



Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

University of Zagreb
Faculty of Architecture
School of Design



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Voditelj Studija dizajna
prof. Stipe Brčić

FOR THE PUBLISHER
Head of School of Design
Professor Stipe Brčić

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Sadržaj

PREDGOVOR
PREDDIPLOMSKI STUDIJ
Projektiranje – Industrijski dizajn
Projektiranje – Vizualne komunikacije
Tipografija
Likovni program
Fotografija i film
Osnove interaktivnih medija
Studenti
Izvedbeni program
DIPLOMSKI STUDIJ
Industrijski dizajn
Dizajn vizualnih komunikacija
Projektiranje pisma
Film i video
Interaktivni mediji
Diplomski radovi
Studenti
Izvedbeni program
GODIŠNJE NAGRADE I PRIZNANJA
PROJEKTI
DOGAĐANJA
VIJEĆA, POVJERENSTVA, PROGRAMSKI ODBORI
REGISTAR
IMPRESSUM

Contents

PREFACE	7
UNDERGRADUATE PROGRAMME	11
<i>Design Course – Industrial Design</i>	15
<i>Design Course – Visual Communications Design</i>	57
<i>Typography</i>	111
<i>Visual Arts Programme</i>	143
<i>Photography and Film</i>	159
<i>Basic of Interactive Media</i>	179
<i>Students</i>	189
<i>Curriculum Outline</i>	197
GRADUATE PROGRAMME	205
<i>Industrial Design</i>	209
<i>Visual Communications</i>	223
<i>Font Design</i>	239
<i>Film and Video</i>	245
<i>Interactive Media</i>	253
<i>Graduation Theses</i>	257
<i>Students</i>	303
<i>Curriculum Outline</i>	309
ANNUAL AWARDS AND ACKNOWLEDGEMENTS	316
PROJECTS	325
EVENTS	353
COUNCIL, COMMITTEES, PROGRAMME BOARD	377
ARCHIVE	381
IMPRESSUM	414

Predgovor

Svoje sam predgovore u prethodnim Godišnjacima završavao sa zahvalama onima koji su doprinijeli postignutim rezultatima. Ovaj put zbog izuzetno teških uvjeta u kojima smo radili, a koji su bili gotovo na rubu regularnosti, najprije zahvaljujem svim studenticama i studentima, nastavnicima i suradnicima na iznimnim naporima koje su morali uložiti kako bi uspješno okončali ovu akademsku godinu.

Podsjećam, prošla akademska godina (2012./2013.), bila je posljednja u interfakultetskom organizacijskom modelu.

Kako u međuvremenu nije pronađen novi, 22. studenog 2013. god. potpisan je između Sveučilišta u Zagrebu i Arhitektonskog fakulteta Sveučilišta u Zagrebu Sporazum o prijelaznom ustroju Studija dizajna.

Proces zamjene nastavnika koji su radili u svojstvu vanjskih suradnika u okviru prethodnog modela, stalno zaposlenim nastavnim kadrom u okviru novog modela, odvija se izuzetno teško. Propisane procedure, komplicirane i trome, troše toliko vremena da će ovaj problem opterećivati i iduću akademsku godinu. Studentima je istovremeno trebalo osigurati nastavu u skladu sa studijskim programima koje su upisali, zbog čega je uspješno okončanje ove akademske godine ravno podvigu.

Zbog toga sam ovaj predgovor započeo iskrenom zahvalom neposrednim akterima. Zahvalu svakako dugujemo i Arhitektonskom fakultetu na čelu s dekanom, prof. mr.sc. Borisom Koružnjakom, te Fakultetskom vijeću bez čije podrške bi se teško nosili s trenutnim problemima.

Preface

In the previous issues of this publication I usually ended my introductions giving thanks to all those who contributed to the achieved results. On this occasion, due to the fact that we all worked in extremely adverse conditions, I would like to express my gratitude to all the students, the professors and our collaborators who put in a great deal of effort in order to successfully complete this academic year.

The academic year 2012/13 was the last year in which we could follow our formerly established interfaculty organization model.

In view of the fact that no new organizational model was devised in the meantime, an Agreement between the University of Zagreb and the Faculty of Architecture of the University of Zagreb was made on 22nd November 2013 concerning a transitional organizational scheme for the School of Design.

Finding full-time teaching staff who might adequately substitute those who used to work on outsourcing basis (as was previously the case), has turned out to be an extremely difficult task. The regulations currently in force are complicated, slow, and time-consuming and therefore will continue to put great strains and burdens on our work in the next academic year as well. Teaching should have been organized according to the programs. Therefore the successful completion of this academic year is a real accomplishment.

This is why I started my introduction giving thanks to all the participants in this successful endeavour. We express our gratitude to the Faculty of Architecture and its dean prof. Boris Koružnjak including the Faculty Council for their active support.

U povodu ove, 25. godišnjice Studija dizajna sasvim je umjesno postaviti pitanje: Da li je Studij ispunio (i dalje ispunjava) ciljeve zbog kojih je 1989. godine osnovan? Umjesto odgovora iznijeti ću samo neke činjenice:

Na Studiju dizajna je u "predbolonjskom" periodu diplomiralo 535 dizajnerica i dizajnera. Nakon uvođenja "bolonjskog" modela bilježimo 196 prvostupnica i prvostupnika, te 96 magistrica i magistara dizajna. Njihovo profesionalno djelovanje je dominantno odredilo dizajnersku scenu u Hrvatskoj. Afirmirana je profesija. Nije nevažna ni činjenica da na tržištu rada gotovo i nema nezaposlenih dizajnera.

Zašto ipak izostaje plodnija interakcija između dizajna i hrvatskog gospodarstva?

To je tema koja svakako zaslužuje posebnu analizu i elaboraciju. Tek nakon toga će biti moguće točno odgovoriti na gore postavljeno pitanje.

Voditelj Studija dizajna
prof. Stipe Brčić

On the occasion of the 25th anniversary of the School of Design, it seems appropriate to raise the following question: Has the School truly fulfilled the objectives set in its 1989 foundation program? Let me present a few facts as an answer:

In the "pre-Bologna" period 535 designers graduated from our School. Upon the implementation of the "Bologna" higher education reform, 196 students have earned their Bachelor's degrees and 96 their Master's degree. Their professional activities have left an indelible trace on the Croatian design scene. The design profession has established its reputation. Last but not least, there are currently no unemployed designers.

The question is: why cannot be established a more fruitful collaboration between design and Croatian economy?

This is the vital issue that needs to be specifically addressed and properly examined. Only then will it be possible to provide an adequate answer to this question.

Head of the School of Design
Stipe Brčić



VODITELJ STUDIJA DIZAJNA
prof. Stipe Brčić

Rođen 1948. godine u Osijeku. 1971. diplomirao slikarstvo na Akademiji likovnih umjetnosti u Zagrebu, u klasi prof. Miljenka Stančića. Od 1968. do 1972. stalni suradnik u ateljeu arh. Vjenceslava Richtera. Od 1977. do 1989. član autorskog tima Vizualne komunikacije Centra za industrijsko oblikovanje CIO. 1983. član-osnivač Društva dizajnera Hrvatske. Od 1985. do 1989. predsjednik Društva dizajnera Hrvatske. 1990. osniva vlastiti studio Norma International. Od 1986. do 1988. član radne grupe za osnivanje i izradu okvirnog programa Studija dizajna na Sveučilištu u Zagrebu na kojem, po osnivanju 1989. godine, postaje predavač na kolegiju Projektiranje. Od 2002. do 2006. voditelj Studija dizajna. Od 2004. do 2005. koordinator radne grupe za izradu studijskog programa u sklopu 'bolonjske' reforme i koautor izvedbenog programa iz kolegija Projektiranje/ vizualne komunikacije 1 – 6 (preddiplomski studij) i Dizajn vizualnih komunikacija 1 – 4 (diplomski studij). Od 2011. godine voditelj Studija dizajna.

HEAD OF THE SCHOOL OF DESIGN
Stipe Brčić, prof.

Born in 1948, in Osijek. In 1971 graduated from the Academy of Fine Arts in Zagreb, Painting Department, in the class of Prof. Miljenko Stančić. From 1968 to 1972 was a permanent associate with the architect Vjenceslav Richter's studio. From 1977 to 1989 acted as an authoring member of the visual communications design team at the Industrial Design Centre (CIO). In 1983 became a co-founding member of the Croatian Designers Society (HDD). From 1985 to 1989 held the position of President of the Croatian Designers Association (HDD). In 1990 established his own studio, Norma International. From 1986 to 1988 acted as a member of the working group in charge of founding of the School of Design and drafting of its educational programme framework. After the School's foundation in 1989 he became a lecturer in Visual Communications Design. From 2002 to 2006 he was Head of the School of Design. From 2004 to 2005 acted as coordinator of the working group in charge of the educational programme draft within the 'Bologna' reform of higher education, and a co-author of the Visual Communications Design 1 – 6 (undergraduate level) and the Visual Communications Design 1 – 4 (graduate level) courses' educational programmes. As of 2011 he has been holding the position of Head of the School of Design.

Preddiplomski studij

Undergraduate Programme

Ciljevi

Struka je na Studiju dizajna promatrana kao interdisciplinarna, kreativna, inovativna i intelektualna djelatnost usmjerena na uspostavu načela promišljenog, održivog i ekološki osviještenog razvoja sa ciljem stvaranja i njegovanja identiteta, humanizacije tehnologije i permanentnog poboljšavanja kvalitete života i rada, te prema odgovornom pronalaženju odgovarajućih rješenja komunikacijskih problema u gospodarskom, društvenom i kulturnom segmentu društva. Kao takav, dizajn je promatran kao jedan od temeljnih čimbenika pri stjecanju konkurentnosti i prepoznatljivosti u globalnoj gospodarskoj i kulturnoj razmjeni.

Tijekom trogodišnjeg preddiplomskog studija dizajna studenti stječu znanja i sposobnosti za rad u projektnim timovima na osmišljavanju i oblikovanju projektantskih zadataka dizajna predmetne i komunikacijske okoline. Cilj preddiplomskog obrazovnog ciklusa je stvaranje kompetentnih stručnjaka za zadovoljavanje stvarnih ljudskih potreba u realnom okruženju. Interdisciplinarni karakter dizajna je uspješno implementiran u nastavni program pomoću teorijsko-metodičkih, osnovnih tehničkih i tehnoloških, te društvenih i umjetničkih, odnosno onih praktično-projektantskih područja koja čine bitne zadatosti struke. Ciljano koordiniranim kombiniranjem teorijskih i praktično-projektantskih predmeta potiče se svestrani razvoj kreativne imaginacije u cilju razvoja sposobnosti za inovativno stvaralaštvo u dva specijalistička područja koja Studij dizajna pruža: industrijski dizajn i dizajn vizualnih komunikacija. Područje industrijskog dizajna na preddiplomskom studiju uključuje raspon strukovnih vježbi od dizajna raznovrsnih predmeta, dizajna namještaja i njihovih sustava, dok područje dizajna vizualnih komunikacija uključuje dizajn elemenata i sustava za tiskovne i elektroničke medije. Tijekom prve godine studija studenti usvajaju temeljna opća načela dizajna i informacije potrebne za izbor usmjerenja. U kasnijim fazama produbljuju opća znanja i vještine i stječu specifična znanja u odabranim područjima specijalizacije.

Objectives

Design profession is at the School of Design considered as an interdisciplinary, creative, innovative and intellectual activity striving to comply with the principles of planned, sustainable and environmentally friendly development, humanisation of technology and continuous improvement of the quality of life and work, and it is primarily focused on responsible selection of adequate solutions to communication problems in economic, social and cultural aspect of society. Design is one of the principal features in achieving competitiveness and recognisability in the global economic and cultural exchange.

During the three-year undergraduate study of design students acquire knowledge and competencies for work in project teams on ideas and creation of planning design tasks in material and communication environment. The principal objective of an undergraduate cycle is the creation of competent professionals to meet human requirements in the real environment. The interdisciplinary feature of design is implemented in the curriculum through theoretical and methodological, basic technical and technological, as well as social, artistic, practical and project-related areas as fundamental preconditions of the profession. The use of creative imagination is encouraged to enhance development of personality required for innovative creation through co-ordinated combination of theoretical and practical-planning courses in two specialist areas of study at the School of Design: industrial design and visual communications design. Industrial design at the undergraduate study includes a broad range of practical work ranging from design of various items and furniture design and furniture system design. On the other hand, visual communications design involves the design of elements and systems for the press and electronic media. During the first year of study the students become acquainted with fundamental general standards of design and the information essential for their selection of a specific study programme. Subsequently, throughout the study, the students enrich their general knowledge and acquire new skills, as well as specific knowledge in their selected study programme.

Studenti već tijekom preddiplomskog studija kontinuirano surađuju na projektantskim zadacima sa stvarnim gospodarskim i društvenim subjektima u okviru semestralnih projekata tijekom redovne nastave, te u izvannastavnim aktivnostima poput radionica, natječajna, izložbi i sudjelovanja u aktualnim regionalnim i međunarodnim događanjima. Time je omogućeno cjelovito usavršavanje procesa dizajniranja u uvjetima suvremenog realnog okruženja, aktivno praćenje aktualnosti i uključivanje studenata u procese razvoja struke.

Završetkom preddiplomskog studija dizajna studenti stječu kompetencije za suradničke poslove na području dizajnerskog stvaralaštva prema definiciji ICSID-a i ICOGRADA-e, poput samostalnog izvođenja jednostavnih projektantskih zadataka dizajna predmeta i sustava, suradnje u razvojno-istraživačkim poslovima i projektima, zatim suradnja u specijalističkim istraživanjima i u interdisciplinarnim razvojnim, istraživačkim, znanstvenim i umjetničkim timovima. Završetkom ovog studija stječu se također i kompetencije za upis diplomskog studija.

Undergraduate students continuously co-operate in project tasks with economic and social entities, as well as in extracurricular activities: workshops, tenders, exhibitions and in current regional and international events, which enables comprehensive advancement of the process of design in real conditions, keeping abreast of current trends and events, as well as inclusion of students in the processes of professional development.

Following the completion of the undergraduate study of design the students acquire competences in the field of design creation in compliance with the definition by ICSID and ICOGRADA, such as independent performance of simple tasks concerning design of objects or systems and co-operation in interdisciplinary, research, developmental, scientific and artistic teams. Moreover, following the completion of undergraduate study, students acquire competencies for enrolment in graduate study.

Projektiranje – Industrijski dizajn

Projektiranje – industrijski dizajn temeljni je strukovni kolegij koji se provodi kroz sve tri godine preddiplomskog studija. Tijekom prve godine studija studenti usvajaju osnovna znanja i vještine temeljem kojih izabiru usmjerenje. Na drugoj i trećoj godini studija studenti svladavaju projektantske procese u cilju stjecanja odgovarajućih kompetencija. Složenost projektantskih zadataka postepeno raste kroz semestre, a studenti u njima primjenjuju znanja i vještine iz odgovarajućih predmeta društveno-humanističkog, umjetničkog, tehničkog i komunikacijskog područja.

Na početku obrazovnog procesa u okviru predmeta Projektiranje studenti svladavaju temeljna predznanja u struci. U tu svrhu analiziraju, estetski razmatraju i stvaraju trodimenzionalne oblike na funkcionalnoj i simboličkoj razini kao temeljne sposobnosti u industrijskom dizajnu. U nastavku obrazovnog procesa usvajaju metode kritičke analize i kreativne sinteze u cilju osposobljavanja za osmišljavanje kreativnih i inovativnih rješenja. Pri tome primjenjuju osnovne metode istraživanja odnosa proizvoda, korisnika i okoline u aktualnim društvenim, tehnološkim i gospodarskim okolnostima.

Završnim radom preddiplomskog studija studenti pokazuju svoje sposobnosti, znanja i vještine potrebne za samostalno projektiranje proizvoda i njihovih sustava. Izradom multimedijalne prezentacije završnog rada dokazuju svoje sposobnosti u predstavljanju svojih zamisli kao sastavnog dijela kompetencija koje preddiplomski studij daje.

Design Course – Industrial Design

Industrial Design Studio is the fundamental vocational course extending throughout the three years of undergraduate study. During the first year of study students acquire basic knowledge and skills based on which they subsequently select the programme. During the second and third year they become acquainted with planning processes aiming to acquire the required competencies. The complexity of planning tasks increases gradually through semesters and students are required to apply the knowledge and skills in social and humanistic area, as well as the area of arts, technology and communications.

At the commencement of the educational process during the course Studio the students acquire the fundamental background required. Consequently, they analyse, examine aspects of aesthetics and create three-dimensional items at functional and symbolic level as vital competencies in industrial design. Subsequently throughout the educational process students are introduced to methods of critical analysis and creative synthesis in order to acquire competencies in providing creative and innovative solutions. Moreover, fundamental methods of research of relationship between products, users and the environment against the backdrop of current social, technological and economic circumstances.

The graduation thesis upon completion of the undergraduate study shows students' competencies, knowledge and skills required for independent planning of products and their systems. In a multimedia presentation of their graduation thesis students show their competencies in presentation of their ideas as a vital constituent of competencies acquired during the undergraduate study.

PRVI SEMESTAR Analiza oblika

Prvi zadatak studentima postavlja izazov oblikovanja prostorne forme inspirirane principom zlatnog reza (Fibonaccijevog niza). Studenti trebaju analizom prirodne i predmetne okoline u svakodnevnicu uočiti i istražiti taj princip, te ga koristiti kao osnovu vlastite interpretacije predmeta. Cilj zadatka je potaknuti studente na analitičko promatranje vlastitog okruženja, iz kojeg će crpiti ideje za oblikovanje; upoznavajući zakonitosti kompozicije trodimenzionalnih oblika kroz analizu plohe, volumena, mrežne konstrukcije, materijala, teksture i svjetla. Potrebno je istražiti percepciju tih karakteristika, te ih artikulirati kao alate u oblikovanju. Tijek zadatka obuhvaća bilježenje zapažanja i razvijanje ideja skicama i predmodelima, te konačnu samostalnu izradu prostorne forme, koja predstavlja studentovu interpretaciju istraženih fenomena.

FIRST SEMESTER Analysis of Form

The first task for the students is the challenge of designing spatial form inspired by the principle of the Golden section (Fibonacci sequence). Students are required to perceive and study this principle through analysis of natural and material environment in our daily lives and use it as a basis for their own interpretation of objects. The specific objective of the task is to encourage students to develop analytical observation of their environment which will provide them with ideas for design; by getting introduced to rules of composition of three-dimensional forms through analysis of level surface, volume, network construction, material, texture and light. Perception of these features needs to be analysed and articulated as design tools. During the task students need to document their observations and development of their ideas through drafting and pre-modelling and subsequently provide an independent design of spatial form showing students' interpretation of the analysed phenomena.

MARTA BADURINA
MENTOR Ivana Fabrio



Rad je nastao temeljem analize oblika čajnika grupe Memphis. Pri tome su uočene nelogičnosti nastale predimenzioniranjem pojedinih dijelova čajnika. Redukcijom oblika stvorena je kompozicija kojom se neobičnim rasporedom elemenata negiraju zakonitosti zlatnog reza i zadržava prepoznatljivi karakter čajnika.

The project originated as a result of an analysis of Memphis group teapot forms. Moreover, the analysis showed inconsistencies of over dimensioning of specific teapot parts. A composition has been created through a reduction of forms which, through an unusual arrangement of items, negates the rules of the Golden section and retains the recognisability of the teapot features.

EVA ŠMUC
MENTOR Mladen Orešić
ASISTENT / ASSISTANT Andrea Hercog



Polazni predmet, šivaća mašina, razdvojena je na dva zasebna tijela. Manje je tijelo ono koje predstavlja funkciju te ukazuje na oštrinu igle i pokret koji mašina čini pri radu, dok veće tijelo ukazuje na karakterističnu formu šivaće mašine. Pri redukciji forme sačuvane su kosine koje su iznimno uočljive kod polaznog predmeta.

The initial item, sewing machine has been divided into two separate parts. The smaller part represents the function and indicates the sharpness of the sewing needle and the movement made by the machine while operating, while the smaller part indicates the specific form of the sewing machine. The slants which are extremely prominent in the initial item have been preserved irrespective of the reduction of form.

JOSIPA TADIĆ
MENTOR Mladen Orešić
ASISTENT / ASSISTANT Andrea Hercog



Odabrani predmet je stroj za ručno mljevenje oraha. Proučavanjem sastavnih oblika i postupkom njihove redukcije dobiveni su oblici svedeni na osnovne i pojednostavljene elemente. Pri tome je zadržan osnovni karakter i prepoznatljivost predmeta i njegove funkcije.

The selected item is a manual walnut grinder. Shapes reduced to basic and simplified items were obtained following the study of the constituent parts and through the process of their reduction, while retaining the fundamental features and the recognisability of the item and its function.

PAULA ŠANTIĆ

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Andrea Hercog

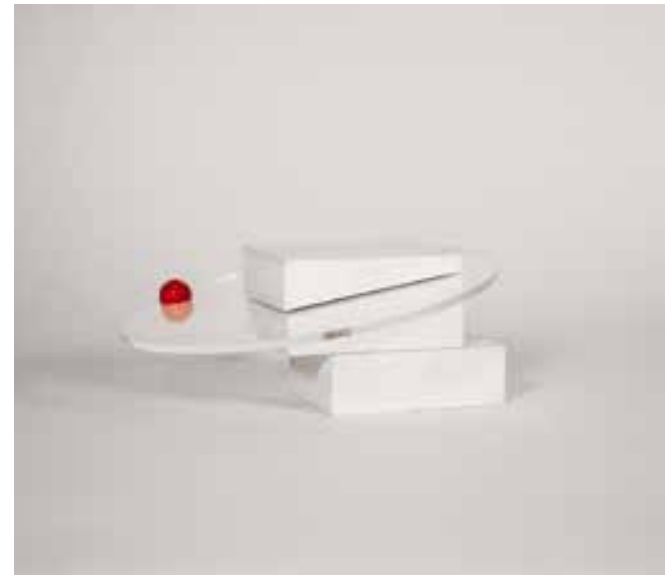


Početni predmet, melodika, reducirana je na dva osnovna elementa. Jedan element je šuplji kvadar koji sugerira strujanje zraka i stvaranje zvuka, a drugi su tipke u različitim položajima. Kompozicija tipki prati položaj crnih i bijelih tipki na melodici a njihovim postavljanjem na različite visine sugerira se visina tonova.

The initial item, melodica has been reduced into two basic items. One item is a hollow parallelepiped which suggests the air circulation and the creation of sound, while the other item comprises of keys in diverse positions. The composition of the keys follows the position of the black and white keys on the melodica and their placement at different heights suggests tone height.

TEA DRAGAŠ

MENTOR Ivana Fabrio

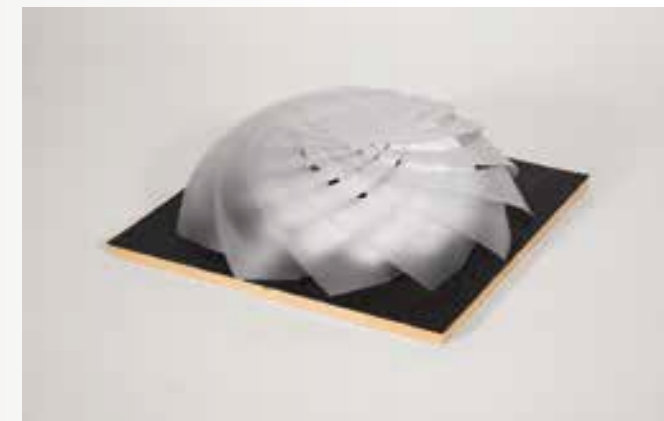


Kao predmet analize odabran je mlinac za orahe. Karakteristike mlinca zadržane su u formi izdvojenih elemenata, te u njihovoj funkciji: izvlačenju / uvlačenju i rotaciji. Oblikovana su dva kvadra koja se pomiču, a kroz njih prolazi disk. Za dva pomična kvadrata korišteno je drvo, dok kružni element od plesiglasa simbolizira rotaciju.

Walnut grinder has been selected as the subject of this analysis. The features of the grinder have been retained in its form and separate items, as well as in their function: pulling out / pulling in and rotation. Two movable squares have been designed and a disc passes through them. Wood has been used for two movable squares, while the circular item made from Plexiglas symbolises rotation.

ANJA NIKOLIĆ

MENTOR Zlatko Kapetanović



Za analizu odabran je češer bora, čija gradbena struktura prati Fibonaccijev niz. Model je stiliziran prema osnovnoj kompoziciji tih ukrštenih spirala.

A pine cone has been selected as the subject of this analysis. Its construction structure follows the Fibonacci sequence. The model has been stylised according to the basic composition of the intertwined spirals.

LUKA DUNDOVIĆ

MENTOR Ivana Fabrio



Namijenjen snimanju fotografija, fotoaparat svojom nas formom navodi na postupak promatranja, odabira i kadriranja prizora ispred nas. Odabirom kadra i okidanjem, omogućujemo prolaz svjetlosti do filma, čime bilježimo odabrani kadar. Izvedeno rješenje naglašava usmjeravanje fotoaparata u potrazi za različitim kadrovima.

Through its form the camera, intended for photograph shooting, makes us observe, select and frame the scenes before our eyes. Through a selection of a shot and photograph shooting we enable the passage of light to the film which records the selected shot. The implemented solution points out the focusing of the camera in search for diverse shots.

PRVI SEMESTAR

Ravnoteža

Drugi zadatak prvog semestra vježba je u kojoj studenti istražuju pojam ravnoteže, kako u oblikovnom smislu, tako i kao stanja tijela ili fizičkog sustava. Cilj zadatka je oblikovati trodimenzionalnu kompoziciju koja simbolizira zadani pojam kroz tri faze procesa. One uključuju analizu pojma i otkrivanje karakterističnih značajki na funkcionalnoj i simboličkoj razini. Interpretacija vlastitih saznanja sastavni je dio procesa oblikovanja sa jasno definiranim odnosom elemenata. Ovom vježbom studenti razvijaju osobno razumijevanje osnovnih načela percepcije i semiotike trodimenzionalnih oblika. Usvajaju osnove analitičkih, kreativnih i prezentacijskih metoda i tehnika. Proces je dokumentiran skicama i prostornim eksperimentima. Zadatak uključuje i samostalnu izradu osnovne projektantske dokumentacije i prezentacije kao i izradu modela.

FIRST SEMESTER

Balance

The second assignment in the first semester is a task through which students analyse the concept of balance, both concerning its formal aspect and as a condition of a body or a physical system. The objective of the assignment is to create a three-dimensional composition that symbolises a specified concept through a process comprising of three phases. These include concept analysis and revealing of characteristic features at a functional and at a symbolic level, as well as interpretation of one's own findings through creation of a three-dimensional composition with clearly defined relations between the features. This assignment is intended to contribute to development of personal understanding of fundamental principles of perception and semiotics of three-dimensional shapes among students. Students deepen their insight into analytical, creative and presentation methods and techniques, while the process has been documented through results of these findings through drawings and spatial experiments. The assignment includes independent preparation of design documentation and presentation, as well as model creation.

PAULA ŠANTIĆ
MENTOR Mladen Orešić
ASISTENT / ASSISTANT Andrea Hercog



Trodimenzionalna kompozicija je sastavljena od kocaka koje je moguće zakretati za 360 stupnjeva na način da u određenom momentu zakretanja dolaze na dijagonalu prethodne kocke. Time je omogućeno formiranje kompozicije na način da se iz uspravne forme rotacijom elemenata ostvaruje niz novih uravnoteženih ili neuravnoteženih formi.

Three-dimensional composition comprises of dice which can be turned by 360° by reaching the diagonal of the previous die at a certain point. Consequently, the formation of the composition has been restricted by a rotation of items from the vertical form and creating a vast array of new or unbalanced forms.

JOSIPA TADIĆ
MENTOR Mladen Orešić
ASISTENT / ASSISTANT Andrea Hercog



Trodimezionalna kompozicija je sastavljena od kocaka različitih veličina, čije su stranice obrađene na način, da imaju grubu teksturu. Takva gruba tekstura ostvaruje trenje pomoću kojeg je moguće slagati kocke u trodimenzionalne kompozicije, ostvarujući pri tome indiferentnu ravnotežu.

The three-dimensional composition comprises of dice of different sizes whose sides deliberately have a rough texture. The rough texture enables friction through which it is possible to arrange the dice into three-dimensional compositions, hence achieving an indifferent equilibrium.

KARLA ČOTIĆ
MENTOR Ivana Fabrio



Trodimenzionalna kompozicija je sastavljena od dva međusobno suprotstavljena elementa: polukugle od stiropora i drvenih štapića. Na taj način dobivena je naizgled nestabilna kompozicija. Budući da je težište izvan njene konstrukcije, a oslonac u jednoj točki, ostvarena je stabilna ravnoteža, odnosno tijelo se uvijek vraća u uravnoteženi položaj.

A three-dimensional composition comprises of two mutually opposed items: half-ball made from Styrofoam and little wooden sticks, resulting in an apparently unstable composition. Since its median point is placed outside its construction and the support is in one point, a stable equilibrium has been achieved and the entity always returns to the point of equilibrium.

VIKTORIA JURINA
MENTOR Ivana Fabrio



Crtači zvrkovi su nastali na temelju istraživanja načina funkcioniranja žiroskopa i zvrka kao najstarije igračke na svijetu. Prilikom vrtnje zvrk balansira na vrhu okomite osi ostvarujući labilnu ravnotežu. Pri tome se zvrk ne vrti u jednoj točki, nego se kreće po horizontalnoj plohi. Ova karakteristika je iskorištena za formiranje zvrka crtača: tanjuru pomoću kojeg se ostvaruje labilna ravnoteža je kao središnja vertikalna os ugrađena olovka, koja svaki puta prilikom vrtnje ostavlja drugačije tragove.

The drawing spinning tops originated following the research of the methods of functioning of the gyroscope and the spinning top as the oldest toy in the world. During the normal going of the spinning top, spinning about the vertical axes, it achieves an unstable equilibrium, while the spinning top does not spin in one point as it moves along a horizontal surface. This feature has been used for the formation of the drawing spinning top: as a central vertical axis a pencil has been built into a plate through which an unstable equilibrium is achieved. Upon spinning the pencil leaves different marks.

MATEJ MALTAR
MENTOR Zlatko Kapetanović



Inspiracija za izražavanje ravnoteže proizšla je iz promatranja kaotičnog kretanja duplih ljujački. Eksperimentiranje je rezultiralo sistemom međusobno povezanih čeličnih šipki koje se kreću bez lagera, stvarajući zanimljive kinetičke efekte.

The inspiration for the expression of equilibrium came from the observation of the chaotic movement of double swings. The experimentation resulted in a system of mutually connected iron bars which move without a bearing, creating interesting kinetic effects.

VALENTINA SUNEK
MENTOR Mladen Orešić
ASISTENT / ASSISTANT Andrea Hercog



Trodimenzionalna kompozicija je sastavljena od niza krugova koji položajem svojih osi zajedno čine kuglu. Oblikom kugle ostvaruje se simetrična ravnoteža. Osi krugova omogućuju njihovo zakretanje na način da se postižu različite prostorne kompozicije, ostvarujući pri tome asimetričnu ravnotežu.

The three-dimensional composition comprises of broad range of circles which through the position of their axes create a ball. The form of the ball accounts for a symmetric equilibrium. The axes of the circles enable their turning and hence diverse spatial compositions are created, as well as an asymmetric equilibrium.

DORJA HORVATIĆ
MENTOR Ivana Fabrio



Ravnoteža je prikazana odnosima raznih materijala. Omjer gustoće naspram veličine čelika i stiropora omogućava ravnotežu ove kompozicije, bazirane na principu poluge. Kako bi se lakoća stiropora izjednačila težini čelika, dodani su plošni elementi različitih karakteristika. Pleksiglas svojom prozornošću djeluje lakše od crnog, manjeg i lakšeg komada forexa, dok bjelina stiropora doprinosi njegovoj lakoći. Prikazano je također kako odnos gustoće materijala, svijetlog naspram tamnog, plohe naspram volumena, teksture naspram glatkog te sam razmještaj elemenata unutar kompozicije, utječe na optičku i mehaničku ravnotežu.

The equilibrium has been shown through the relationship between diverse materials. The ratio between the thickness and the size of iron and Styrofoam accounts for the equilibrium of this composition, based on the principle of lever. Surface items of diverse features have been added in order to balance the lightness of Styrofoam and the weight of iron. As a result of its transparency, Plexiglas appears more light-weight in relation to black, smaller and more light-weight piece of forex, while the whiteness of Styrofoam contributes to its lightness. Moreover, the relationship between the thickness of the materials, light versus dark, surface versus the volume, texture versus smoothness and the arrangement of the items within the composition impact both on the optical and the mechanical equilibrium.

DRUGI SEMESTAR

Nagrada Studija dizajna

Na prvom zadatku drugog semestra studenti su oblikovali godišnju nagradu Studija dizajna, koja se dodjeljuje za najuspješnije projekte iz područja industrijskog dizajna i dizajna vizualnih komunikacija za preddiplomski i diplomski studij. Oblikovanje nagrade podrazumijevalo je osnovno rješenje sa dvije varijante, jednu za preddiplomski i jednu za diplomski studij. Tijekom ovog zadatka studenti se upoznaju s osnovnim predznanjima o procesu dizajna predmeta sa zadanim parametrima i definiranju osnovnih kriterija za kreiranje novih proizvoda. Idejnim rješenjima prethodilo je istraživanje simboličke uloge nagrade u općem i konkretnom smislu, te upoznavanje sa konstrukcijskim, tehnološkim i estetskim načelima. Prema definiranim kriterijima studenti su oblikovali jednostavan predmet jasne simboličke vrijednosti, izradili projektantsku dokumentaciju i finalni model.

SECOND SEMESTER

The School of Design Award

The first assignment in the second semester comprised of design of annual award presented by the School of Design, that is given for the most successful projects in the area of industrial design and visual communication design for both undergraduate and postgraduate study programme. The design of the award implies a basic solution with two versions, one for the undergraduate and one for the postgraduate study programme. During the assignment students were introduced to basic background knowledge on the process of design of objects with specific assigned parameters, striving to predict the fundamental criteria for the creation of new products. The conceptual design was preceded by a research on the symbolic role of the award both in the general and in the specific sense, as well as introduction to construction, technological and aesthetic principles.

ANA KIKEREC
MENTOR Mladen Orešić
IZABRANO RJEŠENJE / A SELECTED SOLUTION



Pored osnovne uloge objekta da se nekom dodjeli kao nagrada, ovo rješenje istovremeno služi i kao praktični alat za proces dizajniranja. Zamišljen kao mjerilo za mjerenje proporcije ljudskog tijela 1:10, ovaj se alat može iskoristiti pri oblikovanju predmeta za čovjeka. Ovako oblikovana, Nagrada Studija dizajna postaje i koristan alat za dizajnera.

In addition to the fundamental role of the item to be received by someone as an award, this solution is simultaneously intended as a practical tool for the design process. It has been conceived for measuring of the proportion of the human body 1:10. This tool can be used during the design of the items intended for people. Designed in this manner, the School of Design Award transforms into a useful tool for the designer.

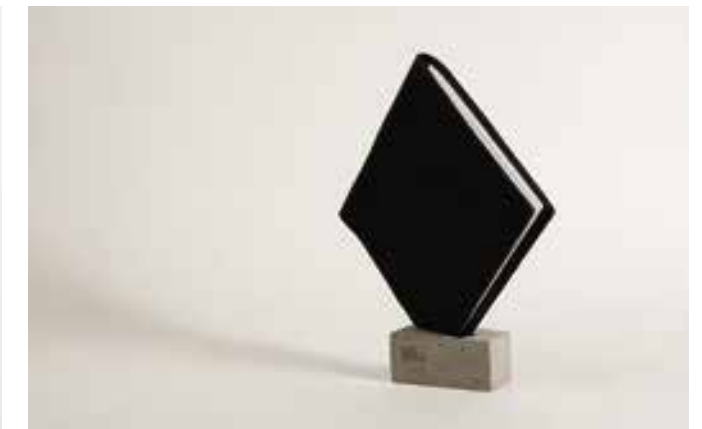
JOSIPA TADIĆ
MENTOR Ivana Fabrio



Koncept nagrade temeljen je na pojmu interdisciplinarnosti obrazovanja koje stječemo tijekom studija. Drveni kubus predstavlja temeljna znanja, a metalni dio je kreativan doprinos dizajnera. Metalne pločice se nadovezuju jedna na drugu, kreirajući grafizam koji predstavlja proces i napredak. Krak koji izvire kada se metalne pločice spoje sa kubusom simbolizira pojedinca koji se istaknuo, dobivanjem nagrade.

The concept of the award is based on the notion of interdisciplinarity of education acquired throughout the study. The wooden cube stands for the fundamental knowledge, while the metal part stands for the contribution made by designers. Metal plaques create a continuum, hence creating graphism which indicates the process. The part which is protruded when metal plaques are brought together with the cube symbolises an individual who has become prominent – an award winner.

EVA ŠMUC
MENTOR Ivana Fabrio



Idejni koncept nagrade temelji se na obliku knjige kao simbolu stečenog znanja. Iako je forma nalik na običnu knjigu, unutrašnjost je ispunjena sadržajima i alatima koji potiču dobitnika Nagrade na daljnji kreativan rad i razvoj.

The conceptual idea of the award is based on the form of the book as a symbol of the acquired knowledge. Irrespective of the fact that the form looks like an ordinary book, the inside is filled with content and tools which encourage the award winner to further creative work and development.

RAFAEL MILČIĆ

MENTOR Mladen Orešić



Idejno rješenje Nagrade se bazira na međudnosu plohe i tijela, te na simboli dualnosti / jedinstva koja proizlazi iz njihove interakcije. Korištenjem poliranog inoxa kao reflektirajuće podloge, u odrazu od jedne polovice drvene kugle dobijamo sliku cijele kugle. Taj efekt omogućuje da ista nagrada služi i za preddiplomski i za diplomski studij, zavisno o tome na koju stranu okrenemo objekt. Različitim obradom drva dobiva se doslovna razlika između jedne i druge strane objekta a time i simbolička razlika između nagrade za preddiplomski i diplomski studij.

The conceptual design of the Award is based on the interrelationship between the surface and the entity, as well as on symbolism of duality / "unity originating from their interaction. Through the use of polished inox as a reflective background surface, in the reflection of one half of the wooden ball we get the picture of the entire ball. This effect enables the same award to be used both for the undergraduate and for the postgraduate study, depending on the side we choose. The diverse methods of wood processing result in differences between the sides of the item, as well as the symbolic difference between the award for the undergraduate and the award for the postgraduate study.

PAULA ŠANTIĆ

MENTOR Ivana Fabrio



Svoje ideje najprije stavljamo na papir, od njega sve počinje, stoga je i ambalaža ove nagrade od tyveka, materijala koji izgleda poput zgužvanog papira. Ambalaža je s unutrašnje strane hrapava što simbolizira 'brušenje, poliranje' ideja. Sama nagrada je slojevita, kao i naš put do uspjeha. Vanjsko 'kućište' je od metala što simbolizira težinu puta do uspjeha, unutar kojeg se nalazi novo 'kućište' sačinjeno od četiri vrste drva čime je simbolizirana raznolikost načina obrade / razrade ideje. Posljednji, unutarnji dio je grafito koji sugerira poticaj na stvaralaštvo.

Firstly we put our ideas down on paper from where everything commences and hence the packaging of the award has been made from Tyvek, the material which looks like wrinkled paper. The inside of the packaging is uneven which symbolises the 'polishing and the smoothing' of ideas. The award in itself is multi-layered and so is the road leading to success. The exterior 'casing' has been made from metal which symbolises the difficulties encountered on the road leading to success, within which there is another 'casing' made from four types of wood which symbolises the different methods of the processing / elaboration of ideas. The last, interior part is a grafitto which implies an encouragement to create.

VITA VREBAC

MENTOR Ivana Fabrio



Koncept nagrade inspiriran je stereotipnim izgledom nagrada izrađenih iz kristala, koje se dodjeljuju u različitim prilikama. Ideja je bila zadržati ideju 'kristalne nagrade' ali ne kroz materijal, već formu. Smišljene su dvije verzije nagrade, jedna za preddiplomski a druga za diplomski studij, koje se formom i bojom razlikuju, a imaju i mogućnost spajanja u jedinstvenu cjelinu. Ideja je da svaki nagrađeni student dobije pomalo izmjenjenu verziju nagrade tako da jedan oblik nikada nije dva puta ponovljen, što nagradu čini istinu jedinstvenom.

The concept of the award has been inspired by the stereotypical appearance of awards made from crystal which are presented in diverse occasions. The idea was to preserve the idea of a crystal award, yet opting for the form rather than the material. Two versions of the award were devised, one for the undergraduate and one for the postgraduate study, which differ concerning the form and the colour and have the opportunity of integration into a unique entity. The idea behind it was for each awarded student to receive a slightly altered version of the award so that one form is never repeated, which certainly makes it a unique award solution.

MIRJAM MILAS

MENTOR Mladen Orešić



Idejnim rješenjem naglašava se dimanika samoga dizajna a istovremeno i stalni intelektualni i kreativni napredak dizajnera. Odabirom reflektirajućeg materijala na simbolički se način ističe sveprisutnost dizajna ali i odgovornost koju dizajneri imaju prema društvu i okolini u kojoj djeluju. Rješenje omogućuje različite prostorne položaje koji simbolički izražavaju razliku između preddiplomskog i diplomskog studija. Okretanjem idejnog rješenja u različite položaje mijenjamo veličinu baznog trokuta čime simboliziramo različite nivoe studija.

The conceptual design points out the dynamics of the design itself, as well as the continuous intellectual and creative progress of the designer. Through a selection of a reflective material in a symbolic manner emphasises the omnipresence of design, as well as the responsibility of designers towards the society and the environment they operate in. The solution provides diverse spatial positions which symbolically express the difference between the undergraduate and the postgraduate study. Through placing the conceptual design into different positions, one can alter the size of the basal triangle and hence symbolise diverse levels of study.

DRUGI SEMESTAR

Svjetlo na stolu

U ovom zadatku studenti trebaju istražiti funkcionalne potrebe za svjetlom na stolu u različitim situacijama, te tehničke zakonitosti i estetske i ambijentalne vrijednosti proizvoda koji takvo svjetlo omogućuju. Na temelju tog istraživanja studenti su osmislili vlastita rješenja i samostalno izradili proizvode. Cilj zadatka je istraživanje i rješavanje međusobnih odnosa čovjeka, predmeta i okoline u zadanoj situaciji uz uvažavanje ergonomskih, konstrukcijskih i estetskih načela, istraživanje dostupnih materijala i tehničkih zakonitosti, te stjecanje iskustva samostalne izrade jednostavnog proizvoda.

SECOND SEMESTER

Light on the Table

This assignment was aiming to focus on functional requirements for lighting at tables in different situations, as well as technical principles and aesthetic and ambient values of products providing such lighting. Based on this research students provided their own solutions and independently created products. The specific objective of the task was research and addressing relations between man, objects and environment in specific situations considering ergonomic, construction and aesthetic principles, as well as research of available materials and technical principles and gaining experience in independent creation and making of a simple product.

MIRJAM MILAS
MENTOR Mladen Orešić



Idejno rješenje inspirirano je igrom svjetlosti i sjene, pozitivna i negativna. Ideja je bila jednostavnom rotacijom elementa omogućiti korisniku da po osobnom afinitetu, želji i potrebi prilagodi osvjetljenje. Rasvjetno tijelo nudi dvije mogućnosti, navedenom rotacijom elementa dobiva se difuzno, atmosfersko svjetlo dok početni položaj odlikuju karakteristike usmjerenog svjetla.

The conceptual design has been inspired by the game between light and shadows, the positive and the negative. The idea behind it was to enable the user to adapt the lighting, aiming to meet their specific personal requirements, wishes and affinities through simple rotation of items. The lighting equipment provides two opportunities - the abovementioned rotation results in diffused, ambient lighting, while the initial position has the features of directional light.

PAULA ŠANTIĆ
MENTOR Ivana Fabrio



Koncept svjetiljke temelji se na upotrebi najnužnijih elemenata svakog rasvjetnog tijela, žarulju i kabel uz minimum materijala koji će te elemente povezati u cjelinu. Provlačenjem kabla kroz plohe drvene konstrukcije postižu se različiti karakteri svjetiljke, a samim tim i raznolike sjene koje nastaju interakcijom svjetla i kabela.

The concept of the lamp is based on the use of the most essential items of each lighting equipment, the light bulb and the wire with the minimum material which will integrate all these items. The installation of the wire through the wooden surfaces results in diverse character features of the lamp, as well as different shades which originate from the interaction of the light and cable.

JOSIPA TADIĆ
MENTOR Ivana Fabrio



Svjetiljka 'Pa'trik' sastoji se od dva elementa, statičnog okvira i pomične kocke u kojoj se nalazi žarulja. Uglavljivanjem kocke u okvir na različite načine postižu se brojne mogućnosti osvjetljenja, a može se koristiti i samostalno, bez okvira.

'Pa'trik' lamp comprises of two items, a static frame and a mobile cube in which the light bulb is located. Fixing the cube into the frame in diverse ways provides a vast array of opportunities of lighting and it can also be used independently, without the frame.

LUCIJA RUBINIĆ
MENTOR Ivana Fabrio



Jednostavna poligonalna forma svjetiljke omogućuje promjenu položaja pod različitim kutevima, ispunjavajući potrebe za više ili manje osvjetljenja u prostoru. U situacijama kada se ne želi u potpunosti ugaziti svjetlo okretanjem otvora svjetiljke prema podlozi, svjetlo se prigušuje i postaje vrlo suptilno.

A simple polygonal form of a lamp enables a change in position under diverse angles, meeting the requirements for higher or lower quantity of light in a specific space. During the situations in which one does not want to turn off the light entirely, one can decide to turn the opening of the lamp towards the base which will result in a dimmed subtle light.

LUKA DUNDOVIĆ
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Sanja Bencetić



Oponašanjem jednostavnih tehnika origamija, japanske vještine savijanja papira bez rezanja i lijepljenja, oblikovana je svjetiljka iz jedinstvenih komada čvrstog materijala, tankog i savitljivog polipropilena u prozirnoj i neprozirnoj varijanti. Linijske perforacije na ravnim komadima materijala navode korisnika da svjetiljku sam oblikuje i tako sudjeluje u njenoj izradi, ali i u odluci koji položaj će svjetiljka zauzeti u prostoru.

A lamp made from unique pieces of solid material, a thin and foldable polypropylene, in transparent and opaque variant was designed and shaped through imitation of simple origami techniques, the Japanese skill of paper folding without cutting and gluing. Linear perforations in flat pieces of material encourage the user to attempt to design and shape the lamp by themselves and hence participate in its creation, as well as in the decision on the most adequate position of the lamp in a specific space.

FILIP KOVAČIĆ
MENTOR Mladen Orešić



Svjetiljka se sastoji od baze i svjetlosnog objekta sačinjenog od pleksiglasa i LED trake. Ta se dva elementa mogu kombinirati na nekoliko načina, čime svjetiljka mijenja funkciju iz radne u ambijentalnu i obratno.

The lamp comprises of a basis and a lighting object made from Plexiglas and LED strip. The two features can be combined in several ways and consequently the lamp changes its function from being used for the purpose of work to ambient purposes and vice versa.

MARTA BADURINA
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Sanja Bencetić



Osnovna ideja rasvjetnog tijela zasnovana je na širenju i sužavanju sjenila kako bi se regulirala količina svjetla te time mjenjala ambijentalna i radna funkcija rasvjete. Vrijednost izmjene svjetla najkorisnija je za one koji u istom prostoru rade i borave. Izmjena je ostvarena sjenilom dizajniranim u formi 'tuljca' koji sadrži podesiv prsten, čime je omogućeno reguliranje količine svjetla. Kreirane su dvije verzije, jedna sa stalkom na kojem je moguće podesiti visinu uz moguću rotaciju prstena i druga samostojeća koju je moguće i objesiti.

The idea behind the lighting equipment is the spreading and narrowing down of the lampshade in order to adjust the quantity of light and hence alter the ambiance and the operating function of lighting. The value of the alterations of lighting is most useful for those working and spending their free time in the same environment. The alteration has been performed through a lampshade designed in the shape of a cylinder that contains an adjustable ring which enables the adjustment of the quantity of light. Two versions have been created, one with a stand on which the height can be adjusted and the second, a free standing lamp which can also be hung as a pendant.

KARLA ČOTIĆ

MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Sanja Bencetić



Koncept rasvjete proizašao je iz promatranja igre svjetla i sjene u prirodi, pri čemu je cilj bio omogućiti manipuliranje količinom svjetlosti u prostoru i pritom stvoriti interakciju s korisnikom. Pomicanjem vanjskih, elipsoidnih elemenata mjenjaju se konture i oblik lampe, što doprinosi raznolikosti oblika svjetla.

The concept of lighting originated from the observation of the game between light and shadows in Nature, aiming to enable the manipulation with the quantity of light in a specific space, resulting in an interaction with the user. The contours and the shape of the lamp change through movement of exterior, ellipsoidal items, which contributes to the diversity of the shapes of lighting.

TANJA MODRAKOVIĆ
MENTOR Mladen Orešić



Kombinacijom tehnike origamija i igre kockastom formom, oblikovana je kinetička ambijentalna svjetiljka koja nudi mogućnost da korisnik sam određuje položaj, a time i intenzitet svjetla. Oblikovana je od hrastovine te spajana tekstilom, čime je stvorena stabilna forma koja omogućuje interakciju sa korisnikom.

A kinetic ambience lamp was created through a combination of origami technique and playing with the form of a cube. The lamp provides the user with the opportunity to decide on its position, as well as on the intensity of light. It has been made from oak wood and fabric was used for its assembly, which resulted in a stable form that enables interaction with the user.

DORJA HORVATIĆ

MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Sanja Bencetić



Rasvjetno tijelo je inspirirano mjesječinom a osmišljeno da se u potpunosti izvede prema 'uradi sam' principu. Korištenjem jeftinih i dostupnih materijala (pvc kanalizacionjske cijevi, stiropor, stari punjač za mobitele) i praćenjem jednostavnih uputa za izradu, moguće je samostalno izraditi svjetiljku. Kada se svjetiljka upali, iznenadi nas neobičnim efektom koji nastaje prolaskom svjetla kroz stiropor.

The lighting equipment has been inspired by moonlight and devised to be made entirely according to the 'do-it-yourself' principle. Through the use of affordable and available materials (pvc drain pipes, Styrofoam, an old mobile phone charger) and following the simple instructions, it is possible to make a lamp on one's own. Upon lighting it, it provides a surprising effect caused by the passage of light through Styrofoam.

RAFAEL MILČIĆ

MENTOR Mladen Orešić



Početna ideja bila je, vodeći se konceptom klasične lampe sa sjenilom, napraviti modularnu lampu sa odvojivim sjenilom. Kao inspiraciju korišten je oblik kugle, kojim je oblikovano tijelo lampe i sjenilo. Oblik lampe proizlazi iz njenog korištenja i interakcije sa korisnikom.

The initial idea was, considering the concept of the classical lamp with a shade, create a modular lamp with a detachable shade. The inspiration came from the form of the ball which shaped on the body of the lamp and the shade. The form of the lamp originates from its use and its interaction with the user.

TREĆI SEMESTAR

Dizajn proizvoda za ciljanog korisnika i za široko tržište

Zadatak počinje analizom karakternih osobina odabrane osobe uočavanjem potreba i problema sa ciljem osmišljavanja ekskluzivnog proizvoda za izabranog korisnika. Cilj zadatka je usvajanje osnovnih projektnih okolnosti odnosa proizvoda i korisnika. Pri tome je potrebno razviti metode analize korisnika uz istraživanje njegovog okruženja (antropometrija i antropologija). Proces razvoja proizvoda za poznatog korisnika podrazumijeva aktivnu suradnju između korisnika i dizajnera. U tijek zadatka uključena je i obavezna valorizacija rješenja koju daje sam korisnik. Drugi dio semestra je posvećen dizajnu proizvoda za nepoznatog korisnika na temelju spoznaja i rješenja iz prehodnog zadatka. Prije svega, studenti moraju definirati ciljne skupine korisnika prema zaključcima o željama i potrebama poznatog korisnika iz prehodnog zadatka, te analizirati njihove karakterne osobine. Pri tome studenti moraju razmatrati funkcionalne, ergonomske i tehnološke aspekte i uvažavati zakonitosti serijske proizvodnje.

THIRD SEMESTER

Product Design for Target Audience and Broad Market

The task commenced with the analysis of character traits of a specific person and identification of requirements and problems, aiming to develop and plan an exclusive product for a specific user. The objective of the assignment was to deepen the insight on the basic relations in design between the product and the user. Consequently, methods of user analysis need to be developed and research of their environment (anthropometry and anthropology) conducted. Product development process for a known user implies active co-operation between the user and the designer. The assignment also implies mandatory evaluation of solutions that is provided by the user. The second part of the semester is dedicated to product design for an unknown user based on the findings and solutions from the previous assignment. Primarily, students need to define target market groups based on conclusions, wishes and requirements of a known user from the previous assignment and hence analyse their character traits. Consequently, students need to consider functional, ergonomic and technological aspects, as well as principles of serial production.

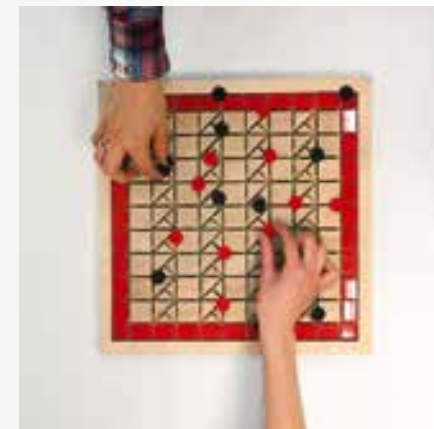
LIDIJA ŠARKO
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Andrea Hercog



TORBA / KABANICA / MARAMA
Inspiracija za proizvod proizašla je iz istraživanja potreba i osobnog stila poznatog korisnika. Često nošenje marama kao odjevnog detalja ukazuje na potencijal korištenja jednostavnog oblika tkanine na višenamjenski način. Rješenje na jednostavan način omogućuje četiri različita načina korištenja, uz brzu i jednostavnu prenamjenu. Široj ciljanoj skupini sličnih korisnika rješenje je prilagođeno širokom paletom različitih materijala i veličina, te izborom materijala koji omogućuje pohranu u malim dimenzijama.

BAG / RAINCOAT / SCARF
The inspiration for this product originated from the research on the requirements and a personal style of the known user. The frequency of wearing scarfs as a fashion accessory pointed out the potential of using a simple cloth for multiple purposes. The solution provides four simple and diverse possibilities of use along with quick and facilitated repurposing. The solution has been adapted to a broad target group of similar users through a vast array of diverse materials and sizes, as well as the selection of materials which enables the storage of small-sized objects.

DINA BARTOLIĆ
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Andrea Hercog



STOLIĆ — STALAK ZA IGROU GO
Stolić je inspiriran interesom za Japan i japansku kulturu odabranog poznatog korisnika, iz čega su proizašli oblik i mehanizam rasklapanja. Stolić ispunjava dvije uočene potrebe: u sklopljenom stanju zauzima malo prostora i služi za odlaganje crteža, mapa i časopisa, a rasklapanjem stolića pojavljuje se ploha s dvije igrače podloge za japanske igre i ladica kao spremište za figure potrebne za igre. Time stolić postaje centar prostora za druženje. Istraživanjem ciljane skupine sličnih korisnika, uočen je potencijal japanskih društvenih igara prilikom putovanja ili dužih čekanja, iz čega proizlaze izbor materijala, te specifičan oblik i konstrukcija. Rješenje zauzima iznimno mali prostor, a figurice su povezane s podlogom na način koji sprječava njihovo slučajno razdvajanje tijekom igre u uvjetima vožnje. Istraživanje načina pomicanja figura tijekom igre rezultiralo je specifičnom konstrukcijom i uzorkom igrače površine.



TABLE — JAPANESE BOARD GAME GO
The idea behind the table originates from the interest in the Japanese culture. The table meets two requirements: when folded it takes up little room and can be used for putting away drawings, folders, magazines, two playing surfaces for several Japanese games, as well as a drawer for figurines required for the games. The table becomes a focal point for socialising. The research of the target user group showed a vast potential of Japanese social games during journeys or long waiting periods, which impacted on the selection of materials, as well as on a specific form and the implementation of the conceptual design which uses an extremely small space, while the figurines have been attached to the playing surface which prevents their being accidentally scattered in case of playing the games during the journey.

MONIKA MOČEVIĆ

MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Sanja Bencetić



VIŠENAMJENSKI ZIDNI DRŽAČI

Sustav proizvoda za pohranu različitih stvari na zidovima, proizašao je iz istraživanja potreba poznatog korisnika i specifičnog prostornog i socijalnog konteksta. Oblikom neutralni i nenametljivi elementi omogućuju postavljanje različitih kompozicija na pojedine zidove. Zajedno sa stvarima koje su na njih odložene, čine zanimljivu i jedinstvenu kompoziciju u prostoru, prilagodljivu osobnom stilu korisnika. S obzirom da rješenje nudi veoma široku lepezu kompozicija i funkcija, za prilagodbu široj skupini sličnih ciljanih korisnika bilo je potrebno tek proširiti izbor materijala i dimenzija.

SYSTEM OF FURNITURE ITEMS

A system of furniture items used for wall storage shelving originated from the research on the requirements of the known user and a specific spatial and social context. Neutral and unobtrusive furniture items provide an opportunity of placement of different compositions on individual walls, and, along with the objects stored upon them, create an interesting and a unique spatial composition, adaptable to the personal style of the user. Since this solution has an immense potential of functions and compositions, in order to adapt it to the broad group of similar target users, a selection of materials and dimensions needed to be expanded.



IVA VUČEMILOVIĆ-GRGIĆ

MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Sanja Bencetić



TORBA – RUKSAK

Višenamjenska torba, koju je moguće nositi i kako ruksak, projektirana je prema specifičnim zahtjevima poznatog korisnika za svakodnevno prenošenje stvari, a kasnije je razvijena u proizvod za ciljanu skupinu sa sličnim potrebama. Posebnost proizvoda je izrazito jednostavna proizvodnja i održavanje, te visoka prilagodljivost različitim osobnim predmetima koja se postiže jednostavnim preklapanjima i spojevima.

BAG – BACKPACK

The conceptual design of the backpack originated from the research on the requirements and the problems of a known user during the carrying of the objects and the equipment used daily. It is made from rationally used simple piece of cloth, by folding it in a specific manner and by using a small number of simple additional features. The backpack has been designed for a target group of users with similar features, for a vast array of transportable objects and its appearance and form are highly acceptable for a broad user group.



ČETVRTI SEMESTAR Redizajn

Zadana tema studentima postavlja problem funkcionalnog, oblikovnog i/ili tehnološkog poboljšanja i unapređenja postojećeg proizvoda s električnim pogonom, za ručnu uporabu, poput malih kućanskih aparata, alata, upravljačkih konzola i sl., pri čemu treba poštovati univerzalnu prepoznatljivost predmeta. Cilj zadatka kritičko je sagledavanje okoline: upoznavanje konteksta nastajanja i životnog vijeka proizvoda; uočavanje njegovih funkcionalnih, oblikovnih, ekonomskih, tehničkih i ekoloških karakteristika; zatim konstrukcijskih i tehnoloških zakonitosti, uz prepoznavanje prednosti i nedostataka proizvoda kroz propitivanje uporabnih, ergonomskih, estetskih, socioloških i psiholoških aspekata.

FOURTH SEMESTER Redesign

The specific topic presents the issue of functional, design and/or technological improvement and enhancement of the existing product with electric drive yet for manual use, reminding of small household appliances, tools and handlebar consoles, to name a few, where universal recognisability of the object needs to be respected. The principal objective of the task is to acquaint students with critical analysis of the environment: introduction to the context of production, use and life cycle of a product. Moreover, the task focused on raising awareness of its functional, design, economic, technical and ecological features, as well as deepening of insight into structural and technological principles, in addition to identification of advantages and disadvantages of the product with particular focus on operative, ergonomic, aesthetic, sociological and psychological aspects.

MIRKO VUČIĆ
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Andrea Hercog



LIDIJA ŠARKO
MENTOR Mladen Orešić



GLAČALO
Istraživanjem procesa glačanja i postojećih tehnoloških mogućnosti, uočena je potreba za intervencijom u vizualnom doživljaju glačala. Stoga rješenje ispunjava uobičajene funkcionalne i tehnološke zahtjeve, ali svojim izgledom preispituje odnos tradicionalnih i suvremenih vrijednosti.

IRON
Through exploration of the process of ironing and of the current technological opportunities, a requirement for an intervention in the visual experience of iron arose. Consequently, the solution provided meets the customary functional and technological requirements, yet through its appearance it reconsiders the relationship between the traditional and the contemporary values.

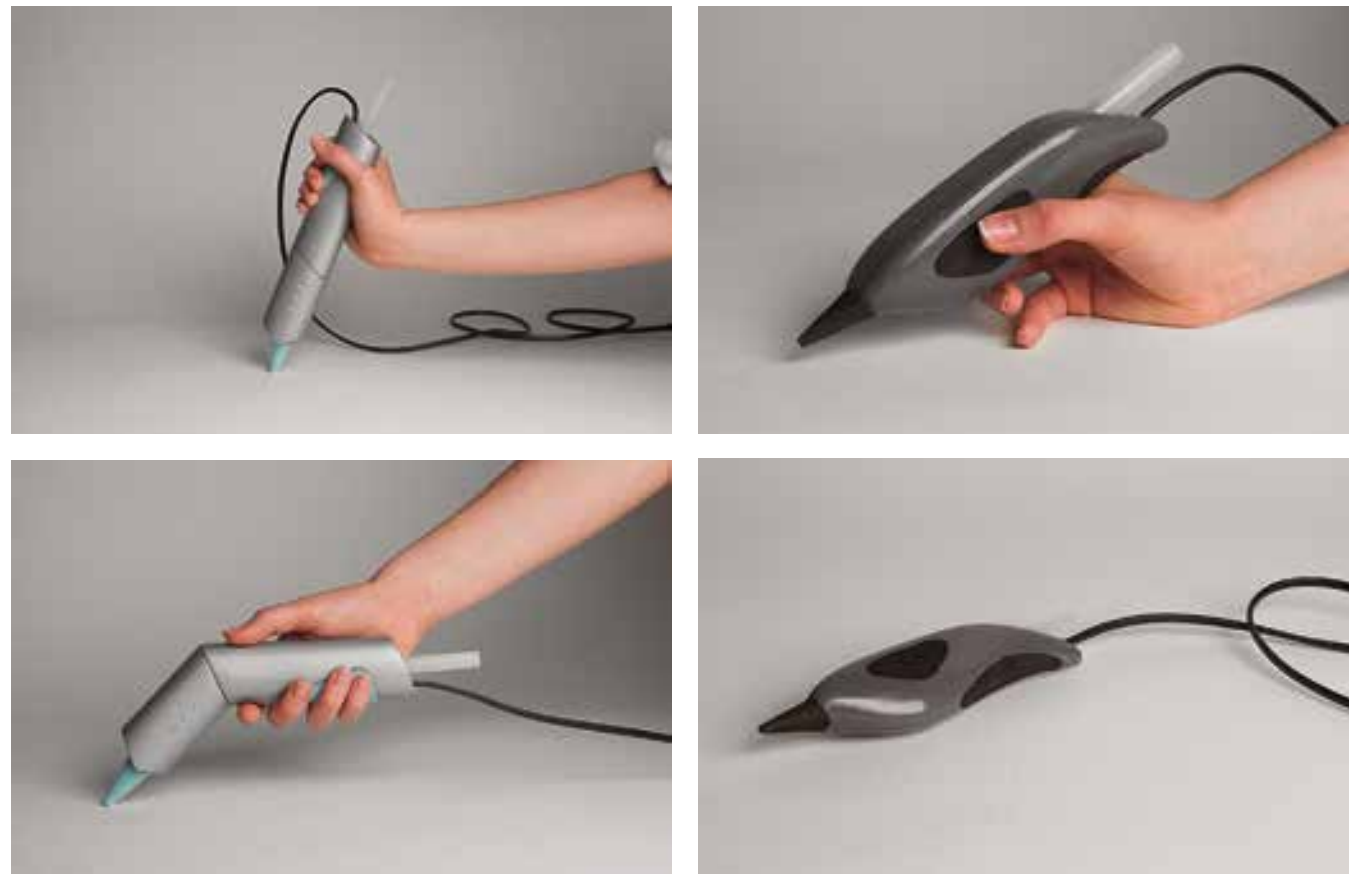


UVIJAČ ZA KOSU
Redizajn uvijača za kosu rješava probleme uočene pri korištenju – proizvod svojim oblikom sprječava kontakt vruće cijevi s rukom korisnika, te omogućava brzo i jednostavno odlaganje tijekom korištenja. Dugme, čijom se rotacijom regulira temperatura grijača, istovremeno je iskorišteno u svrhu lakšeg odlaganja.

HAIR CURLER
A re-design of a hair curler provides solutions to problems identified upon the research on use – the product shape prevents contact between the hot iron and the user's skin, while enabling quick and simple putting aside throughout the use. The button, which upon rotation regulates the temperature of the heater, is simultaneously used for the purpose of simplified putting aside.

DINA BARTOLIĆ

MENTOR: Mladen Orešić



UREĐAJ ZA SILIKONSKO LJEPILO

Istraživanje problema koji se javljaju tijekom uporabe pištolja za vruće ljepljivo ukazuje na dvije grupe specifičnih situacija korištenja, odnosno na dva moguća rješenja. U prvom rješenju je oblik ergonomski prilagođen ruci različitih skupina eventualnih korisnika, a način korištenja je intuitivan (shvatljiv i jednostavan). Omogućuje precizan rad i kontrolu, te u najvećoj mogućoj mjeri sprječava greške i eventualne ozljede. Drugo rješenje ispunjava dvije glavne potrebe korisnika u specifičnim situacijama korištenja; u ravnom položaju olakšano je istiskivanje većih količina ljepljiva, a jednostavnom rotacijom za 180°, pomoću silikonskog prihvatnika koji istovremeno štiti prste od opekline, omogućuje se precizan rad i kontrola.

GLUE GUN

The research on the problems arising upon the use of a glue gun showed two groups of specific situations, as well as two possible solutions. In the first solution the shape is ergonomically adapted to the hand of diverse groups of potential users and the method of use is easily understandable and simple as it enables accurate work and control, as well as prevents mistakes and potential injuries as much as possible. The second solution meets two principal user requirements in specific situations of use – horizontal position facilitates the squeezing out of large quantities of glue and through a simple rotation by 180°, using a silicone handle which simultaneously protects the fingers from burns, enables accurate work and control.

IVA VUČEMILOVIĆ-GRGIĆ

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Andrea Hercog



UREĐAJ ZA SILIKONSKO LJEPILO

Klasični pištolj za ljepljivo je redizajniran u precizni manji pištolj koji je namijenjen prvenstveno za izradu modela i hobi upotrebu, stoga koristi nižu temperaturu i manju količinu ljepljiva. Može se odložiti na gornju ili donju plohu, a prikladan je ljevacima ili dešnjacima.

GLUE GUN

A classical glue gun has been redesigned into a more accurate smaller gun intended primarily for the creation of a model and hobby use. Hence it can operate at lower temperatures and it needs smaller amounts of glue. It can be placed either on the upper or on the lower surface and can be used by both left-handed and right-handed persons.

PETI SEMESTAR

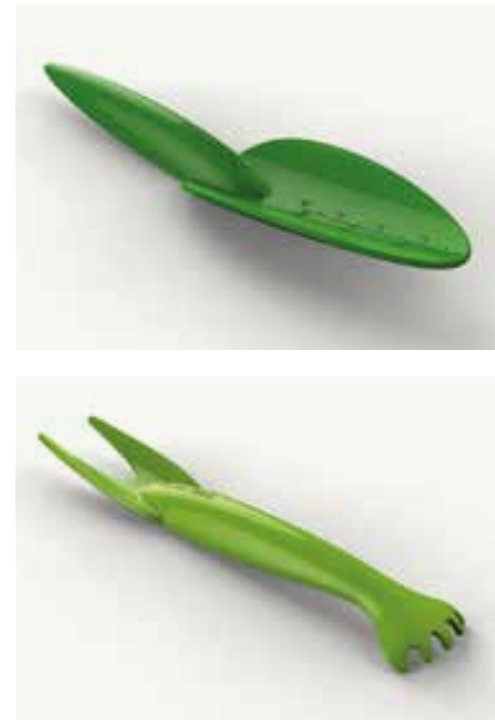
Klara gardening

Tema ovog semestra je dizajn proizvoda s ciljem usvajanja znanja i vještina u području inoviranja proizvoda namijenjenog širem tržištu uz razumijevanje uloge dizajna u društvenom, kulturološkom i gospodarskom aspektu. Od studenata se očekuje usvajanje i primjena metodologije dizajna, upoznavanje interdisciplinarnosti procesa kao i razumijevanje mogućnosti i ograničenja proizvodnje unutar realnog okruženja. Zadatak kreiranja i inoviranja proizvoda za vrtlarenje nastao je suradnjom s tvrtkom Klara Gardening, koja se bavi proizvodnjom i distribucijom opreme za vrtlarenje. Studenti su na osnovu informacija i istraživanja definirali upute, zahtjeve i kriterije te izradili rješenja. Kijent je za realizaciju odabrao projekt Twool, studentice Maje Jandrić.

FIFTH SEMESTER

Klara Gardening

The topic of this semester is product design, aiming to acquire skills and knowledge in the field of innovation of products intended for broad market, through understanding of the role of design, considering social, cultural and economic aspects. Students are expected to adopt and use design methodology, deepen their insight into interdisciplinarity of the process, as well as on the potential and the limits of production against real environment. The assignment concerning the creation and innovation of gardening products, a company involved in production and distribution of gardening equipment. Following the collection of information and a research conducted, students provided the guidelines, requirements and criteria and presented a design solution. The project entitled Twool, designed by the student Maja Jandrić was selected for implementation by the client.



MAJA JANDRIĆ
MENTOR Mladen Orešić
KOMETOR / CO-MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Andrea Hercog
● PRIZNANJE STUDIJA DIZAJNA



TWOOL
Twool je multifunkcionalan set alata za vrtlarenje. Sastoji se od dvije alatke, od kojih svaka obavlja po dvije funkcije, te se koriste kao lopatica, klin, grabljice i vile. Ovaj set namijenjen je vrtlarenju na manjim prostorima, poput balkona i posuda unutar zatvorenih prostora. Alati su svojom veličinom i funkcijom prilagođeni biljkama koje se uzgajaju u posudama. Cilj projekta je alatu za vrtlarenje udahnuti osobnost, a vrtlarenje prikazati kao igru a ne kao umarajuću i napornu aktivnost. Forma alata inspirirana je samim biljkama, odnosno njihovim organskim oblicima. Takvom estetikom alat se uklapa u ambient, ne narušavajući harmoniju i sklad vrta. Ova neobična nedefinirana forma svojevrsni je hommage svim improviziranim alatima koje ljudi u malim vrtovima koriste, te kao takva ostavlja korisniku da sam odluči kako će ga koristiti. Kako bi to bilo moguće, alat je oblikovan tako da ergonomski odgovara hvatu ruke kako god se prihvati. Njegova konkavno-konveksna forma omogućava sklapanje, što spremanje i skladištenje čini vrlo praktičnim.

TWOOL
Twool is a multifunctional set of tools for gardening. It comprises of two tools each of which has two functions and are used as small shovels, spikes, rakes and pitchforks. This set is intended for gardening in smaller areas, such as balconies and containers placed in the interior. The size and the function of the tools are adapted to plants grown in containers. The objective of the project is to provide a specific personality to gardening tools and to present gardening as entertainment rather than as an exhausting and strenuous activity. The idea behind the shape of the tools originated from the plants and their organic shapes. Hence, due to their aestheticism, the tools are perfectly adequate for their environment without interfering with the harmony of the garden. This unusual undefined form is a specific tribute to all the improvised tools used by people in small gardens and hence it is up to the user to decide when and how to use them. In order to make it possible, the tools have been given a form which ergonomically corresponds to the grip of the hand in any way. Their concave-convex shape enables folding, which is very practical in terms of storage and putting away.

IVAN ŠABAN

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Andrea Hercog

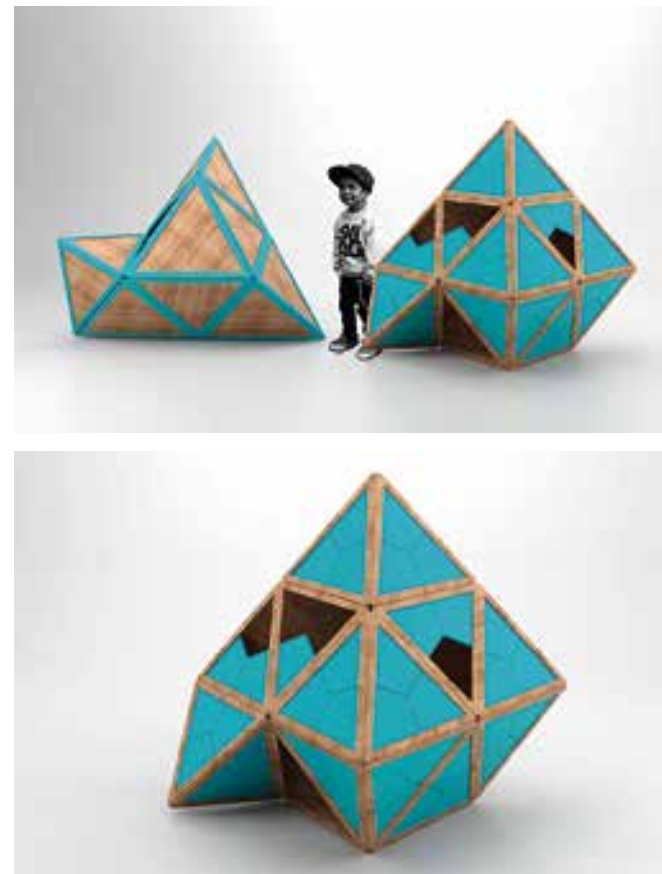


KUĆICA NA DRVU

Koncept proizvoda se temelji na iskustvu kako djeca uče kroz igru. Dajući djeci zadatak gradnje, djeca razvijaju samopouzdanje, timski rad, motoriku i kreativnost, a roditelji ne trebaju izdvojiti puno vremena da bi djeci sagradili vanjsko igralište. Igračka bi djecu pratila od malih nogu, te bi u početku imala funkciju penjalice / provlačice koju bi sastavili roditelji od malog broja elemenata. Kako bi djeca rasla dodavali bi se elementi, a djeca bi mogla sudjelovati u gradnji s roditeljima ili bi se mogli udruživati s vršnjacima i graditi nove module sve dok ne dođu do razine izrade kućice na drvu. Sustav se sastoji od jednog osnovnog ponavljajućeg elementa, koji je rastavljiv zbog transporta i poticanja kreativnosti. Osnovni elementi se međusobno spajaju gumenim elementima koji ulaze u žljebove i savijaju se prema potrebnom kutu.

A TREE HOUSE

The idea behind the product originated from the experience of children learning through games. Through a task of building, the children develop their self-confidence, team work, enhance their mobility and creativity, while simultaneously parents do not need to spend much time to make an outdoor playground. The toy is intended to accompany children throughout their growing up and initially it would serve for climbing/creeping through made by the parents from a small number of items. As the children grow up, items would be added and children would be able to participate in the construction with the parents or construct new modules with their peers until they eventually initiate the construction of the tree. The system comprises of a basic repeating item, which is decomposable because of transport, as well as to encourage creativity. The fundamental items are mutually attached through rubber items which are placed into the conduits and can be bent are required.



MATEJ GORETA

MENTOR Mladen Orešić
KOMETOR / CO-MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Andrea Hercog



CARRYOLA

– KOLICA ZA VRT

Kolica Carryola - korisniku omogućuju pohranu i prijenos sitnog i krupnog alata i različitog tereta u vrtu. Inovacija u odnosu na slične proizvode predstavlja spremnik koji je moguće zarotirati te tako istresti teret bez napora, što olakšava i rad u vrtu. Teret se istovaruje zakretanjem ručke na vrhu samog spremnika koja istovremeno služi kao kočnica za određeni položaj. Nakon istovara tereta, prazan spremnik lako je uspraviti i pomoću ručke ponovno pričvrstiti za konstrukciju kolica. Na stražnjoj strani spremnika nalazi se prostor koji omogućuje pohranu krupnog alata, dok se sitni alat pohranjuje u manje spremnike.

CARRYOLA

– WHEELBARROW FOR THE GARDEN

Carryola wheelbarrow provide the user with storage and an opportunity of transport of small and large tools and diverse loads in the garden. An innovation and a competitive advantage compared with other similar products is a container which can be rotated and hence the load can be unloaded without much physical effort, which considerably facilitates gardening. The load can be unloaded through turning the handle placed on the bottom of the container which can simultaneously be used as a brake for a specific position. Upon unloading, the empty container can be easily set straight and attached to the construction of the wheelbarrow. On the rear side of the container there is a space for storage and transport of shovels, a plough, rakes and other large tools, while small tools are stored in smaller containers.

LEA VARVA

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Andrea Hercog



HANGEE

Sustav elemenata Hangee sastoji se od tri platnena dijela koji različitim kombinacijama ispunjavaju različite funkcije boravka u vrtu. Samostalni elementi koriste se kao viseće ležaljke (hammock), a međusobnim spajanjem pomoću dodatnih elemenata (plastične/metalne cijevi, špaga, metalni spojevi) mogu se stvarati različite forme: ležaljka sa gornjim ili bočnim sjenilom, zatvorena ležaljka, ljučjačka, te kućica koja se vješa na drvo. Odvojivi jastuk je dodatni element koji se jednostavno može spojiti na različita mjesta na svakom elementu tkanine, čime dodatno povećava funkcionalnost i udobnost korištenja, a jastučnica istovremeno služi za odlaganje, kao i za pohranu elemenata sustava. Logotip proizvoda je otisnut na jastuk na specifičan način; u otvorenom obliku vidljive su sve riječi koje čine smisao proizvoda, dok je u zatvorenom obliku vidljivo samo ime proizvoda.

HANGEE

Hangee system of furniture items comprises of three cloth furniture items which through diverse combinations perform various functions in the garden. The independent items are used as hammocks, while diverse forms can be obtained through additional items (plastic/metal pipes, twines, metal connections): a deck chair with upper or side canopy, a closed deck chair, a rocking chair, as well as a small hut which can be hanged on a tree. A separable cushion is an additional item which can be attached to diverse points on each item of cloth, additionally enhancing the functionality and the comfort of use, while the pillow case simultaneously serves for disposal, as well as for the storage of the items of the system. The product logo has been printed on the pillow in a specific way, showing all the words pointing out the fundamental scope of the product while unfolded. The product's name is visible when the pillow is folded.



TONI ŠLJAKA

MENTOR Mladen Orešić
KOMETOR / CO-MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Andrea Hercog



ROŠTIJLJ OGANJ

Dizajn roštilja Oganj rezultat je istraživanja običaja i procesa pripreme hrane u vrtu i proizašlih postavljenih zahtjeva, a koji impliciraju moderni izričaj i izražajnu estetsku komponentu, jednostavnost korištenja i praktičnost, racionalnu upotrebu materijala, te multifunkcionalnost. Glavna posuda, prsten sa stepenastim osloncima, rešetka i ručka odvojivi su, a rotacija nožica dodatno štedi prostor prilikom pohranjivanja i transporta proizvoda. Oganj ostvaruje svoju sekundarnu funkciju kao otvoreno ložište.

FLAME BARBECUE GRILL

The design of the Flame barbecue grill is the result of the research of customs and processes of food preparation in the garden arising from the requirements which imply modern ways of expression and expressive aesthetic features, simplicity of use and practicality, rational use of materials and multi-functionality. The principal pot, the ring with step like props, the grid and the handle are detachable, while the rotation of the small legs additionally contribute to saving space during the storage and the transport of the product. Through detachment of the ring and other parts from the pot, the Flame achieves its secondary function as an open furnace.

NATAŠA NJEGOVANOVIĆ

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Andrea Hercog



VRTNI NASLONJAČ

Udobno sjedenje u vrtu povezuje se s opuštenim sjedenjem u naslonjaču. Projektirani vrti naslonjač sastoji se od drvene konstrukcije, dva drvena okvira i razapetog platna koje je moguće odvojiti. Platno i drveni okviri zajedno osiguravaju konstruktivnu stabilnost na način da su platnom zamijenjeni štapni elementi i ono umjesto njih preuzima ulogu zatege. Tom zamjenom smanjen je broj elemenata naslonjača i njegova masa. Platno se za drveni okvir pričvršćuje u četirima točkama: na gornjoj i donjoj horizontalnoj prečki te pri donjim krajevima stražnjih nogu na kojima su metalni prsteni s alkama. Stražnji drveni okvir rotira oko metalnog spoja pri sredini glavnog okvira čime je omogućeno sklapanje naslonjača. Trokutasti dijelovi platna koji obavijaju glavni okvir i funkcioniraju kao zatega, mogu se iskoristiti kao mjesto za našivanje funkcionalnih bočnih džepova koji proizvode daju dodanu funkcionalnu vrijednost. Naslonjač je moguće koristiti i u drugim prostorima, otvorenim ili zatvorenim. Svojim prozračnim oblikom i konstrukcijom vizualno prenosi atmosferu boravka na svježem zraku.

GARDEN ARMCHAIR

Comfortable sitting in the garden is normally linked with relaxed sitting in an armchair. The designed garden armchair comprises of a wooden construction, two wooden frames and a stretched fabric which can be separated. The fabric and the wooden frames ensure construction stability through replacement of the bar features with the fabric which assumes the role of tightening. The replacement reduced the number of the components of the armchair and its mass, as well. The fabric is attached to the wooden frame at four points, on the bottom and on the top horizontal cross beam and towards the bottom part of the back legs containing metal rings with mooring eyes. The rear wooden frame rotates around the metal connection towards the centre of the principal frame which enables the folding of the armchair. The triangle parts of the fabric enfold the principal frame and function as a tensile cord and may be used as a point where one could stitch up functional side pockets which can add functional value to the entire product. The armchair can be used also in other venues, both in interior spaces and on the exterior. Through its airy shape and construction it visually transfers the atmosphere of staying outside in fresh air.

VALENTINO VEČERIĆ

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Andrea Hercog



TEGLA ZA SAMOZALIJEVANJE

Uzgoj biljaka u stambenim i sličnim prostorima često zahtijeva posude koje omogućuju samozalijevanje biljaka u određenom periodu odsustva vlasnika. Istraživanjem potreba i postojećih rješenja uočeni su problemi koji su ovim rješenjem zadovoljavajuće ispunjeni. Ova posuda omogućuje pohranu dovoljne količine vode (0.75 litara, što je dovoljno vode biljci za tri tjedna), te jednostavno ulijevanje i samozalijevanje koje ne iskrivljuje korijen biljke, a vodu dovodi do korijena ravnomjerno i pravilno. Oblik i izgled posude inspirirani su proljetnim ikebanama u kojima se koriste pravilo trokuta, razgranate linije, sinergija vode, zemlje i zraka. Posuda je u cijelosti izrađena od keramike, osim unutarnjeg dijela koji je od ABS plastike, te kamene vune koja se nalazi u središtu i koristi za dovod vode do korijena biljke. U posudu je moguće posaditi do tri biljke - svaku u jedan otvor na vrhu, a četvrti otvor služi za ulijevanje vode u spremnik.

SELF-WATERING FLOWER POT

Growing plants in apartments and other closed spaces often requires tanks which enable self-watering of plants during the owner's absence. Through research on the requirements and the available solutions problems have been identified which have been adequately tackled through this solution. This flower pot enables the storage of a sufficient quantity of water (0.75 litres), which meets the requirements of a plant during three weeks. It provides simple pouring and self-watering which does not bend the root of the plant and takes the water to the root evenly and properly. The shape and the appearance of the flower pot have been inspired by spring ikebanas in which the rule of the triangle has been applied, as well as branched out lines, the synergy of water, earth and air. The flower pot is entirely made from ceramics, with the exception of its interior which has been made from ABS plastics, as well as rock wool which is placed in the centre and is used for the supply of water to the root of the plant. Up to three plants can be planted in the flower pot, each in one opening on the top, while the fourth opening is intended for the pouring of water into the tank.



ŠESTI SEMESTAR

Kuhinje Knapić

Tema je dizajn složenih proizvoda ili sustava proizvoda kao najkompleksniji zadatak u zadnjem semestru Preddiplomskog studija. Osnovni ciljevi su usvajanje specifičnih znanja i vještina u razvoju proizvoda uz upoznavanje timskog rada u interdisciplinarnom procesu te razvijanje osobnog kreativnog potencijala i stava prema profesiji. Od studenta se očekuje da kreira kriterije, a potom i dizajnerska rješenja kojima inovira i unapređuje kvalitetu života i kulturni identitet. U procesu je težište stavljeno na razumijevanje i integriranje tehničko tehnoloških, društvenih i prirodnih resursa iz realnog okruženja pa je u skladu s time uspostavljena suradnja s jednim od vodećih proizvođača kuhinja firmom Knapić, koja je provedena kroz cijeli proces od formuliranja zadatka do verifikacije rješenja. Rezultat suradnje su uspješno dizajnirane kuhinje, a dva rješenja su izdvojena za daljnji razvoj s namjerom da se proizvedu i komercijaliziraju.

SIXTH SEMESTER

Knapić Kitchen Sets

The topic is design of complex products or product systems as the most complex assignment during the last semester of the undergraduate study programme. The principal objectives are acquisition of specific knowledge and skills in the development of such products in addition to introduction to teamwork during an interdisciplinary process, as well as development of one's own creative potential and attitude towards the profession. Students are expected to use the methods of techniques of gaining information, as well as to create criteria following research and experimentation, and hence provide design solutions aiming to innovate and enhance the quality of life and cultural identity. The process focuses on understanding and integration of technical and technological, social and natural resources from the real environment and consequently co-operation was established with Knapić, one of the leading kitchen set manufacturers that was subsequently taken through the entire process from the formulation of the assignment to the verification of the solution. The co-operation resulted in a successfully designed kitchen set by each student, while two solutions were selected for further development, striving for their subsequent manufacturing and commercialisation.

TAMARA PETRUŠA

MENTOR Mladen Orešić

ASISTENT / ASSISTANT Sanja Bencetić, Andrea Hercog

GODIŠNJA NAGRADA STUDIJA DIZAJNA / ANNUAL AWARDS AT THE SCHOOL OF DESIGN



FRAMES

Inspiracija za sustave kuhinjskih elemenata, pod zajedničkim nazivom FRAMES, bila su djela suvremene umjetnosti koja se bave pronalaskom savršene kompozicije raznih elemenata. Koncept rješenja temelji se na uočenoj potrebi za vizualnom i perceptivnom integracijom kuhinjskih elemenata u prostor i ambijent dnevnog boravka. Kuhinja FRAMES prestaje biti kuhinja kao takva; potpuno je stopljena s prostorom, otvorena, slobodnog pristupa svima i stvorena za druženje oko mjesta gdje se ljudi od davnina vole skupljati – kuhinje. Finalno rješenje čini nekoliko sustava elemenata koji stvaraju različite ambijente.

FRAMES

The inspiration for the FRAMES kitchen system came from contemporary works of art which focus on identification of a perfect composition of diverse items. The design concept is based on the identified requirement for visual and perceptual integration of kitchen furniture items in the space and the ambiance of the living room. FRAMES kitchen system ceases being a kitchen system in itself, as it is fully integrated with the space, open, providing free access for everyone and created for socialising in the kitchen, which has been a favourite place for socialising for ages. The final solution comprises of several systems of item which create diverse ambiances.

MAJA JANDRIĆ

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Sanja Bencetić, Andrea Hercog



SIMPLEA

Koncept kuhinje temelji se na modularnosti, a kubus je glavni element gradnje koji svojom jednostavnošću pruža mnogo mogućnosti. Razmještanjem i slaganjem kubusa različitih boja i veličina u različite položaje stvaraju se različite kompozicije. Izražena modularnost kuhinje pruža veliku funkcionalnu i vizualnu fleksibilnost i prilagodljivost različitim prostorima. Iako je kuhinja svojim izričajem namijenjena prvenstveno većim prostorima koji će joj omogućiti punu monumentalnost, ona se također može prilagoditi i manjim prostorima. Ono što Simplea kuhinju čini posebnom jest činjenica da kod kuće ne morate imati kuhinju, već kompoziciju u kojoj možete i kuhati. Komponiranje je moguće prepustiti dizajneru, ali i samostalno

SIMPLEA

The concept of this kitchen system originates from combinations, where the cube is the principal feature of the construction which provides a broad range of opportunities due to its simplicity. A vast array of compositions result from a game of rearrangement and putting together the cubes of diverse colours and sizes and hence creating different forms. The pronounced modularity of the kitchen provides considerable functional and visual flexibility and adaptability to diverse spaces. Irrespective of the kitchen being intended primarily for large spaces which will enable it to show its full monumentality, it can also be adapted to smaller spaces. The fact that you do not need to have a kitchen in your home but a composition in which you can cook is what makes Simplea kitchen unique. The designer can be in charge of the compositions, or you may opt for designing your own spatial composition of a kitchen with selected furniture items.

