



Sveučilište u Zagrebu  
Arhitektonski fakultet  
Studij dizajna

University of Zagreb  
Faculty of Architecture  
School of Design



12

/ 13

Godišnjak Studija dizajna

*School of Design Annual Review*



Sveučilište u Zagrebu  
Arhitektonski fakultet  
Studij dizajna

University of Zagreb  
Faculty of Architecture  
School of Design



# Godišnjak 2012./2013.

# Annual Review 2012/2013

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Professor Stipe Brčić

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# Predgovor

Ovu svoju dvadesetčetvrtu godinu Studij dizajna je započeo sa tridesetidvoje novoupisanih studentica i studenata na preddiplomskom i trideset novoupisanih studentica i studenata na diplomskom studiju. Diplome je steklo njih trideset na preddiplomskom i dvadesetitroje na diplomskom studiju. U okviru nastavnog procesa nastao je čitav niz vrijednih projekata koje ovdje sa zadovoljstvom prezentiramo. Ova je godina obilovala i vannastavnim aktivnostima. Nastavljena je suradnja sa društvenim i gospodarskim subjektima. Realizirane su vrijedne radionice, a gostujuća predavanja srijedom postala su gotovo pravilo.

Međutim, ono što je obilježilo ovu godinu svakako su problemi s financiranjem Studija dizajna. Kako se postojeći organizacijski (interfakultetski) model zasnivao pretežito na vanjskoj suradnji, to su se s nastavnicima sklapali odgovarajući ugovori za svaki semester posebno. Ta se praksa primjenjivala od osnivanja Studija do danas. Posljednjih godina Ministarstvo znanosti, obrazovanja i sportaje u sustavu visokog obrazovanja praktički dokinulo financiranje vanjske suradnje što se zbog našeg specifičnog organizacijskog modela nije primjenjivalo na Studij dizajna. Na sastanku održanom u Ministarstvu 24. siječnja ove godine zaključeno je da će se postojeći model financiranja zadržati do kraja tekuće akademske godine, nakon čega se Studij mora ustrojiti u modelu koji se zasniva na radnim odnosima. Nažalost, financiranje je zaustavljeno već u veljači kada se inzistiralo na drastično manjim naknadama, neplaćanju konzultacija, ispita itd., sve to unatoč činjenici da su nastavnici već odradili zimski semester i da su sukladno dogovoru sklopljeni ugovori za ljetni semestar. Nakon niza intervencija i razgovora tek je 22. travnja ove godine u Ministarstvu postignut dogovor o provedbi zaključka od 24. siječnja, odnosno nastavku dosadašnjeg načina financiranja do kraja tekuće akademske godine. Tako je spašena ova godina a istovremeno otvoren proces sa teško sagledivim posljedicama.

Primjena novog modela financiranja od početka iduće ak. god. će nažalost formalno i stvarno onemogućiti suradnju sa velikim brojem dosadašnjih nastavnika.angažiranje novih podrazumijeva komplicirane i ponekad iscrpljujuće procedure. To će svakako ugroziti izvedbeni kontinuitet Studija na kojem je upisano pet generacija studenata. Rješavanje ovih problema, kao i definiranje konačne institucionalne organizacijske forme obilježiti će iduću dvadesetipetu godinu Studija dizajna. Tijekom ljeta Programski odbor je napravio izuzetan napor na izmjeni preddiplomskog i diplomskog studijskog programa sa ciljem njihovog unapređenja.

# Preface

The School of Design has marked its 24th anniversary through enrolment of 32 new female and male students at the Undergraduate Study Programme and 30 newly enrolled female and male students at the Postgraduate Study Programme. Moreover, 30 students completed the Undergraduate Study Programme and 23 completed the Postgraduate Study Programme. A vast array of high quality projects, which have been presented in the Yearbook with utmost satisfaction, originated throughout the teaching process. Moreover, this academic year abounded in extracurricular activities. Furthermore, co-operation with a large number of social and economic entities continued. A broad range of workshops have been implemented, whereas guest lectures on Wednesdays almost became a rule.

Nevertheless, the School of Design saw substantial financing issues during this academic year. Since the idea behind the current organisational (interfaculty) model was outsourcing, professors had to sign corresponding contracts every semester and this has been the case since the inception of the School of Design. The Ministry of Science, Education and Sports practically abolished financing of outsourced employees, yet this was not applied in case of the School of Design due to our specific organisational model. During the meeting held on 24th January 2014 a conclusion was reached that the existing financing model will be applied by the end of the current academic year and subsequently the School of Design will need to adapt its organisational model and conclude employment contracts. Unfortunately, financing was halted in February when the Ministry insisted on significantly reduced contributions, free consultations and exams, to name a few, irrespective of the fact that the professors had already completed the winter semester and consequently signed new contracts for the summer semester. An agreement on the implementation of the conclusion reached on 24th January 2014 on adhering to the existing financing model until the end of the current academic year was reached at the Ministry only on 22nd April 2014 following a large number of interventions and discussions. Hence, a solution was found, albeit opening Pandora's box.

The application of the new financing model from the beginning of next academic year will unfortunately formally and concretely adversely affect the co-operation with a large number of professors the School of Design has been co-operating with to date. Contract signature with new professors implies complex and at times exhausting procedures which will certainly affect the

Izmjene su verificirane u sklopu propisane procedure na Sveučilištu, a primijenjivati će se u idućoj akademskoj godini.

Na kraju želim zahvaliti svim studenticama i studentima, nastavnicima i suradnicima na njihovim doprinosima u ostvarenju izuzetno vrijednih rezultata. Čestitke upućujem studenticama i studentima, dobitnicima novoustanovljene Godišnje nagrade i priznanja Studija dizajna. Upravi Arhitektonskog fakulteta na čelu sa dekanom izv.prof. Borisom Koružnjakom te svim članovima Fakultetskog vijeća, zahvaljujem na organizaciji i provedbi Studija dizajna u ovom teškom periodu.



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.

Osim pedagoškog rada kao profesionalni dizajner autor je vizualnog identiteta niza značajnih gospodarskih subjekata, institucija, manifestacija i robnih marki (Agrokor, Badel, Ina, Hrvatska udruga poslodavaca, Turistička zajednica Splitsko-dalmatinske županije itd.).

Izlagao na mnogim domaćim i međunarodnim izložbama. Uvršten u izložbu Avangardne tendencije u hrvatskoj umjetnosti, Zagreb, 2007. godine. 1982. godine uvršten u stalni postav Muzeja moderne umjetnosti u New Yorku. Dobitnik mnogih nagrada i priznanja. Kao član tima Vizualne komunikacije CIO-a 1980. godine dobiva godišnju nagradu za kulturu RH Vladimir Nazor.

execution continuity of the School of Design which currently enrolls five generations of students. The solution to these problems, as well as the definition of the final organisational form will mark the forthcoming 25th anniversary of the School of Design. During the summer the Programme Committee has made extraordinary efforts concerning alterations to both the Undergraduate and the Postgraduate Study Programmes in order to further promote them. The alterations have been verified in accordance to the prescribed procedure at the University and will be applied during the forthcoming academic year.

Finally, I would like to thank all the female and male students, professors and partners on their contributions in the achievement of exceptional results. In addition, I would like to extend my congratulations to female and male students – winners of the newly established Annual award, as well as special recognition award winners of the School of Design. I would also like to thank the Management Board of the Faculty of Architecture and its Dean, the professor Boris Koružnjak, as well as all the Faculty Board members, for excellent organisation and administration of the School of Design against the backdrop of the extremely adverse circumstances.

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 I-VI (undergraduate level) and the Visual Communications Design I-IV (graduate level) courses' educational programmes. As of 2011 he has been holding the position of Head of the School of Design.

Besides his pedagogical work, his professional activities include a great number of corporate identity designs for major industries, institutions, events and brands (such as Agrokor, Badel, Ina, Croatian Employers Association (HUP), Split and Dalmatia County Tourist Board, etc).

His works were exhibited in numerous domestic and international exhibitions. He was included in the Avantgarde Tendencies in Croatian Art, Zagreb, 2007, exhibition. In 1982 he was included in the permanent collection of the Museum of Modern Art in New York. In recognition of his work, he received a number of awards and prizes. In 1980, as a member of the CIO Visual Communications Team, he received the annual award 'Vladimir Nazor' which is the highest Croatian award in the field of culture.

# Godina prijelaza

Akademski godina 2012/13. je svakako značajna za Studij dizajna na Sveučilištu u Zagrebu jer je to posljednja godina u kojoj se rad na edukaciji zasnivao na modelu koji je uglavnom podrazumijevao vanjsku suradnju različitih umjetničkih i znanstvenih profila u sklopu interdisciplinarnog programa. Faza razvoja koja je tek započela, dakako, svakako će u prigodi obilježavanja tih četvrt stoljeća djelovanja dati itekako prilike za analize i vrednovanje dosadašnjih rezultata. Ipak, već sada je jasno – aktualna svakodnevna stvarnost u Hrvatskoj svakako bi bila bitno drukčija da sa Studija dizajna nije izišlo skoro šeststotina diplomiranih dizajnera i dizajnerica koji su u profesionalnom životu nakon stjecanja akademskog zvanja uzeli iznimno značajnog udjela u stvaranju materijalne i simbolične okoline.

Ovdje nije prigoda spekulirati o tome kako bi ta okolina izgledala da 1989. na Sveučilištu u Zagrebu nije utemeljen Studij dizajna, no i ta će tema svakako biti aktualizirana u prigodi ove nemale obljetnice. No, prinos diplomiranih studenata i studentica u tranziciji hrvatskog društva iz jednog u drukčiji društveni kontekst svakako je važan. Kvalificirana procjena tog prinosa jedna je od tema projekta obilježavanja četvrt stoljeća nastave dizajna na Sveučilištu u Zagrebu. Između ostalih razloga i zbog toga jer ta tranzicija još traje.

Ono što, međutim, ovdje valja rasvijetliti jest pozicija netom okončane akademske godine u ukupnoj slici djelovanja Studija dizajna, a glavni je element karaktera te godine upravo istaknut nazivom ovog kratkog uvoda u godišnji pregled aktivnosti – bila je to posljednja godina jednog formalnog modela koji se zasnivao na interakultetskoj honorarnoj suradnji. Taj je model dao nemale rezultate, unatoč brojnim teškoćama kojima je bio praćen, od materijalno-tehničkih do prostornih, no sagleda li se rezultat u stvarnosti, onda se čini kao da tih prblema nije ni bilo.

Paradoksalno, Studij dizajna je uvijek imao (i još ima) javnu prisutnost i predodžbu koja itekako nadmašuje njegov realni status koji je uvijek bio ‘negdje između’. Samim time i temeljna formalistička logika hrvatskog društva u kojoj je najbitnija razina institucionaliziranosti a tek onda sadržaj i rezultati rada, nekako je uvijek više utjecala na površno razumijevanje interdisciplinarnosti negoli

# A year of transition

The academic year 2012/2013 certainly is an important year for the School of Design, since it is the final year of work in accordance to the model which primarily implied outsourcing various artistic and scientific staff profiles under an interdisciplinary programme. Hence, 2014 will mark the 25<sup>th</sup> anniversary and provide a vast array of opportunities for analysis and assessment of the previous results. Nevertheless, it is obvious that Croatia as a country has been significantly enriched with almost six hundred graduates in design whose professional life, instantaneously following the obtainment of the academic degree, accounted for an extremely significant share in the creation of both the material and the symbolic environment.

Furthermore, one could also speculate on the importance of the foundation of the School of Design in 1989 at the University of Zagreb and it is highly plausible that the topic will be tackled whilst marking this important anniversary. The contribution of graduates of the School of Design during the transition of Croatian society into a significantly different social context has been immense. The qualified assessment of this contribution is one of the topics of the project of marking of the 25<sup>th</sup> anniversary of lecturing in design at the University of Zagreb, also due to the fact that the previously mentioned transition is currently still ongoing.

Nevertheless, it has to be highlighted that the recently completed academic year has had a specific significance in the overall work of the School of Design with its principal feature being pointed out in the title of this Preface into an overview of annual activities – it was the final year of a formal model based on interfaculty co-operation on a part-time basis. The model has achieved significant results notwithstanding a large number of issues that needed to be tackled, ranging from material to technical and spatial issues. Nevertheless, the obstacles were overcome and the results were remarkable.

