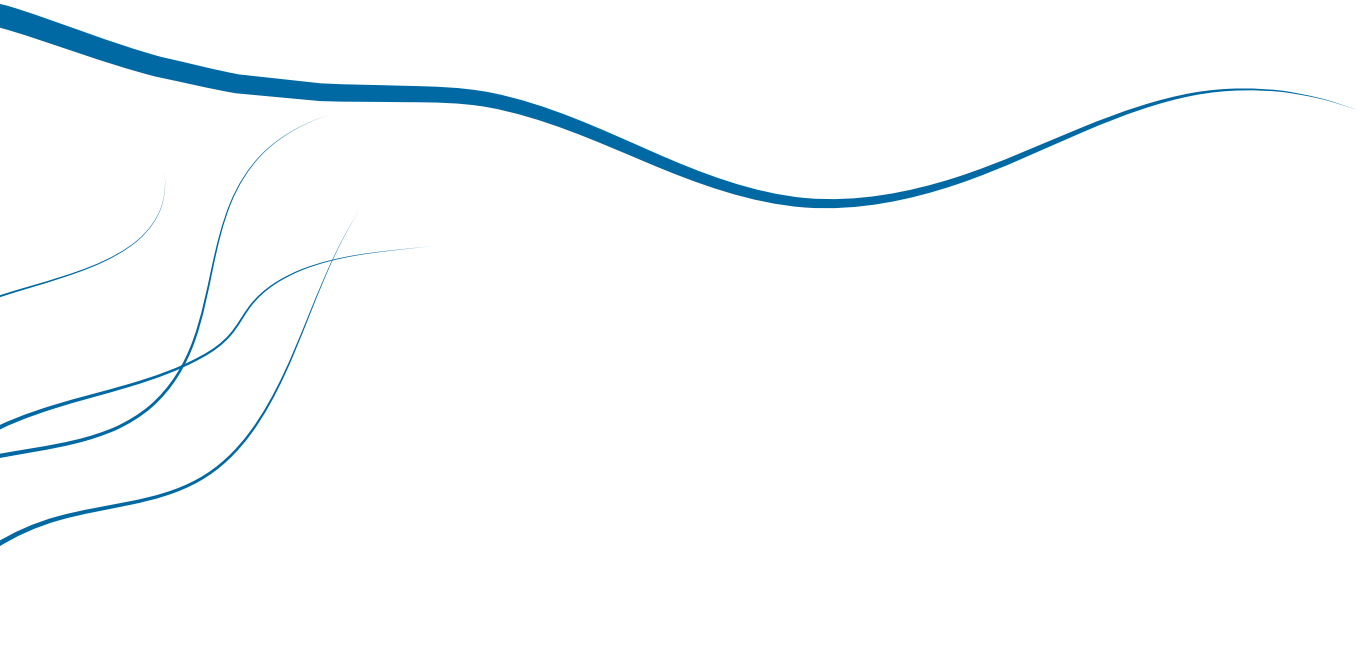
CIRA



Nokconcept

S-TA2

Borovo





BOROVO

Vukovar
Hrvatska / Croatia

Borovo je najpoznatiji hrvatski proizvođač kožne, gumene i gumeno-platnene obuće. Tenisice Startas iz sportskih su dvorana ugazile u mnoga srca i kupci su im ostali vjerni tijekom mnogih godina. Izrađuju se ručno od prirodnih materijala u istoj tvornici u kojoj su i nastale 1976.

Originalni dizajn Boromina potpisuje Iva Čurković.

Borovo is the most influential Croatian manufacturer of leather, rubber and canvas footwear. Startas sneakers came from sport terrains and have found a place in hearts of their users. The shoes are still handmade with natural materials in the same factory where they were born in 1976. Boromina's original design is a work by in-house designer Iva Čurković.

borovo.hr



BRUKA NOTES

Beograd
Srbija / Serbia

Neformalni studio BRuka pokrenule su 2012. dizajnerice Jelena Lugonja i Maja Maksimović, te pod istoimenim brendom kreiraju ilustrirane notese, torbe, plakate i dr. Glavna inspiracija su sleng i žargon grada Beograda. Riječ bruka dobro opisuje rad dizajnerica, prožet utjecajima fanzina, skiciranja i škrabotina.