LAURA MRKŠA

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Sanja Bencetić, Andrea Hercog



CULINAE

Inspiracija za sustav kuhinjskih elemenata Culinae proizašla je iz tradicionalne funkcionalne, vizualne i perceptivne uloge drvenog stola kao centralnog elementa kuhinje. Svaka kompozicija elemenata odiše monumentalnošću i masivnošću, određujući prostor u kojem se nalazi kroz isticanje masivnog drva kao osnovnog vizualnog koda. Funkcionalnost i atmosfera dodatno su istaknute elementima poput karakterističnih spremnika za pohranu namirnica i pribora i posuda za rasute namirnice.

CULINAE

The idea behind Culinae kitchen furniture system originated from the traditional functional, visual and perceptive role of a wooden table as the principal kitchen furniture item. Each kitchen furniture item composition shows monumentality and massiveness, defining the space surrounding it through pointing out solid wood as its fundamental visual code. Functionality and ambience have been additionally highlighted through features such as specific boxes for the storage of ingredients and tableware, as well as containers for bulk ingredients.

NATAŠA NJEGOVANOVIĆ

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Sanja Bencetić, Andrea Hercog



AUREA VALLE

Inspiracija za kuhinju Aurea Valle je Slavonija, njezina obilježja i osebujna tradicija. Odabir smjera potaknut je činjenicom da je proizvođač kuhinja smješten u toj regiji. Bogatstvo tradicije moguće je očuvati prenošenjem u suvremeni kontekst i na taj način stvoriti karakterističan brend. Također, korištenje lokalno dostupnih materijala potiče razvoj tamošnjeg gospodarstva. Kuhinja Aurea Valle moderna je inačica tradicionalne slavonske kuhinje. Suštinu koncepta nose tri samostojeća elementa, kredenc, stol i zidna polica – središte negdašnje slavonske kuhinje, oživljeno novim ulogama. Kredenc koji je u prošlosti služio pohrani reprezentativnog posuđa, sada postaje prostor za dodatnu pohranu i rad. Stol je zadržao svoje dvije temeljne uloge: pripremljanje hrane i konzumiranje kraćih obroka. Zidna polica na kojoj su nekoć stajali tanjuri, interpretirana je kao polica za boce, začinsko bilje i vješanje kuhača i ostalog pribora za kuhanje.

AUREA VALLE

The inspiration for Aurea Valle kitchen system is Slavonia, its specific features and its unique tradition, as well as the fact that the kitchen system producer is located in the region. The wealth of tradition can be preserved in the contemporary context and hence create a specific and a unique brand. Simultaneously, the use of locally available materials fosters the development of the regional economy. Aurea Valle kitchen is a modern version of a traditional Slavonian kitchen. The crux of the concept comprises of three standalone furniture items – a cupboard, a table and a wall shelf, the heart of the traditional Slavonian kitchen revived through new roles. The cupboard which used to be intended for the storage of representative tableware, has been transformed into a place for additional storage and work. The table has retained its two fundamental roles: food preparation and eating. The wall shelf which used to be intended for the storage of plates, has been interpreted as a shelf for bottles, herbs and the hanging of big ladles and other cooking equipment.



MATEJ GORETA

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Sanja Bencetić, Andrea Hercog



ALLAY

Inspiracija za ovaj sustav kuhinjskih elemenata proizlazi iz vizije budućnosti kuhinje, interijera i načina života. Prateći predviđanja razvoja tehnologija i materijala, futurizam kao smjer odlikuju jednostavnost, estetska dopadljivost, te detalji koji obliku daju karakter. Suvremeni način života ne ostavlja nam puno prostora za odmor i opuštanje, stoga priliku za to treba tražiti u svakodnevnim radnjama kao što je, između ostalog, kuhanje i objedovanje. Kako bi takvo što bilo moguće potreban nam je jednostavan osjetilni doživljaj koji umanjuje napore i organizacijski kaos. Kuhinja Allay kroz jednostavne, elegantne forme i primjenu najnaprednijih tehnologija, nudi upravo takvu funkcionalnost i doživljaj.

ALLAY

The idea behind this kitchen furniture system originated from the vision of the future of the kitchen, the interior and the life style. Against the backdrop of the forecasts of the development of technology and the materials, the fundamental features of futurism are simplicity, aesthetic attractiveness, as well as the details shaping it and accounting for its character. The contemporary life style does not leave us much room for relaxation and rest, hence the opportunity for them needs to be sought for in everyday activities such as cooking and dining, to name a few. In order to make it possible, we need a simple sensory experience which reduces the strain and organisational chaos. Allay kitchen provides such functionality and the aforementioned experience through elegant forms and the use of the cutting edge technologies.

Projektiranje – Vizualne komunikacije

Kolegij Projektiranje – Vizualne komunikacije osnovni je formativni kolegij u području dizajna vizualnih komunikacija, koji se kroz sve tri godine studija odvija u nekoliko faza. Tijekom prve godine, studente se upoznaje s temeljnim predznanjima struke i najosnovnijim vještinama procesa dizajniranja, nakon čega biraju daljnje usmjerenje, kako bi tijekom druge dvije godine savladavali specifične vrste projektantskih zadataka, čime se stječu neophodne profesionalne kompetencije.

Pojedini zadaci i projekti na kolegiju slijede jedan za drugim postajući sve složeniji, te ih studenti rješavaju uz nužnu primjenu znanja i vještina stečenih na informativnim kolegijima; što uključuje vještine likovnog izražavanja (raznolike varijante crtačkih i grafičkih disciplina), upoznavanje povijesnog razvoja tiskarstva i tipografije, te njihovih različitih zakonitosti i izražajnih mogućnosti; zatim ovladavanje osnovama fotografskog snimanja i učenje temeljnih principa oblikovanja interaktivnih web sadržaja. Naravno, tu je i kontinuirano obrazovanje u teoriji i povijesti dizajna te povijesti umjetnosti, što u studenata potiče dugoročno razvijanje humanističke kulture potrebne svakom akademskom građaninu, u skladu s osnovnim etičkim i estetskim vrijednostima i mjerilima struke.

Tijekom druge i treće godine studija studenti usvajaju osnovne vještine oblikovanja informacijskih sustava, kako bi upoznali formalne zakonitosti semantičkih elemenata i postupke artikulacije struktura značenja u procesu vizualnog komuniciranja. Uči se projektiranje komunikacijskih sustava u suvremenim društvenim zajednicama, te se upotpunjuju znanja koje kompetencije studenata čine dostatnim da mogu funkcionirati kao samostalni izvođači projekata. Školovanje završava izradom interaktivne prezentacije, što podrazumijeva kompleksnu simulaciju jasnog i preciznog predstavljanja vlastitih projektnih zamisli potencijalnim klijentima i suradnicima. S formativnim predmetom projektiranja povezani su i informativni kolegiji, posebice u pojedinim specifičnim područjima koja pomažu sadržajno kompletiranje preddiplomskog studija.

Design Course – Visual Communications Design

The course Design – Visual Communications is a fundamental formative course in the area of visual communications design which comprises of several stages during the three-year undergraduate study programme. During the first year of the undergraduate study programme students are provided with the fundamental background to the design profession and the basic skills of the design process. Subsequently, students can decide on the area of their orientation in order to master the specific design tasks during the next two years of the undergraduate study programme and acquire core professional competencies.

Specific tasks or projects during the course become increasingly complex and students complete them using the knowledge and skills acquired during informative courses which implies the use of visual expression skills (diverse drawing and graphic design disciplines), introduction to the historical development of printing industry and typography, as well as to their diverse rules and their expressive potential. In addition, the course focuses on mastering the basics of photography shooting and introduction to the basic principles of interactive web content design. Furthermore, students are provided continuous education in the theory and the history of design, as well as in the history of art, which encourages long-term development of humanist culture of fundamental importance for academic population in accordance to the basic ethical and aesthetical values and professional standards.

During the second and the third year of the undergraduate study the students acquire the fundamental skills of information system design in order to become acquainted with formal regulations of semantic features and the procedures of articulation of semantic structures throughout the process of visual communication. Moreover, students focus on design of communication systems in contemporary communities and deepen their knowledge to be able to become independent project developers.

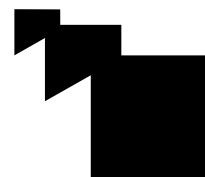
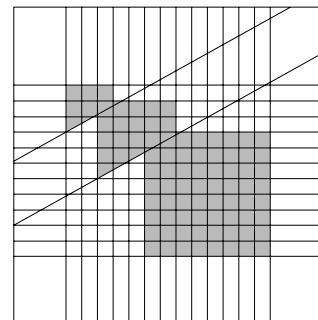
PRVI SEMESTAR Analiza grafičkih struktura – Artikulacija 2D oblika

U ovom se zadatku studenti vizualnih komunikacija upoznaju s osnovama metodologije dizajnerskog promišljanja: potrebno je usvojiti analitički pristup promatranja okoline, te metode analize i sinteze zbilje koristiti u razvijanju ideja prema vizualnim elementima iz neposrednog fizičkog okruženja. Cilj zadatka je na temelju struktura predmeta i materijala prikupljenih fotografiranjem projektirati jednostavne vizualne forme sastavljene od osnovnih grafičkih elemenata (točka, linija, mreža), jasnog i dosljednog ritma, te čvrstog i skladnog grida, s kojim se studenti u ovom zadatku prvi put susreću.

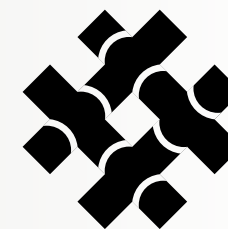
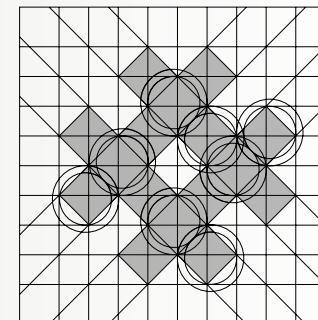
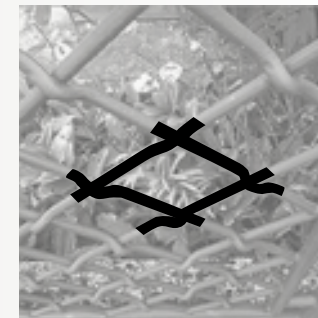
FIRST SEMESTER Analysis of Graphic Structures – Articulation of 2D Shapes

Throughout this task students of visual communications are introduced to methodology basics of designers' reasoning: analytical approach to one's environment is fundamental, as well as using the methods of analysis and synthesis of reality for the development of ideas towards visual features within the immediate physical setting. The specific objective is to design straightforward visual forms comprising of basic graphic features (points, lines and nets), produce a clear and consistent rhythm, as well as create a solid and harmonious grid, which students are introduced to during this task, based on the structures of objects and image materials collected by taking photographs.

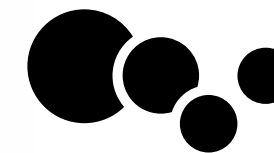
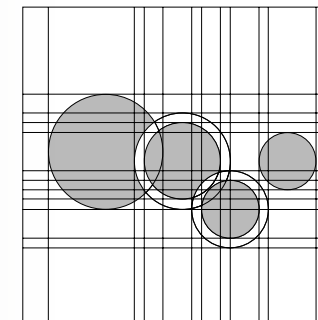
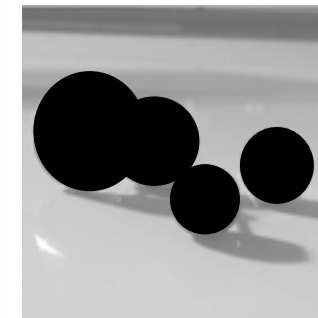
VALENTINA SUNEK
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić
MREŽA / GRID



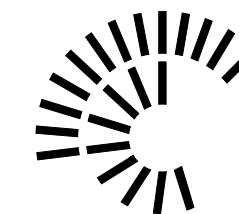
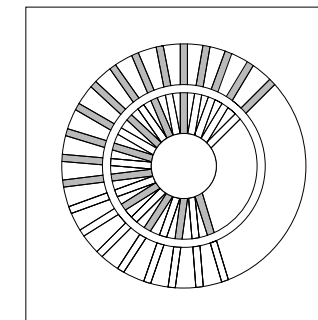
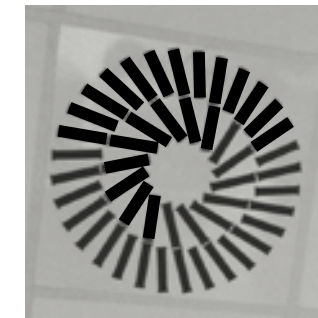
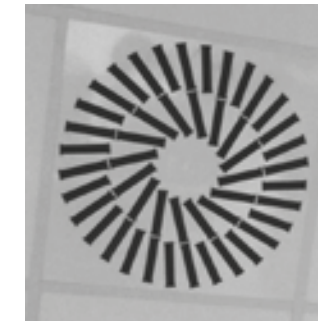
MIHOVIL KARAČ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp
MREŽA / GRID



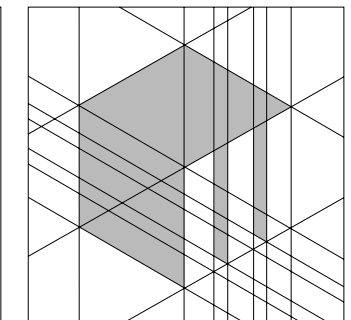
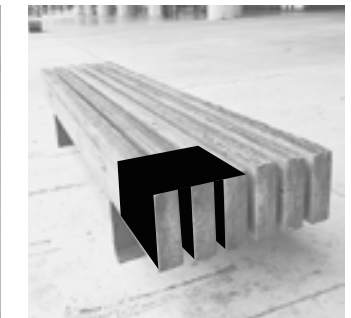
PETRA KOVAČEVIĆ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp
TOČKA / POINT



KLARA MARELIĆ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp
LINIJA / LINE



EVA ŠMUC
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić
MREŽA / GRID



PRVI SEMESTAR

Znak

– Označavanje u simbolizirajućoj funkcionalnosti

Ovaj zadatak posvećen je proučavanju formalnih karakteristika osnovnih grafičkih elemenata (u što je uključena i uporaba boje), te njihovoj sintezi sa sadržajem triju zadanih i povezanih pojmova u seriju znakova prepoznatljive i efektne simbolike. Oblikujući grafičke znakove koji simboliziraju određene sadržaje, studenti uče vizualno interpretirati jednostavne sustave značenja, što je jedna od osnovnih vještina u kasnijem projektiranju kompleksnije vizualne komunikacije.

FIRST SEMESTER

Sign

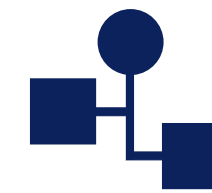
– Signalising in simbolising Functionality

This task focuses on the study of formal features of the basic graphic elements (which includes the use of colours), as well as their synthesis with the content of three specified and connected concepts into a series of signs of a recognisable and effective symbolism. Students are provided an insight into visual interpretation of straightforward semantic systems through design of graphic signs which symbolise specific

KLARA MARELIĆ

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp

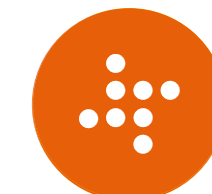
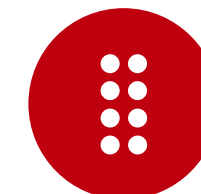
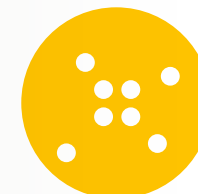
HARDWARE, SOFTWARE, MREŽA
/ HARDWARE, SOFTWARE, NETWORK



VALENTINA SUNEK

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić

VRTIĆ, ŠKOLA, FAKULTET
/ DAY-CARE, CENTRE, SCHOOL, UNIVERSITY



PAULA ŠOBAT

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić

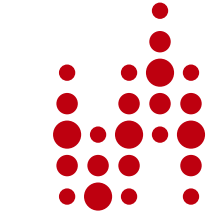
UDRUGA, ZAJEDNICA, UNIJA
/ ASSOCIATION, COMMUNITY, UNION



FILIP KOVAČIĆ

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp

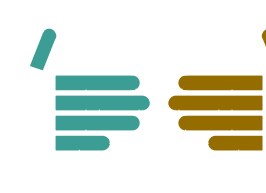
SIGNAL, SIRENA, ALARM
/ SIGNAL, SIREN, ALARM



LUKA DUNDOVIĆ

MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić

UDRUGA, ZAJEDNICA, UNIJA
ASSOCIATION, COMMUNITY, UNION



DRUGI SEMESTAR

Informacijska jedinica

– Oblikovanje plakata zadanog sadržaja

Ovim se zadatkom znatno proširuje očekivani dijapazon izražajnih sredstava – pored osnovnih grafičkih elemenata, od studenata se sada traži kompetentna uporaba tipografije, te korištenje ilustracije i/ili fotografije u interpretaciji odabranog sadržaja, odnosno u dizajnu logotipa i plakata određenog događanja u sferi kulture. Ovo je prvi zadatak u kojem na temelju konkretnog briefa studenti moraju iscrpno analizirati subjekt dizajna, te sintezom prikupljenih podataka i stečenih spoznaja razraditi odgovarajuću strategiju vizualne komunikacije. Kako je ovdje riječ o tradicionalnom, statičnom tiskanom mediju, pred studentima je također i izazov njegovog osvježavanja u kontekstu sve snažnije dominacije digitalnih interaktivnih medija.

SECOND SEMESTER

Information unit

– Design of Poster with specific Content

This task significantly expands the expected range of the means of expression – in addition to basic graphic elements, students are required to become competent in the use of typography, as well as to use illustration and/or photography during the interpretation of the specified content, or achieve competence in the logo design and the design of posters on a specific event in the cultural sphere. It is the first task in which students are required to comprehensively analyse the subject of design based on a specific brief and hence develop an adequate strategy of visual communication through synthesis of collected data. Since in this case they are dealing with traditional static print media, students are also faced with a challenge of its revival against the increasingly vigorous dominance of digital interactive media.

KLARA MARELIĆ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



FESTIVAL NEVERBALNOG KAZALIŠTA
Ljudsko tijelo je na ovom festivalu glavni medij i najbitniji element komunikacije izvođača s publikom. Tipografija na plakatu nema samo funkciju prenošenja poruke već simbolizira i ljudski pokret. Okomiti redovi predstavljaju dane festivala, a vodoravni program pojedinog dana. U svakom vodoravnom redu odabrano je po jedno slovo kao dominantni vizualni element ispod kojeg se nalazi program pojedinog dana festivala.

FESTIVAL OF NON-VERBAL COMMUNICATION
Human body is here considered as the principal media and the fundamental feature of communication between the performer and the audience. In addition to the role of message transmitter, the typography on the poster also has the role of symbolising human movement. The vertical columns show festival days, while the horizontal rows present the programme for each festival day. In each horizontal row one letter has been selected as a dominant visual feature below which the programme of a specific festival day is presented.

KARLA NOVAK
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



HUMAN RIGHTS FILM FESTIVAL
Plakat za Human Rights Film Festival bavi se pravom na informiranje. Prikaz precrtanih riječi u novinskom članku predstavlja cenzuru koja se manifestira u medijima i manipulaciju informacijama.

HUMAN RIGHTS FILM FESTIVAL
Human Rights Festival poster addresses the right to be informed. The words in the newspaper article have been crossed to imply censorship which is present in the media and the information manipulation.

DORJA HORVATIĆ
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić

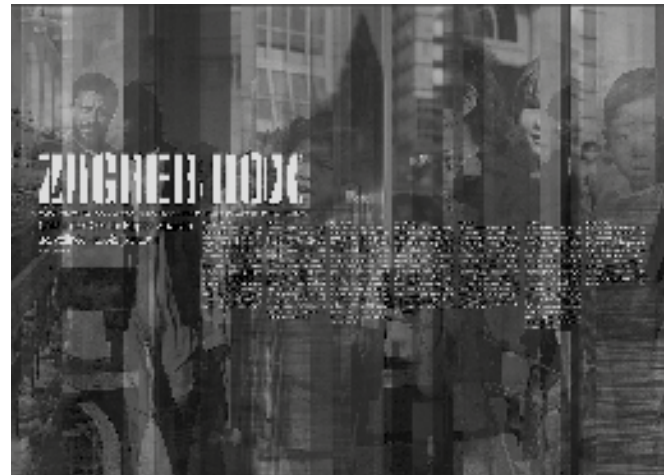


25FPS
25FPS festival potiče popularizaciju nezavisnih i nekomercijalnih filmova, propitujući mogućnosti filma i videa kao medija. Festival pokušava suvremenim pristupom filmskom stvaralaštvu, promijeniti način na koji se gleda i razumije film. Koncept plakata temelji se na kompjutorskoj intervenciji na tipografiji, te fizičkim intervencijama na traci analognog filma, rezanjem, grebanjem ili šaranjem.

25FPS
25FPS Festival promotes the popularisation of independent and non-commercial films, questioning the potential of film and video as media. The Festival is striving to change the attitude to film and the understanding of film through a contemporary approach to artistic filmmaking. The idea behind the poster is computer intervention on typography, as well as physical intervention on analogue film tape, through cutting, scratching or scribbling.

ANA KIKEREC

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



ZAGREB DOX
Međunarodni festival dokumentarnog filma Zagreb DOX namijenjen je ljubiteljima dokumentarnog filmskog žarna. Pozadina plakata predstavlja svojevrsan mozaik kadrova iz nekih od najpoznatijih dokumentarnih filmova. Mozaik oblikom asocira na barkod, kojim se film na simbolički način prikazuje kao svaka druga roba, čime je naglašen dokumentarni karakter prikazanih filmova. Izborom boja željela se još više naglasiti dokumentarnost i realnost filmskih tema tipičnih za žanr dokumentarnog filma.

ZAGREB DOX
Zagreb DOX, an International Documentary Film Festival, is intended for documentary film genre enthusiasts. The poster background comprises of a specific mosaic of shots from the best known documentary films. The mosaic resembles a barcode which is used to symbolically depict film as it is used to indicate any other goods emphasising the documentary features of the presented films. The colours have been selected to highlight the documentary and the realistic features of the film topics typically covered in documentary film genre.

MATEA BERTINA

MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



TABOR FILM FESTIVAL
Specifična lokacija, dvorac Veliki Tabor na kojoj se održava Festival, osnovni je element idejnog rješenja plakata. Zračni snimak lokacije dvorca pozicioniran je u središte plakata te dodatno označen krugom koji ujedno simbolizira i centar događanja. Centralna fotografija je promjenom tonaliteta podloge podjeljena na dva dijela. Ova podjela ima dvostruko značenje. Označava ograničenje trajanja duljine prezentiranih filmova na najviše 30 minuta, te dvije kategorije filmskih žanrova, animirani i dokumentarni. Duljina trajanja festivala, tijekom četiri dana, prikazana je kvadratičnom mrežom koja sadrži program događanja festivala.

TABOR FILM FESTIVAL
The specific location where the Festival is held, Veliki Tabor Castle is a fundamental feature of the conceptual design of the poster. Aerial photograph of the location of the castle is placed at the centre of the poster and additionally marked with a circle which simultaneously symbolises the focal point of the event. The central photograph is divided into two parts through a change of the background tonality. The division has a double meaning. It restricts the duration of the presented films to up to 30 minutes and two categories of film genres: animated and documentary. The four-day duration of the festival has been shown through a square grid.

VITA VREBAC

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



DANI ZAGREBAČKE ARHITEKTURE
Arhitektura kao disciplina između tehničke znanosti i umjetnosti, obuhvaća oblikovanje i projektiranje humanih prostora. Ideja plakata bila je prikazati prostorne strukture na dvodimenzionalnoj površini pomoću aksonometrijskog prikaza oblika i stvaranje dojma trodimenzionalnosti. Program manifestacije pojačava doživljaj trodimenzionalnosti činjenicom da je tipografija stavljena u aksonometrijski prikaz. Slova su u aksonometriji deformirana čime se propituju pravila u dizajnu i tipografiji kao što suvremena arhitektura propituje uvriježena pravila struke.

ZAGREB ARCHITECTURE SALON
Architecture as a discipline between technical science and art comprises of styling and design of areas used by people. The idea behind the poster was to show spatial structures on a two-dimensional surface and create an impression of three-dimensionality. The programme of the event deepens the experience of three-dimensionality through the fact that typography has been included in axonometric image and, in addition to other visual features, creates a set of planes in space. The letters have been deformed through axonometry hence questioning the rules in design and typography.

PAULA ŠOBAT

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



25FPS
Festival 25FPS bavi se promocijom eksperimentiranja medijem i jezikom filma. Plakat je zamišljen kao eksperiment medijem plakata – papirom. Plakat je nastao izmicanjem papira s otisnutim naslovom festivala tijekom procesa skeniranja što je rezultiralo neočekivanom deformacijom naslova. Eksperimentiranje fotokopiranim papirom na simbolički se način željelo prikazati eksperimentalni karakter filmova prikazanih na ovom festivalu.

25FPS
25FPS primarily focuses on the promotion of experimenting with the media and the language of film. The idea behind the poster is an experiment with the poster media – paper. The poster has been created by moving of the paper with the printed festival title during the process of scanning which resulted in the title deformation. The experimenting with the photocopied paper is a symbolic method of illustrating the experimental character of the films presented at this festival.

DRUGI SEMESTAR

Predmet / informacija

– Povezivanje predmeta i značenja (odnos)

Prvi dodir studenata s marketinškom sferom dizajnerske struke događa se upravo u ovom zadatku. Potrebno je dizajnirati vizualni identitet zadanog proizvoda (najčešće prehrambenog) i cjelokupan specifični informacijski sustav njegove ambalaže, što podrazumijeva ne samo izražavanje do sada upoznatim sredstvima u fazi vizualne sinteze, već i iscrpnu početnu analizu karakteristika proizvoda, njegove pozicije na tržištu i odnosa s konkurencijom, te prepoznavanje odgovarajuće ciljne skupine potrošača kojima je proizvod namijenjen. Prema rezultatima takvog istraživanja studenti moraju sami artikulirati projektni zadatak i koncipirati idejno rješenje koje će poslužiti kao temelj konkretnog dizajnerskog postupka.

SECOND SEMESTER

Item / Information

– Connection between Objects and Meaning (Relationship)

The first encounter of students with the sphere of marketing is the specific objective of this task. Students are required to design a visual identity of a specific product (generally a food product) and the entire specific information system of its packaging, which implies using the means of expression studied thus far in the phase of virtual synthesis, as well as providing a comprehensive initial analysis of product features, its market position and the relationship with the competition and identification of the target market. According to the results of this research, students need to independently articulate the project task and create a conceptual design to be used as the basis during the specific design process.

VITA VREBAC

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



KOZJE MLIJEKO

Ideja je bila oblikovati ambalažu mlijeka tako da podsjeća na ambalažu s uputstvima za korištenje lijekova, što bi na simboličan način trebalo govoriti o lijekovitosti ovog proizvoda. Ambalaža ne sadrži ilustracije niti fotografije već se isključivo sastoji od čitke tipografije i linija zelene boje koje hijerarhijski odjeljuju tekst u zasebne skupine kako bi se postigla što boja čitljivost informacija.

GOAT MILK

The idea behind the project was to design the packaging in order to remind of medication packaging with instructions for use, striving to show through this symbolism the medicinal properties of the product. The packaging does not contain illustrations or photographs, as it primarily consists of legible typeface and green lines which hierarchically divide the text into separate segments in order to enhance information legibility.

TANJA MODRAKOVIĆ

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



TUZLANSKA SOL

Prostor današnjeg grada Tuzle u Bosni i Hercegovini, značajan je zbog dugug kontinuiteta življenja koje se razvijalo oko mjesta pronalaska i eksploatacije soli. Idejni koncept ambalaže temelji se na želji da se prikaze opširna povijest lokaliteta koja datira još iz neolita. Rješenje je tipografsko kako bi se zadržala karakterna jednostavnost začina, dok sitna slova ujedno simboliziraju i samo zrno soli.

THE TUZLA SALT

The area of the city of Tuzla in Bosnia and Herzegovina is significant because of the long continuity of life on the location. It was developed around the place where salt was discovered and is exploited. The packaging design concept is based on the idea to present the detailed history of the location, which dates since the Neolithic age. The solution is in typographic design in order to keep the character of this simple spice, while letters symbolize the grains of salt.

LUKA DUNDOVIĆ

MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



FRANCK KIKIRIKI

Kikiriki u džepnom pakiranju od 100 grama je namirnica koja se konzumira između obroka. Proizvod je namijenjen mlađim kupcima, što je bila osnova za opušteniji pristup oblikovanju ambalaže. Opuštenost, zabava i slobodno vrijeme koje povezujemo s ovakvim proizvodom istaknuta je snažnim bojama i specifičnim ilustracijama.

FRANCK PEANUTS

Peanuts in small pillow bag packaging with pack weight of 100 grams is snack food. The product is intended to attract children and young consumers which primarily impacted on the approach adopted concerning the packaging. Relaxation, fun and leisure which are usually associated with similar products have been highlighted through vivid colours and specific illustrations.

TREĆI SEMESTAR

Informacijske strukture – Odnos teksta i slike u sustavu (layout)

U ovom je zadatku cilj dizajnirati standarde prijeloma godišnjeg izvješća (promotivne brošure) za određeni poslovni subjekt. Riječ je o tiskanom mediju koji uglavnom nije namijenjen krajnjim korisnicima proizvoda i usluga subjekta, već njegovim postojećim i potencijalnim partnerima i suradnicima, što će reći kako pri dizajnu valja voditi računa o specifičnim zakonitostima komunikacije takvim medijem. Prilika je to za studente da se okušaju u zadatku uobičajenom u radu profesionalnog studija za dizajn ili marketinške agencije, te da dokažu svoju kreativnost u zadatku prilično ograničene autorske slobode, što će ambicioznijima svakako značiti izazov vještog manevriranja među zahtjevima različitih strana uključenih u projekt, u realnom tržišnom kontekstu.

THIRD SEMESTER

Information structures – Relationship between the Text and the Photograph in the Layout

The specific objective of this task is to create standards of annual report layout (or a promotional brochure) for a particular business entity. It is print media which is not intended for end-users of products and services of the business entity, since it focuses on its potential partners and the current collaborators implying that design needs to comply with the specific rules of communication in this form of media. It provides an opportunity for students to become involved in a customary work of a professional design studio or a marketing agency and display their creativity in a task where the author's freedom of expression is rather limited. Consequently, this task is an immense challenge for ambitious students as it implies skills of manoeuvring between the requirements of diverse parties involved in the project against the real market circumstances.

PETRA GRUBIŠIĆ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



BRODOGRADILIŠTE VIKTOR LENAC
Iako je 2012. godina prva u kojoj je brodogradilište poslovalo s gubitkom, oblikovanjem izvješćaja željelo se dioničarima, nadzornom odboru i klijentima poručiti kako je Viktor Lenac i dalje jaka tvrtka koja neće potonuti u valovima ekonomske krize. Specifičnim prijelomom, nastojalo se prikazati uzburkano more kojim plovi brodić.

VIKTOR LENAC SHIPYARD
Although in 2012 the shipyard saw a loss for the first time, the design of the Annual Report strived to show the shareholders, the Supervisory Board and the clients that Viktor Lenac was still a strong company which will not sink beneath the waves of the financial crisis. The specific layout of the text aimed to show a little ship navigating in a wavy sea.

MIRAN BAŠIĆ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp

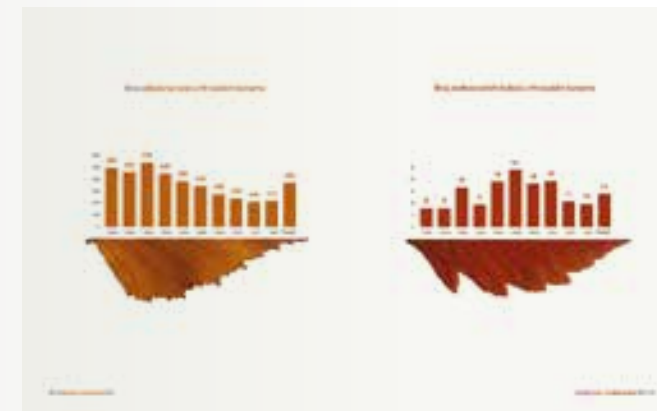


FRANCK
Franck je tvrtka koja proizvodi i distribuira prehrambene proizvode ali je od svog osnutka specijalizirana za proizvodnju kave koja je i danas njezin najpoznatiji proizvod. Koncept za godišnje izvješće Grupe Franck je proizašao iz modernog značenja izraza 'ajmo na kavu' koji je postao sinonim za kratki odmor tijekom napornog dana. Zbog ubrzanog tempa života ljudi danas nemaju vremena za dugotrajno opuštanje pa je sjedenje u kafiću i ispijanje kave postalo važan dnevni predah. Uz kavu, među ostalim navikama, uobičajeno je čitati novine te se tako rješenje za godišnje izvješće Francka u obliku stranice novina nametnulo kao logično.

FRANCK
Franck is a company involved in production and distribution of food products, yet is has specialised in coffee production since its inception, with coffee being its best known product to date. The idea behind Franck Group Annual Report originated from the current implications of the expression 'Let's go for coffee' which has become synonymous with a short break taken throughout an exhausting work day. As a result of a fast pace of life people currently cannot afford long term relaxation and hence sitting in a coffee bar and drinking coffee has become an important daily siesta. Reading a newspaper while having coffee has become a customary daily ritual and consequently the idea behind the project of Franck Annual Report in the shape of a newspaper was a logical solution imposed by itself.

OTTO KUŠEC

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



HRVATSKE ŠUME
Hrvatske šume bave se gospodarenjem državnim šumama. To uključuje održavanje postojećih i pošumljavanju novih područja, kao i brigu za osiguravanje sirovine za drvnu industriju. U njihovoj je nadležnosti i skrb za faunu hrvatskih šuma. Osnovni slikovni elementi idejnog rješenja su listovi raznih vrsta domaćeg drveća. Podaci u tablicama i grafikonima složeni su tako da s listovima tvore simetričnu kompoziciju uz zadržavanje jasnog prikaza podataka. Cijelim se izvješćem mijenjaju boje listova, od svijetlo zelene preko žute do crvene i smeđe, kako bi simbolički izrazili život šume kroz sva godišnja doba.

CROATIAN FORESTS
Croatian Forests Ltd. is involved in management of state owned-forests, which includes maintenance of the existing and afforestation of new areas, as well as the involvement in providing raw material for wood processing industry. It also cares for Croatian forests' fauna. The basic picture elements of the conceptual design are the leaves of various species of local trees. The data provided in the tables and graphs have been arranged in order to create a symmetrical composition whilst simultaneously managing to clearly present the data. The colours of the leaves keep changing throughout the report, ranging from light yellow, to red and brown, striving to symbolically present the life of the forest throughout all the seasons.

NIKOLINA FUZUL

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



MARASKA
Dizajn financijskog izvješća zamišljen je kao priča o Maraski, ispričana ispreplitanjem starog i novog poimanja kvalitete, tradicije i moderne tvrtke. Istraživanje podataka o tvrtki otkrilo je vremensku lentu koja prikazuje povijest tvrtke od početka sadnje višnje maraske, preko razvoja postupaka destiliranja do današnjeg vremena. Upravo je lenta svojim dimenzijama uvjetovala preklapajući format izvješća. Motiv pletiva karakterističan za ambalažu maraskinih proizvoda poslužio je kao osnovni motiv oblikovanja a simbolizira autohtonost, tradiciju i originalnost tvrtke. Opletana boca Maraschina osmišljena je početkom 19. stoljeća da bi istakla posebnost glavnog proizvoda tvrtke. Inspiriran crvenom bojom višnje maraske, dizajn izvješća koristi tamno crvenu boju kao osnovni element cjelokupne ideje.

MARASKA
The idea behind the design of the financial report is the story about Maraska told through interweaving the old and the new concept of quality, tradition and a modern company. A research on the company data uncovered a timeline displaying the company history since the commencement of planting of the current Maraska sour cherry, through the advancement in distillation process up to date. The dimensions of the timeline significantly impacted on the folding format of the report. The motif of a twine is characteristic of Maraska product packaging and it became the principal packaging motif symbolising autochthony, tradition and originality of the company. The knit on Maraschino bottle was conceived at the beginning of the 19th century to emphasise the specific features of the principal product of the company.

GALA MARIJA VRBANIĆ
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



XD XENIA DESIGN
XD Xenia Design ekskluzivna je ženska modna marka za kupce višeg cjenovnog razreda. Osnovne karakteristike branda su geometričnost, crno bijeli koloristički odnos te minimalizam, što se odražava i u pristupu oblikovanju godišnjeg izvješća. Kako se ne radi o velikoj tvrtki, nametnuo se neformalan pristup pri dizajniranju izvješća. Kao što se bilo koji odjevni komad ne može proizvesti bez odgovarajućeg materijala tako je i godišnje izvješće, koje se geometrično rasklapa i time sugerira ulazak u 'xd dimenziju', zamišljeno tako da se ne može čitati bez korištenja tkanine.

XD XENIA DESIGN
XD Xenia Design is an exclusive women's fashion brand for upper price range. The characteristic features of the brand are geometrical features, the juxtaposition of black and white and minimalism which has been reflected in the design of the Annual Report. Since the company is not a large one, an informal approach to Annual Report design has been adopted. Clothing items require a specific material in order to be made and hence the Annual Report, which is geometrically unfolded symbolising the entry into xd dimension, has been designed with cloth being placed at the focal point and crucial for the reading of the Annual Report.

SARA PAVLEKOVIĆ PREIS
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



ZAGREBAČKO KAZALIŠTE MLADIH (ZKM)
Analiza repertoara i pristupa tetarskom izrazu rezultiralo je zaključkom da je zkm kazalište koje svojim repertoarom i umjetničkom koncepcijom promiče i zagovara individualnost, eksperiment, improvizaciju, nove trendove i stilove, te traženje novih kazališnih formi. Takav karakter kazališta diktirao je i pristup idejnom rješenju. Izvješće nije klasičnog oblika a svojom neuobičajenim prijelomom i formom na simboličan način izražava posebnosti kazališta. Korisniku je prepušteno da sam nađe način i redosljed kojim će ga koristiti.

ZAGREB YOUTH THEATRE (ZKM)
The analysis of the repertory and the approach to the theatrical expression resulted in a conclusion that Zagreb Youth Theatre (ZKM) is a theatre which with its repertory and artistic concepts promotes and advocates individuality, experimenting, improvisation, new trends and styles, as well as a search for new theatrical forms. Consequently, the approach to the conceptual design of the Annual Report was imposed by the specific features of the theatre. The form of the Annual Report is not classical and with its unusual layout it displays the specific features of the theatre in a symbolic manner. It is up to the user to find the most appropriate manner and the sequence in which to use it.

TREĆI SEMESTAR

Informacijske strukture

– Oblikovanje informacijske mape

Ovaj se zadatak izravno nadovezuje na prethodni – sada je potrebno dizajnirati promotivni korporativni kalendar u dvanaest listova za isti poslovni subjekt. Nužno je analizirati karakteristike ovog tiskanog medija, njegove najčešće namjene i metode komunikacije vrijednosti subjekta, te odrediti ciljne skupine koje će od takvog kalendara imati koristi, kako informativne, tako i estetske. Svakako, kalendar se obraća širem krugu ljudi nego godišnje izvješće, stoga je to slobodniji i fleksibilniji medij komunikacije, ali nužno je pronaći kreativni balans između originalne dizajnerske interpretacije subjekta i punog ispunjavanja svrhe medija koji je naposljetku ipak promotivni materijal.

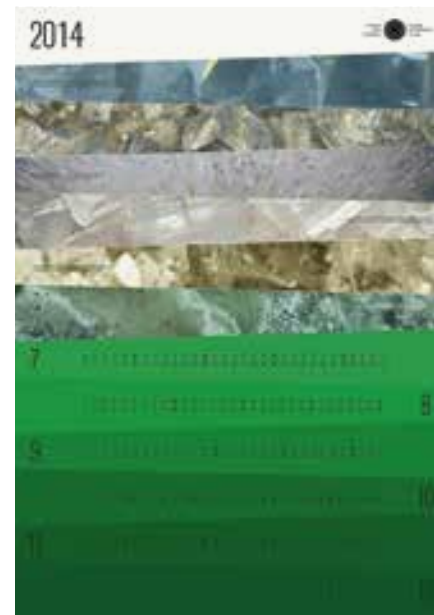
THIRD SEMESTER

Information Structures

– Design of an Information Folder

This task is a direct continuation of the previously described task – it focuses on design of a 12-sheet promotional corporate calendar for the same business entity. Features of this print media need to be analysed, as well as its general use and the communication methods of the advantages of the business entity. Moreover, target market needs to be identified which will primarily benefit from this calendar, both concerning information and aesthetics. The calendar is intended for wider audiences than the annual report and hence there is more freedom and flexibility in this communication media. Nevertheless, a creative balance needs to be achieved between the original designer's interpretation of the business entity and fully meeting the objectives of the media which is still considered merely as promotional material.

GALA MARIJA VRBANIĆ
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



PRIRODOSLOVNI MUZEJ
Dvanaest je geoloških razdoblja u razvoju zemlje što se slučajno podudara s činjenicom da je dvanaest mjeseci u godini. Ta podudarnost je iskorištena kao ideja za oblikovanje. Kalendar se sastoji od dva sloja naljepnica koje bojom simbolički izražavaju mjesec u godini i geološka razdoblja. Nakon što prođe aktualni mjesec odljepljuje se gornja površina kalendara nakon čega se pojavljuje slika minerala koji pripada jednom od dvanaest geoloških razdoblja. Nakon kalendar ostaje plakat s pregledom zemljine geološke prošlosti

NATURAL HISTORY MUSEUM
Twelve geological time periods in the development of Earth which accidentally coincide with the fact that there are twelve months in a year. The coincidence has been used as the principal idea behind the design of the calendar. The calendar comprises of two layers of stickers which through colour symbolically depict the months of the year and geological periods. The colour of the first month is the lightest and the colours get increasingly darker as the end of the calendar year approaches. After the current month has elapsed the upper surface of the calendar is unglued and subsequently a photograph of the mineral belonging to one of twelve geological periods appears. After the year has elapsed and the calendar has lost its original function, there is a poster with an overview of Earth's history.

ELIZABETA LONČAR
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



POVRATAK PRIRODI
Tema kalendara je 'povratak prirodi' kućnim uzgojem začinskog bilja. Ideja je bila da se svaki mjesec u godini posadi jedna biljka. Svakom mjesecu namijenjena je jedna čašica sa sjemenkom odgovarajuće biljke. Na plaštu svake čašice uz kalendar određenog mjeseca aplicirani su i piktogrami koji upućuju na postupanje i uvjete koji su potrebni za rast pojedine biljke. Sve bilje je začinsko i time primjenjivo u kućanstvu. Kuhajući s biljem koje smo sami uzgojili na simbolični se način 'vraćamo prirodi' a istovremeno stvaramo zdrave prehrambene navike konzumiranja nečeg prirodnog, domaćeg i svježeg.

A RETURN TO NATURE
The topic of the calendar is "a return to nature" through home-grown spice plants. The idea behind it was to plant one spice plant per month. A small glass with a seed belonging to a specific plant is intended for each month. In addition to the calendar of a specific month there are pictograms containing information on the procedure and the conditions required for the growth of a specific plant. All the plants are spices which are intended for household use. The use of home-grown plants in the kitchen is a symbolic "return to nature" and simultaneously implies promotion of healthy eating habits of consuming natural, home-grown and fresh food.

PETRA GRUBIŠIĆ

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp

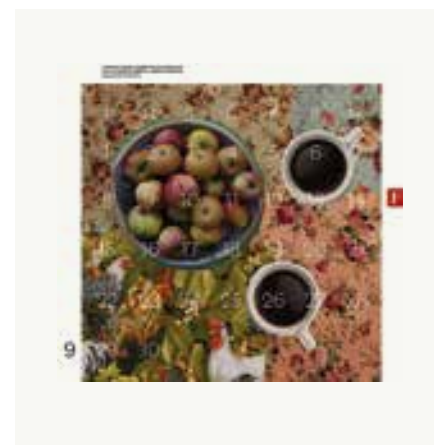
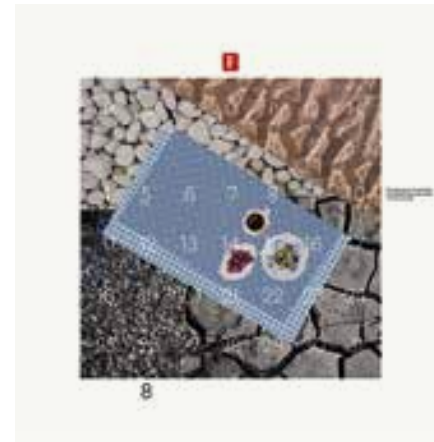


FRANJA KAVE

Tema kalendara je promocija kave kao zdravog napitka. Poznato je da kava u razumnim količinama pomaže u sprječavanju nekih bolesti a kao dokaz poslužile su znanstveno dokazane činjenice koje potvrđuju da je kava dobra za naše zdravlje. Uz svaki mjesec iskorišten je jedan znanstveni citat o zdravstvenoj vrijednosti kave. Cilj je potaknuti ljude da uživaju u kavi bez straha da time štete svome zdravlju. Za vizualni dio kalendara odabran je prizor koji većina nas vidi svakoga dana - šalicu kave na stolu. Svaki mjesec je prikazan kolažem koji kompozicijom različitih dijelova prikazuje ugođaj tipičan za svaki pojedini mjesec.

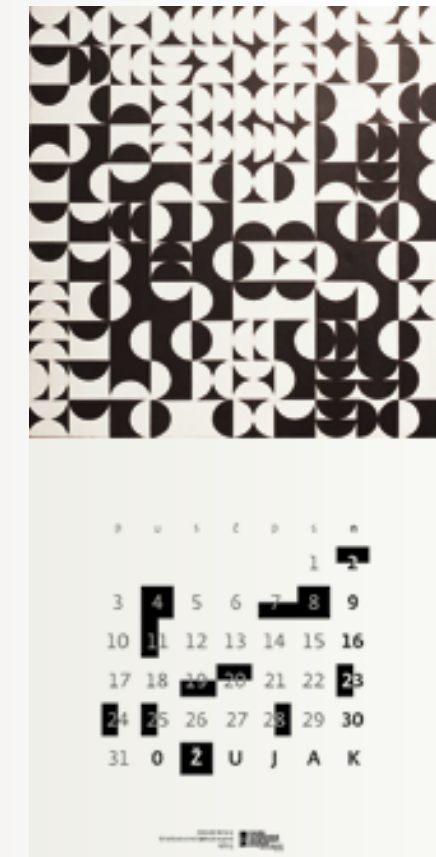
FRANJA COFFEE

The topic of the calendar is the promotion of coffee as a healthy beverage. It is a well-known fact that in moderate quantities coffee assists in prevention of several illnesses which has been confirmed by scientifically proven facts showing coffee as beneficial to our health. Hence each month provides a quote on health benefits of coffee, aiming to encourage the public to enjoy coffee without fearing to harm their health. The visual aspect of the calendar focuses on the photograph that most people see daily - a cup of coffee on the table. Each month is depicted through a collage which, through the composition of its diverse parts, shows the ambience typical of each month.



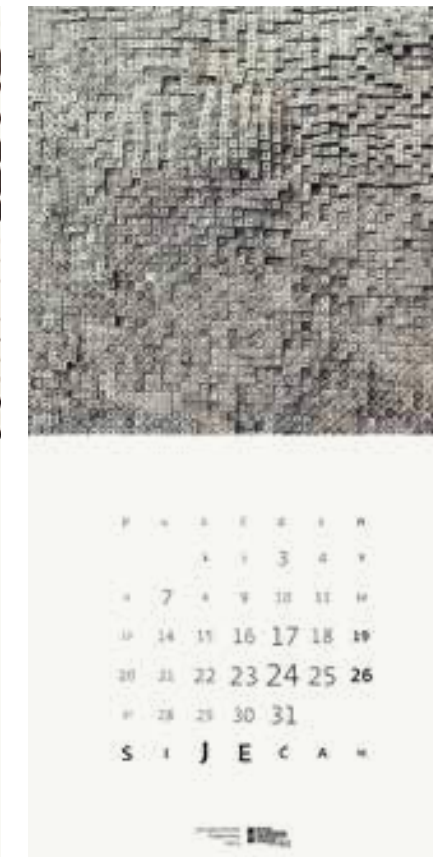
DORA KASUN

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



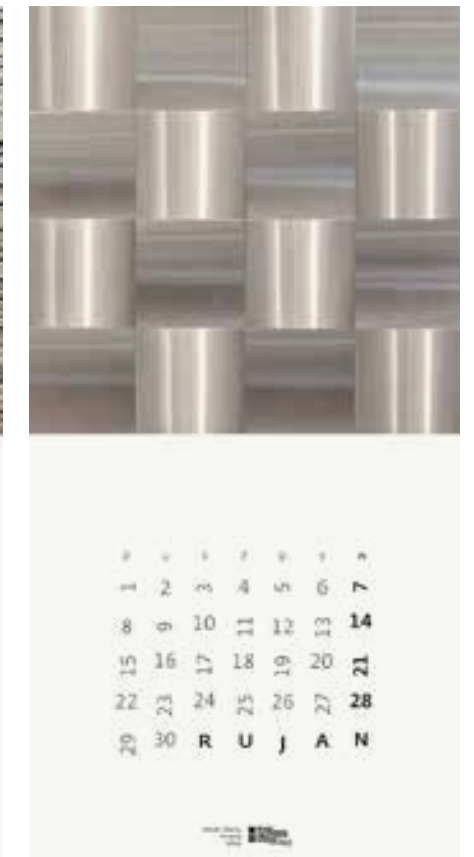
MUZEJ SUVREMENE UMJETNOSTI

Stalni postav Muzeja suvremene umjetnosti podijeljen je u pet zbirki. Ovaj kalendar predstavlja zbirku Umjetnost o umjetnosti, koja sadrži djela iz perioda pedesetih i šezdesetih godina dvadesetog stoljeća. Najvećim djelom to su radovi članova grupe Exat 51 i sudionika izložbe Nove tendencije. Programirana, kinetička i optička umjetnost zaštitni su znak tog pokreta. Upravo iz tih karakteristika proizlazi i oblikovanje kalendara. Svaki mjesec predstavlja jedno djelo kroz fotografiju i kalendar, kojima je prikazana i naglašena neka karakteristika djela.



MUSEUM OF CONTEMPORARY ART

The permanent display of the Museum of Contemporary Art has been divided into five collections. This calendar represents a collection Art on Art comprising of artwork originating from the period of the 1950's and the 1960's. This primarily refers to the work by the members of the group Exat 51 and the participants of the exhibition entitled New tendencies. The programmed, kinetic and optical art are a trademark of this movement and they also simultaneously inspired the calendar design. Each month represents a piece of art through photography and a calendar which reinterprets and emphasises a specific feature of the artwork.



ČETVRTI SEMESTAR Informacijski sustav – Oblikovanje vizualnog identiteta i signalistike

Ova kompleksna vježba podrazumijeva dizajn sustava vizualnog identiteta određenog subjekta i skupine pravila koja ga reguliraju. To podrazumijeva izradu cjelokupnog priručnika grafičkih standarda vizualne komunikacije. Subjekti obuhvaćaju institucije, tvrtke i udruge mahom iz vladinog ili nevladinog sektora, koje djeluju primarno u sferi javnog dobra. Zadatak nakon analize subjekta i istraživanja njegovog socijalnog, političkog i ekonomskog aspekta, podrazumijeva dizajn znaka i logotipa, definiranje njihovog odnosa, odabir karakteristične tipografije, definiranje sustava boja i dizajn svih korporativnih aplikacija u kojima se ogleđa primjena osnovnog vizualnog identiteta. Signalistika obuhvaća dizajn informacijskog sustava i pojedinačnih elemenata za označavanje i komunikaciju u prostorima javnog sadržaja.

FOURTH SEMESTER Information System – Design of Visual Identity and Signalistics

This complex task implies design of visual identity system for a specific entity and the set of rules regulating it. Hence, students need to become involved in the creation of the entire manual of graphic standards of visual communication. Diverse entities comprising of institutions, companies and associations both from the public and the non-governmental sector operating primarily for the public benefit. It is a demanding task which, following the analysis of the entity and the research on its social, political and economic aspects, requires design of a sign and a logo, the study of their relationship, a selection of a specific typography and the design of all corporate applications showing the application of a basic visual identity. Signalistics includes information system design and its separate components for signalling and communication in public areas.



HELENA NEMEC
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlanić

BAZENI UTRINA
Koncept za vizualni identitet sportskog objekta Bazena Utrina započet je istraživanjem tipičnih asocijacija vezanih za vodu. Ideja je naglasiti da se radi o bazenima, što je postignuto motivom pločica sa dna bazena čiju sliku voda izobličuje. Dimenzije, smještaj i proporcije znaka proizašle su iz duljina tipičnog plivačkog bazena. Boje su odabrane na osnovu boja pločica iz konkretnog bazena. Kako bi piktogrami bili vizualno kompatibilni sa znakom, preuzet je isti motiv iskrivljene slike bazenskih pločica i primjenjen na table i ploče.

BAZENI UTRINA
The idea behind the concept for the visual identity of the sports facility of Utrina Swimming Pool were unusual associations linked with water. I wanted to point out the fact that the facility comprises of swimming pools, hence I focused on the motif of tiles on the bottom of the pool which always appear distorted when watched through the water. The dimensions and the position of the logo originated from the prescribed dimensions for a typical swimming pool size. The colours have been selected based on the colour of the tiles in the swimming pool. In order to enhance the visual compatibility of pictograms and air, I worked on the motif of the visual distortion of the tiles and applied the same principle on plaques and boards.



TIN BURIĆ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



GLAVNI KOLODVOR U ZAGREBU
Vizualni identitet Glavnog kolodvora Zagreb proizašao je iz analize karaktera subjekta. Uzeto je u obzir da se radi o prometnom čvorištu u centru grada, kroz kojeg dnevno prođe mnoštvo ljudi kojima je to usputna stanica na putu prema određenom cilju. Kao mjesto konstantne cirkulacije i pokreta, kolodvoru je potreban jasan, čvrst i razumljiv identitet. Ideja za znak proizlazi iz prepoznatljivog simbola željezničkog kolodvora, skretnice na kojoj se preklapaju željezničke pruge. Znak je komponiran uspostavom balansa punih linija i praznina između njih. Piktogrami su komponirani po uzoru na znak, što signalistiku čini sastavnim dijelom identiteta

CENTRAL RAILWAY STATION ZAGREB
Throughout the work on visual identity of the Zagreb Central railway station I have commenced by analysing the subject itself. It had to be highlighted that it is a traffic hub, located in the centre of the city which is daily visited by a large number of people and who are there only en passant on the way towards their specific destination. As a place of continuous flow and movement, the station needs a clear, concrete and understandable identity. The design of the sign originated from the recognisable symbol of a railway station – railway tracks or the intersection which is the result of two tracks crossing. The sign shows a strong interrelationship between vacancy and fullness. Pictograms have also been designed using this idea, which makes this signalistics recognizable.

DORA KASUN
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



STUDENSKI CENTAR
Studentski centar kao ustanova koje okuplja studente iz cijele Hrvatske, mjesto je kojem je teško definirati jedinstveni identitet. Osnovni elementi vizualnog identiteta su interpunkcijski znakovi koji predstavljaju svojevrsni grafički kod koji svaka osoba može čitati i interpretirati na sebi svojstven način. Grafički kod u kombinaciji s logotipom tiska se na jedan dio materijala dok se na ostatak tiska krovni znak, sublimacija osnovnog koda. Svi oblikovani znakovi simboliziraju sadržaje unutar centra što omogućava jednostavno kreiranje pojedinačnih znakova za konkretne sadržaje. Ideja kod oblikovanja signalistike je da i arhitektura postane nositelj vizualnog identiteta te da se na taj način kodira i prostor. Grafički kod koji je apliciran na arhitekturu ima djelomično signalizacijsku ulogu i govori o sadržaju koje se nalazi unutar zgrade.

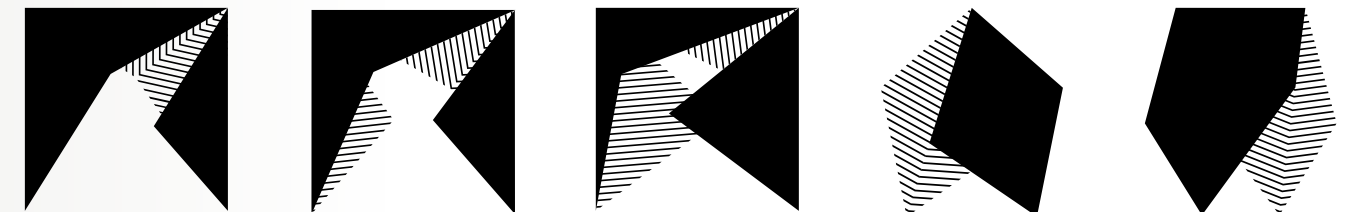
THE STUDENT CENTRE
Student Centre is an institution which brings together students from throughout Croatia and is hence a venue whose unique identity is considerably difficult to define. The fundamental features of the visual identity are punctuation marks which represent a specific graphic code legible and interpretable by anyone in their own particular way. The graphic code in combination with the logo is printed on a part of the material while the main logo, the sublimation of the basic code, is printed on the remaining material. All the designed logos symbolise the programmes and the content provided in the Centre which enables a straightforward creation of individual logos for specific programmes. The idea behind the design of signalistics is architecture assuming the central role in visual identity and hence simultaneously code the premises. The graphic code applied on architecture partly has a signalisation role and reflects the programmes provided in the premises.



MLADEN UDOVIČIĆ
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



MUZEJ SUVREMENE UMJETNOSTI
Da bi se djelo suvremene umjetnosti sagledalo u svojoj cjelini i dobro razumjelo, promatrač je često prisiljen da se kreće oko djela i da ga sagleda iz više uglova. Djela suvremene umjetnosti nisu vezana isključivo za jedan medij ili za neku posebnu dimenziju i upravo je ta kombinacija različitih dimenzija i medija prenesena na ideju vizualnog identiteta Muzeja suvremene umjetnosti. Idejno rješenje vizualnog identiteta sastoji se od sustava šest međusobno stilski povezanih znakova. Svaki znak predstavlja pogled iz drugog ugla na objekt koji je sastavljen od četiri kvadratne plohe savijene po dijagonalama. Vanjski je plašt objekta crne boje, dok je unutrašnjost ispunjena rasterom kojim se



lakše percipira položaja objekta. Objekt je rotiran u šest jednakih pomaka u kojima je najizraženija promjena pogleda. Znakovi se primjenjuju na način da su mutacije znaka dozvoljene tamo gdje korisnik može doživjeti promjenu ugla opažanja. Osnovni znak u sistemu primjenjuje se na osnovne tiskanice. Ostali znakovi u sistemu primjenjuju se za druga sredstva komunikacije gdje se događaju promjene sadržaja u određenom vremenu. Piktogrami su stilski prilagođeni identitetu a proizlaze iz zasebnog grida čija je osnova šesterokut, i njegovo umnožavanje i preklapanje. Osnovni znak može biti izveden u formi skulpture u eksterijeru ispred Muzeja, kako bi ga posjetitelji mogli sagledati u tri dimenzije i prepoznati ga kao dio ukupnog vizualnog identiteta

MUSEUM OF CONTEMPORARY ART
In order to have a comprehensive overview of the artwork and gain a deep insight, the beholder is often made to move around the artwork and observe it from different perspectives. Works of contemporary art do not depend on one media or on one dimension and precisely this game of dimensions and the media has been used to create a visual identity of the subject. The identity comprises of a system of six signs. The signs have been created from six perspectives of the object which comprises of four square diagonally folded surfaces. The exterior shell of the object is black, whilst the interior is a raster which assists in the perception of the position of the object. The object

has been rotated in six equal moves showing the most prominent changes. The pictograms have been stylistically adapted to the identity. They originate from the separate grid whose basis is a hexagon and its multiplication and folding. The object from which a sign has originated is placed as a sculpture in front of the museum entrance where the visitor is given an opportunity to observe it in three dimensions and recognise it in the visual identity

OTTO KUŠEC

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



ZOOLOŠKI VRT

Zoološki vrt grada Zagreba bitan je dio njegove povijesti a omiljeno je mjesto građana Zagreba i njegovih gostiju. Ciljana skupina su ponajviše porodice s djecom koja mogu uživati u njegovoj zabavnoj i edukativnoj funkciji. Karakter institucije odredio je pristup vizualnom identitetu koji je nastao na asocijaciji dječjih crteža, naoko nepravilno raspoređenih elemenata. Ilustrativni geometrizirani elementi identiteta, ravnih linija i oštih kutova osiguravaju čitljivost s blagom asocijacijom na dječju interpretaciju životinjskih likova. Signalistika nastavlja pratiti vizualne karakteristike znaka Zoološkog vrta u piktogramima i nepravilnim oblicima usmjeravajućih ploča. Smjerokazi su nepravilnih oblika kako bi privukle pozornost a istovremeno se formom razlikuju od ploča s poučnim i informativnim sadržajem.

THE ZAGREB ZOO

Zagreb zoo is an important feature of the City and is also a favourite place of its citizens and its visitors. The targeted group are primarily families with children who are given an opportunity to enjoy its educative and entertainment function. The character of the institution has defined the approach adopted for the creation of the visual identity which primarily resulted from children's drawings and apparently irregularly placed features. The illustrative features of identity interwoven with geometric forms, with straight lines and sharp angles account for the legibility with a slight association to childish interpretation of animal characters. The signalistics follows the visual features of the Zoological Garden logo in pictograms and irregular shapes of routing plaques. Signposts are of irregular shape in order to attract attention and simultaneously their form substantially differs from the plaques providing educative and entertaining content.



SARA PAVLEKOVIĆ PREIS

MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić

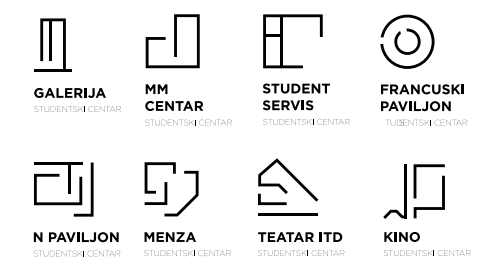


STUDENTSKI CENTAR

Studentski centar ustanova je koja obuhvaća mnoštvo sadržaja različite društvene i kulturne namjene, usmjerena prvenstveno studentima. Sadržaj sc-a karakterističan je po svojoj promjenjivosti i raznolikosti što je uvjetovalo karakter idejnog koncepta novog identiteta. Druga je karakteristika prostora mnoštvo plakata i oglasa raznih manifestacija s vlastitim identitetima pa novi identitet treba biti funkcionalan ali nenametljiv u okolini. Kao polazišna točka u oblikovanju poslužio je nadogradiv element okvira preuzet iz plakata za teatar sc-a, dizajnera Mihajla Arsovskog. Prostor sc-a simbolični je okvir za studentsku kulturnu alternativnu scenu. Druga polazišna točka je tlocrt centra na temelju kojeg je stvoren prepoznatljiv vizualni kôd promjenjivog sustava unutar čvrstog okvira. Promjenjivost sustava odražava skup različitih sadržaja centra, što rezultira time da identitet nema klasičan znak.

THE STUDENT CENTRE

The Student Centre is an institution comprising of a multitude of programmes and content of diverse social and cultural purpose, intended primarily for students. The programme of the Student Centre is well-known for its changeability and diversity which has significantly affected the conceptual design of the new identity. The second feature of the premises is a multitude of posters and advertisements of diverse events with their own specific identities and hence a new identity needs to be functional, yet unobtrusive to the environment. The design framework taken from the poster created by the designer Mihajlo Arsovski for the Student Centre Theatre was used as a starting point. The premises of the Student Centre are a symbolic framework for the students' cultural alternative scene. The second starting point was the ground plan of the Student Centre which was the idea behind a recognisable visual code – a changeable system of simple shapes within the defined framework. The symbolic expression of specific content resulted in an impossibility to provide a unique sign to the identity due to a variety of programmes at the Student Centre.



PETI SEMESTAR

Komunikacijski sustav

– Identitet grupe proizvoda

Vježba projektiranja identiteta grupe proizvoda naprednija je i zahtjevnija varijanta posljednje vježbe iz drugog semestra studija. Dok je tada bilo potrebno oblikovati vizualni identitet pojedinačnog prehrambenog proizvoda i dizajnirati informacijski sustav njegove ambalaže, sada se to mora učiniti za grupu od tri povezana proizvoda iz istog sektora, te ih predstaviti kao jedinstvenu robnu marku koju student treba osmisliti i dizajnirati prema nekoj postojećoj. Svaki se proizvod mora isticati vlastitim identitetom, čime se pak ne smije naškoditi koherentnosti krovnog vizualnog identiteta robne marke. Naravno, samostalnoj izradi projektnog zadatka prethodi analitičko istraživanje subjekta i tržišta koje je neizostavni dio ovakvog posla, uobičajen u budućoj profesionalnoj praksi.

FIFTH SEMESTER

Communication System

– Identity of a Group of Products

The task of designing the identity of a group of products is both a more advanced and a more demanding task compared with the last task during the second semester of undergraduate study. Whilst the latter focused on designing the visual identity of individual food products and design of the information system of its packaging, the current task requires the same whilst focusing on three related products in the same sector and presenting them as a unique brand which needs to be created by the student and designed in accordance with an existing brand. Each product needs to be provided with its own identity, yet it needs to be coherent with the framework visual identity of the brand. Independent work on the project task is preceded by analytical research of the entity and market research which are both crucial in this type of work and customary in the future professional life of the student.

TIHANA ŠARE

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



ČAJEVI SANA

Rebrandiranje i pakiranje Agristarove neobične selekcije čajeva u prvi plan stavlja ljekovita svojstva svake biljke. Naziv sana+ dolazi od latinskog sanabilis i znači 'izlječiv'. Primjerice, čaj od vrbine kore je dobar za kosti i protiv upala i bolova. Sav sadržaj o ljekovitosti je kodiran zelenom bojom i tako vizualno jasno komunicira zašto bi bilo dobro isprobati recimo čaj od gloga, borovnicinog lista ili kupine, kad okus uglavnom nije glavni razlog.

SANA TEAS

Rebranding and packaging of Agristar's unique selection of teas highlights the health benefits of each herb. The name sana+ derives from the Latin sanabilis which means 'curable'. Hence, for example, the willow bark tea is beneficial for the bones and to soothe inflammation and eliminate pain. All the contents concerning the healing properties have been coded in green and they hence visually communicate with clarity why it would be a good idea to taste, for instance, hawthorn tea, blueberry leaf tea or corn silk tea, as the taste in itself is not the principal cause for tea tasting in this case.

LARA ŽIC

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



SOLANA PAG

Solana Pag je najveći proizvođač morske soli u Hrvatskoj, a svoju proizvodnju temelji na tisućljetnoj tradiciji proizvodnje morske soli na otoku Pagu. Stoga su za nositelje vizualnog identiteta odabrane fotografije koje su zabilježile jedan trenutak u prošlosti paške solane kako bi naglasile njenu autohtonost i tradiciju. Logotip daje koloristički akcent, a korištena blok tipografija postiže optički točkastu strukturu koja simbolizira kristale soli. Razlika u kvaliteti između cvijeta soli kao ekskluzivnog proizvoda te sitne i krupne soli kao proizvoda niskog cjenovnog ranga postignuta je promjenom oblika ambalaže. Ambalaža cvijeta soli izdvaja se, kako specifičnim oblikom, tako i načinom otvaranja i korištenja. Korisnik kroz interakciju s ambalažom, na simboličkoj razini sudjeluje u stoljećima nepromijenjenom procesu ručne obrade cvijeta soli.

PAG SALTWORKS

Saltworks, as currently the largest salt producer in Croatia bases its production on a thousand-year long tradition on the island of Pag. Consequently, considering the visual identity I opted for photographs which mark a moment in the history of Pag Saltworks in order to emphasise the tradition. The logo provides a coloristic accent and simultaneously bloc typography has been used through which a dotted structure has been achieved which symbolizes salt crystals. The difference in quality between the flower of salt as an exclusive product and fine and coarse salt as a product of the Nin salt price range was highlighted through modification of the packaging design and the coding principle has been pointed out also through the difference between fine and coarse salt.

BARBARA BJELIŠ
MENTOR Nenađ Dogan
ASISTENT / ASSISTANT Romana Kajp



ZRNO
Stvaranju idejnog koncepta prethodilo je utvrđivanje potreba i navika ciljane skupine, potrošača organske hrane koji se redovito ili povremeno opskrbljuju u trgovinama zdrave hrane. Radi se o proizvođačima višeg cjenovnog razreda za kupce koji su spremni izdvojiti novac za proizvod bez sumnjivih i prikrivenih sastojaka ili netransparentnih procesa proizvodnje. Cilj je bio oblikovati ambalažu koja će prenijeti vjerodostojnu informaciju o sastavu proizvoda. Tako se nametnula ideja da se ambalaža oblikuje u formi dnevnih novina koje će potencijalnim kupcima prenijeti filozofiju tvrtke Zrno i predstaviti njegove proizvode. Predstavljena ambalaža osim što informira korisnika o svim važnim podacima vezanim za konkretan proizvod, služi i kao izvor dodatnih informacija o sastojcima i sirovinama i njihovim pozitivnim učincima na naše zdravlje.

ZRNO
The creation of the conceptual idea was preceded by the identification of requirements and habits of the target group, organic food consumers who are regular or occasional clients of healthy food stores. The products are of upper-end of the price range intended for buyers who opt for higher prices of products without questionable or concealed ingredients or non-transparent production processes. The idea behind the project was to design the packaging which would transfer reliable information on product ingredients. Hence, the idea of packaging in the shape of a daily newspaper originated striving to transfer the philosophy of the company Zrno and present its products to potential buyers. In addition to providing information to the user on all the fundamental information on the specific product, the presented packaging is also used as a source of additional information on the ingredients and raw materials, as well as on their beneficial effects on health.

JOSIPA PRŠA
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



VELI'S
Veli's je jedan od rijetkih domaćih brendova koji se bave proizvodnjom zdrave hrane bez aditiva. Proizvođač se predstavlja kao skup mladih i ambicioznih stručnjaka, što bi novi dizajn ambalaže trebao izraziti na simboličan način. Ciljna skupina su mladi ljudi koji brinu o svome zdravlju i vode brigu o tome što konzumiraju. Sadržaj vrećice je ono što je bitno i što treba naglasiti, zbog čega se u oblikovanju ambalaže koristi prozirna folija. Stilizirane ilustracije voća izvedene vodenim bojama, sugeriraju prozračnost, lakoću i svježinu proizvoda.

VELI'S
Veli's is one of a few domestic brands involved in healthy food without additives. The company presents itself as comprising of young and ambitious experts and hence I believe that the design and the concept of this new packaging should be pointing out this fact through symbolism. The specific target group are young people who care about their health and the products they opt for. It is important to highlight the content of the packaging and hence transparent foil has been used. Consequently, the features of being airy, light, fresh and environmentally-friendly are shown on stylized watercolour illustrations.

KLASJA HABJAN

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



ČOKOLADE NADALINA

Nadalina je dalmatinska prehrambena tvrtka koja između ostalog proizvodi tamnu čokoladu tradicionalnom ručnom izradom sa 70% kakaa. Čokolada je obogaćena raznim lokalnim i egzotičnim začinskim biljem i voćem, počevši od suhih smokava, rogača, badema i lavande pa sve do crvenog papra i cimeta. Tako proizvedena, predstavlja otkriće za ljubitelje čokolada. Izražena tekstura, snažne arome te bogatstvo mirisa i okusa, simbolički su izraženi crtežima plodova, izvedenih tehnikom linoreza. Tako nastale ilustracije asociraju na kućnu izradu, pomake u procesu, nesavršenost i toplinu ljudske ruke, a sam proces mazanja i otiskivanja često je nepredvidiv, baš kao i kuhanje. Trake u boji doprinose čvrstoći ambalaže i kodiraju okuse badema, rogača, smokve, muškarnih oraščić i dr.

NADALINA CHOCOLATE

Nadalina is a Dalmatian food processing company which also produces dark chocolate using a traditional method with 70% share of cocoa. The chocolate is enriched with diverse local and exotic spice herbs and fruits, from dried figs, carob, almonds and lavender to red pepper and cinnamon. Hence it is a real treat for chocolate enthusiasts. The pronounced texture, strong flavours and abundance of smells and tastes are symbolically depicted through illustrations of fruits using a technique of lino cut. The resulting illustrations look like home-made, deviations from the process, imperfections and the warmth of a human hand, whilst the very process of spreading and printing is often unpredictable, just like cooking itself. The coloured strips enhance the strength of the packaging and encode the taste of almonds, carob, figs and nutmeg, to name a few.

ZITA NAKIĆ VOJNOVIĆ

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlanić



505 SA CRTOM

Povijest bombona 505 sa crtom seže još u vrijeme prije drugog svjetskog rata, kada je čokolade i bombone proizvodila tvornica Union u Zagrebu. Potenciranje autentičnosti i nostalgije za originalnim pakiranjem osnova je idejnog koncepta. On predstavlja svojevrsan povratak originalnoj ambalaži tridesetih godina koju mnogi i danas čuvaju. Iako je proizvod danas dostupan samo u plastičnim vrećicama, povratak limenoj ambalaži polazna je točka u razvoju koncepta ove ambalaže. Redizajnirani logotip zamišljen je kao glavni vizualni element na plaštu ambalaže.

KRAŠ 505 WITH LINE CANDIES

The idea behind Kraš 505 with line candies stems back to the time preceding the Second World War when chocolate and candies were produced by the Zagreb-based factory Union. The stress on authenticity and nostalgia for original packaging is the basis of the conceptual idea. It is a kind of return to the original packaging from the 1930's who is still kept by many to date. Irrespective of the fact that the product is currently available only in plastic bags, a comeback of tin packaging is a starting point in the development of the conceptual idea of the new packaging. A re-designed logo is considered as a principal visual feature on the envelope of the packaging.

PETI SEMESTAR

Komunikacijski sustav

– Oglašavanje

Kao i u prethodnim semestrima, i sada je drugi zadatak neposredno povezan s prvim, ali ovaj put se istim subjektom bavi drugi student, s ciljem oblikovanja oglašivačkih sredstava za grupu proizvoda, što je standardni dio promotivnog procesa. Zadatak je težak utoliko što student sve elemente oglašivačke kampanje mora osmisliti sam (na temelju prethodno dizajniranog vizualnog identiteta robne marke) – naslov i slogan, slikovne elemente (fotografiju ili ilustraciju), seriju plakata i oglasa, te cjelovitu strategiju implementacije tih oglasa u javni prostor, također prema rezultatima samostalno provedenog istraživanja. Tako je student istodobno i marketinški 'stručnjak', i dizajner, i copywriter, i ilustrator, a mentori i asistenti nalaze se u ulozi svojevrsnih art direktora. Cilj zadatka usvojiti je osnove svih vještina koje se u marketinškoj praksi smatraju neizostavnima.

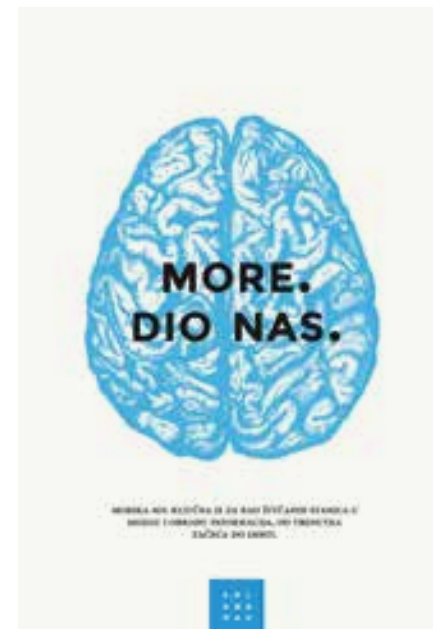
FIFTH SEMESTER

Communication System

– Advertising

As in previous semesters, the second task is directly connected with the first task, yet this time another student needs to deal with the same entity in order to design advertising methods for a group of products which is a standard constituent in a promotional process. It is a demanding task since students need to independently design all the features of the advertising campaign (based on the previously designed visual identity of the brand) – the title and the slogan, graphic elements (photography and illustration), a series of posters and advertisements, as well as the entire strategy for implementation of the advertisements in public space in accordance to the results of independently conducted research. Hence, students are simultaneously both marketing experts and designers, copywriters and illustrators, whilst mentors and assistants have a role of some kind of art directors. The specific objective of the task is to master the basics of all the fundamental skills in marketing.

BARBARA BJELIŠ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



SOLANA PAG
Odabrani idejni koncept bazira se na činjenicama koje povezuju morsku sol i ljudski organizam. Tri ključna organa ljudskog organizma koje ne mogu normalno funkcionirati bez elemenata koji su prisutni u morskoj soli osnovni su vizualni elementi oglašavanja. Povezanost ljudskog organizma i morske soli kao prirodnog elementa podržana je odgovarajućim sloganom.

PAG SALTWORKS
The selected conceptual idea is based on the facts connecting sea salt and the human body. Three fundamental organs in the human body which cannot operate normally without elements contained in sea salt are the vital features of advertising. The connection between the human body and sea salt as a natural element has been highlighted by an appropriate slogan.

HANA TINTOR
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



NAPOLITANKE KRAŠ
Cilj kampanje je bio na duhovit način napolitankama Kraša dati prednost pred konkurentima. Želja je bila prikazati ih luksuznijim proizvodom visoke kvalitete. Ideja se temelji na tri poznata filozofska citata kojima je dodana riječ 'napolitanka' i time istakne da su najbolje, originalne i neodoljive.

KRAŠ NAPOLITANKE WAFERS
The campaign strived to gain a competitive advantage through humorous advertising. The idea behind it was to present the wafers as a top quality luxury product. The idea is based on three well-known philosophical quotes to which the word 'napolitanka' (wafer) has been added, aiming to highlight their top quality, originality and irresistibility.



ZITA NAKIĆ VOJNOVIĆ
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



RIJEČKA TJESTENINA
Riječka tjestenina je proizvođač s najduljom tradicijom u svojoj kategoriji u Hrvatskoj a njeni proizvodi vrlo dobre kvalitete pripadaju srednjem cjenovnom razredu. Glavni simbolički motivi kampanje su more i različite vrste plovila izvedenih iz oblika pojedinih vrsta same tjestenine. Slogani su smišljeni tako da korespondiraju s vizualnim elementima kampanje.

RIJEKA PASTA FACTORY
The Rijeka pasta factory is the producer with the longest tradition in its category in Croatia and its high quality products are in the middle price range. The principal symbolic motifs of the campaign are the sea and different types of vessels made from several specific shapes of pasta. The slogans have been conceived in order to correspond with the visual features of the campaign.



KLASJA HABJAN
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



FRANCK CAFE CAPPUCCINO
Cappuccino je talijanski napitak čiji je nezaobilazan dio toplo mlijeko i pjena. Uglavnom se u oglašavanju cappuccina ističe pjena, koja čini razliku između obične kave i cappuccina. Naglasak je stavljen na uživanje, opuštanje, razgovor, druženje, mir, zabavu ili buđenje. Proizvođači cappuccina obraćaju se ljudima mlađe dobi, s naglaskom na tinejdžere i studente. Urbana mlađa populacija uz brz ritam želi uživati, a također ima energiju i vrijeme za duga druženja. Cilj kampanje bio je zadržati isticanje pjene i komunikaciju s mladima kroz humor. Koncept je igra riječima; korištenjem fraza urbanog rječnika pjena poprima šira značenja. Pjena prisutna u svakodnevnom govoru, postavljena preko ilustracija šaljiv je sudar ideja.



FRANCK CAFE CAPPUCCINO
Cappuccino is an Italian coffee drink whose fundamental ingredients are warm milk and foam. Enjoyment, relaxation, conversation, socialising, peacefulness, entertainment or wakening are particularly stressed. Cappuccino producers primarily address young people, such as teenagers and students. In addition to life in the fast lane, young urban population is striving for enjoyment, as they also have sufficient energy and time for extended socialising. The specific objective of the campaign was to preserve the emphasis on milk foam and communication with young people through humour. The idea behind is playing with words – urban phrases used additionally broaden the meaning behind the entire concept. The concept of foam permeates everyday communication and, presented through illustrations, become a witty clash of ideas.



TIHANA ŠARE

MENTOR Nenađ Dogan
ASISTENT / ASSISTANT Romana Kajp



ALNATURA PROIZVODI

Alnatura proizvodi zdrave prehrambene proizvode namijenje i dostupne širokom krugu korisnika. Predviđena je kampanja za četiri proizvoda: müsli s bobičastim voćem, namaz od lješnjaka, gris (pšenična krupica) i keksi od pira s bademima namijenjene djeci. Za svaki je proizvod kreiran karakteristični set likova koji personaliziraju sastojke svakog odabranog proizvoda. Likovi su postavljeni poput sudionika različitih dječjih igara. Vizualne elemente kampanje prate odgovarajući slogani izvedeni iz uobičajenih roditeljskih savjeta s duhovito izmjenjenom pojedinom riječi ili slova, kako bi poruke sličile dječjem govoru.

ALNATURA PRODUCTS

Alnatura healthy food products intended for and available for a broad range of users. A campaign for four products has been planned: muesli with berries, hazelnut spread, wheat groats, and spelt and hazelnut biscuits for children. A specific set of characters has been created for each product. The characters personalise the ingredients of each specific product and they are presented as participants in diverse children's games. The visual features of the campaign are accompanied by corresponding slogans created from advice normally given to children by their parents, albeit with humorously altered words or letters aiming to emulate children's speech.

JOSIPA PRŠA

MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



RIBLJI PROIZVODI MIRELA

Kako se radi o prehrambenim proizvodima široke potrošnje, kampanja se obraća široj ciljnoj skupini. Duhoviti ton kampanje trebao bi biti blizak većini potencijalnih kupaca. Fraze korištene za propagandne poruke asociraju na jezik slenga i svojom dvosmislenošću osiguravaju stanovitu slobodu u tumačenju reklamnih poruka.

MIRELA FISH PRODUCTS

Since we are dealing with broad consumption food products, the campaign is addressing a broad target group. A humorous tone of the advertising campaign is aiming to reach most potential buyers. The phrases used in advertising remind of slang and their ambiguity enables specific freedom of interpretation of advertisements.

ŠESTI SEMESTAR

Komunikacijski sustav

– Komunikacija autorskog umjetničkog sadržaja

Pri kraju svog preddiplomskog studija, student se vraća plakatu kao jednom od najzahvalnijih medija vizualne komunikacije, kako bi izražajnim sredstvima dizajna interpretirao tuđu autorsku cjelinu kazališne predstave, čime postaje sudionik u kolektivnom stvaralačkom procesu karakterističnom za kazalište. Cilj je oblikovati seriju plakata za promociju tri teatarska sadržaja odabrana iz repertoara jednog kazališta, pri čemu valja podjednako voditi računa o bazičnom poštivanju literarnog predložka predstava, odražavanju specifičnosti redateljskih pristupa, a treba imati na umu i da serija plakata mora odražavati i originalni karakter kazališta, odnosno funkcionirati kao element njegovog vizualnog identiteta, onako kako ga vidi student. Pravi izazov za završnu godinu trogodišnjeg studija!

SIXTH SEMESTER

Communication System

– Communication of Author's Artistic Content

By the end of the undergraduate studies, students focus on posters yet again, as the most gratifying visual communication media, in order to use all the means of expression available in design to interpret another author's theatre performance which transforms them into participants in a collective creative process specific for the theatre. The objective is to design a series of posters for the promotion of three featured theatre contents selected from the repertoire of one theatre where the literary work which the performances are based on needs to be fully considered and respected. Moreover, one needs to be fully aware of the fact that the series of posters needs to reflect the original features of the theatre in question and operate as a feature of its visual identity as perceived by the student. It is a true challenge for the final year students of the three-year study programme.

ANA VUJASIĆ

MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



GLUMAČKA DRUŽINA HISTRION

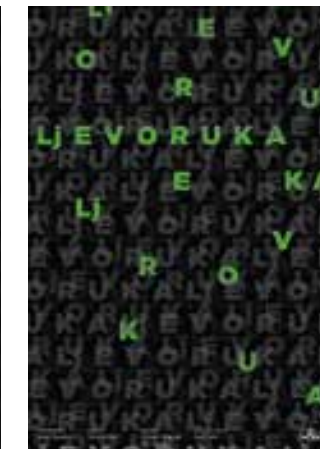
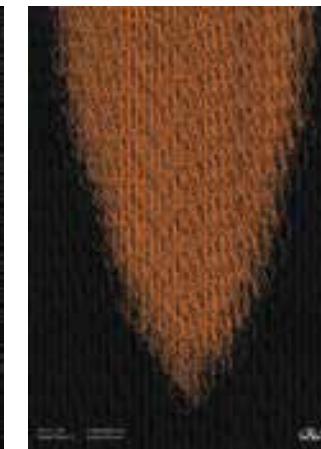
Škandal na vuglu Vlaške i Koturaške tipična je kajkavska histriionska komedija smještena na kraj 19. stoljeća. Glavni problem u predstavi je iskrivljeno sjećanje izazvano alkoholom. Ugao Vlaške i Koturaške u stvarnosti ne postoji, te bi se simbolički mogao shvatiti kao cijeli donji grad. To odgovara i mamurluku glavnih likova koji se ne mogu sjetiti gdje su proveli noć, i u svom neznanju, boje se najgoreg. Nepostojeći ugao prikazala sam kao Escherovsku konstrukciju zagrebačkih zgrada, iskrivljenu viziju prostora koji dopunjuju 'dokazi' iz predstave – izgubljeni kišobran, ukradeni grudnjak i cipela, košnice pronađene u džepovima.

GLUMAČKA DRUŽINA HISTRION

Scandal on the corner of Vlaška and Koturaška is a typical Histriion Actor's Company comedy in Kajkavian dialect taking place in the end of the 19th century. The principal issue in the play is the distorted memory caused by alcohol. The corner of Vlaška and Koturaška does not actually exist and it can be symbolically interpreted as the entire Downtown. It shows the hangover of the characters as they cannot remember where they have spent the night and hence fear the worst. I depicted the non-existent street corner between Vlaška and Koturaška as an Escher construction of Zagreb buildings and the distorted vision of space enhanced by 'evidence' from the play – a lost umbrella, a stolen bra and a stolen shoe, kernels found in pockets.

LARA ŽIĆ

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



&TD TEATAR

Glorija, Ljevoruka i This is you su predstave kazališta &td. Sve se tri navedene predstave bave osjetljivim društvenim problemima. Osnovna ideja oblikovanja sva tri plakata temelji se na krajnje simboličkom izrazu teatarskih tema, tipografskim elementima. Slova kao osnovni oblikovni elementi, posjeduju dovoljnu dozu ilustrativnosti, stoga je odabir tipografije, letteringa i boje na svakom plakatu bilo ključno za postizanje željenog izgleda i simboličkog izraza.

&TD THEATRE

Gloria, The Left-handed Woman and This is you are &td Theatre plays. All the three plays address delicate social problems. The idea behind the design of the three posters is an extremely symbolic presentation of theatre topics through typographic features. The letters as elements of design have a sufficient dose of illustrativeness and hence the selection of typography, lettering and colour for each poster were crucial in order to achieve the desired effect

HANA TINTOR

MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



KAZALIŠTE KEREMPUH

Satiričko kazalište Kerempuh specijalizirano je za satiru i humor s naglaskom na suvremene teme. Predstave Svećenikova djeca, Krijetka i Živio Harms! uzete su kao teme za oblikovanje serije plakata. Plakati za sve tri predstave temelje se na crno bijeloj ilustraciji kojima su prikazani elementi karakteristični za scenografiju ili rekvizite iz pojedine predstave kao dominantni vizualni elementi. Njihovom kombinacijom sa drugim simboličkim elementima ili bojom nastojala se izraziti osnovna poruka svake pojedine predstave.

KEREMPUH THEATRE

Kerempuh Satirical Theatre is specialised for satire and humour with particular emphasis on contemporary topics. Theatre plays Priest's children, The Cage and Long live Harms! have been selected. Posters for the three plays are based on black and white illustration depicting a feature of a scenery or a paraphernalia from a specific theatre play as dominant visual features. The specific message of individual plays was conveyed through a combination of the visual features with other symbolic features.



KLASJA HABJAN

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



KAZALIŠTE GAVELLA

Osmi povjerenik, Fine mrtve djevojke i Tri sestre, predstave su iz repertoara dramskog kazališta Gavella. U sva tri plakata teme odabranih predstava prikazane su bogatom likovnošću, specifičnim jezikom simbola jake uočljivosti i metaforičnosti. Svojim pristupom srodni su već postojećem likovnom pristupu rješavanju Gavellinih plakata.

GAVELLA THEATRE

The Eighth Commissioner, Fine Dead Girls and Three Sisters are plays from Gavella theatre repertoire. The topics on the three posters have been illustrated through luscious visual arts effects, through a specific symbolic expression and through metaphors attracting attention. The approach is similar to the existing visual arts solutions in Gavella theatre posters.