Paradoxically, the public presence of the School of Design, as well as its image, considerably exceed its real status which has always been ‘somewhere in between’. Consequently, the basic formalist logic of the Croatian society where immense importance is attributed primarily to the level of institutionalism, only to

na dubinsko razumijevanje stanja, smisla potreba i vizija razvoja studiranja dizajna. Otuda često i problemi shvaćanja djelatnosti jednog studijskog programa koji ne nadilaze razinu masovnih medija, a rijetko ulaze u bitne razine razvoja kreativnih metoda i kulture inovacije kojoj dizajn svakako pripada, kao kulturna činjenica i kao vitalan dio gospodarstva.

No, čak i u takvim okolnostima pa i u okolnostima izuzetne društvene krize, Studij dizajna je uspio održati razinu kvalitete nastave, uspio je stvoriti još jednu generaciju diplomiranih dizajnera i dizajnerica. Oni su za potrebe diplomskog rada uspostavili i proveli vrlo ozbiljna i društveno relevantna istraživanja te projektirali inovativne predmete, sustave i komunikacijske cjeline koje itekako adresiraju bitne aspekte društvene realnosti.

Uz to, Studij dizajna je bio iznimno prisutan na mnogim razinama društvenih aktivnosti, kako unutar sveučilišne zajednice tako i izvan nje. Nastavnici su u umjetničkom i u znanstvenom polju ostvarili zavidne rezultate, kako u edukacijskom procesu tako i u vlastitim istraživačkim projektima, u Hrvatskoj i u inozemstvu. Tako ova akademska godina i ovaj godišnjak zaključuju i jednu eru formalnog okvira edukacije na Studiju dizajna. Dok se ova knjiga priprema za tisak istovremeno se uspostavlja i razvija novi model koji bi i u slijedećim desetljećima trebao biti jednako relevantan. U godini prijelaza koja je upravo počela biti će važno, dakako, održati interdisciplinarni karakter edukacije, ali s još većim naglaskom na sintezu umjetnosti i znanosti i na povezanost ishoda učenja u pojedinim predmetima s ishodima učenja cijelog studijskog programa.

prof. dr. sc. Feđa Vukić

be followed by the content and the results of work, has always had a major impact on the superficial notion of interdisciplinarity rather than on a comprehensive insight into the circumstances, the meaning, the requirements and the vision of development of design studies. Subsequently, it resulted in problems concerning the insight into activities of a studies programme which do not surpass the level of the mass media and are seldom incorporated into fundamental levels of development of creative methods and the culture of innovation which design is an essential part of, both as a cultural fact and as a vital component of economy.

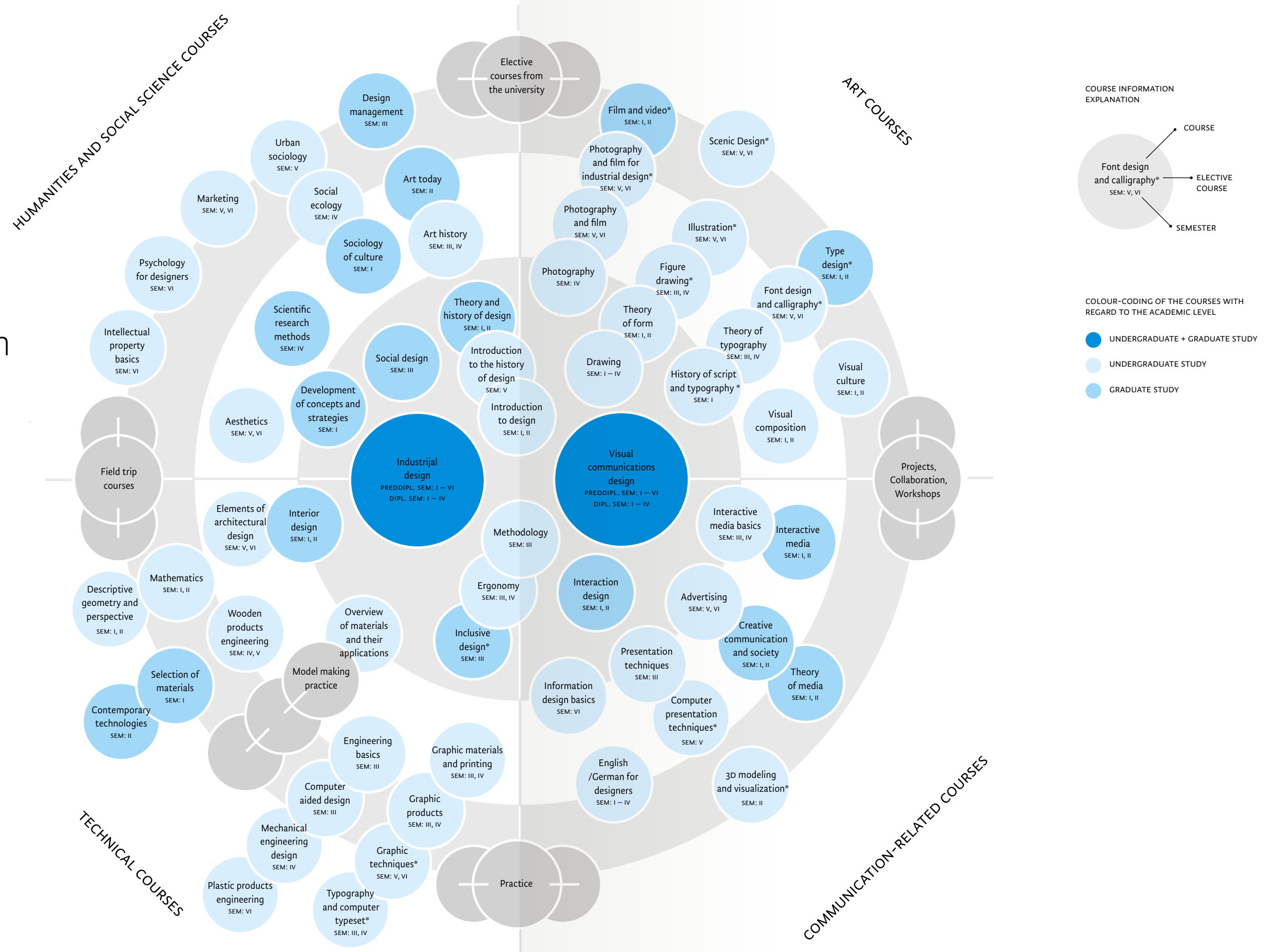
However, irrespective of the circumstances and against the backdrop of a dire social crisis, the School of Design has managed to retain the high quality of its lectures and to provide another generation of design graduates. They engaged in comprehensive research whilst working on their graduation theses and hence designed innovative objects, systems and communication units which adequately address fundamental aspects of social reality.

Moreover, the School of Design actively participated in a large number of levels of social activity, both within the university community and beyond it. The professors achieved excellent results, both in the educational process and with their own research projects, both in Croatia and abroad. Consequently, this academic year and this Yearbook have marked the end of a period of a specific framework of formal education at the School of Design. A new model of education which will be equally relevant over the next several decades is being established whilst this Yearbook is being prepared for printing. In addition, preservation of the interdisciplinary features of education with a greater emphasis on the synthesis of arts and science and on the interrelatedness between learning outcomes in specific subjects and learning outcomes of the entire study programme will be of fundamental importance throughout the transitional year which has just commenced.

Feđa Vukić, PH.D., prof.



# The programme structure of the New organisational model of the School of Design



Preddiplomski  
studij

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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 projektним 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, natječaja, 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.

# Industrial design studio

*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.

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SEMESTAR  
/ SEMESTER

## TEMA: Analiza oblika

Prvi zadatak studentima postavlja izazov oblikovanja prostorne forme inspirirane principom zlatnog reza (Fibonaccijevo 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. Tijekom zadatka obuhvaća bilježenje zapažanja i razvijanje ideja skicama i predmodelima, te konačnu samostalnu izradu prostorne forme, koja predstavlja studentovu interpretaciju istraženih fenomena.

## TOPIC: 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.

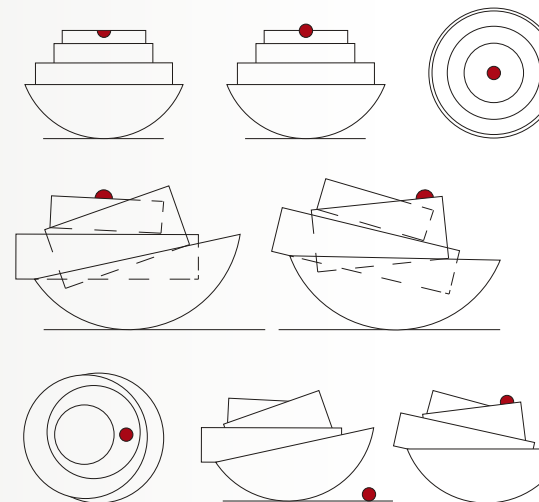
### MIRAN BAŠIĆ

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Sanja Bencetić



Tijekom analize oblike konture termos bočice, inspiracija za kreiranje reducirane forme proizašla je iz njenog čepa. Objekt komunicira pomicanjem kuglice najmanjeg radijusa, čime gubi svoju fizičku i vizualnu ravnotežu, te započinje gibanje. Fizička ravnoteža tako uvjetuje ravnotežu kompozicije.

The inspiration for the creation of a reduced form of a thermos bottle originated from its cap during the analysis of its rounded edges. The object communicates by movements of a ball of an extremely small radius making it lose its physical and visual balance and hence the movement commences. Consequently, the physical balance dictates the compositional balance.



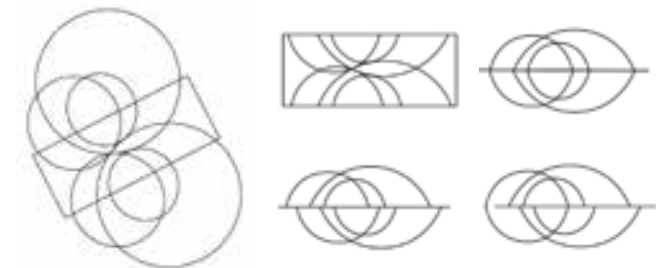
### DORA KASUN

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Sanja Bencetić



Forma je rezultat interpretacije odnosa unutar kompozicije i uporabnog principa svakodnevnog predmeta, škara. Eliptične forme nižu se u naizgled nepravilnom ritmu gradeći dinamičnu kompoziciju, koja kreira dojam pokreta karakterističnog za taj predmet.

The form is the result of the interpretation of relationships within the composition and the operating principle of an everyday object – the scissors. The elliptical forms follow in an apparently irregular rhythm creating a dynamic composition which creates an impression of a movement characteristic for that object.



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SEMESTAR  
/ SEMESTER

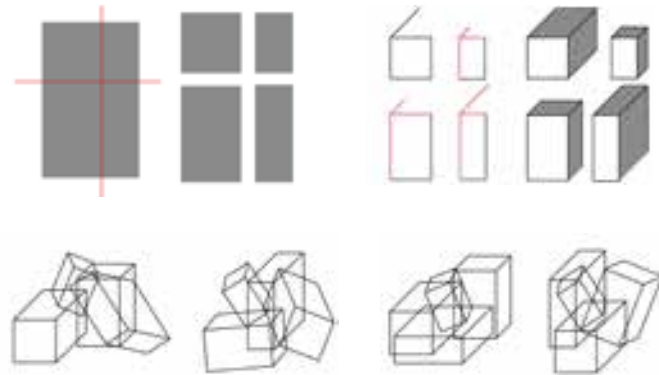
**IVA VUČEMILOVIĆ-GRGIĆ**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Ivana Fabrio

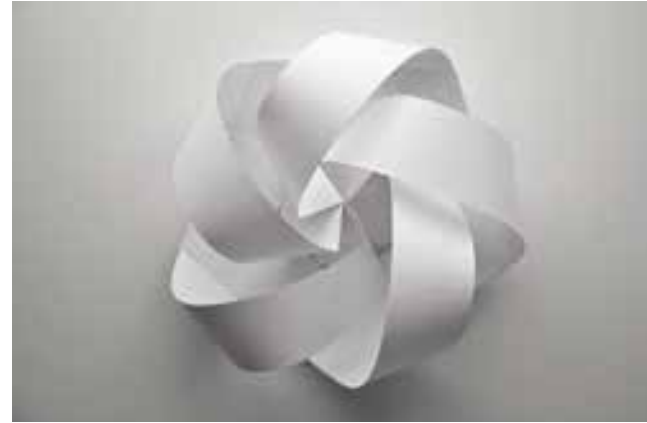


Forma je nastala korekcijom papira A4 formata prema pravilima zlatnog reza. Podizanjem tih oblika u prostor nastaju četiri šuplja, međusobno isprepletena kvadrata čije međudnose možemo mijenjati, tvoreći svaki put novu kompoziciju.