Informal design studio Bruka was founded in 2012 by designers Jelena Lugonja and Maja Maksimović. They design illustrated textbooks, bags, posters, etc., and are inspired by the city of Belgrade, its speech and its customs. The word *bruka* (blur) aptly describes their style, with roots in fanzine culture.

facebook.com/brukanotespage



CIRA

Zagreb
Hrvatska / Croatia

Centar za inkluzivne radne aktivnosti (CIRA) je neprofitna udruga čiji je cilj sustavno uključivanje osoba s intelektualnim teškoćama u društveni život, kao i pružanje usluga zajednici. Članovi izrađuju unikatne umjetničke proizvode. Neki od njih dio su kolekcije Jupi za UPI, nastale u sklopu radionica inkluzivnog dizajna ExtraOrdinary Design.

Center for Inclusive Work Activities (CIWA) is a non-profit organization whose aim is a systematical social integration of persons with intellectual disabilities, as well as welfare work by producing unique artistic products. Some of their designs are a part of collection Jupi for UPI, developed through inclusive ExtraOrdinary design workshops.

www.cira.hr



GLOOPY

Zagreb
Hrvatska / Croatia

Brend Gloopy osmislile su lutkarica Sunčana Vrtarić i dizajnerica Lara Glavić Končar. Pretvaraju svakodnevne predmete u razigrane proizvode s izraženom osobnošću. Gloopy predmeti objedinjuju više funkcija — korisni su u kućanstvu i zabavljaju cijelu obitelj. Brend se ističe i ekološkom ambalažom.

Brand Gloopy was created by a puppeteer Sunčana Vrtarić and designer Lara Glavić Končar. They transform everyday objects into playful and personalized products with a variety of functions — they're usable in household and a source of fun for the entire family. Plus, they come in ecologically testified packaging.

gloopy.com.hr

facebook.com/gloopy.hr



IGLAONICA

Zagreb
Hrvatska / Croatia

Iglaonica je brend samouke dizajnerice Ivane Mamić. Nit vodilja njene odjeće je udobnost, nosivost u svim prilikama i na nekoliko načina. Neki komadi su ručno bojeni ili oslikani, neki su naborani i masivni, neki su prošiveni, a neki na preklop. Svrha im je fleksibilnost i duga nosivost.

Iglaonica is a brand by self-educated designer Ivana Mamić. The foundation of her clothes is comfort and usability in all circumstances. Some pieces are colored or painted by hand, some are massive and wrinkled, others are sewed or folded. The intent of Mamić's design is flexibility and longevity.

facebook.com/iglaonica



MARTINA MIHOLIĆ

Zagreb
Hrvatska / Croatia

Designers Speed Dating kolaborativni je projekt koji okuplja dizajnere, građane i posjetitelje festivala u popularnoj i brzoj formi originalno predviđenoj za upoznavanje ljubavnika ili partnera.

Designers Speed Dating is a collaborative project which gathers together designers, citizens and festival visitors through a quick and popular form of communication originally devised for meeting partners or lovers.

martinamiholic.com/works/artist-speed-dating.html



MINJA TARLE

Beograd / Belgrade
Srbija / Serbia

Minja Tarle je dizajnerica i povjesničarka umjetnosti po struci, a svoje zvanje koristi kao polazišnu točku za stvaranje. Njezin dizajn je prepoznatljiv po minimalističkim oblicima i jednostavnim linijama.