ZITA NAKIĆ VOJNOVIĆ
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlaineić

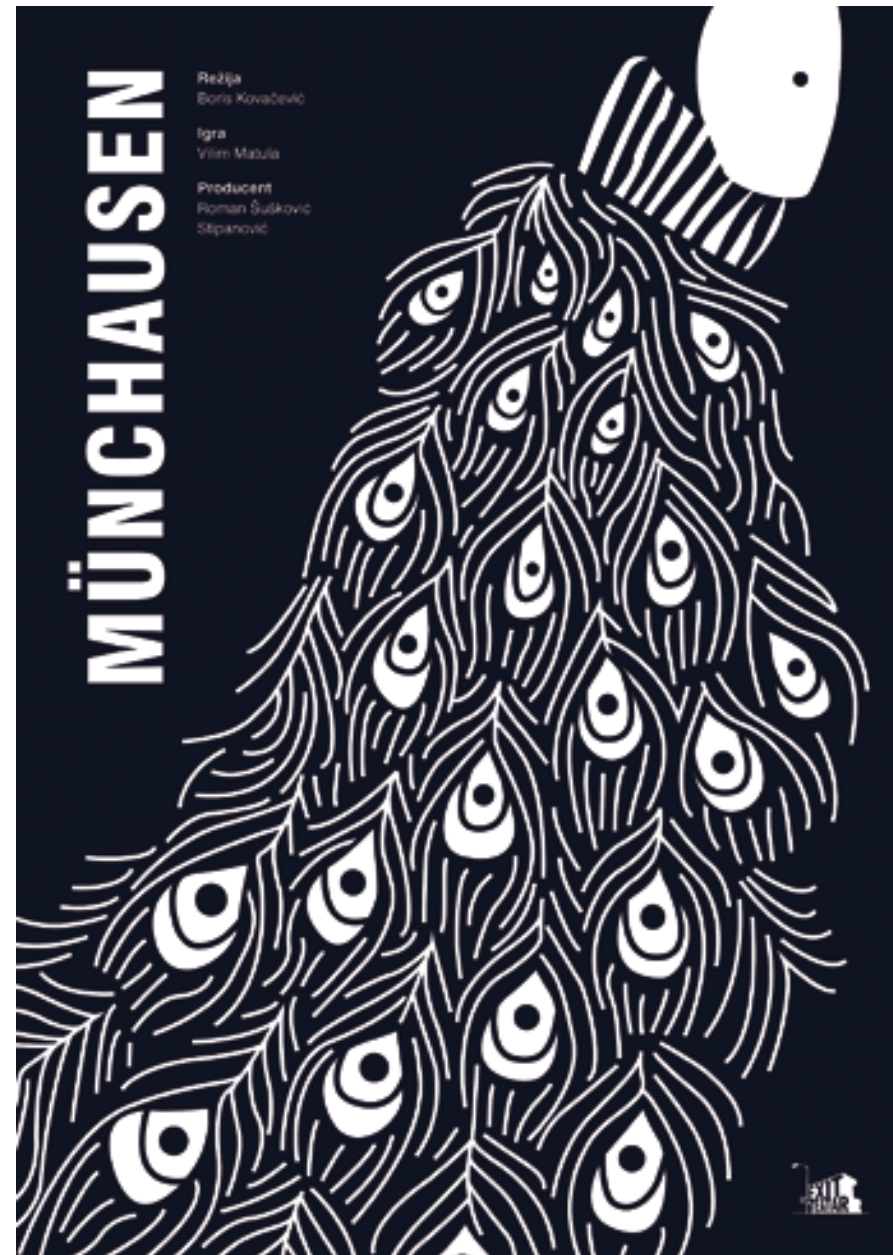


TEATAR EXIT

U seriji plakata za predstave Munchausen, Ja, tata i Njuške teatra Exit, jednostavnom linijskim ilustracijama postavljenima u kontrastni odnos s pozadinom, prikazani su simboli koji gledateljima pružaju uvid u karakter i temu svake odabrane predstave ovog popularnog zagrebačkog teatra.

EXIT THEATRE

Symbols providing the audience with an insight into the principal features of each selected play of this popular Zagreb-based theatre have been presented in this series of posters for the plays 'Munchausen', 'I, Dad!' and 'Snouts' with a simple linear illustration placed as a contrast with the background.



VANJA PERKOVIĆ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



ZAGREBAČKO KAZALIŠTE MLADIH (ZKM)
Plakati su dizajnirani tako da predstavljaju Zagrebačko kazalište mladih kao kazalište u potrazi za novim formama i trendovima koje teži eksperimentu i scenskim istraživanjima te visokoj estetskoj razini. Plakati koriste fotografije kao polazišnu točku dizajna kojom se predočava atmosfera ili neki osnovni elementi predstave. Zatim se kolažem parafraziraju razne težnje novim kazališnim i scenskim formama u jezik dizajna, bilo jasnom aluzijom na sadržaj predstave ili reinterpretacijom poruka samih predstava. Rukom ispisani naslovi trag su jakih autorskih pečata i čestih improvizacija u kazalištu, kao dodatna predodžba o naravi i djelovanju kazališta.

ZAGREB YOUTH TEATHRE (ZKM)
The posters have been designed aiming to present Zagreb Youth Theatre as a theatre in search for new forms and trends, a theatre prone to experimentation and scenic research, as well as a theatre aiming to reach high aesthetic levels. The posters include photographs as a starting point of design which show the ambience or several fundamental features of the play. Hence, a collage technique is used to paraphrase the striving towards new theatrical and scenic forms into design language, both through obvious allusions to the plot of the play or through reinterpretation of the messages permeating the the plays. The handwritten titles symbolise the impact of specific author's work and frequent improvisations in this theatre, as well as additionally clarify the nature and the specific activity of this theatre.



ŠESTI SEMESTAR

Komunikacijski sustav u odgovarajućim medijima

– Multimedijalna prezentacija

Završni zadatak preddiplomskog studija po prvi put dopušta studentima da sami osmisle i odaberu sadržaj kojim će se baviti i koji će istraživati koristeći znanja i vještine stečene u prethodnim godinama studija. Sada se od studenata traži da se jasno postave prema struci, definiraju svoju poziciju i artikuliraju vlastite stavove u kontekstu suvremenih vizualnih komunikacija, te da se postave i prema problemu ili području koje su odabrali. Projektni zadatak može se temeljiti na osobnoj promociji ili na promišljanju određenog fenomena u studentovoj okolini, ali završna prezentacija mora biti ostvarena u medijima i izražajnim sredstvima koji najbolje komuniciraju kako individualnost studenta, tako i kompleksnost odabranog problema. Poticaj je to studentima da na pojave i probleme oko sebe reagiraju u skladu sa svojim životnim pozivom.

SIXTH SEMESTER

Communication System in the relevant Media

– Multimedia Presentation

The final task in the undergraduate study programme allows students to select and create the content of personal interest which they will focus on and explore using the knowledge and skills acquired during the previous years of undergraduate study. Students need to assume responsibility towards their profession, define their position and articulate their attitudes within the context of contemporary visual communications, as well as express their attitudes about the problem or the selected area. The project task can be based on personal promotion or reflexion on a specific phenomenon encountered in student milieu. Nevertheless, the final presentation needs to be created using the media and the means of expression which can adequately communicate both student's individuality and the complexity of the selected issue. It is an incentive for students to deal with occurrences and issues encountered in their milieu in accordance to their profession.



KLASJA HABJAN

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Romana Kajp

● GODIŠNJA NAGRADA STUDIJA DIZAJNA / ANNUAL AWARDS AT THE SCHOOL OF DESIGN



BLOK 'OD(BLOK)IRAJ'

Uvjereni da se neznamo izražavati crtanjem ili pisanjem, skloni smo traženju i nalaženju 'rubnih' načina izražavanja. Ponekad i osobama koje sebe drže kreativnima treba konkretan povod da bi oslobodili svoje kreativne potencijale. 'Od(blok)iraj' je blok s tridesetdva zadataka namijenjena svima koji vole crtati i pisati te istraživati prostor gdje se te dvije vještine dotiču. Ispunjavajući svoj blok, vlasnik prolazi kroz tri cjeline. Pri crtanju, neživom predmetu 'udahnuje život' ili metaforama ilustrira poruku, improvizirajući tehnikama i načinima izražavanja. Pri pisanju, razvija sposobnost prepričavanja, potrebnu jednako u brojnim profesijama kao i u svakodnevnom životu. U posljednoj cjelini vlasnik bloka spaja sliku i tekst ilustriranjem vlastitih priča. Rješavanjem zadataka u crtačem bloku možemo trenirati svoje kreativne mogućnosti bez obzira na osobne ambicije. Blok je sastavljen od različitih vrsta papira, sukladno preporučenoj tehnici ili zadanim poglavljima. Malog je formata i spiralnog uveza kako bi bio prenosiv i korišten u različitim situacijama. Zasad je izvedeno šest primjeraka od kojih je svaki pronašao vlasnika čiji će radovi pridonijeti istraživanju i uspoređivanju rezultata. Vježbe su uglavnom izmišljene i konstruirane prema nekim osobnim iskustvima, dok je dio vježbi za pisanje interpretacija vježbi preuzeto iz knjige 'Radionica pisanja fikcije' Josipa Novakovića.

NOTEPAD 'UNBLOCK'

We are convinced that we are unable to express ourselves through drawing or writing, we are prone to embracing the peripheral means of expression. Persons who consider themselves creative at times need a concrete incentive to release their creative potential. 'Unblock' is a notepad comprising of thirty-two tasks intended for enthusiasts of drawing and writing, as well as those fond of exploring the area where the two skills intersect. The owner needs to pass through three units whilst working in their notepad. During the drawing segment they are required to give life to an inanimate object or illustrate a message through metaphors, improvising techniques and methods of expression. During the writing segment they need to develop the skill of retelling which is required in a large number of professions, as well as in daily life. Finally, in the last unit, the owner of the notepad needs to connect the picture and the text through providing illustrations to their own stories. The tasks provided in the drawing notepad strive to enhance creative potential irrespective of one's personal ambitions. There are six copies of the notepad to date with each of them having an owner whose work will promote the research and comparison between the results. The tasks are primarily invented and created based on personal experience, whilst several writing tasks aiming to improve the writing of interpretations have been taken from the book entitled 'Fiction Writer's Workshop' by Josip Novaković.

VANJA PERKOVIĆ

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



175.5 ECTS

Ova knjiga osvrt je na pozadinu, dosad osvojenih, 175.5 ECTS bodova. Umjesto portfolija radova, ovdje se ja, kao student dizajna, predstavljam svojim promišljanjima vezanim uz odrađene zadatke na studiju i nudim usporedbu originalnih pratećih tekstova radova i sadašnjih prisjećanja te najčešće prizvanih iskustava iz istih. Sukladno tome, u knjizi su priloženi seminari i eseji za razne kolegije u protekle 4 godine studiranja u koje je uloženo mnogo truda (činilo se tako ili ne), a nakon predaje su ostali pospremljeni u nekoj ladici ili folderu i više ih se nije spominjalo. Oni su ovdje jer nisu formalnost u stjecanje zadovoljavajućeg broja bodova, već su izraz pokušaja stvaranja mislećih dizajnera. Dizajn reinterpretira skripte i studentske bilješke pa u stiliziranoj vizualnoj formi nalazimo klamericu koja nosi numeraciju, podcrtavanja i uokviravanja koja služe za podjelu i organizaciju sadržaja, greške koje nastaju fotokopiranjem itd. Knjiga je posvećena svim profesorima, predmetima, zadacima, filmovima, knjigama, stripovima i uzorima iz svih sfera života čiji se pozitivan utjecaj na naše obrazovanje često nepravedno umanjuje jer na konačan rezultat utječu ponekad vrlo, vrlo suptilno.



175.5 ECTS

This book is a commentary on my 175.5 ECTS credits achieved thus far. Instead of a portfolio of works, I attempted to present my work as a design student through reflections concerning specific tasks throughout the study and I provide a comparison of the original texts accompanying my work and the current remembrances and most commonly recollected experiences acquired from them. Consequently, I provided seminars and essays for diverse courses during the past 4 years of study which I had put substantial effort into (irrespective of whether it appears so) and they were left in some drawer or in a folder after submission and were never mentioned again. They have been included in this book because they are not only a formality for acquisition of the required number of credits, but are also an expression of attempts at creation of designers during their work. The design reinterprets lecture notes and student notes and hence, through a stylized visual form, a staple is provided which bears numerisation, highlights and framing intended to divide and organize the content and the mistakes originating through copying. The book is dedicated to all the professors, courses, tasks, films, books, comic strips and role models throughout the spheres of life whose positive impact on our education is often wrongfully reduced, since they often affect the final results in a considerably subtle manner.

ZITA NAKIĆ VOJNOVIĆ

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



POGLED NA DVORIŠTE

Projekt 'Pogled na dvorište' preispituje ulogu i značenje zajedničkih javnih prostora koji nas okružuju a istovremeno pokušava skrenuti pažnju zajednice na značajan potencijal javnih površina koje su nam na raspolaganju. Želja je potaknuti zajednicu na (re)akciju i (re)vitalizaciju dvorišta kao mjesta za boravak, igru, spremište ili okupljanje. Osnovne metode akcije su provokacija, interakcija i povezivanje građana. Cilj projekta je omogućiti detaljniju edukaciju o planiranju i uređenju gradskih površina te upoznavanje s mogućim izvorima financiranja koji bi omogućili transformacije dvorišnih prostora kao značajnih dijelova ukupnog javnog urbanog prostora. Pomoću naljepnica u obliku oznake za fotografski kadar koje se lijepo po raznim lokacijama, omogućava se fokusiranje na konkretne prostore. Predstavljanje ideje ostvaruje se promotivnim letcima i serijom plakata koji dokumentarističkom fotografijom i kratkim opisom prenose glavni smisao projekta.



VIEW TO THE YARD

The project 'View to the yard' analyses the role and the meaning of common public areas surrounding us and is simultaneously striving to attract attention of the community to the significant potential of public areas available to us. The idea behind the project is to encourage the community to (re)act and (re)vitalise the yard as a place for stay, play, storage or social gathering. The principal methods of action are provocation, interaction and connection between the citizens. The objective of the project is to enable a more comprehensive education on planning and refurbishment of public areas, as well as providing information on potential sources of financing which would enable the transformation of yards as important segments of the entire public space in urban areas. The focus on concrete public areas is achieved through the use of stickers designed in a shape of a sign for photography shot which are put on different locations. The presentation of the idea is achieved through promotional leaflets and a series of posters which through documentary photography and a short description convey the basic message of the project.

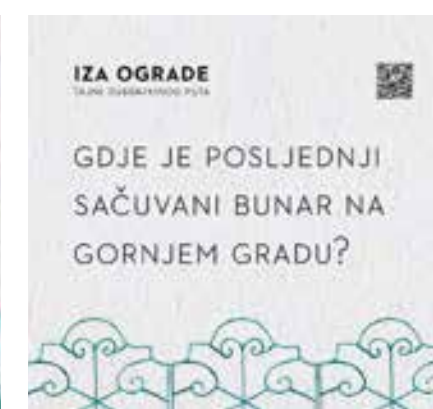
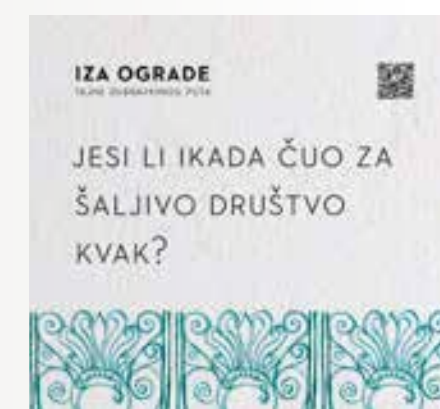
HANA TINTOR
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



SUPER MUŠICA
Ideja projekta nastala je na temelju zaključka da veliki broj ljudi ima potrebu udovoljavati nekim svojim malim osobnim željama i navikama. Ponekad te želje nazivamo 'mušicama' a one su često puta dokaz koliko je interesantan, kreativan i duhovit ljudski um. Izmišljenim likovima simbolički su predstavljeni pojedini karakteri kojim je stvoren novi, mali svijet likova s kojima se svatko od nas može poistovjetiti. Likovi su vizualno stilski ujednačeni a odabrani dio njihovog tijela asocira na naviku za kojom lik iskazuje potrebu. Oblikovanjem 'stickera', koji su ljepljeni po javnim mjestima, napravljena stranica na društvenim mrežama (Facebook). Likovi nas navode da razmislimo o sebi samima i svojim 'mušicama', da ih prihvatimo i odaberemo odgovarajući lik ili izmislimo novi, što projekt može dalje razvijati i širiti. Projekt ujedinjuje tri područja koja su bliski autorici projekta, ilustraciju, uličnu umjetnost i dizajn.

SUPER WHIM
The idea behind the project resulted from observation and becoming acquainted with different people of which a large number is prone to meeting their petty needs. Such needs are sometimes referred to as whims. Whimsical habits have inspired this project as they are a proof of interest, creativity and humour of the human mind. During the initial phase a survey was conducted on caprices, which was followed by planning, drawing and naming of characters, the creation of stickers which were subsequently put on public places and finally a profile on social network sites (Facebook) was created. The characters created are stylistically homogeneous, they have been depicted humorously and are aiming to improve the mood of the beholder. They even invite us to invent new characters. Hence, the project can develop and expand. Moreover, the project brings together three areas the artist is fond of: illustration, street art and design.

ANA VUJASIĆ
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



IZA OGRADE
– TAJNE DUBRAVKINOG PUTA
Dubravkin put, jedna od najljepših zagrebačkih šetnica u samom centru grada, duljine oko dva kilometra, nazvana je prema naslovu Gundulićevog istoimenog književnog djela. Zagrepčani i turisti nedovoljno su upoznati s lokacijom i prošlosti Dubravkinog puta kao značajnog i zanimljivog dijela 'zelenog' Zagreba. Pažnju rijetkih posjetilaca privlače starinske vile sagrađene duž Dubravkinog puta, koje su nekad pripadale znamenitim građanima Zagreba a djela su značajnih hrvatskih arhitekata poput Stjepana Planića, Kazimira Ostrogovića i drugih. Projekt naslovljen 'iza ograde - tajne Dubravkinog puta' ima za cilj upoznavanje javnosti s bogatom prošlošću tog dijela grada. Projekt uključuje signalistiku kojom bi se označila svaka vila s elementarnim podacima o bivšem vlasniku, nastanku i graditelju te tiskani prigodni ilustrirani vodič.

BEHIND THE FENCE
– SECRETS OF DUBRAVKA'S PATH
– secrets of dubravka's path
Dubravka's path is one of the most beautiful Zagreb's walkways located in the centre of the city. Its current name originated from the eponymous literary work by Gundulić. Zagreb inhabitants and tourists are insufficiently acquainted with the location and the history of Dubravka's path as an important and interesting part of the green area of Zagreb. Old fashioned villas, which used to belong to remarkable citizens of Zagreb, constructed along Dubravka's path attract the attention of visitors. These family houses were the result of work of reputable Croatian architects such as Stjepan Planić and Kazimir Ostrogović, to name a few and are considered significant for Zagreb architectural heritage. The project entitled 'Behind the fence – secrets of Dubravka's path' strives to inform the general public about the rich history of that part of the city. The project includes signalistics which can be used to mark each villa containing the fundamental information on the former owner, the construction and the constructor. The project also comprises of a relevant printed illustrated guide.

LARA ŽIC

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



SEDAM VELIČANSTVENIH

Dizajn je u svojoj suštini rješavanje problema a prepreke na koje nailazimo u dizajnerskom procesu često nisu povezane izravno s projektom zadatkom a imaju velik utjecaj na njegov konačni ishod. Inspiracija, komunikacija s mentorom, dosljednost ili artikulacija i slični problemi mogu neizravno ugroziti sam projekt. Što se ranije s njima suočimo prije ćemo ih moći osvjestiti, analizirati te ih pokušati što bezbolnije riješiti ili zaobići. Cilj ovog projekta je utvrđivanje problema u vlastitom dizajnerskom procesu. Vizualizirajući probleme dajemo im neku novu, pozitivnu, drugačiju vrijednost.

THE MAGNIFICENT SEVEN

Design is basically problem solving. The obstacles encountered in design process are often not connected directly with the project task and they have a significant impact on its final outcome. Inspiration, communication with the mentor, coherence or articulation and similar problems can indirectly jeopardise the project itself. The sooner we face them, the earlier will we be able to raise our awareness on these issues, analyse them and attempt to tackle them in the most opportune manner or simply avoid them. The objective of this project is neutralising of the negative sign to the detected problems in one's own design process. A new positive and different value can be attributed to them through visualisation of the problems.

TENA KELEMEN

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić

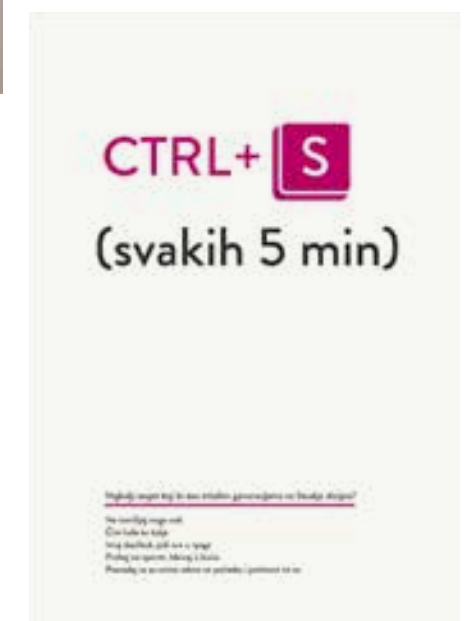


LEKSIKON

Projekt je nastao na iskustvu komuniciranja Leksikonima u osnovnoškolskom razdoblju, kada su ovi alternativni oblici međusobne komunikacije učenika bili izetno popularni. Njihova popularnost imala je uporište u mogućnostima razmjenjivanja različitih poruka između prijatelja ili simpatija. U ovom projektu komunikacija među studentima Studija dizajna odvija se metodom ankete, odnosno metodom pitanja i odgovora, iznesenih u formi Leksikona. Pitanja su vezana uz teme iz dizajnerske struke i studentskog miljea a odgovori izražavaju široki raspon raspoloženja i stavova studenata, iznesenih često u humorističnom tonu.

AUTOGRAPH BOOK

The project is the result of experience of communication through Autograph books during primary school when this alternative method of communication among students is extremely popular. The popularity of Autograph books was based on the opportunity to exchange diverse messages among friends or sweethearts. The communication among students of the School of Design in this project occurs using a method of survey, i.e. through questions and answers, provided in the form of an Autograph book. The questions address design issues, as well as those popular among students, while the answers present a vast array of moods and attitudes of students and they are normally provided humorously.



Tipografija

Cilj tipografskih kolegija na preddiplomskom studiju je stvaranje osnovnog, upotrebljivog fundusa znanja o tipografiji. Studenti se upoznaju s osnovnim terminima (tipografija, pismo, font, mjerne jedinice...), osnovnom klasifikacijom pisama (serifni / bezserifni; konstrukcija translacije i ekspanzije; naslovna pisma i pisma za tekući tekst...), osnovnim parametrima manipulacije (horizontalni pokret – spacing, kerning, tracking, veličina pisma – te vertikalni pokret – prored i veličina pisma) i poviješću tipografske discipline. Studenti se također upoznaju s osnovama tipografskog sloga, proporcijama, formatima i hijerarhijom teksta. Nastava se provodi pretežno u obliku niza praktičnih vježbi koje tipografsku disciplinu opisuju iz oba smjera – makro (rad sa slovima, mreže, formati...) i mikro (analiza, konstrukcija, crtanje slovni znakova i cijelih pisama). Nakon usvajanja uobičajenih rješenja za uobičajene probleme od studenata se očekuje i kritički stav te odstupanja.

Nakon uvodnih predavanja i pretežno tehničkih vježbi s prve godine, studenti se na drugoj i trećoj susreću s kompleksnijim zadacima poput oblikovanja knjiga, časopisa i digitalnih pisama. Uz aktivno povezivanje znanja usvojenih prethodnih godina, od studenata se očekuje da do kraja preddiplomskog studija svakoj vrsti dizajnerskog problema / projekta mogu pristupiti tipografski i potencijalno ga isključivo tako i riješiti.

Typography

The specific objectives of the course at the undergraduate study is the creation of the fundamental, usable knowledge base on typography. Students are being acquainted with the basic concepts (typography, script, font, and measurement units, to name a few), basic classification of script (serif/sans-serif; construction of translation and expansion; title calligraphy and regular text calligraphy, to name a few), basic parameters of manipulation (horizontal movement: spacing, kerning, tracking, script size; vertical movement: spacing and script size) and the history of typography. Students are also introduced to fundamentals of typographic ligature, proportions, formats and text hierarchy. The lectures are normally organised as practical work presenting typography from two points of view – macro (work with types, grids and formats) and micro (analysis, design, drawing of fonts and entire typeface). In addition to mastery of the most common solutions in tackling of everyday issues, the students are expected to develop a critical attitude and distance.

Following the introductory lectures and primarily technical practice during the first year of study, the students of the second and third year face more complex problems such as design of books, magazines and digital typeface. In addition to having comprehensive overview of knowledge acquired during the previous years of study, the students are expected to be able to tackle problems using their knowledge in typography and solve it primarily in this manner by the completion of their undergraduate study.

PRVI SEMESTAR

Kaligrafija

– Pisanje širokim perom

Kaligrafija je grana vizualne umjetnosti koja se bavi pisanjem kao likovnom formom i predstavlja temelj znanja o slovnom oblicima. Pisanjem širokim perom studenti se upoznaju s logikom kontrasta, konstruktivnim elementima slova, proporcijama te neposredno savladavaju ritam unutar i između riječi (spacioranje) te između redaka (prored). Usavršavanje tehnike pisanja u ovoj vježbi nije samo sebi svrhom već su znanja stečena kroz pisanje izravno primjenjiva u svemu što uključuje slova, od projektiranja logotipa, informacijskih sustava do knjiga i časopisa.

FIRST SEMESTER

Calligraphy

– Writing with a Broad Nib Pen

Calligraphy is a branch of visual art involved in writing as a form of visual art and is considered the foundation of knowledge on letter forms. Using a broad nib pen for writing is aimed at introducing the students to the logic of contrast, structural features of letters and proportions and are indirectly acquainted with the rhythm within and between words (spacing) and between the lines (leading). The perfecting of the technique of writing in this course is not an end in itself, as the knowledge acquired through writing is directly applicable.

EVA ŠMUC

MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

Bang mon chat Splash gate sur
mon lit a bouteille sa langue en
buvant Trop moi Whisky
Quand a peu dormi Vide
brume J'ai du dormir dans la
Goutiere Oil j'ai un flash En
quatre couleurs Allez op Un
matin Une loulou est venue
Chez moi Poupe de Celleph
cheveux chinois un Sparadrap
Une queue de Bois a bu ma
bière dans un grand verre en
Caoutchouc comme un lichen

and how tedious you really
learned you are not as fit
as you imagine them being
about the future of work but
show that working is as
effective as trying to solve an
algebra equation by drawing

VITA VREBAC

MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

au lieu a six ans, comme toute les
elle aimerait que ses parents se
dans les bras de temps en temps
mais il n'a de contact physique avec
lui qu'en cas de besoin médi-
cal urgent. La fille, le dévotée
par cette attitude exceptionnelle, ne
peut s'empêcher son amour de parler
la demande, dès lors son père la
voit victime d'une maladie can-
céreuse, a cause de cette maladie
fiévre, la petite amie ne va pas à
l'école, c'est sa mère qui lui tient
lieu de professeur, priver de con-
tact des autres enfants isolée entre
la jalousie de sa mère et la distance

rest of my advice has no basis
more reliable than my own
meandering experience. I
will dispense this advice now
Enjoy the power and beauty
of your youth oh nevermind
you will not understand the

ladies and gentlemen of the
case of mercy since if I could
offer you only one tip for
the future, sunscreen would
be it. The long-term benefits
of sunscreen have been proved
by scientists whereas the

its already more than enough she
little intrigues Do you understand
when you've seen what
could drive you
she has seen you will And if you
knows your mind is
Do you know
goes by And
the world and its
When things run smooth
Why take smooth with the rough

DRUGI SEMESTAR

Upotreba mreže u tipografiji

U slijedu vježbi koje se nižu od jednostavnih do kompliciranijih, studenti savladavaju osnove tipografske raspodjele plohe. U zimskom semestru vježbe se temelje na klasičnom pristupu oblikovanja tekućeg teksta (knjige) pomoću Villardovog dijagrama, dok se u ljetnom obrađuje upotreba kompleksnijih mreža, poglavito metodologije švicarske tipografske škole (J. M. Brockmann, E. Ruder...). Posebna pažnja usmjerena je kako tretmanu tekućeg teksta (na mikro razini), tako i logici sustavnog rasporeda svih elemenata (na makro razini).

SECOND SEMESTER

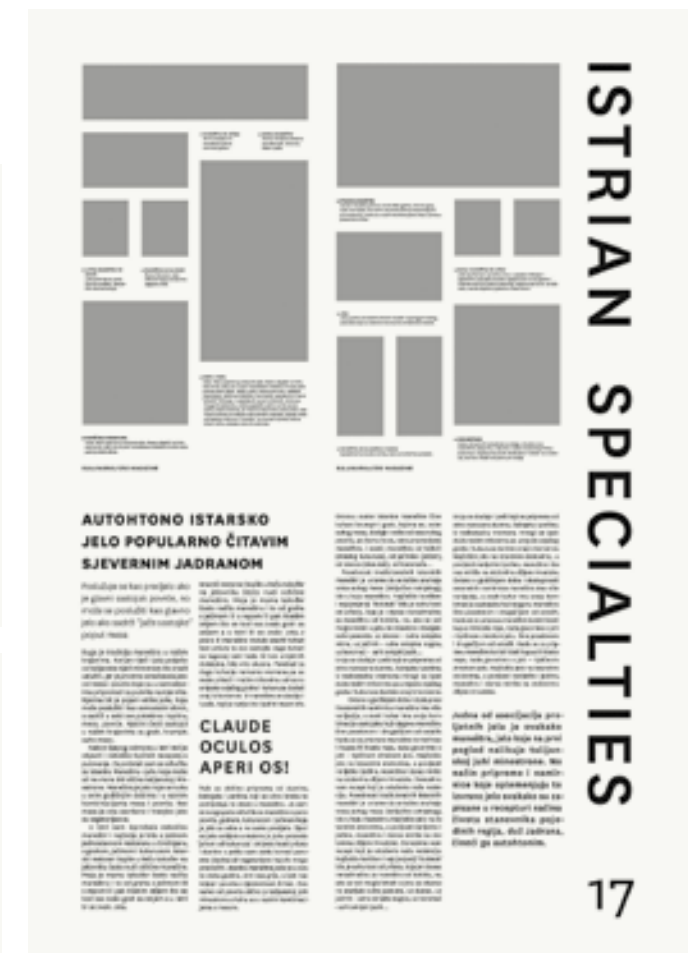
Use of a Typographic Grid

During a sequence of exercises ranging from the simplest ones to the more complex, the students are introduced to basics of typographic page layout primarily through the methodology adopted in the Swiss style typography (J.M. Brockmann, E. Ruder, etc.). Special focus is placed on dealing with the entire text (at the micro level), as well as on the logic of systematic layout of all the features on the page (at the macro level).

VITA VREBAC
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrstovec



DORJA HORVATIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrstovec



KLARA ZAHER
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrstovec

DRUGI SEMESTAR

Izrada vlastitog monograma

Monogram je znak sastavljen od dva ili više slova, inicijala osobe, udruge, tvrtke ili neke druge vrste organizacije, te se poput klasičnog logotipa koristi za raspoznavanje i označavanje. Monogram ima dugu povijest (od kovanog novca, preko plemićkih oznaka do tiskara, izdavača i umjetnika), a do danas se njegova upotreba zadržala primarno kao varijanta logotipa. Ovim uvodnim zadatakom studenti se kroz osmišljavanje i iscrtavanje vlastitog monograma upoznaju s crtanjem Bézierovim krivuljama, ograničenjima pri reprodukciji ovisno o mediju te smislenom povezivanju forme i sadržaja (vlastite osobnosti).

SECOND SEMESTER

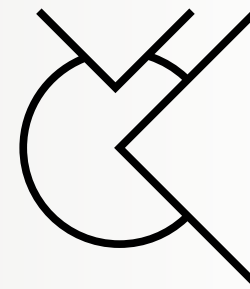
Creation of One's own Monogram

Monogram is a sign consisting of two or more letters, initials of a person, association, company or any other type of organisation and is used as a classical logo for identification and recognisability. Monograms have a long history (ranging from metal money, aristocrat signs and printeries, publishers and artists) and its use primarily as a variant of logo has been present to date. This introductory task aims to introduce the students to the drawing of Bezier curves, reproduction restrictions depending on the media, as well as a meaningful connection of the form and the content (one's own personality) through design and the drawing of their own monogram.

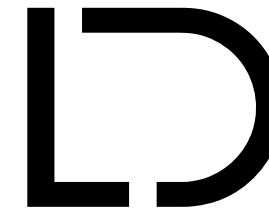
VALENTINA SUNEK
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



KARLA ČOTIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



LUKA DUNDOVIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



VITA VREBAC
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



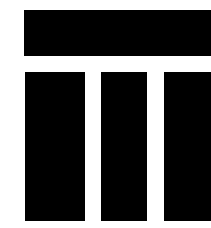
VIKTORIJA JURINA
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



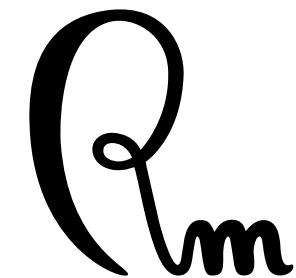
MATEJ MALTAR
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



TANJA MODRAKOVIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



RAFAEL MILČIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



DRUGI SEMESTAR Tehnički logotip

Vježba se temelji na iscrtavanju jedne riječi u više različitih stilova i vrsti slova (sans, serif, kurziv, kurenti, verzali). Logotip se u ovom slučaju ne projektira u klasičnom smislu riječi (forma ne mora odražavati sadržaj) već je naglasak na istraživanju formalnih stilova i pristupa, dubljem razumijevanju konstrukcije slova, logikom kontrasta i usklađivanju pozitivnih i negativnih formi. Očekuje se da na ovaj način studenti dobiju kvalitetnu podlogu i tehničke vještine potrebne za projektiranje logotipa.

SECOND SEMESTER Tehnički logotip

This exercise is based on drawing one word in several different styles and letter constructions (sans, serif, cursive, lowercase, uppercase). Instead of trying to match the appearance of the shapes to the meaning of the word, the emphasis is on exploring different aesthetics and approaches to drawing letters, better understanding of letter construction, contrast and counter shapes. The exercise is meant to prepare students for designing wordmarks as part of bigger visual identity projects.

PAULA ŠANTIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

Furical
FURICAL

ANA KIKEREC
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

tryail
tryail

ENA BEGČEVIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

Punkt
PUNKT

IVONA VURI
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

mrkva

VITA VREBAC
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

FIGAR

PAULA ŠOBAT
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

latre
LATRE

ANJA NIKOLIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

FRAJER

RAFAEL MILČIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

RAMSTEK

TREĆI SEMESTAR

Crtanje klasičnih serifnih slova – Varijacija u kontrastu

Pomoću metode za konstruiranje slova temeljenih na pisanju širokim perom (LetterModel, Frank Blokland) studenti iscrtavaju kurente koji će im poslužiti kao osnova za crtanje klasičnog serifnog pisma. Unatoč istoj polazišnoj točki (LetterModel) gotovo svaki student dolazi do drugačijeg rješenja. U ovoj vježbi se od studenata ne očekuje velika inovativnost u dizajnu već prvenstveno savladavanje osnova oblikovanja pisma. U drugoj fazi se na temelju nacrtanih serifnih slova izvode varijacije u višem i nižem (bezserifna i slab serifna pisma) kontrastu.

THIRD SEMESTER

Drawing of seriffed Letters – Variations in Contrast

Through the method for design of letters based on writing with a thick pen (LetterModel, Frank Blokland) the students draw lower-case script letters to provide a base for the drawing of the classical serif script. Irrespective of the LetterModel almost every student provides a different solution. In this practical work exercise the students are not obligated to show particular innovativeness in design, as the task aims primarily at mastery of scripting fundamentals. During the second phase the task focuses on variations in higher and lower (sans-serif and weak serif script) contrast based on the drawn serif letters.

TIN BURIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

komentar
komentar
komentar

MIRAN BAŠIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

patatanka
patatanka
patatanka

PETRA GRUBIŠIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

a b c d e f g h kolibri
i j k l m n o p kolibri
r s t v w x y z kolibri

DUNJA LESAR
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

abcdefghijkl primjer
ijklmnopqr primjer
stuvwxyz primjer
primjer

TREĆI SEMESTAR

Prezentacija pisma

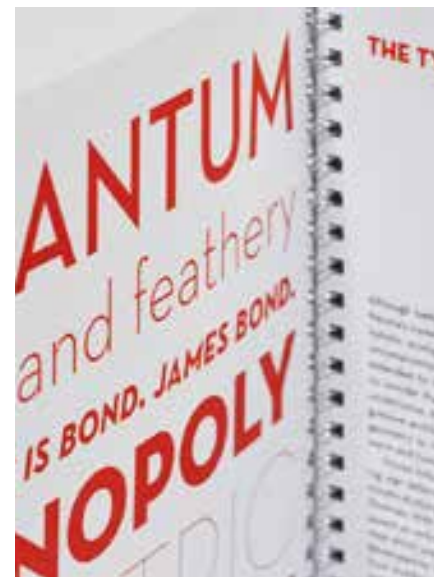
Uobičajen način prezentacije pisma jest knjižica koja predstavlja pismo u punom opsegu i u različitim tipografskim situacijama. Radi se o svojevrsnoj osobnoj iskaznici pisma koja sadrži podatke o samom pismu, njegovom dizajneru, izdavaču fonta, pripovijest o nastanku... Ona sadrži potpun pregled porodice (prikaz svih karakterističnih slovnih znakova svakog pojedinog reza, ligatura, alternacija i ostalih specifičnosti), preporuke za uporabu (prikaz rezova u različitim veličinama, proredima i poravnanjima, prikaz blokova teksta za rezove koji su namijenjeni slaganju kontinuiranog teksta) i ostale tehničke podatke. Također, to je i 'priča' o pismu ispričana na zanimljiv, originalan i prikladan način. Oblikovanje knjižice može biti vrlo eksperimentalno, ali i tradicionalno u pristupu i konačnom rezultatu pod uvjetom da su sadržani svi obavezni elementi te da postoji jasna stilaska poveznica knjižice i odabranog pisma.

THIRD SEMESTER

Type Specimen

The common method of typeface presentation is a booklet providing a comprehensive presentation of the typeface including a vast array of typographic situations. It is a personal identity of typeface comprising of information on the typeface itself, its designer, font publisher and a story of its inception, to name a few. It consists of a comprehensive overview of the system (illustrating all the specific typefaces of specific incisions, ligatures, alternations and other distinctive features), instructions for use (an overview of incisions of various sizes, spacing and alignments, a survey of text blocks intended for continuous text structuring) and other technical information. In addition, it is a story of a typeface told in an innovative, interesting and appropriate manner. Design of a library may be both experimental and traditional in its approach. Its final results providing all the obligatory features have been included and there is a clear stylistic connection between the library and the selected typeface.

PETRA GRUBIŠIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



MIRAN BAŠIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



NEUTRA
Neutraface je tipografija grupe House Ind., nastala po uzoru na brojeke koje se nalaze na zgradama arhitekta Richarda Neutre. Kao što njegova arhitektura spaja prirodu i čovjeka, tako i ovo pismo objedinjuje humanističko i geometrijsko. To načelo je naglašeno alternativnim formama slova, koje omogućuju izbor između ta dva karaktera. Ovaj type specimen nastoji prikazati taj dvojni karakter i omogućiti izravnu usporedbu različitih formi istih znakova.

NEUTRA
Neutraface is a typeface created by House Ind. Group, the principal idea behind it being the numbers written on the buildings by the architect Richard Neutra. His architecture connects the Nature and man and similarly this font brings together the humanistic and the geometrical. This principle has been emphasised through alternative letter forms which enable the choice between these two types of character. This type specimen is aiming to present the dual character and enable direct comparison between different forms of the same signs.

KLINIC SLAB
Klinic Slab je slab serifna porodica pisama s četiri debljine koju je 2013. dizajnirao Joe Prince. Prince je aktivni član online zajednice dizajnera i tipografa Dribbble, na kojoj je objavljivao proces stvaranja Klinic Slaba, a korisnici stranice svojim su komentarima i sugestijama sudjelovali u dizajnu. Specimen je podijeljen u dva dijela, crveni koji odmotavanjem otkriva online timeline dizajna, i plavi koji prezentira dovršeni Klinic Slab.

KLINIC SLAB
Klinic Slab is a slab-serif typeface with four weights designed by Joe Prince in 2013. Prince is an active member of Dribbble, an online community of designers and typographers where he published the process of creation of Klinic Slab and website users participated in the design with their comments and suggestions. Specimen has been divided into two parts – a red part, which through unfolding reveals the online timeline of design and a blue part which represents a completed Klinic Slab.

OTTO KUŠEC

MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



BELLO
Bello je tipografija grupe Underwear, koja oblikuje zanimljive i drugačije fontove. Bello je nastao po uzoru na rukom pisane oglase, znakove i logotipe kakvi se često nalaze na mjestima poput slastičarnica, trgovina dječjim igračkama ili u kafićima opuštenijeg ambijenta. Tako se i ovaj type specimen referira na vizualni kod, razigranih veličina teksta, uz autorske ilustracije postavljenog stola u slastičarnici.

BELLO
Bello is a typeface created by Underwear group which designs interesting and different fonts. Bello originated from handwritten advertisements, signs and logos which are often found in places such as ice-cream parlours, children's toys shops or coffee bars with a more relaxed atmosphere. Hence even this type specimen has a visual code, playful text sizes, in addition to author's illustrations of a set table at an ice-cream parlour.

TIN BURIĆ

MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



ARCHER
Archer je slaboserifno pismo dizajnirano za časopis o kućanstvu Marthe Stewart. Specimen zamišljen kao knjižica ideja i predložaka na koje je sve moguće načine koristiti ovo pismo. Tako su naglašavanjem detalja samog fonta stvoreni paterni u duhu uzoraka zidnih tapeta i sličnih dekora, dok su korice, vodeći se istom idejom, presvučene tkaninom.

ARCHER
Archer is a slab-serif typeface designed for use in Martha Stewart Living Magazine. The specimen is conceived as a booklet of ideas and templates on diverse possible ways of use of this typeface. Hence, through highlighting of the details of the font itself patterns associating of wallpaper patterns and similar decoration have been created, whilst the covers, behind which there is the same idea, have been upholstered with fabric.

ČEVRTI SEMESTAR

Oblikovanje pisma po zadanim parametrima

Za ovu vježbu od studenata se očekuje poznavanje anatomije slova, vrsta kontrasta te osnovne vještine crtanja slova. Na temelju nasumično odabranih parametara (konstrukcija, kontrast, x-visina...) studenti crtaju skice dužine jedne riječi. Nasumični parametri omogućavaju nove i neočekivane situacije te uvjetuju studente da crtaju van svojih navika. Početne skice poslužit će kao predložak za razvoj cijelog pisma. Kada je dizajn definiran, slova se digitaliziraju (skeniraju te iscrstavaju pomoću Bézierovih krivulja) i oblikuju u funkcionalan digitalni font.

FOURTH SEMESTER

Type Design following given Parameters

Students needed to be acquainted with typeface anatomy, type contrasts and basic skills in type design. Based on randomly selected parameters (structure, contrast and x-height, to name a few), the students had to draw drafts whose the length was one word. Random parameters provide new and unexpected situations and make the students draw in an entirely different manner. The initial drafts were used as a template for the development of the entire typeface. Once the design had been defined, the typeface was digitised (scanned and drawn using Bézier curves) and designed into a functional digitised font.

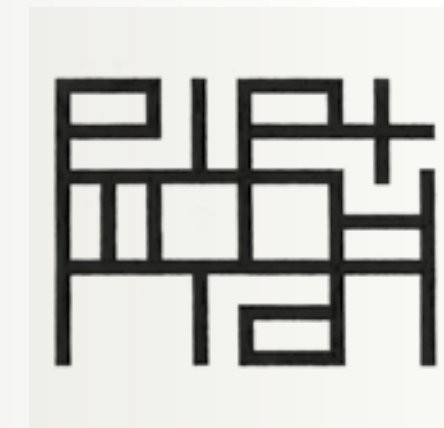
DUNJA LESAR
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



BARBARA BJELIŠ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



MIRAN BAŠIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

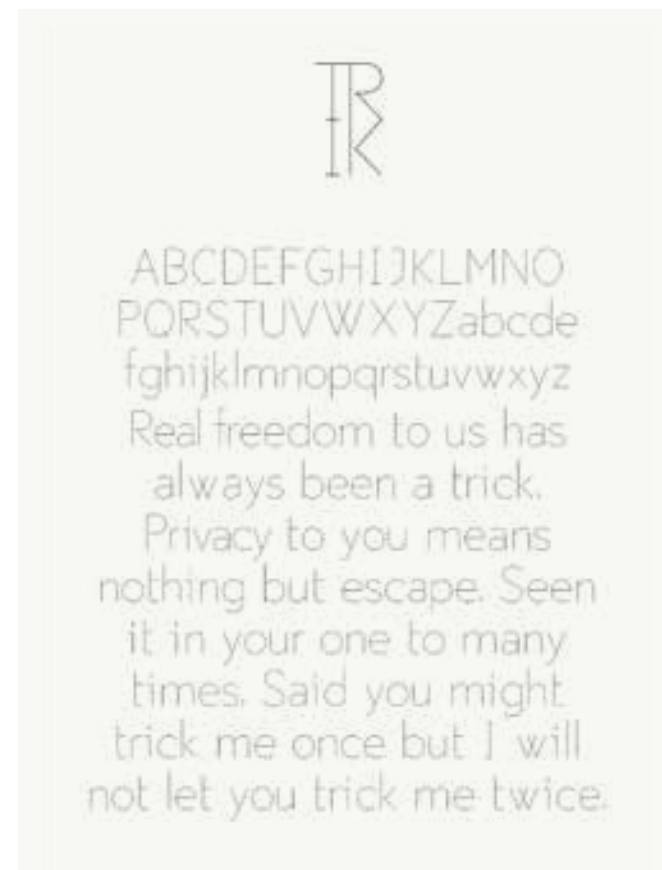


DONAT RADAS
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec

OTTO KUŠEC
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



TIN BURIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



GRGO PETROV
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



GALA MARIJA VRBANIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



ČETVRTI SEMESTAR Tipografska hijerarhija i struktura

Zadatak je oblikovati imaginarni časopis proizvoljne tematike. Naglasak je na tipografskom tretmanu sadržaja koji izlazi iz građenja unutarnje logike časopisa, uspostavi hijerarhija teksta, mreže, rubrika te navigacije. Ovaj kompleksan zadatak spaja sadržaj i formu što potiče studente na kritičko razmišljanje, istraživanje i komunikacijski jasnu artikulaciju teme kojom se bave.

FOURTH SEMESTER Typographic Hierarchy and Structure

The assignment is to design an imaginary magazine of an arbitrary topic. The emphasis is put on the typographic treatment of the content which comes out of the magazine's inner logic, text hierarchy, grid, columns, navigation, and ends with the design of the lettering for the magazine's logo and a series of covers. This complex assignment connects form and content, which encourages the students to think critically, to do research, and to clearly communicate and articulate the topic that they are dealing with.

BARBARA BJELIŠ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



INK MAGAZIN
Ink Magazine je časopis o tetoviranju, tetovažama i kulturi tetovaže. Časopis tiskan na transparentnom papiru unatoč ograničenjima, donosi i nove mogućnosti u oblikovanju prijeloma. Upotrijebljene su dvije boje, cyan i magenta, koje preklopljene sugeriraju dojam trodimenzionalnosti.

INK MAGAZINE
Ink Magazine is a magazine on tattooing, tattoos and tattoo culture in general. The magazine has been printed on transparent paper irrespective of its limitations and provides new opportunities in the design of the layout. Two colours have been used, cyan and magenta, which, when folded, create an impression of three dimensionality.

DORA KASUN
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



10^x
10^x je časopis koji se bavi popularnoznanstvenim temama. Znanost često istražuje nešto puno veće (zvijezde, galaksije) ili puno manje od čovjeka (stanice, atomi). Kako bi se opisala proporcija velikih malih veličina, koriste se potencije određenih brojeva, najčešće broja 10. Svi članci su podijeljeni u kategorije kojima su pridružene četiri potencije broja 10. Ovisno o tome kojoj je potenciji pridružen koji članak ovisi i upotrijebljen tipografski stil. Ideja je bila prenijeti empirijsku podjelu fizičkog svijeta u časopis.

10^x
10^x is a magazine dealing with popular science topics. Science often explores something beyond man (stars, galaxies) or much smaller than man (cells, atoms). In order to describe or the proportions of large or small sizes, potentials of specific numbers are used, most commonly of the number 10. All the articles have been divided into categories to which four potentials of number 10 have been associated with. A typography style has been used in accordance to the potential a specific article has been associated with. The idea behind it was to transfer the empirical division of the physical world into a magazine.

OTTO KUŠEC
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



THE FANTASY REVIEW
The Fantasy Review je časopis fantasy role playing tematike, koji sadrži kritike društvenih i video igara iz sfere znanstvene fantastike, te intervjuje s njihovim autorima. Časopis je oblikovan u formi plakata, budući da na poleđini sadrži novu društvenu igru u svakom broju. Plakat savijanjem po principu 'harmonike', formom postaje bliži klasičnom časopisu. Koristi samo dvije boje kako bi se uštedilo na izvedbi a istovremeno nadoknadilo troškove licence igre. Izbor tipografije je primjeren tonu teksta a obogaćena je motivima iz SF tematike.

THE FANTASY REVIEW
The Fantasy Review is a magazine covering the topic of fantasy role-playing, which includes criticism on social and video games in the field of science fiction, as well as interviews with their developers. The magazine has been designed in the form of a poster, since it includes a new social game on the back cover in each issue. The poster can be folded like an accordion and hence through folding its form becomes more similar to a classic magazine. It uses only two colours to reduce the costs and make up for the costs of the license of games. The selection of typography is accordance with the tone of the text and it has been enriched with science fiction motifs.

MIRAN BAŠIĆ
MENTOR Hrvoje Živčić
DEMONSTRATOR Marko Hrastovec



PSY-FI
Psy-Fi je časopis znanstvenog karaktera koji se bavi temama iz područja psihologije i sociologije. Forma časopisa proizlazi iz psihološke teorije koja govori o razini dosega ljudske spoznaje. Prijelazom na višu razinu svijesti, format postaje veći čime sadržaj i prijelom postaju kompleksniji. Zastupljeno je osam razina svijesti, odnosno osam formata, koji pojedinačno čine jedno poglavlje. Gradacija formata oblikuje naslovnu stranicu koja prikazuje sadržaj svake pojedine razine.

PSY-FI
Psy-Fi is a scientific magazine dealing with the topics in the field of psychology and sociology. The form of the magazine originates from psychological theory which deals with the range and scope of human cognition. Through transcendence to a higher level of consciousness, the form becomes larger which makes the content and the layout increasingly complex. Eight levels of consciousness or eight formats have been covered which separately constitute a chapter. A gradation of formats shapes the front cover which presents the contents of each separate level.

PETI SEMESTAR

Digitalizacija i reinterpretacija postojećeg pisma

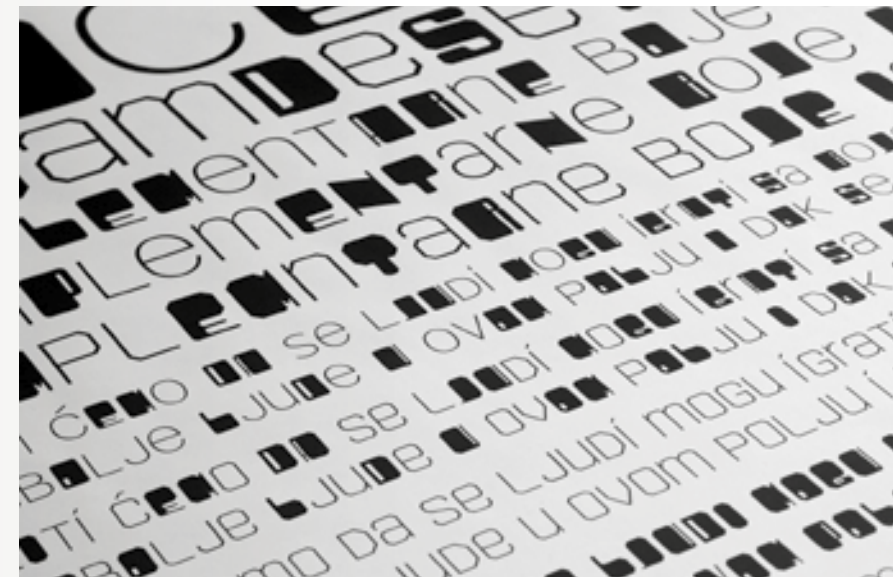
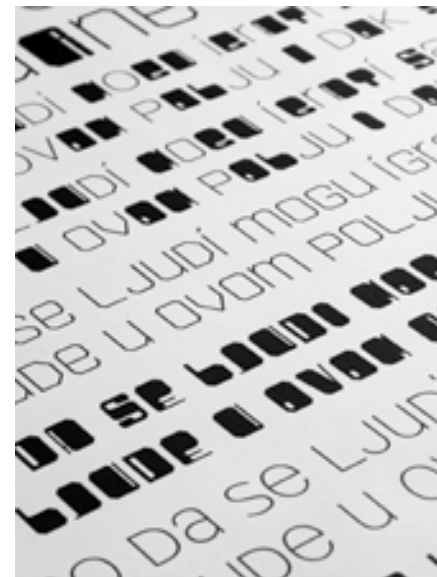
'Revival' postojećeg, a nedigitaliziranog pisma veže studente uz tipografsku tradiciju i upućuje ih na istraživanje tipografske povijesti s naglaskom na hrvatsko tipografsko naslijeđe. Rekonstrukcija i nadogradnja 'nađenog' pisma odvija se u dvije faze. Prva se bavi analizom zatečenih formi te kreiranjem što vjernije digitalne inkarnacije pisma, dok u drugoj studenti oblikuju vlastitu, subjektivnu reinterpretaciju i nadogradnju istog.

FIFTH SEMESTER

Digitisation and Reinterpretation of the existing Typeface

The revival of the existing, non-digitised typefaces connects the students with tradition of typography and encourages them to explore history of typography focusing on the Croatian typographic heritage. The reconstruction and the upgrade of the existing typeface are implemented through two phases: the first phase focuses on the faithful digital incarnation of the typeface, whereas during the second phase the students design their own, subjective reinterpretation.

BORNA AARON GRČEVIĆ
MENTOR Nikola Đurek
DEMONSTRATOR Marko Hrastovec



NEUE PLASTIQ
Pismo je nastalo kao oživljavanje natpisa na lokalnom frizerskom salonu. Karakterističnim ga čini kombinacija masivnih grotesknh formi koje u konačnici stvaraju dinamičan vizualni doživljaj. Redosljed i specifične kombinacije debljina, korisnik može odabrati na računalo ili može sam birati pojedine oblike i tako izravnije kontrolirati dinamiku pisma.

NEUE PLASTIQ
The font originated through a revival of an inscription on a local hairdresser's salon. Massive grotesque forms make it specific and they eventually account for a dynamic visual experience. The sequence and specific combinations of thickness can be selected by the user on their computer or they can select specific shapes by themselves hence controlling the dynamic of the font in a more direct manner.

ZITA NAKIĆ
MENTOR Nikola Đurek
DEMONSTRATOR Marko Hrastovec

NOIR
Pismo je nastalo po uzoru na stare najavne špice za kriminalističke hollywoodske crnobijele filmove iz kasnih 30-ih. Riječ je o vrlo geometriziranom pismu s naglaskom na specifične oštre završetke i detaljima kojima se suprotstavlja nekolicina vrlo oblih slovnih formi. Pismo je predstavljeno u formi multifunkcionalnog omota za film 'Marked Woman'. Omot se rastvara u pop-up spremnik / držač za DVD, moguće ga je koristiti kao promotivnu knjižicu ili kao plakat ako se potpuno rastvori.

NOIR
The idea behind the font were old trailers for Hollywood black and white crime movies from late 1930's. It is a considerably geometric font highlighting the specific sharp endings and with details which are opposed by several very round letter forms. The font has been presented through a multifunctional film sleeve 'Marked Woman'. The sleeve opens up to become a pop-up container / DVD box and, when unfolded completely, it can be used as a promotional booklet or as a poster.

KLASJA HABJAN
MENTOR Nikola Đurek
DEMONSTRATOR Marko Hrastovec



TIMBER
Ovo neseifno pismo nastalo je oživljavanjem i digitalnom interpretacijom starih tiskarskih matrica izrađenih od drveta. Timber je širok, masivan i čvrst, na prvu nalik mnogim postojećim modernističkim pismima a u isto je vrijeme profinjen i specifičan. Idealno je pismo za naslove i podnaslove.

TIMBER
This sans-serif font was created through a revival and digital interpretation of old matrix printing made from wood. Timber is broad, massive and sturdy, at first glance similar to a large number of existing modernist fonts, yet simultaneously also sophisticated and specific. An ideal font for headlines and subtitles.

ANA VUJASIĆ
MENTOR Nikola Đurek
DEMONSTRATOR Marko Hrastovec



CARNELUTTI
Inspiracija za ovo pismo bio je natpis zagrebačkog građevnog poduzeća braće Carnelutti na zgradi u Tomašičevoj ulici. U prvoj fazi kreirana je digitalna verzija pisma, a u sljedećoj vlastita interpretacija. Ovo pismo natpisnog karaktera ima dvije debljine, Regular i Hairline a sadrži i alternacije za pojedine slovne znakove.

CARNELUTTI
The font was inspired by the inscription written by the construction company brothers Carnelutti on a building located in Tomašičeva Street. During the first phase a digital version of the font was created and subsequently also an own interpretation. This font with features of inscription has two thicknesses: Regular and Hairline and it also includes alternations for individual letters.



ŠESTI SEMESTAR

Tipografska linearnost i eksponencijalnost

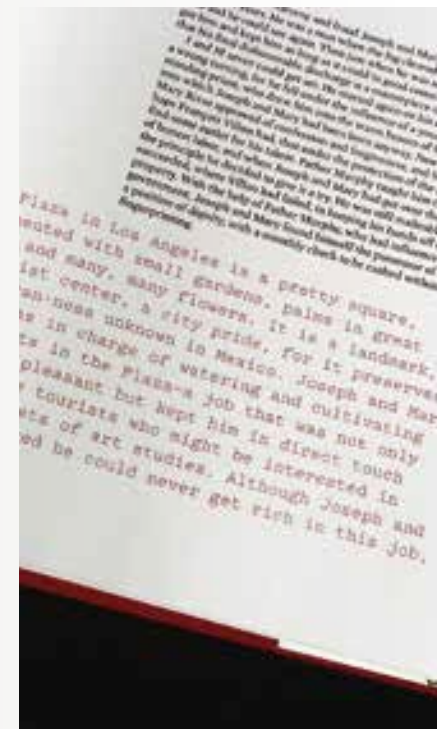
Knjiga, definirana u tradicionalnom smislu, stari je medij i ima svoju sintaksu, tj. ima u dobroj mjeri utvrđene obrasce, odnose i pravila prenošenja informacija, koja valja poštovati. Ona mora prenijeti informacije primjereno i optimalno. Studenti oblikuju izabrano djelo u eksperimentalnoj interpretaciji, svjesno odmičući od tradicionalnog kanon oblikovanja knjiga. Svrha zadatka je propitivanje pozicije knjige u digitalnom dobu u kojem su informacije digitalizacijom postigle razinu kompresije koji znatno nadilazi mogućnosti knjige, a i njena funkcija najpopularnijeg prijenosnika znanja (tu ulogu preuzimaju internet i televizija) je poljuljana. I pored toga, zbog svoje formalne sagledljivosti, analognosti i izradi po čovjekovoj mjeri, knjiga je zadržala kredibilitet. U tom smislu je i cilj zadatka eksperimentalne interpretacije istražiti njena medijska 'ograničenja' i upotrebiti ih kao 'prednosti' kroz koje će do izražaja doći njeni neupitni spoznajni potencijali.

SIXTH SEMESTER

Typographic Linearity and Exponentiality

Book, defined in a traditional sense, is an old medium using its own syntax and with given patterns, relationships and rules on information transfer which need to be complied with. It needs to convey textual, cognitive information in an appropriate and optimum manner. The students design the selected work in experimental manner, consciously moving away from traditional book canon. The objective of the task is the analysis of the importance of books in the digital age where digitised information reached compression levels which substantially exceed the potential of books whose leading role in information conservation has been affected. Moreover, the role of books as the most important knowledge transmitter has also been lost to the Internet and television. In addition, due to the perception of their form, their analogue features and to their being tailor-made to meet human requirements, books retained their credibility. Consequently, the specific objective of the task of experimental interpretation is to explore the limitations of books as the media and transform them into advantages which can be used to highlight the indisputable cognitive potential of books.

KLASJA HABJAN
MENTOR Nikola Đurek
DEMONSTRATOR Marko Hrstovec



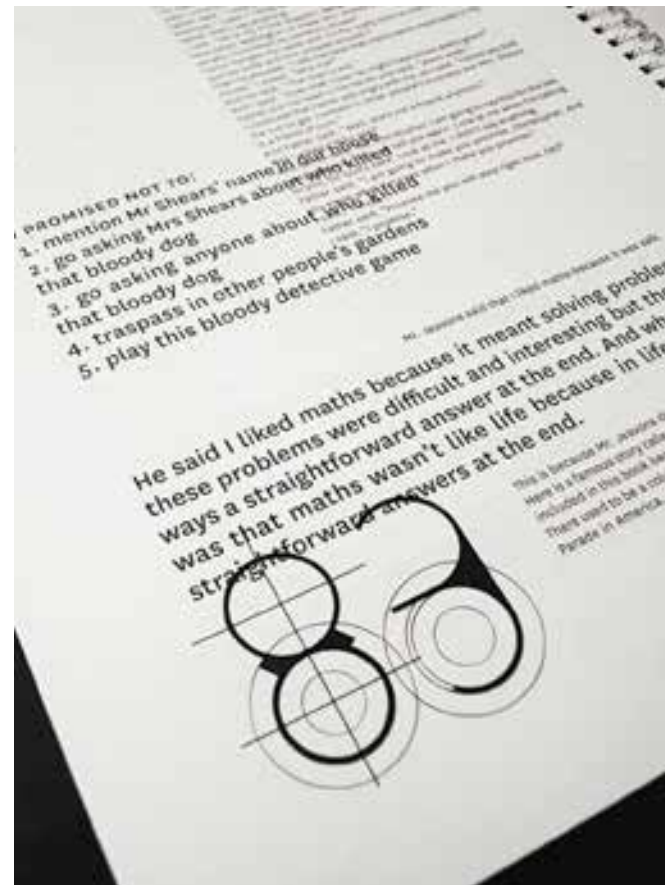
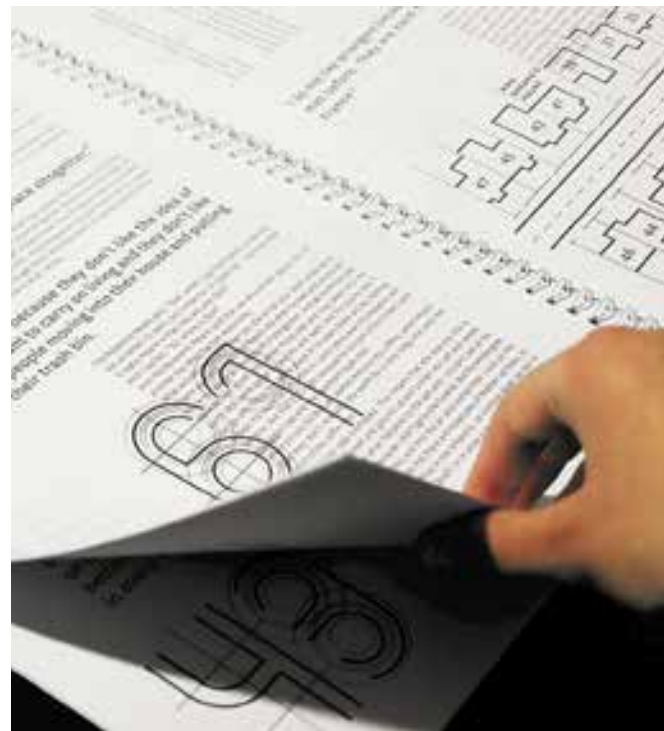
SWEET THURSDAY
Novela Johna Steinbecka iz 1954. godine mjestom, likovima i duhom nastavlja novelu 'Cannery Row'. Radnja je smještena u grad Monterey na kalifornijskoj obali u vrijeme nakon Drugog svjetskog rata a prikazuje lokalne ljude na duhovit i human način. Društvo od dvadesetak likova (propalica, znanstvenika, prostitutki, trgovaca), međusobno si pomaže koliko i odmaže. Likovi čine cijeli mikro svijet, zatvoren i idealiziran, a u isto vrijeme prekrasno univerzalan. Već je u predgovoru vidljiva Steinbeckova misao vodilja; Mack želi čitati knjigu u kojoj je jasno što osoba misli iz onoga što osoba kaže. Zbog toga su u prijelomu poneki dijalozi ili priče unutar priča istaknuti crvenom bojom, veličinom i drugačijom tipografijom. Ti se odabrani dijelovi mogu čitati sami za sebe te su često poučni na Steinbecku svojstven način, kroz humor. Osim te smjernice, ostvarena je i druga, također dana u predgovoru: Mack bi volio da mu uz svako poglavlje piše par riječi tako da zna kojem bi se vrijedilo vratiti. Natuknice ispod naslova nalikuju onima na marginama, kratke su i suptilne, kako i priliče čitatelju koji se odvažio intervenirati u sadržaj. Likovi hobotnice su na omotu korica zbog njihove prisutnosti kao 'eksperimentalnog kunića' u znanstvenim istraživanjima Doc, lokalnog biologa.



SWEET THURSDAY
A novel by John Steinbeck dating back to 1954 is a sequel of the novel 'Cannery Row' concerning the place where it happened, the characters and the spirit permeating it. The plot takes place in Monterey on Californian coast during the Second World War depicting local residents in a humorous and human way. Some twenty characters (tramps, scientists, prostitutes, traders) simultaneously help and hinder each other. The characters create a micro a closed and idealised micro-world, which at the same time is also wonderfully universal. Steinbeck's guiding principle is clear from the preface; Mack wants to read a book in which it is obvious what a person thinks from what the person is actually saying. Consequently, in the layout some dialogues or stories within stories have been highlighted in the colour red, through a different font size or typography. These selected fragments can be read separately and are often humorously educative in a specific Steinbeck's manner. In addition to this guideline, there is another, also presented in the preface. Mack would like to have a few words written by each chapter so he could know which chapter is worth re-reading. The hints below the title are similar to those in the margins, they are concise and subtle, which is appropriate for a reader who has dared to interfere with the content. The octopus characters have been placed on the cover of the book due to their presence as 'guinea pigs' in scientific research conducted by Doc, a local biologist.

ZITA NAKIĆ

MENTOR Nikola Đurek
DEMONSTRATOR Marko Hrastovec

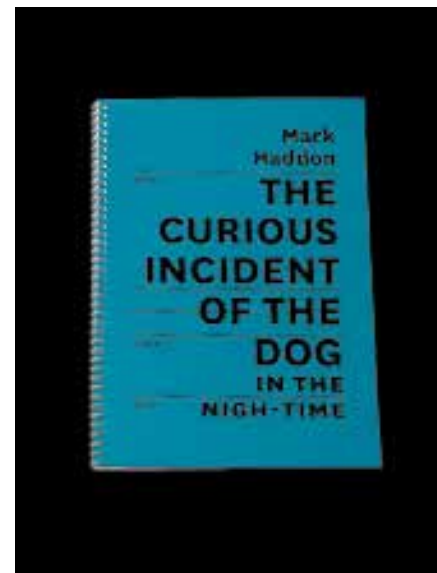


**THE CURIOUS INCIDENT OF THE
DOG IN THE NIGHTTIME**

Ova je knjiga zamišljena kao prikaz 'prave' bilježnice koju bi, kada bi bez ikakvih kompromisa i prilagodbi čitatelju, napisao glavni lik Christopher koji boluje od aspergerova sindroma. Naslovnica je proizašla iz asocijacije na bilježnicu, a isti duh prati i spiralni uvez. Tekst je podjeljen u nekoliko cjelina koje svojom veličinom, debljinom ili pozicijom prate način razmišljanja, preferencije ili pravila glavnoga lika. Osim brojeva poglavlja, u prednji plan izdižu se i jednostavne, linijske ilustracije koje pobliže objašnjavaju pojedine dijelove teksta.

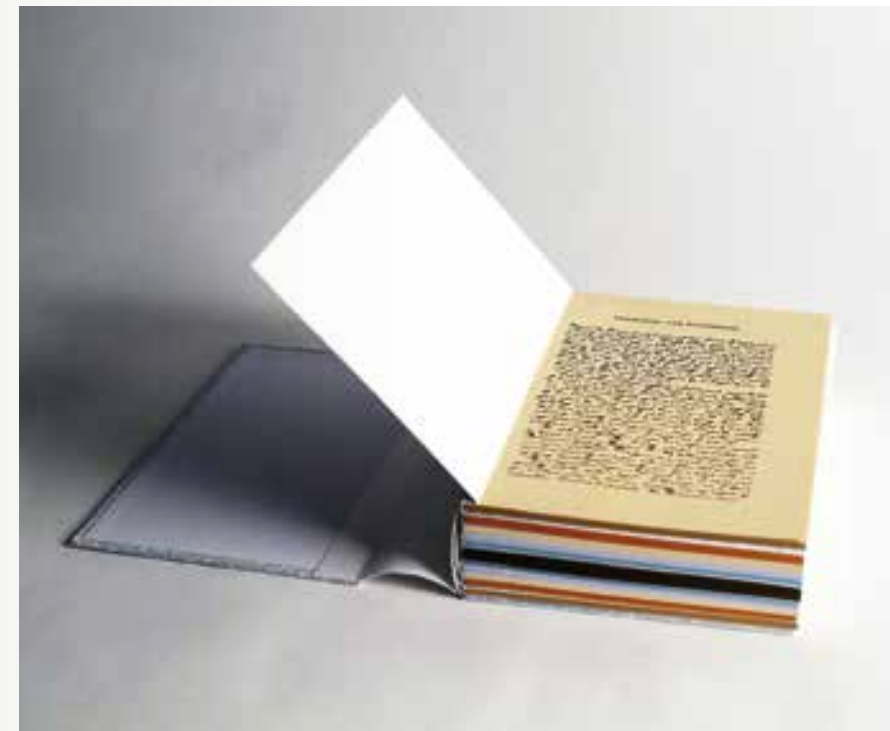
**THE CURIOUS INCIDENT OF THE
DOG IN THE NIGHTTIME**

This book has been conceived as a presentation of a 'real' notebook which would be written by the principal character Christopher who suffers from Asperger syndrome, without any compromises or adaptations to the reader. The idea behind the front cover originated from an association of a notebook and identical spirit permeates its spiral binding. The text has been divided into several units which through its font size, thickness or position accompany the way of thinking, the preferences or the rules established by the principal character. Simple, linear illustrations comprehensively explaining specific fragments of the text have been particularly emphasised in addition to chapter numbers.



ANA VUJASIĆ

MENTOR Nikola Đurek
DEMONSTRATOR Marko Hrastovec



CLOUD ATLAS

Cloud Atlas, knjiga britanskog pisca Davida Mitchella, sastoji se od šest priča koje se odvijaju u rasponu od 19. stoljeća do neke daleke budućnosti. Naoko nepovezane a ipak duboko isprepletene, one tvore koherentnu cjelinu. Šest različitih likova, svaki u svojem vremenu i prostoru (dnevnik putovanja Pacifikom iz 1849. godine, pisma skladatelja njegovom prijatelju, triler o ubojstvu u nuklearnom postrojenju, farsa o izdavaču u domu za nemoćne, klon u futurističkoj Koreji i pleme koje nastanjuje Havaje daleko u budućnosti) pripovijedaju priču o pojedinačnim odlukama koje oblikuju budućnost čovječanstva i imaju mnogo šire posljedice nego što smo svjesni. U skladu sa strukturom samog romana, knjiga se sastoji od šest zasebno uvezanih dijelova koji se mogu čitati odvojeno ili kao dio cjeline. Dijelovi knjige se po principu babuške umeću jedni u druge. Odabir pisma i vrsta papira inspirirani su vremenskim razdobljem u kojemu se odvija pojedina priča.

CLOUD ATLAS

Cloud Atlas is a book by a British writer David Mitchell comprising of six stories which take place during the period ranging from the 19th century to a distant future. Seemingly unconnected and yet deeply interwoven they constitute a coherent whole. Six different characters, each placed in their time and space (a diary of a journey on the Pacific dating back to 1849, letters by a composer to a friend of his, a thriller about a murder at a nuclear plant, a farce about a publisher in a home for the disabled, a clone in a futuristic Korea and a tribe inhabiting Hawaii in a distant future) tell a story about individual decisions shaping the future of mankind and whose consequences are more far-reaching than one may be aware of. In accordance with the structure of the novel, the book comprises of six separately bound parts which can be read separately or as a part of the whole. The parts of the book can be inserted one into another according to the principle of Babushka. The script and the type of paper have been inspired by the time period in which the specific story takes place.

Likovni program

CRTANJE 1 / 2 / 3 / 4 – Proces edukacije započinje vježbama crtanja po promatranju, polazeći od proporcije oblika, perspektive, prostora i kompozicije slike. Postupak se provodi kroz radni i finalni crtež. U drugom semestru izvode se vježbe crtanja po sjećanju, uz razvijanje osobnosti likovnog izraza. U trećem semestru razvija se sposobnost crtačke čistoće, likovnog i grafičkog izraza asocijativnom povezano predodžbe, afirmiranjem 'asocijativne memorije' te izražavanje reflektivnim postupkom. Analizira se oblik i namjena predmeta, potom se prilagođava konceptu likovne definicije i jasnoći crteža. Praktično se primjenjuje teorija boja Johanna Ittena. U četvrtom semestru komparativno vrednovanje oblikovanja pripada crtačkom, tonskom, rasteriranom, modelacijskom i kolorističkom zadatku u djelokrugu primarno likovnog ozračja. Ekspresija, stilizacija, konstrukcija ili redukcija kao stilske oznake u funkciji su imaginacije slobodnog i zadanog crteža. Završetkom procesa edukacije studenti su kompetentni stvarati autorski crtež kao samostalnu interpretaciju zadataka.

PLASTIČNO OBLIKOVANJE 1 / 2 – Teme kolegija su upoznavanje osnovnih elemenata plošne i prostorne kompozicije, njihove primjena u procesu projektiranja te analiza međuodnosa elementarnih formi i generiranje prostorne kompozicije iz plošnog prikaza. Kreativnom dekompozicijom i transformacijom zadane forme, istražuju se mogućnosti stvaranja "nove" forme raznim likovnim tehnikama.

AKT 1 / 2 – Proporcije ljudskog tijela te pretvaranje trodimenzionalnog modela u dvodimenzionalni crtež, raznim likovnim tehnikama predstavlja sadržaj izbornog kolegija. Crtežom se pozicionira ljudsko tijelo u prostoru i prezentira u međuodnosu sa uporabnim predmetima. Cilj kolegija je razviti sposobnost stvaranja autorskog crteža kao samostalne interpretacije teme ljudskog tijela.

ILUSTRACIJA 1 / 2 – Tijekom dva semestra studente se upoznaje s pojmom ilustracije, osnovnim elementima, karakteristikama i područjima primjene te kroz predavanja i vježbe razvija kritičko gledanje, oblikovne i tehničke vještine te osobni vizualni jezik. Educira se o odnosu ilustracije s dizajnom, fotografijom i tipografijom, kao i o primjeni ilustracije u izdavaštvu, oglašavanju, u informacijskom dizajnu, filmu te oblikovanju ambalaže i promotivnih materijala.

Visual Arts Programme

DRAWING 1 / 2 / 3 / 4 – Educational process commences with assignments of drawing from observation, starting from proportions of shape, perspective and space. In the 2nd semester drawing from observation assignments are frequent, in addition to development of personal form of visual expression. In the 3rd semester visual and graphic expression are developed through notions connected by association, through affirmation of associative memory, as well as expression through reflex procedure. The shape and the intended use of an object are analysed and hence it is adjusted to the concept of visual definition and the clarity of the drawing. The theory of colours by Johannes Itten is practically applied during the assignments. During the 4th semester comparative evaluation of design is included in the drawing, tonal, modelling and coloristic assignment against the backdrop of primarily visual ambience. Following the completion of the educational process students achieve competence and are able to create an original drawing as independent interpretation of the assignment.

VISUAL DESIGN 1 / 2 – The topics of the course include introduction to the basic features of planar and spatial composition as well as analysis of inter-relationships among fundamental forms and using planar composition to create a spatial composition. Opportunities for the creation of a new form are explored through a creative composition and transformation of the specific form.

NUDE 1 / 2 – The course focuses on human proportions and transformation of a three-dimensional model into a two-dimensional drawing using diverse visual arts techniques. Human body is positioned in space through drawing and presented in the inter-relationship with usable objects. The objective of the course is to develop the ability to create an original drawing as an independent interpretation of human body.

ILLUSTRATION 1 / 2 – During the period of two semesters students are introduced to the concept of illustration and its fundamental features. Moreover, lectures and practical classes contribute to formation of critical attitudes and technical skills. In addition, students are provided insight on the correlation between illustration and design, photography and typography, as well as on application of illustration in publishing, information design, packaging design and design of promotional materials.

CRTANJE 1
Ključevi – Crtačka analiza
trodimenzionalnog modela kroz
kontraste i raster

DRAWING 1
Keys – Drawing analysis of a three-
dimensional model through contrast
and raster

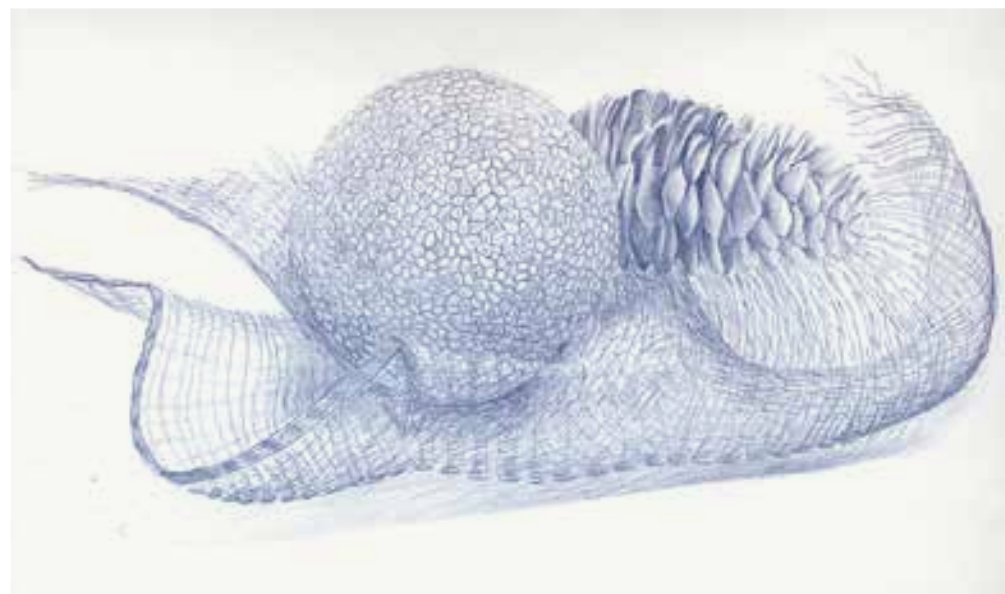
VITA VREBAC
MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta



CRTANJE 1
Mrtva priroda – Crtačka analiza trodi-
menzionalnog modela kroz teksturu

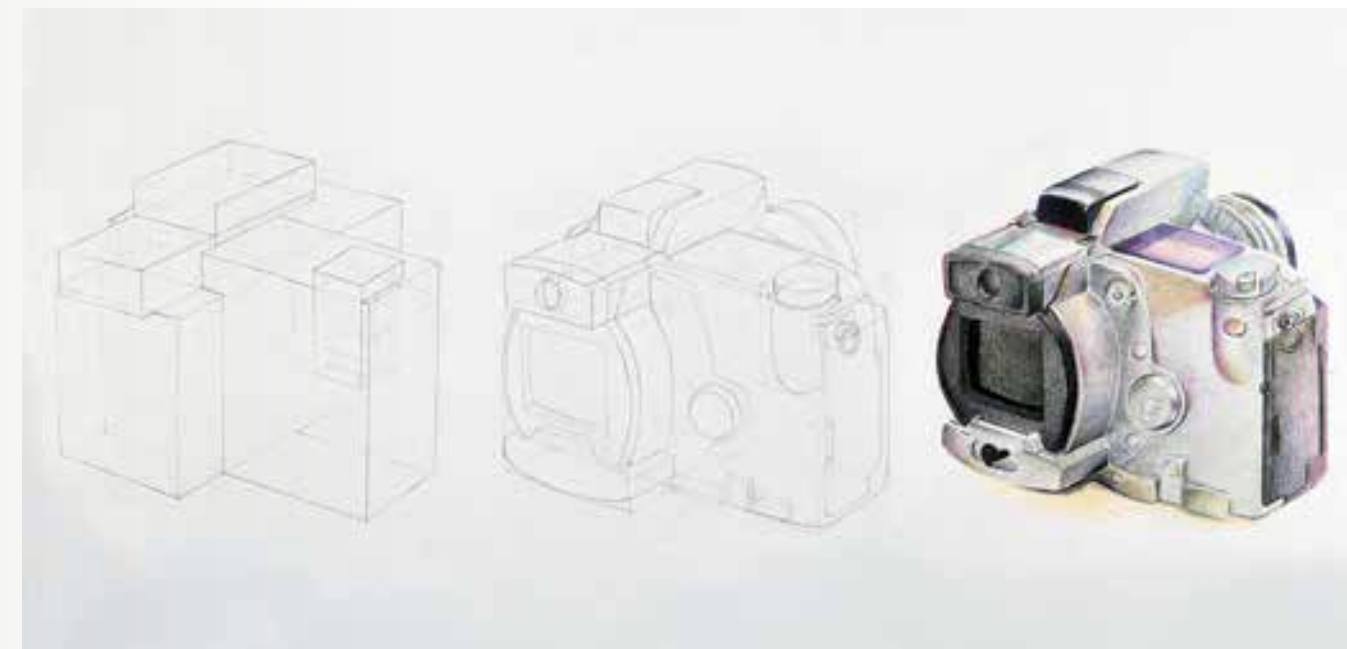
DRAWING 1
Still life – Drawing analysis of a
three-dimensional model through
texture

DORJA HORVATIĆ
MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta



CRTANJE 1
Fotoaparati – Crtačka analiza
trodimenzionalnog modela

DRAWING 1
Still camera – Drawing analysis of a
three-dimensional model



DORJA HORVATIĆ
MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta



CRTANJE 1
Soba – Crtačka vježba sobe u perspektivi po zadanom
tlocrtu, slobodno interpretirano tonskom obradom

DRAWING 1
Room – Drawing exercise of a room in one-point
perspective based on a specified ground plan, free
interpretation through tonal finishing

VIKTORIJA JURINA
MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta

GRUPA STUDENTA

MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta



CRTANJE 2
Ploha i tijelo – Vizualna tekstura na
geometrijskim tijelima

DRAWING 2
Surface and geometric shape – visual
texture on geometric shapes



KLARA MARELIĆ

MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta



MATEA BERTINA

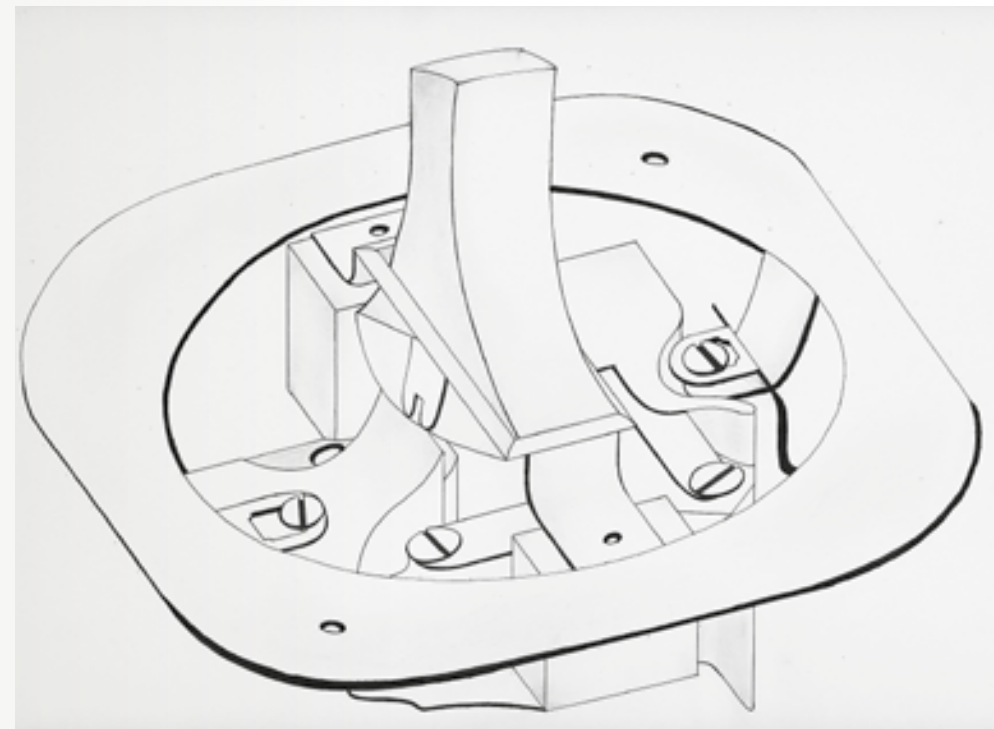
MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta

CRTANJE 2
Teorija boja – Hommage kvadratu

DRAWING 2
Theory of colours – Hommage to the square

NIKOLINA KENTRIĆ STANČIĆ

MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta



CRTANJE 2
Utičnica – Afirmiranje asocijativnog
'spremišta' anonimnim predmetom kao
polaznom pretpostavkom u crtačkom
procesu.