The form was created by the correction of A4 paper format in accordance with the Golden section principles. Lifting of these shapes into the space results in four hollow mutually entangled squares whose relationships can be changed creating a new composition according to one's wishes.

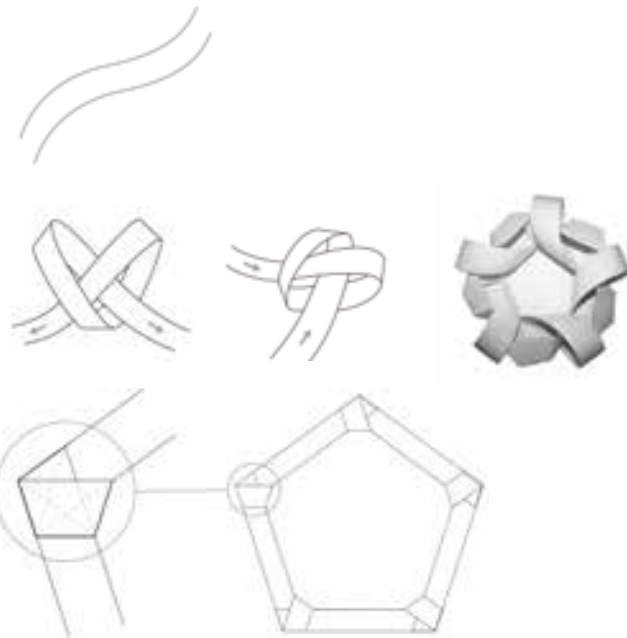
**MLADEN UDOVIČIĆ**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Ivana Fabrio



Osnovni element objekta je pravilan čvor načinjen od plošne trake. Središte čvora čini pentagram unutar kojeg su prisutni omjeri zlatnog reza. Ponavljanjem čvora pet puta u jednakim razmacima dobiva se veći peterokut i osnova konstrukcije. Kombinacijom opuštanja čvorova te različitim mjestima presavijanja trake, objekt se diže u treću dimenziju čime je moguće kreirati različite pravilne geometrijske oblike.

The principal element of the object is a regular knot made of flat band. A pentagram is located at the centre of the knot within which there is the Golden ratio. A larger pentagon, which is the basis of the entire construction, is created by repeating the knot five times at equal distances. The item is upgraded to the third dimension through a combination of releasing the knot and folding of the band at various points which provides the opportunity for the creation of regular geometric shapes.

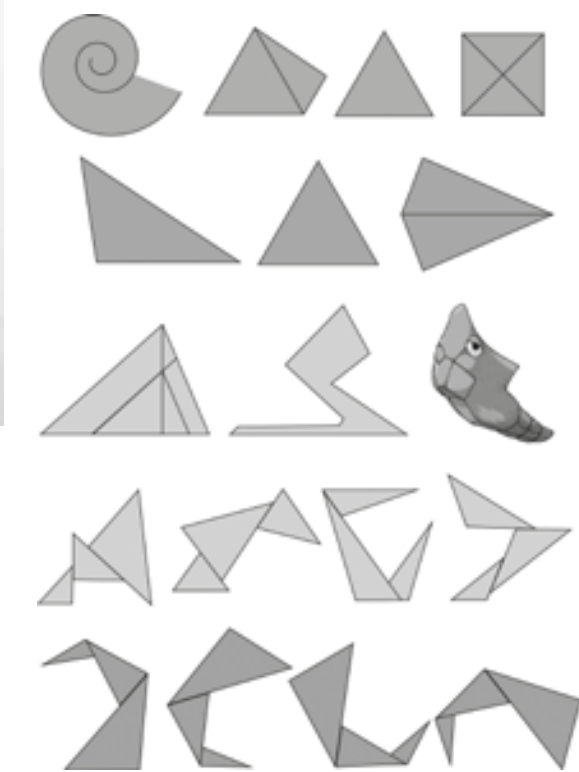
**GRGO PETROV**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Ivana Fabrio



Istraživanje zakonitosti zlatnog reza iz živog svijeta stoljećima se prenosilo i na onaj neživi, osobito u antičkoj arhitekturi. Geometrijske forme iz arhitekture i pop kulture inspirirale su oblikovanje objekta čija se kompozicija mijenja ovisno o njegovom položaju, pri čemu objekt ne gubi svoj smisao.

A study of the principles of the Golden section in the living world has been transferred for centuries into the non-living world, primarily in antique literature. Consequently, geometric shapes in architecture and pop culture inspired the design of an object whose composition changes depending on its position, without impacting on the purpose of the object.



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SEMESTAR  
/ SEMESTER

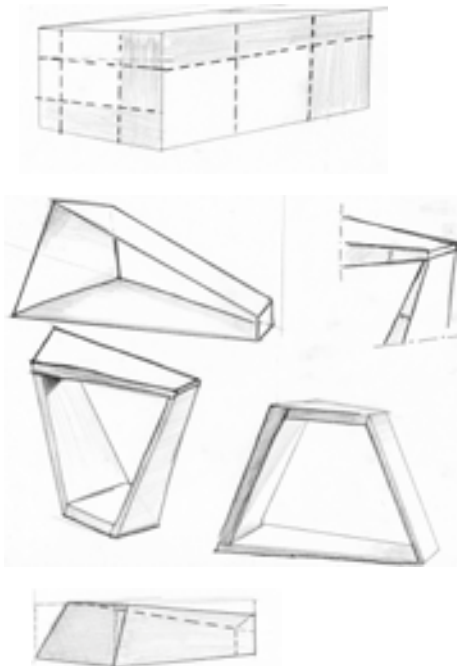
**LIDIJA ŠARKO**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Ivana Fabrio



Kompozicija objekta rezultat je oduzimanja i rezanja omjera zlatnog reza u kvadru. Dodatna dinamika postignuta je promjenjivom debljinom plohe, a objekt se u prostoru može postaviti na bilo koju od ploha, čime nije narušen sklad njihovih kompozicija.

The composition of an object is the result of subtracting and cutting from the Golden ratio in a parallelepiped. An additional dynamics has been achieved through a changeable thickness of the level surface, whereas the object can be placed in any of the level surfaces in space without interfering with the harmony of their compositions.

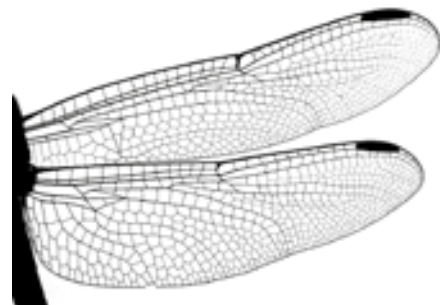
**DUNJA LESAR**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Vedran Kasap



Rad je inspiriran geometrijskim formama krila vretenca. Osnovni oblik kompozicije čini šesterokut, nizan u zlatnome rezu. Kompozicija šesterokuta simbolizira kretanje, imitirajući let vretenca, a pokreti su interpretirani sagledavanjem tog leta iz nekoliko kutova.

The idea behind the work consisted of geometric shapes of the wings of a dragonfly. The principal structure of the composition is the hexagon in the Golden section. The composition of the hexagon symbolises movement, imitating the flight of a dragonfly and the movement has been interpreted from several different stances.

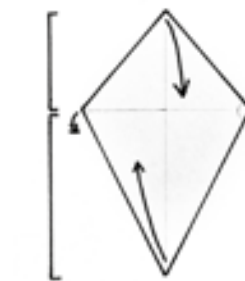
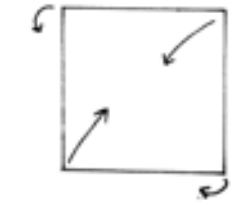
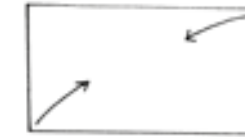
**HELENA NEMEC**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Vedran Kasap



Kompozicija se referira na krivulje koje možemo naći u prirodi, primjerice kod vala ili lista. Usklađivanjem krivulja kroz oblikovanje trodimenzionalne kompozicije nastala su dva negativna prostora, dva prazna volumena čija praznina doprinosi doživljaju trodimenzionalne forme.

The composition refers to curves which can be seen in the Nature, such as those that can be perceived in waves or leaves. Two negative spaces were created by harmonising the curves through design of a three-dimensional composition, two empty volumes whose vacancy contributes to enhance the experience of a three-dimensional form.



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TEMA:  
Reinterpretacija  
simboličke i upotrebne  
vrijednosti  
VJEŽBA:  
Re-Hrelić

Ovaj zadatak jedan je od najpopularnijih kontinuiranih projekata Studija dizajna, koji redovito završava aukcijom dizajniranih predmeta i pratećom zabavom u prostorima studija. Tema zadatka je proučavanje i artikulacija simboličkih značajki predmeta, te njihove povezanosti i međudnosa s uporabnim značajkama predmeta. Projekt je izrazito lokalnog karaktera, jer studenti trebaju na Hreliću, zagrebačkom sajmu rabljene robe, izabrati po jedan predmet čija cijena ne prelazi 50 kn, no čija simbolička vrijednost nudi mogućnost metamorfoze u predmet s novom vrijednošću. Cilj zadatka spoznaja je i artikulacija simboličke i dodane vrijednosti predmeta, odnosno spoznaja sprege funkcije i simbolike predmeta, to jest njegove uporabe i značenja, i njihova artikulacija pri oblikovanju dodane vrijednosti predmeta.

TOPIC:  
Reinterpretation  
of symbolic and  
practical value  
EXERCISE:  
Re-Hrelić

This exercise is one of the most popular continuous projects at the School of Design which regularly results in the auction of designed objects and the accompanying party at the premises of the School of Design. The topic of the task is study and articulation of symbolic features of objects, as well as their connection and mutual relationship with practical features of the object. The project is implemented locally, as the students are required to select an item on Hrelić, the Zagreb-based fair of second hand goods. The price of the item must not exceed HRK50, yet its symbolic value provides opportunities of metamorphosis into another item of a new value. The objective of the exercise is to gain insight and articulate the symbolic and the added value of the object and deepening of insight into interconnection between function and the symbolism of an item, that is, between its practical value and its meaning and their articulation during the design of the added value of the item.

**GALA MARIJA VRBANIĆ**  
MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Ivana Fabrio



Stare diskete čija je funkcija spremanje podataka odavno su prešle u povijest, a ovdje su postale sjenilo rasvjetnog tijela zvanog Flop. Kombiniranjem i povezivanjem 45 disketa nastalo je asimetrično kvadratno rasvjetno tijelo koje ima mogućnost regulacije količine svjetlosti, zahvaljujući prozorčićima koji se mogu zatvarati i otvarati prema potrebi.

Old floppy disks, whose function of data storage has become outdated long ago, have been used to create a lampshade for a lighting equipment called Flop. An asymmetric square light fitting provided with the option of regulation of light quantity, due to small windows which can be opened or closed in accordance to the requirements, was created by combining and bringing together of 45 floppy disks.

**DUNJA LESAR**  
MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Vedran Kasap



Book Bags torbe sastavljene su od korica starih knjiga. Inspirirane knjigom kao sredstvom kojim autor prenosi svoje misli, Book Bags služe kao prijenosno sredstvo stvari koje svakodnevno nosimo sa sobom.

Book bags have been made of old book covers. The idea behind the project is a book as a means through which an author conveys their thoughts. Hence, Book bags are used for the transfer of items we normally carry around daily.