Minja Tarle is a designer who graduated in art history and uses that knowledge as a basis for design. Her work is distinctive for minimalistic forms and simple but catchy lines.

facebook.com/minjatarlebags



NAŠA POSLA

Beograd / Belgrade
Srbija / Serbia

Naša posla je dizajnerski dvojac koji u svojoj maloj radionici na Dorćolu osmišljava i izrađuje kožne ruksake, torbe i cipele. U dizajnu polaze od proučavanja zanata i istraživanja njegovih mogućnosti. Naglasak je na minimumu detalja i štepova, te praktičnosti i udobnosti, ali i jednostavnosti i duhovitosti.

Our Job is a design duo with a small workshop in Belgrade's quarter of Dorćol, where they imagine and create products of leather — backpacks, bags and shoes. They closely explore their craft and investigate its possibilities. The emphasis is on a minimum of details, functionality and comfort, simplicity and humour.

facebook.com/pages/NAŠA-POSŁA



NOKONCEPT

Budimpešta / Budapest
Mađarska / Hungary

Blog i online dućan NOKONCEPT plod su ljubavi autorice prema dizajnu, kreativnosti i svemu lijepom. Cilj inicijative je poticanje socijalnog poduzetništva, recikliranja proizvoda, bicikliranja i ekološki progresivnog načina života općenito.

Blog and online shop NOCONCEPT are a result of author's love for design, creativity and everything splendid. The initiative's aim is to encourage social entrepreneurship, recycling of goods, bicycling and ecologically progressive life in general.

nokoncept.com
facebook.com/nokoncept



S-TA2

Zagreb
Hrvatska / Croatia

S-TA2 je novi brend privremenih tetovaža. Modni trendovi se mijenjaju, dok su tetovaže trajne. No, što ako bismo tetovažu mogli koristiti kao modni detalj, staviti ju i skinuti kada god poželimo? S-TA2 omogućava vlasnicima da tetovaže koriste ovisno o promjenjivim ukusima i afinitetima.

S-TA2 is a new brand of temporarily tattoos. Fashion trends change, but tattoos are permanent. What if we could use them as flexible design pieces, if we could put and take them off at will? S-TA2 offers its users an opportunity to change their tattoos depending on temporarily affinities and tastes.

s-ta2.com
facebook.com/STA2.TA2



VEDRANA MASTELA

Zagreb
Hrvatska / Croatia

Vedrana Mastela diplomirala je na Tekstilno-tehnološkom fakultetu u Zagrebu. Sudjelovala je u brojnim projektima i natjecanjima te nastupala na mnogim izložbama u regiji i svijetu, od Latvije do Novog Zelanda. Eksperimentalnim pristupom modi stvara zanimljivu i nosivu odjeću.

Vedrana Mastela graduated at Faculty of Textile Technology, University of Zagreb. She participated in a number of projects and competitions and took part in a lot of exhibitions in region and abroad, from Latvia to New Zealand. With an experimental approach to fashion, she creates interesting and usable clothes.

vedranamastela.com,
facebook.com/vedranamastela



YELENA H.

Zagreb
Hrvatska / Croatia

Yelena H. je brend mlade dizajnerice Jelene Holec, diplomantice Tekstilno-tehnološkog fakulteta. Izlagala je na mnogim regionalnim i europskim dizajn manifestacijama. U fokusu njezinog rada su kompleksna odjevna rješenja kombinirana s digitalnim otiscima. Elementi dizajna naglašavaju organske kretnje ljudskog tijela.

Yelena H. is a brand by young designer Jelena Holec, who graduated at the Faculty of Textile Technology. She exhibited her work on various European design events and festivals. As an author, she specialized in complex clothing designs combined with digital print. The elements of design stress organic body movements.