DRAWING 2
Power socket – Affirmation of
an associative 'storage' through
an anonymous object as an initial
assumption in the drawing process



CRTANJE 3
Osam šalica
– Vizualna analiza likovnih tehnika

DRAWING 3
Eight cups
– Visual analysis of visual arts techniques

MONIKA MOČEVIĆ
MENTOR Boris Ileковиć
ASISTENT / ASSISTANT Inja Kavurić Kireta
DRVENA BOJICA / COLORED PENCIL



CRTANJE 4
Deveta šalica
– Reinterpretacija umjetničkog djela

DRAWING 4
Ninth cups
– Reinterpretation of a work of art

IVA LEUSTEK
MENTOR Boris Ileковиć
ASISTENT / ASSISTANT Inja Kavurić Kireta

PREMA DJELIMA J. TORNQUISTA
/ BASED ON WORK BY J. TORNQUIST



OTTO KUŠEC
MENTOR Boris Ileковиć
ASISTENT / ASSISTANT Inja Kavurić Kireta



MLADEN UDOVIČIĆ
MENTOR Boris Ileковиć
ASISTENT / ASSISTANT Inja Kavurić Kireta

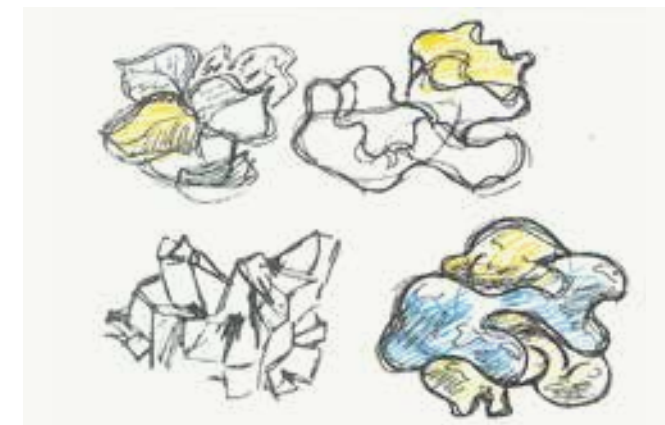
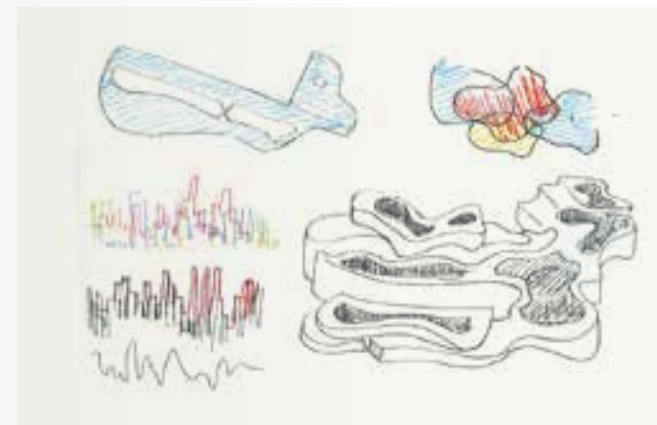
CRTANJE 4
Teorija boja – Hommage Verneru Pantonu

DRAWING 4
Theory of colours – Hommage to Verner Panton

CRTANJE 2
Forma bez funkcije

DRAWING 2
Form without a function

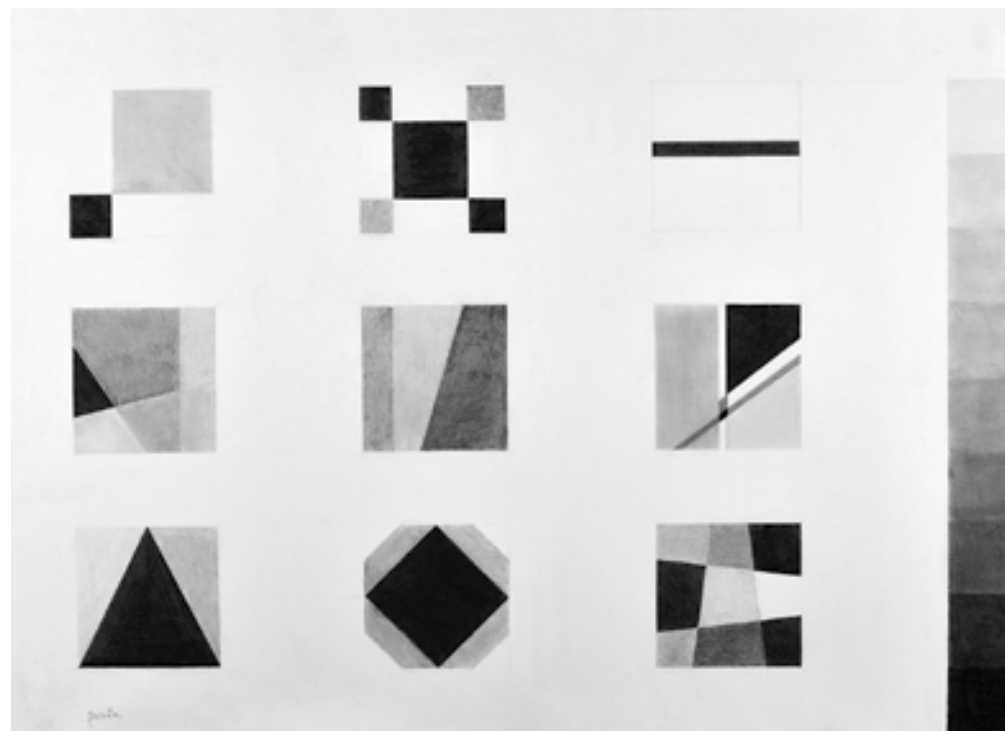
GRGO PETROV
MENTOR Boris Ileковиć
ASISTENT / ASSISTANT Inja Kavurić Kireta



PAULA ŠOBAT
MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta

PLASTIČNO OBLIKOVANJE 1
Vježba izrade kompozicije
tonskom raspodjelom plohe

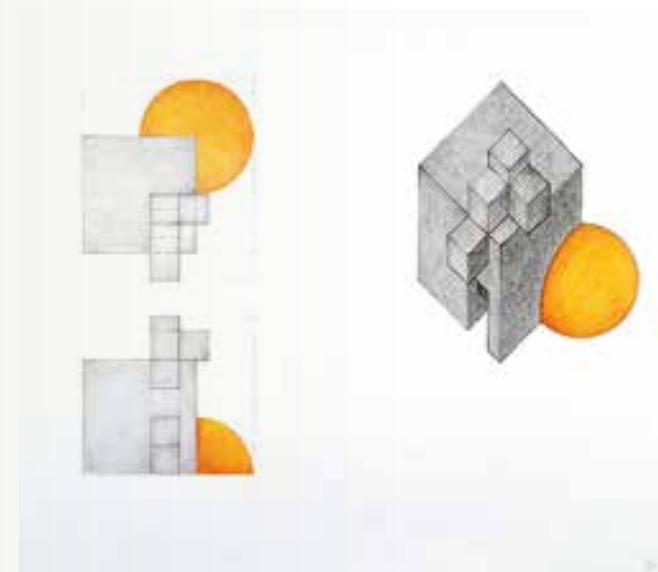
THEORY OF FORM 1
Creating a composition through a
tonal division of the surface



GRUPA STUDENATA
MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta

PLASTIČNO OBLIKOVANJE 2
Vježba izrade kompozicije
dekompozicijom zadanih formi kugle
i kocke.

THEORY OF FORM 2
Creating a composition through
decomposition of the assigned shape
of a sphere and a square.



KARLA ČOTIĆ
MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta



LUCIJA RUBINIĆ
MENTOR Boris Ileković
ASISTENT / ASSISTANT Inja Kavurić Kireta

MONIKA MOČEVIĆ
MENTOR Boris Ileковиć
ASISTENT / ASSISTANT Inja Kavurić Kireta

AKT 1
Studija ruke s uporabnim predmetom

FIGURE DRAWING 1
A Study of a hand with a usable item



MIRAN BAŠIĆ
MENTOR Boris Ileковиć
ASISTENT / ASSISTANT Inja Kavurić Kireta



MIRAN BAŠIĆ
MENTOR Boris Ileковиć
ASISTENT / ASSISTANT Inja Kavurić Kireta

AKT 2
Studija ljudske figure

FIGURE DRAWING 2
A study of the human figure

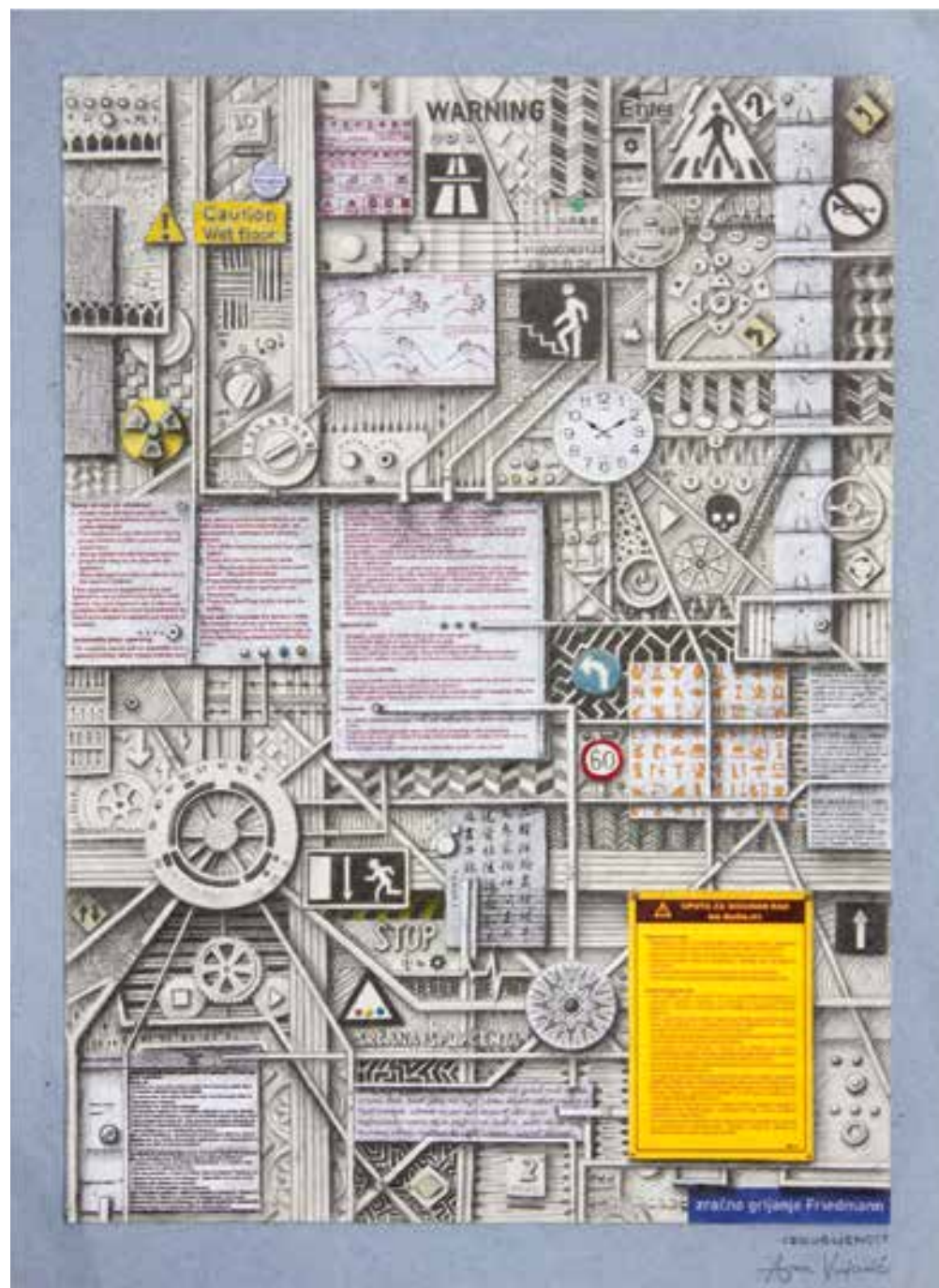


NIKOLINA FUZUL
MENTOR Boris Ileковиć
ASISTENT / ASSISTANT Inja Kavurić Kireta



ILUSTRACIJA 1
Forma i sadržaj – Pojmovi

ILLUSTRATION 1
Form and content – Terms



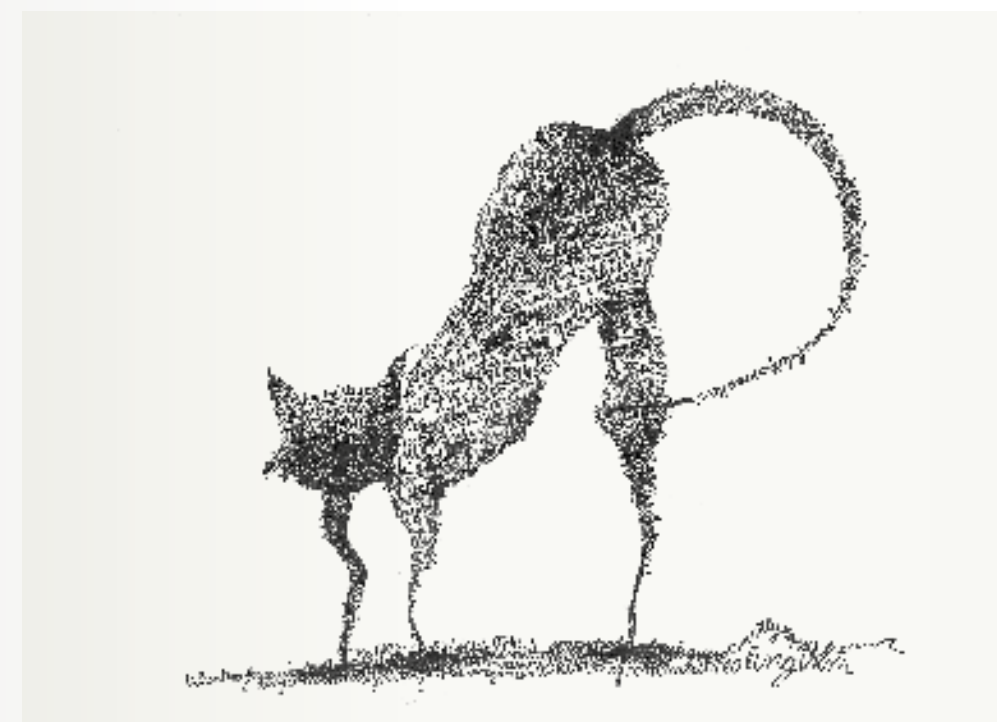
ANA VUJASIĆ
MENTOR Inja Kavurić Kireta
IZGUBLJENOST / ENTRANCEMENT

ILUSTRACIJA 1
Odnos ilustracije i
tipografije – Kaligram

ILLUSTRATION 1
Relationship between illustration and
typography – Calligram



ANA VUJASIĆ
MENTOR Inja Kavurić Kireta



HANA TINTOR
MENTOR Inja Kavurić Kireta

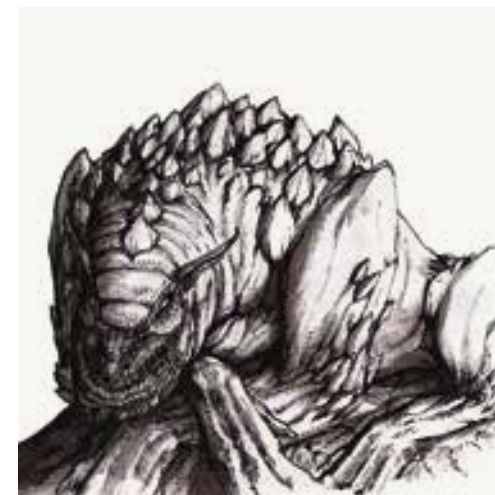
HANA TINTOR
MENTOR Inja Kavurić Kireta
KIT / A WHALE



ILUSTRACIJA 2
Vizualni jezik – Nositelj priče

ILLUSTRATION 2
Visual expression – The protagonist

JURAJ BALEN
MENTOR Inja Kavurić Kireta
FUSION / FUSION



ILUSTRACIJA 2
Vizualni jezik – Priča

ILLUSTRATION 2
Visual expression – The Story

TENA KELEMEN
MENTOR Inja Kavurić Kireta
PRIČA O MENI / A STORY ABOUT ME



VALENTINO VEČERIĆ
MENTOR Inja Kavurić Kireta
ZEC / A RABBIT



ANA VUJASIĆ
MENTOR Inja Kavurić Kireta
PINK LIZARD / PINK LIZARD



Fotografija i film

Sposobnost predočavanja stvarnosti fotografijom i razvijanje fotografskog umijeća imaju važnu ulogu u obrazovanju budućeg dizajnera. Na Studiju Dizajna se fotografija izučava kao samostalna vizualna umjetnost, a ujedno je i osnova za bolje izražavanje u kreativnim dizajnerskim projektima. U oba preddiplomska kolegija studenti se pod mentorskim vodstvom Stanka Hercega bave slobodnim fotografskim temama, ali i zadanim vježbama – primijenjenom fotografijom. Na kolegiju fotografija, studenti druge godine počinju fotografirati analognim fotoaparatom, uče o teorijskim osnovama tehnike fotografiranja i o kompoziciji fotografske slike. Nakon što su savladali osnove fotografskog znanja, studenti se tijekom treće godine susreću sa složenijim postupcima fotografskog izražavanja. Na kolegiju fotografija i film 1 i 2 se u praktičnom programu poučava o filmskom svjetlu i boji, a u teorijskom se dijelu uči o osnovama filmske teorije. Zadane vježbe uključuju fotografiranje u uvjetima postojećeg svjetla i u kontroliranim svjetlosnom uvjetima fotografskog studija, pomoću profesionalne umjetne rasvjete.

Photography and Film

The ability to express the reality through photographs and the development of photography skills have a vital role in the education of the future designer. Photography is taught at the School of Design as an independent visual art which is simultaneously a prerequisite for improved expression in creative design projects. During both undergraduate courses students under the mentorship of Stanko Herceg deal with free photography themes, as well as a range of predefined assignments – applied photography. During the photography course, second year students start taking photographs using an analogue camera and they are provided the theoretical basis of photography techniques and on photography composition. Following the acquisition of the fundamentals of photography skills, during the third year of study students are faced with increasingly complex methods of photographic expression. The courses on photography and film 1 and 2 and their practical classes programme include learning about film lighting and colours, while the theoretical part comprises of fundamentals of film theory. The assignments include taking photographs against the existing lighting conditions, as well as under controlled conditions in a photographic studio and professional artificial lighting.

OTTO KUŠEC
MENTOR Stanko Herceg
ARHITEKTURA / ARCHITECTURE



LIDIJA ŠARKO
MENTOR Stanko Herceg
PORTRET / PORTRAIT



GRGO PETROV
MENTOR Stanko Herceg
PEJZAŽ / LANDSCAPE



MLADEN UDOVIČIĆ
MENTOR Stanko Herceg
POZNATI PREDMET / A FAMILIAR OBJECT



PETRA GRUBIŠIĆ
MENTOR Stanko Herceg
REPORTAŽA / REPORTAGE



MONIKA MOČEVIĆ
MENTOR Stanko Herceg
AKT / NUDE



MONIKA MOČEVIĆ
MENTOR Stanko Herceg
MRTVA PRIRODA / STILL-LIFE



SARA PAVLEKOVIĆ PREIS
MENTOR Stanko Herceg
SLOBODNA TEMA / FREE TOPIC

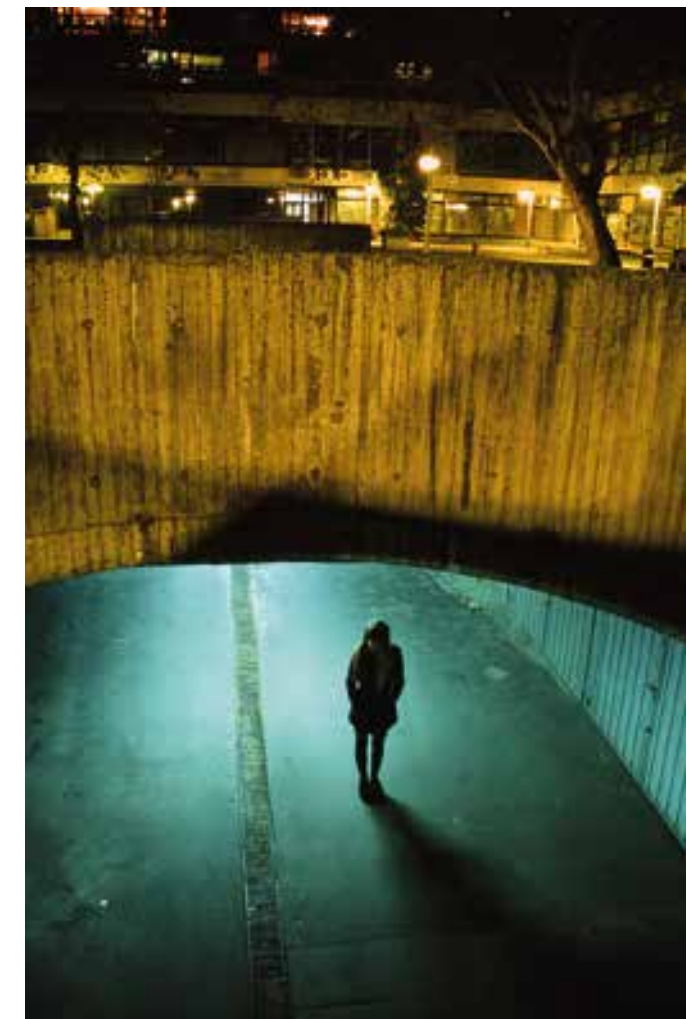
ELIZABETA BOŠNJAK
MENTOR Stanko Herceg
MJEŠANO SVJETLO / MIXED LIGHT



NATAŠA NJEGOVANOVIĆ
MENTOR Stanko Herceg
SVJETLO ŽIVE / MERCURY LIGHT



REBECCA MESARIĆ
MENTOR Stanko Herceg
MIJEŠANO SVJETLO / MIXED LIGHT



KLASJA HABJAN
MENTOR Stanko Herceg
SMRT / DEATH



MATIJA SVIBEN
MENTOR Stanko Herceg
FLOURESCENTNO SVJETLO
/ FLUORESCENT LIGHT



MAJA JANDRIĆ
MENTOR Stanko Herceg
SVJETLO NATRIJA / SODIUM LIGHT



ANA VUJASIĆ
MENTOR Stanko Herceg
HALOGENO SVJETLO / HALOGEN LIGHT



ANA VUJASIĆ
MENTOR Stanko Herceg
AKT U STUDIJU / STUDIO NUDE



JANA OBRADOVIĆ
MENTOR Stanko Herceg
AKT U STUDIJU / STUDIO NUDE



LAURA MRKŠA
MENTOR Stanko Herceg
SVJETLO ŽARULJE / LIGHT BULB LIGHT



ANA VUJASIĆ
MENTOR Stanko Herceg
SVJETLO SVIJEĆE / CANDLE LIGHT



REBECCA MESARIĆ
MENTOR Stanko Herceg
SLOBODNA TEMA / FREE TOPIC





MAJA JANDRIĆ
MENTOR Stanko Herceg
TRI DOBA DANA / THREE PERIODS OF THE DAY



MARTINA BITUNJAC
MENTOR Stanko Herceg
PRIMARI / PRIMARY COLOURS



NATAŠA NJEGOVANOVIĆ
MENTOR Stanko Herceg
KOLRISTIČKI AKCENT / COLOUR ACCENT

KLASJA HABJAN
MENTOR Stanko Herceg
SEKUNDARI / SECONDARY COLOURS



LEA VIKTORIA VARVA
MENTOR Stanko Herceg
TOPLO HLADNO / WARM-COLD



BORNA AARON GRČEVIĆ
MENTOR Stanko Herceg
TERCIJARI / TERTIARY COLOURS



JANA OBRADOVIĆ
MENTOR Stanko Herceg
SJEVERNO SVJETLO / NORTHERN LIGHT



BORNA AARON GRČEVIĆ
MENTOR Stanko Herceg
NEZASIĆENE BOJE / UNSATURATED COLOURS



Osnove interaktivnih medija

Kolegij Osnove interaktivnih medija fokusiran je na teoriju i praksu grafičkog dizajna unutar područja digitalnih interaktivnih medija. Utjecaj novih digitalnih tehnologija sve više mijenja način na koji se izražavamo, na koji komuniciramo te kako doživljavamo svijet oko sebe. S obzirom da sve više komuniciramo putem interaktivnih digitalnih medija, uloga dizajnera u promišljanju i oblikovanju tih interaktivnih sadržaja i prezentacija od izuzetne je i stalno rastuće važnosti. Kroz predavanja, vježbe i projekte kolegij ima za cilj kod studenata stvoriti razumjevanje i interes za ovo područje koje je u stalnom razvoju. Na koji se način to područje dizajna razlikuje od tradicionalnih medija te kako u tom kontekstu pristupiti promišljanju i oblikovanju interaktivnih sadržaja teme su kojima će se kolegij baviti.

Kolegij studentima prenosi praktična znanja, tehnike i vještine koje im pomažu u samostalnom projektiranju suvremenih interaktivnih rješenja.

Basic of Interactive Media

The course entitled Introduction to Interactive Media focuses on theory and practice of graphic design in the field of digital interactive media. The influence of new digital technologies has been considerably impacting on our methods of expression, the way we communicate and the manner we perceive the world surrounding us. As communication through digital media has been increasing continuously, the role of designers in the reflection on and the reshaping of the digital content and presentations is of vital and continuously increasing importance. The course strives to enhance understanding and arouse interest amongst students in this field of work which has been continuously developing through lectures, practical work and projects. Moreover, the course will include the topics covering the issue of how and how much the context of interactive media design differs from traditional media design, as well as how to approach the creation and the design of the interactive content.

The objective of the course is also to transfer practical knowledge, techniques and skills to the students which they will use in their independent planning design of contemporary interactive solutions.

TREĆI SEMESTAR

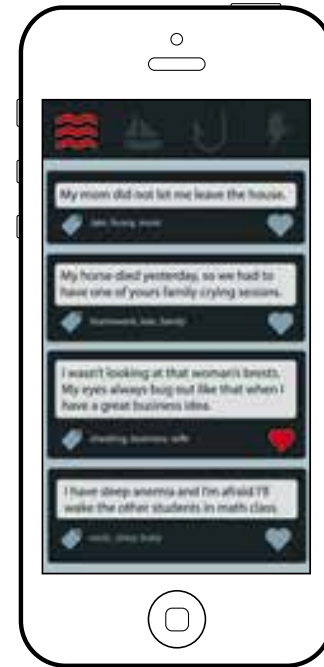
Oblikovanje mobilne aplikacije

Na kolegiju Osnove interaktivnih medija, studenti se bave promišljanjem i projektiranjem mobilnih aplikacija. Zadatak je odabran dijelomično zbog svojih ograničenja formata, veličine ekrana te interakcija, no većim dijelom zbog sveprisutnosti tog medija u našem svakodnevnom životu i okolini. Mobilne aplikacije omogućuju iskorištavanje specifičnih tehničkih karakteristika poput geolokacija, mogućnosti, akcelerometra i žiroskopa.

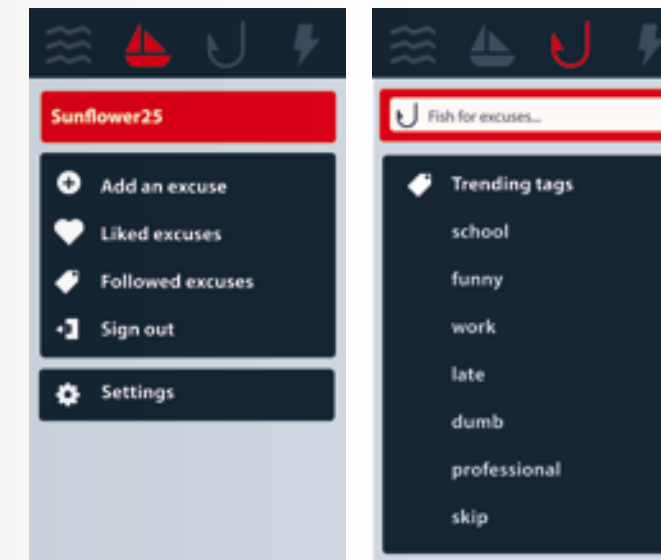
THIRD SEMESTER

Mobile Application Design

In the course *Interactive Media Basics*, students are engaged in contemplating and designing mobile applications. The task has been selected partially due to restrictions imposed by its format concerning the size of the screen and the system of interactions and primarily due to the omnipresence of the media in our everyday lives and in our environment. Mobile applications enable the use of their specific technical features such as geo-location opportunities, accelerometer and gyroscope, providing a vast array of opportunities of creative expression for students of design.



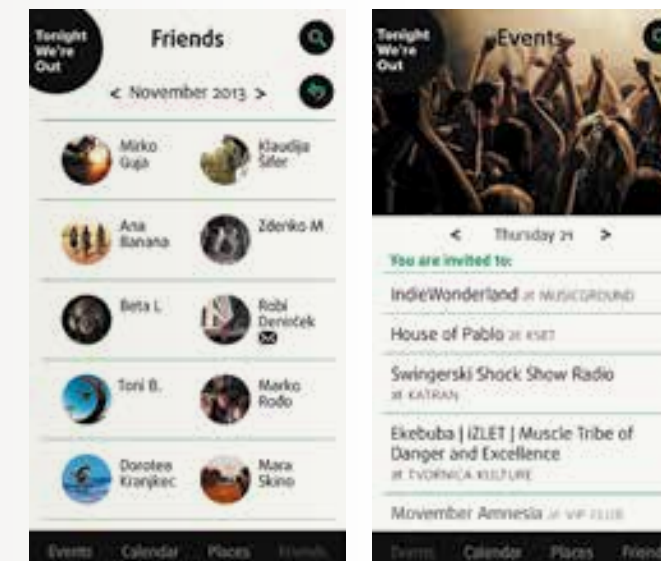
MONIKA MOČEVIĆ
MENTOR Tin Kadoić



OFF THE HOOK APP
Off the hook App je aplikacija koja sadrži more izgovora, a omogućava jednostavno i krajnje kreativno 'getting off the hook'. Tim morem izgovora plovimo brodićem u koji spremamo omiljene izgovore i sa kojeg dodajemo nove. Svaki izgovor je vezan za ključne riječi čime je pronalaženje izgovora za određene situacije znatno olakšano. Za hitne slučajeve našom udicom možemo upecati i nasumične izgovore.

OFF THE HOOK APP
Off The Hook App comprises of a large number of excuses enabling the user to get off the hook in a simple and an extremely creative manner. The user sails the ship through a multitude of excuses and puts away their favourite excuses into the ship and adds their new ones. Each excuse is linked primarily with the key words which substantially facilitates the search for excuses in specific situations. In case of emergency, the user can fish for random excuses using a special fishhook.

IVA LEUSTEK
MENTOR Tin Kadoić



TONIGHT WE'RE OUT
Aplikacija je namijenjena korisnicima koji žele brz pristup informacijama o muzičkim sadržajima koji se odvijaju na njima već poznatim lokacijama (klubovima), kako bi se mogli odlučiti gdje žele izaći. Planirani izlasci se spremaju, a osim kalendara, postoji i baza prijatelja u kojoj korisnik može provjeriti i njihove posjećene događaje.

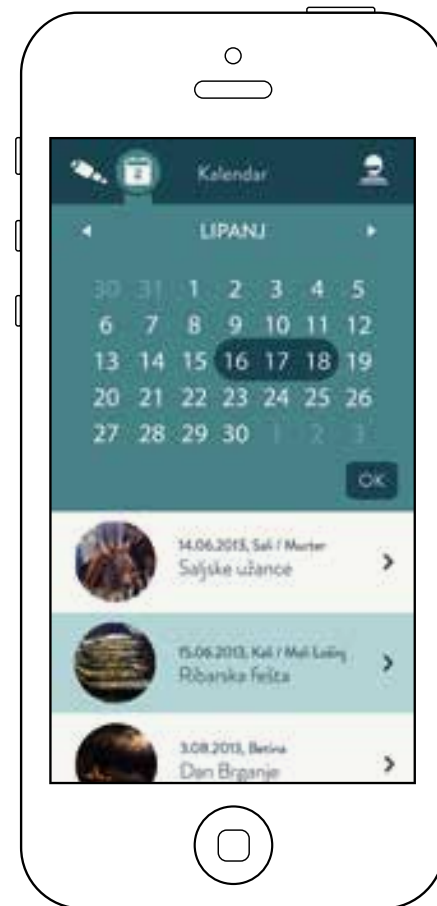
TONIGHT WE'RE OUT
The application is intended for the users aiming for quick access to information on musical programmes occurring at well-known locations (clubs), to be able to make a decision on their night out. The plans concerning night outs can be saved and, in addition to the calendar, there is a friends' base in which the user has the opportunity to check the events they are attending.

ELIZABETA LONČAR
MENTOR Tin Kadoić

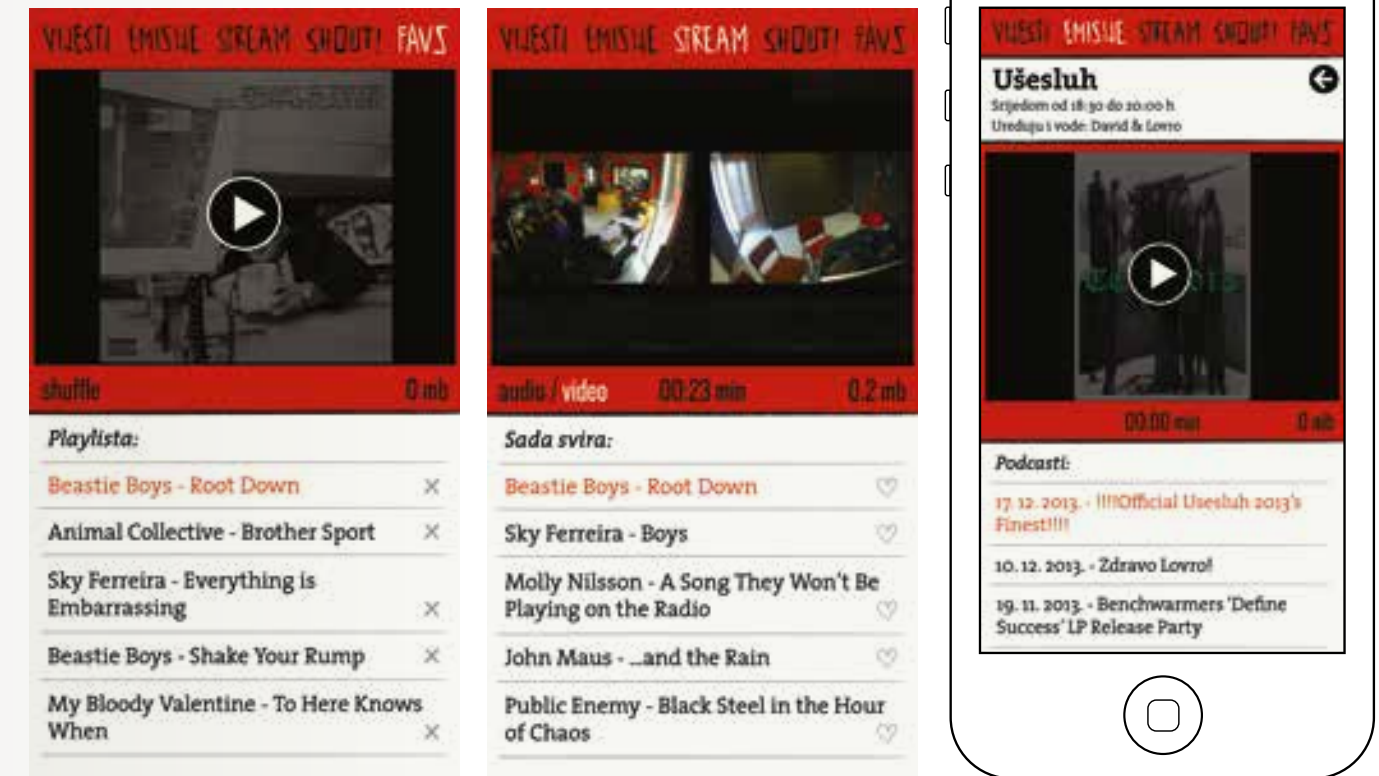


FEŠTE
Fešte je aplikacija kojoj je cilj objediniti jedinstvenu vrstu kulturno-zabavnih događanja karakterističnih za naše prostore. Korisnik može pretraživati fešte prema mjestu ili datumu, bilo da planira odmor unaprijed ili spontano želi otići na njemu najbliže događanje.

FIESTAS
Fiestas is an application aiming to integrate a unique type of cultural and entertainment events, specific for this area. The user is provided an opportunity of searching the fiestas according to the venue or the date, irrespective of whether they are planning their vacation in advance or they are simply aiming to spontaneously visit the nearest event.



DONAT RADAS
MENTOR Tin Kadoić



RADIO STUDENT
Radio student je jednostavna aplikacija čija je glavna funkcija 'live stream' programa Radio Studenta. Aplikacija omogućuje i slušanje snimki emisija putem 'podcasta', te spremanje omiljenih pjesama u favorite. Uz ove opcije prisutan je i 'shoutbox', te preglednik vijesti vezanih za radio.

RADIO STUDENT
Radio Student App is a simple application whose principal function is live streaming of the radio Student programme. The application enables the listening of programme recordings through podcasts and saving the favourite songs into favourites. Moreover, there is also a shoutbox and a browser of news linked with the radio.

ČETVRTI SEMESTAR Oblikovanje web stranice festivala

Četvrti semestar fokusira se na medij web stranica. Kreće se od definiranja subjekta, istraživanja potreba korisnika i ciljeva web stranice, definiranje informacijske arhitekture, wireframeova, pa sve do finalne faze – vizualnog dizajna.

FOURTH SEMESTER Festival Website Design

During the fourth semester the course focuses on the study of the medium of the website. It commences with the introduction to the issue of the website, research on user requirements and the objectives of this type of presentation through creation of information architecture and wireframes to the final phase – visual design itself.

IVANA HRABAR
MENTOR Tin Kadoić



KRADU FESTIVAL
Web stranica za KRADU (Kazališna Revija Akademije Dramske Umjetnosti) slijedi vizualni jezik identiteta osmišljenog za 2013. godinu. Naglasak se i u web-u stavlja na dramski tekst i njegovu višeznačnost, korištenjem povećanih interpunkcija koje su ujedno i nositelj vizualnog identiteta

KRADU FESTIVAL
The idea behind the design of kradu (Theatre Review of the Academy of Dramatic Arts) web site is the defined visual identity of the event. Diacritical symbols are used for visual and content-related marking of the entire web structure. Duochromatic presentation is delivered through black and white photographs of the scenes from the theatre stage.

TIN BURIĆ
MENTOR Tin Kadoić



FOR FESTIVAL
Web stranica je rađena za FOR, mali, četverodnevni festival dance i elektronske glazbe koji se odvija na otoku Hvaru. Cilj je bio stvoriti minimalistički i moderni okvir, unutar kojeg će sam sadržaj šarene elektronske scene festivala nositi vizualni identitet. Tako je dizajnirano jednostavno monokromatsko sučelje, kao podloga koja će naglasiti vizuale.

FOR FESTIVAL
FOR is a small, four-day dance and electronic music festival held on the island of Hvar. The specific objective is to, through web site design, provide a minimalist and a modern framework within which the content of the diverse electronic music festival scene will directly determine the visual identity. A monochromatic interface of a simple design provides a background which is striving to increase the existing visuals of the defined content.

DORA KASUN
MENTOR Tin Kadoić



GALA MARIJA VRBANIĆ
MENTOR Tin Kadoić

DIMENSIONS FESTIVAL
Web stranica je rađena u minimalističkom stilu, a korištena su tri osnovne boje koje su sastavni dio vizualnog identiteta festivala. Pri otvaranju stranice pokreće se pozadinski video te se prikazuju osnovne informacije o festivalu te glavni izbornik koji uvijek stoji na istom mjestu. Na ostalim stranicama u pozadini se nalazi crno-bijela fotografija koja je statična, a ostali 'objekti' se pomiču ovisno o interakciji sa stranicom.

DIMENSIONS FESTIVAL
Web site has been designed in a minimalist style with three principal colours which are an integral component of a visual identity of the festival. Upon accessing the website a background video is played presenting the fundamental information on the festival and the principal menu which is always placed in the same position. Other web pages provide a static black and white photograph in the background, whereas other visual features can be moved and altered depending on and in interaction with the web site.



HARTERA FESTIVAL
Pri oblikovanju stranice za festival Hartera cilj je bio omogućiti što jednostavniju i veću dostupnost informacija. Na početnoj stranici nalaze se kratke novosti vezane uz izvođače i lokaciju, prikazane vizualnim elementima. Ostale podstranice sadrže praktične informacije za posjetitelje. Vizualni jezik stranice proizašao je iz postojećeg identiteta festivala.

HARTERA FESTIVAL
During the creation of the design of the Hartera festival web site the principal focus was on facilitated and high availability of information. The home page presents brief news, with strong visual features, linked with the performers and the venue, while other web pages provide practical information for the visitors. The visual expression originated from the existing festival identity.



Studenti

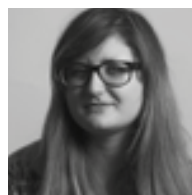
Students

PRVA GODINA
Preddiplomskog studija

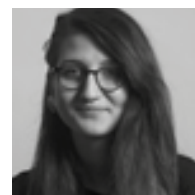
FIRST YEAR
Undergraduate Programme



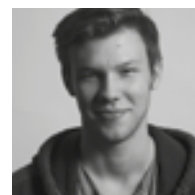
Marta Badurina



Ena Begčević



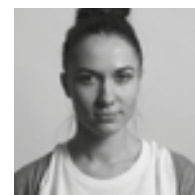
Matea Bertina



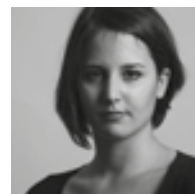
Bruno Bolfan



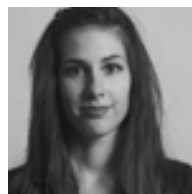
Mikela Cvitanović



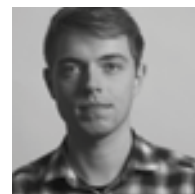
Dora Čaldarović



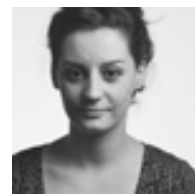
Karla Čotić



Tea Dragaš



Luka Dundović



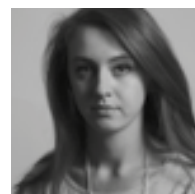
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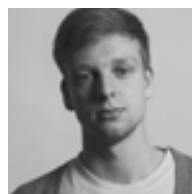
Dorja Horvatić



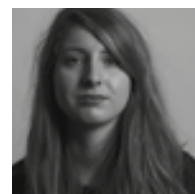
Sandra Huskić



Viktorija Jurina



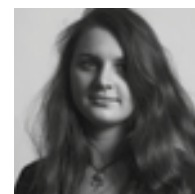
Mihovil Karač



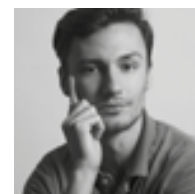
Maja Kezić



Ana Kikerec



Petra Kovačević



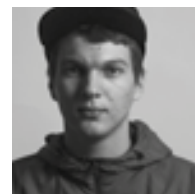
Filip Kovačić



Morana Laušin



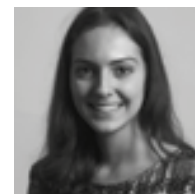
Iva Leustek



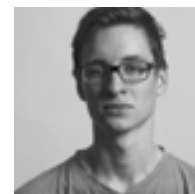
Matej Maltar



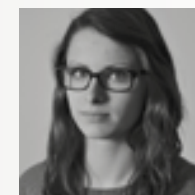
Klara Marelić



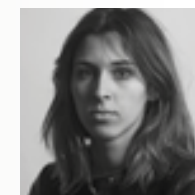
Mirjam Milas



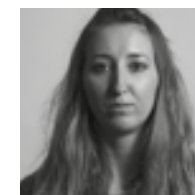
Rafael Milčić



Monika Močević



Tanja Modraković



Anja Nikolić



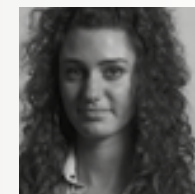
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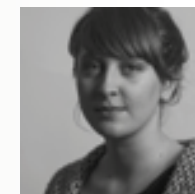
Ena Piškorić



Vilim Redža



Lucija Rubinić



Valentina Sunek



Paula Šantić



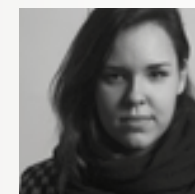
Eva Šmuc



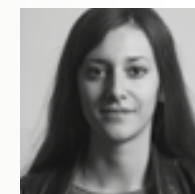
Paula Šobat



Josipa Tadić



Vita Vrebac



Ivona Vuri



Klara Zaher



Jasna Zoričić

DRUGA GODINA
Preddiplomskog studija
– Industrijski dizajn



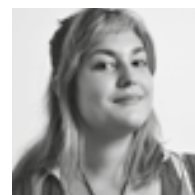
Juraj Balen



Dina Bartolić



Stela Cvijanović



Sara Grubić



Karmela Gudiček



Katarina Huljev



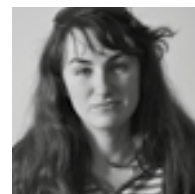
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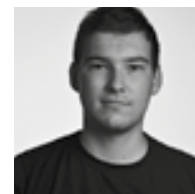
Petra Salarić



Ivan Šaban



Lidija Šarko



Valentino Večerić



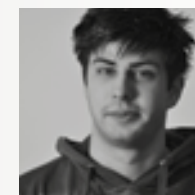
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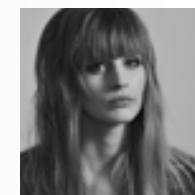
Mirko Vučić

SECOND YEAR
Undergraduate Programme
– *Industrial Design*

DRUGA GODINA
Preddiplomskog studija
– Vizualne komunikacije



Miran Bašić



Marina Bitunjac



Tin Burić



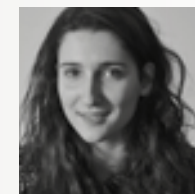
Nikolina Fuzul



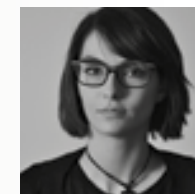
Petra Grubišić



Matea Jurčević



Dora Kasun



Nikolina Kentrić
Staničić



Juraj Koščica



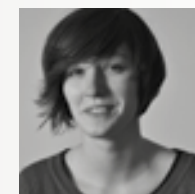
Michelle Antonia
Kovačević



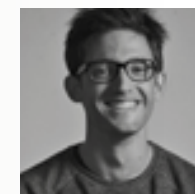
Otto Kušec



Dunja Lesar



Elizabeta Lončar



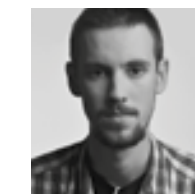
Dominik Markušić



Rebecca Mesarić



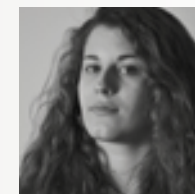
Helena Nemeč



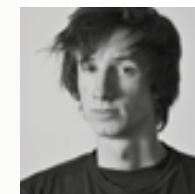
Fran Oršanić



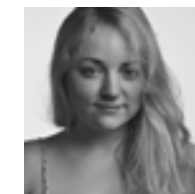
Borjan Pavlek



Sara Pavleković Preis



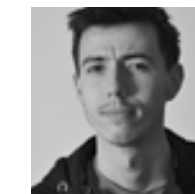
Grgo Petrov



Josipa Prša



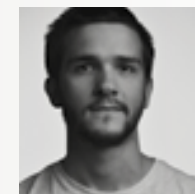
Marina Trošić



Mladen Udovičić



Gala Marija Vrbanić

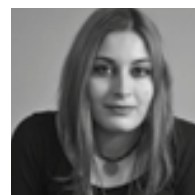


Matej Vučković

SECOND YEAR
Undergraduate Programme
– *Visual Communications*

TREĆA GODINA
Preddiplomskog studija
– Industrijski dizajn

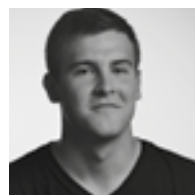
THIRD YEAR
Undergraduate Programme
– *Industrial Design*



Valentina Barić



Elizabeta Bošnjak



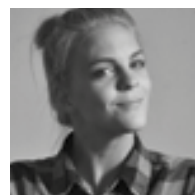
Matej Goreta



Ana Herceg



Maja Jandrić



Kai Ana Matulina



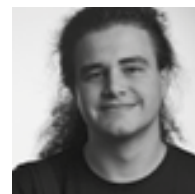
Laura Mrkša



Nataša Njegovanović



Tamara Petruša



Matija Sviben



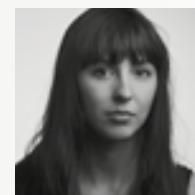
Toni Šljaka



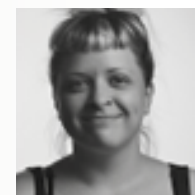
Viktorija Lea Vavra

TREĆA GODINA
Preddiplomskog studija
– Vizualne komunikacije

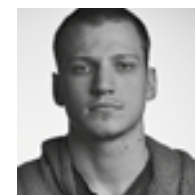
THIRD YEAR
Undergraduate Programme
– *Visual Communications*



Barbara Bjeliš



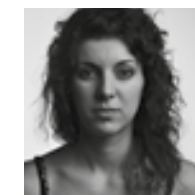
Martina Gelo



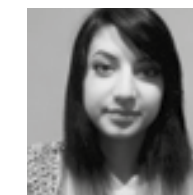
Borna Aaron Grčević



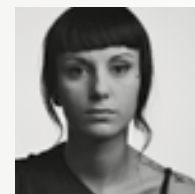
Klasja Habjan



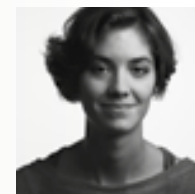
Ivana Hrabar



Paula Kasač



Tena Kelemen



Vitomira Martinjak



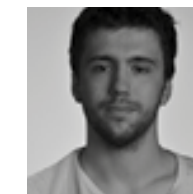
Marinko Murgić



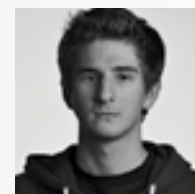
Žita Nakić-Vojnović



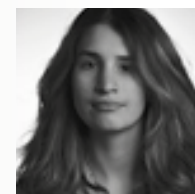
Jana Obradović



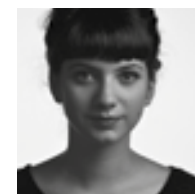
Vanja Perković



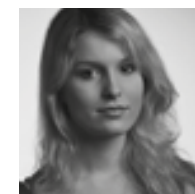
Donat Radas



Tihana Šare



Hana Tintor



Ana Vujasić



Lara Žic

Izvedbeni
program

*Curriculum
Outline*

PRVA GODINA Preddiplomskog studija

Izvedbeni program / Curriculum Outline

Predmeti / Courses

Projektiranje – Industrijski dizajn 1, 2 <i>Design Course – Industrial Design 1, 2</i>	15	45	4
Projektiranje – Vizualne komunikacije 1, 2 <i>Design Course – Visual Communications Design 1,2</i>	15	45	4
Crtanje 1, 2 / <i>Drawing 1, 2</i>	0	30	3
Kompozicija 1, 2 / <i>Composition 1, 2</i>	15	15	2.5
Plastično oblikovanje 1, 2 / <i>Theory of Form 1, 2</i>	15	15	3
Vizualna kultura 1, 2 / <i>Visual Culture 1, 2</i>	30	0	2.5
Uvod u dizajn 1, 2 / <i>Introduction to Design 1, 2</i>	15	15	2.5
Povijest pisma i tipografije / <i>History of Type and Typography</i>	15	15	2
Teorija tipografije 1 / <i>Theory of Typography 1</i>	–	–	–
Matematika 1, 2 / <i>Mathematics 1, 2</i>	15	15	2
Engleski za dizajn 1, 2 / <i>English for Design 1, 2</i>	15	15	2
3D modeliranje i vizualizacija / <i>3D Modeling and Visualization</i>	–	–	–
Nacrtna geometrija i perspektiva 1, 2 / <i>Descriptive Geometry and Perspective 1, 2</i>	15	15	2.5
		390	30
Tjelesna i zdravstvena kultura 1, 2 / <i>Physical Training 1, 2</i>	0	30	–

FIRST YEAR Undergraduate Programme

1. semestar / 1st semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
15	45	4
15	45	4
0	30	3
15	15	2.5
15	15	3
30	0	2.5
15	15	2.5
15	15	2
–	–	–
15	15	2
15	15	2
–	–	–
15	15	2.5
		390
		30
0	30	–

2. semestar / 2nd semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
15	45	4
15	45	4
0	30	2
15	15	2.5
15	15	2
30	0	2.5
15	15	2.5
–	–	–
15	15	2
15	15	2
15	15	2
15	15	2
15	15	2
15	15	2.5
		420
		30
0	30	–

Nositelji kolegija / Course Leaders

prof. mr. sc. Zlatko Kapetanović / <i>MSc, associate professor</i> prof. Mladen Orešić / <i>associate professor</i>
prof. Stipe Brčić / <i>associate professor</i> prof. Nenad Dogan / <i>associate professor</i> prof. Ivan Doroghy / <i>associate professor</i>
izv. prof. Boris Ileković / <i>associate professor</i>
pred. Nives Sertić / <i>lecturer</i>
izv. prof. Boris Ileković / <i>associate professor</i>
izv. prof. dr. sc. Feđa Vukić / <i>PhD, associate professor</i>
izv. prof. dr. sc. Feđa Vukić / <i>PhD, associate professor</i>
prof. Nenad Dogan / <i>associate professor</i>
prof. Nenad Dogan / <i>associate professor</i>
v. pred. Zlatko Klanac / <i>senior lecturer</i>
v. pred. mr. sc. Neda Borić / <i>MA, senior lecturer</i>
prof. dr. sc. Bojan Baletić / <i>PhD, full professor</i>
v. pred. mr. sc. Nikoleta Sudeta / <i>MA, senior lecturer</i> doc. dr. sc. Marija Šimić Horvath / <i>associate professor</i>
prof. Stipe Brčić / <i>associate professor</i>

Suradnici / Associates and Assistants

asist. Andrea Hercog / <i>teaching assistant</i> doc. mr. sc. Ivana Fabio / <i>assistant professor</i>
asist. Romana Kajp / <i>teaching assistant</i> asist. Tomislav Vlanić / <i>teaching assistant</i>
asist. Inja Kavurić Kireta / <i>teaching assistant</i>
asist. Inja Kavurić Kireta / <i>teaching assistant</i>
pred. dr. sc. Ivana Podnar / <i>PhD, lecturer</i>
asist. Hrvoje Živčić / <i>teaching assistant</i>
asist. Hrvoje Živčić / <i>teaching assistant</i>
pred. Jelena Parizoska / <i>lecturer</i>
asist. mr. sc. Roberto Vdović / <i>MSc, teaching assistant</i>

DRUGA GODINA Preddiplomskog studija

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

Crtanje 3, 4 / Drawing 3, 4
Povijest umjetnosti 1, 2 / Art History 1, 2
Metodologija dizajna / Design Methodology
Fotografija / Photography
Engleski za dizajn 3, 4 / English for Design 3, 4
Tehnike prezentiranja pomoću računala 1 / Computer Presentation Techniques 1

Tjelesna i zdravstvena kultura 3, 4 / Physical Training 3, 4

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

Projektiranje – Industrijski dizajn 3, 4 Design Course – Industrial Design 3, 4
Konstruiranje pomoću računala / Computer Aided Design
Ergonomija 1, 2 / Ergonomics 1, 2
Osnove konstrukcija / Introduction to Engineering Design
Konstrukcije drvnih proizvoda 1 / Wood Products Engineering 1
Strojarske konstrukcije / Mechanical Engineering Design

Izborni predmeti – industrijski dizajn Elective Courses in the Industrial Design Programme

Crtanje akt 1, 2 / Figure Drawing 1, 2
Osnove interaktivnih medija 1, 2 / Basics of Interactive Media 1, 2
Grafički materijali i tisak 1, 2 / Graphic Materials and Printing 1, 2

Predmeti smjera vizualne komunikacije Courses in the Visual Communications Programme

Projektiranje – Vizualne komunikacije 3, 4 Design Course – Visual Communications Design 3, 4
Teorija tipografije 2, 3 / Theory of Typography 2, 3
Osnove interaktivnih medija 1, 2 / Basics of Interactive Media 1, 2
Grafički materijali i tisak 1, 2 / Graphic Materials and Printing 1, 2
Grafički proizvodi / Graphic Products

Izborni predmeti | vizualne komunikacije Elective Courses in the Visual Communications Programme

Crtanje akt 1, 2 / Figure Drawing 1, 2
Ergonomija 1, 2 / Ergonomics 1, 2

SECOND YEAR Undergraduate Programme

3. semestar / 3rd semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
0	30	2.5
30	0	3
15	15	2.5
–	–	–
15	15	2
15	15	3
	150	13

0 30 –

15	45	6.5
15	30	3.5
15	15	2.5
15	15	2
–	–	–
–	–	–
	165	14.5

0	30	2.5
15	30	2.5
30	15	2.5
	30	2.5

15	45	6.5
15	15	3
15	30	2.5
30	15	2.5
–	–	–
	180	14.5

0	30	2.5
15	15	2.5
	30	2.5

4. semestar / 4th semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
0	30	2.5
30	0	3
–	–	–
15	30	3
15	15	2
–	–	–
	135	10.5

0 30 –

15	45	6.5
–	–	–
15	15	2.5
–	–	–
15	30	3
30	15	2.5
	180	14.5

0	30	2.5
15	30	2.5
30	15	2.5
	75	5

15	45	6.5
15	15	3
15	30	2.5
30	15	2.5
30	15	2.5
	225	17

0	30	2.5
15	15	2.5
	30	2.5

Nositelji kolegija / Course Leaders

izv. prof. Boris Ileković / associate professor
izv. prof. dr. sc. Feđa Vukić / PhD, associate professor
doc. mr. sc. Sanja Bencetić / MSc, assistant professor
izv. prof. Stanko Herceg / associate professor
v. pred. mr. sc. Neda Borić / MA, senior lecturer
doc. mr. sc. Ivana Fabio / assistant professor

prof. Stipe Brčić / associate professor

prof. mr. sc. Zlatko Kapetanović / MSc, associate professor
prof. Mladen Orešić / associate professor

prof. dr. sc. Dorian Marjanović / PhD, full professor
doc. mr. sc. Sanja Bencetić / MSc, assistant professor

prof. dr. sc. Milan Opalić / PhD, full professor

prof. dr. sc. Ivica Grbac / PhD, full professor

izv. prof. dr. sc. Tanja Jurčević-Lulić / PhD, associate professor

izv. prof. Boris Ileković / associate professor

pred. Tin Kadoić / lecturer

doc. dr. sc. Sonja Jamnicki / associate professor

prof. Stipe Brčić / associate professor
prof. Nenad Dogan / associate professor
prof. Ivan Doroghy / associate professor

prof. Nenad Dogan / associate professor

pred. Tin Kadoić / lecturer

doc. dr. sc. Sonja Jamnicki / associate professor

doc. dr. sc. Sonja Jamnicki / associate professor

izv. prof. Boris Ileković / associate professor

doc. mr. sc. Sanja Bencetić / MSc, assistant professor

Suradnici / Associates and Assistants

asist. Inja Kavurić Kireta / teaching assistant

pred. Jelena Parizoska / lecturer

asist. Andrea Hercog / teaching assistant
doc. mr. sc. Sanja Bencetić / MSc, assistant professor

doc. dr. sc. Dragan Žeželj / associate professor

doc. dr. sc. Ivica Župčić / associate professor

asist. Inja Kavurić Kireta / teaching assistant

v. asist. dr. sc. Krešimir Dragičević / PhD, lecturer

asist. Romana Kajp / teaching assistant
asist. Tomislav Vlainić / teaching assistant

asist. Hrvoje Živčić / teaching assistant

v. asist. dr. sc. Krešimir Dragičević / PhD, lecturer

v. asist. dr. sc. Krešimir Dragičević / PhD, lecturer

asist. Inja Kavurić Kireta / teaching assistant

TREĆA GODINA Preddiplomskog studija

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

Uvod u povijest dizajna / Introduction to Design History
Marketing 1, 2 / Marketing 1, 2
Psihologija za dizajnere / Psychology for Designers
Urbana sociologija / Urban Sociology
Socijalna ekologija / Social Ecology
Estetika 1, 2 / Esthetics 1, 2
Osnove intelektualnog vlasništva / Introduction to Intellectual Property

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

Projektiranje – Industrijski dizajn 5, 6 Design Course – Industrial Design 5, 6
Konstrukcije drvnih proizvoda 2 / Wood Products Engineering 2
Konstrukcije proizvoda iz plastike / Plastic Products Engineering
Elementi arhitektonskog projektiranja 1, 2 / Architectural Design Elements 1, 2

Izborni predmeti – industrijski dizajn Elective Courses in the Industrial Design Programme

Fotografija i film za industrijski dizajn 1, 2 / Photo. and Film for Ind. Design 1, 2
Likovne vježbe – ilustracija 1, 2 / Art Studio – Illustration 1, 2
Tehnike prezentiranja pomoću računala 2 / Computer Presentation Techniques 2
Scenografija 1, 2 / Stage Design 1, 2
Kolegij sa Sveučilišta / Courses at the University (free choice)

Predmeti smjera vizualne komunikacije Courses in the Visual Communications Programme

Projektiranje – Vizualne komunikacije 5, 6 Design Course – Visual Communications Design 5, 6
Oglašavanje 1, 2 / Advertising 1, 2
Fotografija i film 1, 2 / Photography and Film 1, 2

Izborni predmeti – vizualne komunikacije Elective Courses in the Visual Communications Programme

Dizajn fonta i kaligrafija 1, 2 / Font Design and Calligraphy 1, 2
Tehnike prezentiranja pomoću računala 2 / Computer Presentation Techniques 2
Likovne vježbe – ilustracija 1, 2 / Art Studio – Illustration 1, 2
Scenografija 1, 2 / Stage Design 1, 2
Grafičke tehnike 1, 2 / Graphic Techniques 1, 2
Kolegij sa Sveučilišta / Courses at the University (free choice)

THIRD YEAR Undergraduate Programme

5. semestar / 5th semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
30	0	3
30	0	2
–	–	–
30	15	2.5
–	–	–
15	15	2.5
–	–	–
135	10	

15	75	8
30	15	3
–	–	–
15	30	3
180	14	

15	30	3.5
15	30	2.5
15	30	2.5
30	15	3.5
45	0	2.5
90	6	

15	75	8
15	30	2.5
15	30	3.5
180	14	

15	30	3.5
15	30	2.5
15	30	2.5
30	15	3.5
0	30	2.5
45	0	2.5
90	6	

6. semestar / 6th semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
–	–	–
30	0	2
30	0	2
–	–	–
30	15	2
15	15	2
30	0	2
165	10	

15	75	8
–	–	–
15	15	3
15	30	3
165	14	

15	30	3.5
15	30	2.5
–	–	–
30	15	3.5
45	0	2.5
90	6	

15	75	8
15	30	2.5
15	30	3.5
180	14	

15	30	3.5
–	–	–
15	30	2.5
30	15	3.5
0	30	2.5
45	0	2.5
90	6	

Nositelji kolegija / Course Leaders

izv. prof. dr. sc. Feđa Vukić / PhD, associate professor
prof. dr. sc. Jurica Pavičić / PhD, full professor
prof. dr. sc. Melita Kovačević / PhD, full professor
izv. prof. dr. sc. Anka Mišetić / PhD, associate professor
izv. prof. dr. sc. Anka Mišetić / PhD, associate professor
pred. Veljko Žvan / lecturer
prof. Stipe Brčić / associate professor

prof. mr. sc. Zlatko Kapetanović / MSc, associate professor
prof. Mladen Orešić / associate professor
prof. dr. sc. Ivica Grbac / PhD, full professor
doc. dr. sc. Tatjana Haramina / associate professor
prof. Teufik Galijašević / associate professor

izv. prof. Stanko Herceg / associate professor
izv. prof. Boris Ileković / associate professor
doc. Vedran Kasap / assistant professor
pred. dr. sc. Ivana Knez / PhD, / lecturer

prof. Stipe Brčić / associate professor
prof. Nenad Dogan / associate professor
prof. Ivan Doroghy / associate professor

pred. Veljko Žvan / lecturer
izv. prof. Stanko Herceg / associate professor

doc. dr. sc. Nikola Đurek / associate professor
doc. Vedran Kasap / assistant professor
izv. prof. Boris Ileković / associate professor
pred. dr. sc. Ivana Knez / PhD, / lecturer
doc. Josip Baće / assistant professor

Suradnici / Associates and Assistants

v. asist. dr. sc. Morana Fudurić / PhD, lecturer
izv. prof. dr. sc. Marijan Palmović / PhD, associate professor

asist. Andrea Hercog / teaching assistant

doc. dr. sc. Ivica Župčić / associate professor
izv. prof. dr. sc. Janez Indof / PhD, associate professor

asist. Inja Kavurić Kireta / teaching assistant

asist. Romana Kajp / teaching assistant
asist. Tomislav Vlajinić / teaching assistant

asist. Inja Kavurić Kireta / teaching assistant

asist. Mario Petrak / teaching assistant
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Diplomski studij

Graduate Programme

Ciljevi

Suvremenim tokovima tehnološkog razvoja nastaju novi gospodarski i društveni odnosi na globalnoj i lokalnoj razini ostvarujući uvjete za modernizaciju materijalne proizvodnje i komuniciranja, a time i društva u cjelini. Ujedno se stvara potreba za nastajanjem novih disciplina dizajna. U tom kontekstu dizajn je definiran kao intelektualna djelatnost koja uključuje razvoj životnih i društvenih scenarija, sustava, usluga, te kreiranje doživljaja i strategija na poslovnoj, strukovnoj i društvenoj razini. U skladu sa navedenim načelima, sadržaj diplomskog studija je osmišljen na način da studente potiče na kritičko sagledavanje tehnološkog, društvenog i ljudskog okruženja kao temelja za ostvarivanje vlastitih dizajnerskih zamisli. Takva definicija dizajna podrazumijeva svladavanje vještina potrebnih za istraživanja usmjerena prema novim, modernijim metodama u koncipiranju životnih okolnosti, za razumijevanje gospodarstva, društva i kulture na globalnoj i lokalnoj razini, te za primjenu načela održivog razvoja u ekološkom, gospodarskom i kulturološkom smislu.

Diplomski studij dizajna, ulazeći u nova područja poput primjerice dizajna interakcija, doživljaja i događanja i dizajna u interaktivnim medijima omogućuje studentima da se u okvirima odabranih disciplina osposobljavaju za rad u kreativnoj industriji, za suradnju i vođenje interdisciplinarnih timova, za osmišljavanje i provođenje složenih strategija, te za samostalno i međudisciplinarno djelovanje.

Kompetencije magistara dizajna koje se stječu završetkom ovog studija uključuju također i sposobnost samostalnog zamišljanja i provođenja projekata kao rezultata teorijsko-istraživačkog rada, stvaranja koncepata i strategija razvoja dizajna s ciljem unapređivanja društvenih i gospodarskih sustava, te za preuzimanje strateške i proaktivne uloge na akademskoj i strukovnoj razini.

Objectives

New economic and social relationships at the global and the local level are continuously established due to technological development, creating the conditions for modernisation of material production and communication and subsequently the entire society. Design is considered to be an intellectual activity which includes the development of living and social scenarios, systems, services and creation of experiences and strategies at a business, occupational and social level. In accordance with the previously mentioned principles, the curriculum of graduate studies has been created in order to encourage students to critically observe the technological, social and human environment as the basis for implementation of their design projects. Consequently, the definition of design implies acquisition of skills required for the research, primarily focusing on new, innovative methods in the perception of living circumstances and in gaining a comprehensive insight into the economy, society and culture at the global and the local level, as well as implementation of standards of sustainable development in the fields of ecology, economy and culture.

The postgraduate study programme of design covers new fields of interest such as interaction design, events and experience design, as well as interactive media design and consequently enables students to acquire competencies required for work in creative industry, for co-operation and management of interdisciplinary teams, for creation and implementation of complex strategies, as well as for independent and interdisciplinary action.

Competencies of master degree holders in design acquired upon the completion of this study programme include also the ability of independent creation and implementation of projects as a result of theoretical and research work, creation of concepts and strategies for design development in order to promote social and economic systems, as well as play the strategic and proactive role at both the academic and the occupational level.

Program diplomskog studija je, dakle, temeljen na kritičkom i kreativnom istraživanju, preispitivanju i dizajnerskom promišljanju postojećih i budućih odnosa u sprezi sa teorijsko – metodološkim i projektantskim predmetima. Tako koncipiranim sadržajem nadilaze se stereotipni okviri disciplina dizajna i stvaraju se uvjeti za preispitivanje metoda i prirode dizajnerskog djelovanja, načina produkcije i oblika komunikacije. Obrazovne metode se primarno odnose na stjecanje iskustava studenata u teoriji i kritičkoj analizi, na poznavanju suvremenih tehnologija i materijala, te na metode i procese realizacije projekata s gospodarskim i društvenim subjektima.

Postgraduate study programme focuses on critical and creative research, analysis and consideration from the design stance of the existing and the future relationships, which include the subjects on methodology and planning. Consequently, stereotypical scope of design disciplines has been expanded, providing the conditions for analysis of methods and the nature of design activity, the mode of production and the form of communication. Educational methods primarily focus on acquisition of experiences in theory and critical analysis, modern technologies and materials, as well as methods and processes of project implementation with economic and social entities.

Industrijski dizajn

Diplomski studij dizajna osposobljuje studente da kroz razumijevanje društvenog, kulturološkog i tehnološkog konteksta razvijaju nove odnose i strategije s ciljem humaniziranja života i unapređenja struke. Studenti usvajaju metode upravljanja projektnim procesima i timovima, te provode složena istraživanja socijalnih, gospodarskih i tehnoloških aspekata. Pored samostalno iniciranih projekata, studenti sudjeluju i u projektima koji proizlaze iz suradnje s konkretnim gospodarskim, društvenim, javnim i privatnim subjektima, nastojeći pri tome implementirati istraživane fenomene u razvoj konceptualnih inovacija u domeni proizvoda, sustava, usluga i strategija.

Tijekom prve godine diplomskog studija studenti usvajaju spoznaje o suvremenim tehnologijama i društvenim procesima uslijed kojih nastaju nove mogućnosti i potrebe, koje implementiraju u procese dizajniranja i vizije novog razvoja. Studentima je omogućeno da individualnim radom uz odgovarajući odabir mentora, komentora i vanjskih suradnika, kao i odabirom izbornih predmeta, ovisno o odabranom području istraživanja, formuliraju vlastite sklonosti prema pojedinim područjima industrijskog dizajna.

Druga godina je završna godina diplomskog studija koja sadrži dva segmenta završnog rada – magistarske diplome: u trećem semestru studente se potiče na samostalni teorijski i istraživački rad kao temelj za izradu završnog projekta. Pri tome istražuju odabrano područje, što predstavlja teorijsku podlogu rada, te paralelno vrše istraživanja i analize temeljem kojih stvaraju baze podataka za projektantski dio rada. Nakon prihvata elaborata studenti u četvrtom semestru pristupaju izradi projektnog dijela diplomskog rada kojim dokazuju svoje strukovne sposobnosti: samostalno vođenje projekata, upravljanje procesima razvoja dizajna i komuniciranje s drugim strukama u procesu dizajna, u skladu s predviđenim kompetencijama diplomskog studija dizajna.

Industrial Design

Postgraduate study of design trains students to develop new relationships and strategies in order to ennoble life and promote their line of work through a comprehensive insight into social, cultural and technological context. Students acquire deep insight into methods of project management and management of project teams and conduct complex research of social, economic and technological aspects. In addition to individually initiated projects, students participate in projects originating from co-operation with specific economic, social, public and private entities, striving to implement the analysed phenomena into the development of conceptual innovation in the domain of products, systems, services and strategies.

During the first year of postgraduate study students acquire knowledge on modern technologies and social processes which provide new opportunities and create new requirements which they subsequently implement into the design processes and into their visions of new development. Students are provided the opportunity to formulate their own preferences for specific fields of industrial design through individual work and a selection of a mentor, co-mentor, external partners and elective subjects depending on the selected area of research.

The second and the final year of postgraduate study comprise of two aspects of the master's thesis: during the third semester students are encouraged to conduct individual theoretical and research work as a basis for the creation of the final project. They conduct research on the selected area which provides the basis for theoretical work, whilst simultaneously conducting research and analyses based on whose results they create databases for practical work in planning. During the fourth semester and following the acceptance of the project plans students commence project implementation as a constituent part of the final thesis to show their results and acquired competencies: independent project management, management of processes of design development and communication with other occupations during design process in accordance to the specific competencies acquired during the postgraduate design study programme.

PRVI SEMESTAR

Klara Gardening

Dizajn u kontekstu realnog okruženja je prva tema na Diplomskom studiju sa ciljem usvajanja znanja i vještina te stjecanje iskustva u vođenju interdisciplinarnog razvoja složenih proizvoda. Potiče se razvijanje i komuniciranje osobnog kreativnog potencijala i stava u profesiji i društvu kao i uočavanje i rješavanje društvenih, gospodarskih i kulturoloških problema u realnom okruženju. Primjenom znanstvenih metoda istraživanja studenti analiziraju i povezuju čimbenike unapređenja kvalitete života, humaniziranja tehnologije i uspostavljanja kulturnog identiteta na temelju čega inoviraju svoj proizvod. Specifičnost procesa je aktivna suradnja s realnim partnerom i integriranje njegovih želja, mogućnosti i ograničenja, ali i promišljanje i koncipiranje novih odnosa u kontekstu teme i užeg područja koje je u ovom semestru bio odnos sa prirodom. Partner je bila firma Klara Gardening čija djelatnost je proizvodnja i distribucija opreme za vrtlarenje za koju su studenti inovirali rješenja i koncepte koji u okviru teme na različite načine unapređuju kvalitetu života.

FIRST SEMESTER

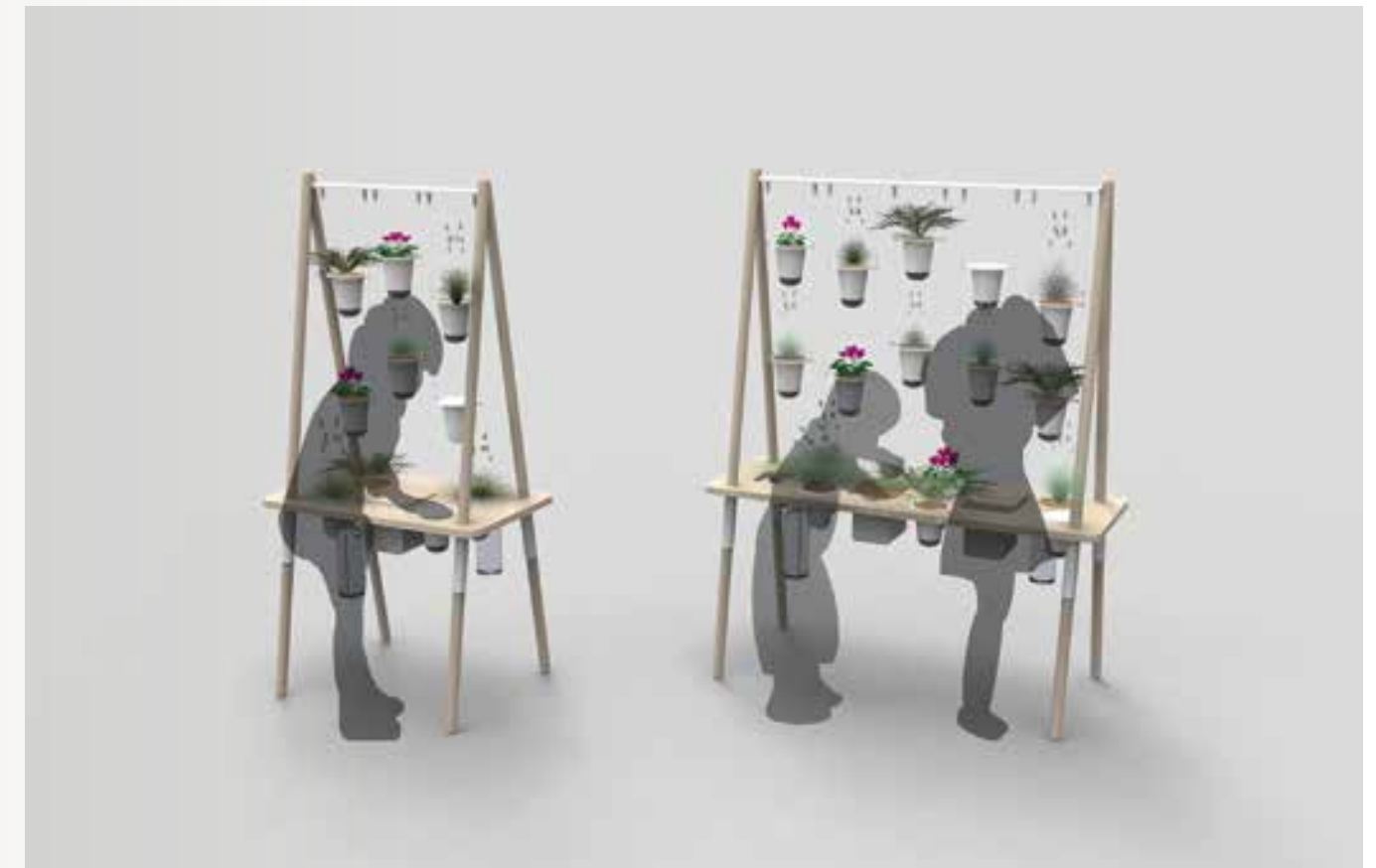
Klara Gardening

Design in real environment is the first topic at the postgraduate study striving to acquire knowledge and skills in management of interdisciplinary development of complex products. Development and communication of personal creative potential and attitude both in the profession and the society is being encouraged, as well as identification and solving of social, economic and cultural problems in real environment. Students identify, analyse, connect and evaluate the potential of local resources, as well as the features for enhancement of the quality of life, humanising of technology and establishment of cultural identity on which the innovation of their product is based. The specific feature of the process is active co-operation with a real partner and integration of their wishes, their potential and limitations, as well as the pondering and conception of new relationships against the backdrop of the topic and the specific area of interest, which in this semester was relationship with Nature. The partner was Klara Gardening, a company involved in production and distribution of gardening equipment. Students provided innovation to solutions and concepts enhancing the quality of life.



FRANKA SPETIĆ

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Sanja Bencetić, Ivana Fabrio



DJEČJA PREGRADA

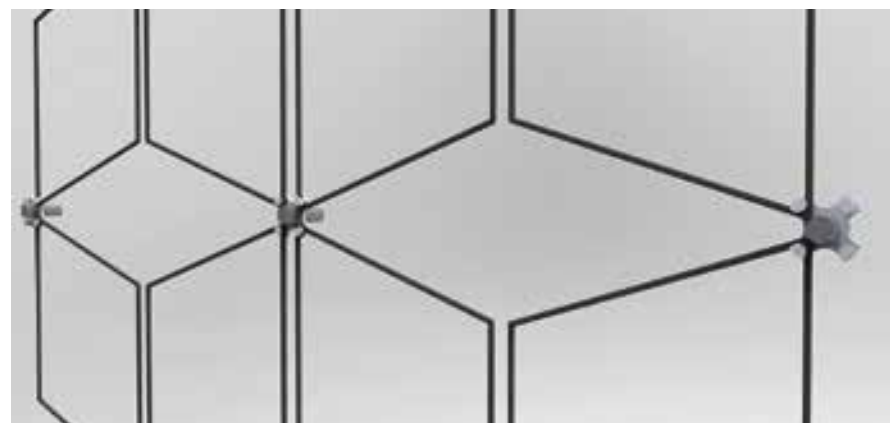
Smisao projekta je na zanimljiv način razvijati empatiju kod djece kroz poimanje prirode, a pri čemu se djecu na suptilan način uči odgovornosti. Dječja pregrada je nastala kroz suradnju s odgojiteljima i defektolozima. Pregrada se sastoji od nekoliko dijelova: radne plohe, u koju se umeću posudice raznih oblika kako bi se pobudila dječja kreativnost i razigranost, posudica sa zemljom i bočica s vodom za zalijevanje. Svi elementi smješteni su na jednom mjestu i lako dostupni, čime se potiče održavanje dječje pažnje na aktivnosti. Gornji dio sa višećim posudama za biljke omogućuje prilagodbu visine posudica sukladno visini djece i njihovim potrebama. Posudice za biljke se sastoje iz dva dijela, gornjeg u kojem se nalaze zemlja i biljka te donjeg, izrađenog od filca u koji voda kapa kako bi se spriječilo kapanje vode po podu. Pomoću aktivnosti koje omogućuje pregrada djeca ujedno razvijaju i ostale vještine potrebne za kasniji razvoj (socijalne, senzorni inteligenciju, motoriku, samopouzdanje i dr.)

CHILD PARTITION

The Child partition project was inception in co-operation with teachers and defectologists. It comprises of several parts: work surface provided with small multi-coloured containers in order to foster children's creativity and playfulness, a container with soil and a small bottle of water for watering. All the items are placed in one spot and are easily accessible-encouraging children's attention on their activities. The upper part with hanging flower pots, enables the adaptation of the flower pot height to the height of the child. The flower pots comprise of two parts: the upper part containing the soil and the plant and the bottom part made from felt used for the collection of water in order to avoid water dripping on the floor. All the children's activities enabled by the partition enhance the development of skills required for their further growth and development (sensory intelligence, mobility, self-confidence, etc.).

LUCIJA NIČENO

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Sanja Bencetić, Ivana Fabrio



ZELENI ZID / PREGRADA
Suvremeni čovjek većinu vremena provodi u zatvorenom prostoru, gdje mikroklimatski uvjeti negativno utječu na njegovo zdravlje. Znanstveno je dokazano kako prisutnost biljaka u zatvorenim prostorima utječe na stvaranje tjelesno i psihološki zdravije i ugodnije mikroklimatske okoline, odnosno utječe na zdravlje ljudi, kvalitetu života i radne učinke, te značajno smanjuje troškove umjetne klimatizacije. S ciljem implementacije biljaka u zatvorene prostore, osmišljen je sustav elemenata kojeg je moguće postaviti u najrazličitije prostore, neovisno o namjeni, dimenzijama i ambijentu. Elemente i prateću konstrukciju moguće je postaviti kao zidnu oblogu ili samostalnu pregradu u prostoru. Kombinacije elemenata konstrukcije i posuda za cvijeće omogućuju veliki raspon različitih vizualnih kompozicija, a dodatni elementi izrađeni od tkanine po potrebi omogućuju i zvučnu izolaciju. Sustav također potiče interes za biljke i uspostavljanje osobnog odnosa.

GREEN WALL / PARTITION
A contemporary person spends most of their time in closed spaces where microclimatic conditions adversely affect their overall health. The fact that the presence of plants in closed spaces has a positive impact on physical and psychological health has been scientifically proven, as it creates a more comfortable microclimate and significantly reduces the costs of artificial air-conditioning. A system of furniture items has been devised in order to popularise the cultivation of plants in enclosed and confined spaces which can be put in diverse spaces, irrespective of its use, dimensions and ambience. The furniture items and the accompanying construction can be placed as a wall background or an independent partition in space. The combinations of items in the construction and the flower pots provide a vast array of spatial compositions and additional features made from fabric can provide sound insulation when required. Moreover, the system encourages the adoption of activities fundamental for plant cultivation, as well as for the development of sensibility to sustainable coexistence of humans and plants.

NIKO CRNČEVIĆ

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Sanja Bencetić, Ivana Fabrio

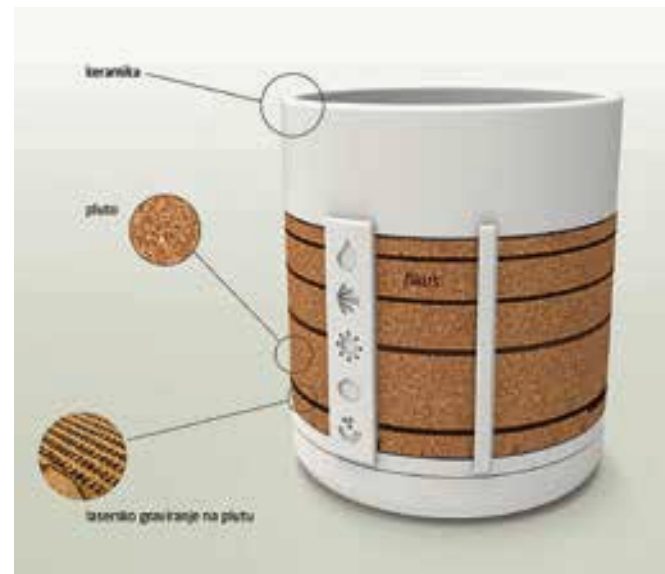


KOKEDAMA
— POČETNIČKI SET ZA UZGOJ BILJAKA
Uzimajući u obzir rastući trend urbanog vrtlarstva, posebna je pažnja dana situacijama u kojima je takav uzgoj nemoguć. Kroz istraživanje spomenutog fenomena kao najzanimljiviji potencijal za dizajn izabran je simbiotski uzgoj biljaka, kombiniranjem kompatibilnih biljaka višeg i nižeg ranga omogućuje se brži i bujniji rast uz minimalno potrebno gnojenje. Pronalaženjem različitih kombinacija biljaka i mahovina moguće je postići homeostatski učinak na simbiozu i imitirati proces koji bi se odvijao kod klasičnog uzgoja u zemlji. Završno rješenje projekta je sustav proizvoda i edukacije koji u kombinaciji promoviraju i omogućuju uzgoj hrane u vlastitim domovima. Principi prisilne simbioze surađuju s rješenjima uzgoja, dovoda svjetla i vode kako bi se omogućila djelomična homeostaza, stanje u kojemu biljci nije potrebna ljudska briga.

KOKEDAMA
— FOOD GROWING STARTER KIT
Against the backdrop of the trend of community gardening, a special attention was paid to the situations in which such gardening is practically impossible. Following the research on the above mentioned phenomenon the most interesting potential for design was symbiotic farming, through combinations of compatible plants of higher and lower rank enables a faster and a more exuberant growth with minimum fertilisation required. A vast array of combinations of plants and mosses enable the homeostatic effect on symbiosis and imitate the process which would take place upon classical farming in the soil. The final solution to the project is a system of products and training which, when combined, promote and enable the food agriculture in people's homes. The principles of coercive symbiosis enable the agriculture of edible plants, provision of light, water and the required nutrients, in the partial homeostasis where the plant does not require human care and attention.

PETRA VRDOLJAK

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Sanja Bencetić, Ivana Fabrio



POSUDA ZA OSOBNI UZGOJ BILJAKA

Projekt je nastao s ciljem približavanja uzgoja jestivog i dekorativnog bilja osobama kod kojih postoji inicijalni interes za uzgoj u vlastitom životnom prostoru, ali ih u tome priječi manjak informacija. Osnovna značajka ovog proizvoda je informativni sustav koji korisniku olakšava brigu o biljci. Posuda za biljke sadržava osnovne informacije o biljci koja je u nju posađena, a vezane uz sve potrebne radnje za uzgoj. Informacije su kodirane kroz godišnji ciklus biljke, a očitavaju se za svaki mjesec, kroz okvir na samoj posudi. Osmišljeni sustav uključuje i uslugu nabavke biljaka. Sustav također može intuitivno pomoći korisniku pri odabiru biljke, jer je već vizualna količina pratećih podataka informacija o zahtjevnosti biljke. Na taj se način korisniku značajno olakšava odabir biljke koja odgovara njegovom životnom stilu, željama i potrebama.

A FLOWER POT FOR PERSONAL USE

The project is intended to present the growing of edible and decorative plants to the people interested in growing plants at home, yet requiring further information. Hence, an information system which facilitates the taking care of the plants is the fundamental feature of this product. The flower pot contains all the basic information on the plant grown in it, concerning all the crucial activities required for the growth. The encoded information following the annual cycle of the plant is read monthly through the frame on the flower pot. Moreover, the system can provide assistance to the user on selection of plants, as the quantity of the information provided is sufficient data on the complexity of the plant. Consequently, the user can easily opt for the plant which is the most adequate for them, concerning their life style, wishes and requirements.

STANISLAV KOSTIĆ

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Sanja Bencetić, Ivana Fabrio



FLORIGAMI

Florigami su biorazgradive sklopive posudice za biljke izrađene od kartonske ljepenke. Sjemenke biljaka se sade u posudice i korisnik se o njima brine dok ne izrastu u sadnicu, a zatim biljku zajedno sa posudicom presađuje u vanjski prostor. Kartonska ljepenka za vrijeme razgradnje u tlu pomaže biljci da se prilagodi novom tlu, a kada se karton potpuno razgradi, biljka nastavlja neometano rasti. Smisao koncepta je da se na suptilan i zanimljiv način potakne ljude na sadnju i vlastiti uzgoj biljaka te da se redefiniira životni vijek biljaka u zatvorenom prostoru. Poticanjem ljudi na presađivanje biljaka u vanjske prostore ujedno se potiču i međusobni društveni odnosi i interakcija korisnika, a dodatna vrijednost koncepta je ozelenjavanje zapuštenih prostora u gradovima.

FLORIGAMI

Florigami are biodegradable folding plant pots made from cardboard pasteboard. Plant seeds are sown in the pots and the user takes care of them until they have grown and transformed into a seedling when they transplant both the seedling and the plant pot outside. Upon decomposing in the soil the cardboard pasteboard assists the plant to adapt to the new soil and when the cardboard has fully decomposed, the plant continues its unimpeded growth. The idea behind the concept is to encourage people in a subtle and interesting manner to plant and grow plants and redefine the life cycle of plants in interior spaces. Through encouraging people to transplant plants outside results in enhancement of mutual social relationships and the interaction between the users, while the value added of the concept is greening of the neglected urban areas.

DRUGI SEMESTAR

Suradnja s obrtnikom

Dizajn u kontekstu razvoja tehnologije je okvirna tema sa ciljem razumijevanje aktualnih trendova razvoja društva, gospodarstva i tehnologije čije implementiranje u koncepte i inovacije bitno unapređuje kvalitetu života. Kod studenta se nastoji razviti senzibilitet uočavanja, promišljanja i vizionarskog nagovještavanja rješenja koja proizlaze iz poznatih, novonastalih ili pretpostavljenih problema, potreba, potencijala i želja. Očekuje se da primjenom metoda i tehnika znanstvenog i dizajn istraživanja i ekperimentiranja integrira zaključke u koncept, dizajn rješenje i strategiju razvoja projekta. Da cijeli proces rezultira i iskustvom snalaženja u realnim situacijama studentima je u dogovoru sa Hrvatskom obrtničkom komorom omogućeno da izaberu obrtnika s kojim će surađivati na unapređenju proizvodnog programa kao i koncipiranju strategije razvoja, a neke suradnje rezultirale su prototipnim realizacijama i namjerama razvoja za proizvodnju i plasman na tržište.

SECOND SEMESTER

Co-operation with an Artisan

Design against the backdrop of technological development is the underlying topic while striving to comprehend the current trends in the development of our society, economy and technology whose implementation into the concepts of innovation substantially promotes the quality of life. Students need to develop their sensitivity to observation, pondering and visionary foreshadowing of solutions resulting from the well-known, the newly arisen or the supposed problems, requirements, potential and wishes. Students are expected to integrate their conclusions into a concept, a design solution and a project development strategy through application of methods and techniques of scientific and design research and experimentation. In order to create the prerequisites for the process to result in the experience of dealing with real situations, in co-operation with the Croatian Chamber of Economy students have been given the opportunity to select an artisan to co-operate with on the enhancement of the production programme, as well as on the creation of development strategy, whereas some co-operation resulted in prototype realisation and intentions of further development for the purpose of production and market placement.



NIKO CRNČEVIĆ

MENTOR Mladen Orešić

ASISTENT / ASSISTANT Ivana Fabio, Andrea Hercog



SERIJA DRVENIH IGRAČAKA

— PRIČE IZ DAVNINA

Seriya drvenih igračaka dizajnirana je u suradnji sa stolarskim obrtom Bruno iz Davora. Inspiracija za proizvod proizlazi iz legendi sakupljenih i reinterpetiranih u zbirci pripovijetki 'Priče iz davnina' Ivane Brlić Mažuranić, ne isključivo kao klasična dječja igračka. Proizvod sadrži tri razine: na prvoj razini funkcionira kao igračka, na drugoj je funkcionalan i specifičan hrvatski suvenir, te na trećoj kao serija koja postaje kolekcionarski predmet. Cilj ovoga projekta bilo je stvoriti proizvod koji promovira kraj iz kojega dolazi i sposobnosti i vještine obrtnika. Sustav igračaka funkcionira kao svojevrsna trodimenzionalna ilustracija koja u prvim fazama igre prikazuje likove iz priče, a kasnije omogućava stvaranje novih likova i novih priča istom logikom i pravilima osam originalnih priča.