**IVA VUČEMILOVIĆ-GRGIĆ**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Ivana Fabrio



Reciklažom iskorištenih metalnih čepova i njihovim slaganjem u jedinstvenu cjelinu nastala je zdjela, čija je trajnost i upotreba znatno duža od elemenata od kojih je napravljena.

A bowl has been created by recycling of used-up metal bottle caps and their bringing together to create a unique unity. Its durability and practical use is substantially longer compared with its constituent features.

**ENA PIŠKORIĆ**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Ivana Fabrio



Kompjutersko prase je kasica prasica načinjena od usitnjenih dijelova matične ploče i ostalih sitnih dijelova starog računala. Cilj je bio od potrošenog računala napraviti kasicu koja bi mogla poslužiti za čuvanje uštedevine kojom se može kupiti novo računalo. Kada se kovanice ubace, oči kasice nakratko zasvijetle.

Computer pig is a piggy bank which comprises of fragmented parts of a motherboard and other tiny parts of an old computer. The principal objective was to create a piggy bank from an old computer which could subsequently be used to collect the coins required for the purchase of a new computer. The eyes of the piggy bank light up for a moment after the coins have been tossed in.

**MLADEN UDOVIČIĆ**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Ivana Fabrio



Mini-bar Bartol nastao je od starog i neupotrebljivog ormarića koji prati odrastanje svog vlasnika. Kako je vlasnik odrastao promijenile su se njegove potrebe, utjelovljene u re-dizajnu ormarića. Vratašca ormarića prilikom otvaranja dobivaju funkciju stolića, dok je u unutrašnjost dodana policama za piće. Umjesto ladica, na policama se mogu držati čaše i ostali pribor za mini-bar. Dodane su i noge koje dižu mini-bar na standardnu visinu šanka.

Bartol mini-bar has been made from an old and useless cabinet which was present throughout the process of growing-up of its owner. The needs of the owner were changing as he was growing-up and hence the cabinet was redesigned. The door of the cabinet when opened functions as a coffee table, whilst a shelf for drinks has been added in its interior. Instead of drawers, shelves can be used for the glasses and other mini-bar equipment. Cabinet legs have been added aiming to raise its height to the level of a bar counter.

**OTTO KUŠEC**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Vedran Kasap



Lool-S.B. je USB prijenosnik, sakriven u staroj drvenoj luli. Predmete poput lule, drvenog štapa i monokla mlađe generacije povezuju s elegancijom građanskog duha prošlosti. Cilj je bio jedan takav predmet vratiti u svakodnevnu upotrebu, a kako danas mladi u džepu umjesto lule imaju USB prijenosnike, on je, umjesto duhana, umetnut u staru lulu.

Lool-S.B. is a USB carrier hidden in an old wooden smoking pipe. Objects such as smoking pipes, wooden walking sticks and monocles are normally perceived by the younger generations as showing the civic spirit of the past. The specific objective was to select a similar item and use in the current everyday life and since the young generations currently normally carry USB carriers in their pockets, a USB carrier was placed in an old smoking pipe instead of tobacco.

**SARA PAVLEKOVIĆ PREIS**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Ivana Fabrio



Pokvareni brijaći aparat preobrazio se u adapter za slušalice. Pomoću tog uređaja više ljudi zajedno može slušati (brijati) na muziku na mjestima gdje im neka glazba ne odgovara, a prisiljeni su je slušati – ovako to mogu činiti skupa preko jednog reprodukcijškog uređaja – *Brija za sve!* Tu je i lampica za čitanje knjiga u javnom prometu sa slabom rasvjetom.

A broken-down shaving machine has been transformed into an adapter for headphones. Consequently, several people can listen to music in public places in case they do not like the music that is being played and they are made to listen to it. A music reproduction device – Party for everyone! – will make a substantial difference. There is also a lamp for book reading on public transport with poor illumination.

**NIKOLINA KENTRIĆ STANČIĆ**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Vedran Kasap



Rad je inspiriran starim video kasetama čiju je ulogu prijenosnika medija pregazilo vrijeme i napredak tehnologije, no koje su za mnoge zadržale veliku sentimentalnu vrijednost. Umjesto da skupljaju prašinu na policama prenamijenjene su u stolić za televiziju, kojim su novo približene svojem nekadašnjem svakodnevnom životu.

The idea behind the work originated from old video tapes which were outdated long ago due to technological progress. Nevertheless, they retained their sentimental value. Instead of being forgotten and collecting dust on the shelves, they were transformed into a TV table which rehabilitated them again and brought them closer to their previous use in daily life.



Re-Hrelič aukcija u veži Studija dizajna – prosinac 2013.

/ Re-Hrelič auction in the hallway of the School of Design – December 2013



TEMA:  
Interpretacija  
identiteta  
VJEŽBA: Maska

Treći zadatak u prvom semestru je kratka vježba kroz koju studenti demonstriraju stečene spoznaje o izražavanju i komunikaciji kroz materijal i oblik, ali ih se istodobno navodi na promišljanje o okolnostima dizajna, odnosno o međuodnosima dizajnera (autora), proizvoda i okoline. Zadatak je osmisliti, oblikovati i prezentirati masku koja odražava vlastiti karakter i osobnost. S obzirom da se vježba odvija upravo u vrijeme priprema za karnevale, studenti imaju priliku spoznati kulturološke odrednice tog specifičnog fenomena i te spoznaje ugraditi u svoja rješenja, dok analiza vlastite osobnosti i osmišljavanje načina za prezentaciju iste navodi studente na promišljanje o jedinstvenosti i prepoznatljivosti osobnog stila. Stoga završna prezentacija, u kojoj svaki student nosi svoju masku, omogućuje iskustvo korištenja osmišljenog proizvoda, ali i prezentaciju vlastitog načina izražavanja.

TOPIC:  
Interpretation  
of identity  
EXERCISE: Mask

The third exercise in this semester is a short exercise in which students are required to show the acquired knowledge on expression and communication through material and design, yet they are simultaneously also encouraged to consider the circumstances of design or interrelations between the designer, the product and the environment. The objective was to invent, design and create a mask which would reflect one's own personality and character traits. The exercise was performed in the wake of carnival preparations and hence the students had an excellent opportunity to deepen their insight into cultural premises of this specific phenomenon and include it in their design solutions. Moreover, analysis of their own personalities and the planning of appropriate presentation methods encourage the students to reconsider the uniqueness and recognisability of a personal style. Consequently, the final presentation, where each student is wearing a mask of their own creation, provides the experiences to use the created product, as well as to present a personal mode of expression.

**IVA VUČEMILOVIĆ GRGIĆ**  
MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Ivana Fabrio



Potrebno je vremena kako bi se upoznale kompleksne osobe, a ovom je maskom ta činjenica minimalistički izražena, a dočarana je i potreba za interakcijom koju takve osobe neminovno žele s drugim ljudima. 'Ako želite upoznati Ivu Vučemilović Grgić, otrgnite papirić.'

A longer period of time is required in order to become better acquainted with complex personalities. This mask expresses the previously mentioned fact in a minimalist manner. In addition, the requirement for interaction with the others which such people inevitably crave for has been clearly depicted. 'If you wish to get to know Iva Vučemilović-Grgić, tear-off a paper strip.'

**BORJAN PAVLEK**  
MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Vedran Kasap



Maska metaforički izražava nespretnost, odnosno šlampavost. Dugim je rukama naglašena težina pokreta i nedostatak intuitivnog osjećaja za prostor kod nespretnih osoba.

The mask metaphorically expresses clumsiness or sloppiness. The long arms point out the difficulty of movements and a lack of intuitive sense of space amongst clumsy people.

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**SANDRA HUSKIĆ**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Sanja Bencetić



Ključne riječi ove maske su lebđenje i zaštita – lebđenje kao asocijacija na osobu koja ne stoji čvrsto s obje noge na zemlji, već kao da stalno 'lebdi'. Baloni simboliziraju element zraka i nepostojanosti. Baloni i prozirne zaštitne naočale također simboliziraju zračni jastuk, zid, nevidljivu prepreku koja osobu štiti od vanjskog svijeta.

The key words for this mask are levitation and protection – levitation represent a person whose feet are not firmly on the ground and they continuously appear to be levitating. Baloons symbolise the element of air and inconstancy. Moreover, balloons and transparent safety glasses also symbolise an airbag, the wall, an invisible obstacle protecting a person from the outside world.

**MATEA JURČEVIĆ**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Sanja Bencetić



Maska ilustrira širenje pozitivne energije pomoću džepova iz kojih ispadaju šareni konfeti. Pored toga, autorica je nosila peraje koje su ju onemogućavale da normalno hoda, simbolizirajući tako i njezinu nespretnost.

The mask illustrates the expansion of positive energy through pockets from where colourful confetti fall out. In addition, the designer wore flippers which prevented her from walking normally, symbolising her clumsiness.

**MIKELA CVITANOVIĆ**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Sanja Bencetić



Maska predstavlja želju za nevidljivošću, što je prikazano bezobličnim i jednostavnim odijelom, predimenzioniranom glavom i bjelinom. Nemogućnost postizanja tog cilja prikazana je skidanjem maske u trenutku izloženosti publici.

The mask symbolises the craving for invisibility, which has been shown by an amorphous and simple suit, a head of enormous size and the whiteness. The inability to achieve the goal of becoming invisible was shown by taking off of the mask during the exposedness to the viewers.

**PETRA GRUBIŠIĆ**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Sanja Bencetić



(Ne)milo dijete je dobro, zaigrano i drago, ali ono zna što želi time postići. I milo i nemilo ravnopravan su dio karaktera autorice, što se komunicira performansom koji prati masku.

A (un-)sweet child is good, playful and loveable, yet they are fully aware of what they are striving to achieve. Both sweet and unsweet are equal parts in the character of the designer, which was shown in a performance accompanying the mask.

**NIKOLINA KENTRIĆ STANČIĆ**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Vedran Kasap



Koncept se temelji na višeslojnosti naših osobnosti, a prikazan je maskom iz dva dijela. Prva, crna maska simbolizira vanjsku barijeru koja se nalazi između autorice i okoline, a koja je ujedno dovoljno prozirna da se nazire pozadina. Druga maska, oblikovana reprodukcijom slagalice označava raznolikost osobnosti, te nemogućnost otkrivanja 'pravog lica' dok se osobu ne upozna.

The concept is based on our personalities being multi-layered and it has been depicted by a mask in two parts. The first part, which is black, symbolises the external barrier between the designer and her environment, albeit transparent enough to allow for a glimpse of the background. The second mask, designed by a reproduction of a jigsaw puzzle depicts diversity of personality and the impossibility of discovering the 'true face' until one has got to know a person completely.

**OTTO KUŠEC**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Vedran Kasap



Pomoću kutije obojane živim bojama maska izražava veseli karakter osobe, pristupačnost i šalu. Na prednjoj strani se nalaze dvije rupe, kroz koje se osoba može zagrliti, a tada se otkriva skrivena polica unutar kutije, na kojoj su čavlići, vijci i slični oštri i hladni predmeti, koji simboliziraju osjećaje osobe koji se javljaju tek kada joj se približite i zagrlite ju.

The mask with its vivid colours shows traits of lively, easy-going and amusing personality. There are two holes on the front side of the mask through which a person can be hugged. However, at that point a hidden shelf appears inside the box with small nails, screws and similar sharp and cold items, symbolising a person's feelings when you hug them.



Grupni portret s maskama  
/ Group portrait with masks

## Dizajn nagrade – suradnja sa HRT emisijom Školski sat

*Projekt: Nagrada* rezultat je suradnje emisije *Školski sat* Programa za djecu i mlade Hrvatske televizije i Studija dizajna. *Školski sat* je obrazovna emisija koja pokriva teme školskog sadržaja, poput različitih aktivnosti i istraživanja, metoda organizacije učenja ili slobodnog vremena, a između ostalog i dizajna. Uredništvo organizira i natječajne projekte poput folklornih, filmskih ili fotografskih. Članovi stručnih žirija u svim natjecateljskim kategorijama trudili su se odabrati najbolje pojedince ili skupine, no u sretnom trenutku proglašenja pobjednika osjećao se izostanak jednog važnog detalja: nagrade!