facebook.com/pages/Yelena-H

Program

tematska izložba

gostujuće izložbe

Izložbe škola i fakulteta

mikrotulumi

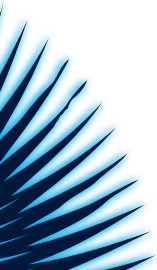
Microparties

satelitski program



Guest Exhibitions

design school and faculty exhibitions



ARHIV DIZAJNA / DESIGN ARCHIVE

Tematska izložba / Thematic exhibition

Designed in Croatia: Didaktička izložba/ *Designed in Croatia: Didactic exhibition* Dejan Kršić**Bogdan Budimirov: Dizajn / Design** Maroje Mrduljaš**Roman Cieslewicz: Sjajni tragovi 1961.–1995.**/ *Shining traces 1961–1995* Goran Martin Štimac**Skriveni dizajn: Odjel dizajna Končar 1971.–1990. / Hidden Design:***Končar Design Department 1971–1990* Koraljka Vlajo**Dizajniranje novih medija: Dizajn i novi mediji 1995.–2010.**/ *Designing New Media: Design and New Media 1995–2010*

Ivica Mitrović, Oleg Šuran

Sport, zdravlje, ugostiteljstvo, obrazovanje, kultura i rad — Stolci iz TMN Jadran 1980-ih / Sports, Health, Education, Culture and Labour — TMN Jadran chairs from the 1980s

Ivana Borovnjak, Marko Golub, Mladen Orešić

Dizajnerice 1930.–1980.: Kontekst, produkcija i utjecaji/ *Women Designers 1930–1980: Context, Production, Influences* Maša

Poljanec, Maja Kolar, Ana Bedenko

VIII Mediteranske igre, Split 1979./ *VIII Mediterranean Games, Split 1979* Boris Ljubičić**Iskopavanja (dokumentacija) / Excavations (documentation)**

Lana Cavar & Narcisa Vukojević

Video arhiv / Video archive

Tomislav Lerotić, Spaces in Between, Tko vidi dizajn u Puli?

Young Balkan Designers 2015: Common Grounds

Balkan Design Network

Sudjeluju / participants: Aleksandra Stoyneva / Ana Babić / Ana Janjić

/ Anđelko Kaser / Anesija Grkov Mervcich / Angeliki Sioliou / Ante

Krizmanić / Elena Vassileva (Designers: Funkt, Poststudio, Gergana

Stankova, Rada Dicheva, Gergana Stankova) / Filip Koneski / FILTER

/ Jernej Koželj / Matic Lenaršič / Jovan Stanković / Monika Jovanović

/ Predrag Rajković / Katerina Trpkovska / Lola Perović / Marko Petrić

/ Maša Stevanović / Milena Stanojević & Marijana Milošević / Niko

Crnčević / Olivera Petrović / Brainblender (Pika Novak, Aleksandra

Prole, Ivan Jelačić, Neja Bizjak, Aleksandra Tomc, Blažka Jurjavčič)

/ Sara Pavleković Preis / Sonja Rajić / Staša Doblanović / Studiolar /

Tvrtko Bojić / Vedran Erceg / Zoran Mojsilović

D-izložba / D-ExhibitionSelektirani radovi mladih autora / *selected works by young designers* *