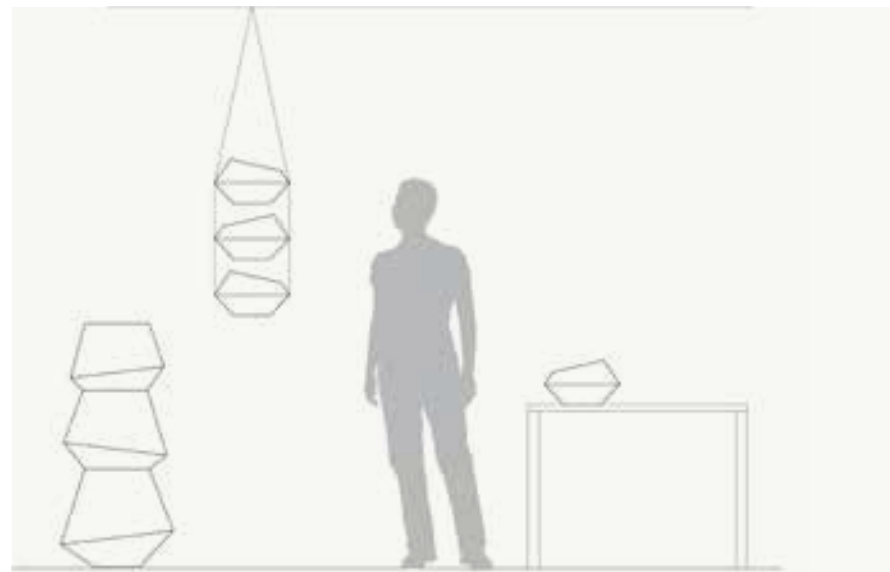
A SERIES OF WOODEN TOYS

— CROATIAN TALES OF LONG AGO

A series of wooden toys designed in co-operation with the Davor-based carpenter Bruno. The inspiration for the product originated from the legends collected and re-interpreted in the short story collection 'Croatian Tales of Long Ago' by Ivana Brlić-Mažuranić. It is not exclusively a classical children's toy, since it is a product at three levels: it is primarily a toy; secondly it is a functional and a specific Croatian souvenir and finally it is a series which can be considered a collector's item. The objective of this project was to create a product which simultaneously promotes both the place where it originates from and the carpenter's skills. The system of toys functions as a specific three-dimensional illustration which during the first phases of the game presents the characters from the story and subsequently enables the creation of new characters and new stories with the same logic and the rules which are specific throughout the original eight stories.

STANISLAV KOSTIĆ

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Ivana Fabrio, Andrea Hercog

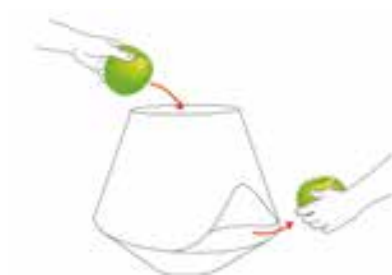


KALAMPER

Kalamper je sustav modularnih košara koje služe za pohranu svježeg voća i povrća, a namijenjene su suvremenim kućanstvima koja brinu o zdravoj prehrani te kontinuirano konzumiraju svježe voće i povrće. Proizvod je nastao u suradnji sa obrtnikom Zvonkom Pošpaićem koji se bavi pletenjem proizvoda od vrbove šibe. Sustav proizvoda se sastoji od tri modula različitih dimenzija koje određuju volumnu zapreminu košare. Dimenzije baze i gornjeg otvora su jednake za sva tri modula, što omogućuje vertikalno slaganje košara jednu na drugu. Na taj način košare tvore vertikalni stup i zauzimaju manje prostora. Oblikovanje košare proizašlo je kao odgovor na problem koji se često javlja kod proizvoda za pohranu; na dnu se uvijek nakuplja voće i povrće koje je prije pohranjeno, stoga može doći do truljenja. Kako bi se izbjegao ovaj problem, forma košare sadrži udubljenje i otvor pri dnu koji omogućuje da se uvijek prvo uzima voće i povrće s dna, a kroz gornji otvor dodajemo svježe voće i povrće. Košare su izrađene tehnikom pletenja vrbove šibe, a prozirna struktura pletiva rješava problem nakupljanja nepotrebne vlage.

KALAMPER

Kalamper is a system of modular baskets intended for storage of fruits and vegetables in modern households where particular attention is paid to healthy food and where fresh fruit and vegetables are continuously eaten. The product is the result of co-operation with the craftsman Zvonko Pošpaić who is involved in handmade production of products made from willow cuttings. The system of products comprises of three modules of diverse dimensions which determine the volume of the basket. The dimensions of the basket bottom and of the upper opening are equal for the three modules, which ensures vertical placement of the baskets one upon the other. Hence, the baskets create a vertical column and occupy less space. The design of the basket originated as a solution to the problem which is often encountered with products for storage – where normally fruit and vegetables which had been stored first are left at the bottom of the basket and hence rotting may easily occur. In order to tackle this issue, the form of the basket contains a hollow and an opening towards the bottom which ensures the consumption primarily of the fruit and vegetables placed on the bottom of the basket. The upper opening is used for the placement of fresh fruit and vegetables. Baskets have been made using the technique of weaving of willow cuttings and the airy structure of the weave solves the problem of excessive dampness.



KARLO PAVIČIĆ

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Ivana Fabrio, Andrea Hercog



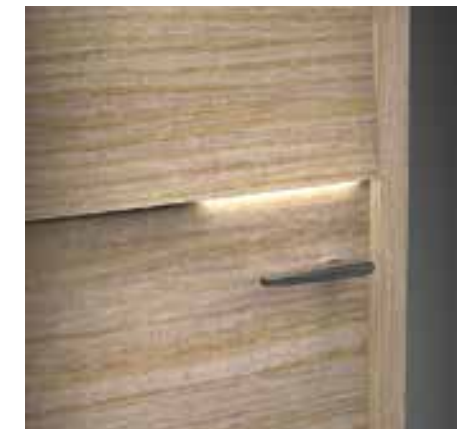
LET IT BE

Vrata 'Let it be' dizajnirana su kao spoj funkcije, estetike i simbolične poruke. Vrata sadrže integriranu rasvjetu. I kao takva su unikatna. Oblik koji omogućuje propuštanje svjetla, a da se ono direktno ne vidi ostvaren je savinutim furnirom u oblik vala koji izlazi iz ravne plohe vrata. Pozicionirana svjetla u ilustriranim primjerima koncentrirana su na funkcionalne aspekte otključavanja i naglašavanja kvake bilo u mraku ili po danu, te na poziciji ispred okulara gdje se nalazi osoba koja zvoni. Mogućnost ovih vrata je da zamjeni sporednu rasvjetu i bude samodostatna za prostor, tako da bi se u npr. hotelskim hodnicima mogle vrlo dobro uklopiti kao svjetlo za atmosferu ili pak u bilo kojem drugom prostoru. Također zbog jednostavnosti konstruiranog oblika moguće je lako upravljati pozicijom svjetla na vratima i tako omogućiti kupcu mogućnost vlastitog odabira gdje i koliko želi svjetla. Ovaj princip je primjenjiv na unutrašnja i vanjska vrata.



LET IT BE

Let it be door has been designed as a combination of function, aesthetics and symbolic messages. The door has integrated lighting, which makes it unique. The shape that enables the passage of light, without it being directly visible, has been achieved with a bended veneer in the shape of a wave that comes out from a flat surface of the door. Positioned lighting in illustrated examples is focused on functional aspects of unlocking and pointing out the handle in the dark or during daytime, and in the position in front of the eyepiece where the person ringing the bell is located. The door can replace secondary lighting and be self-sufficient and hence e.g. in hotel halls it could be used as ambient lighting or in any other premises. Moreover, due to the simplicity of the constructed shape it is possible to easily direct the position of the light on the door and hence provide the customer with a possibility of choice of where and how much lighting they want. This principle is applicable both on internal and external door.



MATIJA ŠPOLJAR

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Ivana Fabio, Andrea Hercog

TRANSFORMWOOD

U suradnji s obrtom ICM, koji se bavi tehnološkim inženjeringom, razvijen je koncept podnih obloga koji uključuje tehnološke inovacije. Podne obloge mogu se transformirati u razne oblike zidnih pregrada i sjedećih elemenata koji se izdižu iz tla. Tehnološka inovacija je spoj između elemenata, koji omogućuje spajanje elemenata pod nekoliko različitih kuteva, što pak omogućuje izdizanje konstrukcije u prostor.

TRANSFORMWOOD

In co-operation with the craft ICM, involved in technological engineering, a concept of flooring has been developed that includes also technological innovation. The flooring can be transformed into diverse shapes of wall partitions and seating sets that appear to be growing from the floor. The technological innovation comprises of a combination of features that enables the merging of items under several different angles, which enables the variations in the positioning of the entire construction.



DORJA BENUSSI

MENTOR Mladen Orešić
ASISTENT / ASSISTANT Ivana Fabio, Andrea Hercog



SUDI

Lončarska radionica Merania iz Labina proizvodi keramičke posude za pripremu i posluživanje hrane i pića, koristeći tradicionalne tehnike izrade i dekoriranja keramike. Odabrana jela koja simboliziraju kulturni identitet Istre, odnosno, Labina, baza su razvoju prve serije seta proizvoda za kuhanje i posluživanje: Srdele na savor (predjelo) Žgvacet od kokoši sa fužima i krafima (glavno jelo) Pasutice sa slanim srdelama ili bakalarom (glavno jelo) Supa (dessert) Specifičnosti navedenih jela i potrebe pri pripremanju, serviranju, konzumaciji i skladištenju preuzete su kao neposredne smjernice za dizajn. Rješenje ima za ciljeve poticati tradicionalnu pripremu autohtonih jela koja su zapostavljena u ponudi. Prezentirati tradicionalna jela u izvornom obliku, ali u posudu koje odgovara suvremenim potrebama. Istaknuti karakteristike i specifičnosti serviranih jela, te ponudom u restoranima promovirati kupnju proizvoda za osobnu upotrebu odnosno ponuditi funkcionalni suvenir.

SUDI

The Labin-based Merania potter's workshop is involved in production of ceramic vessels for the preparation and the serving of food, using traditional techniques of production and decorating of ceramics. The selected dishes which symbolise the cultural identity of Istria or Labin were the idea behind the first series of a set cooking and serving products: Sardines on pickled onions (starter) Istrian-style meat goulash with chicken and two types of traditional Istrian pasta (fuzi and kraf) (main dish) Traditional Istrian pasta (pasutice) with salted sardines or codfish (main dish) Istrian wine soup (supa) (dessert) The specific features of the previously mentioned dishes and the requirements upon preparation, serving, consummation and warehousing have been considered as direct guidelines for design. The objectives of the conceptual solution are encouragement of traditional preparation of local dishes which have been neglected, presentation of traditional dishes in their traditional form, as well as in the tableware which meets the modern needs, pointing out the specific features and the particularities of the served dishes, and promote the purchase of products for personal use through restaurant menus or to be used as functional souvenirs.



Dizajn vizualnih komunikacija

Zvanje magistra dizajna, koje studenti stječu po završetku diplomskog studija, pruža im kvalifikacije za samostalno vođenje projekata i upravljanje procesima razvoja dizajna. Na zadacima projektiranja vizualnih komunikacija naglašava se sposobnost snalaženja u kontekstu realnog okruženja, uz obavezno usvajanje znanja i vještina znanstveno utemeljenog i kritičkog promatranja zbilje, čim se izlazi iz užih okvira struke. Studenti odabiru teme ili probleme od neposrednog subjektivnog ili općeg društvenog interesa, te uče artikulirati svoja opažanja i stavove izražajnim sredstvima dizajna, ali i potaknuti i formirati javni diskurs društvenih skupina posredstvom inovativne vizualne komunikacije. U procesu ovladavanja svim aspektima dizajna svaki student – magistarski kandidat – trebao bi individualnim radom s mentorom i odabirom izbornih kolegija artikulirati vlastite sklonosti i otkriti mogućnosti svoga daljnjeg razvoja, pri čemu se podržava i potiče suradnja sa studentima i stručnjacima iz različitih disciplina povezanih s dizajnom, u duhu temeljnog karaktera studija.

Završna godina studija temelji se na dva povezana segmenta završnog rada, odnosno magistarske diplome. Prvi segment podrazumijeva samostalni teorijski i istraživački rad kao predradnju za projekt, kada studenti moraju kompetentno prepoznati i obraditi određeni / e problem(e), u skladu sa standardima akademskog pisanja znanstvenih radova.

Rezultati istraživanja u prvom semestru završne godine su tzv. teorijska teza i istraživački elaborat, koji uključuju sve relevantne čimbenike pripreme za projekt, koji je nastavak istraživanja u realnom kontekstu. U drugom, posljednjem semestru, studenti izrađuju diplomski projekt kojim pokazuju stečenu razinu snalaženja u struci, što podrazumijeva samostalno vođenje projekta i komuniciranje s drugim strukama u procesu dizajna. Izborni predmeti na ovoj godini studija usko su vezani uz savladavanje samostalnog djelovanja u dizajnu. Projekt i teorijska teza / istraživački elaborat razlikuju kompetencije magistra dizajna od prvostupnika, te se smatraju jednako važnim elementima diplome i krajem formativnog dijela edukacije na ovoj razini u struci.

Visual Communications

The title of a Master of Design (M.A. in Design) which is obtained by the students upon the completion of the postgraduate study programme provides them with qualifications for independent project development and management of design development processes. The tasks of visual communications design highlight the ability of succeeding against the backdrop of real environment, in addition to mandatory acquirement of knowledge and skills of the scientific and critical approach to reality which transcends the professional boundaries. Students select the topics or issues of immediate subjective or general interest and learn to articulate their observations and attitudes with expressive methods of design, as well as the skill to initiate and maintain a conceptual thread through public discourse amongst social groups through innovative visual communications. During the process of achievement of mastery in all the aspects of design each student – a candidate for a Master's Degree – needs to articulate their own preferences and the potential of their further development during their individual work with a mentor, whilst they are simultaneously encouraged to co-operate with other students and experts in diverse disciplines related to design in accordance to the fundamental features of the postgraduate study programme.

The final year of the postgraduate study programme is based on two interrelated aspects of the final thesis or the Master's thesis. The first aspect implies independent theoretical and research work as prerequisites for the project when students are required to identify and tackle a specific problem using the required competencies and in compliance with the standards of academic writing of scientific papers.

The results of the research during the first semester of the final year are the so called theoretical thesis and the research study which imply all the relevant features of the preparation for the project, which is a continuation of the research in the real context.

PRVI SEMESTAR

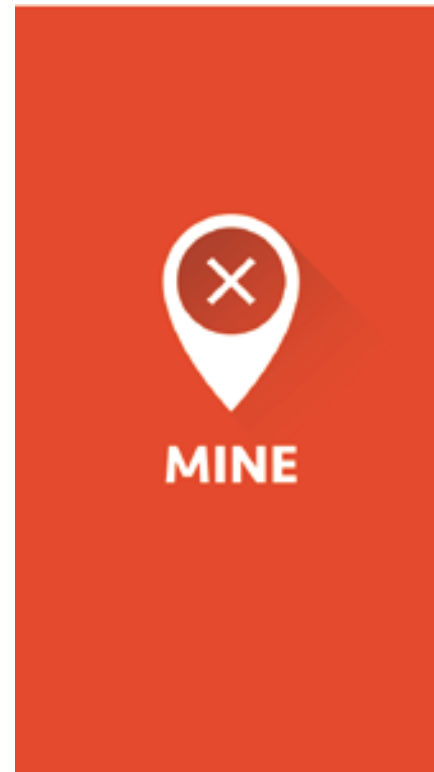
Dizajn u kontekstu realnog okruženja

Prvi zadatak na diplomskom studiju dizajna, razrađuje i produbljuje znanja i vještine stečene pri kraju preddiplomskog studija, a istovremeno služi kao određeni uvod u proces rada na završnom diplomskom projektu. Cilj zadatka je usmjeriti senzibilitet studenata prema prepoznavanju aktualnih tema i problema u području suvremenih vizualnih komunikacija, masovnih medija i digitalnih tehnologija, u širem društvenom, ekonomskom i političkom kontekstu. Po odabiru tematskog područja koje će obrađivati, studenti se opredjeljuju za neku od komunikacijskih formi ili neki žanr dizajna iz široke palete aktualne vizualne kulture. Izbor uključuje tiskane medije, korporativni dizajn i signalistiku, ambalažu te sustave vanjskog oglašavanja, sve do interaktivnih digitalnih tehnologija na različitim platformama. Važno je koristiti alate vizualnih komunikacija u artikulaciji prepoznatih problema, inovativnom izražavanju vlastitih stavova, s ciljem poticanja i usmjeravanja javnog odnosa o određenim temama.

FIRST SEMESTER

Design against the Backdrop of Real Environment

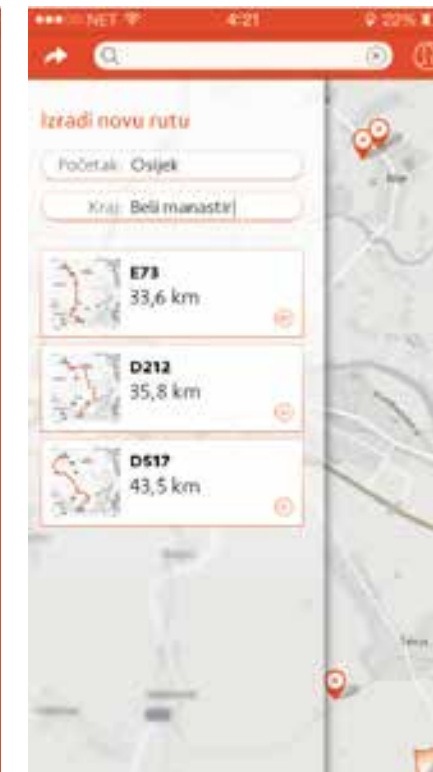
The first task during the new section of studies on the one hand elaborates and deepens the knowledge and skills acquired by the end of the undergraduate studies and on the other hand is used as an introduction into the production of a postgraduate thesis during the final year of postgraduate studies. The objective is to make the students focus upon recognition of the current topics and issues in the area of contemporary visual communications, mass media and digital technologies, as well as within the wider social, economic and political context. Following their decision on the topic area tackled in the task, students opt for a form of communication or a design genre amongst a vast array of topics and genres in the current visual culture, ranging from print media, to corporate design and signalistics, packaging in industry or in the service sector and out-of-home advertising to interactive digital technologies using diverse platforms. The use of visual communications tools is fundamental in the articulation of the identified problems and in innovative expression of one's attitudes aiming to encourage and focus the public discourse upon specific topics.



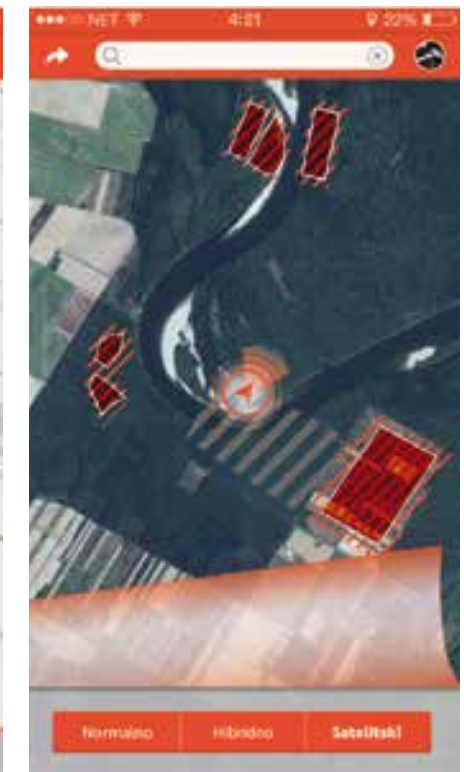
MARTIN PERANOVIĆ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



MINE
Svrha aplikacije Mine je upozoriti na visok stupanj rizičnosti kretanja u blizini minski sumnjivih područja, informirati putem jasnih i lako dostupnih informacija o minski sumnjivim područjima te omogućiti planiranje kretanja na temelju tih informacija. Jednostavnost korištenja aplikacije proizlazi iz pojednostavljenih funkcija i minimalnih kolorističkih intervencija što uspješnijeg prijenosa i jasnoće informacija.



MINES
The specific objective of the application entitled MINES is to warn of the high level of risk of movement near minefields or 'mine suspected areas', to inform through providing clear and easily available information on mine suspected areas, as well as to enable planning of movement based on the information acquired. The simplicity of use in the application is due to simplified functions and minimal colouristic interventions to ensure a more successful transfer and clarity of information.



MATEA BRKIĆ

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



EDUGRAM

Područje kojim se projekt 'Edugram' bavi je u području znanosti i obrazovanja. Riječ je o edukaciji kroz igru, a budući da je igra djetetova omiljena aktivnost i da kroz nju najlakše uči, ideja je bila potaknuti nesvjesno usvajanje pojmova kroz igru. Cilj projekta je prvenstveno razvijanje vizualne percepcije, a potom usvajanje osnovnih pojmova kao što su boja, oblik i riječ. 'Edugram' igra razvija finu motoriku, koncentraciju i pamćenje. Jednom rječju osnovna ideja projekta su problemi perceptivno-kognitivnih karaktera u edukaciji djece od njihove najranije dobi.

EDUGRAM

Throughout the development of the project entitled *Edugram I* was involved in the field of science and education. It implies education through games, since games are children's best friends and the best method of learning. The idea behind the project was to encourage unconscious learning of concepts through games. The specific objective of the project was visual perception development, followed by learning of the basic concepts, such as colour, shape and word. *Edugram* develops fine motor skills, concentration and memory. To sum up, one could conclude that the basic ideas of the project were perceptive-cognitive features in children's education since the earliest age.



ANTA BUČEVIĆ

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



ZNAKOVNI RJEČNIK

Samoinicirani projekt bavi se oblikovanjem sistema edukacije kroz igru, usmjeren ka gluhoj i nagluhoj djeci. Znakovni rječnik je organizirani sustav za lakše učenje hrvatskog znakovnog jezika s naglaskom na komunikaciji roditelja i djeteta. Cilj projekta je najprije prilagoditi učenje potrebama djece i smanjiti mogućnost stresnih situacija, istovremeno poboljšavati komunikaciju i omogućiti roditeljima što bolju povezanost s djetetom i njegovim edukativnim i komunikacijskim napretkom. Znakovni rječnik je sustav koji se sastoji od start paketa koji sadrži edukativno-informacijski priručnik, početne kartice s ilustriranim pojmovima, brojevima i jednoručnom abecedom, te usb priključkom s pristupom edukativnom video sadržaju.

SEMIOTIC DICTIONARY

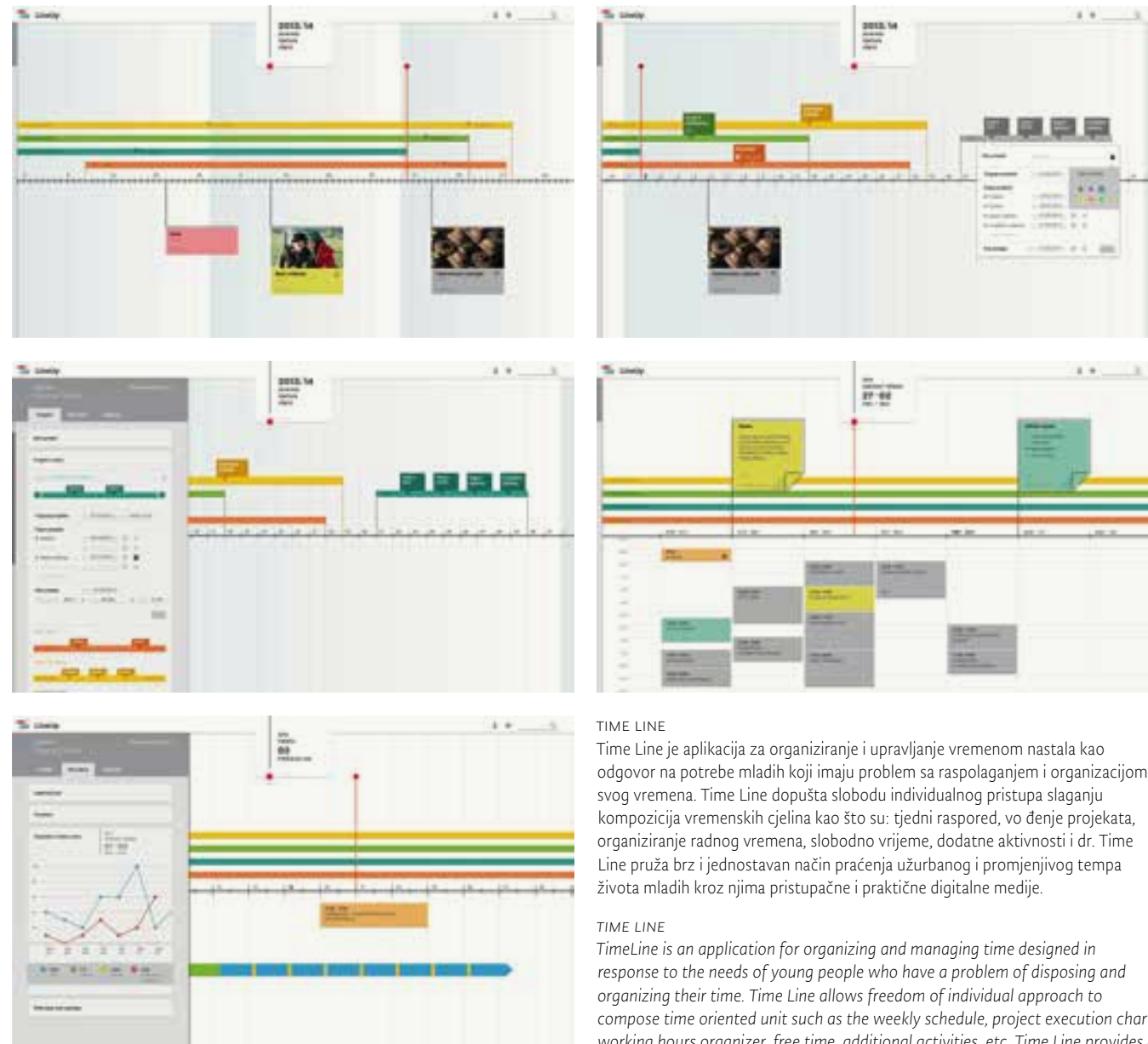
For the purpose of implementation of self-initiated project, I decided to create a system of education through play intended primarily for deaf and hearing-impaired children. The Semiotic dictionary is an organized system for simplified learning of the Croatian semiotic language focusing on communication between parents and children. The specific objective of the project is primarily to adapt the learning to the requirements of children and reduce the opportunities for stressful situations, simultaneously improving communication and enabling parents to improve their relationship with their children and their educational and communication advancement. The Semiotic dictionary is a system comprising of an initial package which includes an education and informative manual, beginner cards with illustrated concepts, numbers and one-handed sign language alphabet, as well as a usb device with access to educative video content.

SLAVICA FARKAŠ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



LineUp

Get your time in line!



TIME LINE
Time Line je aplikacija za organiziranje i upravljanje vremenom nastala kao odgovor na potrebe mladih koji imaju problem sa raspolaganjem i organizacijom svog vremena. Time Line dopušta slobodu individualnog pristupa slaganju kompozicija vremenskih cjelina kao što su: tjedni raspored, vođenje projekata, organiziranje radnog vremena, slobodno vrijeme, dodatne aktivnosti i dr. Time Line pruža brz i jednostavan način praćenja uurbanog i promjenjivog tempa života mladih kroz njima pristupačne i praktične digitalne medije.

TIME LINE
TimeLine is an application for organizing and managing time designed in response to the needs of young people who have a problem of disposing and organizing their time. Time Line allows freedom of individual approach to compose time oriented unit such as the weekly schedule, project execution chart, working hours organizer, free time, additional activities, etc. Time Line provides a quick and easy way to track the young people's hectic and changing pace of life through affordable and practical digital media.

ALMA ŠAVAR
MENTOR Stipe Brčić



PUŠLEC
— VODIČ KROZ KULTURNE DOGAĐAJE U GRADU SAMOBORU
Svrha ovog projekta je poticanje interesa mladih za kulturne sadržaje u gradu Samoboru. Rješenje je realizirano u obliku kulturnog vodiča, putem kojeg se mladima prezentiraju izdvojena kulturna događanja, u tiskanom kao i digitalnom obliku. Web stranica služi za generalno sagledavanje i arhiviranje sadržaja, dok tiskani mjesečnik sadrži dodatne tekstove o izdvojenim događanjima, te na taj način služi kao svojevrsno proširenje web stranice. Tiskana publikacija i web stranica međusobno su povezane SnapTag kodom koji korisnici mogu skenirati za brži pristup webu, koji je sukladno tome prilagođen i mobilnim uređajima.

PUŠLEC
— A GUIDE THROUGH CULTURAL EVENTS IN THE CITY OF SAMOBOR
The specific objective of this project is to arouse interest in cultural events in the city of Samobor among young people. The solution has been provided in the form of a cultural guide through which specific cultural events are being presented to young people both in print and in the digital form. The website is intended for a "macro overview", i.e. general consideration and content archiving, while the print monthly issue includes supplementary texts on specific events and is hence intended to provide an extension to the website or a "micro overview" of the content. The print publication and the website are mutually connected through a SnapTag code which the users can scan for a faster access to the website which has consequently been adapted also to mobile devices.



DRUGI SEMESTAR

Dizajn u kontekstu razvoja komunikacijskih medija

Od studenta se očekuje osmišljavanje multimedijalne društveno angažirane kampanje na određenu temu, koja omogućuje kvalitetnu dvosmjernu komunikaciju u procesu informiranja javnosti o određenom problemu i usmjeravanja društvenog potencijala za njegovo rješavanje. Sadržaj i forma su u korelaciji, pa je cilj zadatka originalno interpretirati klasične oblike medijskih kampanja, uz zadržavanje nekih njihovih karakterističnih elemenata, poput naslova kampanje, slogana i slično. Zadatak podrazumijeva kompetentno preliminarno istraživanje i kontinuiranu suradnju s kolegama iz drugih struka, u duhu interdisciplinarnog karaktera dizajnerske profesije i edukacijskog programa diplomskog studija.

SECOND SEMESTER

Design within Communications Media Development

The premise of this task is entirely contrary to the previous task, although their context is similar. Students need to devise a multimedia and a socially-involved campaign on a given topic, implying that form (in the broad sense) precedes the selection of the topic, as acquisition of skills of agitation and persuasion is considered fundamental, as well as quality two-way communication in the process of informing the public on a specific issue and directing the social potential towards providing a solution. Form and content are correlated and hence the objective of the task is original interpretation of classical forms of media campaigns, yet through preservation of some of their distinctive features, such as campaign title and slogans, to name a few. The task explores both research and the creative potential of students against the backdrop of considerably limited formal postulates which is the most common context of activity during subsequent professional life and work. Moreover, the task implies competent preliminary research and continuous co-operation with colleagues from other lines of work providing the given topic requires it, in line with interdisciplinary features of design profession and educational programme during the graduate study.



MATIJA GULIČ

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



IDENTITET DRUŠTVENE

KAMPANJE ZA UDOMLJAVANJE PASA

Tema ove društveno korisne kampanje je senzibiliziranje javnosti za udomljavanje pasa iz skloništa za nezbrinute životinje. Najčešći način postojećih kampanja je da se uz psa pojavljuju poznate osobe što usmjerava fokus kampanje sa psa na 'celebrity' ličnost. Zamišljena kampanja nastoji izbjeći takvu praksu te staviti psa u centar pažnje a time i u centar poruke kampanje. Kako se većinom radi o odraslim psima koji već imaju izgrađenu osobnost, kampanja koristi osobne oglase iz odgovarajuće rubrike objavljene u Plavom oglasniku. Kombinacijom portreta psa i teksta preuzetog iz Oglasnika u kojem osoba traži prijatelja ili životnog partnera, kampanja ukazuje na to da su i psi osobnosti s jednakim potrebama za komunikacijom kao i ljudi i time poziva javnost na udomljavanje napuštenih pasa.

ADOPTING DOGS FROM

DUMOVEC DOG SHELTER

Adoption of dogs from Dumovec dog shelter is the principal topic of my socially useful campaign. It is a rather common occurrence to advertise shelter dogs by placing them in the context with some celebrity, which actually shifts the focus of the campaign towards the celebrity in question. I was striving to avoid the feeling of depression and separation and use the dog motif as the principal theme of the campaign and I was aiming to highlight the fact that the dogs in question had already formed their own specific personality traits. Ads included in the Free Ads Paper where men are looking for partners for life and vice versa appeared as an excellent idea behind the project that stressed the fact that dogs have personalities with equal needs for communication as people and is inviting the general public to adopt stray dogs.

DORA LUGARIĆ

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlaineć



IDENTITET DRUŠTVENE KAMPANJE ZA AUTIZAM
Autizam je neurorazvojni poremećaj koji izaziva teškoće u neverbalnoj i verbalnoj komunikaciji, razvoju, te održavanju i razumijevanju socijalnih odnosa. Također uzrokuje neobičnosti ponašanja, ograničene interese i fiksacije na određene stvari ili pojave. Nisu svi oblici poremećaja jednaki. Ljudi s blažim oblicima poremećaja sposobni su obavljati određene aktivnosti bez teškoća (često zbog fiksacija postaju izrazito dobri u razumijevanju i obavljanju određenih aktivnosti). Takvim ljudima potrebno je dati priliku da ostvare svoje želje i snove. Kampanja komunicira problem kroz seriju plakata i dvije vrste letaka, koji se mogu dobiti na određenim mjestima (poput bolnica ili škola) ili uz kupovinu proizvoda za djecu. Ideja je podizanje svijesti o autističnom poremećaju i problemima koji ga prate, iz čega bi trebale proizaći pravovremene reakcije obitelji i veći senzibilitet javnosti. Istovremeno, ukazuje se na činjenicu da su ljudi s određenim oblicima bolesti sposobni funkcionirati u društvu i čime se želi postići manja diskriminacija



IDENTITY OF A SOCIAL CAMPAIGN FOR AUTISM
Autism is a neurodevelopmental disorder causing problems in both non-verbal and verbal communication, development and maintaining and understanding of social relationships. Moreover, it causes unusual behaviour, limited scope of interests and fixation to specific things or occurrences. There are diverse forms of this disorder. People with mild autistic spectrum are able to perform specific activities without any problems (and commonly become very good at understanding and performance of specific activities as a result of their fixation). They deserve to be given the opportunity to fulfil their desires and dreams. The campaign communicates the issue through a series of posters and two types of leaflets that can be obtained at specific venues (such as hospitals or schools) or while purchasing children's products. The principal idea behind it was raising awareness on autism disorder and the problems resulting from it, aiming to cause timely reactions of the family and a higher sensibility of the general public. Simultaneously, it points out the fact that people with specific forms of the disease are capable of functioning well in the society and hence the campaign is aiming to decrease their discrimination.

ANTA BUČEVIĆ

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



IDENTITET DRUŠTVENE KAMPANJE ZA DJEČJI DOM ZAGREB
Dječji dom Zagreb nositelj je kampanje za povezivanje studenata i štíćenika domova za nezbrinutu djecu kroz sadržajna i motivirajuća druženja po principu jedan na jedan. Cilj kampanje je povezati studente i djecu (7-18 godina) na temelju zajedničkih interesa, motiviranjem studenata da vlastitim iskustvom pomažu djeci u ostvarenju njihovih snova, a istovremeno u praksi poboljšavaju vlastite vještine u različitim područjima edukacije i osobnih interesa. Kampanja obuhvaća tri različita područja - kulturu, sport i znanost. Kampanja djeluje offline (billboard, guerilla stickeri + predmeti) i online (fejs filtriranje, web platforma). U sklopu dizajna web stranice napravljen je i sistem prijava temeljen na inputu prikupljenom direktno od domskih štíćenika, što omogućava direktno povezivanje djeteta sa studentom i pripadajućim područjem interesa.



IDENTITY OF A SOCIAL CAMPAIGN FOR ZAGREB CHILDREN'S HOME
Zagreb Children's home is the protagonist of the campaign aiming to connect students and the beneficiaries of homes for neglected children through motivating and interesting socializing events one-on-one. The specific objective of the campaign is to connect students and children (aged 7 to 18) based on their common interests, motivating students to provide assistance to children in the achievement of their dreams, while simultaneously improving their own skills in diverse educational areas and those concerning personal interests. The campaign has been divide into three different directions linked with students' interests - culture, sports and science. The campaign functions offline (billboard, guerilla stickers + objects), as well as online (Facebook filtering, web platforms). Web site design includes also a system of applications based on input collected directly from children's home beneficiaries, which additionally enhances the connections among children with students considered as the most appropriate in their case.

MARTIN PERANOVIĆ
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Karla Paliska



NAJBOLJI POSAO NA SVIJETU

Diskriminacija predstavlja zakonski, društveno i poslovno neprihvatljivo ponašanje, a definiše se kao postavljanje jedne osobe u nepovoljniji (lošiji) položaj u odnosu na drugu, na temelju neke njene karakteristike. Pojedinci vrlo različito i individualno procjenjuju što je ili nije diskriminacija. Subjektivna procjena onoga što je potrebno, opravdano i relevantno za određeno radno mjesto varira od osobe do osobe, bez obzira radi li se o posloprimcu ili poslodavcu. Poseban problem nastaje ako paušalne procjene nisu u skladu s normativnim okvirima i institucijama koje se bave ovim područjem. Društvena kampanja protiv diskriminacije mladih na tržištu rada nastala na temelju istraživanja, ima za cilj informirati ciljnu skupinu o mogućim rješenjima problema i promicanje zakonodavnih prava. Uz pomoć web bannerja koji nude 'najbolji posao na svijetu', ne dolazi se do savršenog posla, nego internet sjedišta s informacijama i uputama kako se postaviti ili kome se obratiti u realnoj situaciji ili kome se obratiti u slučaju potrebe

THE BEST JOB IN THE WORLD

Discrimination is considered as unacceptable behaviour from the legal, the social and the business point of view. It is defined through placement of a person into an inconvenient (inferior) position in relation to others based on a specific trait attributed to them. Nevertheless, we all differ substantially as individuals in assessing discrimination. Subjective assessment of what is required, justified and relevant for a specific workplace varies from person to person, especially if a person is not informed on the normative framework and the institutions involved in this issue. A social campaign against discrimination against youth on the labour market has been based on the research and is aiming to inform and promote legal rights of the target group that is already on the labour market or will only be so in the forthcoming future. A broad range of discriminatory questions are posed through web banners that offer 'The best job in the world', that do not lead to a perfect job, but rather to an internet centre providing information and guidance on how to act in a real situation or who to address in such an inconvenient situation. The internet centre can also be reached through scanning of QR codes on fliers and city light posters.

MATEA BRKIĆ
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



KAMPANJA PČELE

Ideja kampanje Jedan cvijet — cijeli svijet, je osvjestiti ljude o važnosti opstanka pčelinje vrste. Potrebno je informirati javnost na koji način pomoći njenoj održivosti, te kako da se malom promjenom ponašanja pojedinaca, potakne na djelovanje. Kampanja uključuje sjeme različitih vrsta cvjetova kako bi se sadnjom bilja doprinjelo održivosti pčelinje vrste.

THE BEE CAMPAIGN

The idea behind the campaign — The whole world is a single flower — is primarily to raise the awareness of people on the importance of the life of bees. It is important to provide information on the ways to contribute to the survival of this animal species and how to encourage individuals to action through slight lifestyle changes. Diverse seeds were used in order to encourage individuals to become involved and participate in the campaign by planting them, which would eventually contribute to the survival of the bees.

LUKA REICHER

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



PROBLEM SJEDENJA
Dugotrajno sjedenje bez pauze ima brojne štetne utjecaje na organizam. Štetne se posljedice mogu značajno usporiti uzimanjem stanke od sjedenja svakih sat vremena te provođenjem minimalnih tjelesnih aktivnosti. Problem je što tijekom koncentriranog rada nismo svjesni koliko je vremena proteklo te se zaboravljamo ustati i aktivirati. Aplikacija nas svakog sata podsjeća da napravimo pauzu te nas vodi kroz minimalne vježbe koje se mogu suptilno izvoditi u bilo kojoj radnoj okolini. Da bi aplikacija došla do korisnika osmišljena je kampanja koja bi ljude zaticala u različitim kontekstima sjedenja, na problem ih upozoravala, educirala i nudila im rješenje.

SEDENTARY LIFESTYLE ISSUE
Prolonged sitting without breaks has a vast array of harmful consequences for our health. The adverse effects can be considerably reduced by taking active breaks on an hourly basis and engaging in at least a minimum amount of physical activity. The problem is that during one's concentrated work, one is commonly not aware of how much time has elapsed and one forgets to get up and become active. The problem is being addressed through a computer application. The application acts as a reminder at an hourly basis to take a break and guides one through minimal exercises that can be performed with subtlety in any work environment. In order to convey the key points to the users, the idea behind the campaign is to slow down the people who have adopted a sedentary lifestyle in diverse contexts, to educate them and provide them with a solution.

ANA SOMEK

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



UPOZNAVANJE JAVNOSTI S PROBLEMIMA DJECE DISLEKSIČARA
Djeci s disleksijom potrebno je puno vremena, napora i koncentracije da bi pročitali i najjednostavnije tekstove, te im je zbog toga čitanje poput rješavanja zagonetki. Osobe koje rade s djecom često ne razumiju trud koji je djetetu potreban za uspješno savladavanje čitanja, te ih je potrebno izravno suočiti s problemom, odnosno staviti ih položaj djeteta kako bi razumijeli dimenziju problema. Problem je komuniciran serijom plakata na kojima se nalaze rebusi, zagonetke predstavljene kombinacijom slika, slova i znakova, iz čijeg odnosa proizlazi rješenje, te tako nije daleko od procesa čitanja. Sva tri plakata razlikuju se rješenjem rebusa i porukom koja se skriva unutar svakog. Rješenja rebusa smješteni su uz desni rub plakata.



PRESENTING PROBLEMS OF DYSLEXIC CHILDREN TO THE GENERAL PUBLIC
Dyslexic children require a considerable amount of time, effort and concentration to read the simplest texts and they hence find reading similar to puzzle solving. Persons working with children often do not understand how much effort they invest while reading and consequently I believe they need to be faced with the problem or made 'to wear their shoes' in order to deepen their insight into the issue. The solution comprises of a series of rebus posters, showing a puzzle through a combination of images, letters and symbols, whose deciphering leads to a solution and appears to be similar to reading. All the three posters show different rebus puzzles and messages. The solutions to rebus puzzles appear in the right-hand corner of the poster.



Projektiranje pisma

Na diplomskom studiju tipografsko obrazovanje provodi se primarno na kolegiju Projektiranje pisma. Za razliku od preddiplomskih tipografskih kolegija koji se kroz brojne vježbe bave širokim spektrom tipografskih situacija, na diplomskom studiju je težište na produbljivanju određenih aspekata discipline. Savladavanjem nastavnih sadržaja ovog kolegija studenti i studentice će steći sposobnosti tipografskog oblikovanja s naglaskom na cjelovito promišljanje procesa oblikovanja pisma i oblikovanja s pismom. Kolegij se temelji na istraživačkom radu i specijalizaciji u području oblikovanja pisma, te završno fontova. Studentice i studenti savladavaju metodologiju i proces oblikovanja pisma uzimajući u obzir kako tipografsku tradiciju, tako i predviđene namjene i medije reprodukcije. Stečena znanja i vještine predstavljaju kvalitetnu osnovu za profesionalno bavljenje ovim aspektom dizajnerske struke, ali i za samostalano unapređenje vlastitih sposobnosti u ovom području.

Font Design

Typographic education during the graduate study is primarily provided through the course 'Typeface design'. As opposed to undergraduate courses in typography, which through a large number of practical exercises tackle a vast array of typographic situations, during the graduate study the focus has been placed on gaining a comprehensive insight into specific aspects of typography. The curriculum of this course will encourage the students to acquire the skills of typographic design with specific emphasis on comprehensive consideration of the process of typeface design and design with typeface. The idea behind the course is research and specialisation in the field of typeface design and fonts. The students will learn the methodology and the process of typeface design, taking into consideration both typographic tradition and the anticipated scope of use and the print media. The acquired knowledge and skills are top quality background for professional involvement in this aspect of the profession of a designer, yet can be also used for independent enhancement of one's own skills in this field.

PRVI / DRUGI SEMESTAR Tipografsko istraživanje

Ova vježba proteže se kroz oba semestra te je grubo podijeljena na dva dijela: istraživanje i produkciju. Studentice i studenti slobodni su sami izabrati temu kojom se žele baviti te se očekuje da do kraja zimskog semestra postave idejno rješenje projekta. Ljetni semestar je posvećen primarno postavljanju i oblikovanju izvedbenog rješenja. Iako postoji tendencija da rezultati kolegija budu autorska pisma, medij i format završnog rješenja nisu definirani.

FIRST / SECOND SEMESTER Typographic Research

This task extends through two semesters and has been roughly divided into two sections: research and production. The students are free to choose the topic they are interested in and are expected to present the conceptual design of the project by the end of winter semester. The summer semester is dedicated primarily to implementation and design of the conceptual design. There is a tendency for course results to be original fonts, yet the media and the format of the final solution have not been defined.



MATEA BRKIĆ
MENTOR Nikola Durek
DEMONSTATOR Marko Hrastovec



CROATA
Ideja prilikom kreiranja ovoga pisma bila je oblikovati suvremenu inačicu ovog pomalo zaboravljenog staroslavenskog pisma, uglate glagoljice. Osim što oživljava jedno tradicionalno pismo, namjena Croate je i edukacija. Pismo se sastoji od ukupno jedanaest stilova, od osnovnog, koji uključuje brojne ligature i time je pogodan za tekstualni blok, do ekspresivnijih poput Stencila (šablonskog pisma) te stilova namijenjenih za istovremeno korištenje, preklapajući jedni preko drugih.

CROATA
Idea throughout the process of creation of this typeface was to create a contemporary version of this rather forgotten Old Slavic angular Glagolitic script. In addition to reviving a traditional script, the purpose of Croata is also education. It has eleven styles in total, from the regular one which includes a lot of ligatures and by this becomes more appropriate for setting text, to the more expressive ones like the Stencil or layering styles ment to be used at the same time, overlapped.

GROTESK
Grotesk pismo je nastalo po uzoru na rana pisma s početka 20. stoljeća s jednom neobičnom karakteristikom – kurzivnim italikom. Za razliku od uobičajenih grotesknih italika, koji su nakošeni pod određenim stupnjem, ovo pismo odlikuje kurziv koji podsjeća na pisanje perom.

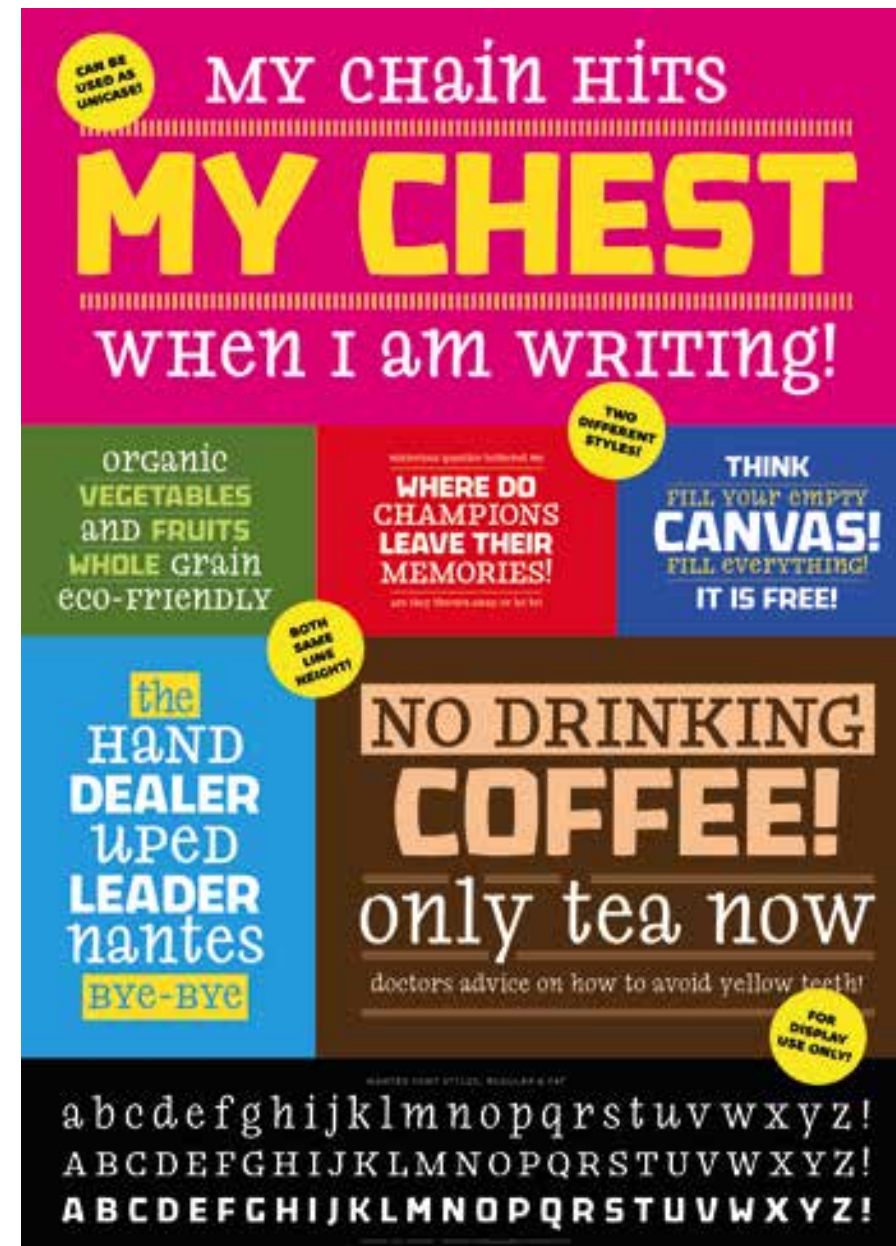
GROTESK
Grotesk typeface has originated from early typefaces from the beginning of the 20th century with an unusual feature – a cursive italic. As opposed to usual grotesque italic fonts, cursive under a specific angle, this typeface has a cursive which reminds of writing with a feather.

LANA GRAHEK
MENTOR Nikola Durek
DEMONSTATOR Marko Hrastovec



LUKA REICHER

MENTOR Nikola Đurek
DEMONSTATOR Marko Hrastovec



NANTES

Nantes je natpisna porodica pisama i mikrotipografski alat koji omogućava korisniku da jednostavnim kombiniranjem rezova dobije grafički zanimljive makrotipografske rezultate. Pismo se sastoji od dva dizajnom različita reza sličnog karaktera, koji se mogu međusobno kombinirati. Konstrukcija je proizašla iz poteza kistom koji je i odredio izgled porodice pisma i detalja. Pismo je namijenjeno oblikovanju za različite subjekte neformalnog karaktera. Također podnosi upotrebu u različitim kontekstima (logotipi, plakati, ambalaže, natpisi...). Svi rezovi, verzali i kurenti, dijele zajedničku visinu koja omogućava međusobno kombiniranje i kompaktnije komponiranje natpisa.

NANTES

Nantes is a type of inscription typeface family and micro-typographic tool which enables the user to get graphically interesting macro-typographic results through simple combination of styles. The typeface comprises of two different styles of different design, yet of similar features which can be mutually combined. The construction originated from a brush-stroke which has defined the appearance of the typeface family and details. The typeface is intended for the design of different subjects of informal character. Moreover, it can be used in diverse contexts (logotypes, posters, packaging, inscriptions, etc). All the styles, capital letters and lower case letters share a common height which enables their mutual combinations and a more compact composition of inscriptions.

ALMA ŠAVAR

MENTOR Nikola Đurek
DEMONSTATOR Marko Hrastovec



ISM

ISM je tipografski sustav inspiriran avangardnim umjetničkim pravcima, 'izmima' s početka dvadesetog stoljeća. Sustav broji šest rezova oblikovanih prema zajedničkom kosturu koji je inspiriran primjerima natpisa iz tog razdoblja. Svaki se rez nastoji konceptualno referirati na pravac koji predstavlja i prenijeti njegove umjetničke premise u jezik samog pisma. Rez Futur koristi futuristički princip repeticije oblika kako bi vizualizirao pokret i napredak. Neoplastic je određen strogom ortogonalnošću De Stijla. Cub nastoji prenijeti kubističku multiperspektivu na konstrukciju slova. Expression je izvnut subjektivnoj deformaciji te surovošću koja proizlazi iz tehnološkog procesa digitalizacije skice. Supremat je potpuno konceptualni rez u kojem su forme apstrahirane i kao takve teško čitljive te ih je moguće dešifrirati sagledavanjem negativnog prostora slovnih znakova.

ISM

ISM is a typographic system inspired by avant-garde artistic movements, 'isms' dating back to the beginning of the twentieth century. The system has 6 styles designed in accordance to the common skeleton framework which had been inspired by examples of inscriptions dating back to that period. Each style is striving to conceptually refer to the movement it represents and transfer its artistic premises into the language of the typeface itself. The Futur style uses futuristic approach of repetition of shapes in order to visualise movement and progress. Neoplastic is defined by strict orthogonality of De Stijl. Club is aiming to transfer cubist multiple perspectives onto the construction of letters. Expression is subject to subjective deformation and the brutality which originates from the technological process of digitisation of rough drafts. Supremat is entirely a conceptual style where forms have been abstracted and hence hardly legible and they can be deciphered through observation of negative space of letter signs.

Film i video

Ne moramo posebice naglašavati snagu i djelovanje filma i videa na moderan dizajn i obrnuto. To je sinergija bez koje današnje digitalno medijsko oglašavanje ne bi bilo zamislivo. Više ne postoje digitalni fotoaparati bez mogućnosti video zapisa u visokoj rezoluciji, pa je stoga izražavanje pokretnim slikama postalo široko dostupno. Zbog toga je poznavanje osnova filmskog i video jezika vještina izražavanja njime vrlo važno.

Cilj kolegija Film i video je pružiti studentima teoretska, filmska i praktična znanja kako bi znali promišljati i kreativno se izražavati video kamerom, kao i pravilno komunicirati s profesionalnim režiserima i snimateljima u svom budućem oglašivačkom poslu kao kreativni direktori.

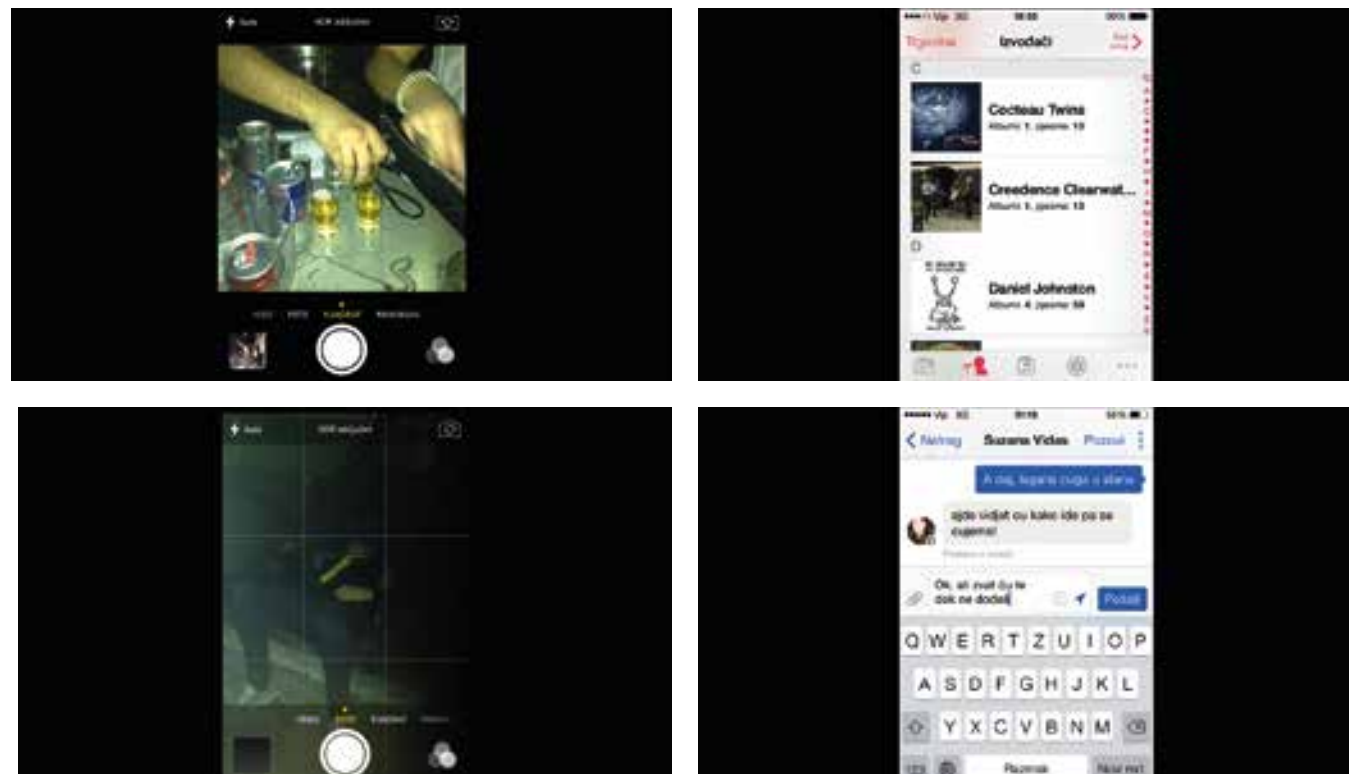
Film and Video

The impact and the power of film and the video on modern design and vice versa do not have to be particularly emphasised. It is a synergy without which the current digital media advertising would certainly be inconceivable. High-definition video is currently an integral part of digital cameras and hence expression through moving images has become broadly available. Consequently, the insight into the basics of film and video expression and its mastery is crucial.

The specific objective of the course entitled Film and video is to provide students with theoretical and practical knowledge, as well as knowledge on film in order to enable them to think and express themselves in a creative way using the video camera, as well as to communicate in an adequate manner with professional film directors and cameramen in their future advertising work as creative directors.

NIKO CRNČEVIĆ

MENTOR Stanko Herceg

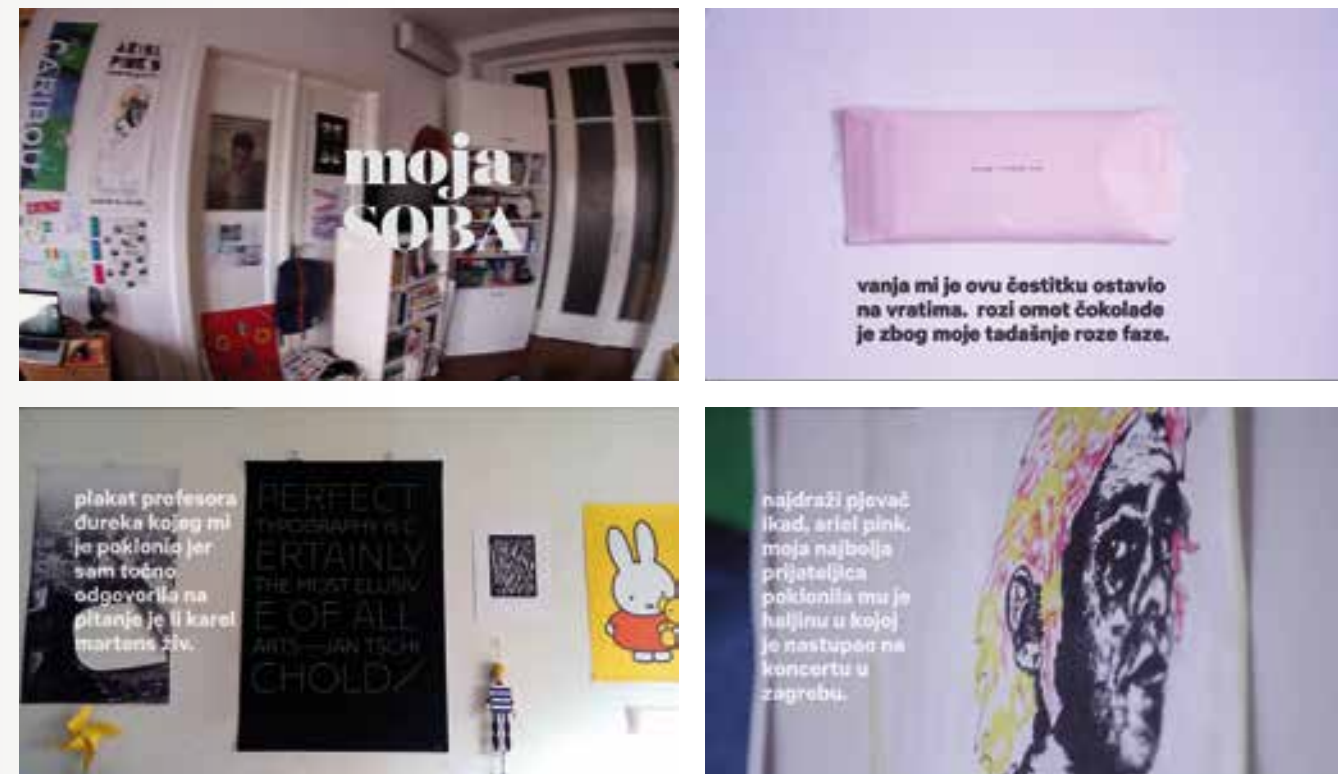


LAJK
Kroz kratki autobiografski film, rad iz najintimnije perspektive zamislive u našoj generaciji, ekran mobilnog telefona, prikazuje pozadinu svake fotografije, poslani poruke i pjesme u jednoj pijanoj noći dajući iskrenu sliku o zaleđu današnje komunikacije.

LIKE
This work, a short autobiographic film looks from the most intimate perspective imaginable to our generation, the screen of the mobile phone showing the background of every photo, text message and song in one drunken night giving an honest description of today's communication.

LANA GRAHEK

MENTOR Stanko Herceg



MOJA SOBA
Film 'Moja soba' predstavlja autoricu kroz stvari koje se nalaze na zidovima njene sobe pomoću specifičnih osobnih priča vezanih uz svaki predmet.

MY ROOM
The film entitled 'My Room' presents the author through things placed on the walls of her room, providing a specific personal story linked with each object.

MARTIN PERANOVIĆ
MENTOR Stanko Herceg



HOCHSTAPLER
U dokumentarnom autobiografskom filmu autor prikazuje svoj život kroz arhivske snimke kućnog videa, od najranijeg djetinjstva pa do danas. Film je montiran u različitim filmskim i video formatima: Super 8, VHS, Full HD, zbog čega dobiva na velikoj dokumentarnoj uvjerljivosti.

HOCHSTAPLER
In this autobiographical film the author presents his life using archival snapshots using a home video, from the earliest childhood until the present moment. The film was edited in diverse film and video formats: Super 8, VHS and Full HD which has significantly contributed to its high documentary credibility.

ALMA ŠAVAR
MENTOR Stanko Herceg



AUTOPORTRET
U ovom je kratkom filmu tema autoportreta tretirana kao proces skrivanja i otkrivanja subjekta, u doslovnom i figurativnom smislu. Svakodnevnica privatnog prostora vizualno je stilizirana i time indirektno skrivena, dok autorska glazba, koja je prethodila samom filmu, predstavlja najdublji uvid u intimu i privatnost.

SELF-PORTRAIT
The topic of self-portrait was addressed in this short film as a process of hiding and revealing of the subject matter, both in the literal and in the figurative sense. The day-to-day life in a private space has been visually stylised and hence indirectly hidden, while the soundtrack, which preceded the film itself, represents the deepest insight into the intimacy and privacy.

ANA SOMEK

MENTOR Stanko Herceg



ŽIVOT KROZ ULOGE

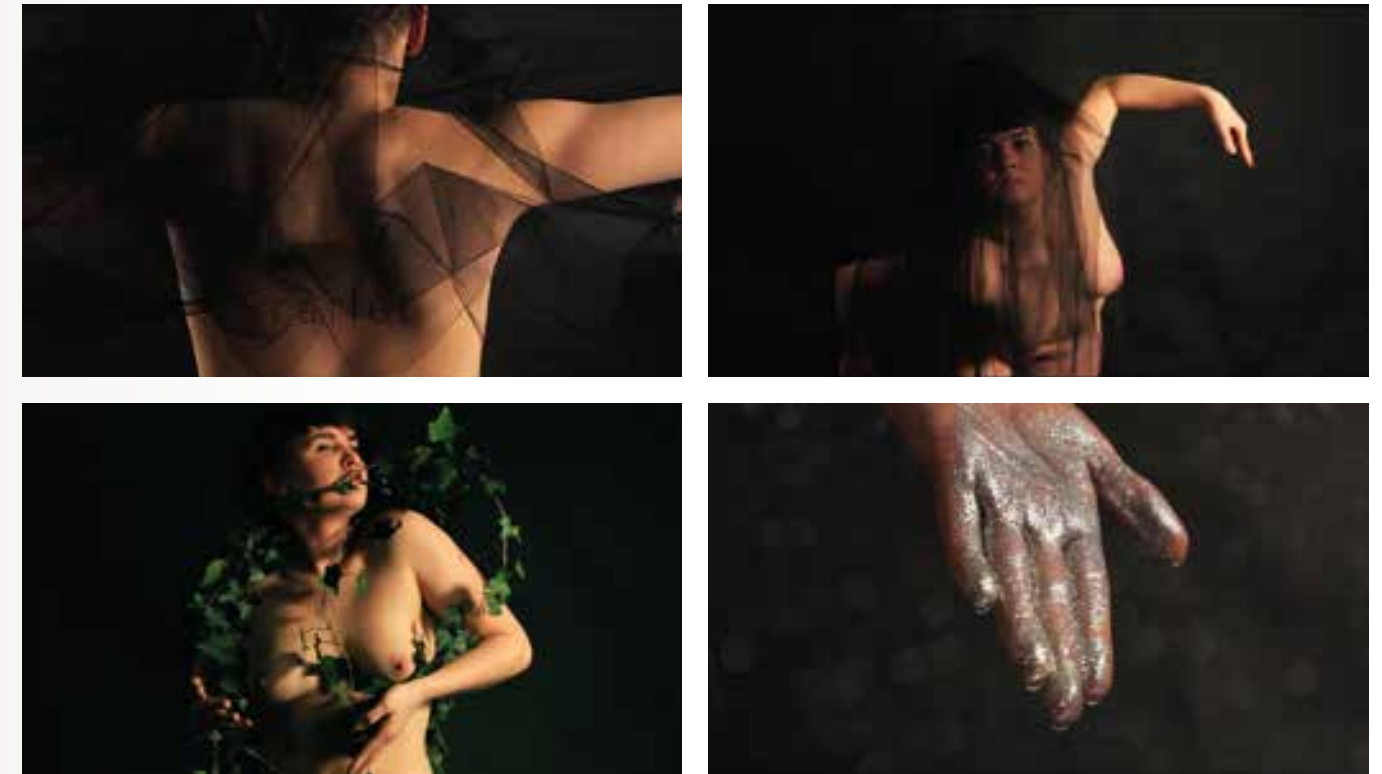
Kako živjeti kad ne poznaješ sebe? U tim situacijama često glumimo nama poznate likove, tražimo se, oponašajući neke druge. Takve situacije su česta pojava kod glumaca. U filmu imamo priliku vidjeti crticu iz Filipovog života, koji, pripremajući se za ADU, prolazi kroz život spašavajući se u tuđim ulogama.

LIFE THROUGH ROLES

How to live when you don't know yourself? In such situations we often pretend, acting as familiar characters, looking for our true self, emulating others. Such situations are rather common among actors. This film gives us the opportunity to see an incident from Filip's life, in which he, while preparing for the Academy of Dramatic Art, gets through life by playing other people's roles.

SLAVICA FARKAŠ

MENTOR Stanko Herceg



AKIRA YAMAOKA — SCARLET

Krenuvši od fascinacije ljudskom kožom i pokretom nagog tijela, odlučeno je ispričati priču o Scarlet koja će vizualno popratiti složenu emotivnu sliku predstavljenu u pjesmi Akira Yamaoka. Kroz eksperiment pokreta nošenih projiciranim emocijama pod odgovarajućim studijskim osvjetljenjem cilj je bio dočarati atmosferu intimnog unutarnjeg svijeta jedinice; njenu vlastitu borbu, rast i dostizanje oslobođenja.

AKIRA YAMAOKA — SCARLET

Against the backdrop of fascination with human skin and movements of naked human body, I decided to tell a story about Scarlet to visually accompany a complex emotional image presented in a song by Akira Yamaoka. Through experimenting with movements based on projected emotions under a specific studio lighting, my specific objective was to depict the atmosphere of an intimate internal light of an individual; her own struggle, growth and finally the accomplishment of her liberation.

Interaktivni mediji

Kolegij Interaktivni mediji fokusiran je na teoriju i praksu grafičkog dizajna unutar područja digitalnih interaktivnih medija. Utjecaj novih digitalnih tehnologija sve više mijenja način na koji se izražavamo, na koji komuniciramo te kako doživljavamo svijet oko sebe. S obzirom da sve više komuniciramo putem interaktivnih digitalnih medija, uloga dizajnera u promišljanju i oblikovanju interaktivnih sadržaja i prezentacija od izuzetne je i stalno rastuće važnosti. Kroz predavanja, vježbe i projekte kolegij ima za cilj kod studenata razviti razumjevanje i interes za ovo područje koje je u stalnom razvoju. Na koji se način to područje dizajna razlikuje od tradicionalnih medija te kako u tom kontekstu pristupiti promišljanju i oblikovanju interaktivnih sadržaja, teme su kojima će se kolegij baviti.

Tijekom oba semestra studenti prolaze kroz cijeli proces oblikovanja korisničkih iskustava. Kroz prvi semestar prolaze prve četiri faze – strategija, sadržaj, struktura i tzv. kostur web stranice, dok se u drugom semestru bave površinom, tj. vizualnim dizajnom. Studenti su teme birali sami, a kroz oba semestra prolazili su neke od klasičnih metoda u ux dizajnu – informacijska arhitektura, dizajnersko istraživanje, persone, korisnički scenariji, wireframeovi, prototipi, style guides, moodboards.

Interactive Media

The new technologies are increasingly impacting on the methods of expression and communication, we well as on the way we are experiencing the world around us. Since we are increasingly communicating via interactive digital media, the role of designers in the development and design of this interactive content and presentations is of extreme and continuously increasing importance. The course is aiming to enhance understanding and arouse interest in this continuously developing area among students through lectures, practical tasks and projects. The course primarily focuses on topics concerning the differences between the area of design and the traditional media, as well as how to approach the development and design of interactive content in this context.

Students are provided an insight into user experience design during both semesters. During the first semester they undergo the first four phases – the strategy, the content, the structure and the so called web site skeleton framework, while during the second semester the students deal with the surface i.e. visual design. The students selected the topics and during the two semesters they were introduced to several classical methods of ux design – information architecture, design research, personas, user scenarios, wireframes, prototypes, style guides, mood boards, etc.

ANTA BUČEVIĆ I ALMA ŠAVAR
MENTOR Tin Kadoić



ILU

— ONLINE ILUSTRATORSKA PLATFORMA

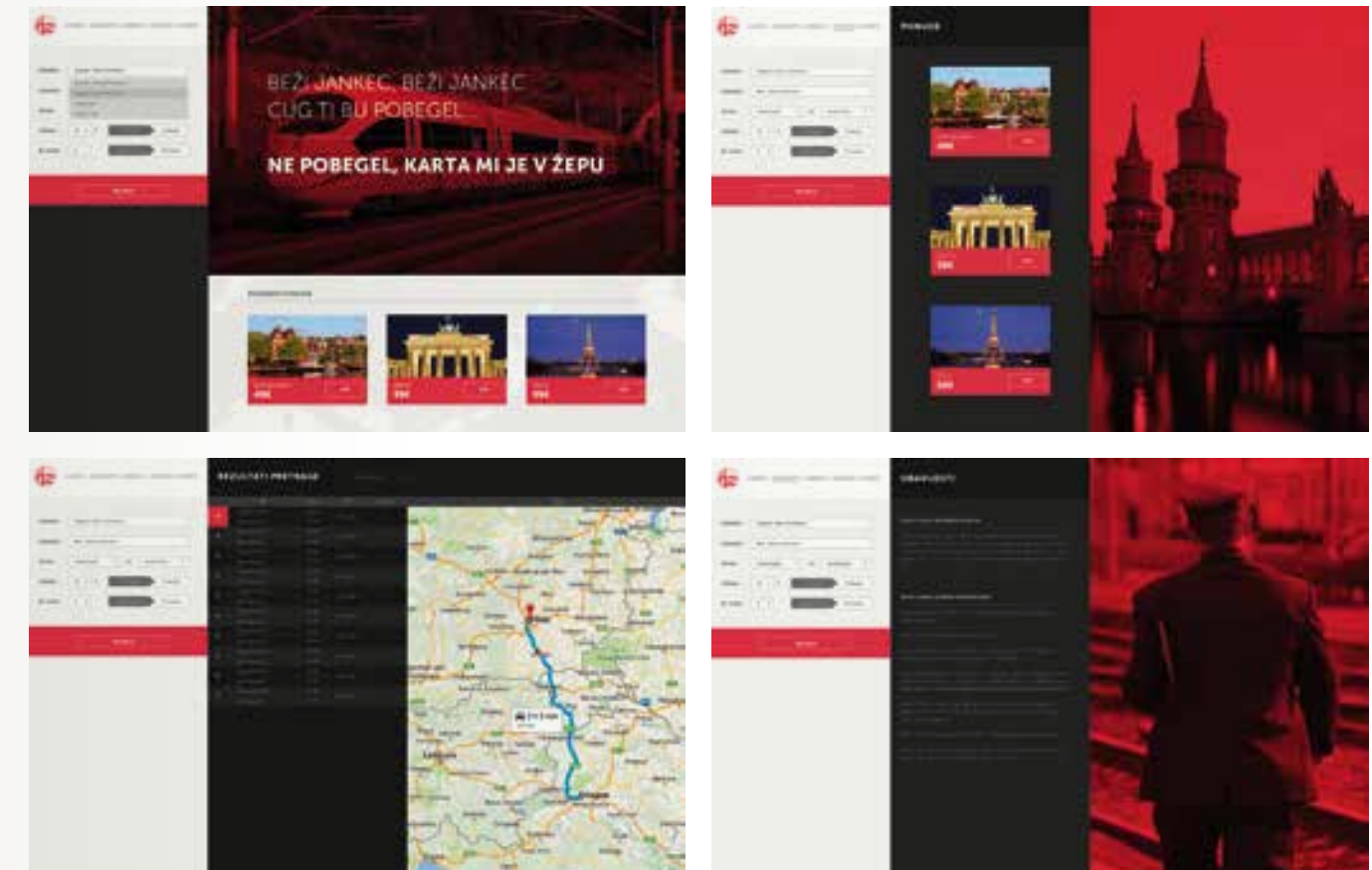
Online platforma za ilustratore i sve ljubitelje ilustracije, uključuje profile umjetnika, galerije radova i webshop. Korisnicima je omogućen detaljan uvid u rad odabranih umjetnika, njihov radni prostor, proces i tehniku rada, kao i mogućnost kupovine njihovih radova / publikacija. Svrha projekta je promocija odabranih ilustratora i prodaja njihovih radova te dostupnost detaljnih informacija o njima i njihovom radu na jednom mjestu. Karakteristike platforme su laka preglednost, povezanost i dostupnost informacija te jednostavna kupovina. Primjer scenarija: Lana dolazi na stranicu pregledati radove ilustratora A na kojeg je naišla na tumblr i koji ju je zainteresirao. Čita intervju s njim i pregledava galeriju radova. Nakon što je pregledala njegove radove, prebacuje se na druge umjetnike te zaključuje da su joj i B i C dosta zanimljivi. Pretplaćuje se na newsletter, te stavlja jedan od A-ovih stripova na 'wishlist'.

ILU

— ONLINE PLATFORM FOR ILLUSTRATORS

An online platform for illustrators and illustration enthusiasts. It includes artist profiles, artwork galleries and a web-shop. The users are provided a comprehensive insight into the work of selected artists, their work space, the process and the technique of work adopted, as well as the opportunity to purchase their work/publications. The objective of the project: promotion of selected illustrators and the sale of their work, as well as availability of comprehensive information on both the illustrators and their work. User requirements: easy visibility, correlation and availability of information, facilitated purchase. A possibility of creation of a user account (wish list, saving the data concerning the purchase, the address, etc.). The scenario of use: Lana accesses the site in order to have a look at the work by the illustrator A whom she came across on Tumblr and who aroused her curiosity. She reads the interview with him and goes through his gallery of work. Having got an insight into his work, she studies other artists and reaches a conclusion that B and C are the most interesting for her. She subscribes to the newsletter and adds one of A's artworks to her wish list

HRVOJE DOMINKO
MENTOR Tin Kadoić



HRVATSKE ŽELJEZNICE (HŽ)

Web stranica HŽ-a bila je u potpunom rasulu kada govorimo o user experience-u i user interface-u te dizajnu. Korisnici su imali velikih problema sa snalaženjem na stranici te dobivanjem informacija koje su im potrebne u kratkom vremenu. Glavni fokusi stranice su bili potpuno zanemareni što je dovelo do jako lošeg korisničkog iskustva sa HŽ web stranicom. Redizajnom web stranice HŽ-a pokušalo se grupirati informacije u logične grupe te staviti u fokus ono što korisnici najviše traže na stranici, a to je pretraga rasporeda vlakova i sve informacije koje se vežu uz njihov put. Ostale informacije su zauzele sekundarno mjesto u dizajnu. Nastojalo se ovim projektom poboljšati korisničko iskustvo na web stranici HŽ-a te olakšati putnicima snalaženje na stranici i pomoći im da dođu do željenih informacija u kratkom vremenu.

CROATIAN RAILWAYS (HŽ)

HŽ (Croatian Railways) website was disintegrating concerning UX, UI and design. The users have been facing immense problems while dealing with the website and obtaining the required information within a specific time frame. The principal objectives of the website had been entirely neglected resulting in extremely unsatisfactory experiences upon accessing the HŽ website. Through a redesign of HŽ website I attempted to group information into logical sets and focus on the most popular website content, such as train schedules and railway timetable and information concerning the journeys. The remaining information ranks second in the entire design. I do hope to have enhanced the user experience at the HŽ website and facilitated the use of the website and provided assistance to the users in obtaining the required information within a short time frame.

Diplomski radovi

Diplomski rad se temelji na cjelovitoj obradi utvrđenih tema, a sastoji se od dva dijela: istraživačko-teorijskog dijela i projektnog dijela. Tijekom 3. semestra diplomskog studija studenti istražuju i analiziraju odabrane teme kako bi bili u mogućnosti stvoriti teorijski temelj za projektni dio, kojeg realiziraju tijekom 4. semestra i brane ga pred ispitnim povjerenstvom imenovanim na Vijeću Studija dizajna.

Ovim radom student treba dokazati posjedovanje kompetencija i postizanje ishoda učenja pri rješavanju problema iz područja koja su bila sadržaj njegova studija, te korištenje teorijskog i praktičnog znanja stečenog tijekom studija.

U području industrijskog dizajna diplomski radovi u akademskoj godini 2013./2014. su uključivali područja poput dizajna proizvoda i njihovih sustava, dizajna urbane opreme, razvoja turističkih proizvoda/suvenira, stvaranja novih koncepata prostornih zahvata u povijesnim gradskim jezgrama sa ciljem isticanja lokalnih vrijednosti i područje dizajna za izvanredne situacije, dok je nekolicina diplomskih radova bila temeljena na području dizajna interakcija i doživljaja.

U području vizualnih komunikacija diplomski radovi u akademskoj godini 2013./2014. uključivali su širok raspon tema od obrazovanja, kulture, medija, turizma pa sve do sporta. Zajednička karakteristika većine odabranih tema je izbor interaktivnih medija kao dominantnog oblika komuniciranja s odabranom ciljnom skupinom. Tek nekolicina diplomskih radova uključuje klasične medije komunikacije.

Graduation Theses

A graduation thesis is based on comprehensive approach to specific topics and comprises of two sections – the theory section and the project section. During the three semesters of the postgraduate study students explore and analyse the selected topics in order to provide a theory section as the idea behind the project section which is consequently implemented during the fourth semester and presented before the exam commission appointed at the Council of the School of Design.

The thesis shows student competences and study results in problem solving related to the field of interest, as well as implementation and use of both theoretical and practical knowledge acquired throughout the course of studies.

The theses in the field of industrial design during the academic year 2013/2014 included the topics such as product and production system design, urban equipment design, development of tourism products/souvenirs, creation of new concepts of spatial intervention in historical town nuclei to enhance local monuments and design in extraordinary circumstances, whilst several graduation theses covered the topics of experience and interaction design.

The graduation theses in visual communications during the academic year 2013/2014 covered a vast array of topics ranging from education, culture, the media and tourism to sports. The common feature of most selected topics was the choice of interactive media as the principal form of communication with the selected target group. Only several graduation theses covered the classical communication media.

LUKA JELASKA

MENTOR Mladen Orešić
KOMETOR / CO-MENTOR Sanja Bencetić, Ivana Fabio, Vedran Kasap
MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić
GODIŠNJA NAGRADA STUDIJA DIZAJNA / ANNUAL AWARDS AT THE SCHOOL OF DESIGN



INKLUZIVNA MONOSKIJA

Cilj ovog projekta je prije svega postavljanje kriterija za razumijevanje osoba s invaliditetom, njihovih potreba, mogućnosti ili nemogućnosti i prava jednakosti. Unatoč činjenici da je proizvod namijenjen osobama s invaliditetom, točnije osobama s paraplegijom i amputacijom, njegov je potencijal mnogo širi, kao i industrije proizvoda za osobe s invaliditetom općenito. Proizvod koji je tema ovog projekta predviđen je za industriju kojoj je cilj sustavno unaprjeđenje kvalitete života osoba s invaliditetom. Razvoj monoskije pokrenut je opažanjem nedostataka postojećih rješenja, te se nastavio kroz daljnja istraživanja proizvođača, krajnjih korisnika, ali i samih proizvoda. Prikupljenim podacima vrlo detaljnih analiza i istraživanjima u periodu od jedne godine, postavljeni su kriteriji za dizajniranje nove monoskije. Jedan od većih nedostataka postojećih rješenja je prevelika masa. To je riješeno korištenjem kompozitnih materijala. U smanjenju mase doprinijela je inovativna primjena

karbonske lisnate opruge koja je višestruko lakša od postojećih amortizera, čije se podešavanje vrši jednostavnim mehaničkim putem. Monoskija također sadrži mehanizam za sedežnicu kao i za podešavanje visine i kuta sjedenja. Svi su mehanizmi zaklonjeni od izloženosti snijega i prašine te su osmišljeni kako bi ih korisnik mogao koristiti bez pomoći druge osobe. Iako će produkt ovog projekta biti samo još jedan 'sportski rekvizit', njegov je cilj pokrenuti inicijativu promjena ka boljim životnim standardima, osoba s invaliditetom, a time i čitavog društva.



AN INCLUSIVE MONOSKI

The specific objective of this project is setting the criteria for understanding of the disabled, their requirements, possibilities and impossibilities, as well as equality rights as persons. Irrespective of the fact that the product itself is intended for and used by the disabled, by paraplegic persons and persons with a leg amputation, its potential is considerably higher which applies also to the industry of products for the disabled in general. The product that is the subject matter of this project is an example of an industry that is not so commercial despite being highly important, where design can and should be emphasised, aiming to systematically enhance the quality of the persons with disabilities. The development of a monoski was initiated following the identification of the shortcomings of the currently available solutions and continued through further research on producers, end users, as well as products. Criteria were set, based on the data collected from comprehensive analyses and

research during a one year period, which should be met by designing a new monoski. One of the major shortcomings of the currently available solutions is their excessive weight due to the use of composite materials. Carbon leaf spring significantly contributed to the reduction of the weight of the product in question, due to its being substantially more lightweight compared with the current shock absorbers whose adjustment is performed in a straightforward mechanical way. The monoski also includes a mechanism for sitting, as well as for the adjustment of the angle and the height of the sitting position. All the mechanisms are protected from exposure to snow or dust and were developed to enable independent use without the requirement for any assistance. Although the product presented by this project will only be another sports accessory, the project is striving to launch an initiative of changes towards better standards of living, not only for the disabled, but for the entire society.

EMA GEROVAC

MENTOR Zlatko Kapetanović
KOMETOR / CO-MENTOR Sanja Bencetić, Ivana Fabrio
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić

SOCIJALNA INKLUZIJA STARIJIH OSOBA
– SOCIJALNE I KULTUROLOŠKE ODREDNICE
POJMA STAROSTI I STARENJA

Tematiziranje uloge starijih osoba u našem društvu nastalo je kao izravan odgovor na demografska kretanja i primjeren odnos društva prema ovoj dobnoj skupini. Način na koji se društvo odnosi prema njima uglavnom je degradirajući i nepoštivajući. Pojam starosti i starenja te njegovog viđenja temelji se na pretpostavkama i stereotipima stečenim kroz medije, politiku i društvo. Kada bi se promijenio odnos društva prema starosti i starenju onda bi i starije osobe imale bolju socijalnu okolinu i mogućnost integracije i širenja svojih iskustava i znanja. Nakon opširnoga istraživanja radom se pokušalo odgovoriti na zadanu temu u dva smjera. Prvi smjer je stvaranje proizvoda kojima je cilj angažirati mlađe generacije da promisle o svome odnosu prema starijim osobama i starosti. Tako su nastali pokrivač, jastuk i stolić. Drugi smjer je stvaranje radionica na kojima se povezuju starije osobe i mladi dizajneri kako bi zajedno stvorili nove proizvode, i tako dokazali da se međusobnom suradnjom mogu prevladati stereotipi.



SOCIAL INCLUSION OF THE ELDERLY
– SOCIAL AND CULTURAL GUIDELINES OF THE
CONCEPT OF OLD AGE AND AGEING
Thematising of the role of the elderly in our society is a direct result of demographic movements and the manner in which this age group is treated in our society, which is highly degrading and dishonourable. The concept of old age and ageing and the attitude towards it is based on the assumptions and stereotypes created through the media, the politics and the society. If the attitude towards old age and ageing changed, the elderly would be provided a better social environment and an opportunity of integration and sharing of their experiences. Following an extensive research, the paper was striving to provide two types of answers to the assigned topic. The first type of answers followed the direction of creation of products aiming to encourage other generations to consider their relationship towards both the elderly and ageing. Consequently, a blanket, a pillow and a coffee table originated. The second type of answers implied the workshops intended to connect the elderly and young designers in order to jointly create new products and hence tell their life stories, proving that mutual co-operation can transcend stereotypes.