Tako su studenti prve godine Studija dizajna dobili zadatak osmisлити univerzalnu nagradu za sve buduće natječeaje. S obzirom da teme natječaja pokrivaju različita područja, dizajn nagrade trebao je biti lišen konkretnog stereotipnog pristupa pojedinoj temi, te prepoznati i definirati zajedničku karakteristiku koja se odnosi na nagrađivanje originalnosti, kreativnosti i truda mladih učenika. Idejnim rješenjima prethodilo je istraživanje simboličke uloge nagrade u općem i specifičnom smislu, upoznavanje s temama i ciljevima nagradnih projekata emisije *Školski sat*, proučavanje konstrukcijskih, tehnoloških i estetskih načela oblikovanja... Osmoškolci i studenti intenzivno su komunicirali tijekom nekoliko zanimljivih mjeseci. Najbolji rad bio je izveden u radionici HRT-a, a sve su nagrade, tj. njihovi prototipovi i idejna rješenja bili izloženi u svibnju 2013. godine u Galeriji Bernardo Bernardi u Zagrebu. Svečano proglašenje pobjednika održalo se u lipnju u samoj emisiji *Školski sat*!

## The Award Design – Co-operation with the TV programme *Lesson period*

*Project Award* is a result of the co-operation with the TV programme *Lesson period*, a children and youth educational programme by the Croatian Radiotelevision and School of Design. The TV programme covers the topics of various school contents, including a vast array of activities and research, methods of organisation of learning or free time, as well as design. The editorial board organises themed projects such as folklore, film and photography competitions. Professional adjudication panel for separate competitive categories selects the most successful individuals or groups of contestants, yet they require an adequate award. Consequently, co-operation was initiated with first-year students of School of Design who were engaged in a task of selecting a universal award for the forthcoming projects participating in the competition. Considering the fact that there was a broad range of competitive categories, the approach adopted in design resulted in a stereotypical interpretation in case of several topics in order to define common features fundamental for awards for originality, creativity and diligence of the contestants.

Preliminary design solutions were preceded by a research of a symbolic role of awards both in general and in a specific context, introduction to the topics and objectives of the projects in the TV programme 'Lesson period', as well as analysis of structural, technological and aesthetic principles of design. Elementary school pupils and students developed intensive communication skills during several interesting months. Subsequently, students created a preliminary design, as a result of comprehensive analysis of topics and objectives of the projects in the programme, introductions and socialising with the pupils, as well as research of the symbolic importance of receiving awards. The most successful student performance was the result of co-operation with the Croatian Radiotelevision, whilst all the awards or their prototypes and preliminary design were exhibited at the Zagreb-based gallery Bernardo Bernardi in May 2013. Awards nominations announcement was held during the TV programme 'Lesson period' in June 2013.

### PETRA GRUBIŠIĆ

POBJEDNIČKI RAD / POBJEDNIČKI RAD  
MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Ivana Fabrio



Pitanje je bilo kako napraviti jedinstvenu nagradu koja će se moći podijeliti svim autorima nagrađenog projekta, bez obzira na njihov broj. U nagradu je integriran pečat kojim svaki natjecatelj može otisnuti simbol krila na papire, bilježnice ili čak na odjeću, i tako uzeti dio nagrade. Krila simboliziraju poticaj mladim natjecateljima da se upuste u još kreativnije, ambicioznije i uspješnije projekte.

The basic criteria for this design was to create a unique award which can be given to all the awarded competitors irrespective of their category and number. A seal has been integrated in the award design and hence winners may stamp and use the symbol of wings on papers, notebooks, even on clothing. The idea behind the symbol of wings was encouragement ('wings') for young students to venture into the design of yet more creative, ambitious and successful projects.

### TIN BURIĆ

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Ivana Fabrio



Dizajn je proizašao iz ideje da se trud, kreativnost i originalnost kao tri osnovna kriterija za uspjeh na natječaju povežu u jedinstvenu, neodvojivu cjelinu. Slaganjem prstenja u koje su otisnute te tri poruke nagrađeni autori mogu stvarati različite kompozicije, te na taj način individualizirati oblik nagrade.

The idea behind this design project is to bring together effort, creativity and originality into a single, unique and inseparable unit, as prerequisites for success. The awarded competitors had the opportunity to create miscellaneous compositions by arranging the rings the three messages are printed in and hence there could be a touch of individuality in the design of the awards.

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SEMESTAR  
/ SEMESTER

**IVA VUČEMILOVIĆ GRGIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap



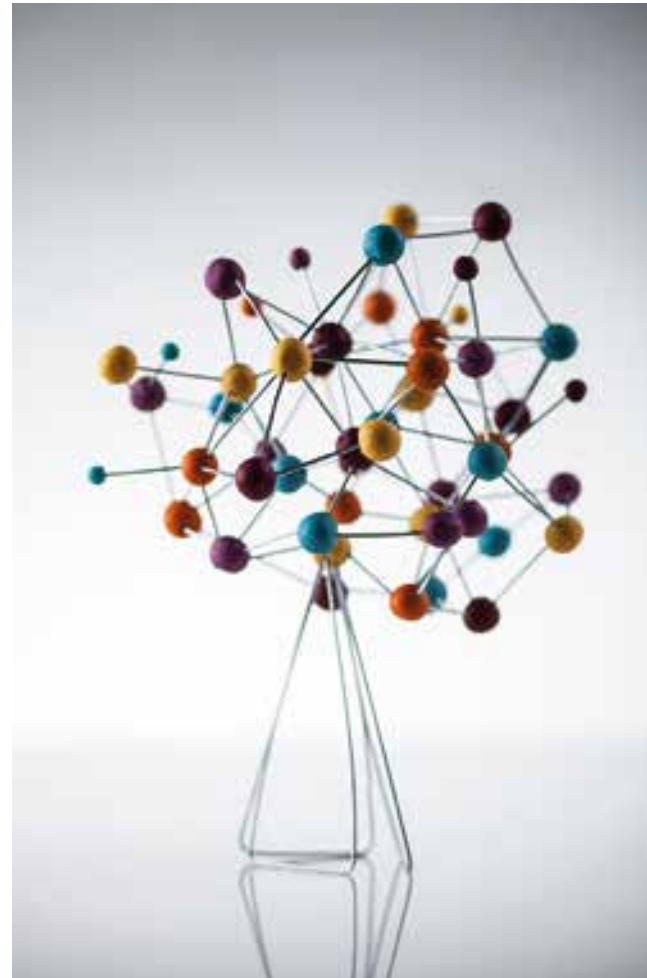
Forma nagrade sastavljena od poligonalnih elemenata omogućava stvaranje različitih kompozicija koje potiču njihove vlasnike na kreativnu manipulaciju. Ona nije samo statičan objekt za čuvanje na polici, već i interaktivna igra kojom otkrivamo svoje kreativne potencijale.

The award comprises of polygonal elements enabling the creation of different compositions that encourage creative manipulation. It is not merely a static object to be kept on the shelves, as it has been transformed into an interactive play through which one can reveal one's own creative potential.

**MORANA LAUŠIN**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić



Stablo kreativnosti simbolizira rast i razvoj svakog pojedinca unutar grupe. Rezultat zajedničkog rada interpretiran je u 'stablo' koje se razvija zahvaljujući tom zajedništvu, ali i individualnosti.

The creativity tree symbolises growth and development of each individual in the group. The result of joint effort is interpreted as the 'tree' whose growth is enabled due to the partnership and yet retained individuality within the group.

**DUNJA LESAR**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić



Dizajniranje nagrade potaknulo je razmišljanje o tome na koje točno načine kreativno djelovanje probija granice. Krugovi koji prolaze i nadilaze okvir oslanjaju se jedan na drugog simbolizirajući suradnju u kreativnom procesu koja je natjecatelje i dovela do uspjeha.

The award is the result of consideration of potential of creative work and its impact on broadening of the boundaries and frameworks. The circles passing through and surpassing the framework support each other symbolising the cooperation in the creative process which led the award winning team to their success.

**KATARINA HULJEV**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Ivana Fabrio



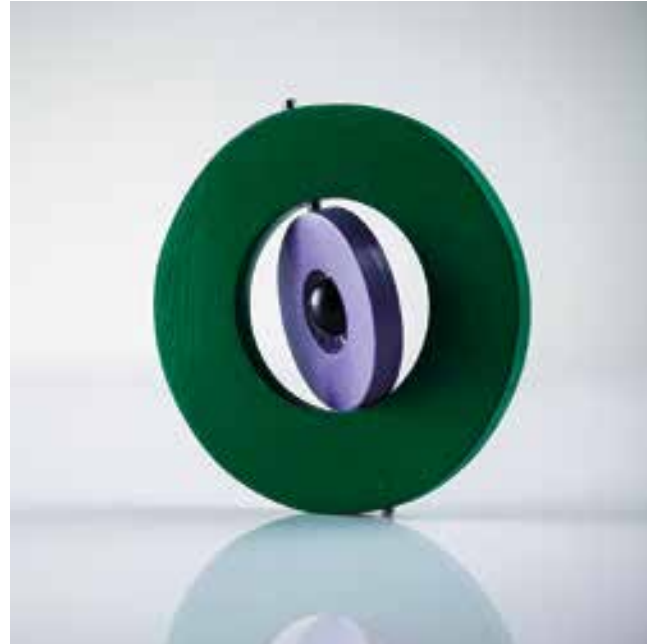
Marljivost, trud, kreativnost, zalaganje i brojne druge osobine potrebne za uspjeh na natječaju interpretirane su kao pojedine kockice koje čine cjelovitu kompoziciju. Unutrašnjost objekta otkriva labirint zelene boje (simbola lucidnosti i kreativnosti pojedinca) i različite putove kojima se može stići do cilja.

Determination, effort, creativity, intercession and a large number of other features required for success in a competition have been interpreted as individual small cubes constituting the entire composition. The interior of the object reveals a green labyrinth which symbolises the creative potential and the lucidity of individual persons, as well as different paths leading to identical goals.

**MATEA JURČEVIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Ivana Fabrio



Središnji motiv rada je meta kao cilj koji predstavlja uspjeh. Oblikovana je u tri dijela koji interpretiraju tri faze dizajnerskog procesa – istraživanje (najveća kružnica zelene boje), interpretiranje (ljubičasta rotirajuća kružnica koja potiče na kreativno razmišljanje) i konačan ishod (unutrašnja kuglica) do kojeg se može doći tek prolazeći kroz sve faze procesa.

The idea behind the work was the shape of a target symbolising the principal objective which represents success. The work comprises of three parts which represent three different stages of the design process: research (the largest green circle), interpretation (violet rotating circle fostering creative thinking) and the final result (the inner ball) accessible only upon completion of all the stages in the process.

**MIRAN BAŠIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Ivana Fabrio



Dizajn nagrade je trodimenzionalni prikaz kreativnog razmišljanja 'izvan okvira'. U nacrtu djeluje kao okvir koji oblikuje prazan prostor romboidne forme, no gledan iz različitih kutova zapravo otkriva distorziju forme u svim smjerovima. Prototip je interaktivan, jer mogućnost okretanja različitih dijelova dopušta manipulaciju forme modela u cjelini. Model je moguće i rastavljati i sastavljati, čime se potiču igra i kreativno razmišljanje.

The model shows a three-dimensional process of creative thinking or thinking outside the box. In the front view it resembles a frame forming an empty rhomboid space. Nevertheless, when viewed from different angles, it reveals a distortion of the form in all the directions. The model is interactive, as rotation of different parts enables manipulation of the entire design of the model. It is possible to separate the form through rotation which encourages playfulness and creative thinking.

**ENA PIŠKORIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap



Cjelovita pravilna forma kugle sastavljena je od tri razvedena elementa koji predstavljaju trud, kreativnost i inovativnost. Svaki element stoji sam za sebe i može se pomicati po ploči, a kad se spoje tvore oblik kugle koji predstavlja cjelinu, odnosno skup svega što je potrebno da bi se na kraju kreativnog procesa došlo do cilja.

The sphere with its perfect and regular shape comprises of three indented features symbolising determination, creativity and innovation. Each element is independent and can be moved on the board and when joined together they are a spherically-shaped unit which symbolises all the prerequisites required for a successful creative process.