Ana Armano Linta / Željko Beljan / Vlatka Blakšić & Katerina Duda

/ Andrej Đukić / Marija Građević / Lana Grahek / Rešetke nisu prepreke

(Nataša Njegovanović, Petra Vrdoljak, Ivana Hrabar, Laura Mrkša,

Maja Jandrić, Viktorija Lea Vavra, Helena Nemec, Katarina Huljev, Iva

Udovičić, Monika Močević, Dina Bartolić (Elizabeta Bošnjak) / Ena

Jurov / Leila Kasumović / Ivan Kunjašić / Me and the Machine (Vanja

Veselić i Berislav Kovačević) / Neuralab (Marina Mijatović, Berislav

Grčić, Svjetlana Fučić, Ivan Brkić, Emanuele Lizzi, Krešimir Končić,

Bruno Zagorščak) / Sara Pavleković Preis / RAAD (Barbara Rad) / Ana

Radovanović / Imelda Ramović / Alma Šavar / Gala Marija Vrbanić /

studenti Studija dizajna 3. godina (Miran Bašić, Tin Burić, Nikolina Fuzul,

Martina Gelo, Petra Grubišić, Matea Jurčević, Dora Kasun, Nikolina Kentrić Stančić, Juraj Koščica, Michelle Antonia Kovačević, Otto Kušec, Dunja Lesar, Iva Leustek, Elizabeta Lončar, Helena Nemec, Borjan Pavlek, Sara Pavleković Preis, Grgo Petrov, Mladen Udovičić i Gala Marija Vrbanić) / VK@FRKA2015 (Barbara Bjeliš, Klasja Habjan, Vitomira Martinjak, Hana Tintor, Lovro Mioković, Borna Aaron Grčević, Ivana Hrabar, Martina Ukić, Vanja Perković, Mateo Grubišić, Lara Žic, Ana Vuko, Ana Vujasić, Zita Nakić Vojnović i Josipa Prša)

D-market

Prodaja lokalnih i regionalnih dizajnerskih brendova

/ *Local and regional design brands sales*

Borovo / Bruka Notes / CIRA / Designers Speed Dating by Martina

Miholić / Gloopy / Iglaonica / Iskon / Minja Tarle / Naša posla

/ Nokconcept / Sanja Šiljković / Vedrana Mastela / Yelena H.

GOSTUJUĆE IZLOŽBE / GUEST EXHIBITIONS

Antimuzej — web arhiv / Antimuseum — web archive

Vladimir Dodig Trokut, Sanja Kuzmanović

Izgradi Platformu / Build a platform

Miranda Veljačić i Dinko Peračić — Platforma 9,81

Yugodrom / Yugotip**Druga strana groznice subotnje večeri: Socijalistička disco kultura 1977–1983 — Vizualni jezik disca / The Other Side of Saturday Night Fever / Socialist Disco Culture, 1977–1983: The Visual Language Of Disco** Željko Luketić**Ildaward 2014 + Exhibition On Tour**

The International Institute for Information Design, Vienna

Primijenjeno & svakodnevno. Suvremeni austrijski dizajn/ *Applied & Everyday. Contemporary Austrian Design*

EDUKATIVNI PROGRAM / EDUCATIONAL PROGRAM

Izložbe škola i fakulteta / design school and faculty exhibitions

Studij dizajna pri Arhitektonskom fakultetu u Zagrebu/ *Faculty of Architecture, School of Design, Zagreb***Tekstilno-tehnološki fakultet, Zagreb**/ *Faculty of Textile Technology, Zagreb***Odjel medijskog dizajna Sveučilišta Sjever, Koprivnica**/ *University North, Department for Media Design, Koprivnica***Odsjek za dizajn vizualnih komunikacija Umjetničke akademije u Splitu / Department for Visual Communications Design of the Arts Academy, Split****Škola primijenjene umjetnosti i dizajna, Zagreb**/ *School of Applied Arts and Design, Zagreb***Akademija za likovno umetnost in oblikovanje, Ljubljana**/ *Academy of Fine Arts and Design, Ljubljana***Akademija likovnih umjetnosti u Sarajevu**/ *Academy of Fine Arts, Sarajevo*

VLAŠKA 87, 3.–5.7.2015.

PETAK / FRIDAY, 3.7.2015.

10:00–22:00

Dvorište / Yard

16:00 Službeno otvorenje festivala
/ *Official festival opening*

16:30–17:30

Predavaonica / Lecture Room

Balkan Design Network:
Young Balkan Designers Meet & Greet
Prezentacije dizajnera odabranih YBD natječajem
/ *YBD presentations*

18:00–19:30

Dizajn metodologije / Design methodologies

18:00–18:30

Nova Iskra, Marko Radenković, Beograd

18:30–19:00

Studio Grupa, Zagreb

19:00–19:30

Sandrine Nague, Pariz

20:00–21:00

Dizajn edukacija / Design education

20:00–20:30

Gordana Čorić (VERN) Dizajn i poduzetništvo:
osvrta na kurikulum / *Design and entrepreneurship: a short curriculum review*