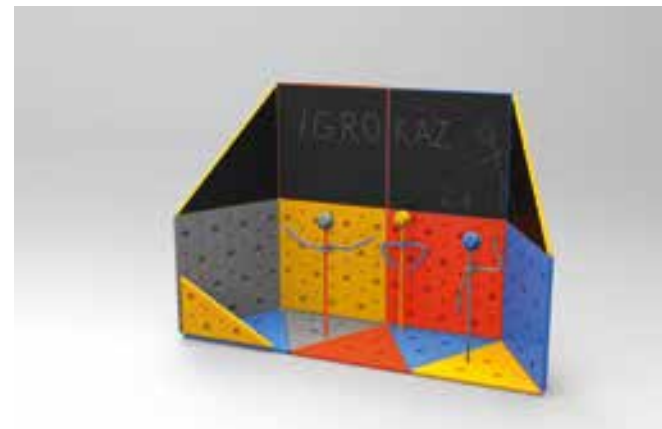
ANA ARMANO LINTA

MENTOR Mladen Orešić

KOMETOR / CO-MENTOR Ivana Fabrio

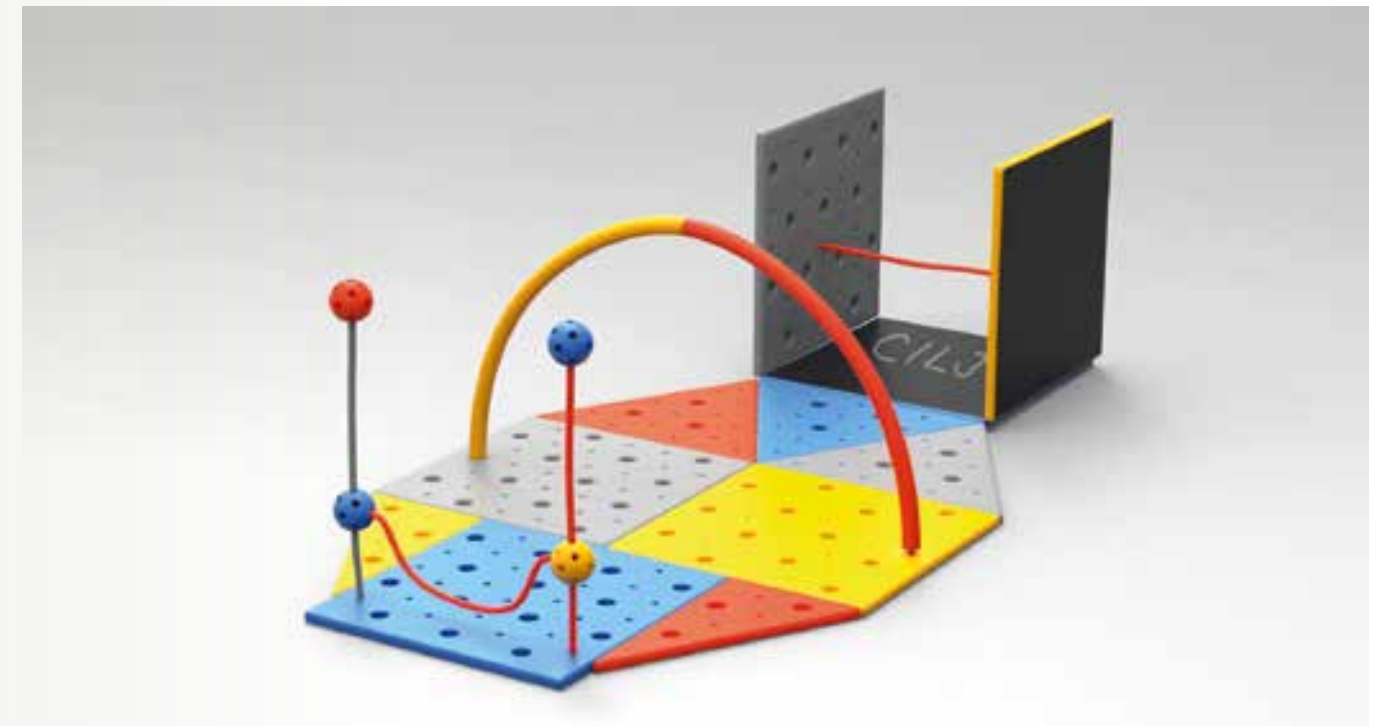
MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić

STRUČNI SURADNIK / EXPERT ASSOCIATE Anka Jurčević-Lozančić



FIZIČKO OKRUŽENJE U UČIONICAMA NIŽIH RAZREDA OSNOVNIH ŠKOLA
Set za igru i učenje nastao je kao odgovor na potrebe suvremene pedagogije i njene primjene u nižim razredima osnovne škole. Kroz istraživanje koje je obuhvaćalo područja pedagogije, razvojne psihologije, školske medicine, povijesti školstva i utjecaja fizičke okoline na učenje, te promatranje same nastave nižih razreda u nekoliko osnovnih škola, formirane su smjernice za dizajn. Cilj je bio potaknuti i olakšati korištenje suvremenih pedagoških metoda u nastavnoj praksi te je tako nastao 'set za igru i učenje'. Set se sastoji od ploča različitih oblika (s jedne strane imaju utore, a druga strana je pogodna za pisanje kredama), debelih savitljivih štapova, tankih štapova koji zadržavaju oblik, i kugli. Svi elementi se mogu međusobno spajati te ih se može koristiti u različite nastavne svrhe (učenje

slova, rastavljanje riječi na slogove, učenje zbrajanja i oduzimanja, geometrijskih likova i tijela), kao medij za razvoj kreativnosti (razvoj kombinatorike, gradnja elementima seta, osmišljavanje igara i načina korištenja seta.) te kao poticaj za fizičku aktivnost (razvoj motorike, strpljenja, timskog duha). Zahvaljujući jednostavnosti elemenata cijeloga seta i načina korištenja, testiranjem se pokazalo da mogućnosti seta rastu ovisno o kreativnosti njegovih korisnika.



PHYSICAL ENVIRONMENT IN LOWER GRADE ELEMENTARY SCHOOL CLASSROOMS
The Set for playing and learning, a physical environment in the lower grades of primary school was created as a response to the requirements of contemporary pedagogy and its application in lower grades of primary school. Guidelines for its design were created following a research which encompassed the fields of pedagogy, developmental psychology, scholastic medicine, history of educational system and the impact of the physical environment on learning, as well as through monitoring of teaching classes in lower grades of primary school in several primary schools. The specific objective was to encourage and facilitate the use of contemporary pedagogical methods in teaching practices and hence the Set for playing and learning was created. It consists of boards of

different shapes (on one side they have slots and the other side is intended for chalk writing), thick flexible sticks, thin sticks which retain their form and spheres. All the components of the set can be connected and used together for diverse learning objectives (learning the letters of the alphabet, dividing words into syllables, learning of adding and subtracting, geometric shapes and three-dimensional figures), as a method of creativity enhancement (development of combination skills, construction using the components of the set, devising games and diverse methods of how to use of the set), as well as to encourage physical activity (development of motor skills, patience and team spirit). It became evident that the potential of the set was increasing during its classroom use depending on the creativity of its users and as a result of non-predetermination of the components of the set and their method of use.

PETRA JELASKA

MENTOR Mladen Orešić

KOMETOR / CO-MENTOR Ivana Fabrio

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić



RITUALI GRADA
ZAGREBA / POZDRAV IZ ZAGREBA
— PROJEKT REVITALIZACIJE BAŠTINE I
RITUALA U SVRHU KREIRANJA IDENTITETA GRADA
Govoreći o baštini kao elementu identiteta grada, govorimo o povijesti, o legitimnim i provjerenim činjenicama / djelatnostima čija revitalizacija pruža bazu za građenje identiteta. Zato je najbolji primjer, baštinski element duboko ugrađen u povijest Zagreba — obrtništvo. Ono je ključni, danas zapušteni, dio zagrebačke kulturne i poduzetničke povijesti, te temelj povijesnog razvoja grada Zagreba. Pripadnost zajednici, gradu, očituje se u jednostavnom osjećaju pripadnosti no i u dijeljenju načina života grada, živeći rituale grada, poštujući baštinu, prihvaćajući ritam i time djelujući kao konstitutivni element grada. Upravo dizajn treba pokazati neopravdanost predrasuda društva naspram obrtništva. Treba pokazati da boljim i kreativnijim korištenjem vještina obrade materijala mogu nastati proizvodi visoke reprezentativnosti i konkrentosti. Osvještavanje potrebe za kreiranjem vlastitih proizvoda, stvaranje konkurentnosti, podizanje obrtništva na viši nivo, uspostavljanje baze za gospodarski razvoj, sve je to samo jedan zadatak dizajnera. Jedan zadatak koji iziskuje mnogo truda i rada, komuniciranja koje je u velikoj mjeri jednosmjerno, ali zadatak koji se može uspješno izvršiti i pomoći društvu u realnom okruženju.



RITUALS OF THE CITY OF
ZAGREB / GREETINGS FROM ZAGREB
— A PROJECT OF REVITALISATION OF HERITAGE AND
RITUALS STRIVING TO CREATE A CITY IDENTITY
Speaking about heritage as a feature of a city identity, one speaks about history, the legitimate and the verified facts / activities whose revitalisation provides the most well-founded foundation for the creation of an identity. Consequently, the best example for it is a heritage feature that has been deeply integrated in the history of Zagreb — craftsmanship. It is a crucial, albeit currently highly neglected, segment of the cultural and entrepreneurial history of Zagreb and a foundation of its historical development. The belonging to a community, to a city is manifested through a simple feeling of belonging, as well as through sharing a way of life in a city, living its rituals, respecting its heritage, accepting its rhythm and hence acting as a constitutive feature of a city. The designer needs to show the unfoundedness of prejudices of the society towards craftsmanship. Moreover, they need to show that a higher quality and a more creative use of skills of material processing can result in highly representative and concrete products. Raising the awareness of the requirement for the creation of own products, focusing on competitiveness, raising of craftsmanship to a higher level and setting the foundations for economic development, to name a few, are the issues that need to be addressed by designers. The addressing of these issues requires a great amount of effort, work and communication, which is to a great extent unilateral. Nevertheless, it is a task that can be accomplished successfully and that will provide substantial assistance to the society in real environment rather than only on a paper draft.

ANA SEKULIĆ

MENTOR Mladen Orešić
KOMETOR / CO-MENTOR Ivana Fabrio
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić

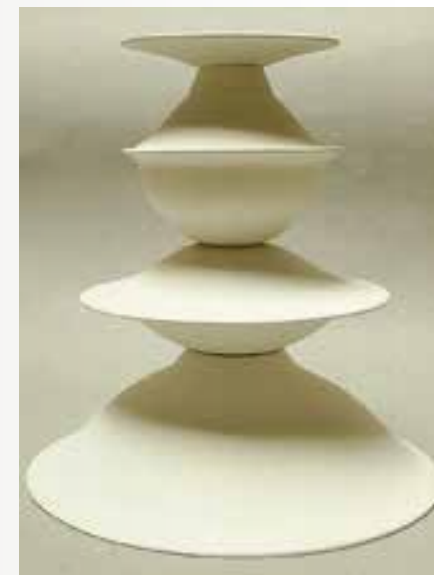
O KAO OBITELJ

Projekt 'O kao obitelj' nastao je kao osobna reakcija na kulturološko-socijalne promjene obiteljskog obroka. Kroz višegeneracijsko istraživanje unutar četiri obitelji sve naglašenija individualnost članova obitelji istaknula se kao ključna karakteristika suvremenog obiteljskog obroka u odnosu na one prethodnih generacija, no isto tako, kao vrlo bitna zadržala se i tradicionalna vrijednost zajedništva što je koncept postavilo u smjeru individualizacije predmeta koji kompletirani čine jednu cjelinu, no bez uvjetovanja zajedničkog korištenja. U dizajniranju seta fokus je sa šire slike prebačen na onu intimniju, odnosno na bliske ljude koji sudjeluju u objedima, što je u konačnici rezultiralo formom koja je do određene estetske mjere subjektivni doživljaj profiliranih pojedinaca. Iako funkcionalno doslovno prati način na koji konzumiraju hranu, proizvod je zamišljen kao neunificirani keramički set posuđa u kojemu su svi elementi, iako funkcioniraju i samostalno, na neki način povezani. Set se sastoji od devet elemenata od kojih svaki predstavlja po jednog člana obitelji koji sudjeluje u objedima. Njihova povezanost, odnosno povezanost posuđa koje ih reprezentira, proizlazi iz formi koje ocrtavaju karaktere i načine korištenja, a koji se međusobno nadopunjavaju, ostavljaju trag ili se pak razvijaju jedni iz drugih, oponašajući tako unutarobiteljske međuodnose. Različitim kombinacijama slaganja posuđa dobivamo set naglašene skulpturalnosti koji zahtjeva pozicioniranje na vidljivo mjesto poput stola, čime postaje svojevrsni spomenik tradicionalnom obiteljskom objedu.



F FOR FAMILY

The project entitled 'F for Family' was the result of a personal reaction to cultural and social changes that have affected a family meal. Following a multi-generational research within four families, the increasing individuality of their members was highlighted as a crucial feature of the contemporary family meal compared with family meals in previous generations. Similarly, nevertheless, the traditional value of family unity was preserved and hence the concept was directed towards individualisation of objects which, when completed, created a unit, albeit without requiring their joint use. During the design of the set the focus was shifted from the broader concept to a more intimate one, to people who are close to us and who participate in meals, which eventually resulted in a form that is to a certain extent, from the aesthetic point of view, a subjective experience of profiled individuals, although it functionally literally follows the way in which they eat their food. The idea behind the product is a non-unified ceramic set of tableware in which all the features, irrespective of their independence in functioning, are correlated in a specific way. The set comprises of nine items where each item represents a family member who participates in meals – Mum, Dad, a brother, a Grandma, a boyfriend, a friend and the author herself. Their connectedness, or the connectedness of the tableware representing them, originates from the forms depicting their personalities and ways of use, mutually complementing one another, leaving some trace or developing one from another, emulating in this way the relationships within the family. Diverse combinations of tableware setting result in sets of emphasised sculpturality that require positioning onto a visible place such as a table, which makes it a specific monument to the traditional family meal.



ANAMARIA SEVER

MENTOR Miljenko Orešić

KOMETOR / CO-MENTOR Ivana Fabrio

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić



**HUMANIZACIJA URBANIH
SREDINA PREMA DJECI**

Teorijskim i terenskim istraživanjima je utvrđeno da su u urbanim sredinama djeca najčešće potisnuta u svoje prostore, tj. u ograđena igrališta sa standardiziranim 'zabetoniranim' spravama koja se postavljaju diljem gradova bez obzira na kontekst i karakter mjesta. Ovakva kontrolirana igrališta najčešće predviđaju određene radnje i oblike ponašanja, te sputavaju dječji urođeni nagon za nestrukturiranom igrom i istraživanjem okoline, što je od temeljne važnosti za njihov zdravi fizički i psihički razvoj. Omogućavanjem nesmetanog kretanja, istraživanja okoline, eksperimentiranja i kreativnog izražavanja djece doprinijelo bi se

obogaćivanju javnih prostora, te bi se poboljšala kvaliteta života djece u urbanim sredinama, ali i društva u cjelosti. To se može postići drugačijim pristupom planiranju urbanih sredina. Povezivanjem javnih prostora sa pješačkim zonama koje bi bile umrežene, ali odvojene od trasa za individualni i javni prijevoz, smanjio bi se rizik od opasnosti i barijera kod kretanja pješaka. Ujedno zone kretanja pješaka poprimaju oblik otvorenih prostora (šetnica) kojima se povezuju različiti dijelovi gradova. Povezivanjem parkova, trgova, stambenih naselja otvaraju se zanimljivi prostori i situacije koje je poželjno oplemeniti motivatorima i intervencijama koje potiču na različite aktivnosti i socijalne interakcije, te čine prostor ugodnijim za boravak odraslih

i djece. Iz ilustrativnih prikaza su vidljivi neki od principa prema kojima se može pristupiti dizajniranju i tretiranju prostora. Sve predložene intervencije proizlaze iz specifičnosti i namjene mjesta, ne narušavaju ambijent, te sadrže poticaj na neku vrstu igre i kreativno ponašanje. Prostori su oplemenjeni intervencijama koje potiču na interakciju među djecom, roditeljima, građanima, pozivaju na druženja, odmor i igru, te se doživljavaju različitim osjetilima.



**HUMANISATION OF URBAN
ENVIRONMENTS TOWARDS CHILDREN**
Theoretical and field research has shown that in urban environments children are commonly restricted to their own spaces, i.e. fenced playgrounds with standardised cemented equipment that are placed throughout cities, irrespective of the context and the character of the venue. Such controlled playgrounds most commonly predict specific actions and ways of behaviour, restraining the children's inborn urge for unstructured play and exploration of the environment which is of fundamental importance for their healthy physical and psychological development. Enabling them to move unhindered, to explore the environment,



to experiment and express themselves creatively would enrich public spaces and improve the quality of children's lives in urban environments, positively impacting on the entire society. This can be achieved through a different approach to urban planning. Connecting public spaces with pedestrian zones that would be connected into a pedestrian network, yet separated from the routes for both private and public transport, would considerably decrease a vast array of hazards and barriers to pedestrian movement. Simultaneously, pedestrian zones are assuming the form of open spaces (walkways) connecting different parts of the city. Connecting parks, squares and residential settlements results in interesting spaces and situations which should be enriched

with motivators and interventions that encourage diverse activities and social interactions, making the environment more comfortable for both children and adults. Illustrated images show several principles according to which design and space planning can be approached. All the proposed interventions originate from the specificity and the intended use of a specific venue, without undermining the ambience and include encouragement to some type of game and creative behaviour. The spaces have been enhanced with interventions which encourage interaction among children, parents and citizens, inviting to socialise, play and relax and can be felt through different senses.

OZANA URSIĆ

MENTOR Zlatko Kapetanović

KOMETOR / CO-MENTOR Ivana Fabrio

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić



DEBULECA

Tema projekta je ispreplitanje elemenata selačke kulture uključujući lokalne materijale, obrtničke vještine, dijalekt, običaje i karakter lokalnog stanovništva. Razvoj koncepta usmjeren je na korištenje dizajna kao alata za interpretaciju autohtone kulture, a u svrhu kreiranja prepoznatljivosti te ukazivanje na mjesto i ljude kao protagoniste vlastitog identiteta. Debuleca se sastoji od šest elemenata nadahnutih tradicionalnim sudima (posuđe). Korišteni materijali reflektiraju mikrookolinu Selčana, ali i njihova svojstva koja se ne primjenjuju uobičajeno. Brački kamen nije čest materijal za proizvodnju sudi, no zbog svojih toplinskih svojstava je jako zahvalan za primjenu u ovom kontekstu. Tronožac je izgrađen od drva s metalnim rubnicama i postolje je ugrijanoj kamenoj ploči koja na taj način održava temperaturu hrane tijekom blagovanja. U ploči je urezan kružni utor s prirodnim padom koji odlijeva višak ulja u tanjur.

Ploča tanjura izrađena je od drva hrasta crnike koji je poznat kao česmina, a raste na cijelom otoku. U setu je i kameni mužar s tučkom izrađenim u kombinaciji drva i kamena te posude za začine i svijećnjak. Posuda za začine (u ovom slučaju papar) se koristi tako da osoba prstima uzima potrebnu količinu i na taj način ostvaruje izravan kontakt s mirisom i teksturom začina. Svijećnjak je ambijentalni dodatak koji simboličnim uzorkom stvara sjenu i prenosi atmosferu komina. U drvene elemente Debulece ugravirani su dijelovi batuda odnosno lokalnih uzrečica koje se i dalje prenose usmenom predajom. Vrijednost batuda nije samo u njihovoj duhovitosti već i u skrivenim poukama koje se mogu prenositi u različite kontekste i životne situacije.



DEBULECA (WEAKNESS)

The subject matter of this project is intertwining of the features of rural culture, including local materials, craftsmanship skills, the dialect, the customs and the character of the local population. Concept development focuses on use of design as a tool for interpretation of local culture aiming to contribute to recognisability and indicating the venue and the people as protagonists of their own identities. Debuleca (weakness) comprises of six features inspired with traditional dishware. The materials used reflect a micro-environment of Selca, as well as their features that are not commonly used. Brač stone is not a commonly used material for the production of dishware, yet due to its thermal features, it is highly appropriate to use it in this context. A three-legged vessel has been made from wood with metal margins and the pedestal is a heated stone surface that keeps the food temperature during the meal. The stone

surface has an engraved round slanted slot that pours out the surplus oil into the plate. The slab of the plate was made from evergreen oak wood that can be found throughout the island. The set includes a stone mortar with a pestle made from a combination of wood and stone, a spice jar and a candleholder. The spice jar (in this case for pepper) is used by a person taking the required amount with their fingers and hence making a direct contact with the smell and the texture of a specific spice. The candleholder is an ambience accessory that, with its symbolic decorations creates shade and conveys the ambience of a fireplace. The wooden features of Debuleca include engravings of fragments of local proverbs that are still continuously being transmitted by word-of-mouth. The value of local proverbs lies not only in their wittiness, but also in hidden messages that can be used in diverse contexts in real life situations.

ANDRIJA MUDNIĆ

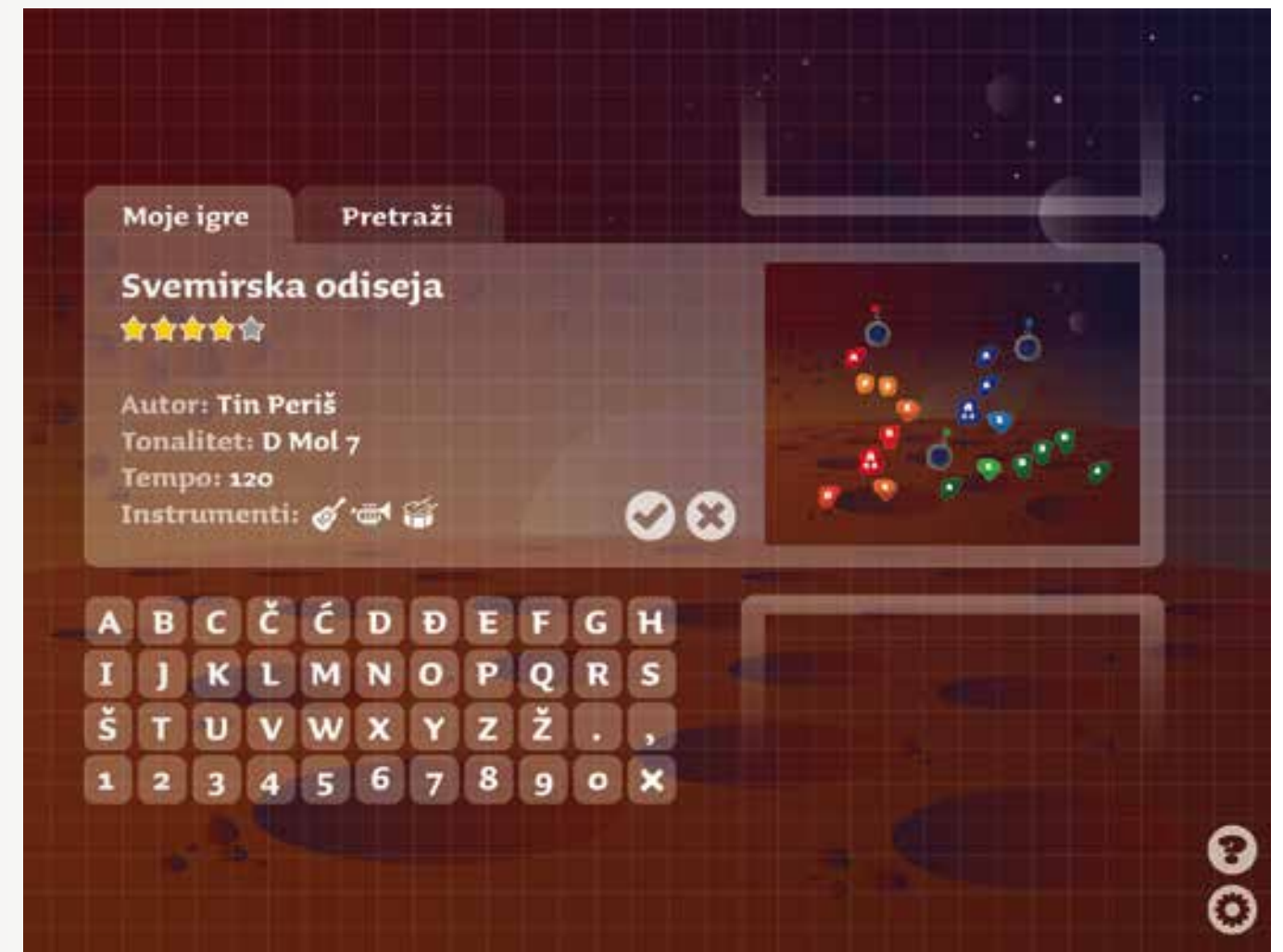
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlanić
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić
GODIŠNJA NAGRADA STUDIJA DIZAJNA /
ANNUAL AWARDS AT THE SCHOOL OF DESIGN

TONPOTON

Cilj ovog projekta bio je istražiti povezanost vizualnog i auditivnog doživljaja / razmišljanja te ih kroz igru objediniti u svrhu kvalitetnijeg, potpunijeg i djeci zabavnijeg glazbenog odgoja, ne samo u svrhu stvaranja glazbenika, već u svrhu stvaranja produhovljenog, inteligentnog i senzibilnog bića. Rezultat diplomskog rada je videoigra namijenjena djeci od 7 do 10 godina koja funkcioniše kao program za komponiranje, postepeno uvodeći korisnika u svijet glazbe gdje se susreće sa osnovnim glazbenim pojmovima i savladava glazbeni jezik kroz zabavnu i dinamičnu igru. Glavni dio igre sastoji se od 'otvorenog prostora' u kojem korisnik slaže svoju kompoziciju. Sve varijable notnog zapisa (visina tona, tempo, dinamika, ritam, vrsta instrumenta i sl.) integrirane su tematski u svijet dalekih galaksija i svemirskih bića, a jednostavno sučelje omogućuje korisniku da vrlo intuitivno stvara jednostavne melodije tj. glazbene dionice. Kako se glazba u igri producira na temelju 'loop' sustava (zatvoreni krug u kojem dionica svira beskonačno, odnosno dok se ne ugasi), korisnik može mijenjati razne varijable te na taj način jasno čuti razlike između pojedinih tonova (brzina i sl.). Izgled igre, odnosno boje i ritam tj. brzina njihovog izmjenjivanja u pozadini, varira ovisno o glazbenim varijablama, stvarajući tako atmosferu prikladnu glazbenom tonalitetu i brzini kojom se djelo izvodi. Aplikacija sadrži opciju usnimavanja odnosno učitavanja spremljenih 'mapa', kako vlastitih tako i od drugih korisnika putem online baze podataka. Time se gradi neka vrsta društvene mreže korisnika koji mogu razmjenjivati vlastite kreacije učeći na taj način jedan od drugih. Umreženost omogućuje i komunikaciju proizvođača s korisnicima, pa je tako zamišljen i tjedni / mjesečni izazov gdje se korisnici natječu za nagrade u skladanju određenih ili slobodnih tema.

TONPOTON

The specific objective of this project was to analyse the connection between visual and auditory experiences / musings and combine them together through games to provide children with a higher quality, comprehensive and entertaining basic musical education, aiming not only to provide new musicians, but also to contribute to the formation of sophisticated, intelligent and sensitive persons. The result of the Graduation thesis is the video game intended for the children aged between 7 and 10 years which works as a programme for composing, gradually introducing the user into the world of music where they encounter the basic musical terms and acquire the musical terminology, hence becoming familiar with the musical terms through a dynamic and an entertaining game. The principal part of the game comprises of 'an open space' in which the user creates their composition; in which the variables of musical note records (the pitch of the tone, the pace, dynamics, rhythm, the type of instrument, etc.) have been thematically integrated into a world of faraway galaxies and space creatures, while the simple interface enables the user to highly intuitively compose simple melodies or music parts. Since during the game we are talking about loop-based music production (a closed circuit in which a piece of music is played continuously, or until it has been turned off), the user has the opportunity to change diverse variables and in this way the differences between specific tones / speeds and similar can be clearly discerned. The appearance of the game, or the colours and the rhythm, i.e. the speed of their interchange in the background varies depending on music variables, which consequently creates an atmosphere adequate for the music tonality and the speed at which the piece of music is performed. The application includes the option of recording or the loading of saved files, both own files and other users' files through an online database. Subsequently, a specific social network of users is created who can exchange their own creations, simultaneously learning one from another. The networking ensures communication between producers and users and hence a weekly / monthly challenge has been devised where users compete for prizes for composing specific or free topics.



TESSA BACHRACH KRIŠTOFIĆ

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić



O / P ONLINEPRINT

O / P odnosno onlineprint je ime projekta kojim se objavljuje proces nastanka časopisa. O / P je ujedno i web sučelje i časopis. Projekt svoj 'život' započinje u online obliku putem weba, a zatim je finaliziran u obliku tiskanog časopisa. Web omogućava umrežavanje pojedinaca, grupe autora, udruga... svi oni su pozvani da pristupe O / P-u kako bi prikupili i objavili nove kreativne ideje, informacije, radove (tekstovi, ilustracije, fotografije) koji će u konačnici biti izdavana kao low-budget zanimljiva štampa. Projekt potiče razvijanje kulture tiskanih medija te se bavi promicanjem kulture mladih Grada Zagreba. Rad na novinama je volenterskog tipa: svaki suradnik/ca dostavlja/predlaže svoj prilog, unosi ga na web, a zatim dizajner oblikuje dane materijale. Printane novine se distribuiraju po klubovima, kulturnim ustanovama, kafićima, dućanima, turističkim uredima i besplatnog su karaktera. Cilj je bio stvoriti online novinsku platformu unutar zajednice koja bi sama sebe razvijala, promišljala, umrežila i povezala

(poput fanzinske scene 80-ih i 90-ih godina). Tema i sadržaj časopisa nisu zadani, oni isključivo ovise o sudionicima projekta. Želja je da se svi prijavljeni radovi ujedno i objave te da sudionici ujedno postanu i sukreatori. Časopis nije niti dnevni niti tjedni niti mjesečni, već funkcionira po principu popunjavanja svih stranica dovoljnim za objavu. Zbog nepredvidljivosti sadržaja dizajn, prijelom i znak su podložni stalnim promjenama. Znak je ujedno i glavni nositelj vizuala projekta, on je osnovni vizual na web sučelju i u časopisu. Za prototip i 1. broj časopisa sudionici su bili: blog On Other Skin (7-člana skupina koja se bavi različitim pogledima na modu), Galerija Inkubator (platforma i galerijski prostor namjenjen mladim umjetnicima) i Radiona (Udruga za razvoj 'uradi sam' kulture).

O/P
ONLINEPRINT

O/P
ONLINEPRINT

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O / P ONLINEPRINT

O / P or onlineprint is the name of the project which explains the process of creation of a magazine. O / P is both a web interface and a magazine. The project begins in online form on the Internet and is subsequently finalised through a print magazine. The web enables networking between individuals, groups of authors and associations, to name a few. They have all been invited to join O / P to collect and publish new creative ideas, information, works (texts, illustrations, photographs) which will eventually be published as a low-budget interesting magazine. The project encourages the development of print media culture and promotes the youth culture in the City of Zagreb. The work on the magazine is voluntary: each colleague submits or sends their contribution, uploads it on the web and then the designer works on the materials. The print magazine is freely distributed in clubs, cultural institutions, coffee shops, stores and tourist offices. I was aiming to create an online magazine platform within the community which would develop by

itself, establish networking and create connections (such as the fanzine scene in the 1980's and 1990's). The topic and the content of the magazine have not been specified and they exclusively depend on project participants. I was striving to publish all the submitted work and to transform the participants into co-creators of the magazine. The magazine is neither a weekly nor a monthly as the entire project is implemented according to the principle of filling a specific number of pages in order to be published. Due to its unpredictable content, the layout and the logo are subject to continuous changes. The logo is simultaneously also the principal holder of the project visual, it is the main visual both on the web interface and in the magazine. The participants for the prototype and the first issue of the magazine were: the blog entitled 'On Other Skin' (a group comprising of 7 members involved in providing diverse attitudes to fashion), Incubator Gallery (a gallery intended for young artists) and Radiona (An Association for the enhancement of DIY culture).

DORA BILANDŽIĆ

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić



STVARANJE SUSTAVA KOJI JAČA

ODNOSE LOKALNE LGBTIQ ZAJEDNICE

Diplomski rad naziva 'Stvaranje sustava koji jača odnose lokalne LGBTIQ zajednice' producirao je časopis pod imenom Rub – idejni projekt prvog hrvatskog LGBTIQ časopisa. Tokom osmišljavanja koncepta i istraživanja provedenog u sklopu prvog dijela razrade diplomskog rada okupilo se nekoliko suradnika koji su omogućili izradu projekta, u glavnom uredništvu: Dina Jokanović, Ana Marković i Lucija Sever. U stvaranju sadržaja sudjelovali su Marin Berović, Dina Jokanović, Mario Kikaš, Ines Kotarac, Ana Marković, Nika Pečarina, Barbara Radelja i Angel A. Transformation. Časopis ima zadatak otvarati kontroverzne teme, demistificirati svakodnevni život lgbtiq osoba, analizirati kulturne fenomene koji imaju utjecaja u zajednici te obrađivati važne događaje kroz LGBTIQ perspektivu. Čitalačka publika, definirana istraživanjima diplomskog rada, prvenstveno su intelektualni krugovi zagrebačke LGBTIQ zajednice, s namjerom širenja na intelektualne krugove zagrebačkih heteroseksualaca, dvije grupe ljudi koje su ionako neodvojivo povezane, kako su rezultati istraživanja pokazali. Časopis je podjeljen u četiri tematske cjeline: Život, Kultura, Politika i Teorija.

CREATION OF A SYSTEM TO STRENGTHEN THE

RELATIONSHIPS IN THE LOCAL LGBTIQ COMMUNITY

The graduation thesis was produced by the Rub magazine – a preliminary project of the first Croatian LGBTIQ magazine. Several co-operators were brought together during the creation of the concept and the research conducted during the first part of the elaboration of the graduation thesis aiming to provide assistance during the completion of the work. The editorial board comprised of Dina Jokanović, Ana Marković and Lucija Sever, while Marin Berović, Dina Jokanović, Mario Kikaš, Ines Kotarac, Ana Marković, Nika Pečarina, Barbara Radelja and Angel A. Transformation participated in the creation of content. The magazine is striving to tackle controversial topics, demystify everyday life of lgbtiq persons, analyse cultural phenomena which significantly impact on the community and address important events from LGBTIQ stance. The readers, defined through the research conducted for the graduation thesis, are primarily intellectual circles of the Zagreb-based LGBTIQ community aiming to expand to intellectual circles of the Zagreb-based heterosexuals, two groups of people who are inextricably linked irrespective of their differences, as was proved by the research. The magazine has been divided into four thematic units: Life, Culture, Politics and Theory.

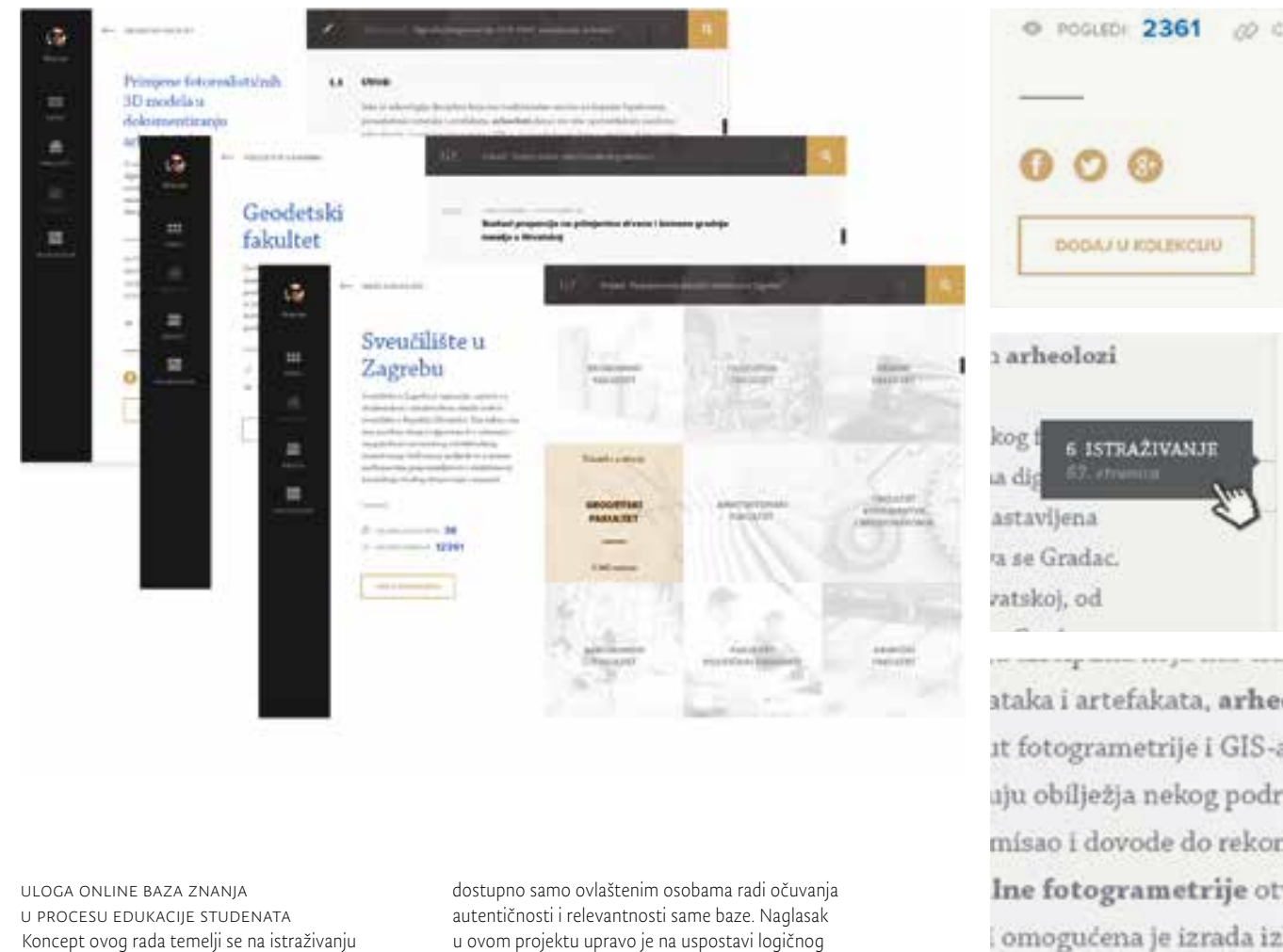


MARKO CVIJETIĆ

MENTOR Stipe Brčić

SURADNICA / ASSOCIATE Karla Paliska

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić

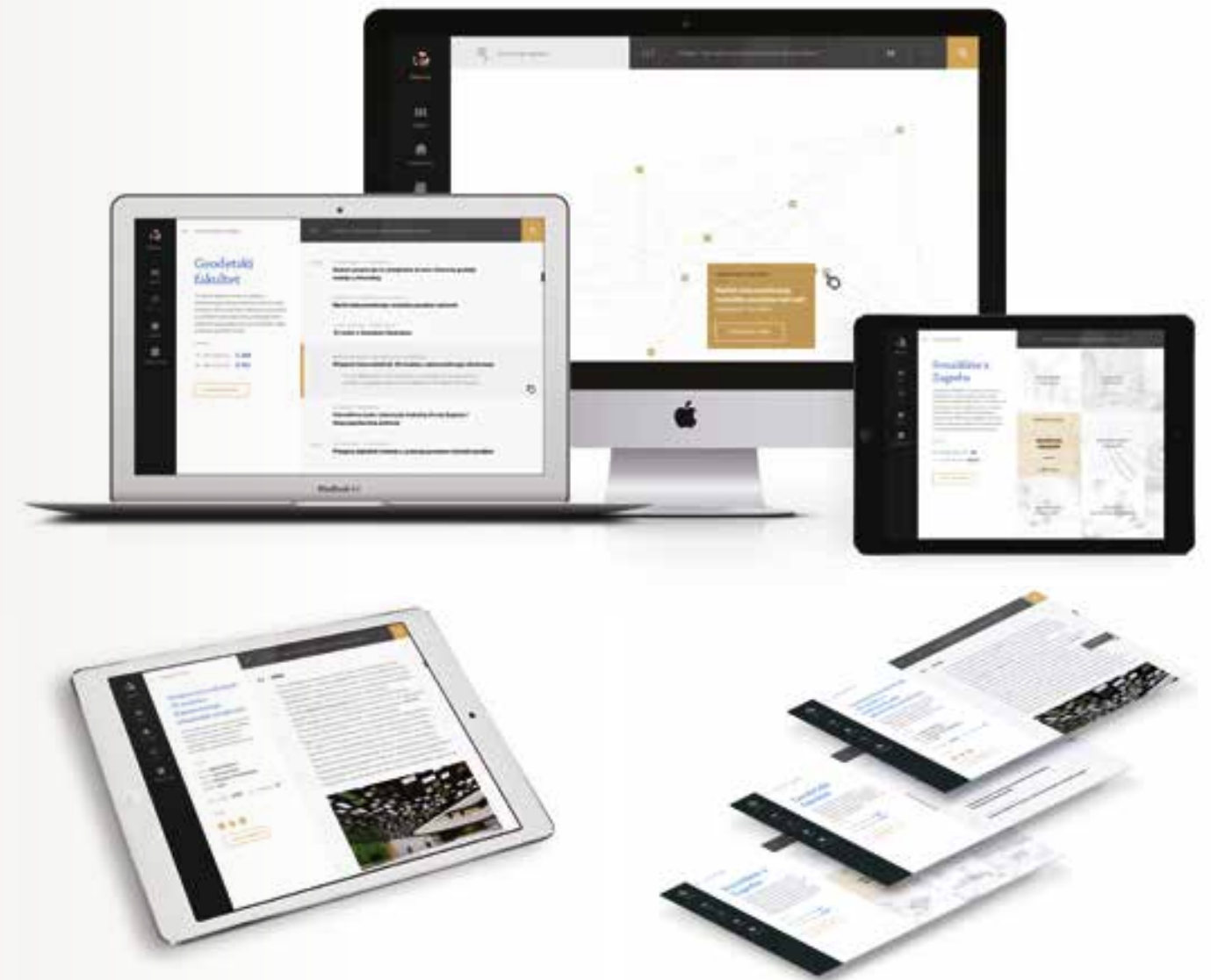


ULOGA ONLINE BAZA ZNANJA

U PROCESU EDUKACIJE STUDENATA

Koncept ovog rada temelji se na istraživanju teorijskog aspekta sakupljanja i arhiviranja studentskih teorijskih radova kao elementa samostalne edukacije. Iako su zasebne baze fakulteta već poznata stvar, kroz istraživanje se došlo do saznanja da ono što stvara najveću prepreku između studenata i kontinuiranog korištenja baze je loše i potpuno nezadovoljavajuće korisničko iskustvo. Upravo rješavanjem slabih točaka dosadašnjih baza i rješavanjem nelogičnog strukturiranja informacija cilj je bio dizajnirati sučelje koje će svojim vizualnim i funkcionalnim elementima potaknuti korisnika na korištenje baze i učestalo konzumiranje sadržaja. Administriranje i dodavanje tekstova u bazu odvijalo bi se putem akademskih kanala i bilo bi

dostupno samo ovlaštenim osobama radi očuvanja autentičnosti i relevantnosti same baze. Naglasak u ovom projektu upravo je na uspostavi logičnog i intuitivnog sučelja koje pomaže korisniku da što lakše dođe do željenog rezultata i intuitivnom navigacijom prolazi kroz različite razine sadržaja. Temeljni koncept razvijao se u dva paralelna smjera, što je na kraju i rezultiralo jednim rješenjem ali s dvije potpuno različite vrste prikaza: klasičnim tekstualnim prikazom i eksperimentalnim vizualnim prikazom sadržaja unutar baze. I jedan i drugi smjer imaju uporište u analizi ponašanja korisnika i načina na koji dolaze do željene informacije.



THE ROLE OF ONLINE KNOWLEDGE BASES

IN THE EDUCATIONAL PROCESS OF STUDENTS

The concept of this work is based on research of theoretical aspect of collection and archiving of students' theoretical work as features of independent education. Irrespective of the fact that separate knowledge bases at different faculties are currently a well-known fact, following a research conducted I became aware of the fact that poor and utterly unsatisfactory user experience accounts for the major obstacles between students and the continuous use of the knowledge base. Consequently, by addressing the weak points of the previous knowledge bases and tackling the illogical structuring of information, I was striving to create an interface which, using its visual and functional features, will encourage the user to use the knowledge base and frequently use its

content. Administration and adding the texts to the basis would be performed through academic channels and would be available exclusively to authorised persons in order to preserve the authenticity and the relevance of the basis. This project focused primarily on the establishment of a logical and intuitive interface which assists the user in rapid achievement of the desired results and in passing through diverse content levels through intuitive navigation. The basic concept developed into parallel directions which eventually resulted in a unique solution with two completely different types of presentation: a classical textual presentation and experimental visual presentation of the content within the basis. Both directions are based on the analysis of user behaviour and the methods they use to gain the required information.

MARKO HRASTOVEC

MENTOR Nikola Đurek
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić

Sustav pisama kao okosnica identitetskog sustava grada Varaždina

SUSTAV PISAMA KAO OKOSNICA IDENTITETSKOG SUSTAVA GRADA VARAŽDINA
Identitet grada moguće je temeljiti na sustavu tipografskih pisama projektiranim specijalno za njegove potrebe, kao i potrebe njegovih stanovnika i dionika. Konačni rezultat ovog projekta ne nudi gotov identitet niti je to želja autora. Naprotiv, suvremene tendencije u praksi pokazuju da modularno građenje identitetskog sustava grada može biti daleko efikasnije. Često se u takvim slučajevima pojavljuju 'novi' elementi identiteta: komunikacija i participacija. Upravo je tipografsko pismo (font) oblikovna forma koja po svojoj prirodi služi za daljnje oblikovanje i kao takvo predstavlja alat kojim bi se mogli koristiti svi oni zainteresirani za sudjelovanje u građenju identiteta grada Varaždina. Projektiranju pisma pristupljeno je iz 2 smjera: utilitarnog i estetskog. Pod utilitarnim podrazumijevamo poštivanje svih tehničkih parametara koje uvjetuje primjena i mjesto korištenja pisma, dok je u isto vrijeme vrlo važno uključiti estetsku komponentu – kako će izgledati i koja je vizualna inspiracija. Zadatak je bio oblikovati sustav pisama za upotrebu u oblikovanju pojedinačnih identiteta, ali i službenog identiteta grada koji zajedno sudjeluju u izgradnji zajedničkog identitetskog sustava grada Varaždina. Pisma namijenjena za upotrebu na različitim veličinama, od kontinuiranog teksta do velikih natpisa, funkcionalno prilagođena hrvatskom jeziku, a estetski vezana uz povijesna razdoblja grada i njegovu arhitekturu. Rezultat projekta je sustav pisama 'Garestin' oblikovan s namjerom da je svako od pisama moguće koristiti od najmanjih do najvećih veličina u svim okruženjima. Svaki od stilova ima svoju minimalnu preporučenu veličinu, ali nema gornje granice za korištenje. Na taj način dobivena su 3 povezana pisma sa pripadajućim kurzivima, svako od njih sa specifičnim karakteristikama koje do izražaja dolaze kada ih se povećava. Nazivi stilova proizlaze iz naziva konfekcijskih veličina (S, M, L), što ujedno upućuje i na veličinu pisma u upotrebi.

A SYSTEM OF FONTS AS THE PRINCIPAL IDEA BEHIND THE IDENTITY SYSTEM OF THE CITY OF VARAŽDIN
The identity of the city can be based on the system of fonts designed primarily to meet its requirements, as well as the requirements of its citizens and stakeholders. The final outcome of the project does not provide a completed identity and the artist did not even intend to do it. On the contrary, contemporary tendencies in practice show that modular creation of an identity system of a city can be far more effective. 'New' features of identity frequently appear in such cases: communication and participation. Font is a design form which is, by its nature, used for further design and operates as a tool which could be used by all those interested in participating in the creation of identity of the city of Varaždin. There have been two approaches to the design of the font: a utilitarian approach and aesthetic approach. The utilitarian approach implies respect of all technical parameters stipulated by the use and the place of use of the font, while the inclusion of the aesthetic feature, concerning its appearance and its visual inspiration is imperative. The specific objective was to create a system of fonts to be used in the design of individual identities, as well as the official identity of the city, all of which jointly contribute to the creation of a common identity system of the City of Varaždin. The fonts are intended for use on various sizes, from continuous text to large inscriptions, and are functionally adapted to the Croatian language, yet aesthetically linked with historical periods of the city and its architecture. The result of the project was the system of fonts – Garestin – designed to enable the use of each font from the smallest to the largest sizes in a vast array of environments. Each style has its minimum recommended size, yet there are no upper limits on use. Hence, three related fonts were created with corresponding italics, each font has specific features which are emphasised upon enlargement. Font names originate from clothing sizes (S, M, L), simultaneously indicating the size of the font in question.



Wasserburg Bedemi gradova kamenih spomenika Notari umjetnici i krasopis

Izvan gradskih zidina
Osobito će značajna ostvarenja u baroknoj arhitekturi
BAROKNE PALAČE
čije je postojanje na tom mjestu zabilježeno još u 16. stoljeću
VRLO LIJEPI SPOJ SKULPTURE I HORTIKULTURE
dimenzijama

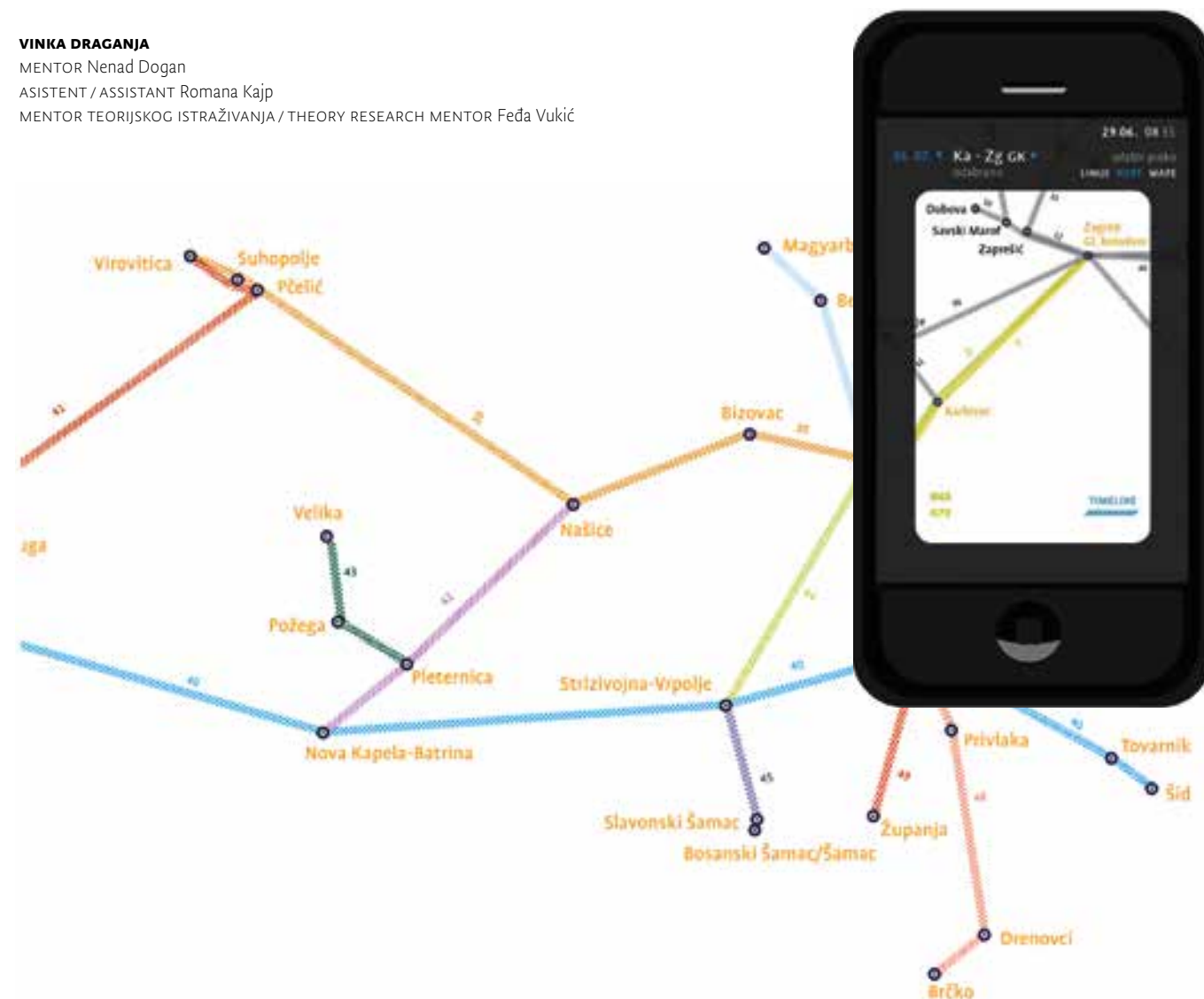
ENTOMOLOŠKI ODJEL GRADSKOG MUZEJA
prepoznatljivog
gradski poštar Franjo Herzer
ARHITEKTONSKOG
Blizu sjevernog oboda gradske jezgre podignuta
Crkva s Wandpfeilerima

VINKA DRAGANJA

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Romana Kajp

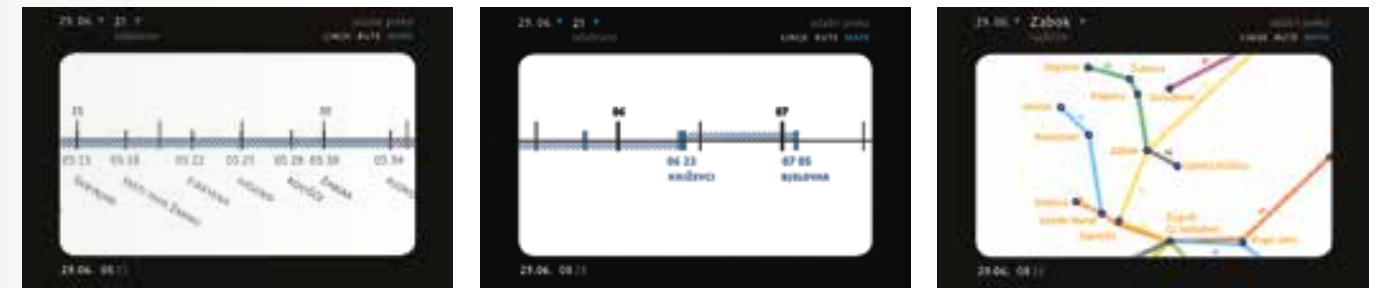
MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić



SUSTAV PRIKAZIVANJA ŽELJEZNIČKOG PUTNIČKOG PRIJEVOZA

U ovom radu pokušalo se uspostaviti sistem prikazivanja željezničkih linija i vremenskih rasporeda HŽ domaćeg putničkog prijevoza. Započelo je istraživanjem teme, postojećih karti i rasporeda, te primjera iz inozemstva, kao i sličnih primjera informacijskog dizajna. Zaključak proizašao iz istraživanja je da se u postojećim ograničenjima najbolje usklade grafički elementi prikaza vremena. Za raspored vožnji odabrane su tablice kao najuvrženiji model prikaza složene strukture. Rezultat je velika karta s prikazanim svim željezničkim linijama u Hrvatskoj na jednom mjestu a predviđeno je da se nalazi na svim željezničkim stanicama. Svaka linija na karti označena je različitim bojom i brojem linije. Taj se pristup razrađuje u rasporedu vožnji pomoću tablica. U njima su naznačene sve međustanice, ispod njih popisana su vremena u danu u kojima vlak ulazi u

stanicu. Bojama preuzetim s glavne karte naznačene su linije koje se spajaju na matičnu liniju. Glavne stanice i njihova vremena prikazana su debljim rezom, dok su stanice kroz koje vlak samo prolazi bez zaustavljanja prikazane strelicama, umjesto satom. Tablice s vremenima prolaska i dolaska određenog vlaka željelo se svesti na što manji printani format koji bi bio praktičan za putnike. Ostao je problem prevelike količine elemenata na malom prostoru. Logično rješenje problema bila je aplikacija koja omogućuje višeslojno i istovremeno praćenje relevantnih informacija.



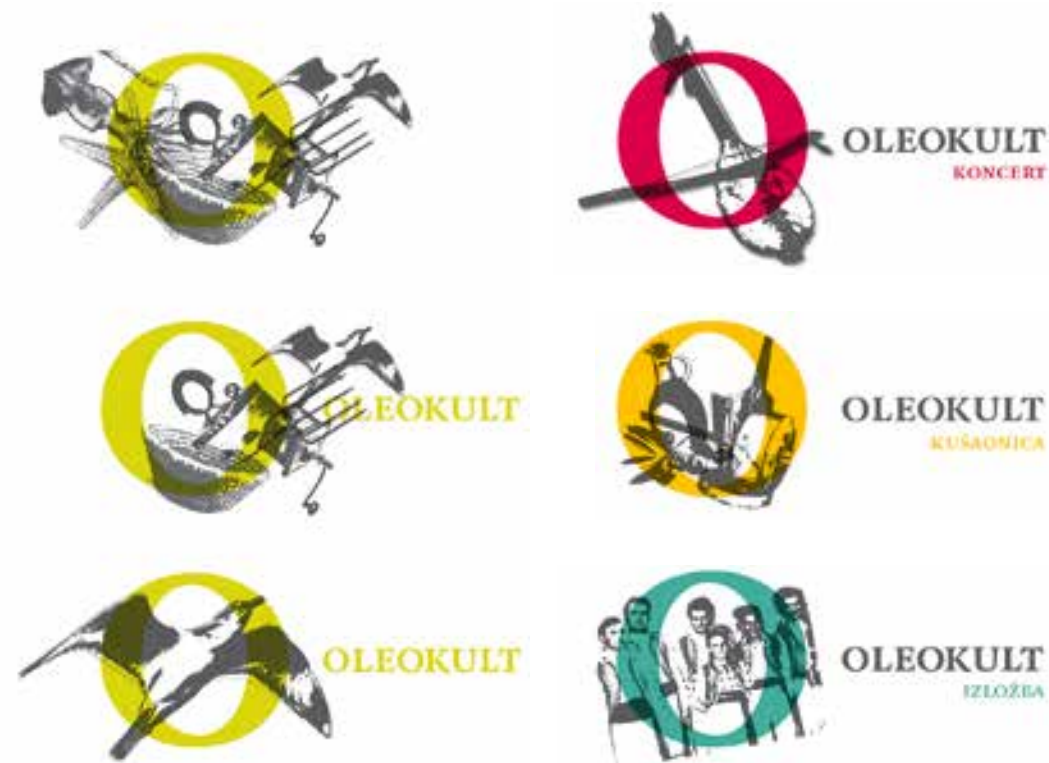
A SYSTEM OF DISPLAY OF PASSENGER RAIL TRANSPORT

I have attempted to establish a system of presentation of railway lines and train timetables of Croatian Railways to enhance domestic passenger transport. I commenced by exploring the topic through analysis of the existing maps and timetables, as well as examples from abroad and information design examples. I reached a conclusion that the best thing I was able to do against the backdrop of the current constraints was to visually harmonise graphic features of display of the time and place throughout the materials. I opted for tables as the most intuitive (or at least the most common) model of display of timetable. The result is a large map comprising of all the lines in Croatia shown in one place and it is intended for use throughout railway stations. Each line on the map has been marked with a specific colour, as well as with the line number. This approach

has been applied in the train timetable. It includes all the intermediate stations. Moreover, below them there are all the train arrivals to the station on a specific day. The lines joining the central line have been marked through colour coding taken from the principal map. The main stations and their timetables have been shown in bold style, while the stations which the trains are only passing through without stopping have been marked with arrows rather than a clock. I strived to reduce the tables to a tiny print format which is to be distributed to the passengers on a single paper format. The creation of a mobile application appeared as a logical solution, striving to reduce the number of features presented on a tiny format. The application enables the passengers to follow the relevant information simultaneously and through multiple layers.

ANDREA FRANIĆ

MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić



POVEZIVANJE MASLINARSTVA I
KULTURNOG TURIZMA KROZ PRIZMU
ULJARSKE ZADRUGE – OLEOKULT
Cilj projekta je oživljavanje uljarske zadruge,
povezivanje turista s lokalnom zajednicom te
stvoranje dodatnog društvenog sadržaja u općini
Gradac. Ideja Oleokulta kao projekta je povezivanje
različitih ljudi s različitim životnim pozadinama
na jednom mjestu te njihovo upoznavanje s
lokalnom kulturom. Identitetski sustav temelji se
na fleksibilnosti: ima krovni vizual, a unutar sebe taj
vizual se može mijenjati i kombinirati na različite,
ali sustavno definirane načine. Time se komunicira
raznolikost i slojevitost lokalne kulture i običaja, ali
i njihov razvoj pod utjecajem vanjskih faktora, što
ih donosi turizam. Projekt je zamišljen tako da
se sustav s vremenom nadograđuje dodatnim
ilustracijama i tekstovima čime je omogućen njegov
razvoj koji nikada ne prestaje, osobito kroz web
platformu. Sustav nadopunjuju upravo oni koji su
sudjelovali u programu. Takav sustav onda služi

kao svojevrsna baza svih motiva i asocijacija koji se
vežu za destinaciju. Identitet se komunicira kroz dva
logotipa od kojih je jedan stalan, a drugi se mijenja
u nekim svojim sastavnica, ovisno o potrebi. Bez
obzira na relativno veliku slobodu u manipulaciji
identitetskim elementima, postoje pravila kojih
se treba držati kako bi identitet ostao dosljedan u
primjeni. Svaki turist dobiva svoju bocu maslinovog
ulja s etiketom koju sam oblikuje. Ovaj dio projekta
važan je jer potvrđuje osnovnu premisu fleksibilnosti
identitetskog sustava – svi sudionici se mogu
identificirati s nekim dijelom identiteta i imaju se
mogućnost izraziti kroz taj identitet koji je generalno
isti, ali u detaljima ima mnogo različitosti.

CONNECTING OLIVE-GROWING AND
CULTURAL TOURISM THROUGH THE PRISM
OF OIL PRODUCERS' CO-OPERATIVE – OLEOKULT
This project is striving to revive oil producers'
co-operative, connect tourists and the local
community and create additional social content
in Gradac municipality. The idea of Oleokult as a
project is to connect different people with diverse
backgrounds in one place and introduce them to
the local culture. The system of identity is based
on flexibility: it has an umbrella visual, yet it is
subject to internal changes and can be combined in
different, yet systematically defined methods. Hence
the idea of diversity and stratification of the local
culture and customs is communicated, as well as
their development under the influence of external
factors, in this case of tourism, while simultaneously
retaining the integrity of identity. The idea behind
the project is to gradually enhance the system
with additional illustrations and texts and hence its
development is continuous, primarily through a web



platform. Moreover, the system is being upgraded
by those who had participated in the programme.
Consequently, such a system is used as a specific
pool of all the motives and associations linked
with the destination. The identity is communicated
through two logos, one of which is permanent,
while the other changes in some of its features,
depending on the requirements. Irrespectively of
relatively considerable freedom in manipulation
with identity features, there are rules which need
to be complied with in order to provide identity
consistency. Every tourist is given a bottle of olive oil
with a label designed by themselves. This segment of
the project is of particular importance as it confirms
the fundamental premise of identity system – all
the participants can identify with some aspect of
the identity and have an opportunity to express
themselves through this identity which is generally
unchanged, with the exception of its details which
show significant variations.

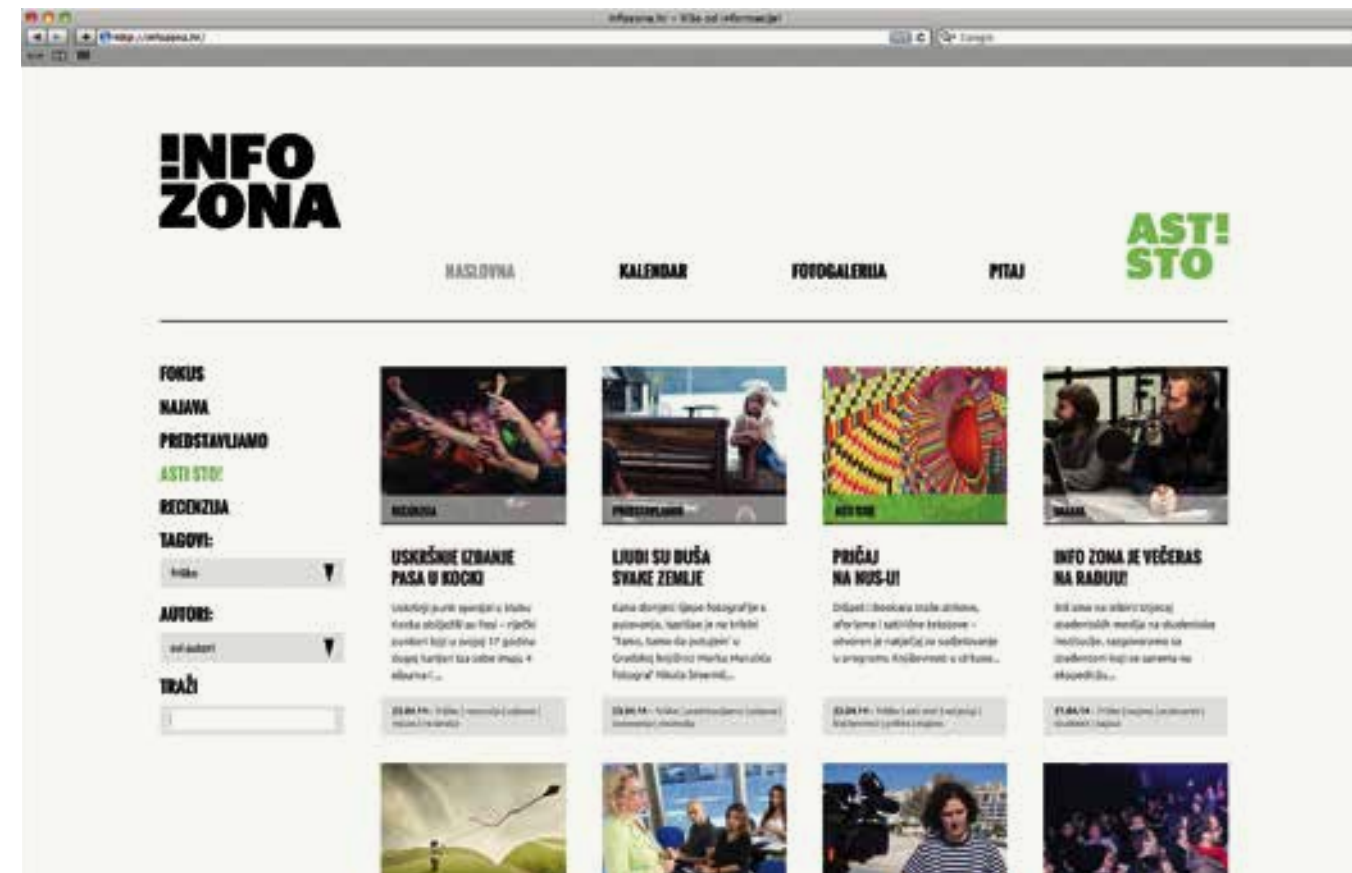


DINA MILOVČIĆ

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić



INFO ZONA – PORTAL NAMJENJEN INFORMIRANJU MLADIH GRADA SPLITA
Projekt je podijeljen na dva dijela. Prvi, redizajn portala Info zona (portala koji mladi najviše koriste za informiranje), ujedno i kreiranje novog vizualnog identiteta te drugi, fizička ekstenzija portala 'Asti sto!' Glavni cilj redizajniranja portala bio je nova kategorizacija i pojednostavljenje sadržaja. Uvedena je i nova kategorija 'Asti sto!' kao zamjena za nekadašnju potkategoriju prilika, a odnosi se na sav sadržaj bitan mladima poput stipendija, poslovnih prilika i slično. Ista je vizualno najistaknutija na portalu. Uz to je portalu pridodana nova funkcija filtriranja sadržaja uz pomoć oznaka, takozvanih tagova. 'Asti sto!' ujedno je zamišljena i kao 'fizička' ekstenzija portala. Funkcionira kao potpisnik svih tiskanih materijala koji služe boljem informiranju mladih u Splitu. Ideja je postojeći sadržaj portala

približiti mladima u prostorima u kojima se oni kreću medijem tiska (plakat, letak). Kod tiskanih materijala koriste se razne uzrečice, bilo da se radi o lokalnim ili šire, kao slogani kontinuirane kampanje portala. Odluka je uzrečice dovesti do apsurdna, kako tekstualno tako i vizualno, a sve s ciljem okupiranja pažnje mlade osobe. U ovom slučaju slogan funkcionira kao provokacija kojom se mlade zainteresira da pročitaju tekst u nastavku. Vizuali se mijenjaju svakom novom objavom informacije te oblikuju tematski sukladno njoj. Nema definiranog pravila o formatu ili sadržaju tiskovine. Svaka nova objava prilagođava se tematski i oblikovno sadržaju koji obrađuje. Cilj projekta jest mladima grada Splita približiti sadržaj i informacije koje se nalaze u njihovoj okolini, dakle učiniti sadržaj koji im grad nudi 'vidljivim'.



INFO ZONA – A PORTAL INTENDED FOR INFORMING THE YOUTH IN THE CITY OF SPLIT
The project has been divided into two parts. Firstly, the re-design of the Info zone portal (the portal primarily used by young people to access information), as well as the creation of a new visual identity. Secondly, the physical extension of the portal – Asti sto! The principal objective of the re-design of the portal was a new categorisation and the simplification of the content. Moreover, a new category has been introduced: asti sto!, a replacement of the previous sub-category prilika, which addresses all the content of primary interest for young people, such as scholarships and employment opportunities, to name a few.

It is visually the most prominent on the portal. Furthermore, the portal has been enhanced by a new content filtering function using the signs called tags. The idea behind Asti sto! Is to provide a "physical" extension to the portal. It works as a signatory of all the printed materials intended to improve the information services for young people in Split. The intention was to present the existing content to young people in a more appealing way and in the venues visited by them through printed media (posters, flyers). The printed materials use diverse proverbs, comprising of specific Dalmatian words, as well as those in the broader region, as slogans of a continuous portal campaign. The idea was to reduce the proverbs ad absurdum, both

concerning the text and the visual features, aiming to arouse attention of a young person. In this case the slogan works as a provocation which is intended to capture the attention of young people and hence make them read the text which follows. The visuals change upon each new post of the information and are thematically designed accordingly. There are no defined rules concerning the form or the content of the printed material. Each new post is both thematically and visually adapted to the content which is being addressed. The objective of the project is to present the content and the information to the young people in Split in an appealing way and hence make the content provided to them more 'noticeable'.



✕ ✕
✕ ✕
Ivanić Grad

JURICA KOLETIĆ

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlanić
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić

IVANIĆ GRAD

– INTERAKTIVNI IDENTITET

Kao što i sama hipoteza kaže, grad bez identiteta ne može biti prepoznat u očima turista odnosno potencijalnih posjetioca, jer prepoznatljivost polazi od identiteta kojeg gradi zajednica, a zajednica grada je izgubila vlastiti identitet. Jasno definiran identitet grada, prepoznat i usvojen od njegovih stanovnika, čini ga atraktivnijim turistima. Zajednicu čine stanovnici grada, stalni te potencijalni posjetioci, te se sama zajednica sukladno tim parametrima mijenja fizički, ali i interesno i sociološki. Upravo ta činjenica postaje temelj za daljnju razradu ovog rješenja vizualnog identiteta grada Ivanić Grada. Bit novog rješenja je kako prenijeti fluidnost interesa i kretanja zajednice što nam omogućuje današnja napredna tehnologija i online sustavi koji su sveprisutni kod gotovo svakog člana ciljne skupine. Ovim rješenjem identitet dižemo na jednu novu i 'prirodniju' razinu jer se otvara mogućnost ulaznih parametara koji su stvarni, dok su u 'klasičnim' dinamičnim identitetima predefiniрани te su softverski ograničeni. Uporabom moderne tehnologije i prenošenjem aktivnosti ljudstva sa socijalnih mreža i web-a, dolazimo do mogućnosti da se zajednica interpretira kao 'živi uzorak' koji se ovisno o inputima zajednice konstantno razvija i formira u nešto novo i nepredvidivo. Upravo tom simbiozom moderne tehnologije i unaprijed postavljene dizajnerske logike, zajednica nesvjesno formira svoj identitet koji ju predstavlja, ali istovremeno i educira i nju i stalne te potencijalne posjetioce grada.

IVANIĆ GRAD

– INTERACTIVE IDENTITY

According to a hypothesis, a city without an identity cannot be recognised by the tourists or any potential visitors, as recognisability begins with identity created by the community and the city community has lost its own identity. A clearly defined city identity, recognised and accepted by its inhabitants, makes it significantly more attractive for tourists. The community comprises of city population, permanent visitors and potential tourists, and hence the community itself, in accordance with the stated parameters, changes physically, as well as sociologically and concerning interests. Consequently, this is the idea behind further development of the new solution of visual identity of the city Ivanić Grad. The essence of the new solution is how to transfer fluidity of interests and changes within the community which has been enabled by modern advanced technologies and online systems which are present at nearly every member of the target group. Subsequently, the dynamic identity is upgraded to a new and a more 'natural' level, which created opportunities of realistic initial parameters, whereas in case of 'classical' dynamic identities they are over-defined and limited in terms of software. Through the use of modern technology and the presentation of human activities on the social networks and the Internet provides opportunities to interpret the community as a 'living sample', which continuously develops, depending on the input, to form something new and unpredictable. It is primarily through this symbiosis of modern technology and the previously established designer logic, that the community unconsciously forms the identity which represents it, yet simultaneously also educates both the community, as well as the permanent and the potential visitors to the city.



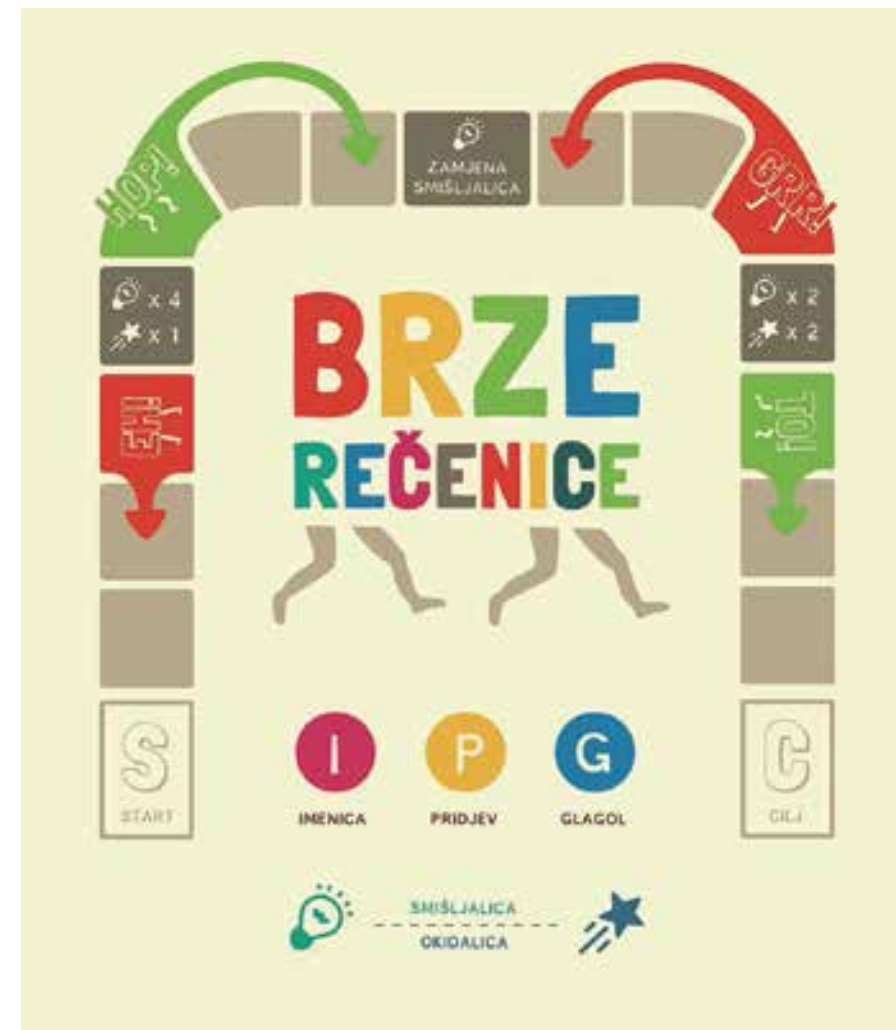
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Ivanić Grad	Ivanić Grad	Ivanić Grad	Ivanić Grad	Ivanić Grad
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Ivanić Grad	Ivanić Grad	Ivanić Grad	Ivanić Grad	Ivanić Grad

ŽELJKA TKALČEC

MENTOR Stipe Brčić

SURADNICA / ASSOCIATE Karla Paliska

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić



Što nam treba?

Dobru volju i namenu, a tu su još i: Kocka, igraće figure, pješčani sat, tabla za igru, kartice smisljalice i okidalice, blokčići za zapisivanje riječi i po jedan dodatni papir za svaku ekipu i slova.

8+	4-12	30
godina	igrača	minuta

Korak prvi

Svaki igrač izvlači po jednu karticu smisljalice. Na kartici smisljalici nalaze se dva početna slova neke riječi, a na igraću je da se sjeti neke postojeće imenice, glagola ili pridjeva koji tako započinje i zapiše ga na blokčić. Pri pisanju riječi, ne dogovara se sa suigračima i ne pokazuje im svoju riječ.

BRZE REČENICE

'Brze rečenice' su nastale kao rezultat istraživanja vezanog uz djecu školskog uzrasta sa specifičnim 'spojem' nadarenosti i mana, poznatih pod imenom disleksija. Pristup ovom zadatku je od početka bio inkluzivan: cilj je bio uključiti osobe s dileksijom u što ravnopravnije i aktivnije sudjelovanje u svakodnevnim aktivnostima vezanim uz školsku sredinu i olakšati im savladavanje gradiva. Uz veliku pomoć Mirte Kapetanović, logopedice OŠ Miroslava Krleže u Zagrebu, provelo se više faza istraživanja uključujući i eksperimentalnu fazu projekta. Na temelju rezultata upitnika i promatranja rada logopedice s djecom, odlučeno je rješenje oblikovati kao društvenu igru. Igra uzima u obzir neke poteškoće koje su specifične za disleksične pojedince ('riječi okidači' disleksije, slabo fonološko pamćenje), ali isto tako uzima u obzir i dječju maštovitost i zaigranost. Zbog praćenja specifičnog gradiva iz hrvatskog jezika namjenjena je učenicima 3. i 4. razreda osnovne škole. Pogodna je za korištenje na školskom satu, jer se može odigrati u 45 minuta, a korisna je i u radu logopeda s grupom djece. Namjenjena je svima, a ne samo onima koji imaju problema sa savladavanjem čitanja i pisanja. Igra se u ekipama i ima više koraka, u kojima se zahtijeva kreativno mišljenje, ali i znanje obrađenog školskog gradiva. Tu je i utrka na igraćoj tabli, kao motivacija za što promišljenijom i boljom igrom. Igra je u svojoj eksperimentalnoj fazi odigrana u 4. razredu, sa šestoro djece, koji su se podijelili u dvije ekipe po troje igrača. S obzirom na uživanje, igra im se svidjela, a koncept igre je uspješno proveden u djelo. U oblikovanju su korištene ilustracije i razigrana paleta boja kojom su kodirani pojedine elemente igre. Font koji je korišten ovom projektu je Dyslexie i on je posebno oblikovan za pojedince s disleksijom. Težište je stavljeno na donji dio slova, kako bi ona čvrsto 'stajala'. Također su slična slova b, p i d oblikovana dovoljno različito da u slučaju rotacije i dalje ostaju prepoznatljiva. Drugi korišteni font je Londrina. Radi se o zaigranom, dječjem fontu koji dobro funkcionira u naslovu, ali i kao nadopuna ilustraciji.



FAST SENTENCES

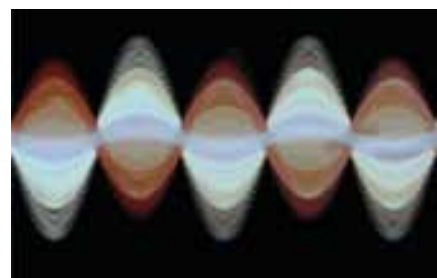
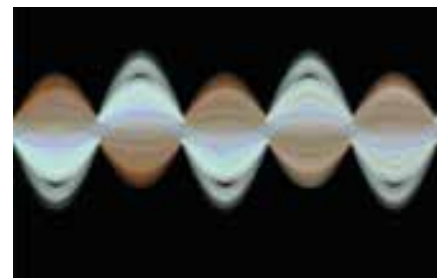
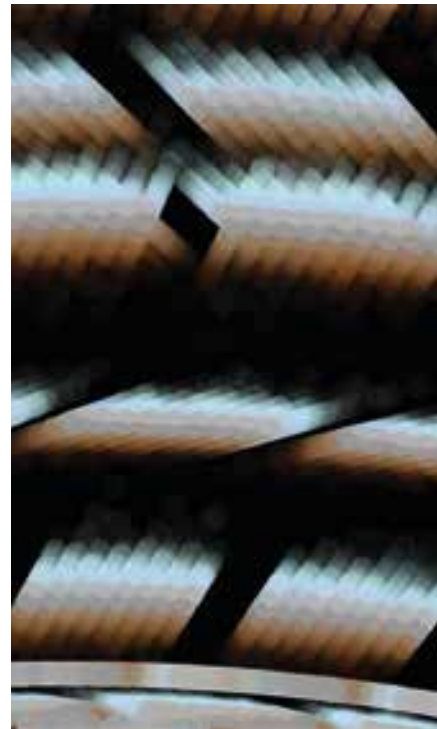
'Fast sentences' are a result of my research linked with school-age children, with a specific 'mixture' of talent and handicaps known by the name of dyslexia. The approach to this task was inclusive from its inception: its specific objective was to include persons with dyslexia to become involved in an active and undiscriminated participation in everyday activities linked with the school environment and provide help in their mastery of the school programme. I conducted several phases of my research study in co-operation with Mirta Kapetanović, a speech language pathologist at the Zagreb-based Miroslava Krleže primary school, including the experimental phase of the project. Based on the results achieved through the survey and following my monitoring of work of the speech-language pathologist with the children, I decided to devise my work in the form of a social game. The game takes into account some difficulties which are specific for dyslexic individuals (trigger words, poor phonological memory), as well as children's imaginativeness and playfulness. Due to attendance of a specific curriculum for the Croatian language the game is intended for the pupils in the 3rd and 4th grade of the primary school. It is suitable for classroom use, as it can be played within the period of 45 minutes and it is useful during the work of a speech-language pathologist with a group of children. It is intended for anyone, not only those suffering from dyslexia. It is played in several teams in several steps and it enhances creative thinking and simultaneously evaluates the knowledge of the curriculum. It also includes a race on the game board, which provides motivation for mental alertness and better quality of the game. The game was played during its experimental phase in the 4th grade, with 6 children participating, who were divided into two teams comprising of three players. Given their involvement in the game, I am convinced that they enjoyed it immensely and I would like to express my utter satisfaction and pride at this fact. I believe the concept of the game has been successfully implemented. I used illustrations and a playful range of colours with which I coded several features of the game. The font I primarily used in this project was Dyslexie, which is designed specifically for those suffering from dyslexia. It focuses on the bottom part of the letters, so it provides them with a solid base. In addition, the letters which are similar have been designed to point out the differences between them, so they will remain recognisable in case of rotation.

FRANKA TERTINJAK

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić

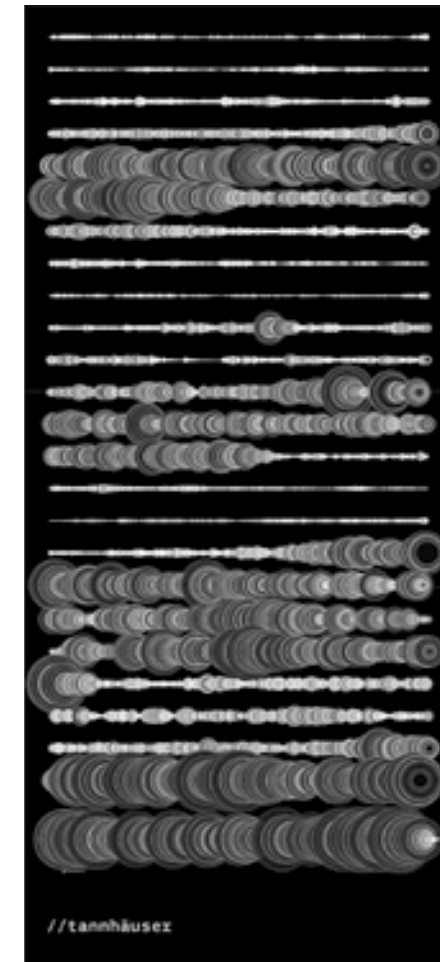
MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić



VIZUALNO U AUDIOVIZUALNOM

– NA PRIMJERU EKSPERIMENTALNE GLAZBE

U radu je istražen generativni dizajn i mogućnosti njegove primjene, snalaženje izvan uobičajenih dizajnerskih alata te izvedba vlastitih. Za potrebe projekta, uz pomoć programskog jezika Processing, izabrane su metode kojima je moguće kontrolirati parametre zvuka i slike, odnosno parametre procesa u kojem se zvučnim zapisom generira slika. Odabrani su parametri zvuka koji su mjerljivi, razlikuju se veličinom, a ima ih svaki audio zapis: glasnoća ili amplituda (dB), frekvencija ili raspon tonova (Hz), 3. trajanje (s) Pojmovi kao što su ugođaj ili žanr, nisu fizikalno mjerljive veličine i uvijek će ostati samo na interpretativnoj razini. Stoga parametri slike, osim što sadrže egzaktno komponente, ovise i o autorskim odlukama dizajnera. Korišteni elementi su jednostavni geometrijski oblici – krug, elipsa, kvadrat, pravokutnik, sinus val, tipografija, boja (komponente RGB sustava boja – crvena, zelena, plava i komponente HSB sustava boja (hue – ton, saturacija ili zasićenost i svjetlina). Parametri slike i zvuka kroz istraživanje su prilagođavani tako da njihove promjene u korelaciji budu vidljive i intuitivne (primjerice, oscilacije glasnoće zvučnog zapisa proporcionalno može pratiti veličina ili boja geometrijskih oblika). Krajnji rezultat zapravo je sonogram, zapisani zvuk, ovdje u funkciji elementa vizualne komunikacije zvuka. Razlaganje tehničkih komponenta zvuka omogućuje da im se pripisu vizualno komplementarne osobine, što rezultira dizajnom koji proizlazi direktno iz medija glazbe. Takav dizajn je opravdan u službi formiranja identiteta uključenih glazbenika i prikladan za širenje njihovog djelovanja na vizualnu sferu kroz stvorene alate.



INTERACTION OF THE MEDIA

– THE IMAGE AND THE SOUND

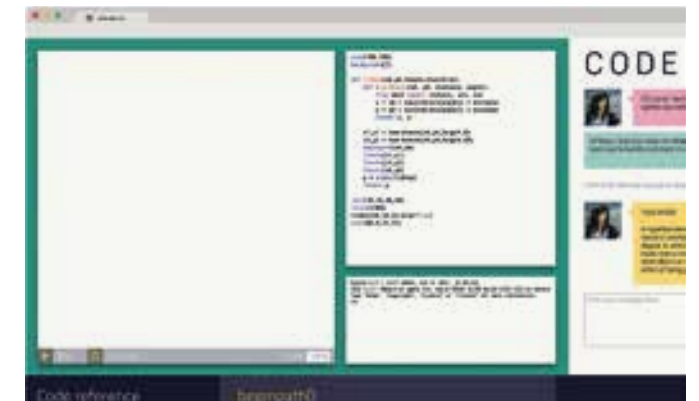
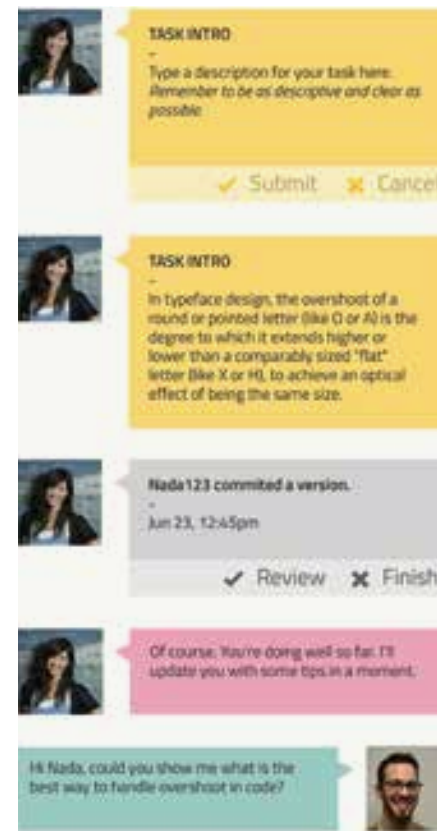
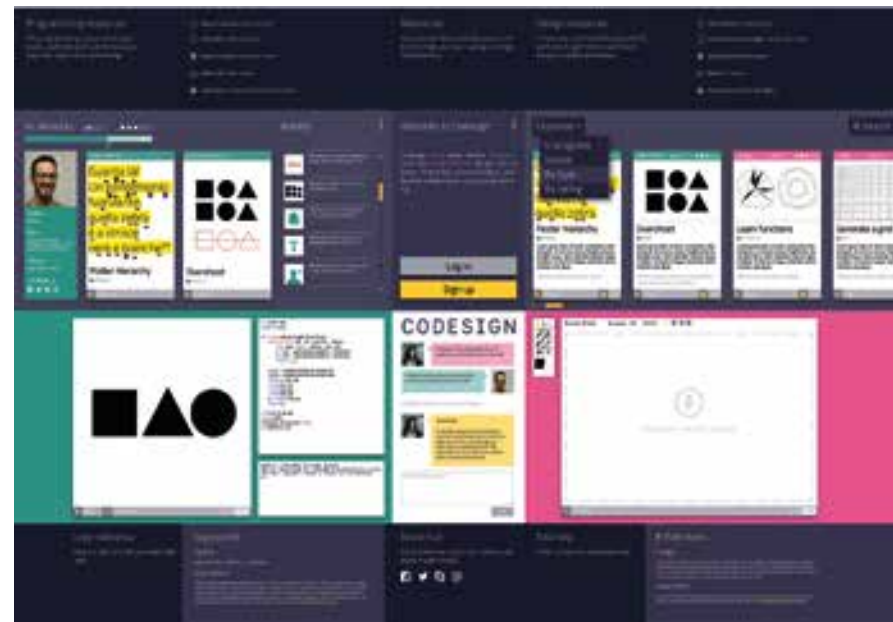
The study focused on generative design and the potential of its use, coping without the usual designer's tools, as well as the creation of own tools. The programme language Processing was used to meet the requirements of the project and in order to select the methods with which one can control the parameters of sound and image, or the parameters of the process in which image is generated through audio recordings. The selected audio parameters are measurable, they differ in size and are included in each audio recording: loudness or amplitude (dB), frequency of tone range (Hz) and duration (s). The terms such as atmosphere or genre are not physically measurable units and will always remain only at an interpretative level. Hence the parameters of image, in addition to the fact that they contain accurate features, also depend on creative decisions of designers. The features used are simple geometric shapes – a circle, an ellipse, a square, a rectangle, a sine wave, typography, colour (features of RGB colour system – red, green, blue and features of HSB colour system (hue, saturation and brightness). Parameters of image and sound have been adapted through expression to point out the alterations in correlation and make them intuitive (for example, oscillations in the loudness of the audio recording can be proportionately followed by the size or the colour of geometric shapes). The ultimate result is a sonogram, a recorded sound, which here acts as a feature of visual communication of the author of this sound. The decomposition of the technical features of sound enables them to show visually complementary features, which results in design that originates directly from the music media. Such design has been justified and intended to create an identity of the musicians involved and suitable for expanding their scope of activity towards the visual sphere through created tools.