**DINA BARTOLIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Ivana Fabrio



Koncept dizajna predstavlja vremensku kapsulu u koju djeca pohranjuju dragocjenosti koje sakupljaju tijekom svoje mladosti, poput diploma i priznanja, ili čak pisma samima sebi za budućnost. Nakon nekog vremena otkopavaju kapsulu i prisjećaju se zajedničkih postignuća, čime takva nagrada dobiva svoj puni smisao. Uz poruke za budućnost, tu je još jedan izazov – kapsula sadrži šifru u bojama koju shvaćamo tek s određenim znanjem, pa je baš zbog toga nije jednostavno otvoriti.

The award is conceived as a time capsule in which children can store valuables they collect over their young age, such as diplomas, rewards or messages to themselves in the future. As the time passes they can open the capsule together and memorize their joint achievements, which is the specific objective of the award. In addition to the messages, this award includes another challenge: a colour code needs to be entered in order to open the time capsule and hence not everyone is able to open it.

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SEMESTAR  
/ SEMESTER

## Drvene igračke

Drvene igračke su tradicijski hrvatski proizvod nastao u 19. stoljeću, a izrada se zadržala do današnjih dana, poglavito u Hrvatskom Zagorju. Prodaju se na sajmovima, crkvenim svečanostima, tržnicama, a čuvaju se i u muzejima. Nalaze se na Listi zaštićenih dobara nematerijalne baštine u Registru kulturnih dobara Republike i od 2009. godine na popisu nematerijalnih dobara upisanih na UNESCO-vu listu. Inspirirani tom baštinom, studenti su interpretirali tradicijski potencijal drvenih igračaka, polazeći od istraživanja mehanizama koji potiču interaktivno iskustvo igre, a koji proizlaze iz koncepta koji igračka predstavlja. Pored rješavanja konstrukcijskih i tehnoloških zahtjeva, drvena igračka referira se i na vrijednosti identiteta koji su nosioci hrvatske kulturne baštine. Kolekcija drvenih igračaka dizajnerskom intervencijom pretvara baštinu u potencijal lokalnog suvenira.

## Wooden toys

Wooden toys are a traditional Croatian product originating in the 19th century and hence production of wooden toys is present to date primarily in the region of Hrvatsko Zagorje. They are sold on fairs, church festivities, on the markets and are also exhibited in museums. They are included in the Intangible Cultural Heritage List at the Register of Cultural Goods of the Republic of Croatia and since 2009 also in the UNESCO Intangible Cultural Heritage List. Inspired by the heritage, the students interpreted the potential of tradition of wooden toys, commencing from the study of mechanisms which encourage interactive experience of play, originating from the concept of toy in itself. In addition to tackling the structural and technological challenges, wooden toys point out the value of identity which is of fundamental importance for the Croatian cultural heritage. A collection of wooden toys has transformed the heritage into local souvenirs of immense potential through design intervention.

### MIRAN BAŠIĆ

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Ivana Fabrio



Pokretanjem mehanizma igračke, okreće se i kružna ploha na vrhu. S obje njene strane nalaze se različite vizualne forme koje rotacijom postaju cjelina zahvaljujući sporosti ljudskog oka. Kružne plohe mogu se mijenjati po želji – na svakoj se nalaze drugačije slike, što obogaćuje igru novim temama. Mehanizam funkcionira po principu pretvaranja vertikalne rotacije u horizontalnu pomoću dva zupčanika koja, brojem omogućavaju dovoljnu brzinu okretaja da se dogodi efekt spajanja dvije vizualne forme.



Following the activation of toy mechanism, a circular surface on the top starts rotating. Various visual forms are located on both sides and they appear an inseparable unit due to the slowness of movement of the human eye. Circular surfaces can be changed into a variety of ways – showing different pictures which enriches the play with new themes. The mechanism operates in accordance to the principle of transformation of vertical rotation into horizontal by using two cogwheels which, with a large number of their cogs, enable the optimum speed of movement to provide the effect of blending of the two visual forms.

### DORA KASUN

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Ivana Fabrio



Igračka je namijenjena najmlađem uzrastu, pa uz element igre ima i didaktičku svrhu. Igrajući se, dijete uči osnovne pojmove vezane za 'život jednog cvijeta'. Na osnovnu formu cvijeta nadograđuju se nastavci od kojih svaki priča svoju priču i potiče dijete na zaključivanje i igru.

The toy is intended for the youngest children and, in addition to the element of playfulness, it also has a didactic purpose. A child learns the basic notions on the life of a flower. Additional toy parts are provided conveying their own meaning and encouraging the child to think and play.

**DINA BARTOLIĆ**

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Ivana Fabrio



Koncept dizajna spaja fenomen igre, drvo kao materijal i mehanizam u kamion-igračku! Guranjem ili povlačenjem okreću se kotači kamiona koji pokreću cijeli mehanizam, vidljiv izvana kao 'teret' kamiona. Okretanjem mehanizma također se stvara zvuk vrlo privlačan djeci.

The concept of design brings together the phenomenon of play, wood as a material and the mechanism into a toy truck. Toy truck wheels turn around by pulling or pushing of the toy and activate the entire mechanism which appears as a 'load' of the truck. The activation of the mechanism produces sound effects appealing to children.

**STELA CVIJANOVIĆ**

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Ivana Fabrio



U osnovi igračke nalazi se mehanizam čijom se vrtnjom okomito pomiče objekt, što je oblikovno izraženo u liku žabe koja lovi muhu. Igračka je s prednje strane otvorena, stoga ima i interaktivnu i didaktičku ulogu, te potiče dijete da nakon prvotnog promatranja prouči mehanizam i pokuša shvatiti kako funkcionira.

The mechanism, whose activation moves the object vertically, is the basis of the toy which has been shaped as a frog catching a fly. The front side of the toy is open and it has an interactive and a didactic role, as it encourages a child to study the mechanism and attempt to understand its method of operation, following the initial observation of the toy.

**TIN BURIĆ**

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Ivana Fabrio



Igračka je namijenjena djeci vrtićke dobi koja tek uočavaju i povezuju različite pojave iz vlastite okoline. Jednostavni mehanizam koristi se kako bi simulirao uzročno-posljedičnu vezu kruženja vode u prirodi. Dijete okreće elemente koji predstavljaju sunce, vodu i oblake, što uzrokuje kruženje kapljica po podlozi. Različite reljefne teksture na elementima stvaraju taktilnost i pozivaju dijete na istraživanje.

The toy is intended for kindergarten children who have only just begun noticing and understanding various occurrences in their environment. A simple mechanism is used in order to simulate the proximate cause of water cycle in Nature. A child can move the elements representing the Sun, the water and the clouds, which results in movement of water drops. Different geomorphological textures on the elements create tactile features and encourage a child to explore the world.

**GRGO PETROV**

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Vedran Kasap



Drvena igračka prikazuje konja i orača, a temelji se na tradicionalnim domaćim igračkama didaktičkog karaktera. Igračka može funkcionirati samo kao konj ili kao sustav gdje se na konja postavljaju plug i orač koji se zatim pokreću i funkcioniraju jedinstveno.

The wooden toy consists of a horse and a ploughman and is based on traditional local toys of didactic character. The toy can be used as a horse only or as a system where a plough and ploughman are placed on the horse and are then moved and used all together.



**ELIZABETA LONČAR**

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Sanja Bencetić



Igračka je podesna za djecu u dobi od jedne do tri godine. Povlačenjem uzice psić miče repom te pokreće prednji i stražnji dio tijela gore-dolje uz klik-klak zvuk. Igračka bi malu djecu trebala potaknuti na hodaње, a pomoći će im u brzem usavršavanju njihovih motoričkih sposobnosti.

The toy is intended for children aged between one year and three years. The doggy wags its tail by pulling the string and moves the front and the rear part of its body up and down producing a click-clack sound effect. The toy aims to encourage the youngest children to develop their walking skills and assist them in the development of their motor skills.

**PETRA GRUBIŠIĆ**

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Ivana Fabrio



Plesačica u narodnoj nošnji se vrti, te podiže i spušta okretanjem ručice koja pokreće mehanizam unutar kutije. Pokreti oponašaju segment narodnog plesa, a cilj igračke je djeci približiti ples i nošnju kao neodvojive dijelove bogate i vrijedne folklorne baštine u Hrvatskoj.

A dancer wearing a national dress is turning around and moving up and down with a small handle which activates a mechanism inside the box. The movements imitate folk dances and the objective is to present folk dances and national costumes to children pointing out their value and the importance of the invaluable folk heritage of Croatia.

**KATARINA HUJJEV**

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Ivana Fabrio



Mehanizam igračke predstavlja mačju igru s klupkom. Okretanjem ručice pomiču se mačje šape i prebacuje klupko vune iz jedne šape u drugu. Jednostavnost izražaja i ogoljenost mehanizma potiču na proučavanje međuzavisnosti pokreta igrača i svrhe igre, koja je pri tome i duhovito interpretirana.

This toy mechanism represents a cat playing with a ball of yarn. Cat's paws are moved by turning a small handle and the ball of yarn is thrown from one paw to another. The simplicity of both the expression and the mechanism encourage interdependence between movements of the players and the purpose of the game which has been ingeniously interpreted.

**IVA LEUSTEK**

MENTOR: Mladen Orešić  
ASISTENT / ASSISTANT: Sanja Bencetić



Igrajući se s ovom igračkom, cilj je provesti kuglicu od jednog kraja na drugi, okrećući drvene dijelove koji su međusobno zavisni. Osim zabave, dijete igrom razvija logičko razmišljanje te motoričke sposobnosti. Igračka je svojim oblikom, načinom korištenja, i materijalom (izrađena je od lipe, mekog drva) naglašeno taktilna te djeluje smirujuće i opuštajuće.

The purpose of the game is to lead the ball from one end to the other by turning mutually dependent wooden parts. In addition to entertainment, the child improves logical thinking skills, as well as motor skills. The toy focuses primarily on the tactile senses due to its shape, mode of use and material (it is made from linden tree, which is soft wood) and hence has a calming and relaxing effect.

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SEMESTAR  
/ SEMESTER

**HELENA NEMEC**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić



Između ostalog, vidjeli smo primjer igračke klepetaljke, kojom dominira motiv ptice. To bi moglo simbolizirati slobodu, a s obzirom da je smisao zadatka napraviti mehanizam, klepetaljka naglašava dinamiku kretanja igračke. U novom dizajnu ptice su postavljene u prepoznatljiviji, prirodan položaj leta, za što je poslužila žica.

A rattle toy bird was presented amongst other toys. The bird motif may symbolise freedom, yet, as the objective of the task was to design a mechanism, the rattle toy points out the dynamics of movement of the toy. The new design places birds into a recognisable and a more natural position using the wire.

**SARA PAVLEKOVIĆ PREIS**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap



Ova igračka u suštini je interaktivni glazbeni instrument, pomoću kojeg djeca razvijaju različite vještine i glazbeni senzibilitet. Djeca su u mogućnosti preslagivati cijevi (tonove) koje su obilježene određenim bojama, a povezane su s tonovima na ljestvici, stvarajući time svoju individualnu melodiju, upravljajući njenom dužinom i brzinom okretaja. Kroz cijev se upuhuje zrak, dok desna ruka pokreće mehanizam i tako se stvara melodija.

This toy is an interactive musical instrument with which children can develop a large number of skills and enhance their musical sensibility. Children are given the opportunity to rearrange the tubes (tones) which are marked with specific colours and connected with tones on the scale, creating their own specific melody and controlling its length and the speed of turning. The air is breathed in through the tube, whilst the right hand activates the mechanism and hence creates a melody.

**PETRA SALARIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap



Proučavajući povijest autohtonih igrački, autorica je shvatila da većina potječe iz Slavonije i Međimurja, tj. unutrašnjosti Hrvatske u cjelini, pa je poželjela dizajnirati formu koja dijelom odražava i njene, primorske korijene. Motiv parobroda objedinjuje prirodu i tehniku time što je izrađen od drveta, a da bi plovio potrebni su mu, naravno, more ili rijeka. Djeci pruža mogućnost interakcije kojom će pokrenuti dijelove unutar broda, u realnosti površinski nevidljive.