20:30–21:00

Ivica Mitrović (UMAS)
Spekulativna dizajnerska praksa
/ *Speculative design practice*

16:00–18:00

Arhiv dizajna / Design Archive

16:00–17:00

Javna tribina: Dokumentiranje dizajna
/ **Panel: Documenting Design**
sudjeluju / *participants*: Boris Ljubičić, Dejan Kršić, Jasenka Mihelčić, Koraljka Vlajo, Maroje Mrduljaš, Lana Cavar, Narcisa Vukojević
moderator / *moderator*: Marko Golub

17:00–17:45

Ivana Čuljak, Lea Vene, Tonči Vladislavić (CIMO) Slow Fashion: Usporavanje i arhiviranje mode i odijevanja / *Slow fashion: Slowing and archiving of fashion and clothing*

18:00–21:00

Dizajn edukacija / Design education

18:00–18:45

Martin Foessleitner (Internacionalni institut za informacijski dizajn: IliDaward i kratak uvod u informacijski dizajn / *International Institute for Information Design: The IliDaward and a brief introduction to information design*

19:00–19:45

Borut Vild Jesam li išta naučio? Edukativni sentiš o stvarima koje (ni)su dizajn / *Have I learned anything? Educational slow dance about things that are (not) design*

20:00–20:45

Véronique Marrier Graphisme en France (CNP)

22:00–

Tvornica Kulture, Šubićeva 2, Zagreb

D-party u Tvornici Kulture / D-party in Culture
Factory Rolo, Dementronomes, DJ Yesh

SUBOTA / SATURDAY, 4.7.2015.

10:00–22:00

Predavaonica / Lecture Room

11:00–14:45

Prostorni resursi civilne i kulturne scene
/ *Spatial resources of civil and cultural scene*

11:00–12:30

Javna tribina: Društveno-kulturni centri:
Primjeri iz Hrvatske i prilike za razvoj
/ **Socio-cultural centres: Examples from Croatia and opportunities for development**
sudjeluju / *participants*: Savez udruga Molekula (Rijeka), Savez udruga Rojca (Pula), Platforma doma mladih (Split), ACT (Čakovec), Savez udruga Operacija grad (Zagreb)

12:30–13:15

Biserka Komnenić Novi kreativni prostori Vojvodine / *New creative spaces of Vojvodina*

13:15–14:00

Maria Welzig Demokratska kulturna reokupacija reprezentativnih povijesnih znamenitosti
/ *Democratic cultural re-occupation of high-representative historic sites*

14:00–14:45

Ivan Rupnik: Otvoreni radovi i nedovršeni oblici
/ *Opening Works and Un-finished Figures*

NEDJELJA / SUNDAY, 5.7.2015.

10:00–19:00

Predavaonica / Lecture Room

12:00–13:30

Edukacija u dizajnu i umjetnosti
/ *Arts and Design education*

12:00–13:30

Okrugli stol: Nova vizija likovne kulture i umjetnosti / Round table: New vision of visual culture and arts
sudjeluju / *participants*: Aleksandar Battista-Ilić (ALU), Feđa Vukić (SD), Miroslav Huzjak (UF), Jasmina Nestić/Josipa Alviž (FF), Gordana Košćec (OPA), Branimir Paškvan (HDD), Boris Jokić (voditelj Ekspertne radne skupine za provedbu Cjelovite kurikularne reforme / *Croatian curricular reform initiator*)

15:00–15:45

Predavaonica / Lecture room

Zagreb za mene: Urbana revitalizacija javnih prostora u Gradu Zagrebu
/ **Zagreb for me: Urban revitalization of public spaces in the City of Zagreb**
sudjeluju / *participants*: Krunoslav Šmit, Teo Budanko, Rene Lisac

16:00–16:45 Život umjetnosti — Arhivi: Uznemirujuće prakse izdavanja / *Archives: The Unsettling Practices of Singling Out* predstavljanje časopisa za suvremena likovna zbivanja / *promotion of a recent issue of magazine for contemporary visual arts*
sudjeluju / *participants*: Sandra Križić Roban, Marija Borovičkić i Irena Šimić
moderator / *moderator*: Bojan Krištofić