IVOR VRBOS

MENTOR Stipe Brčić

SURADNICA / ASSOCIATE Karla Paliska

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Feđa Vukić



CODESIGN
— INTERAKTIVNO OKRUŽENJE
ZA SURADNJU DIZAJNERA I PROGRAMERA
Rezultat teorijskog elaborata na temu odnosa programera i dizajnera jest interaktivni web alat, otvoreni virtualni prostor koji nudi besplatnu mogućnost suradnje i nadopunjavanja programera i dizajnera: www.codesign.co. Postojeći web servisi i online tečajevi koji se bave educiranjem u dizajnu i programiranju, omogućuju edukaciju koja se odvija uglavnom u smjeru učenik - učitelj. Osnovna i glavna karakteristika alata Codesign jest konstantna komunikacija i interakcija onoga tko kreira zadatak i onoga koji ga rješava, bio to dizajner ili programer. Korisnik alata Codesign može se izjasniti kao dizajner ili kao programer, neovisno o svojoj službenoj profesiji. Deklaracija uvjetuje izgled i funkcije korisnikova sučelja, ulogu u zadacima koju može birati i alate kojima se može koristiti.

Codesign ne servira gotove zadatke te ne nudi odgovore. Sadržaj kreiraju korisnici, a rješenja nikada nisu finalna. Zadaci se uvijek mogu iznova rješavati, nadopunjavati i evaluirati. Također, svaki od zadataka može poslužiti kao osnova za novi zadatak s kojim će komunicirati drugi korisnici koji će doći do nekih svojih rješenja, i tako u nedogled. Codesign zajednica na kraju svojom aktivnošću i interakcijom ocjenjuje sadržaj te stvara bazu najkorisnijih zadataka, najzanimljivijih rješenja. Filtirira sadržaj prema težini rješavanja (da li je veći naglasak na dizajnu ili na programiranju, da li je sadržaj označava neko uže područje iz dizajna ili programiranja).

CODESIGN
— INTERACTIVE ENVIRONMENT FOR CO-OPERATION
BETWEEN DESIGNERS AND PROGRAMMERS
The result of the theoretical study covering the topic of the relationship between programmers and designers is an interactive web tool, an open virtual space which provides an opportunity of free co-operation and complementation between programmers and designers: www.codesign.co. The existing web services and online courses involved in training in design and programming ensure training which occurs primarily in the direction student - teacher. The fundamental and the principal feature of the tool Codesign is continuous communication and interaction between the creator of the task and the person solving it, irrespective of the fact whether they are a designer or a programmer. The user of Codesign tool can declare to be a designer or a programmer, irrespective of

their official profession. The declaration impacts on the appearance and the functions of the user's interface, the role in the tasks they can opt for, as well as the tools they are allowed to use. Codesign does not allocate finished tasks and it does not provide solutions. The content is created by the users and the solutions are never final. The tasks can be solved repeatedly, they can be upgraded and evaluated. Moreover, each task can be used as the idea behind the new task in which other users will communicate who will provide other solutions, ad infinitum. Codesign community eventually evaluates the content based on its activity and interaction and consequently creates a base of the most useful tasks and the most interesting solutions, filters the content according to the level of difficulty of solving it and its features (whether there is greater emphasis on design or programming, whether the content focuses on a specific area of design or programming).

STJEPAN ZORKO

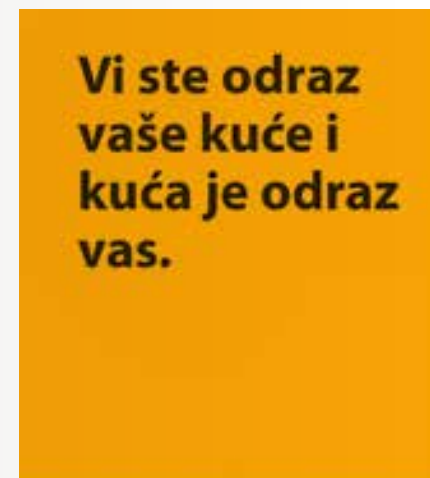
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlanić
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić



SRETNA KUĆA – VIZUALNI IDENTITET
UDRUGE I INTERAKTIVNA PREZENTACIJA
OSNOVNIH PRAVILA FENG SHUIJA
U Osijeku se osniva udruga koja promiče zdrave životne stilove, pomoć drugima i samopomoć, te poboljšanje kvalitete života. Naziv udruge je Sretna kuća. Od niza tema i aktivnosti kojima se udruga bavi, izabran je Feng Shui i njegova popularizacija suvremenim komunikacijskim sredstvima. Feng shui se već dugo primjenjuje u zapadnom svijetu a često se prezentira kao iscjeliteljska metoda. Internetski portali su prepuni znatiželjnika koji su se dotaknuli Feng Shuija, te pokušavaju urediti vlastiti dom, vođeni površnim spoznajama o ovoj vještini s dalekog istoka. U zadnje vrijeme se sve više govori o našoj povezanosti sa svemirom, o važnosti povratka prirodi i usklađenja s prirodom oko nas, te o važnosti sadašnjeg trenutka, kako u doslovnom, tako i u prenesenom smislu. Feng shuij stara je istočnjačka vještina koja se bavi tim skladom i pomaže čovjeku da to postigne, a uklapa se u nove pristupe svakodnevnom životu. Velik broj

poznatih, imućnih i obrazovanih ljudi ali i korporacija koriste ovu tehniku za vlastiti uspjeh. Ako toliko ljudi koristi ovu vještinu, ona je vjerojatno nešto više od pukog postavljanja 'tronoge žabe u prostor novca' (tronoga žaba je drevni kineski simbol bogatstva i blagostanja i nekoliko se mitova vezuje za porijeklo ovoga vjerovanja a služi privlačenju novca). Pošto je udruga Sretna kuća u procesu osnivanja, cilj je zadatka popularizirati udrugu, a time i osnovne Feng Shuija približiti široj javnosti suvremenim komunikacijskim sredstvima. Ovaj rad se temelji na suštini Feng Shuija, njegovoj filozofiji i prirodnim zakonitostima koje su Kinezi koristili a i dan danas ih koriste u svakodnevnom životu. Rješenje identiteta udruge Sretna kuća temelji se na vizualnim rješenjima koja su u skladu sa Feng Shui pravilima. Projekt aktualizira pitanja poput kako se elementi vizualnog komuniciranja ponašaju u kontaktu sa ciljanom skupinom i koji je utjecaj simbola na način čovjekova razmišljanja? Kakvu povezanost imaju vizualni motivi s matematičkim odnosima i zašto nam se nešto sviđa a nešto nam je odbojno? Kako

dosadašnja saznanja iz područja Feng Shuija efikasno komunicirati i primijeniti u suvremenom životu? Kako i zašto boje utječu na ljudsko ponašanje? Postoji li paralela između osnovnih principa Feng Shuija i današnjih znanstvenih dostignuća? Sva su ta pitanja stajala na putu ka realizaciji ovog projekta a mogući odgovori na postavljena pitanja su u njegovim temeljnim polazištima. Praktičan problem bio je kako oblikovati sliku udruge Sretna kuća, kao subjekt koji promovira prirodna mjerila znanosti a koja su utemeljili drevni Feng Shui majstori, suvremenim komunikacijskim sredstvima. Grafički dizajn ima svoje zakonitosti i pravila kao što ih ima i Feng Shui. Između ostalih pravila, matematička pravilnost je bitan element, a privlačna su ljudskome oku. Osnovna teza projekta je sljedeća: vizualni identitet udruge se može oblikovati na način da pravila grafičkog dizajna primjenimo istovremeno s pravilima Feng Shuija, te da je moguće u nekoj mjeri uskladiti pravila obiju znanja i vještina.



HAPPY HOUSE – THE VISUAL IDENTITY OF THE ASSOCIATION AND AN INTERACTIVE PRESENTATION OF THE BASIC RULES OF FENG SHUI
The Association Happy House, that is currently being founded in Osijek, is involved in promotion of healthy lifestyles, helping others, as well as providing self-help and focusing on enhancement of quality of life. Feng Shui and its popularization through contemporary communication channels has been selected among a vast array of topics and activities the Association is involved in. Feng Shui has been applied in the Western World for a long time and it is often presented as a healing method. Internet portals abound with those interested in Feng Shui aiming to decorate their own homes, guided by their own superficial insight into this skill that originated in the Far East. Our connection with the outer space has recently been increasingly highlighted and so has the importance of our return to Nature and life in harmony with Nature, as well as the importance of the present moment, both literally and figuratively. Feng Shui is an ancient oriental practice involved in achieving this harmony and helping people achieve it, yet it can also be integrated in new approaches to everyday life. A large number of famous, wealthy and highly educated people and corporations have been using it for ages to achieve success. Considering the fact that so many people use this skill, there must be more to it than the mere placement 'of the three-legged money toad' (a three-legged toad is an ancient Chinese symbol of wealth and prosperity – several myths are linked with the origin of this belief and it is intended to attract money). Since the foundation of Happy House Association is currently underway, the specific objective of the assignment is to present the Association, as well as Feng Shui principles to broad public through

modern communication methods. The idea behind this work are the basic principles of Feng Shui, its philosophy and natural laws abided by among the Chinese who have been applying them to date. The idea behind the solution of the identity of Happy House Association are visual solutions in compliance with Feng Shui principles. The Project addresses the issues such as the impact of visual communications features on the target group, as well as the impact of symbols on the way of thinking. How are visual motives related with mathematical relations and why we like something we find repulsive? How to effectively communicate the current insight into Feng Shui and apply them in modern life? How and why do colours affect human behavior? Are there any common points between the basic Feng Shui principles and the current scientific achievements? All the above mentioned issues were addressed throughout the implementation of this project and the potential answers and solutions are to be found among its basic postulates. The design of Happy House Association logo was a practical issue – it had to be presented as an entity that promotes criteria of natural sciences established by ancient Feng Shui teachers, using modern communication methods. Graphic design has its rules and laws and the same applies also to Feng Shui. Hence, mathematical rules are fundamental and they are simultaneously attractive to the human eye. The idea behind the project is as follows: visual identity of the Association can be designed by applying the rules of graphic design simultaneously with the principles of Feng Shui and proving that it is possible to harmonize the rules, the knowledge and the skills both of graphic design and Feng Shui.

MARTINA DUMIĆ BALVAN

MENTOR Ivan Doroghy, Stanko Herceg
ASISTENT / ASSISTANT Tomislav Vlanić
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić
DIPLOMSKI RAD JE REZULTAT ČETVEROGODIŠNJEG
STUDIJA DIZAJNA/ THE GRADUATION THESIS
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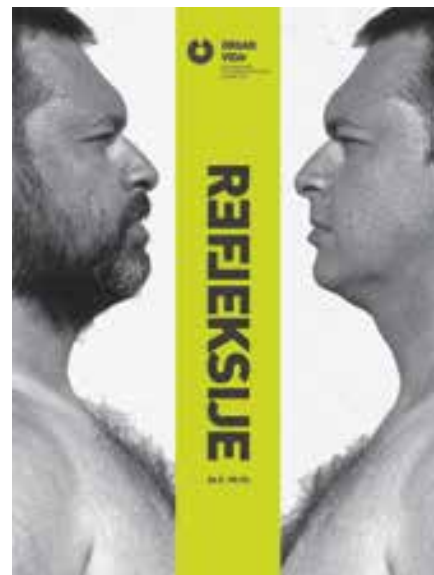


VIZUALNI IDENTITET FESTIVALA
FOTOGRAFIJE ORGAN VIDA

Međunarodni festival fotografije Organ Vida je nezavisan godišnji fotografski festival, koji se održava u Zagrebu, a platforma je za promoviranje svjetskog i domaćeg suvremenog fotografskog stvaralaštva. Festivalom upravlja fotografska udruga Organ Vida. Misija i cilj festivala nisu samo fotografska edukacija publike kroz predstavljanje suvremenih svjetskih fotografa predavanjima ili radionicama, nego i angažman u širem društveno-političkom kontekstu. Ovogodišnja tema festivala su 'Refleksije'. Cilj je festivala ovom temom pokazati na koje je načine pojedinac sposoban izraziti (vlastite) refleksije kroz vizualni jezik fotografije. Idejni koncept vizualnog identiteta festivala temelji se na slovima 'O' i 'V', inicijalima imena festivala. Vizualnom kombinacijom dva navedena tipografska elementa, dobivena je vizualna forma koja asocira na oko ali jednako tako i na otvor fotografskog objektiva kroz koji ulazi svjetlost, kao glavni uvjet za snimanje. Znak je vizualno jednostavan i vrlo se lako aplicira na raznim aplikacijama kao element prepoznavanja. Logotip je također jednostavan i nenametljivo podržava znak. Osnovna boja znaka i logotipa je žutozelena, a u nekim aplikacijama je zamjenjuje fluorescentna žuta boja. Zamišljeno je da fluorescentna boja svojim svijetlećim efektom sugerira svjetlost. Njeno korištenje je predviđeno u slučajevima kada to tehničke i financijske okolnosti dopuštaju.

VISUAL IDENTITY OF ORGAN OF SIGHT
PHOTOGRAPHY FESTIVAL

Organ of Sight International Photography Festival is an independent photography festival held on an annualised basis in Zagreb and it is a platform for the promotion of both international and domestic contemporary creative photography. The Organ of Sight Photography Association manages the festival. In addition to deepening the insight of the festival audience by presenting contemporary international photographers through lectures and workshops, the mission and the goal of the festival include also involvement against the backdrop of a broader socio-political context. This year's festival topic are 'Reflexions'. The goal of the festival is to show a vast array of ways in which an individual can express (their own) reflexions through visual language of photography. The conceptual idea of the visual identity of the festival is based on the letters 'o' and 'v', the initials of the name of the festival in Croatian – Organ Vida. The visual combination of the two previously mentioned typographic features resulted in a visual form reminding of an eye, as well as of the opening of photographic objective or lens that lets the light in, as the principal pre-requisite for video recording. The sign is visually straightforward and can be easily used in diverse applications as an identification feature. The logo is also simple and it provides a non-intrusive support to the sign. The basic colour of both the sign and the logo is yellow-green, whereas in some applications it is replaced by a fluorescent yellow. The idea was to remind of the light through a luminous efficacy of a fluorescent colour. Its use is intended for cases in which technical and financial circumstances make it feasible.



JASMINA DUPALO

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlanić
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić
DIPLOMSKI RAD JE REZULTAT ČETVEROGODIŠNJEG
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VIZUALNI IDENTITET AUTONOMNOG
KULTURNOG CENTRA MEDIKA

Rješenje zrcali moderan, slobodan duh i tendencije Centra, kao žarišta nezavisne kulturne scene mladih u Zagrebu. Njegova osnovna namjena je da daje zajednički nazivnik, pozicionira i lakše identificira događanja unutar Centra. Zbog samog šarolikog diverziteta raznih djelatnosti centra vizualni identitet je dinamičan i podložan promjenama kako bi zadovoljio različite estetike i stilove. Centar je jedini tog tipa u gradu Zagrebu i bavi se subkulturnim sadržajima te negira i propituje postojeće društvene vrijednosti. Znak je nastao promišljanjem i kombiniranjem nekoliko formi: distorziranog slova 'M' u formi koja naglašava dinamiku i angažiranost, munje kao simbola snage, energije i neobuzdanog te komunikacijskog 'oblačka' koji protestira, izjavljuje, najavljuje. Stvorena je prepoznatljiva, jednostavna forma koja se daljnjim komunikacijskim kanalima koristi kao osnovni grafički element, dok jačina pečata i grubost geometrijske konstrukcije odgovara urbanom "betonskom" ambijentu u kojem se sam prostor AKC Medike nalazi. Aplikacijama su razvijeni i dodatni grafički elementi. U njih se uvode neki od dodatnih vizuala koji se pojavljuju u aplikacijama, a nisu znak ili logotip. Služe dodatnom vizualnom brandiranju i stvaranju specifičnog i prepoznatljivog stila u dizajnu aplikacija. Definirani su konstrukcijom u točkastom rasteru ili mrežom. Osim prepoznatljivosti služe i isticanju karaktera i stava koji centar promiče. Zbog mnogobrojnih mogućnosti kombiniranja dobar su i nepresušan izvor različitih dizajnerskih rješenja unutar razvijenog identiteta.

VISUAL IDENTITY OF AUTONOMOUS
CULTURAL CENTRE MEDIKA

The solution of the Visual identity mirrors the free spirit and the tendencies of the Centre as the focal point of the independent youth cultural scene in Zagreb. Its primary scope is to provide a common denominator, to position and to simplify the identification of events occurring at the Centre. As a result of the wide range of activities of the Centre, its visual identity is dynamic and subject to changes in order to meet the requirements of diverse aesthetics and styles. The Centre is unique in Zagreb – it is involved in subculture and negates and analyses the current social values. The logo was created through consideration and combination of several forms: the distorted letter M, whose form stresses dynamics and involvement of lightning as a symbol of strength, energy and the unrestrained, as well as a communicational 'cloud' which protests, declares and announces. A recognisable and a simple form has been created, which is used in further communication channels as a basic graphic feature, while the strength of the seal and the roughness of the geometric construction corresponds to the urban 'concrete' environment where Autonomous Cultural Centre Medika is located. Additional graphic features have been developed through applications and they include several visuals which appear in the applications and are not a sign or a logo. They are intended for further visual branding and the creation of the specific and a recognisable style in application design. They are defined by construction or in the dotted raster or a net. In addition to provide recognisability, they are intended for emphasis of the character and attitudes promoted by the Centre. As a result of a vast array of opportunities of combinations they are a satisfactory and an inexhaustible source of a broad range of designers' solutions within the developed identity.

DARIA MARINOVIĆ

MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlanić
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić
DIPLOMSKI RAD JE REZULTAT ČETVEROGODIŠNJEG
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**DIGITALNI MEDIJI U USAVRŠAVANJU
JEZIČNE KOMPETENCIJE**

Područje interesa projekta jest uloga digitalnih medija u neformalnom izvannastavničkom kontekstu učenja, odnosno u procesima usavršavanja gradnje i znanja stranih jezika. Cilj projekta je stvaranje i primjena interaktivne platforme za čitanje ili neformalno prevođenje dvojezičnih knjiga namjenjene usavršavanju jezičnih znanja i vještina. Cilj je umrežavanje pojedinaца koji kreativno promišljaju uporabu stranih jezika i traže njegovo korištenje na konstruktivan način, te motivacija samih korisnika uključujući i priznavajuću njihov rad i trud u širenju i korištenju jezičnih vještina. Specifičnosti ove teme leže u sve većem rasponu mogućnosti uporabe digitalne tehnologije u svakodnevnom životu pojedinca i njezinoj ulozi u procesima cjeloživotnog obrazovanja i konzumaciji teksta. Platforma sadrži pedagošku, društvenu i funkciju dokumentiranja. Pojačava korisnikovu motivaciju u poboljšanju njihovih sposobnosti komunikacije na različitim jezicima, u učenju dodatnih jezika ili traženju novih međukulturalnih iskustava. Pomaže korisnicima u razmišljanju o vlastitim ciljevima, strategijama usavršavanja znanja jezika, te planiranju učenja i samostalnosti. Potiče nova višejezična i višekulturalna iskustva kontaktima, čitanjem i suradnjom na zajedničkim projektima. Koristeći platformu korisnicima je pružena mogućnost linearnog čitanja i čitanja stvaranjem veza i povezivanjem određenih leksičkih segmenata međusobno, te s drugim sastavnicama cjeline.

**DIGITAL MEDIA ENHANCING
LINGUISTIC COMPETENCE**

The area of interest of this project is the role of digital media in informal extracurricular context of learning and during the process of improvement of learning and knowledge enhancement of foreign languages. The topic is application and development of an interactive platform for reading and/or informal translation of bilingual books intended for improvement of language knowledge and skills. The objective is networking between individuals who creatively use the knowledge of foreign languages and are striving to use it in a constructive manner, as well as the motivation of the users through inclusion and recognition of their work and effort in the promotion and in the use of language skills. The target group is young adult population who is active on social networks. The specific features of this topic comprise of the increasing range of opportunities of the use of digital technology in everyday life of individuals and its role in the processes of lifelong learning and text consumption. The platform includes a pedagogical function, as well as the social function and the function of documentation. It increases the user's motivation concerning the improvement of their communication potential in diverse languages, in foreign language learning or striving for new intercultural experiences. Moreover, it assists the users in the comprehension of their objectives, strategies of language knowledge improvement and the planning of learning and independence. It also encourages new multilingual and multicultural experiences, through contacts, reading and co-operation on joint projects and translation. The platform enables the users to enjoy linear reading and the reading through connecting specific lexical segments.

ANA KLOBUČAR

MENTOR Ivan Doroghy
KOMENTOR Veljko Žvan
ASISTENT / ASSISTANT Tomislav Vlanić
MENTOR TEORIJSKOG ISTRAŽIVANJA /
THEORY RESEARCH MENTOR Feđa Vukić
DIPLOMSKI RAD JE REZULTAT ČETVEROGODIŠNJEG
STUDIJA DIZAJNA/ THE GRADUATION THESIS
IS THE RESULT OF THE COMPLETION OF
THE FOUR YEAR STUDY OF DESIGN



**ZAKLADA
ANA RUKAVINA**
Uključi se i doniraj

VIZUALNI IDENTITET ZAKLADE

'ANA RUKAVINA' I KAMPANJE 'ŽELIM ŽIVOT'
Zaklada Ana Rukavina je organizacija koja se bavi širenjem Registra dobrovoljnih darivatelja krvnih matičnih stanica kao i problemom liječenja bolesti leukemije. U svrhu prezentacije kako na regionalnom, tako i svjetskom nivou (jer je Registar povezan s ostalim donorskim mrežama diljem svijeta) potreban joj je adekvatan komunikacijski sustav osmišljavanjem novog vizualnog identiteta koji će zamijeniti ovaj postojeći. Kako bi sustav što bolje funkcionirao potrebno je uz novi vizualni identitet osmisliti i akciju pod nazivom "Želim život!" koja je nastala u vrijeme osnutka Zaklade, radi širenja i prikupljanja što većeg broja dobrovoljnih darivatelja. Cilj je pokušati potaknuti potencijalne skupine da se prepoznaju i reaguju na željeni, krajnji rezultat, a to je dobrovoljno doniranje matičnih stanica i kroz kampanju izbjeći svaku moguću nejasnoću, dvosmislenost i sumnju. Koncept vizualnog identiteta bazira se na znaku kao pojednostavljenom grafičkom prikazu krvotvorne matične stanice koja je osnova cijele djelatnosti Zaklade. Znak je prikazan kao stilizirani oblik matične stanice, i nije simetričan iz razloga jer je sama stanica organska, nesimetrična i stalno se mijenja. Dojam pokretljivosti se vizualizirao pomoću transparentija koje su pomaknute tako da se dobije što jaci prikaz fluidnosti i raznolikosti.

VISUAL IDENTITY OF 'ANA RUKAVINA'

FOUNDATION AND THE CAMPAIGN 'I WANT LIFE'
The general concept – Ana Rukavina Foundation is an organisation involved in expansion of the Registry of voluntary hematopoietic stem cell donors, as well as addressing the issue of leukaemia treatment. For the purpose of its presentation both on the regional and on the global level (since the Registry is connected with other donor networks throughout the world), it requires a serious communicational system through planning of a new visual identity which will replace the existing one. In order to enhance the functionality of the system, it is important to develop the campaign entitled 'I Want Life', which was launched upon the inception of the Foundation, in order to expand and bring together the greatest possible number of voluntary donors. The principal objective is to attempt to encourage the potential groups to recognition and reaction to the desired, ultimate result, which is voluntary donations of stem cells and strive to reject any potential ambiguities, uncertainty and doubts. The concept of visual identity is based on a sign as a simplified graphic illustration of a blood-producing stem cell which is the basis of the entire activity of the Foundation. The sign has been designed as a stylised shape of a stem cell, the feature which is asymmetrical due to the fact that a stem cell is organic, asymmetrical and continuously changing. It has its nucleus which has been visually depicted, giving it an impression of uniqueness, importance, naturalness.



Studenti

Students

PRVA GODINA
Diplomskog studija
– Industrijski dizajn

FIRST YEAR
Graduate Programme
– *Industrial Design*



Dorja Benusi



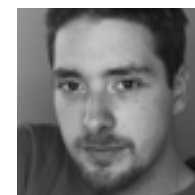
Marta Birkić



Maja Bošković



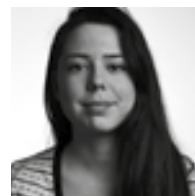
Niko Crnčević



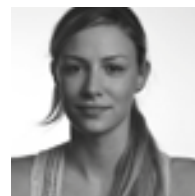
Igor Kolar



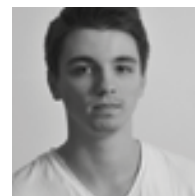
Stanislav Kostić



Dorotea Kutleša



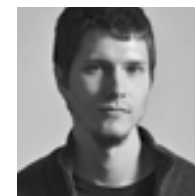
Lucija Nićeno



Ruđer Novak-Mikulić



Adriana Pavelić



Karlo Pavičić



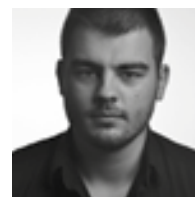
Janja Roškar



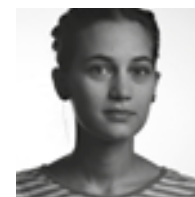
Franka Spetić



Ana Šolić



Matija Špoljar



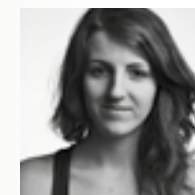
Petra Vrdoljak

PRVA GODINA
Diplomskog studija
– Vizualne komunikacije

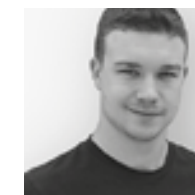
FIRST YEAR
Graduate Programme
– *Visual Communications*



Matea Brkić



Anta Bučević



Hrvoje Dominko



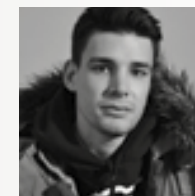
Slavica Farkaš



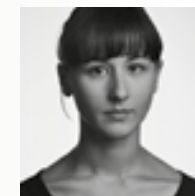
Tihomir Filipec



Lana Grahek



Matija Gulič



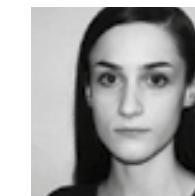
Zrinka Horvat



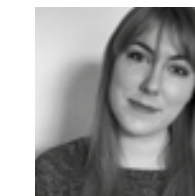
Mario Jekić



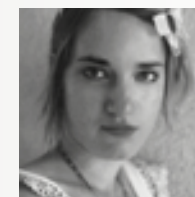
Antonio Karača



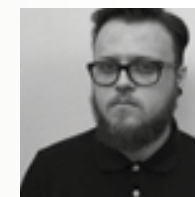
Iris Klarić



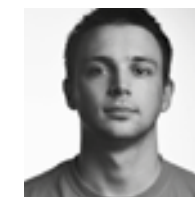
Dora Lugarić



Tea Pavić



Martin Peranović



Luka Perić



Katarina Ratkaj



Luka Reicher



Ana Somek



Alma Šavar

DRUGA GODINA
Diplomskog studija
– Industrijski dizajn

SECOND YEAR
Graduate Programme
– *Industrial Design*



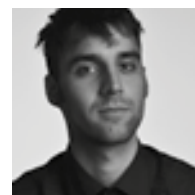
Marta Anić-Kaliger



Ana Armano Linta



Kristina Crnek Vidović



Vedran Erceg



Ema Gerovac



Luka Jelaska



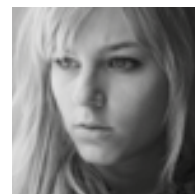
Petra Jelaska



Ivona Miloš



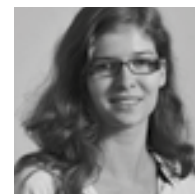
Ena Priselec



Marija Ružić



Ana Sekulić



Anamaria Sever



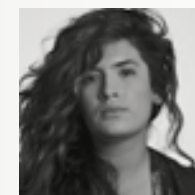
Ozana Uršić



Ivan Vukmanić

DRUGA GODINA
Diplomskog studija
– Vizualne komunikacije

SECOND YEAR
Graduate Programme
– *Visual Communications*



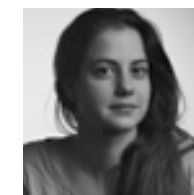
Tessa Bachrach
Krištofić



Dora Bilandžić



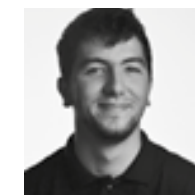
Marko Cvijetić



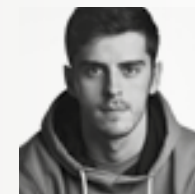
Vinka Draganja



Andrea Franić



Marko Hrastovec



Jurica Koletić



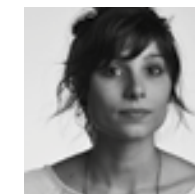
Daria Marinović



Dina Milovčić



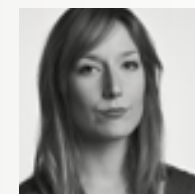
Andrija Mudnić



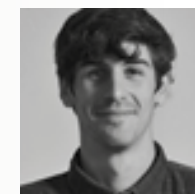
Maja Subotić



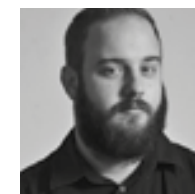
Željka Tkalčec



Franka Tretinjak



Ivor Vinski



Ivor Vrbos



Stjepan Zorko

Izvedbeni
program

*Curriculum
Outline*

PRVA GODINA Diplomskog studija

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

Sociologija kulture / Sociology of Culture			
Teorija i povijest dizajna 1, 2 / Theory and History of Design 1, 2			
Umjetnost danas / Art Today			
Znanstveno – istraživačke metode / Scientific Research Methodology			
Razvoj koncepata i strategija / Development of Concepts and Strategies			
Dizajn interakcija 1, 2 / Interaction Design 1, 2			
Teorija medija 1, 2 / Media Theory 1, 2			

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

Industrijski dizajn 1, 2 / Industrial Design 1, 2			
Interieur 1, 2 / Interior Design 1, 2			
Izbor materijala / Materials			
Suvremene tehnologije materijala / Modern Technology of Materials			

Izborni predmeti – industrijski dizajn Elective Courses in the Industrial Design Programme

Film i video 1, 2 / Film and Video 1, 2			
Kolegiji sa Sveučilišta / Courses at the University (free choice)			

Predmeti smjera vizualne komunikacije Courses in the Visual Communications Programme

Dizajn vizualnih komunikacija 1, 2 / Visual Communications 1, 2			
Kreativna komunikacija i društvo 1, 2 / Creative Communication and Society 1,2			

Izborni predmeti – vizualne komunikacije Elective Courses in the Visual Communications Programme

Projektiranje pisma 1, 2 / Font Design 1, 2			
Interaktivni mediji 1, 2 / Interactive Media 1, 2			
Film i video 1, 2 / Film and Video 1, 2			
Interieur 1, 2 / Interior Design 1, 2			
Kolegiji sa Sveučilišta / Courses at the University (free choice)			

FIRST YEAR Graduate Programme

1. semestar / 1st semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
30	15	3
30	15	3
–	–	–
15	15	2
–	–	–
15	30	2
30	0	2
	210	12

15	60	7.5
15	30	3.5
15	15	3.5
–	–	–
	150	14.5

15	30	3.5
45	0	3.5
	45	3.5

15	60	7.5
15	30	3.5
	120	11

15	30	3.5
15	30	3.5
15	30	3.5
15	30	3.5
45	0	3.5
	90	7

2. semestar / 2nd semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
–	–	–
30	15	3
30	0	2
–	–	–
15	15	3
15	30	2
30	0	2
	195	12

15	60	7.5
15	30	3.5
–	–	–
15	30	3.5
	165	14.5

15	30	3.5
45	0	3.5
	45	3.5

15	60	7.5
15	30	3.5
	120	11

15	30	3.5
15	30	3.5
15	30	3.5
15	30	3.5
45	0	3.5
	90	7

Nositelji kolegija / Course Leaders

izv. prof. dr. sc. Anka Mišetić / PhD, associate professor
izv. prof. dr. sc. Feđa Vukić / PhD, associate professor
izv. prof. dr. sc. Feđa Vukić / PhD, associate professor
izv. prof. dr. sc. Anka Mišetić / PhD, associate professor
doc. mr. sc. Ivana Fabrio / assistant professor
doc. Vedran Kasap / assistant professor
pred. Tin Kadoić / lecturer
pred. Veljko Žvan / lecturer

prof. mr. sc. Zlatko Kapetanović / MSc, associate professor
prof. Mladen Orešić / associate professor

doc. Neda Čilinger / assistant professor

prof. dr. sc. Tomislav Filetin / PhD, full professor

prof. dr. sc. Mladen Šerčer / PhD, full professor

izv. prof. Stanko Herceg / associate professor

prof. Stipe Brčić / associate professor
prof. Nenad Dogan / associate professor
prof. Ivan Doroghy / associate professor

pred. Veljko Žvan / lecturer

doc. dr. sc. Nikola Đurek / associate professor

pred. Tin Kadoić / lecturer

izv. prof. Stanko Herceg / associate professor

doc. Neda Čilinger / assistant professor

Suradnici / Associates and Assistants

doc. mr. sc. Sanja Bencetić / MSc, assistant professor
asist. Andrea Hercog / teaching assistant

asist. Romana Kajp / teaching assistant
asist. Tomislav Vlanić / teaching assistant

DRUGA GODINA Diplomskog studija

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

Teorija i povijest dizajna 3 / Theory and History of Design 3	30	0	6
Upravljanje dizajnom / Design Management	30	0	3
Socijalni dizajn / Social Design	15	15	2.5
		90	11.5

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

Industrijski dizajn 3 Industrial Design 3	15	75	13.5
Industrijski dizajn – Diploma Industrial Design – Graduation Thesis	–	–	–
Diploma – obrana / Graduation Thesis – Presentation	–	–	–
		90	13.5

Izborni predmeti – industrijski dizajn Elective Courses in the Industrial Design Programme

Inkluzivni dizajn / Inclusive Design	15	15	2.5
Kolegiji sa Sveučilišta / Courses at the University (free choice)	30	0	2.5
		60	5

Predmeti smjera vizualne komunikacije Courses in the Visual Communications Programme

Dizajn vizualnih komunikacija 3 Visual Communications 3	15	75	13.5
Dizajn vizualnih komunikacija – Diploma Visual Communications – Graduation Thesis	–	–	–
Diploma – obrana / Graduation Thesis – Presentation	–	–	–
		90	13.5

Izborni predmeti – vizualne komunikacije Elective Courses in the Visual Communications Programme

Inkluzivni dizajn / Inclusive Design	15	15	2.5
Kolegiji sa Sveučilišta / Courses at the University (free choice)	30	0	2.5
		60	5

SECOND YEAR Graduate Programme

3. semestar / 3rd semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
30	0	6
30	0	3
15	15	2.5
	90	11.5

4. semestar / 4th semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
–	–	–
–	–	–
–	–	–
–	–	–
–	–	–
0	210	20
–	–	10
	210	30

15	15	2.5
30	0	2.5
	60	5

15	75	13.5
–	–	–
–	–	–
	90	13.5

15	15	2.5
30	0	2.5
	60	5

Nositelji kolegija / Course Leaders

izv. prof. dr. sc. Feđa Vukić / PhD, associate professor
doc. dr. sc. Vatroslav Škare / associate professor
doc. mr. sc. Ivana Fabrio / assistant professor

prof. mr. sc. Zlatko Kapetanović / MSc, associate professor
prof. Mladen Orešić / associate professor
prof. mr. sc. Zlatko Kapetanović / MSc, associate professor
prof. Mladen Orešić / associate professor

doc. mr. sc. Sanja Bencetić / MSc, assistant professor
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prof. Stipe Brčić / associate professor
prof. Nenad Dogan / associate professor
prof. Ivan Doroghy / associate professor

prof. Stipe Brčić / associate professor
prof. Nenad Dogan / associate professor
prof. Ivan Doroghy / associate professor

doc. mr. sc. Sanja Bencetić / MSc, assistant professor
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Suradnici / Associates and Assistants

prof. dr. sc. Goroslav Keller / PhD, full professor

doc. mr. sc. Ivana Fabrio / assistant professor
asist. Andrea Hercog / teaching assistant

doc. mr. sc. Ivana Fabrio / assistant professor
asist. Andrea Hercog / teaching assistant

asist. Romana Kajp / teaching assistant
asist. Tomislav Vlanić / teaching assistant

asist. Romana Kajp / teaching assistant
asist. Tomislav Vlanić / teaching assistant

Godišnje nagrade i priznanja

Annual Awards and Acknowledgements

Projekti

Projects

Događanja

Events

Godišnje Nagrade i Priznanja studija dizajna u 13/14 godini

Povodom 25 godina svoga djelovanja, Studij dizajna Arhitektonskog fakulteta Sveučilišta u Zagrebu utemeljio je Godišnje Nagrade i Priznanja, kojima Studij nagrađuje najbolje studentske radove nastale u okviru nastavnog programa na predmetima Projektiranje industrijski dizajn i Projektiranje vizualne komunikacije. Nagrade i Priznanja se dodjeljuju za dvije zasebne kategorije, za Preddiplomski i Diplomski studij.

Ovaj projekt ima višestruki značaj kako za studente tako i za sam Studij dizajna. Ne samo da Studij dizajna dodjelom Nagrada i Priznanja valorizira pojedinačne studentske projekte, on time valorizira i vlastitu uspješnost u realizaciji cjelokupnog studijskog programa a time i nivo svog doprinosa razvoju domaćeg dizajna.

Za očekivati je da će u dogledno vrijeme ove Nagrade i Priznanja osim podstreka studentima za njihov rad, biti shvaćene i kao podstrek zajednici za kvalitetniji tretman ne samo ovog Studija nego i same dizajnerske struke.

Annual Awards and Acknowledgements at the School of Design during the Academic Year 13/14

The School of Design at the Zagreb-based Faculty of Architecture has presented its Annual Awards and Acknowledgements to mark the 25th anniversary of its operation, awarding the best students' work created during the teaching programme at the courses entitled Industrial Design and Visual Communications. The Awards and Acknowledgements have been presented for two separate categories, for the Undergraduate and for the Postgraduate Study Programme.

This project is of multiple importance both for the students and for the School of Design itself. The School of Design valorises individual student's projects through presentation of its Awards and Acknowledgements, simultaneously showing and valorising its own success in the implementation of the entire study programme and the proportions of its contribution to design development at the local level.

It can be expected that these Awards and Acknowledgements will subsequently be considered not only as an encouragement and incentive to students in their future work, but also as an incentive to the community to focus on raising awareness of the importance of this School and of design profession.



NAGRADA STUDIJA DIZAJNA

Preddiplomski studij, Industrijski dizajn

ANNUAL AWARDS AT THE SCHOOL OF DESIGN

Undergraduate study, Industrial Design

TAMARA PETRUŠA

FRAMES

MENTOR Mladen Orešić

ASISTENT / ASSISTANT Sanja Bencetić, Andrea Hercog



Rad Tamare Petruše na temu dizajna kuhinje odlikuje se originalnim pristupom u tretiranju kuhinje u skladu sa razvojnim trendovima i suvremenim shvaćanjima u kontekstu modernog stanovanja. Zadržavajući formalne kvalitete u smislu funkcionalnosti, Tamara je ovim projektom uspjela integrirati kuhinju u životni prostor stanovanja pomoću visećih elemenata, aludirajući pri tome na okvire slika na zidu. Time je na sasvim originalan način ostvarila osjećaj topline u temeljno minimalističkom pristupu oblikovanju. Suptilnim preoblikovanjem tradicionalnih elemenata, koristeći pri tome moderan izraz, bitno utječe na formiranje kulturnog identiteta i prepoznatljivosti proizvoda.

This project by Tamara Petruša is characterised by the original approach to the kitchen design according to the modern design trends and contemporary understanding within the context of modern habitation. While keeping the formal qualities such as functionality, Tamara has successfully integrated kitchen into the living space in original fashion by means of the elements hanging on the wall that resemble picture frames. This has resulted in a warm feeling in what is basically a minimalistic design. Subtle transformation of traditional elements, using modern expression, significantly affects the formation of cultural identity and recognition of the product.



NAGRADA STUDIJA DIZAJNA

Preddiplomski studij, Vizualne komunikacije

ANNUAL AWARDS AT THE SCHOOL OF DESIGN

Undergraduate study, Visual Communications

KLASJA HABJAN

BLOK 'OD(BLOK)IRAJ' / NOTEPAD 'UNBLOCK'

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Romana Kajp



'Od(blok)iraj' je rad nastao na temelju osobnog i kolektivnog iskustva suočavanja s problemom kreativnog izražavanja. Zamišljen i realiziran u formi priručnog bloka za crtanje i zapisivanje opažanja iz neposredne okoline, namijenjen je širokom krugu korisnika. Uputama i zadacima iz stranice u stranicu, korisnika se postepeno suočava s izazovima osobnih mogućnosti vizualne i tekstualne interpretacije različitih pojmova. Konceptijski i oblikovno usklađen rad, odlikuje se neposrednom primjenjivosti unutar različitih edukacijskih procesa.

Notepad 'Unblock' was originated from both personal and collective experience in facing a problem of creative expression. It has been designed as a handy sketch pad and a notepad for writing down observations from immediate environment and it has been intended for a vast array of users. Through instructions and tasks throughout the pages, users are gradually faced with the challenges of their personal potential concerning their visual and textual interpretation of diverse concepts. It is a fully harmonised piece of work both in terms of design and conceptually and it is directly applicable within different educational processes.



NAGRADA STUDIJA DIZAJNA

Diplomski studij, Industrijski dizajn

ANNUAL AWARDS AT THE SCHOOL OF DESIGN

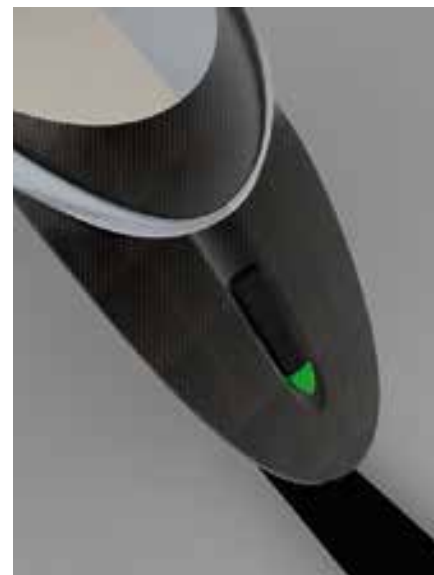
Graduate study, Industrial Design

LUKA JELASKA

INKLUZIVNA MONOSKIJA / AN INCLUSIVE MONOSKI

MENTOR Mladen Orešić

ASISTENT / ASSISTANT Sanja Bencetić, Andrea Hercog



Diplomski rad Luke Jelaska primjer je dizajna kao kreativne, inovativne i humane djelatnosti odgovorne prema čovjeku i prema društvu. Rad se odlikuje visokom kvalitetom na nekoliko razina: postavljanjem i preispitivanjem kriterija za razumijevanje osoba sa invaliditetom, inkluzivnim pristupom i tehničkom inovacijom. Rezultat dizajnom ne stigmatizira korisnike – osobe sa invaliditetom, već im pruža mogućnost za poboljšanje kvalitete života i potencira njihove mogućnosti s ciljem punopravnog sudjelovanja u društvu.

Graduation thesis of Luka Jelaska is an example of the design as a creative, innovative and human activity responsible for individual users and the society. The work is characterised by high quality at several levels: by setting and reviewing the criteria for understanding of people with disabilities, inclusive approach and technical innovation. The result exceeds the expected quality of work in the sense that its design does not stigmatise users – persons with disability. It provides the opportunity to improve the quality of life and reinforces their physical abilities with a view to full participation in society.

NAGRADA STUDIJA DIZAJNA

Diplomski studij, Vizualne komunikacije

ANNUAL AWARDS AT THE SCHOOL OF DESIGN

Graduate study, Visual Communications

ANDRIJA MUDNIĆ

TONPOTON

MENTOR Ivan Doroghy

ASSISTANT Tomislav Vlanić



Predmet ovog rada je oblikovanje pomoćnog alata u formi aplikacije za mobilne uređaje čiji je cilj olakšati i unaprijediti proces učenja glazbene teorije i prakse u djece, te im dodatno približiti svijet glazbe. Rad je nastao na temelju istraživanja postojeće prakse unutar glazbene edukacije, uz neposrednu suradnju s glazbenim pedagogima. Implementacijom vizualnog jezika video igara u područje podučavanja glazbe i glazbene pismenosti, ovaj rad svojom konceptualnom i vizualnom konzistencijom pruža značajne praktične mogućnosti. Svojim karakterom ovaj rad istovremeno predstavlja i primjer kako se dizajnom može doprinijeti humanizaciji suvremene informatičke tehnologije.

The subject of this work is the design of auxiliary tools in the form of application for mobile telephones aiming to facilitate and enhance the process of learning of the theory and practice of music among children and make them better acquainted with the world of music. Tonpoton originated from the research of existing practices within music education in direct co-operation with music pedagogues. This piece of work, throughs conceptual and visual consistency, provides significant practical potential through the implementation of the visual language of video games in the area of music teaching and music literacy. Moreover, through its character, it simultaneously provides an example of how to use design to achieve humanisation of contemporary IT.

PRIZNANJE STUDIJA DIZAJNA

Preddiplomski studij, Industrijski dizajn

ACKNOWLEDGEMENTS AT THE SCHOOL OF DESIGN

Undergraduate study, Industrial Design

MAJA JANDRIĆ

TWOOL

MENTOR Mladen Orešić

KOMENTOR Zlatko Kapetanović

ASISTENT / ASSISTANT Andrea Hercog



TWOOL

Priznanje Studija dizajna u području produkt dizajna na preddiplomskom studiju, pripala je projektu Twool, setu alatki za kućno vrtlarenje, studentice Maje Jandrić. Posebnost projekta, osim što predstavlja primjer kvalitetno osmišljenog i oblikovanog uporabnog predmeta, je u tome što je nastao u suradnji s realnim naručiocem, proizveden je i plasiran na globalno tržište. Projekt također upućuje na neograničene mogućnosti koje pruža suradnja Studija dizajna s realnim okruženjem u svrhu poticanja gospodarskog rasta i razvoja.

TWOOL

The recognition of the School of Design in the field of product design at the undergraduate level of the studies won the Twool Project, a set of tools for home gardening by the student Maja Jandrić. The uniqueness of the project, as an example of well thought and designed utility product, is the fact that it was developed, manufactured and distributed on the global market in cooperation with the real client. The project also shows limitless possibilities of cooperation between the School of Design and the real sector, aiming to encourage.



Prof. Stipe Brčić, voditelj Studija dizajna, s dobitnicima Godišnjih nagrada i Priznanja Studija dizajna
Prof. Stipe Brčić, Head of the School of Design, with the winners of the School of Design's annual awards and recognitions.

Prof. mr. sc. Zlatko Kapetanović, predsjednik Povjerenstva za dodjelu Godišnjih nagrada i Priznanja Studija dizajna, prof. Stipe Brčić, voditelj Studija dizajna i moderatorica ceremonije dodjele Marta Badurina, studentica 6. semestra preddiplomskog studija smjera industrijski dizajn.
Prof. MSc Zlatko Kapetanović, President of the Commission for the School of Design's awards and recognitions, prof. Stipe Brčić, Head of the School of Design and Marta Badurina, the moderator of ceremony, student of the 6th semester in the industrial design undergraduate programme.

Projekti

Sekcija Projekti Godišnjaka Studija dizajna 2013. / 2014. namijenjena je rastućem i sve značajnijem segmentu djelovanja studija: izvannastavnim i vanrednim projektima kojima se studij nastoji osmisliti i afirmirati kao značajna platforma za kontinuirani razvoj kulture i društvene prakse dizajna u cjelini, redovito s naglaskom na specifični lokalni industrijski i socijalni kontekst, po mogućnosti u okvirima Zagreba kao doma Studija i javnog prostora kojemu je prijeko potreban kreativni zamah i disciplinirani istraživački, znanstveni i projektantski rad. U sklopu svojih projekata, Studij dizajna surađuje s brojnim relevantnim institucijama i udrugama ne samo u Hrvatskoj, a prioritet je što potpunije i učinkovitije upoznavanje studenata s realnim okruženjem u kojem će nakon diplome profesionalno djelovati, kako bi se što bolje pripremili na njegove mogućnosti, odnosno ograničenja. Projekti postupno izazivaju sve veće zanimanje laičke i stručne javnosti i mogu se okarakterizirati kao koncept koji predstavlja smisleno i izazovno ulaganje u budućnost.

Projects

The section entitled Projects in the Yearbook 2013 / 2014 of the School of Design covers both the expanding and the increasingly important aspects of the activity of the School, including extra-curricular and additional projects, striving to provide identity to the School as a significant platform for continuous cultural growth and the overall social practice of design, emphasising the specific local industrial and social context. Zagreb has been presented as the principal location of the School and the public domain where creative impetus, disciplined research, scientific and project work are imperative. The School of Design co-operates with a large number of related institutions and associations both in Croatia and globally through its vast array of projects and its priority consists in comprehensive and efficient presentation of the real environment to the students and enhancement of their professional activity following their graduation from the School, preparing them in the best possible way for the opportunities and constraints they are about to face. The projects are increasingly attracting the attention of both the professionals and the enthusiasts and may be described as a meaningful and challenging investment in the future.

Radionica 'Prostori učenja u tranziciji'

Cilj radionice bio je razvijanje konkretnih projektnih arhitektonskih i dizajnerskih rješenja koja će unaprijediti postojeće prostore učenja, korištenjem arhitektonskih i dizajnerskih alata. Potreba za takvom intervencijom izvire iz društveno-ekonomskog konteksta i depopulacije koja rezultira neadekvatno iskorištenim i neopremljenim prostorima osnovnog obrazovanja.

Upoznajući se s iskustvom UNICEF-ovih intervencija u pogodnim područjima diljem svijeta, studenti Arhitektonskog fakulteta i Studija dizajna svojim su prijedlozima ukazali na moguća poboljšanja prostora učenja i izvedivih rješenja u odabranim konkretnim sredinama. Djelovanje UNICEF-a u području obrazovanja i reagiranja u kriznim situacijama počiva na uvjerenju da je obrazovanje osnovno ljudsko pravo. Pri tom je interes djeteta okosnica planiranja i odlučivanja. Pristup oblikovanju prostora za učenje također ima uporište u ostvarivanju prava na prostor učenja koji je siguran, zdrav i poticajan.

Arhitekti, dizajneri i nastavnici imaju inherentnu društvenu odgovornost prema nastojanju da se temeljno pravo na obrazovanje adekvatno realizira. Potrebno je garantirati pristup obrazovanju (tj. prostoru u kojem se ono realizira) i pri tom postaviti pitanje: Kakvi prostori učenja su potrebni? Podrazumijeva se da je pristupačnost (raspoloživost) prostora u koje interveniramo jednako važna kao i sama kvaliteta obrazovanja. Cilj je bio također razviti alate za rješavanje lokalno-specifičnih problema primjenjivih u Hrvatskoj kao zemlji koja još uvijek rješava posljedice Domovinskog rata i u kojoj brojne sredine u lokalnim zajednicama nemaju adekvatne prostore učenja i obrazovanja.

Radionica ima ambiciju razvijanja dugoročne metode poboljšavanja i revitalizacije prostora učenja u tranziciji, primjenjivih na postojeće, no danas substandardne školske zgrade malih hrvatskih općina za koje treba razviti niz arhitektonskih, dizajnerskih i komunikacijskih rješenja. Stručnjaci iz Škole narodnog zdravlja pomogli su u pripremi istraživanja a dr.sc. Ksenija Vitale upozнала je polaznike radionice sa zdravstvenim i ekološkim aspektima problema. Radionici je prethodila detaljna izrada arhitektonskog snimka stanja u pet područnih škola Požeško-slavonske županije koju su izradili studenti Arhitektonskog fakulteta Sveučilišta u Zagrebu. Nakon toga su mentori bili u studijskom obilasku

Workshop 'Learning Spaces in Transition'

The specific objective of the workshop is development of architecture and design solutions which will enhance the existing learning facilities through the use of architecture and design tools. The requirement for this type of intervention originates from the socio-economic context and the depopulation resulting in inadequately exploited and unequipped learning facilities for fundamental education.

Following an introduction to the experiences of UNICEF interventions in crises affected areas globally, students of the Faculty of Architecture and the School of Design put forward proposals to enhance the learning facilities and proposed feasible solutions in specific selected areas. The idea behind the UNICEF activities in the area of education and in crisis situations is the belief that education is a fundamental human right, with interests of the child being considered as a pivotal issue throughout planning and decision-making. The idea behind the approach to design of the learning premises is also in the exercising of the right to safe, healthy and encouraging learning facilities.

Architects, designers and teachers have an inherent social responsibility for striving to adequately implement the fundamental right to education. Learning facilities need to be provided considering the issue of the fundamental requirements? what type of facilities are required? It is implied that the accessibility (availability) of the facilities we are dealing with is equally important as the nature of education in itself. Moreover, the objective was to develop tools for the tackling of locally-specific problems which are applicable in Croatia, as a country still dealing with the problems and the consequences of the Homeland War and where a large number of places in local communities still lack adequate learning and education facilities.

The workshop is striving to develop long-term methods for the improvement and revitalisation of learning facilities during the transition period, applicable to the currently sub-standard school facilities in small Croatian municipalities which require a vast array of architectural, design and communication solutions. Experts from the School of Public Health provided assistance in the preparation of the research and Ksenija Vitale, PhD. introduced the workshop participants to the health and environ-



Mia Roth Čerina

Carlos Vasquez



Prof. mr. sc. Zlatko Kapetanović & Carlos Vasquez



Asistent / Assistant Ivana Fabrio

navedenih škola. Prikupljeni podaci su temeljito analizirani radi stvaranja slike o stvarnim potrebama i problemima koje treba rješavati u cilju poboljšanja kvalitete ne samo nastave, nego i ukupne kvalitete života lokalnih zajednica. Na temelju provedenog terenskog istraživanja i rezultata istraživanja sastavljeni su projektni zadaci za svaku lokaciju posebno, nakon čega je uslijedilo detaljno upoznavanje studenata s ciljevima radionice, metodama rada i projektnim zadacima.

Za ovu je radionicu izabrano pet osnovnih škola kao oglednih primjera iz Požeško-slavonske županije: Područna škola Treštanovci / Osnovna škola Mladost, Jakšić; Područna škola Tekić / Osnovna škola Mladost, Jakšić; Područna škola Trapari / Osnovna škola Mladost, Jakšić; Područna škola Toranj / Osnovna škola Ivan Goran Kovačić, Velika; Područna škola Skenderovci / Osnovna škola Dragutina Lermana, Brestovac. Pet grupa studenata (od kojih se svaka sastoji od studenata diplomskog studija arhitekture i industrijskog dizajna) komentirali su nastavnici Arhitektonskog fakulteta i Studija dizajna u Zagrebu pod supervizijom Carlosa Vasqueza iz UNICEF-a.

Svaka grupa reagirala je na stvarnu situaciju u pojedinoj školi te istovremeno svoje odluke i rješenja koordinirala s drugim grupama. Područna škola Treštanovci (Osnovna škola Mladost iz Jakšića) bila je tema 'narančastog' tima koji su sačinjavali studenti: Dora Lončarić (AF), Petra Vrdoljak (SD), Ana Armano Linta (SD) i Maja Milojević (AF). Područna škola Tekić, bila je tema 'žutog' tima koji su sačinjavali studenti: Lucija Nićeno (SD), Viktorija Jagodić (AF), Samra Rahmanović (AF), Niko Crnčević (SD) i Ana Šolić (SD). Područna škola Trapari, bila je tema kojom se bavio 'zeleni' tim u sastavu: Ivona Miloš (SD), Nikola Arambašić (AF), Ivan Vukmanović (SD) i Pero Vuković (AF). Područna škola Toranj (Osnovna škola Ivan Goran Kovačić, Velika) bila je tema kojom se bavio 'magenta' tim u sastavu: Stanislav Kostić (AF), Petra Jelaska (SD), Nika Dželalija (AF) i Aleksandar Matijašević (AF). Područna škola Skenderovci (Osnovna škola D. Lermana, Brestovac) bila je tema kojom se bavio 'plavi' tim u sastavu: Nikola Brlek (AF), Iva Martinis (AF), Martina Birkić (SD) i Ena Priselec (SD). Radionica je započela uvodnim predavanjem Carlosa Vasqueza i razgovorima s mentorima. Naredna dva dana odvijao se intenzivan grupni rad na Arhitektonskom fakultetu

mental aspects of the problem. A comprehensive overview of the current architectural state performed in five local schools in Požega-Slavonia County by the students of the Zagreb-based Faculty of Architecture preceded the workshop and subsequently the stated schools were visited by mentors. The collected data underwent a comprehensive analysis in order to provide an accurate idea of the actual requirements and problems which need to be addressed striving to enhance the quality both of the teaching and of the total quality of life in the local communities. Project tasks were created based on the conducted field research and the research results specifically for each location, followed by a detailed introduction of the students with the workshop objectives, methods of work and project tasks.

Five elementary schools have been opted for this workshop as role models from Požega-Slavonia County: District school Treštanovci / Elementary school Mladost, Jakšić; District school Tekić / Elementary school Mladost, Jakšić; District school Trapari / Elementary school Mladost, Jakšić; District school Toranj / Elementary school Ivan Goran Kovačić, Velika; District school Skenderovci / Elementary school Dragutina Lermana, Brestovac. Five groups of students (comprising of students of the Postgraduate Study of Architecture and Industrial Design) were co-mentored by the professors of the Zagreb-based Faculty of Architecture and the School of Design supervised by Carlos Vasquez with UNICEF.

Each group reacted on the real situation in a specific school and simultaneously co-ordinated their decisions and solutions with other groups. District school Treštanovci (Elementary school Mladost from Jakšića) was the principal topic of the orange team comprising of the following students: Dora Lončarić (Faculty of Architecture), Petra Vrdoljak (School of Design), Ana Armano Linta (School of Design) and Maja Milojević (Faculty of Architecture). District school Tekić was the principal topic of the yellow team comprising of the following students: Lucija Nićeno (School of Design), Viktorija Jagodić (Faculty of Architecture), Samra Rahmanović (Faculty of Architecture), Niko Crnčević (School of Design) and Ana Šolić (School of Design). District school Trapari was at the centre of attention of the green team comprising of the following students: Ivona Miloš (School of Design), Nikola



(petak 25.10-nedjelja 27.10). Završne prezentacije i razgovori održani su na Arhitektonskom fakultetu u nedjelju 27.10.2013.

Rezultati radionice prikazani su 12. prosinca 2013. na izložbi u Glavnom uredu UNICEF-a u New Yorku, uz telekonferenciju u kojoj su sudjelovale mentorice radionice Ivana Fabio i Mia Roth Čerina. Predstavljanje radionice održano je i u Požeško-slavonskoj županiji 12. veljače 2014., kojom je prilikom uz mentore govorio i dekan Arhitektonskog fakulteta prof. mr.sc. Boris Koružnjak.

Rezultati ove radionice prikazani su u publikaciji koja je objavljena i promovirana početkom 2014. godine a njihov značaj najbolje opisuju riječi koje je u uvodu publikacije napisao arhitekt Carlos Vasquez supervizor radionice: '... zahvalnost mentorima i studentima na njihovoj golemoj velikodušnosti, viziji, spremnosti i sposobnosti zamišljanja novih mogućnosti. Prije godinu dana ne bismo ni pomislili koliko se uopće može naučiti iz ovakvog iznimnog događaja. Godinu dana poslije, veoma sam sretan što sam se našao na samom raskrižju takvog događaja, zajedno s tako talentiranom grupom ljudi.'

Arambašić (Faculty of Architecture), Ivan Vukmanović (School of Design) and Pero Vuković (Faculty of Architecture). District school Toranj (Elementary school Ivan Goran Kovačić, Velika) was the selected topic of the magenta team which comprised of the following students: Stanislav Kostić (Faculty of Architecture), Petra Jelaska (School of Design), Nika Dželalija (Faculty of Architecture) and Aleksandar Matijašević (Faculty of Architecture). District school Skenderovci (Elementary school D. Lermana, Brestovac) was the principal topic of interest of the blue team comprising of: Nikola Brlek (Faculty of Architecture), Iva Martinis (Faculty of Architecture), Martina Birkić (School of Design) and Ena Priselec (School of Design). The workshop commenced with the introductory lecture by Carlos Vasquez and the conversations with the mentors. During the following two days the participants became involved in committed work at the Faculty of Architecture (Friday 25th October-Sunday 27th October). The final presentations and conversations were held at the Faculty of Architecture on Sunday 27th October 2013.

The results of the workshop were presented on 12th December 2013 at the exhibition in the New York-based UNICEF Headquarters, in addition to the teleconference with the participation of the workshop mentors Ivana Fabio and Mia Roth Čerina. The presentation of the workshop was held also in Požega-Slavonia County on 12th February 2014, and, in addition to the mentors, prof. Boris Koružnjak, M.A. Sc. Dean of the Faculty of Architecture, delivered a speech.

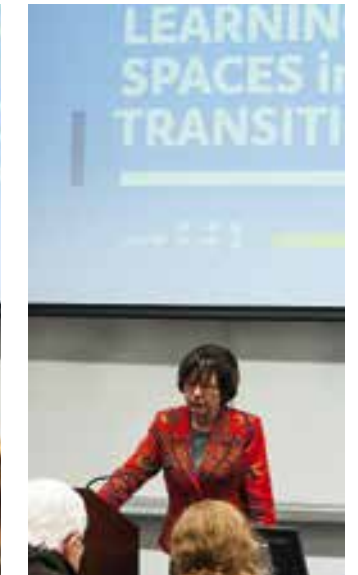
Furthermore, the results of the workshop were presented in a journal which was published and presented at the beginning of 2014 and their significance was also pointed out in the introduction to the journal written by the architect Carlos Vasquez, the supervisor of the workshop: '... gratitude to both the mentors and the students for their magnanimity, vision, preparedness and the aptitude of devising new opportunities. A year ago we would not have believed how much can be learnt from such an exceptional event. One year later I can express my utmost satisfaction to have participated in such an extraordinary event with such a talented group of people'



DEKAN / DEAN
prof. mr. sc. Boris Koružnjak / MA



VODITELJ STUDIJA DIZAJNA /
HEAD OF THE SCHOOL OF DESIGN
prof. Stipe Brčić / associate professor



dr. sc. Ksenija Vitale / associate professor

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PARTNER

Sveučilište u Zagrebu Medicinski fakultet,
Škola narodnog zdravlja Andrija Štampar

SUPERVIZOR RADIONICE

Carlos Vasquez, arhitekt
Sekcija za obrazovanje UNICEF, Glavni ured

MENTORI RADIONICE

Ivana Fabrio, docent. Arhitektonski fakultet, Studij dizajna
Zlatko Kapetanović, prof. Arhitektonski fakultet, Studij dizajna
Vanja Rister, docent. Arhitektonski fakultet
Mia Roth-Čerina, docent. Arhitektonski fakultet

ORGANISERS

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School of Public Health Zagreb School of Medicine

WORKSHOP SUPERVISOR

Carlos Vasquez, architect
Education Section UNICEF, Headquarters

WORKSHOP MENTORS

Ivana Fabrio, Assistant Professor,
Faculty of Architecture, School of Design
Prof. Zlatko Kapetanović,
Faculty of Architecture, School of Design
Vanja Rister, Assistant Professor, Faculty of Architecture
Mia Roth-Čerina, Assistant Professor, Faculty of Architecture



9. kradu – kazališna revija

KRADU (Kazališna Revija Akademije Dramske Umjetnosti) je bijenalna manifestacija nastala iz potrebe studenata Akademije da svoje radove pokažu i izvan redovnog obrazovnog procesa, široj kazališnoj javnosti. Ono što ulijeva život u dramski tekst je interpretacija glumca. Pauzama, spuštanjem i povisivanjem tonaliteta, dramski tekst na pozornici izlazi iz papira i umjesto niza napisanih riječi postaje živim likom, a ponekad dobiva i sasvim drugo značenje. Vizualni identitet za deveti Kradu nastao je na ideji da se dramski tekst stavi u prvi plan; prikazati zvuk dramskog teksta kako ga izgovara glumac na pozornici. Naglašene interpunkcije na svim tekstovima pružaju mogućnost slobodne interpretacije. Nastaje višeznačnost teksta kroz jednostavnost vizuala. Tri Kradu u logotipu imaju tri različita značenje, postignuta minimalističkom intervencijom interpunkcijskim znakovima, a za svaku predstavu napravljen je plakat usklađen s logom manifestacije. Tako se ne promovira se samo kazališna revija, već i svaki redatelj, glumac i sudionik svake predstave općenito.

Interpunkcija, kao nositelj vizualnog identiteta iskorištena je i u svrhu 'gerilskog' oglašavanja. Otisnute su naljepnice kojima svatko može modificirati prostor koji ga okružuje, a u isto vrijeme informirati druge o nadolazećoj reviji. Programska knjižica ključan je element vizualnog identiteta. Kako bi se uklopila s konceptom 'velike predstave' kojoj sudionici nisu samo glumci, već i gledatelji, osmišljena je kao scenarij koji obuhvaća sve događaje na reviji, te daje upute posjetiocima gdje i što pogledati. Promotivne torbe također djeluju u istoj namjeri: svaka nosi po jedan citat, sukladan s plakatima, te tako onaj tko ju nosi dobiva vlastiti 'glas' u predstavi.

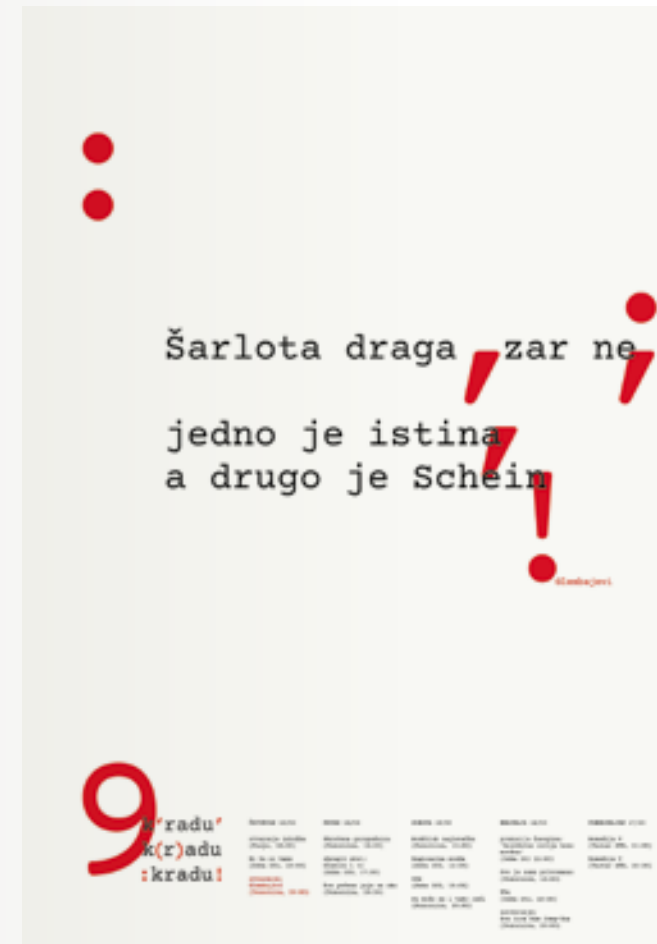
9. kradu – Theatre Review

KRADU (Theatre review of the Academy of Dramatic Arts) is a biannual event that originated from the requirements of the students at the Academy to present their work beyond their regular educational process to broader theatre audiences. The actors' interpretations breathe life into the lines of a theatrical text. The script comes alive on the stage through the pauses and higher or lower pitch tones and occasionally even assumes a completely new meaning. The idea behind the visual identity for the 9th KRADU was to highlight the script; to show the sounds of the script as it is being spoken by the actor on stage. Emphasis through punctuation provides the opportunity for diverse interpretations, resulting in polysemy of the text through visual simplicity. Three Kradu review magazine logos imply three different meanings, achieved by minimalist intervention through punctuation. Moreover, a poster has been created for each theatrical performance matching the theme of the logo for a specific event. Consequently, theatre review magazine, as well as each stage director, actor and participant in general are being promoted simultaneously.

Punctuation, conveying visual identity, is being used for the purpose of guerilla advertising. Furthermore, stickers that can be used by anyone to adapt the ambience, while simultaneously informing people of upcoming events. The programme booklet is a crucial feature of visual identity. It has been presented as a script presenting all the events and providing guidelines for the visitors on where to go and what to pay attention to, as well as aiming to adapt to the concept of a 'big performance' in which participants comprise of both the actors and the audience. Promotional bags are also intended for the same purpose: each bag presenting a quote, matching the posters and hence the person carrying it gets their own 'voice' in the performance.

k'radu'
k(r)adu
:kradu!

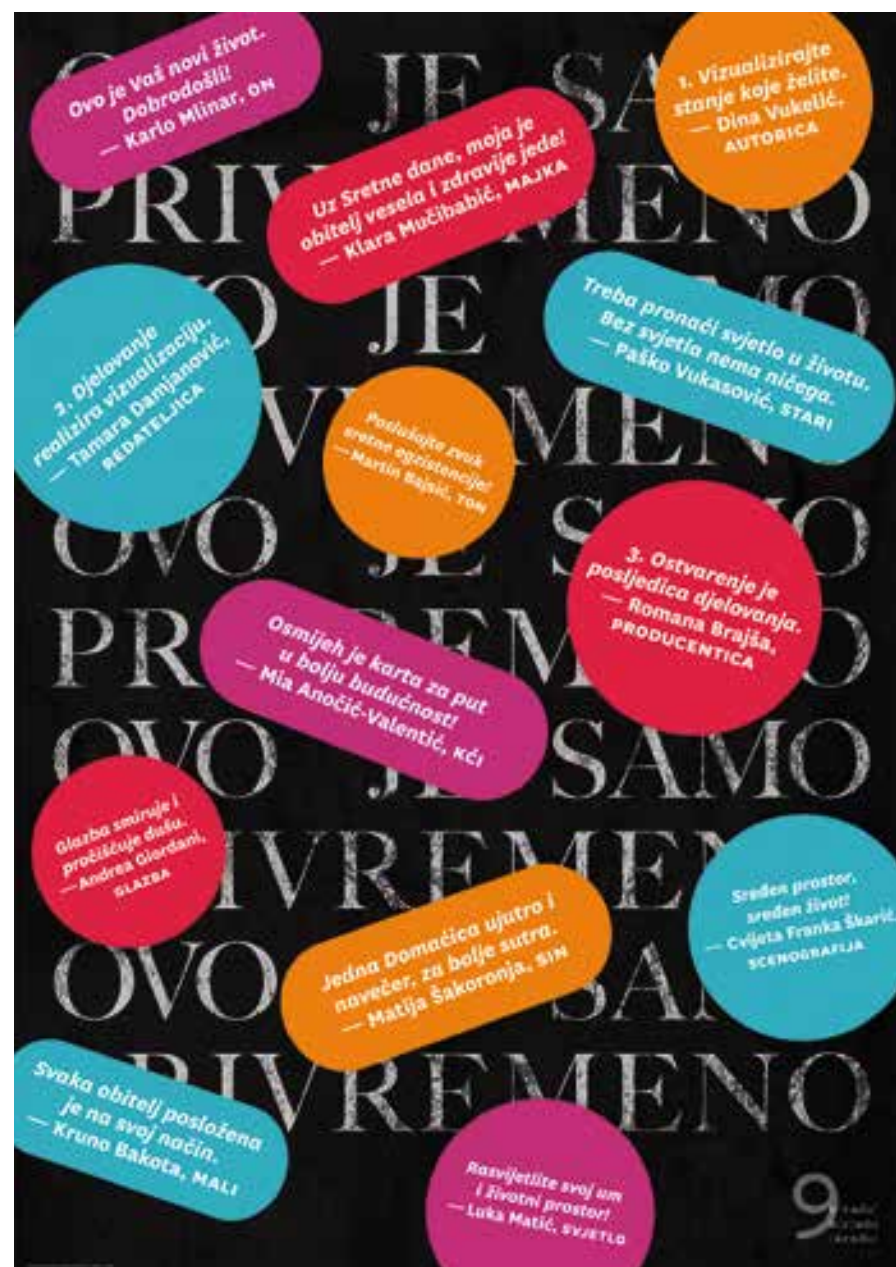
kazališna/revija/adu



BARBARA BJELIŠ, IVANA HRABAR, TENA KELEMEN
MENTORI Stipe Brčić, Nenad Dogan, Ivan Doroghy,
ASISTENTI / ASSISTANTS Luka Borčić, Romana Kajp, Tomislav Vlanić
KRADU VIZUALNI IDENTITET / KRADU VISUAL IDENTITY

ALMA ŠAVAR, ANTA BUČEVIĆ

OVO JE SAMO PRIVREMENO / THIS IS ONLY TEMPORARY



MATIJA GULIĆ
GOSPODA GLEMBAJEVI / MESSRS GLEMBAY



ANA SOMEK, SLAVICA FARKAŠ
UKROČENA GOROPADNICA / TAMING OF THE SHREW

HRVOJE DOMINKO, ZRINKA HORVAT

KOMŠILUK NAGLAVAČKE / NEIGHBOURHOOD UPSIDE-DOWN



Radionica 'Mapping the city' – 'DNK Zagreba'

Na inicijativu dvojice nizozemskih dizajnera Christiana Degen i Marca Andrewsa iz Andrewsdegen studija, Studij dizajna je organizirao četverodnevnu studentsku radionicu. Tema radionice je bio grad Zagreb i njegova okolica. Svaki student sudionik radionice istraživao je grad iz različitih (osobnih) kuteva, tragao za interesantnim pričama, kontrastima, problemima, mitovima, prošlošću, sadašnjošću, budućnošću, te na osnovu rezultata iztraživanja odabranim komunikacijskim sredstvima oblikovao svoj komentar, sugestiju ili projekt kao drugačiji oblik komunikacije grada.

Rad je organiziran u nekoliko faza – U prvoj fazi sudionici su morali pronaći temu od društvenog značaja za grad. Potaknuti na razmišljanje o specifičnostima urbanih mikrosredina, o njihovim potrebama ili o tipovima ponašanja i stavovima stanovnika. Istražiti i definirati moguće probleme i naznačiti moguća rješenja. Kreirati imidž i moguće kampanje ili intervencije u javnom prostoru da bi ukazali i potakli na promjenu u ponašanju ili stavu obračujući se specifičnoj ciljnoj skupini. Pokušati implementirati svoj vizual/intervenciju u realnom životnom okruženju ili napraviti skicu da bi prikazali kako bi to funkcioniralo u određenom urbanom kontekstu. U drugoj fazi trebalo je istražiti odabrani kvart, širu društvenu zajednicu, ulicu, zgradu itd. Zatim definirati razloge odabira, potencijale odabranog prostora, opasnosti, mogućnosti itd. Definirati moguće promijene, načine komuniciranja i poticanja promjena razgovorima i dokumentiranjem. Pokušati pronaći rješenja u realnom životnom okruženju. U trećoj fazi je trebalo istražiti grad u širem kontekstu. Promišljati specifičnosti grada Zagreba kroz njegove mikrocjeline, osobito u odnosu prema Europi i svijetu. Rezultati radionice predstavljeni su u formi časopisa (u tiskanoj i digitalnoj verziji).

'Mapping the city' Workshop – 'DNA Zagreb'

Upon the initiative of two Dutch designers Christian Degen and Marc Andrews from Andrewsdegen studio, the School of Design organised a four-day student workshop. The topic of the workshop was the City of Zagreb and its outskirts. Each participant in the workshop explored the city from different (personal) perspectives, searching for interesting stories, problems, myths, the past, the present, the future, and, based on the results of the research, provided a commentary, a suggestion or a project using a preferred method of communication and providing a different form of the communication of the city.

The work was organised in several phases – the first phase: select a topic of social interest for the city. Encourage reflection on specific features of urban microenvironments, about their needs or types of behaviour and the attitudes of citizens. Explore and define potential problems and indicate possible solutions. Create an image and possible campaigns or interventions in the public space in order to encourage changes in behaviour or attitude addressing a specific target group. Attempt to implement their visual/ intervention against the real life environment or make a sketch to show the functioning against a specific urban context. the second phase: explore a selected city quarter, a broader social community, street, building, etc. Define the reasons behind the selection: the potential of the selected space, the dangers, the opportunities, etc. Define the likely changes, methods of communication and of encouraging change through conversation and documentation. Attempt to find a solution in the real life environment. the third phase: Explore the city in the broader context. Consider the specific features of the City of Zagreb through its micro units, primarily in the relationship towards Europe and the world. The results of the workshop have been presented in the form of a magazine (both in the print and in the digital version).



Sudionici s voditeljima radionice 'Mapping the city' (u zadnjem redu Christian Degen i Marc Andrews). 'Mapping the city' student workshop participants with workshop leaders Christian Degen i Marco Andrews (back row).

Časopis je prigodno nazvan 'Kaj kava' koji u nazivu objedinjuje specifičnu govornu poštapalicu i kulturni pojam koji je dio svakodnevnog rituala a prezentira rezultate višednevnog rada sudionika radionice prikazanih u formi skica, fotografija, ilustracija, prijedloga kampanja, dizajnerskih rješenja ili instalacija u prostoru. Naslovnica i ime časopisa rezultat su timskog rada svih sudionika radionice.

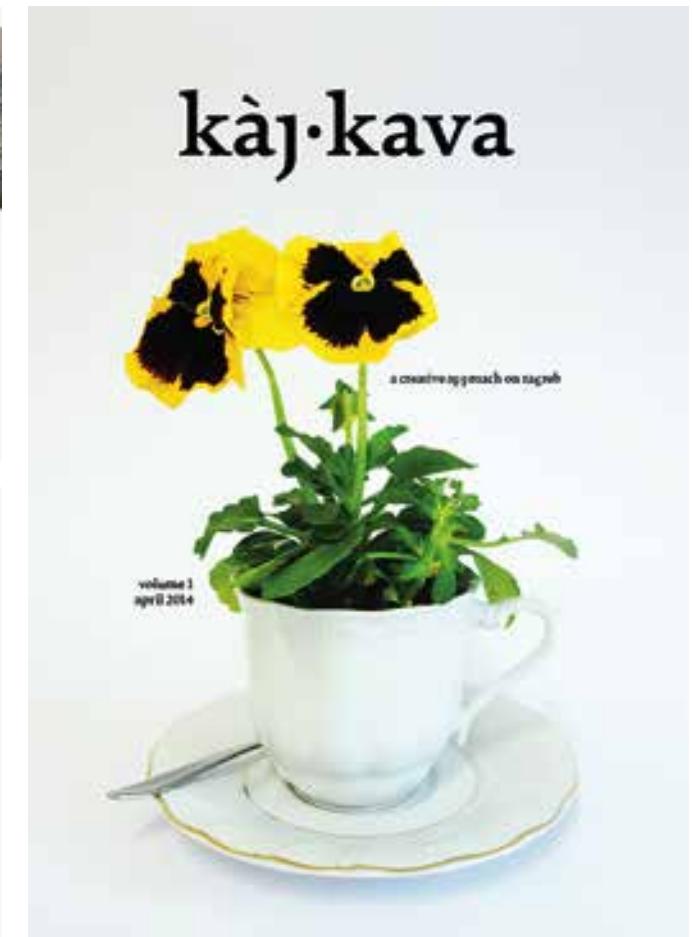
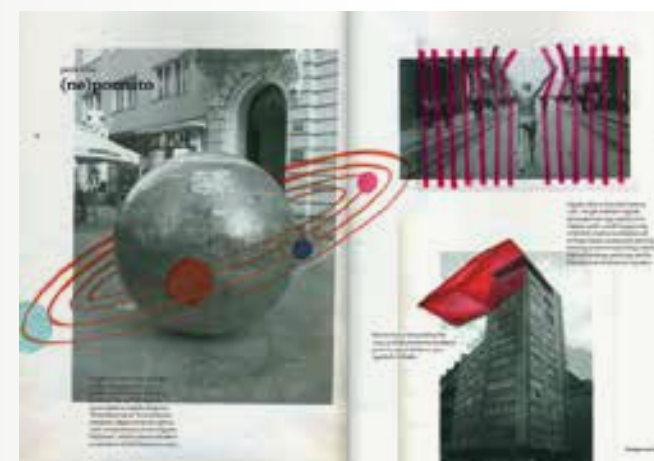
Svaki student je kreirao najmanje jedan spread časopisa (dvije stranice) u kojem je predstavio svoje razmišljanje o odabranom problemu i projekt mogućeg pristupa u rješavanju uočene i odabrane teme. Radionica je održana u sklopu programa obilježavanja obljetnice 25. godina Studija dizajna, a na radionici je sudjelovalo 13 studenata Studija dizajna: Ena Begčević, Martina Sunek, Paula Šobat i Vita Vrebac, s prve godine, Dora Kasun, Otto Kušec, Sara Pavleković Preiss, Gala Marija Vrbanić i Pavlek Borjan s druge godine, Jana Obradović, s treće godine i Anta Bučević, Slavica Farkaš i Ana Somek s prve godine Diplomskog studija.

Iskustva s ove radionice sudionici su okarakterizirali kao izuzetno poticajna koja bi trebala pomoći u koncipiranju budućih radionica u programskom i tehničkom smislu kao i njihovog snažnijeg uklapanja u postojeći nastavni proces. Radionicu je dijelom financijski pomogla Ambasada Kraljevine Nizozemske a voditeljima radionice smještaj je sponzorski omogućio Chillout Hostel.

Consequently, the magazine is entitled "Kaj kava" (What coffee – in Zagreb jargon) which integrates a specific spoken prop-word and the cult notion which is a part of a daily ritual. The magazine presents the results of a several-day-long work of the workshop participants shown in the form of sketches, photographs, illustrations, campaign proposals, design solutions or spatial installations. The cover and the name of the magazine are a result of teamwork of all the participants in the workshop.

Each student created at least one spread of the magazine (two pages) in which they presented their stance on the selected problem and the project of a possible approach to solving the identified and the selected topic. The workshop was held during the programme marking the 25th anniversary of the School of design with participation of 13 School of Design students: Ena Begčević, Martina Sunek, Paula Šobat and Vita Vrebac, first year students, Dora Kasun, Otto Kušec, Sara Pavleković Preiss, Gala Marija Vrbanić and Pavlek Borjan – second year students, Jana Obradović, a third year student and Anta Bučević, Slavica Farkaš and Ana Somek first year students from the Undergraduate Study.

The experiences acquired during this workshop will undoubtedly provide assistance in outlining the future workshops both concerning the programme and the technical issues, as well as their stronger integration in the existing teaching process. This workshop was partly financed by the Embassy of the Kingdom of the Netherlands and the workshop leaders' accommodation was provided through the sponsorship by the Chillout Hostel.



Natječaj za znak 25. obljetnice Studija dizajna

Krajem siječnja 2014. organiziran je otvoreni studentski natječaj za prijedlog idejnog rješenja znaka obljetnice 25. godina Studija dizajna. Na natječaj je stiglo je 11 prijava a profesori i asistenti s vizualnih komunikacija te studentski predstavnici, većinom su glasova izabrali prijedlog Valentine Sunek i Paole Šobat za konačnu realizaciju. Ono što ovaj izbor čini osobit je to što se radi o studenticama prve godine Preddiplomskog studija. Odabrani prijedlog karakterizira jednostavnost u pristupu, s minimalnim brojem elemenata koji ne narušavaju osnovnu strukturu znaka Studija dizajna, niti ne dominiraju nad njim, što u konačnici umnogome olakšava primjenu u raznim medijima ali izvedbu u različitim tehnikama.

A Tender for the Logo to mark 25th Anniversary of the School of Design

By the end of January of 2014 the School of Design organised a student tender for the proposal of the conceptual design of the logo to mark the 25th anniversary of the School of Design. Professors and assistants at Visual Communications department of the Study of Design together with student representatives unanimously selected the solution proposed by the first year students Valentina Sunek and Paula Šobat amongst a dozen of submitted solutions. It is important to stress the fact that the selected solution was provided by first year students of the Undergraduate Study programme. The specific features of the selected solution are simplicity and legibility with a minimum number of features that do not alter the fundamental structure of the visual features of the existing symbol and the logo of the School of Design and they are not dominant over it, which eventually significantly facilitates its application in diverse media, as well as its creation using different techniques.



VALENTINA SUNEK, PAULA ŠOBAT
ZNAK '25. GODINA STUDIJA DIZAJNA'
/ LOGO '25TH ANNIVERSARY
OF THE SCHOOL OF DESIGN'

Radionica 'Ajd nacrtaj neš' 1'
— u suradnji s
IGEPA plana papiri

Tvrtka IGEPA Plana papiri d.o.o. jedan od najznačajnijih domaćih distributera papira, organizirao je u suradnji sa Studijem dizajna studentsku radionicu čiji je cilj bio oblikovanje kalendara za 2014. godinu. Radionicu na kojoj je sudjelovalo desetak studenata vodila je asistentica Inja Kavurić Kireta na predmetu Ilustracija. Tema radionice bila je oblikovanje dvanaest autorskih listova kalendara, različitih likovnih senzibiliteta i pristupa, nastalih tijekom rada na spomenutoj radionici. Promocija kalendara održana je na Studiju dizajna kojoj su pored studenata sudionika radionice prisustvovali i predstavnici tvrtke IGEPA Plana papiri, te predstavnici profesora i asistenata.

Workshop 'Let Draw Something' 1'
— in Co-operation with
IGEPA plana papiri

The Company IGEPA Plana Papiri Ltd, one of the most prominent local paper distributors, organised in co-operation with the School of Design, a student workshop whose objective was the development of design for the Calendar for 2014. A dozen students participated at the workshop headed by Inja Kavurić Kireta on the subject of Illustrations. The topic of the workshop was the development of design of twelve pages of the calendar, of diverse visual arts sensitivity and approaches originated from the work during the workshop in question. The calendar promotion was held at the School of Design with participation of the representatives of the company IGEPA Plana Papiri, representatives of professors and students, as well as the participating students.

NENAD OCVIREK
DVORAC / CASTLE



FRANKA TERTINJAK
CVRČAK I MRAV / THE ANT AND THE CRICKET



ANA SOMEK
MATOVILKA / RAPUNZEL



Radionica 'Ajđ nacrtaj neš' 2' – u suradnji s 'Lega Lega'

Nakon gostujućeg predavanja u studenome 2013. godine, pokrenuta je radionica u suradnji sa Lega Lega. Bila je to vrlo intenzivna radionica od mjesec dana u kojoj su studenti svih godina imali zadatak na vrlo osoban i neopterećen način iskazivali svoju kreativnost. Cilj je bio potpuno slobodno, bez ograničenja u temi ili tehnici, napraviti ilustracije u dobijene blokove. Blokovi su potom izloženi u Lega Lega Shopu u Masarykovoj gdje su publika i stručni žiri glasali za najbolji. Izloženo je 28 blokova. Izložba Studija dizajna, kolegija ilustracije, pod vodstvom profesorice Inje Kavurić Kirete, je plod suradnje Lega Lega na projektu 'Ajđ nacrtaj neš' 2'. Studenti, njih 28, svih godina kolegija Ilustracije i Crtanja, su crtali u Lega-Lega crtaće blokove što god su poželjeli, u tehnici koju su odabrali, te na taj način pokazali svoju kreativnost i stil crtanja. Izložba u trajanju od mjesec dana se održala u Lega Lega shopu za vrijeme koje se moglo glasati za najboljeg ilustratora.

"Let Draw Something' 2' Workshop – In Co-operation with 'Lega Lega'

Following a visiting lecture in November 2013, a workshop in co-operation with Lega Lega was launched. It was a highly intensive one-month workshop in which students of all the grades of the course had the assignment to express their creativity in a very personal and an unhindered way. The objective was to provide illustrations within the blocks received through entirely free and unhindered techniques or topics. The blocks were subsequently exhibited in Lega Lega Shop in Masarykova Street where the public and the professional adjudication panel voted for the best work. 28 blocks were exhibited. The exhibition provided by the School of Design, Illustration course, under the guidance of the professor Inja Kavurić Kireta, was the result of co-operation on the project 'Come on, draw something 2 (Ajđ nacrtaj neš' 2)'. 28 students from all the grades of the course entitled Illustration and Drawing, participated in the drawing of lega-lega blocks, drawing anything they chose to, using any preferred techniques in order to express their creativity and drawing style. A one-month-exhibition was held in lega lega shop and throughout the exhibition there was an opportunity to vote for the best illustrator.