Following a research on local toys, the author realised most toys originate from Slavonia and Međimurje and in general primarily from the continental region of Croatia. Consequently, the author strived to design a form which would present her coastal origins. The steamship motif brings together Nature and the technical aspect by being made from wood and it requires a river or a sea to be able to navigate. It enables children to interact and hence operate the parts in the interior of the ship which are invisible on the surface.

**BORJAN PAVLEK**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić



Dizajn igračke sintetizira prošlost i sadašnjost. Popularni joystick, odnosno upravljač za računala i konzole prilikom video-igre gubi svoj elektronski karakter, te mu se pridaje mehanička uloga. Pregrade u labirintu mogu se mijenjati, tako da u igračka dolazi do međusobne interakcije.

The design of the toy results in a synthesis between the past and the present. The popular joystick or handlebar for computers and consoles changes its electronic features during a video game and assumes a mechanical role. The dividers inside the labyrinth can be changed, encouraging interaction between the players.

**MLADEN UDOVIČIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap



Dizajn igračke inspiriran je alatima za obradu zemlje. Uzorak na papiru nastaje pomoću središnjeg diska u kojem su utori za bojice. Disk s utorima rotira se prilikom guranja igračke ostavljajući spiralni uzorak. Uzorak igračke se razlikuje ovisno o broju i boji bojica, potičući igrače na kreativno istraživanje njenog potencijala.

The design of the toy has been inspired by tools used in land cultivation. The pattern on paper is created through a central disc containing slots for colours. The disc with slots rotates whilst the toy is being pushed resulting in the creation of a spiral pattern. The pattern of the toy differs depending on the number and the hue of colours, encouraging the players to a creative research of its potential.



Izložba drvenih igračaka održana je u sklopu Dana D 2013. godine

/ Wooden toy exhibition was held during D Day 2013



Atmosfera na prezentaciji projektnog zadatka

/ Ambiance at the presentation of project task

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/ SEMESTER

## Redizajn

Zadana tema studentima postavlja problem funkcionalnog, oblikovnog i/ili tehnološkog poboljšanja i unapređenja postojećeg proizvoda s električnim pogonom, ali 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.

## 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.

**ELIZABETA BOŠNJAK**

MENTOR: Zlatko Kapetanović



CITRUSETA

Dizajn citrusete koncentriran je na maksimalnu funkcionalnost koja uključuje formu proizašlu iz ideje o uštedi prostora, pojednostavljenom korištenju proizvoda glede sklapanja i rasklapanja, te pohrane kabla. S izmijenjenim konusom citrusete povećana je mogućnost cijedenja različitih vrsta agruma, a s posebnim premazom i oblikom spriječeno je dosadašnje gubljenje vitamina iz iscijeđenog soka.

CITRUSETA

The design of the citrusette focuses on maximum functionality which includes the form originating from the idea on space-saving, simplified use of products concerning their folding up and assembling, as well as cable storage. Due to the altered cone of the citrusette, the possibility of squeezing a broad range of citrus fruits is significantly enhanced. Moreover, a special coating and design prevent the previous loss of vitamins in the squeezed juice.



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**MATEJ GORETA**

MENTOR: Zlatko Kapetanović

**SUŠILO ZA KOSU**

Redizajnom sušila za kosu analizirani su svi zahtjevi pri uporabi samog aparata od strane ženske, ali i muške populacije. Mogućnost jednostavne, intuitivne i sigurne uporabe ovog uređaja čini ga pogodnim za sve uzraste, a njegov oblik osvježavajućim i primamljivim. Bio on predmet dužeg rituala uljepšavanja ili brzog i jednostavnog sušenja, dužan je predstaviti svoju unikatnost i svrhu u najboljem mogućem svjetlu.

**HAIR DRYER**

Both female and male user requirements were analysed through hair dryer redesign. The features contributing to simple, intuitive and safe use of the device extend its use to all age groups and its innovative design arouses interest. Irrespective of whether it is used during a long-lasting beauty ritual or during a simple and fast hair drying process, it needs to show its uniqueness and purpose in the best possible manner.

**MAJA JANDRIĆ**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Vedran Kasap

**RUČNI USISIVAČ**

Zbog prioriteta učinkovitog korištenja proizvoda trebalo je pojednostaviti sve radnje koje bi mogle rezultirati gubljenjem vremena ili strpljenja. To podrazumijeva jednostavno odvajanje od punjača po principu magneta, rotiranje ručke radi lakšeg držanja pri različitim položajima, odvajanje spremnika malim zaokretom i jednostavno istresanje sadržaja bez odvajanja filtera, uklanjanje suvišnih gumba, apliciranje jednostavnog kliznog on-off prekidača, itd.

**MANUAL VACUUM CLEANER**

Due to the fact that its priority is effective use, it required substantial simplification of all activities which might result in waste of time or loss of patience. This implies simple detachment from the charger according to the principle of magnetism, rotating handle to facilitate handling during different positions, separation of the dust container by a small turn and simple emptying of the contents without the separation of the filter, removal of excessive buttons and application of a simple on-off slide switch, to name a few advantages.



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SEMESTAR  
/ SEMESTER

**SARA GRUBIĆ**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Sanja Bencetić

**PRODUŽNI KABEL**

Ovaj se model produžnog kabla temelji na kružnim formama, tj. osnova mu je kugla, za razliku od kvadra kod uobičajenog produžnog kabla. Četiri kugle izlaze iz poluloptastog kućišta, te su linearno povezane žicom, tako da je kugla koja je zadnja po redu najmanja. Na svakoj se kugli nalazi magnet, a na bazi se nalaze odgovarajući magneti koji privlače kugle. Tako je riješen problem petljanja žica, koje stoje vertikalno dok su kugle povezane s kućištem. To je postignuto utorima na kuglama iz kojih izlazi žica. Unutar baze se nalazi mehanizam koji regulira duljinu žice, a ona napaja produžni kabel strujom.

**EXTENSION CABLE**

This model of extension cable is based on circular forms and has a sphere as its basis as opposed to the usual parallelepiped. Four spheres emerge from a semi-spherical casing and are linearly connected with a wire so that the smallest sphere is the last in the row. Each sphere contains a magnet and the basis contains corresponding magnets which attract the spheres. Consequently, the issue of tangled wires has been successfully tackled, as the wires are placed vertically whilst the spheres are connected with the casing. This has been achieved by slots in the spheres from which wires emerge. The mechanism within the basis determines the length of the wire which supplies the extension cable with power.

**NATAŠA NJEGOVANOVIĆ**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Vedran Kasap

**GLAČALO ZA KOSU**

S obzirom da je glačalo za kosu uređaj čijim se korištenjem ruka dovodi u mnogo različitih položaja, osnovni cilj redizajna sastojao se od stabiliziranja hvata i osiguravanja prikladnije interakcije između šake i uređaja. Cilj je postignut oblom formom i dodatkom kožne obujmice za ruku koja ima i ulogu remena za fiksiranje kabla, namotanog oko uređaja kada on nije u upotrebi. Kožna obujmica-remen sofisticiran je detalj i nositelj karaktera glačala za kosu.

**HAIR IRON**

Since hair iron is a device during whose use the hand is placed in a large number of positions, the principal purpose of redesign was the modification of handling and provision of adequate interaction between the hand and the device. The objective was reached by a round shape and a special additional piece of leather for the hand which functions as a belt for fixing of the cable, wound up around the device whilst it is not being used. The leather belt is a sophisticated detail and provides specific distinctive features to the hair iron.

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SEMESTAR  
/ SEMESTER

**LAURA MRKŠA**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Sanja Bencetić

**ŠTAPNI MIKSER**

Gornji dio štapnog miksera tordiranog je oblika koji omogućava bolje prijanjanje šake i uređaja prilikom njegova korištenja. Tipka prati tordirani oblik, nudeći mogućnost pokretanja motora pritiskom na više pozicija. Na vrhu se nalazi poklopac ispod kojeg je prostor namijenjen organiziranoj pohrani kabela nakon uporabe uređaja.

**STICK BLENDER**

The upper part of the stick blender is spiral-shaped hence enabling optimum adhesion between the hand and the device during its use. A variable-speed button is in harmony with the spiral shape, providing the opportunity of activation of the motor. The lid is on the top and under the lid there is a space for cable storage following the use of the device.

**TONI ŠLJAKA**

MENTOR: Zlatko Kapetanović  
ASISTENT / ASSISTANT: Sanja Bencetić

**BLENDER**

Glavnu značajku blendera predstavlja rotirajući prsten u kojem su integrirane upravljačke mogućnosti uređaja – paljenje i gašenje, te varijabilno mijenjanje brzine blendanja sadržaja. Unutar prstena također su smještene i svjetleće plohe koje se više razotkrivaju sukladno višim brzinama, te tako služe kao dodatni indikator snage. Vizualna cjelovitost ostvarena je stapanjem vrča i tijela uređaja u jedinstvenu cilindričnu formu.

**BLENDER**

The principal feature of the blender is a rotating ring with integrated control features of the device – switching on and off and variable change of speed of blending. Lighted surfaces are placed within the ring which become gradually more visible as the speed increases, pointing out power level. The visual integrity has been achieved by bringing together of the blender jar and the remainder of the device to create a unique cylindrical form.

## Dizajn proizvoda za ciljanog korisnika i za široko tržište

Ovaj zadatak počinje s uočavanjem problema (želja i potreba) određene osobe – kolegice/kolege iz studentske grupe. Potrebno je analizirati njezina ili njegova htijenja i iskustva, kako bi se moglo osmisliti i oblikovati određeni proizvod kao ekskluzivno rješenje za izabranog korisnika. U tijek zadatka uključena je i obavezna valorizacija rješenja koju daje sam korisnik. Cilj zadatka usvajanje je osnovnih projektnih okolnosti odnosa proizvoda i korisnika, te učenje primjene i razvijanja metoda analize korisnika te istraživanja njegovog okruženja (antropometrija i antropologija), što u konačnici dovodi do kreativne sinteze stečenih spoznaja i koncipiranja funkcionalno i oblikovno inovativnog proizvoda.

Drugi dio semestra je posvećen dizajnu proizvoda za nepoznatog korisnika na temelju spoznaja i rješenja iz prethodnog zadatka. Prije svega, studenti moraju definirati ciljne skupine korisnika prema zaključcima o željama i potrebama poznatog korisnika iz prethodnog zadatka, te analizirati karakteristike novih potencijalnih korisnika s obzirom na funkcionalne i ergonomske aspekte proizvodnje za tu ciljnu skupinu. Slijedi upoznavanje tehnoloških mogućnosti i zakonitosti serijske proizvodnje, a zatim osmišljavanje i oblikovanje rješenja kao industrijskog proizvoda koji odgovara željama i potrebama nove ciljne skupine, sa sličnim ciljevima kao i u prethodnom zadatku.

## Product design for target audience and broad market

The task commenced with identification of the problems (requirements and desires) of a specific person – a colleague from the students group. Their requirements, desires and experiences needed to be analysed in order to create and design a specific product as an exclusive solution for the selected target audience. Evaluation of the solution provided by the selected user was also included in the task. The specific objective of the task is the acquisition of knowledge on basic project circumstances in the relationship between the product and the user, as well as introduction to and implementation of the method of analysis of the user and research of their environment (anthropometry and anthropology), which eventually resulted in creative synthesis of acquired knowledge and comprehension of a product of innovative functionality and design.

The second part of the semester is focused on product design for an unknown user based on the knowledge acquired and the solution provided in the previous task. Firstly, students need to define target user groups according to the conclusions on requirements and desires of the known user from the previous task and hence analyse the features of new potential target audience considering functional and ergonomic aspects of production for this specific target audience group. Subsequently, students need to deepen the insight into the technological potential and principles of mass production, as well as create and design the solution as industrial product to meet the requirements and desires of the new target audience group with similar objectives as in the previous task.

**NATAŠA NJEGOVANOVIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić



BEEBAG

*Beebag*, ruksak-torba (backpack-messenger bag), funkcionira kao torba promjenjiva volumena s dvije formacije. Ruksak se po potrebi pretvara u torbu, preklapanjem njezinih dijelova po horizontalnim šavovima. Odvojive naramenice također je moguće zakačiti na dva načina koja odgovaraju tim formacijama. *Beebag* je izrađen od vodonepropusnih materijala, tende i cerade, a vizualno asocira na pčelu, što mu je dalo i naziv, a to je također povezano s osobom za koju je dizajniran.