17:00 Dvorište / *Yard*
Kvizkultura
Kviz u organizaciji Vizkulture i HDD-a
/ *Quiz contest organized by Vizkultura and CDA*

18:00 Dodjela nagrada najboljim izlagačima na D-izložbi
/ *D-Exhibition award ceremony*

Edukativni program: izložbe i radionice / *Educational program: exhibitions and workshops*

10:00–19:00* 1. kat / *1st floor*
Edukativni program: radionice
/ *Educational program: Workshops*

Andro i Kluk Giunio
Dizajner-knjižničar: Organizacija zabilježenog znanja / *Designer-librarian: Organization of recorded knowledge*

Dina Karadžić i Vedran Gligo
Slikovne kondenzacije: import.io i ImageJ
/ *ImagePlot* / *Visual condensations: import.io & ImageJ / ImagePlot*

Igor Brkić, Goran Mahovlić i Damir Prizmić (Radiona) Pamti objekti: DIY 3D skeniranje
/ *To memorize objects: DIY 3D scanning*

Tonči Vladislavić, Ivana Čuljak i Lea Vene (CIMO) Prema osobnom arhivu: biografije odjevnih predmeta / *Towards the personal archive: Biographies of garments*

*termini po dogovoru voditelja i polaznika
/ *schedule depends on the arrangements with workshop mentors*

12:00–15:00 Edukativni program: Dizajnerske početnice
/ *Educational program: Design 101*

This Town Needs Posters
Arhiviranje grada / *Archiving the city*

Sanja Rotter Intarzije / *Intarsia*

Mia Bogovac Spremi kao... / *Save as...*

pet – ned Mikrotulumi / *Microparties*

SATELITSKI PROGRAM / *SATELLITE PROGRAM*

11.6.–2.8.2015.

Primijenjeno i svakodnevno, Suvremeni austrijski dizajn
/ *Applied and everyday, Contemporary Austrian design*

Izložba u organizaciji Klovićevih dvora
i Austrijskog kulturnog foruma uz partnerstvo Dana D.
Otvorenje / *Opening*
11.6.2015., 20:00, Klovićevi dvori.

12.6.2015., 12:00

Bettina Steindl, Severin Filek
Mi dizajniramo Austriju / *We design Austria*

Predavanje u organizaciji Klovićevih dvora
i Austrijskog kulturnog foruma uz partnerstvo Dana D.

13.6.2015.