Alumni Studija dizajna

2014. godine, povodom obilježavanja 25. obljetnice svoga djelovanja, Studij dizajna Arhitektonskog fakulteta Sveučilišta u Zagrebu pokrenuo je inicijativu za osnivanje ALUMNI organizacije diplomiranih studenata Studija dizajna. Razlozi osnivanja ove organizacije su uspostavljanje i održavanje veza između Studija dizajna i njegovih nekadašnjih studenata. Neki od primarnih ciljeva osnivanja ove organizacije su promocija i unapređenje djelatnosti Studija dizajna Arhitektonskog fakulteta kao institucije. Poticanje istraživačkih, stručnih i praktičnih aktivnosti članova ALUMNI SD-a, razvijanje suradnje između Studija dizajna i tvrtki, organizacija ili institucija u kojima danas rade nekadašnji studenti, te uspostavljanje kontakata s ALUMNI klubovima srodnih visokoškolskih ustanova u zemlji i inozemstvu. Uz punu svijest o složenosti uspostave takve organizacije, započet je proces stvaranja liste kontakata diplomiranih dizajnera.

Alumni of the School of Design

In 2014 the School of Design at the Faculty of Architecture of the University of Zagreb launched the initiative for the foundation of the Alumni Association to mark the 25th anniversary of its operation. The idea behind the foundation of this association is establishing and maintaining connections between the School of Design and its Alumni. Some of the principal reasons behind the foundation of this organization are promotion and enhancement of the activity of the School of Design at the Faculty of Architecture as an institution. Moreover, it is aiming to encourage research, professional and practical activities of Alumni Association members, develop co-operation between the School of Design and businesses, organisations or institutions employing the School of Design Alumni, as well as to establish contacts with Alumni clubs of the related higher education institutions both in Croatia and globally. Hence, the process of creation of a contact list of our alumni was initiated, irrespective of full awareness of the complexity of the establishment of such an organization.

MATEA BRKIĆ
ZNAK 'ALUMNI STUDIJA DIZAJNA'
/ LOGO 'SCHOOL OF DESIGN ALUMNI'

 Alumni Studija dizajna
(u osnivanju)
25 godina Studija dizajna

Drvene igračke – Izložba u galeriji 'Bernardo Bernardi'

Drvene igračke, inspirirane tradicionalnim igračkama hrvatske nematerijalne baštine, bile su sadržaj izložbe Studija dizajna u galeriji Bernardo Bernardi Pučkog otvorenog učilišta u Zagrebu tijekom ožujka 2014. god. Osmišljene i izvedene od studenata 2. semestra, igračke su pokušale prezentirati stavove i odgovore na uvijek aktualna pitanja odnosa prema tradiciji, baštini i identitetu. Time rješenja nisu samo puka dorada poznatih tradicijskih proizvoda, već su u duhu promicanja stvarnih vrijednosti nematerijalne baštine, inovativna interpretacija suvremenih oblikovnih i tehnoloških, ali i pedagoških pristupa. Izložba je sa velikim zanimanjem prihvaćena od posjetitelja, kako potencijalnih korisnika – djece, tako i odraslih, posebno onih iz kulture i pedagogije, a sve su iscrpno pratili i mediji.

Wooden toys – Exhibition at the 'Bernardo Bernardi' gallery

Wooden toys inspired by traditional toys of the Croatian intangible heritage, were presented at the exhibition organized by the School of Design at the Bernardo Bernardi gallery of the Public Open University in Zagreb in March 2014. Designed and made by the students of the 2nd semester, the toys were intended to present the attitudes and the responses to fundamental issues such as attitude towards tradition, heritage and identity. Consequently, the solutions provided transcend the mere improvement of traditional products, but they are intended to promote real values of intangible heritage, an innovative interpretation of contemporary design and technology, as well as pedagogy-oriented approaches. The exhibition arouse intense interest among the visitors, both among the potential users – children, and adults, primarily among those involved in culture and pedagogy. The exhibition received substantial media coverage.



Drvene igračke – Izložba u galeriji Gradskog muzeja Sisak

Nastavno na prezentaciju u Zagrebu, izložba drvenih igračaka inspiriranih tradicionalnim igračkama hrvatske nematerijalne baštine preselila se je u svibnju 2014. god. u galeriju Gradskog muzeja u Sisak. Kako je program galerije sustavno obrađivanje lokalnih tradicijskih vrijednosti kroz povijest, još ne tako davno, jakog industrijskog i gospodarskog središta, predstavljanje Studija dizajna ovom izložbom bio je zanimljiv kontrast kroz pristup i reinterpretiranje 'malih' stvari u tehnološkom smislu, ali neprocijenjivih u stvaranju identiteta i suvremenog promaknuća nematerijalne baštine.

Wooden toys – Exhibition at the City Museum Sisak Gallery

Following a presentation held in Zagreb, the wooden toys exhibition inspired by traditional toys in the Croatian intangible heritage moved in May 2014 to the City Museum Sisak Gallery. Since the gallery programme comprises of systematic treatment of local traditional values throughout the history of what until recently was considered a strong industrial and economic centre, the presentation of the School of Design with this exhibition provided an interesting contrast through the approach and interpretation of 'tiny' items in the technological sense, yet invaluable in the creation of identity and contemporary promotion of immaterial heritage.



Događanja

U poglavlju 'Događanja' predstavljene su važnije aktivnosti koje su se odvijale tijekom aktualne akademske godine a nisu usko povezane s redovnom nastavom na Studiju dizajna. Nastojalo se zabilježiti važnije događaje u kojima su sudjelovali aktualni studenti i nastavnici, bilo da je riječ o promociji novih diplomanata, o izložbama, promocijama ili nekim drugim strukovnim manifestacijama. Predstavljanje značajnijih aktivnosti široj javnosti važno je jer one izražavaju strukovnu mobilnost i studenata i profesora. One imaju važnu ulogu i u neformalnom povezivanju Studija dizajna sa drugim strukovnim institucijama i inicijativama što je također iznimno važno za napredak kulture dizajna na ovim prostorima.

Valja istaći kako se takvim aktivnostima nadopunjuje nastavni program što studentima otvara mogućnost za usvajanje socijalnih vještina, važnih za buduću profesionalnu karijeru.

Events

The most significant extracurricular activities organized at the School of Design during the past academic year are presented in the 'Events' chapter. This sections shows record of major events that included participation of current students and professors, like the new graduates' promotions, exhibitions, presentations or other professional events. It is important to reach the wider public through promotion of such events, as they reflect the professional flexibility of both students and professors. Such activities play key role in creating informal liaisons with other professional institutions and initiatives, which is indispensable for the development of the culture of design in this environment.

What needs to be pointed out is that such activities complement the curricular program and open students to possibilities of acquiring social skills necessary for their future professional careers.

Promocije

Promocija nove generacije diplomiranih dizajnera u 2014. godini imala je za Studij dizajna posebno značenje. 2014. je godina u kojoj je Studij dizajna bilježio 25 godina svoga djelovanja, što je ovoj promociji dalo posebno mjesto u odnosu na sve prethodne. Promocija je održana 18. prosinca, u velikoj predavaonici Arhitektonskog fakulteta, pred brojnim bivšim i sadašnjim studentima, rodbinom i prijateljima. Prisutnima su se u svečanoj i emotivnoj atmosferi obratili dekan Arhitektonskog fakulteta prof. mr. sc. Boris Koružnjak i voditelj Studija dizajna prof. Stipe Brčić. Promotor diplomanata bio je prof. mr. sc. Zlatko Kapetanović.

Graduation Ceremony

The graduation ceremony of degree holders in design in 2014 was attributed particular importance for the School of Design. Namely, the School of Design marked its 25th anniversary in 2014, which highlighted the importance of this graduation ceremony in relation to all the previous years. The graduation ceremony was held on 18th December, in the large hall of the Faculty of Architecture, before a large number of both current students and alumni, their parents and relatives, as well as their friends. Against the backdrop of a dignified and emotional ambience, the attendees were addressed by the Dean of the Faculty of Architecture, the professor Boris Koružnjak, M.Sc and the Head of the School of Design, the professor Stipe Brčić. The promoter of the graduates was the professor Zlatko Kapetanović, M.Sc.

PRVOSTUPNICI / PROMOTED BACCALAURATES

Bjeliš Barbara
Bošnjak Elizabeta
Goreta Matej
Grčević Borna Aaron
Habjan Klasja
Herceg Ana
Hrabar Ivana
Jandrić Maja
Kasač Paula
Kelemen Tena
Martinjak Vitomira
Mrkša Laura
Murgić Marinko
Nakić-Vojnović Zita
Njegovanović Nataša
Obradović Jana
Perković Vanja
Petruša Tamara
Prša Josipa
Šare Tihana
Tintor Hana
Vavra Viktoria Lea
Večerić Valentino
Vujasić Ana
Žic Lara

MAGISTRI DIZAJNA / PROMOTED MASTER'S DEGREE HOLDERS

Anić-Kaliger Marta
Armano Linta Ana
Bachrach-Krištofić Tessa
Bilandžić Dora
Cvijetić Marko
Draganja Vinka
Erceg Vedran
Franić Andrea
Gerovac Ema
Hrastovec Marko
Jelaska Luka
Jelaska Petra
Koletić Jurica
Marinović Daria
Milovčić Dina
Mudnić Andrija
Ružić Marija
Sekulić Ana
Sever Anamaria
Tkalčec Željka
Tretinjak Franka
Ursić Ozana
Vrbos Ivor
Vukmanić Ivan
Zorko Stjepan

DODIPLOMSKI STUDIJ – DIPLOMIRANI DIZAJNERI / PROMOTED GRADUATES

Čular Iva
Dumić Balvan Martina
Dupalo Jasmina
Klobučar Ana
Obranović Borna
Zalukar Hrvoje



VODITELJ STUDIJA DIZAJNA /
HEAD OF THE SCHOOL OF DESIGN
prof. Stipe Brčić / associate professor

Izložbe uz START UP konferenciju u Rijeci

Od 29. – 31.10. 2013. Grad Rijeka je u organizirao konferenciju na temu START UP za mlade dizajnere, na kojoj je sudjelovalo prof. Mladen Orešić i nekoliko diplomiranih dizajnera sa Studija dizajna, a Studij se je uz učešće studenata kao slušatelja prezentirao i izložbom studentskih radova selektiranih sa svih semestara. Nastup Studija je prezentirao edukativni proces dok su bivši studenti prezentirali svoje profesionalne projekte koje su poduzetnički doveli do proizvodnje i komercijalizacije. Izložba je bila izložena dva tjedna u galeriji Kortil, a potom je premještena u trgovački centar Tower gdje je trajala još mjesec dana. Uz veliku posjećenost u galerijskom prostoru, pravi interes se pokazao u trgovačkom okruženju gdje takvi projekti i proizvodi po prirodi stvari pripadaju. Uz to, cijela manifestacija je u konačnici urodila dodjelom besplatne START UP edukacije za dvoje studenata Studija dizajna koji dolaze iz Rijeke, a razmjena iskustva i pogleda na implementaciju dizajna u gospodarstvo pokazati će se korisnim u sljedećim najavljenim akcijama.

Iz uvodnika kataloga konferencije – ‘Neke dobre stvari događaju se provođenjem pametnih strategija, neke sasvim slučajno, a ova izložba je rezultat susreta nekoliko promišljenih nastojanja kako se aktivno uključiti u odgovorno i nezavisno osiguranje kvalitete osobnog života pa kroz to i zajednice. Spontano su se prepoznali inicijativa poticanja mladih za poduzetništvom, praksa edukacije kreativnosti usmjerena na senzibilitet za društveni, gospodarski i kulturološki trenutak i iskustvo individualnog snalaženja u okruženju neprepoznatljive perspektive.

Grad Rijeka sa izraženom brigom za razvoj i edukaciju mladih dao je inicijativu, a Studij dizajna sa praksom educiranja studenata u suradnji sa gospodarskim i društvenim subjektima to je prihvatio kao i dizajneri profesionalci koji su iskusili probleme uvođenja proizvoda na tržište. Izložba tako, uz Konferenciju START UP kojoj se pridružuje, ima izvrstan spoj informiranja, usmjeravanja i motiviranja mladih ljudi na pragu profesionalnog života.

Izložbu čine tri cjeline podijeljene na studentske projekte (Studij dizajna / Nove nade), potencijalne proizvode (START UP / Pogon novih ideja) i proizvode za koje su dizajneri sami organizirali proizvodnju i distribuciju (3U1 / Dizajner – Poduzetnik).

Exhibitions accompanying START UP Conference in Rijeka

From 29th to 31st October 2013 the City of Rijeka organised a START UP conference for young designers with participation of the professor Mladen Orešić and several School of Design graduates. Moreover, the School of Design was presented through an exhibition of student work selected from all the semesters of the study programme to student audience. The School of Design presented the educational process, while former students presented their professional projects on which they co-operated with entrepreneurs and which subsequently resulted in production and commercialisation. The exhibition was presented for two weeks at Kortil gallery and was subsequently moved to Tower Shopping Centre where it lasted for one more month. In addition to great interest the exhibition arouse at the gallery premises, the exhibition arouse immense interest at the shopping centre which is the appropriate setting for such projects and products. Moreover, the entire event finally resulted in awarding free START UP scholarships for two students of the School of Design coming from Rijeka, whereas the exchange of experiences and attitudes on implementation of design in economy will prove effective in the following activities announced.

Catalogue editorial – ‘Several good things result from implementation of smart strategies, some occur accidentally and this exhibition is the result of combination of several carefully planned efforts on how to become actively involved in responsible and independent personal life and improvement of its quality and consequently also in community life. The initiative to encourage youth to venture into entrepreneurship, practice of creative education focused on sensibility to social, economic and cultural issues, as well as experience of individuals acting within the environment of unrecognisable perspective have been identified spontaneously.

The City of Rijeka with its extreme care for youth education and development launched the initiative, while the School of Design, due to its practices in student education in co-operation with economic and social entities, accepted the initiative, as well as professional designers who have experienced the problems encountered upon product launch. Consequently, the exhibition, as well as the START UP Conference, both provide an excellent combination of informing, directing and motivating young people who are preparing to commence their professional lives.



Selekcija nema namjeru postavljati kvalitativne standarde već joj je svrha prezentirati potencijale kreativnog promišljanja na raznim nivoima edukacije i rezultate te edukacije u profesionalnom radu. Čini se da svi izloženi proizvodi, kako oni studenata prve godine Studija, kao i oni studenata Diplomskog studija dizajna mogu biti uz bok prikazanim realiziranim proizvodima završenih dizajnera koje inače možemo vidjeti na policama prestižnih trgovina pa i onog globalno prisutnog. Ono što im je zajedničko, nastali su slijedom istog intelektualno-kreativnog procesa kojeg zovemo dizajn, a ono što ih čini izuzetnim je da uz originalnost i inovativnost donose i smisao koji ih određuje u odnosu na kontekst nastajanja.

Taj proces, specifične metode, znanja i vještine stjecane kroz Studij dizajna dale su plodnu podlogu za osobnu nadogradnju koju u ovom slučaju nudi Grad Rijeka i nadamo se da će to biti inspiracija mnogim koji još nisu usmjerili svoj život, a kandidatima Start up edukacije otvoriti mogućnosti uspješnog poduzetničkog djelovanja. Razmjena praktičnih i teoretskih iskustava koristiti će i organizatorima i sudionicima kao i gostima, a nadam se da će ova izložba posebno potaknuti zanimanje proizvodnih i trgovačkih gospodarstvenika na suradnju sa dizajnerima. Naime, pozitivna iskustva sa firmama i obrtnicima koji su sudjelovali u nastanku nekih rješenja svjedoče o prijeko potrebnom uspostavljanju razumijevanja i povjerenja što je presudno za efikasnost, kontinuiran i održiv razvoj. Zahvaljujem se Gradu Rijeci na mogućnosti prezentiranja radova studenata Studija dizajna kao i njihovih starijih kolega profesionalaca s uvjerenjem da smo sudionici građenja nove perspektive za dizajn, gospodarstvo, društvo. Također se zahvaljujem firmama i obrtnicima sa kojima smo surađivali na izradi studentskih projekata kao i kolegici Svjetlani Despot na organizaciji i postavu izložbe.'

The exhibition comprises of three units divided into student projects (School of Design/New potential), potential products (START UP/Production of new ideas) and products for which the designers organised production and distribution by themselves (3IN1/Designer-entrepreneur). The selection is not intended to set quality standards, as it aims to present the potential of creative thinking at diverse educational levels, as well as the results of this specific education achieved in professional work. All the exhibited products appear to keep abreast with the presented products that were implemented by professional designers and can normally be found on the shelves of prestigious stores, as well as with those present on the global market. Nevertheless, they all have one thing in common – they were created through the same intellectual and creative process called design. Moreover, what makes them extraordinary is that, in addition to originality and innovativeness, they convey a specific meaning that defines them in relation to the context against which they were created.

The process, the specific methods, the knowledge and the skills acquired throughout the School of Design study programmes provided a fertile background for personal development that was in this case provided by the City of Rijeka and we are hoping it will all inspire people who have not yet decided on a direction to take in their lives. Moreover, it will present an opportunity for Start-up education candidates to venture into a successful business activity. Exchange of both practical and theoretical experiences will be beneficial for organisers, participants and visitors and I hope this exhibition will primarily arouse interest among entrepreneurs involved in manufacturing and trade in co-operation with designers. Positive experiences with businesses and artisans participating in the creation of several solutions presented at the exhibition point out the requirement to establish confidence and deepen understanding, as these are imperative for effective, permanent and sustainable development. I would hereby like to express my gratitude to the City of Rijeka for providing an opportunity to present the work of the students at the School of Design, as well as their more experienced colleagues who are already professionals. I believe we are witnessing the creation of new prospects for design, as well as for economy and society. I would also like to thank the businesses and artisans we co-operated with during the implementation of students' projects, as well as the colleague Svjetlana Despot for the organisation and the display of the exhibition.'



Gostujuća predavanja na Studiju dizajna

Tijekom akademske godine 2013./2014., na Studiju dizajna održano je čak petnaest vanrednih predavanja gostujućih predavača, ne računajući zasebni izvanredni edukativni program Migranti u Europi, čime je ovakav tip izvannastavnih aktivnosti napokon postao uobičajena praksa na studiju. Predavanja su zajedničkim snagama organizirali studenti i predavački kadar; a teme su se kretale u rasponu od praktičnih pitanja rješavanja dizajnerskih i umjetničkih problema, kao i planiranja buduće karijere i opstanka u struci, preko zanimljivih tehničkih aspekata produkcije dizajnerskih rješenja, pa sve do širih humanističkih sagledavanja društvene uloge dizajnera i dizajnerica sada i ovdje. Predavanja su redovito bila popraćena naročitim zanimanjem ne samo studenata i profesora, već i posjetitelja namjernika, a gotovo je svako predavanje popraćeno plakatima u koherentnom identitetskom ključu, koje su, naravno, dizajnirali studenti.

Visiting Lecturers at the School of Design

The academic year 2013/2014 saw a series of fifteen lectures held by visiting lecturers, in addition to extracurricular educational programme entitled *Migrants in Europe* which established this type of extracurricular programme at the School of Design. The lectures were organised jointly by the lecturers and the students and the topics covered comprised of practical issues, tackling of designer and art-related problems, ranging from planning and professional survival, through vital technical aspects in the production of designer solutions to broader humanistic stances on designer roles in the contemporary world. The lectures arouse substantial interest amongst the students, the professors and the remaining audience and nearly each lecture was accompanied by a poster designed by students in a coherent identity key.



LUKA RECHER
DIZAJN PLAKATA / POSTER DESIGN

CANGRY CANKAYA
— DESIGNER ON THE ROAD
'Hello I'm Cagri Cankaya, a designer on the road. This is my latest project and it's about a world trip without money. I want to compete it only with power of design. To achieve this goal I have left my current job. Travelling the world with the aim of participating in many design projects will give a unique opportunity to give the real living example for the young designers. I want to show that a talented designer can earn on his living by his great design skills and it is the core of my project. I need the help of all designers and design offices for this journey. My professional skills allow me to work with different companies, involved in illustrations, graphic design, games software development, marketing agencies, graphic studios, different magazines and journals, advertising agencies, etc. I'm open for any job about design on my way.'

CANGRY CANKAYA
— DESIGNER ON THE ROAD
'Hello I'm Cagri Cankaya, a designer on the road. This is my latest project and it's about a world trip without money. I want to complete it only with the power of design. To achieve this goal I have left my current job. Travelling the world with the aim of participating in many design projects will give a unique opportunity to give the real living example for the young designers. I want to show that a talented designer can earn his living by his great design skills and it is the core of my project. I need the help of all designers and design offices for this journey. My professional skills allow me to work with different companies, involved in illustration, graphic design, games software development, marketing agencies, graphic studios, different magazines and journals, advertising agencies, etc. I'm open for any job about design on my way.'

LEGA LEGA
— BICIKL, GORILA, MUFFIN, SOVA I BUDDHA
Vodeći se filozofijom oblikovanja uvijek svježih, iskrenih i nadasve korisnih proizvoda Lega Lega već sedam godina širi svoju pozitivnu energiju stvarajući time sve širi krug prijatelja, kolega, lega, sretnih korisnika blokova, rokovnika, majica, plakata, vrećica, podložaka i onih smiješnih biciklističkih držača za nogavice. Zašto vole bicikle, retro stilove i rukopisnu tipografiju, kako kreiraju ilustracije te zašto su citirali baš Franka Zappu i Buddhu doznali smo na druženju sa ovim mladim predavačima, od kojih su neki proizašli upravo sa Studija dizajna.

LEGA LEGA
— A BICYCLE, A GORILLA, A MUFFIN,
AN OWL AND A BUDDHA
Against the backdrop of the philosophy of design of always innovative, sincere and above all useful products, Lega Lega has been spreading its positive energy for seven years, expanding its circle of friends and colleagues (playing with words: the Croatian word kolega – lega: colleague), happy blog users, as well as users of planners, those who opted for T-shirts, posters, bags, pads and the funny pant leg cuffs for cyclists. Why they are fond of bicycles, retro styles and manuscript typography, how they create illustrations and why they have quoted primarily Frank Zappa and Buddha were the issues we managed to find out upon socialising with these young lecturers, some of whom originated from the School of Design.

VLATKO ČERIĆ
— ALGORITMI U VIZUALNIM UMJETNOSTIMA
Ovo zanimljivo predavanje prikazalo je metodu programabilnog stvaranja slika i animacija (algoritamska umjetnost). U uvodu se ukratko osvrnulo na značaj i jedinstvene mogućnosti softvera u funkcioniranju suvremenog društva. Prikazane se značajke algoritamske umjetnosti, primjeri radova poznatih umjetnika u tom području te primjer razvoja jedne teme / tehlike rada te njenih vizualnih rezultata. Komentirana je kompleksnost algoritama i slika te estetika slike. Mogućnosti programskih jezika u stvaranju umjetničkih i dizajnerskih radova prikazali su se na primjeru open source softvera Processing razvijenog na Media Lab-u na Massachusetts Institute of Technology (MIT).

VLATKO ČERIĆ
— ALGORITHMS IN VISUAL ARTS
This interesting lecture presented the method of programmable creation of images and animations (algorithmic art). The introduction provided a brief overview of the importance and the unique opportunities of software for the functioning of the contemporary society. Specific features of algorithmic art have been presented, as well as examples of works of acclaimed artists in this field, as well as an example of development of a topic / work method and its visual results. Moreover, the complexity of algorithms, images and image aesthetics have been commented on. Opportunities of the programming languages in the creation of artistic and design work were presented using the example of open source software Processing developed in Media Lab at Massachusetts Institute of Technology (MIT).

NARCISA VUKOJEVIĆ I LANA CAVAR
— ISKOPAVANJA
Projekt Iskopavanja, započet prije tri godine, bavi se pretraživanjem, prevrednovanjem i tumačenjem djela iz povijesti hrvatskog dizajna u vremenskom razdoblju od 1950. do 1990. godine. Prvo izdanje, Sudi knjigu po koricama, tematiziralo je naslovne stranice knjiga izdanih od hrvatskih nakladnika. Drugo izdanje, Znakovi proizvodnje – proizvodnja znakova, tematizira vizualna identitetska obilježja, zaštitne znakove uglavnom proizvodnih poslovnih subjekata koji su djelovali na području Hrvatske u zadanom razdoblju. Riječ je o izboru više od tisuću naslovnica knjiga – artefakata i oko dvije stotine zaštitnih znakova rekonstruiranih prema izvornim predlošcima pronađenima u različitim arhivskim materijalima. Osim oblikovne / estetske komponente, možda se značajnijim čini pokušaj kontekstualizacije izabranog vizualnog materijala prema povijesnom vremenu i prostoru i pronalaženja eventualnih intertekstualnih veza sa suvremenom praksom hrvatskog dizajna.

NARCISA VUKOJEVIĆ AND LANA CAVAR
— EXCAVATIONS
The project entitled Excavations was launched three years ago and it deals with the overview, reassessment and interpretation of works throughout the history of Croatian design during the period ranging from 1950 to 1990. The first issue, 'Don't Judge a Book by its Cover', addressed the issue of the covers of books published by Croatian publishers. The second issue, 'Signs of production – production of signs', deals with the topic of visual identity features and trademarks primarily of business entities involved in manufacturing that operated in Croatia during a particular period of time, comprising of a selection of over one thousand book covers – artefacts, as well as around two hundred trademarks reconstructed based on the original templates found in diverse archival materials. In addition to a design / aesthetic features, the attempt at contextualisation of the selected visual material against the backdrop of historical and spatial setting, as well as the identification of potential intertextual connections with the contemporary practices in Croatian design appear to have a significant role.

IVAN ANTUNOVIĆ
— SAMOIZDAVANJE

Samoizdavanje naziv je predavanja u sklopu kojeg autor predstavlja odabir radova nastalih u samizdat domeni, na relaciji dizajner – glazbenik. Uz osvrt na vizualni odabir pilot-izdanja kao i onih realiziranih u razdoblju od 1998 do 2014, Ivan je kazao i riječ-dvije o svojim uzorima, čiji primjeri oblikovnog djelovanja do danas ostaju za njega nepresušan izvor inspiracije.

IVAN ANTUNOVIĆ
— SELF-PUBLISHING

Self-publishing is the title of the lecture during which the author presented a selection of work created in the domain of self-publishing, between the designer and the musician. In addition to a visual overview of pilot editions, as well as those created during the period ranging from 1998 to 2014, Ivan said a few words about his role models whose design work he considers as an inexhaustible source of inspiration to date.

MAJA MESIĆ
— PODUZETNIŠTVO U DIZAJNU

Boya bojice su proizvod koji malo više od godinu dana egzistira na domaćem, ali i stranom tržištu. Kako od ideje stvoriti poduzetničku viziju i proizvod koji je održiv, te kroz koje sve procese na putu realizacije proizvoda ova mlada poduzetnica, naša bivša studentica prošla, bila je glavna tema ovog predavanja.

MAJA MESIĆ
— ENTREPRENEURSHIP IN DESIGN
Boya colours are a product that has been on both the domestic and the global market for slightly more than a year. How to transform an idea into an entrepreneurial vision and a sustainable product, and the processes during the implementation of a product followed by this former student of School of design were the principal topics of this lecture.

MIHO KAROLY
— PRIPREMA I TISAK:

TEHNIČKO TEHNOLOŠKI ELEMENTI
U dizajnerskom procesu faza realizacije projekta jednako je važna kao i faza kreativnog projektiranja. Naučiti pravilno pripremiti dizajnerski projekt podrazumijeva poznavati niz tehničkih specijalnosti što je bila tema ovog predavanja. Bilo je riječi o sustavima boja, definiranjima i provjeri ispravnosti otiska; o ISO standardima te o ispravnom postavljanju parametara separacije u Adobe paketu, te o suradnji dizajnera sa proizvođačima ambalaže, nacrtima i tehnologijama pakiranja. Drugi dio predavanja bio je posvećen vrstama tiska ambalaže te doradnim tehnikama tiska. Tijekom predavanja bili su prikazani probni otisci i njihovi gotovi primjeri.

MIHO KAROLY
— PRINT PREPARATION:

TECHNICAL AND TECHNOLOGICAL FEATURES
The phase of project implementation is equally important as the phase of creative design throughout the design process The correct preparation of a design project implies the insight into a vast array of specific technical features and that was the principal topic of this lecture. The lecture addressed the issues of the system of colours, the definitions and the verification of faultlessness of print; ISO standards and the proper setting of parameters for separation in Adobe package, as well as of co-operation among designers and packaging producers, and those involved in drafts and packaging technologies. The second part of the lecture was dedicated to types of packaging print and finishing print techniques. Both the trial print and the final print were presented during the lecture.



SANDRA USKOKOVIĆ

— URBOGLIFI: URBANE FIGURE MEMORIJE
Razumijevanje, pravilno iščitavanje, nezavisno razvijanje i njegovanje kulture vrednovanja urboglifa kao materijalnih svjedočanstava doprinosi razumijevanju, osvještavanju i očuvanju nematerijalne baštine, kulture življenja, odnosno urbane memorije kao cjeline, a time ujedno i prepoznavanju, vrednovanju, i razvitku nematerijalne baštine grada i njegovog integralnog identiteta. Urboglifi jesu komunikativni protoci ili fluksi (Gilles Deleuze i Felix Guattari), a njihovo otvaranje jest logika koja djeluje u današnjem urbanom prostoru tj. logika dijaloga, nužna za produkciju urbanosti.

SANDRA USKOKOVIĆ

— URBAN GLYPHS: URBAN FIGURES OF MEMORY
Understanding, correct reading through, independent development and enhancement of the evaluation culture of urban glyphs as material evidence which contributes to the deepening of understanding, raising of the awareness and intangible heritage protection, the living culture, or urban memory as a whole, and simultaneously recognition, evaluation and development of intangible heritage of a city and its integral identity. Urban glyphs are communicational flows or fluxes (Gilles Deleuze and Felix Guattari) and their opening shows the logic in the current urban space i.e. the logic of dialogues, indispensable for the production of urbanity.

MIROSLAV HUZZAK

— ŠABLONE U CRTEŽU
Šablonama, klišejima ili stereotipovima nazivamo izričaj koji nema originalnost niti individualnost autora koji ga koristi, već upotrebljava nepromišljen i neproživljen sustav znakovne komunikacije. Posezanje za šablonom oslobađa njenog korisnika napora za razmišljanjem. To je konformizam koji nas odvaja od vlastite prave osobnosti i uranja u mirnu stajaćicu prosječnosti. Šablone nastaju u najranijoj dobi (već oko 3-4 godine) kada dijete uz nedovoljno educiranogodgojitelja ili roditelja dobiva informacije 'ovako se crta' Šablona u crtežu nije opasna sama po sebi, ali ona impregnira osobu da prihvati i šablonski način ponašanja.

MIROSLAV HUZZAK

— PATTERNS IN DRAWING
Patterns, clichés or stereotypes are normally used to refer to expression deprived of originality or individuality of the author using it and opting for a reckless and un-lived system of communication through signs. Opting for a pattern liberates its user from the effort of deliberation and thinking. It is conformism which separates us from our own real personality and immerses us into a calm stagnant water of mediocrity. Patterns are created at the earliest age (around the age of 3 or 4) when the child is provided information such as 'this is the way to draw.' by an insufficiently educated parent. Patterns in drawing per se are not dangerous, but they impregnate a person to accept a stereotypic behaviour.

10. KORALJKA VLAJO

— PROIZVOD KAO POVOD
U sklopu predavanja autorica je predstavila tri projekta istraživanja povijesti domaćeg dizajna. Riječ je o izložbama koje se fokusiraju na (nekad) velike hrvatske tvornice – Jugokeramiku, Rade Končar i Nevu. Povijest domaćeg dizajna uglavnom je neistražena i svaka od ovih izložbi otkrila je niz novih dizajnerskih imena i proizvoda. Međutim, tvrtke i proizvodi povod su i za dodatna slojevitá istraživanja metoda prizvodnje, društvenopolitičkih odnosa, rodnog pitanja u industrijskoj proizvodnji, i koječega drugoga.

KORALJKA VLAJO

— PRODUCT AS AN INCENTIVE
The lecture included a presentation of three projects of research in the field of history of domestic design through exhibitions focusing on (formerly) large Croatian factories – Jugokeramika, Rade Končar and Neva. History of domestic design is primarily unexplored and each of the exhibitions revealed a large number of new designer names and products. Nevertheless, the companies and the products are an incentive for additional multi-faceted research of the methods of production, socio-political

MARKO PRPIĆ ZETS
— ZETSLOGIJA

Njegov nakit od lanaca za bicikle upao je u oči prije nekoliko godina, a zatim su uslijedile majice s ilustracijama neobičnih zečeva, flatty project i avatari, upečatljivi logo, da bi se sve zaokružilo kolektivom koji udružuje, podržava i promovira autore raznih umjetničkih profila. Kako Marko Prpić Zets usklađuje sve svoje interese i izričaje kao grafter, ilustrator i modni dizajner, kako kao art direktor u reklamnoj agenciji i jedan od voditelja Boonike povezuje to iskustvo sa kreativnim tržištem te koji su mu daljnji planovi i želje doznali smo na zajedničkom druženju dan prije Sudnjeg Dana.

MARKO PRPIĆ ZETS

— ZETSLOGY
His ornaments made from bicycle chains caught attention several years ago and were followed by T-shirts with illustrations of unusual rabbits, flatty project and avatars, an impressive logo to finalise it all by a collective that brings together, supports and promotes authors of diverse artistic profiles. We aimed to find out in what way Kako Marko Prpić Zets synchronises all his interests and his expression as a graffiti creator, illustrator and a fashion designer, as art director in an advertising agency and one of the managers of Boonika brings together this experience with the creative market and about his future plans during our socialising on a day before Doomsday.

MARKO PAVLOVIĆ

— OD STUDENTSKOG ZADATKA DO
GLOBALNOG PROIZVODA

Predavanje je obuhvatilo rad na njegovim najpoznatijim radovima, igračkama Oblo™ Spheres i Logiq Tower™. Marko započinje rad na igrački Oblo 2007. na prvoj godini Studija dizajna po mentorstvom prof. Mladena Orešića. Studentski zadatak je zahvaljujući brojnim nagradama i publikacijama 2010. privukao investitora i postao globalni proizvod. Marko Pavlović se u predavanju osvrnuo na put od ideje preko koncepta do gotovog (globalnog) proizvoda; načina rada, promociju idejnog rješenja, zaštitu proizvoda, pregovaranje s investitorom i licenciranje. Podijelio je s nama svoja iskustva o razvoju proizvoda, izazovima i očekivanjima, kao i o poslovnim rezultatima.

MARKO PAVLOVIĆ

— FROM A STUDENT ASSIGNMENT
TO A GLOBAL PRODUCT

The lecture included his work on his best known work: toys Oblo™ Spheres and Logiq Tower™. Marko commenced his work on the toy Oblo 2007 during his first year at the School of Design under the mentorship of the professor Mladen Orešić. Due to many awards and publications, in 2010 his student's assignment caught the attention of an investor and became a global product. During his lecture Marko Pavlović elaborated on the path from an idea through a concept and finally leading to the final (global) product; the method of work, conceptual design promotion, product protection, negotiation with the investor and licensing. He shared with us his experiences on project development, challenges and expectations, as well as on business results.

NIKA GRABAR

— KONTRADIKCIJE I IZVOĐENJA

Predavanje se bavilo pitanjem materijalne kulture, fetišizma objekata i masovne proizvodnje na području dizajna i arhitekture u kontekstu tranzicije kroz interpretaciju slovenskog omladinskog filma Sreća na uzici iz godine 1977. Kakav svijet je krojilo društvo tada u kontekstu jednog ljubljanskog kvarta? U tom kvartu danas ne možemo govoriti o istom zajedničkom prostoru. Međutim, možemo govoriti o modernizaciji i o odnosu prema potrošačkoj kulturi u kontekstu traženja održivog načina razvoja i novih oblika djelovanja.

NIKA GRABAR

— CONTRADICTIONS AND PERFORMANCES

The lecture addressed the issue of material culture, commodity fetishism and mass production in the area of design and architecture against the backdrop of transition through interpretation of the Slovenian youth film *Luck on a leash dating back to 1977*. What kind of world was created by society at the time in the context of a city quarter of Ljubljana? It is impossible to talk about common area in this quarter today. Nevertheless, we can talk about modernisation and the relationship with consumer culture against the backdrop of search for a sustainable method of development and new types of activity.

NIK OROSI

— NO LOGO / JUST TASTE: MENADŽMENT ZA SNOVE

Predavanje je kratak opis djelovanja, od sna do izazova stvarnosti, od velikih komercijalnih brendova do uspostavljanja sustava za stvaranje svoga brenda, od dizajna do redizajna. Prati se proces učenja kroz osobne greške u radu i njihovo spravljanje, potom uočavanje manjkavosti na tržištu i u radu 'velikih' tvrtki te naposljetku pronalazak 'mjesta pod suncem' (jer za kvalitetu uvijek ima mjesta). Opisuju se izazovi modernoga svijeta i oglašavanja te isprobavanja potpuno 'gerilskog' načina rada.

NIK OROSI

— NO LOGO / JUST TASTE:

MANAGEMENT FOR DREAMS!

The lecture is a brief description of activity, from a dream to the challenges of reality, from big commercial brands to the establishment of a system for the creation of one's own brand, from design to redesign. The process of learning is being followed through one's own mistakes during work and their correction, followed by identification of shortcomings on the market and in the work of 'big' companies and finally finding one's own place in the Sun (as there is always room for quality). Challenges of the modern world and advertising were described, as well as testing of a completely guerrilla method of work.

ANA ŽAJA PETRAK

— RUŽMARIN ZA KAMPRADA

Izazvati pažnju, pobuditi emocije i stvoriti snažnu vezu sa gledateljem poseban je izazov, a kada se pritom potiču svi osjeti doživljaj može postati nezaboravno iskustvo. Kako je povezala ljubav prema uživanju u delicijama i ilustraciju, kako je svijet postao njezino igralište te kako su se u društvu ljubitelja fine hrane i kapljice našli Ingvar Kamprad, Jamie Oliver i chef lanca Carluccio's restorana doznali smo u druženju sa dizajnericom i ilustratoricom Anom Žajom Petrak, koja je proizašla sa Studija dizajna.

ANA ŽAJA PETRAK

— ROSEMARY FOR KAMPRAD

Catching attention, emotional awakening and creation of a strong bond with the viewer is a special challenge and, in addition to simultaneously inciting all the senses, can become an unforgettable experience. During our socialising with the designer and illustrator Ana Žaja Petrak, a former student at the School of Design, we found out how she brought together her fondness of enjoyment in delicacies and illustration, how the world became her playground and how Ingvar Kamprad, Jamie Oliver and Carluccio's restaurant chain found their way into a company of enthusiasts of good food and drink.



Marko Pavlović

Dan D 2014. – Dizajn na rubu

Na izložbi organiziranoj u okviru ove manifestacije, predstavilo se pored mladih dizajnera iz Makedonije, Slovenije, Srbije, Bosne i Hercegovine i veliki broj studenata Studija dizajna organiziranih u nekoliko različitih grupa. Svoje projekte nastale izvan nastavnog programa predstavile su grupa BOKTE / Anta Bučević, Tea Pavić, Martin Peranović, Alma Šavar, grupa ELEMENTI / Grgo Petrov, Maja Patafta, Lea Vavra, Maja Jandrić, Ana Toth, Slavica Farkaš, Vanessa Šerka, Stjepan Lučevnjak, Katarina Ištuf, Teo Drempetić Čonkić, Irena Bastijanić, Marta Haraminčić. Na izložbi su također sudjelovale grupe NJ13 / Tessa Bachrach Krištofić, Dina Milovčić i Franka Teretinjak, PUCE / Petra Jelaska, Ema Gerovac, Ozana Ursić, te grupa vk 2011 / Zita Nakić Vojnović, Barbara Bjeliš, Klasja Habjan, Ivana Hrabar, Tena Kelemen, Rebecca Mesarić, Jana Obradović, Josipa Prša, Donat Radas, Hana Tintor, Matej Vučković, Ana Vujasić, Lara Žic, Dominik Markušić.

Druga nagrada dodijeljena je projektu grupe BOKTE koji je žiri prepoznao kao otvorenu i inkluzivnu platformu, koja poziva ljude da se pridruže i sudjeluju u njegovom razvoju i uređivanju. Rad se odvijao u stvarnom vremenu, pred publikom, pa tako i pred samim žirijem koji ga je mogao slobodno i neposredno iskusiti.

U programu Dana D, svojim su predavanjima sudjelovali i nastavnici Studija dizajna: Ivana Fabio s temom Prostori učenja u tranziciji i Mladen Orešić s temom Dizajner i obrtnik. Na okruglom stolu Vizualna pismenost u redovnom obrazovanju, pored ostalih sudionika sudjelovali su i nastavnici Studija dizajna, Ivana Fabio, Mladen Orešić i Feđa Vukić. Nekoliko studenata Studija dizajna, sudjelovalo je i na različitim radionicama organiziranim u okviru programa Dana D.

Day D 2014 – Design and Beyond

A large number of students of the School of Design brought together in several different groups, in addition to young designers from Macedonia, Slovenia, Serbia, Bosnia and Herzegovina, were presented at the exhibition organised during this event. Their projects created outside of the curriculum were presented by the group BOKTE / Anta Bučević, Tea Pavić, Martin Peranović, Alma Šavar, group ELEMENTI / Grgo Petrov, Maja Patafta, Lea Vavra, Maja Jandrić, Ana Toth; Slavica Farkaš, Vanessa Šerka, Stjepan Lučevnjak, Katarina Ištuf; Teo Drempetić Čonkić, Irena Bastijanić, Marta Haraminčić. Also the following groups participated at the exhibition: NJ13 / Tessa Bachrach Krištofić, Dina Milovčić and Franka Teretinjak, PUCE / Petra Jelaska, Ema Gerovac, Ozana Ursić and the group vk 2011 / Zita Nakić Vojnović, Barbara Bjeliš, Klasja Habjan, Ivana Hrabar, Tena Kelemen, Rebecca Mesarić, Jana Obradović, Josipa Prša, Donat Radas, Hana Tintor, Matej Vučković, Ana Vujasić, Lara Žic and Dominik Markušić.

The project by the group BOKTE received the second award. It was identified by the judging panel as an open and inclusive platform which invites people to join and participate in its development and enhancement. The work was performed during the time of leisure, before an audience and before the judging panel who was given the opportunity to inspect it freely and directly.

The professors at the School of Design – Ivana Fabio covering the topic Learning potential in transition and Mladen Orešić with Designer and Craftsperson – participated in the Day D programme delivering their lectures. In addition to other participants, the professors at the School of Design – Ivana Fabio, Mladen Orešić and Feđa Vukić also participated in the roundtable discussion entitled Visual literacy in regular education. Several students of the School of Design participated in diverse workshops organised within the Day D programme.



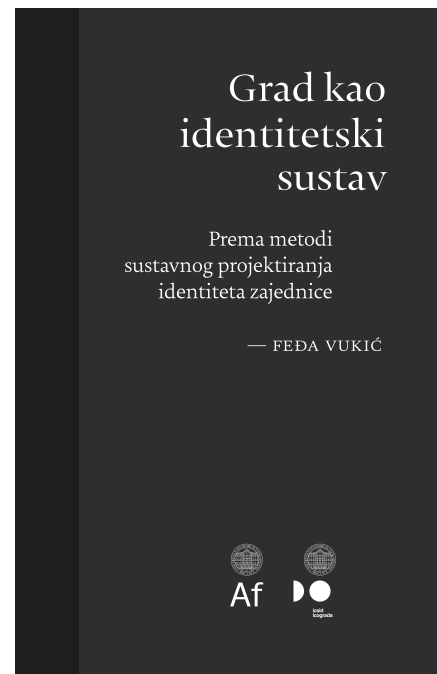
Tjedan dizajna

Tjedan dizajna je nova manifestacija sa konceptom okupljanja, povezivanja i prezentiranja kreativnih snaga u području industrijskog i produkt dizajna, održana u Zagrebu, 23. – 27. travnja 2014., u galeriji Lauba. Nastala je putem programske participacije niza organizacija, tvrtki i inicijativa što uključuje i sudjelovanje Studija dizajna sa izložbom studentskih radova i predavanjem prof. Mladena Orešića. Izložbom je prikazan pregled radova nastalih u suradnji Studija sa gospodarstvom što je rezultat višegodišnjeg nastojanja Studija da unaprijedi edukativni proces prema usvajanju znanja i stjecanju iskustava u realnom okruženju i okolnostima, ali i prema implementaciji dizajna u razvojne strategije gospodarskih subjekata sa proizvodnom djelatnošću. Iskustva provođenja tih suradnji je bila i tema predavanja prof. Orešića s naročitim naglaskom na suradnju sa Hrvatskom obrtničkom komorom koja je rezultirala nizom projekata od kojih je nekoliko u realizaciji, a neki su postali povod za uspostavljanje trajnije suradnje studenata i obrtnika.

Design Week

Design week is a new event and the idea behind it is to bring together, connect and present the creative potential in the area of industrial and product design. It was held in Zagreb, from 23rd to 27th April 2014 in Lauba gallery. It originated through a participation of a vast array of organisations, companies and initiatives, including the participation of the School of Design through its exhibition of student work and the lecture delivered by the professor Mladen Orešić. The exhibition provided an overview of the work created due to co-operation between the School of Design and businesses. This co-operation resulted from long-term effort of the School of Design to enhance its educational process by focusing on acquisition of knowledge and gaining experiences against real environment, as well as on implementation of design into development strategies of business entities involved in production. The experience of implementation of this co-operation was the topic of the lecture delivered by the professor Orešić with particular emphasis on co-operation with the Croatian Chamber of Trades and Crafts which resulted in a broad range of projects, several of which are currently being implemented and the remaining projects have encouraged the establishment of long-term co-operation between students and artisans.





Grad kao identitetski sustav

Prema metodi sustavnog projektiranja identiteta zajednice

— FEDA VUKIĆ



FEDA VUKIĆ

— PROMOCIJA KNJIGE

'GRAD KAO IDENTITETSKI SUSTAV'

Knjigu je promovirala dr.sc. Daniela Angelina Jelinčić, recenzentica, doc. Mia Roth Čerina, urednica i autor knjige, dr.sc. Feđa Vukić. Prisutnima se obratio i dekan Arhitektonskog fakulteta mr.sc.prof. Boris Koružnjak i voditelj Studija dizajna, prof. Stipe Brčić. Knjiga 'Grad kao identitetski sustav' nastala je slijedom teorijsko-kritičke analize zamisli "brandingu" zajednice (place branding, citybranding) kojem se argumentirano kao alternativa nude pozicija i termin "identitetski sustav". Ta je tema uporište za shvaćanje da će ta drugačija vizura dovesti do učinkovitijeg uočavanja i shvaćanja zatečenog identiteta te do utemeljenja sustavne metodologije projektiranja identiteta zajednice. Grad je u knjizi osnovna jedinica kroz koju se motri društvena zajednica kao sustav koji ima svoje kulturno-povijesno naslijeđe, svoju aktualnu stvarnost i psihosocijalnu dinamiku te svoje mitove. No i svaka bi regija ili moderna nacionalna država mogle biti primjerom za primjenu ovako teorijski zasnovane metodologije. Toj je tvrdnji argument već dvadesetak godina uvedena praksa stvaranja identitetskih komunikacijskih programa kojom pojedine zajednice u zemljama razvijene demokracije potiču razvojne projekte i vlastitu međunarodnu kompetitivnost. Autor tvrdi i temeljito argumentira da u lokalnim tranzicijskim uvjetima (kakvi su aktualni u Hrvatskoj) nije moguće posveprenijeti teoriju i metodiku stvaranja identitetskog sustava grada iz konteksta čije su povijesne i kulturalne pretpostavke bitno drukčije od onih prisutnih i važnih u Hrvatskoj. Stoga predlaže novu teoriju za drukčiji metodologijski pristup lokalnim zajednicama (gradovima, regijama) zemalja u demokratskom razvoju (poput Hrvatske) u kojima je i stvaranje identitetskog sustava (kao kritički nadomjestak za "branding") jedan od mogućih alata u poticanju i razvoju demokratskog dijaloga u društvu. A bez tog dijaloga nema ni shvaćanja zatečenog identiteta ni učinkovito projektiranog identitetskog razvojnog programa za zajednicu.

FEDA VUKIĆ

— 'CITY AS AN IDENTITY SYSTEM'

BOOK PROMOTION

The book was promoted by Daniela Angelina Jelinčić, PhD, book reviewer, Mia Roth Čerina, Assistant Professor and editor and the author Feđa Vukić, PhD., Boris Koružnjak, M.Sc, Dean of the Faculty of Architecture and Stipe Brčić, professor and Head of the School of Design addressed the audience. The idea behind the book entitled 'City as an Identity System' was theoretical and critical analysis of the concept of community branding (place branding, city branding) which have been provided an alternative term 'identity system' based on a vast array of arguments. Moreover, the topic provides the foundation for the stance that a different view will contribute to a more effective identification and a deeper insight of the given identity, as well as to the creation of a systematic methodology of identity design of the community. The city is the fundamental unit in this book through which social community is monitored, as a system with its cultural and historical heritage, its actual reality, psychosocial dynamics and its myths. Nevertheless, any region or modern nation-state could provide an example for the use of such theoretical methodology. The idea behind this statement are the practices of creation of identity communication programmes that were introduced some twenty years ago through which individual communities in developed democracies encourage development projects and own international competitiveness. The author claims and provides comprehensive arguments concerning the fact that in local transitional circumstances (such as those currently in Croatia) it is not possible to entirely transfer the theory and the methodology of the creation of identity system of a city from the context where historical and cultural prerequisites are substantially different from those currently existing fundamental for Croatia. Consequently, he proposes a new theory for a different methodological approach to local communities (cities, regions) of the developing democratic countries (such as Croatia) in which the creation of an identity system (as a critical substitute for branding) is one of the potential tools in encouraging and development of democratic dialogue in society. This dialogue is crucial for the insight into the given identity and for the creation of an effectively designed identity development programme for the community.



MARKO HRASTOVEC

— POTEZ, SLOVO, PISMO

Samostalna izložba Marka Hrastovca rijedak je slučaj u domaćoj dizajnerskoj praksi iz nekoliko razloga. Prije svega ona je stigla kao posljedica nagrade ICOGRADA EXCELLENCE AWARD koju je Hrastovec, tada student Diplomskog studija dizajna, osvojio za rad As I Lay Dying, na izložbi hrvatskog dizajna 11/12 u studentskoj selekciji. Ova izložba je također dokaz visokih rezultata koje Hrastovec, kao predstavnik svoje generacije, postigao unutar discipline Oblikovanje pisma. Marko Hrastovac njome ne ističe samo svoj visoki kreativni potencijal već njome daje i svoj značajan doprinos popularizaciji ove discipline unutar domaće dizajnerske prakse.

MARKO HRASTOVEC

— 'LINE, LETTER, TYPEFACE'

The Independent Exhibition by Marko Hrastovec is a rare case in the local designers practice for a variety of reasons. It is primarily a consequence of ICOGRADA EXCELLENCE AWARD which was won by Hrastovec for his work As I Lay Dying while he was still a student at the Postgraduate Study of Design, at the student design exhibition 2011/2012 for students' works. Moreover, this exhibition presents the excellent results achieved by Hrastovec, as a representative of his generation, in the category Typeface Design. Marko Hrastovec points out his high creative potential and is significantly contributing to the popularisation of this category within the domestic design practice.

POSJET VELEPOSLANICE

NIZOZEMSKJE STUDIJU DIZAJNA

Povodom početka rada radionice Mapping the city – DNK Zagreba, u neformalni posjet Studiju dizajna došla je Njena Ekselencija Veleposlanica Kraljevine Nizozemske gospođa S. Ronner-Grubačić u pratnji Nataše Galo Samac, Senior Press and Cultural Officer iz istog veleposlanstva. Tom su prilikom Studij dizajna uvaženim gošćama predstavili Prof. Feđa Vukić i prof. Ivan Doroghy. S programom radionice upoznali su ih voditelji radionice Marc Andrews i Christian Degen. Iskreno impresionirane rezultatima Studija dizajna, obje su gošće izrazile spremnost za budućom redovnijom i značajnijom suradnjom Veleposlanstva Kraljevine Nizozemske i Studija dizajna na nekim budućim projektima

THE AMBASSADOR OF THE

KINGDOM OF THE NETHERLANDS

VISITS THE SCHOOL OF DESIGN

Her Excellency Ambassador of the Kingdom of the Netherlands S. Ronner-Grubačić accompanied by Nataša Galo Samac, Senior Press and Cultural Officer, with the same Embassy, paid an informal visit to the School of Design to mark the commencement of the workshop entitled Mapping the City – DNA Zagreb. Professors Ivan Doroghy and Feđa Vukić presented the School of Design to the reputable visitors, while workshop leaders Marc Andrews and Christian Degen introduced them to the workshop programme. Both visitors were utterly impressed with the results achieved by the School of Design and expressed their preparedness for a more regular and a more significant co-operation between the Embassy of the Kingdom of the Netherlands and the School of Design in the forthcoming future.





SEVERIN FILEK NA STUDIJU DIZAJNA
17. rujna 2014. Studij dizajna posjetio je gospodin Severin Filek, direktor Design of Austria. Dolazak gospodina Fileka organiziran je tijekom njegova posjeta Zagrebu, u kojem je boravio radi otvaranja izložbe austrijskog dizajna u galeriji Dizajn centra Hrvatske gospodarske komore. Domaćin gospodinu Fileku bio je profesor Goroslav Keller, koji je gosta upoznao s radom i rezultatima Studija dizajna. Nakon kraće razmjene iskustava o važnosti, ulozi i razvoju dizajnerske edukacije, vidno impresioniran rezultatima Studija dizajna tijekom 25. godina postojanja, gospodin Filek je izrazio nadu za uspostavu tješnje suradnje između Studija dizajna i Austrijskih dizajnerskih škola. Severin Filek bio je između ostalog predsjedavajući BEDA, ureda europske dizajnerske asocijacije, gostujući profesor dizajna u Austriji i zvan nje, te autor brojnih stručnih tekstova posvećenih dizajnu.

SEVERIN FILEK AT THE SCHOOL OF DESIGN
Severin Filek, Director of Design Austria, visited the School of Design on 17th September 2014. The arrival of Severin Filek was organised during his visit to Zagreb where he stayed to mark the occasion of the opening of an exhibition of Austrian design at the gallery of the Design centre at the Croatian Chamber of Economy. The professor Goroslav Keller hosted Mr Filek and introduced him to the work and the results achieved by the School of Design. Following a brief exchange of experiences on the importance, the role and the development of education in the area of design, Mr Filek, notably impressed with the results of the School of Design throughout 25 years of its existence, expressed his hopes for the establishment of closer co-operation between the School of Design and Austrian schools of design. Severin Filek has also been the President of BEDA, the Bureau of European Design Associations, a visiting professor of design in Austria and elsewhere, as well as the author of a large number of professional texts dedicated to design.

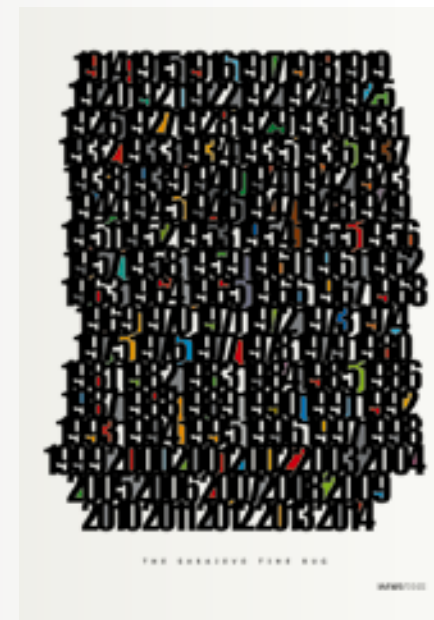
PROF. NIKOLA ĐUREK



SARAJEVO 100

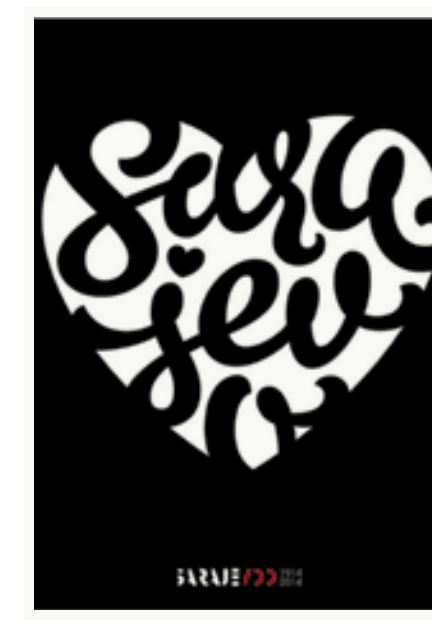
Krajem 2013. godine Udruženje primjenjenih umjetnika i dizajnera Bosne i Hercegovine, Umjetnička Akademija u Sarajevu i Department of Art and Design of Missouri State University, pokrenuli su projekt Sarajevo 100. Naziv projekta proizašao je iz ideje da se obilježe tri najznačajnija događaja u posljednjih sto godina grada Sarajeva; stoga godišnjica atentata na austrijskog prestolonasljednika Franca Ferdinanda, trideseta godišnjica od održavanja 14. Zimskih olimpijskih igara, sjećanje na trogodišnji period okupacije Sarajeva 1992. – 1995. Organizatori su pozvali preko 200 najznačajnijih svjetskih dizajnera, uz desetak dizajnera i studenata dizajna iz regije, da svojim idejnim rješenjima plakata izraze temu i tako sudjeluju u obilježavanju tri najznačajnija događaja tijekom burnih sarajevskih stotinu godina prošlog stoljeća. Projekt je naišao na veliki odaziv jer su se među pozvanima odazvali svi značajni svjetski dizajneri poput Miliona Glasera, Jonathana Barnbrooka, Shina Matsunage, Paula Davisa i drugih. Pored svjetskih dizajnera pozivu na sudjelovanje odazvali su se i studenti i nastavnici, predstavnici dizajnerskih i umjetničkih fakulteta iz regije. Tako su u projektu sudjelovali predstavnici Likovne akademije u Sarajevu, Akademije umjetnosti u Novom Sadu, Fakulteta umjetnosti na Cetinju, Studija dizajna Arhitektonskog fakulteta Sveučilišta u Zagrebu i predstavnici Department of Art and Design of

PROF. IVAN DOROGHY



Missouri State University. Rezultati projekta, preko 200 plakata koji su na najrazličitije autorske načine interpretirali temu Sarajevo 100 bilo je tijekom 2014. godine izloženo na nekoliko izložbi. Tijekom mjeseca lipnja 2014. plakati su izloženi u sarajevskoj galeriji Collegium Artisticum, tijekom mjeseca srpnja u prostorima Villa Mediterranee u Marseju te u listopadu kao dio 13. International Poster Biennial u Meksiku. U studenom 2014. plakati su izloženi u MSU Department of Art and Design. U studentskoj selekciji ovog projekta sudjelovalo je i dvoje studenata Studija dizajna, Matea Brkić studentica prve godine Diplomskog studija i Marko Hrastovac student druge godine Diplomskog studija dizajna. Studij dizajna bio je u ovom projektu zastupljen i plakatima dvojice nastavnika Studija dizajna, prof. Ivana Doroghya i prof. Nikole Đureka.

MARKO HRASTOVEC



SARAJEVO 100

At the end of 2013 the Association of Applied Artists and Designers of Bosnia and Herzegovina, the Sarajevo-based Academy of Arts and the Department of Art and Design of Missouri State University launched a project Sarajevo 100. The idea behind the project title was to mark three most important events during the last one hundred years in the history of the city of Sarajevo: The hundredth anniversary of the assassination of the Austrian heir to the throne Franz Ferdinand, the thirtieth anniversary of the 14th Winter Olympic Games, Remembrance of the three-year period of occupation of Sarajevo 1992 – 1995. The organisers invited over 200 reputable international designers, in addition to a dozen of designers and students of design from throughout the region, to provide their conceptual design of the poster on the specific topic and participate in the marking of the three crucial events over the last one hundred years in the history of the city of Sarajevo during the last century. The project saw a massive response due to the fact that all the most reputable international designers had been invited such as Milton Glaser, Jonathan Barnbrook, Shin Matsunage and Paul Davis, to name a few. Students and professors, as well as representative of both Faculties of Design and Faculties of Arts throughout the region accepted the invitation to participate in addition to international designers. Hence representatives of the Sarajevo-

MATEA BRKIĆ



based Academy of Fine Arts, the Novi Sad-based Academy of Arts, the Cetinje-based Faculty of Fine Arts, the Zagreb-based School of Design at the Faculty of Architecture and the representatives of the Department of Art and Design of Missouri State University. The project results, over 200 posters interpreting the topic of Sarajevo 100 in a vast array of methods, were exhibited throughout 2014 at several exhibitions. In June 2014 the posters were exhibited at the Sarajevo-based gallery Collegium Artisticum, in July 2014 in Villa Méditerranée premises in Marseille and in October as a part of 13th International Poster Biennial in Mexico. In November 2014 the posters were exhibited in the Department of Art and Design at the Zagreb-based Museum of Contemporary Art. Two students at the School of Design participated in the student work selection – Matea Brkić – a first year student of the Postgraduate Study and Marko Hrastovac, a second year student of the Postgraduate Study of Design. The School of Design was presented in this project through posters designed by two professors of the School of Design – prof. Ivan Doroghy and prof. Nikola Đurek.

NATAŠA NJEGOVANOVIĆ

A MALA PAUZA NAKON TRENINGA? – MOŽE!
/ HOW ABOUT A SHORT BREAK AFTER TRAINING? – SURE!



LENOVO YOGA MY WAY PHOTO-CONTEST

Međunarodni fotografski natječaj Lenovo Yoga My Way održan je u trideset i devet zemalja unutar četiri tjedna s četiri tematska zadatka, pod sponzorstvom tvrtke Lenovo. U finale natječaja uvršteno je ukupno dvadeset fotografija od kojih je sedam nagrađeno glavnom nagradom: putovanjem u London i Lenovo Yoga uređajem.

GLAVNA NAGRADA

The get comfortable challenge / Izazov udobnosti
A mala pauza nakon treninga? – Može!

LENOVO YOGA MY WAY PHOTO-CONTEST

International photography contest entitled Lenovo Yoga My Way was held in 39 countries during four weeks covering four thematic topics under the sponsorship of the company Lenovo. Twenty photographs were included in the closing of the contest of which 7 were grand prize winners consisting of a journey to London and a Lenovo Yoga device.

GRAND PRIZE WINNER

The get comfortable challenge
How about a short break after training? – Sure!

ANA ŠOLIĆ

SVJETLO – SJENA / LIGHT – SHADOW



PDP KONFERENCIJA 2014

PDP je trodnevna međunarodna konferencija na kojoj se održava serija predavanja renomiranih autora i stručnjaka iz oblasti koje grade akronim u nazivu manifestacije – tiskarstva, dizajna i fotografije (print, design, photography). Tema Konferencije PDP 6 / BEYOND – propituje sljedeće korake u tiskarstvu, dizajnu i fotografiji: što je budućnost tiskarstva i na koji način grafički proizvod može biti unaprijeđen, što je to što je više od grafičkog dizajna te na koji način fotografija može biti inovativna i u kojem smjeru bi se mogla razvijati ova umjetnička grana? Pored predavanja, na manifestaciji se održavaju radionice, izložbe i prezentacije studentskih radova. Za studentsku izložbu plakata i fotografije raspisan je natječaj na koji je pristigao veliki broj radova iz Austrije, Nemačke, Brazila, Danske, Indije, Italije, Kine, Velike Britanije, Slovenije, Hrvatske, Bosne i Hercegovine, Crne Gore, Makedonije i Srbije. Od 250 plakata i ukupno 1508 fotografija, izabrano je 49 najboljih plakata i 123 najbolje fotografije od kojih su 44 pojedinačne fotografije, a ostale su podijeljene u 29 serija fotografija. Stručni izborni žiri iz oblasti 'Fotografija' činili su Jelena Vorgučin, Jelena Vladušić i Aleksandar Ramadanović. U kategoriju pojedinačne fotografije, uvršteni su radovi studentica Ane Šolić (1. godina diplomskog studija) i Nataše Njegovanović (3. godina preddiplomskog studija).

NATAŠA NJEGOVANOVIĆ

KAKO NA NEBU, TAKO I NA ZEMLJI
/ AS IN HEAVEN, SO ON EARTH



NATAŠA NJEGOVANOVIĆ

PJESMA O SMRTI / SONG OF DEATH



PDP CONFERENCE 2014

PDP is a three-day international conference comprising of a series of lectures delivered by reputable professionals and authors creating the acronym that is actually the name of the event – print, design, photography. The Conference PDP 6 / BEYOND – addressed the following issues: trends in print, design and photography: the future of print, how to enhance a graphic product, what transcends graphic design, in what way can photography be innovative and what direction may it take in the future? In addition to lectures, the event includes workshops, exhibitions and presentations of students' work. A vast array of work to be selected for the student exhibition of posters and photographs arrived from Austria, Germany, Brazil, Denmark, India, China, Great Britain, Slovenia, Croatia, Bosnia and Herzegovina, Montenegro, Macedonia and Serbia. Out of 250 posters and a total of 1508 photographs, 49 best posters and 123 best photographs were selected, of which 44 were individual photographs, while the remaining photographs were divided into 29 series of photographs. A selection panel was established for 'Photography' comprising of Jelena Vorgučin, Jelena Vladušić and Aleksandar Ramadanović. Individual photographs by the following students were included in the category of individual photographs: Ana Šolić (1st year of undergraduate study programme) and Nataša Njegovanović (3rd year of undergraduate study programme).

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Maja Jandrić
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Alma Šavar
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INDUSTRIAL DESIGN

Karla Paliska
DIZAJN VIZUALNIH KOMUNIKACIJA
VISUAL COMMUNICATIONS RIAL DESIGN

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NASTAVNICI
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Bačić Marcel
Baće Joško
Bakliža Darko
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Bičanić Antun
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Hrnčević Juraj		Pogačnik Bruno
Ileković Boris		Poljanec Ana Marija
Indof Janez	VODITELJ / HEAD	Rak Marijana
Ivančević Radovan	Vulin Ante	Rede Vedran
Jerneić Željko		Skender Martina
Jurčević Tanja		Vrečko Primož
Jurković Miljenko		Zelić Matija
Jurković Nada		Zlonoga Petra
Kamenov Krunoslav		Zver Tajana
Kapetanović Zlatko		
Kauzlaric Zlatko		
Keller Goroslav		
Kolaček Zdenko		
Koržinek Marko		
Kosić Tomislav		
Kramer Erika		
Križ Filipović Davorka		
Kuduz Ante		
Kuduz Ivan		
Kurilj Paula		
Lapaine Božidar		
Ljuljka Boris		
Marjanović Dorijan		
Mikić Krešimir		
Milčić Diana		
Morsan Boris		
Muftić Osman		
Munger Marcela		
Opalić Milan		
Orešić Marijan		
Orešić Mladen		

2000/2001

NASTAVNICI
/ TEACHING STAFF

UPISANI
/ ENROLLED

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI
/ PRE-BOLOGNA GRADUATES

Alfirević Ivo	Pap Klaudio	Bobić Sanja
Bačić Marcel	Pavlić Davor	Bogešić Marko
Baće Joško	Reberski Siniša	Borovnjak Ivana
Bakliža Darko	Rendić Miočević Marija	Bratinčević Ivana
Bičanić Antun	Rogić Ivan	Cvahte Siniša
Bogner Andrija	Stergaršek Stanko	Čizmić Petra
Borić Neda	Sudeta Nikoleta	Čukelj Ivana
Brčić Stipe	Sviličić Blaž	Dupalo Jasmina
Bruketa Davor	Štorga Mario	Eškinja Maja
Bukovčan Miljenko	Tadej Sonja	Eškinja Šime
Čorkalo Dinka	Tkalec Stjepan	Golić Antonija
Deković Damir	Tonković Zdenko	Grancarić Krešimir
Dogan Nenad	Vranić Zvonko	Herić Ozren
Doroghy Ivan	Vranković Nikola	Kalenski Lidija
Dvorski Krunoslav	Vukić Feđa	Kos Monika
Đurić Nemeć Dubravka	Vulin Ante	Kraljević ,Nera
Fabijanić Nenad	Waldgoni Renata	Lavrić Sandra
Filipović Nikola	Žeželj Dragan	Maltar Mihaela
Grbac Ivica	Žiljak Vilko	Martinović Ana
Hajsig Božica		Mikuš Carmen
Herceg Stanko	VODITELJ RADIONICE / WORKSHOP FACILITIES MANAGER	Orešić Dina
Horvat Sanja	Ivica Turčić	Rašić Marko
Hrnčević Juraj		Sabljić Branimir
Ileković Boris		Segulin Petra
Indof Janez	VODITELJ / HEAD	Serdarušić Mislav
Ivančević Radovan	Vulin Ante	Strinavić Tatjana
Jerneiž Željko		Szomi Istvan
Jurčević Tanja		Šećerkadić Samir
Jurković Miljenko		Šunjerga Anonio
Jurković Nada		Telenta Lena
Justić Siniša		Tomljenović Elvis
Kamenov Krunoslav		Turković Tomislav
Kapetanović Zlatko		Udovičić Mirta
Kauzlarić Zlatko		Uglješić Vesna
Keller Goroslav		Vrabec Vedrana
Kolaček Zdenko		Vuksanović Silva
Koržinek Marko		Žuljević Ivana
Kosić Tomislav		
Kramer Erika		
Križ Filipović Davorka		
Kuduz Ante		
Kuduz Ivan		
Kurilj Paula		
Lapaine Božidar		
Ljuljka Boris		
Marjanović Dorijan		
Mikić Krešimir		
Milčić Diana		
Morsan Boris		
Muftić Osman		
Munger Marcela		
Opalić Milan		
Orešić Marijan		
Orešić Mladen		

1999/2000

NASTAVNICI
/ TEACHING STAFF

UPISANI
/ ENROLLED

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI
/ PRE-BOLOGNA GRADUATES

Alfirević Ivo	Reberski Siniša	Balačić Marin	Berc Ana
Bačić Marcel	Rendić Miočević Marija	Bešlić Nina	Blažinčić Ivo
Baće Joško	Rogić Ivan	Boban Petar	Božić Goran
Bakliža Darko	Stergaršek Stanko	Čular Iva	Brajević Tamara
Bičanić Antun	Sudeta Nikoleta	Dumić Martina	Cavar Lana
Bogner Andrija	Sviličić Blaž	Đaković Iva	Fabrio Ivana
Borić Neda	Štorga Mario	Filipović Melita	Janota Mirela
Brčić Stipe	Tkalec Stjepan	Gotovuša Tihana	Jelić Ana
Bukovčan Miljenko	Tomičić Davor	Hrkač Ana	Jonke Sven
Čorkalo Dinka	Tonković Zdenko	Hržina Iva	Jurinec Antonija
Deković Damir	Vranić Zvonko	Kirasić Krešimir	Kojundžić Franka
Dogan Nenad	Vranković Nikola	Kirin Iskra	Koržinek Marko
Doroghy Ivan	Vukić Feđa	Klobučar Ana	Kraljević Tomislav
Dvorski Krunoslav	Vulin Ante	Kralj Branimir	Kunić Sanjin
Đurić Nemeć Dubravka	Waldgoni Renata	Kunej Ana	Malčić Ivona
Fabijanić Nenad	Žeželj Dragan	Mikulandra Morana	Manestar Tena
Filipović Nikola	Žiljak Vilko	Morožin Iva	Maričić Irena
Grbac Ivica		Mrva Miroslav	Nosso Petra
Hajsig Božica	VODITELJ RADIONICE / WORKSHOP FACILITIES MANAGER	Novosel Lidija	Novak Morana
Herceg Stanko	Ivica Turčić	Nujić Marko	Paulić Željko
Hrnčević Juraj		Paškvan Branimir	Pecnik Mihaela
Ileković Boris		Pavlinek Nika	Pete Danijel
Indof Janez	VODITELJ / HEAD	Pokos Roman	Pišek Nikolina
Ivančević Radovan	Vulin Ante	Prizmić Damir	Podnar Anamarija
Jerneiž Željko		Radovanović Ivana	Podnar Nikolina
Jurčević Tanja		Raduka Mirna	Pojatina Ana
Jurković Miljenko		Salopek Zlatka	Radeljković Nikola
Jurković Nada		Siladi Krešimir	Radulić Sanja
Justić Siniša		Šestan Kristina	Serdarević Izvorica
Kamenov Krunoslav		Videc Petra	Slunjski Kristina
Kapetanović Zlatko		Volfand Marija	Šolić Sunčica
Kauzlarić Zlatko		Vučić Mia	Tkalec Renata
Keller Goroslav		Vučičević Antica	Vlainić Tomislav
Kolaček Zdenko		Vujčić Alan	Vukojević Narcisa
Kosić Tomislav			Zlatunić Zlatko
Kramer Erika			
Kranjčević Eduard			
Križ Filipović Davorka			
Kuduz Ante			
Kuduz Ivan			
Kurilj Paula			
Lapaine Božidar			
Ljuljka Boris			
Marjanović Dorijan			
Mikić Krešimir			
Milčić Diana			
Morsan Boris			
Muftić Osman			
Munger Marcela			
Nevžala Maja			
Opalić Milan			
Orešić Marijan			
Orešić Mladen			
Pap Klaudio			

1998/1999

NASTAVNICI / TEACHING STAFF	UPISANI / ENROLLED	DODIPLOMSKI SVEUČILIŠNI STUDIJ – DIPLOMANTI / PRE-BOLOGNA GRADUATES
Alfirević Ivo	Orešić Marijan	Anić-Ivičić-Gradina Bosiljka
Alfirević Gorjana	Orešić Mladen	Beara Sandra
Bačić Marcel	Pap Klaudio	Bielen Hrvoje
Baće Joško	Reberski Siniša	Borković Karolina
Bakliža Darko	Rendić Miočević Marija	Bralić Damir
Bauer Goran	Rogić Ivan	Budić Vendi
Bičanić Antun	Stergaršek Stanko	Čipin Jana
Bogner Andrija	Sudeta Nikoleta	Despot Filip
Bojčetić Nenad	Sviličić Blaž	Dobranić Dunja
Borić Neda	Tkalec Stjepan	Fabijanić Jana
Brčić Stipe	Tomičić Davor	Galić Renata
Bukovčan Miljenko	Tonković Zdenko	Grubišić Mirna
Čorkalo Dinka	Vranić Zvonko	Jančar Klara
Deković Damir	Vranković Nikola	Jelić Nikolina
Dogan Nenad	Vukić Feđa	Kapetanović Ivan Tvrtko
Doroghy Ivan	Vulin Ante	Korica Duška
Dvorski Krunoslav	Waldgoni Renata	Korlaet Matej
Đurić Nemeć Dubravka	Žiljak Vilko	Kurtić Dragana
Fabijanić Nenad		Lukač Jelena
Filipović Nikola	VODITELJ RADIONICE / WORKSHOP FACILITIES MANAGER	Mikulić Klara
Grbac Ivica	Ivica Turčić	Petak Ana
Hajsig Božica		Plasajec Željka
Herceg Stanko		Radaić Ivona
Hrnčević Juraj	VODITELJ / HEAD	Skenderović Senka
Ileković Boris	Vulin Ante	Smrekar Dino
Indof Janez		Šrajec Jakov
Ivančević Radovan		Tutnjević Ljiljana
Jerneiž Željko		Vrban Goran
Jović Matko		Zavacki Sonja
Jurčević Tanja		Zec Barbara
Jurković Miljenko		Zmaić Goran Josip
Jurković Nada		
Justić Siniša		
Kamenov Krunoslav		
Kapetanović Zlatko		
Kauzlaric Zlatko		
Keller Goroslav		
Kolaček Zdenko		
Kosić Tomislav		
Kramer Erika		
Kranjčević Eduard		
Križ Filipović Davorka		
Kuduz Ante		
Kuduz Ivan		
Lapaine Božidar		
Ljuljka Boris		
Marjanović Dorijan		
Mikić Krešimir		
Milčić Diana		
Morsan Boris		
Muftić Osman		
Munger Marcela		
Nevžala Maja		
Opalić Milan		

1997/1998

NASTAVNICI / TEACHING STAFF	UPISANI / ENROLLED	DODIPLOMSKI SVEUČILIŠNI STUDIJ – DIPLOMANTI / PRE-BOLOGNA GRADUATES
Alfirević Ivo	Opalić Milan	Azinović Eva
Alfirević Gorjana	Orešić Marijan	Babić Ivana
Bačić Marcel	Orešić Mladen	Banek Ana
Bakliža Darko	Pap Klaudio	Banić Ana
Bauer Goran	Reberski Siniša	Baranović Vesna
Bičanić Antun	Rek Vesna	Cvetković Morana
Bogner Andrija	Rendić Miočević Marija	Čizmić Maja
Bojčetić Nenad	Rogić Ivan	Čuk Zoran
Borić Neda	Stergaršek Stanko	Dalić Anđelko Zoran
Brčić Stipe	Sudeta Nikoleta	Franečić Elena
Bukovčan Miljenko	Šerman Karin	Gjergja Vjekoslav
Čorkalo Dinka	Štorga Mario	Gjurček Sven
Deković Damir	Terze Zdravko	Gotovac Ivo
Dogan Nenad	Tkalec Stjepan	Gugić Ana
Doroghy Ivan	Tomičić Davor	Ivanov Samel
Dvorski Krunoslav	Tonković Zdenko	Jurišić Jagoda
Đurić Nemeć Dubravka	Vranić Zvonko	Klemens Vedran
Fabijanić Nenad	Vranković Nikola	Kovačević Lina
Filipović Nikola	Vukić Feđa	Kurnik Irena
Grbac Ivica	Vulin Ante	Marinac Nives
Hajsig Božica	Waldgoni Renata	Nedeljković Zrinka
Herceg Stanko	Žiljak Vilko	Pancer Alica
Hrnčević Juraj		Pašić Ines
Ileković Boris	VODITELJ RADIONICE / WORKSHOP FACILITIES MANAGER	Poturica Nina
Ivančević Radovan	Ivica Turčić	Pružek Tanja
Jerneiž Željko		Ravnjak Jelena
Jović Matko	VODITELJ / HEAD	Rukovanjski Davor
Jurčević Tanja	Šmidihen Edo	Saletović Mirna
Jurković Miljenko		Sladić Iva
Jurković Nada		Sudar Siniša
Justić Siniša		Šaban Jelena
Kamenov Krunoslav		Šmidt Kristina
Kapetanović Zlatko		Šunjic Zoran
Kauzlaric Zlatko		Vukmanović Maša
Keller Goroslav		Vulić Ivana
Kolaček Zdenko		
Kosić Tomislav		
Kramer Erika		
Kranjčević Eduard		
Kranjčević Stanka		
Križ Filipović Davorka		
Kuduz Ante		
Kuduz Ivan		
Lalić Tomislav		
Lapaine Božidar		
Ljuljka Boris		
Marjanović Dorijan		
Mikić Krešimir		
Milčić Diana		
Morsan Boris		
Muftić Osman		
Munger Marcela		
Nevžala Maja		

1996/1997

NASTAVNICI
/ TEACHING STAFF

UPISANI
/ ENROLLED

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI
/ PRE-BOLOGNA GRADUATES

Alfirević Ivo	Rek Vesna	Bagić Maja
Alfirević Gorjana	Rendić Miočević Marija	Bilić Dora
Bačić Marcel	Rogić Ivan	Bilić Petra
Bakliža Darko	Stergaršek Stanko	Bošnjak Darin
Bauer Goran	Sudeta Nikoleta	Bručić Irena
Bičanić Antun	Šerman Karin	Cuculić Vanja
Bogner Andrija	Terze Zdravko	Deverić Vito
Bojčetić Nenad	Tkalec Stjepan	Donadini Mladen
Brčić Stipe	Tomičić Davor	Đogić Ivona
Bukovčan Miljenko	Tonković Zdenko	Đurić Krešimir
Čorkalo Dinka	Vranić Zvonko	Frank Filip-Gordon
Deković Damir	Vranković Nikola	Gjakun Maja
Dogan Nenad	Vukić Feđa	Grgurević Lea
Doroghy Ivan	Vulin Ante	Hripko Boris
Dvorski Krunoslav	Waldgoni Renata	Jonjić Silvia
Đurić Nemeć Dubravka	Žiljak Vilko	Kasap Vedran
Fabijanić Nenad		Kocijan Elizabeta
Filipović Nikola	VODITELJ RADIONICE /	Marić Krešimir
Grbac Ivica	WORKSHOP FACILITIES MANAGER	Marović Moniroz
Hajsig Božica	Ivica Turčić	Meglajec Irena
Herceg Stanko		Mesić Filip
Hrnčević Juraj	VODITELJ / HEAD	Mihelčić Mirna
Ileković Boris	Šmidihen Edo	Mujezinović Ivian Kan
Indof Janez		Müller Tina
Ivančević Radovan		Mustafa-Kamal Mariam
Jerneiž Željko		Novak Dubravka
Jović Matko		Paschenko Olexander
Jurčević Tanja		Pohl Martin
Jurković Miljenko		Polić Sanja
Jurković Nada		Šestan Blanka
Kamenov Krunoslav		Tolić Dinko
Kapetanović Zlatko		Uravić Veronika
Kauzlaric Zlatko		Vicković Ana
Keller Goroslav		Vlahović Ines
Kosić Tomislav		Zelić Tvrko
Kramer Erika		Žiljak Ivana
Kranjčević Eduard		
Kranjčević Stanka		
Križ Filipović Davorka		
Kuduz Ante		
Kuduz Ivan		
Lalić Tomislav		
Lapaine Božidar		
Ljuljka Boris		
Marjanović Dorijan		
Mikić Krešimir		
Morsan Boris		
Muftić Osman		
Munger Marcela		
Opalić Milan		
Orešić Marijan		
Orešić Mladen		
Pap Klaudio		
Reberski Siniša		

1995/1996

NASTAVNICI
/ TEACHING STAFF

UPISANI
/ ENROLLED

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI
/ PRE-BOLOGNA GRADUATES

Alfirević Ivo	Rek Vesna	Biondić Sanja	Brčić Tihoni
Alfirević Gorjana	Rendić Miočević Marija	Blasin Barbara	Cupec David
Bačić Marcel	Rogić Ivan	Bogdanić Mirta	Ferlin Mauricio
Bakliža Darko	Stergaršek Stanko	Božić Goran	Fotak Helena
Bauer Goran	Sudeta Nikoleta	Dešković Aleksandar	Galić Klara
Bičanić Antun	Tadej Sonja	Fabrio Ivana	Glavaš Boris
Bogner Andrija	Terze Zdravko	Gaćina Joško	Husnjak Davor
Bojčetić Nenad	Tkalec Stjepan	Galić Ana	Ivaniš Goran
Brčić Stipe	Tomičić Davor	Gotovac Sarah	Janković Danijela
Bukovčan Miljenko	Tonković Zdenko	Havelka Jelena	Jurinec Ksenija
Čorkalo Dinka	Vranić Zvonko	Hraste Ivna	Kezić Ada
Deković Damir	Vranković Nikola	Jašovec Nenad	Kličinović Tea
Dogan Nenad	Vukić Feđa	Juras Luka	Kolendarić Ana
Doroghy Ivan	Vulin Ante	Jurinec Antonija	Koprivnjak Lovorka
Dvorski Krunoslav	Waldgoni Renata	Karić Dalida	Kordić Andrea
Đurić Nemeć Dubravka	Žiljak Vilko	Kovač Aleksandar	Lazanja Branimir
Fabijanić Nenad		Kuharić Luka	Lokin Iva
Filipović Nikola	VODITELJ / HEAD	Kurelac Iva	Majstorović Antonija
Grbac Ivica	Šmidihen Edo	Lončar Ana	Marčetić-Marinović Ljubica
Hajsig Božica		Maričić Irena	Markoš Marina
Herceg Stanko		Herceg Stanko	Marković Jelena
Hrnčević Juraj		Matoš Bojan	Matičević Ana
Ileković Boris		Mikluš Lidija	Milovanović Andrea
Indof Janez		Miličić Ivana	Milutin Romana
Ivančević Radovan		Momčilović Ivana	Mioč Marijana
Jerneiž Željko		Pap Tamara	Ortynski Berislav
Jović Matko		Paulić Željko	Palijan Davorin
Jurčević Tanja		Puljić Jurana	Pavlica Sanja
Jurković Miljenko		Roksandić Dean	Peko Ivana
Jurković Nada		Romić Ivana	Radović Romina
Kamenov Krunoslav		Skender Lana	Rukavina Branimir
Kapetanović Zlatko		Stastny Iva	Sazunić Nela
Kauzlaric Zlatko		Šlat Zrinka	Sinovčić Elza
Keller Goroslav		Šobot Miroslava	Stanić Marko
Kosić Tomislav		Tomac Danko	Stubičar Saša
Kramer Erika		Valek Monika	Thumm Luka
Kranjčević Eduard		Vidović Mislav	Tkalec Zrinka
Kranjčević Stanka		Vrcelj Davor	Zagorac Predrag
Križ Filipović Davorka		Vučičević Božidarka	Zekušić Irena
Kuduz Ante		Vukojević Narcisa	Zubak Morana
Kuduz Ivan		Zafron Marijan	Žiljak Jana
Lalić Tomislav			
Lapaine Božidar			
Ljuljka Boris			
Marjanović Dorijan			
Mikić Krešimir			
Morsan Boris			
Muftić Osman			
Munger Marcela			
Opalić Milan			
Orešić Marijan			
Orešić Mladen			
Pap Klaudio			
Reberski Siniša			

1994/1995

NASTAVNICI
/ TEACHING STAFF

Alfirević Ivo
Alfirević Gorjana
Bačić Marcel
Bakliža Darko
Bauer Goran
Bičanić Antun
Bogner Andrija
Bojčetić Nenad
Brčić Stipe
Bukovčan Miljenko
Čorkalo Dinka
Deković Damir
Dogan Nenad
Doroghy Ivan
Dvorski Krunoslav
Đurić Nemeč Dubravka
Fabijanić Nenad
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Hrnčević Juraj
Ileković Boris
Indof Janez
Ivančević Radovan
Jerneić Željko
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarić Zlatko
Keller Goroslav
Kosić Tomislav
Kramer Erika
Kranjčević Eduard
Kranjčević Stanka
Križ Filipović Davorka
Kuduz Ante
Kuduz Ivan
Lalić Tomislav
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Morsan Boris
Muftić Osman
Munger Marcela
Opalić Milan
Orešić Marijan
Orešić Mladen
Pap Klaudio
Reberski Šiniša
Rek Vesna

Rendić Miočević Marija
Rogić Ivan
Stergaršek Stanko
Sudeta Nikoleta
Terze Zdravko
Tkalec Stjepan
Tomičić Davor
Tonković Zdenko
Vaništa Josip
Vranić Zvonko
Vranković Nikola
Vukić Feđa
Vulin Ante
Waldgoni Renata
Žiljak Vilko

VODITELJ / HEAD
Šmidihen Edo

UPISANI
/ ENROLLED

Berc Ana
Čačić Antonia
Čale Mirena
Flegar Diana
Gamulin Damir
Golik Gordana
Gorički Saša
Grabovac Mirjana
Grbac Mirna
Grgurević Tina
Hrust Nataša
Iveta Danijel
Janota Mirela
Juretić Ivan
Keller Robin
Koporčić Nataša
Kraljević Tomislav
Križan Ivan
Kunić Sanjin
Mandić Lučiano
Manestar Tena
Novak Morana
Pecnik Mihaela
Podnar Anamarija
Podnar Nikolina
Pojatina Ana
Rajki Tina
Serdarević Izvorka
Slunjski Kristina
Stagličić-Balen Antun
Stanišljević Igor
Šimunić Lana
Špoljar Damir
Tkalec Renata
Zlatunić Zlatko
Zovko Maja

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STUDIJ – DIPLOMANTI
/ PRE-BOLOGNA GRADUATES

Baković Miranda
Benjak Krešimir
Čoporda Ratko
Dakić Tatjana
Dezotti Sanda
Dubovečak Vesna
Fabekovec Marijo
Franković Orsat
Glinska Adrianna Beata
Kirinić Sanja
Krupan Dino
Krpčić Nives
Maksimovski Saša
Matek Tomislav
Patrij Ana-Marija
Puškarić Mirjana
Puškarić Vesna
Radovniković Veljko
Soviček Jadranka
Šoštarić Tanja
Vlajo Koraljka
Zglavnik Dubravka

1993/1994

NASTAVNICI
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Ajdković Dejan
Alfirević Ivo
Bakliža Darko
Bogner Andrija
Bojčetić Nenad
Bosner Željko
Brčić Stipe
Bukovčan Miljenko
Dogan Nenad
Doroghy Ivan
Đurić Nemeč Dubravka
Fabijanić Nenad
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Homadovski Aleksandar
Hrnčević Juraj
Ileković Boris
Indof Janez
Ivančević Radovan
Jerneić Željko
Jović Matko
Jurčević Tanja
Jurković Miljenko
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarić Zlatko
Keller Goroslav
Kincl Branko
Kolaček Zdenko
Kosić Tomislav
Kramer Erika
Kranjčević Eduard
Kranjčević Stanka
Kuduz Ante
Kuduz Ivan
Lalić Tomislav
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Morsan Boris
Munger Marcela
Opalić Milan
Orešić Marijan
Orešić Mladen
Pap Klaudio
Rek Vesna
Rendić Miočević Marija
Rogić Ivan
Semenski Damir
Stergaršek Stanko
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