12:00–14:00

Jean Francois Porchez

Razgovor o tipografiji i dizajnu / *Type and Design crit*

radionica / *workshop*
lokacija / *location*: HDD

19:00

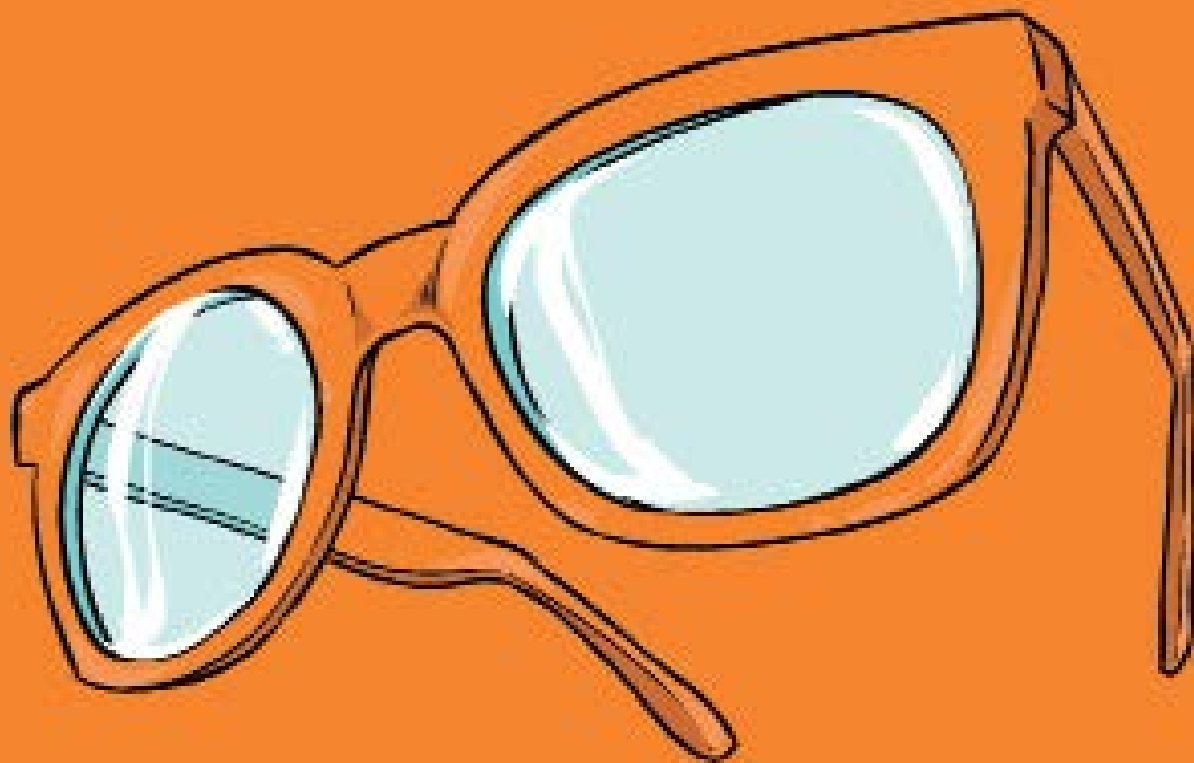
Jean Francois Porchez

Dodati vrijednost nevidljivosti pisama

/ *Adding value to the invisibility of typefaces*

Predavanje u organizaciji HDD-a i Oris — Kuće arhitekture u okviru manifestacije *Rendez-vous, festivala Francuske u Hrvatskoj*
— www.rendez-vous.hr / *Organized within Rendez-vous, French festival in Croatia*

lokacija / *location*: Oris – Kuća arhitekture



ISKON čičma ILUSTRATORA



Detalje kreativnog natječaja potraži na vizkultura.hr



PEUGEOT

Organizatori

**hrvatsko
dizajnersko
društvo**

HDD

PEPERMINT

Partneri

**Rendez
—VOUS**

Festival Francuske
u Hrvatskoj
svibanj—rujan 2015.

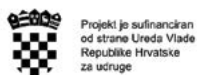
austrijski kulturni forum^{zag}

**VIZ —
KULTURA**

oris

/////////////////
OPERACIJA:GRAD

Sponzori



DAND / D-DAY

Organizatori / Organizers

Hrvatsko dizajnersko društvo / Croatian Designers Association

Pepermint

Umjetnički i programski direktori / Artistic and program directors

Ivana Borovnjak (diskurzivni program / discursive program)

Marko Golub (Arhiv dizajna / Design archive)

Bojan Krištofić (D-izložba / D-Exhibition)

Dario Dević & Petra Milički (EDU Program)

Marta Haraminčić & Ivana Čuljak (D-Market)

Koordinatorica programa / Program coordinator Mirjana Jakušić

Vizualni identitet / Visual identity

Tessa Bachrach Krištofić, Dina Milovčić, Franka Tretinjak (NJI3)

Mentori / Mentors Igor Kuduz, Hrvoje Živčić

Dizajn postava / Exhibition design

Tvrtko Bojić, Nina Bačun, Maša Milovac

Web programiranje / Web programming Ivan Kunjašić

PR Ivan Dorotić

Produkcija / Production

Direktor produkcije / Production director Boris Kovaček

Izvršni koproducent / Executive co-producer Matija Belković

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