BEEBAG

*Beebag*, a backpack-messenger bag, is used as a bag of changeable volume and two formations. The backpack can be transformed into a bag, by folding its parts on horizontal stitches. Detachable suspenders can be used in two ways depending on the selected formation. *Beebag* is made from waterproof fabric, polyester and tarpaulin, which visually remind of a bee after which it was named and is hence also linked with the person for which it had been designed.

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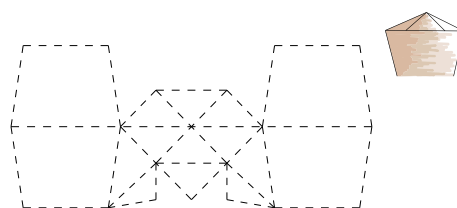
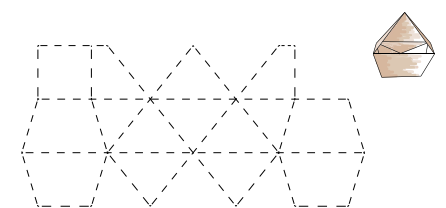
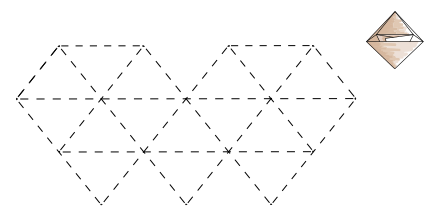




**LAURA MRKŠA**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić

**POP-ROPE**

POP-ROPE je sustav pretinaca za pohranu predmeta. Sastoji se od tri različita elementa ovisno o namjeni. Elementi su sastavljeni od kartona principom origami sklapanja, a korisnik sam odabire prostorne pozicije elemenata koji vise na konopima.

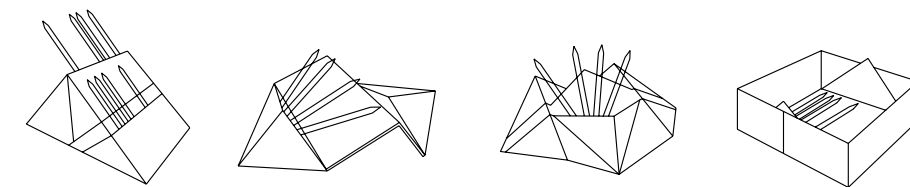
**POP-ROPE**

POP-ROPE is a system of compartments for storage of objects. It comprises of three different parts depending on the scope of use. The parts are made from cardboard and have been assembled based on the principles of origami. The user selects the spatial position of compartment furniture parts hanging on ropes.

**MAJA JANDRIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić

**AMBALAŽA ZA DRVENE BOJICE**

Ova ambalaža napravljena je od reciklažnog materijala, odnosno papira, koji se samim savijanjem pretvara u ambalažu, a kasnije i u razne oblike s funkcijom staka za bojice. Cilj je ekološki osvjestiti korisnika, te ga potaknuti na kreativno razmišljanje, što se postiže produljenjem života ambalaže.

**PACKAGING FOR WOODEN COLOURED PENCILS**

The packaging has been made from recycled material – paper – which transforms into packaging simply by being folded and subsequently changes shapes and is also used as a coloured pencil easel. The objective is to raise environmental awareness amongst the users and encourage creative thinking through prolonged life of the packaging.

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SEMESTAR  
/ SEMESTER

**IVAN ŠABAN**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Vedran Kasap

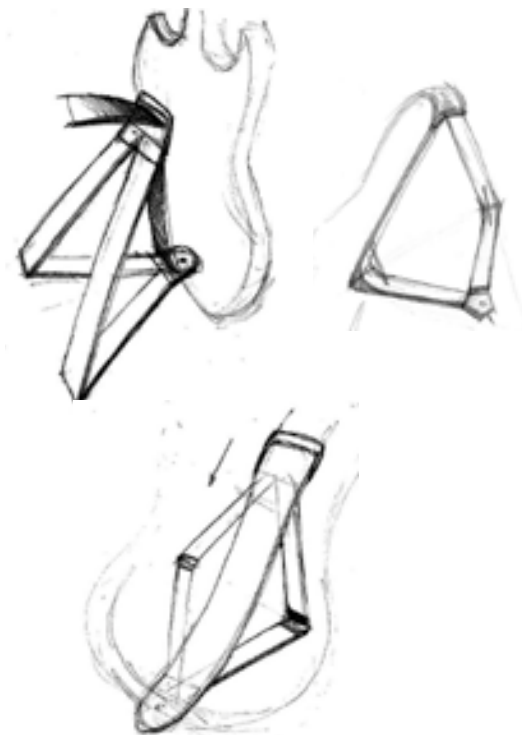


STRAP OFF – STALAK ZA GITARU

*Strap off* je funkcionalan remen za instrument poput električne gitare, bas gitare ili akustične gitare koji lako postaje stalak, a tako glazbenici u bilo kojoj situaciji mogu odložiti instrument. Remen se sastoji od dva dijela, remena i ukrute (drvene, metalne ili plastične, ovisno o ciljnoj skupini glazbenika) preko koje instrument napinje cijelu konstrukciju. Ostvareno je lakše prenošenje opreme, jer takav remen stane na već predviđeno mjesto u koferima i torbama za instrumente. Stalak je stalno pri ruci, a instrumenti su uvijek na sigurnom.

STRAP OFF – A GUITAR STAND

*Strap-off* is a functional strap for an instrument such as an electric guitar, a bass guitar or an acoustic guitar which can easily be transformed into a guitar stand and hence be used by musicians depending on the circumstances. The strap consists of two parts: a strap and a bracing (wooden, metal or plastic, depending on the target group of musicians) through which the instrument tightens the entire structure. The strap facilitates carrying of equipment, as it can be easily placed into a suitcase or an instrument case. Consequently, the guitar stand is always available and the instruments are always safe.

**LEA VAVRA**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić

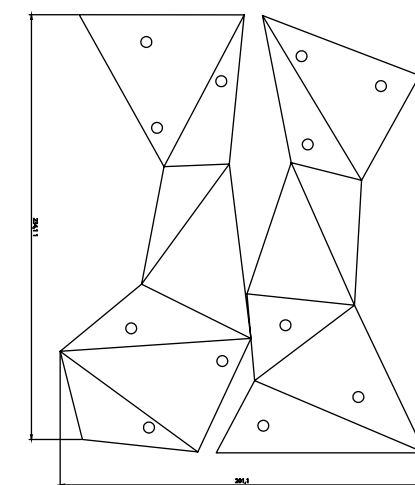
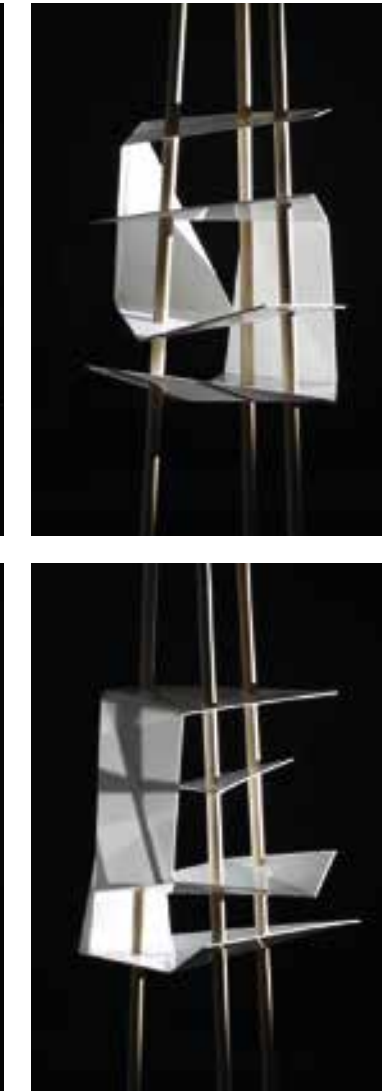


SAMOSTOJEĆA VJEŠALICA

Proizvod predstavlja spoj vješalice i police, kako bi se korisnicima na istom mjestu uz odlaganje odjeće omogućilo i odlaganje sitnih predmeta koji se često iznose izvan kuće i prebacuju iz torbi ili jakni (ključevi, novčanik, maramice, naočale...). Forme su dobivene savijanjem iz dva plašta, a potom su probijene s tri štapa koja drže konstrukciju. Rezanjem plašteva iz materijala nastoji se stvoriti što manje otpadnog materijala. Forma je vizualno dominantna, dok su štapovi suptilni. Osim što proizvod olakšava svakodnevno odlaganje i prenošenje stvari, također dekorira prostor.

FREESTANDING CLOTHES HANGER

The product is a combination of a hanger and a shelf in order to enable the users to put away clothes and small items which are often carried and transferred from bags or pockets (such as keys, wallets, tissues, glasses, etc.). The forms were created by folding from two sheets and were subsequently punched through by three bars supporting the entire construction. Waste material was significantly reduced due to the cutting of the sheets from a material. The form is visually dominant, whereas the bars are subtle. In addition to being used for storage and carrying of everyday items, it is also used for decorative purposes.

SEMESTAR  
/ SEMESTER

## Proizvod od lijevanog željeza

Nastavljajući se na vježbe uočavanja i rješavanja osnovnih čimbenika oblikovanja predmetnog okruženja, u ovom se semestru pred studente postavlja zadatak osmišljavanja industrijskog proizvoda s obveznim uključivanjem u sveukupan proces razvoja novog proizvoda.

Cilj je osposobiti studente za samostalno vođenje projekata, od istraživanja i uočavanja mogućnosti i potreba privrede i 'publike' u određenom okruženju, preko definiranja kriterija i ciljeva, pa do uspostavljanja kreativnog i inovativnog rješenja, u skladu s aktualnim društveno-gospodarskim trenutkom, stalnom potrebom za konkurentnošću i odgovorima na zahtjeve održivog razvoja.

U svrhu simulacije realnih okolnosti dizajna i proizvodnje uspostavljena je suradnja s tvrtkom FerroPreis čiji osnovni program čine proizvodi od lijevanog željeza. To je studentima dalo uvid u brojne i konkretne informacije o tržišnim, organizacijskim i tehnološkim potrebama koje valja ispuniti, kao i proizvodnim mogućnostima tvrtki tog tipa. Osim toga, činjenica da se takva tehnologija u komercijalnom smislu vrlo usko i strogo koristi bila je izazov i poticaj individualnim i inovativnim pristupima studenata.

Rezultati vježbe su novatorski koncipirani i dizajnirani proizvodi u tehnologiji lijevanog željeza, s kojima će tvrtka FerroPreis pokušati otvoriti novo područje komercijalnog nastupa, što i studentima pruža mogućnost za daljnje stjecanje stručnog iskustva i dodatnu motivaciju.

## Cast Iron Products

Following the exercises of observation and tackling of basic features of design of material environment, this semester students were allocated a task of creation of an industrial product with mandatory participation in the entire process of development of a new product.

The objective was to introduce students to independent management of a project, commencing from research and identification of opportunities and requirements of both the economy and the public in a specific environment, through definition of criteria and goals and development of a creative and innovative solution against the backdrop of the current socio-economic circumstances, the continuous requirements for competitiveness, as well as meeting the requirements of sustainable development.

A co-operation was established with the company FerroPreis in order to simulate the real-life circumstances of design and products. The company FerroPreis is primarily involved in production of cast iron products. Consequently, students substantially deepened their insight into a vast array of information resources on market, organisational and technological requirements to be met, as well as on production potential of similar companies. Moreover, the fact that such technology is used strictly and exclusively provided an additional challenge and encouragement for individual and innovative approaches adopted by the students.

The exercise resulted in innovatively designed products in cast iron technology which will subsequently be used by the company FerroPreis in an innovative commercial appearance which will provide the students with new opportunities for acquisition of professional experiences, as well as with additional motivation.

**TAMARA PETRUŠA**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić



STALAK ZA ODJEĆU

Stalak za odjeću kombinacija je tijela od lijevanog željeza i štapova od tvrdog drva, koji su upotpunjeni zazorima namijenjenima vješanju odjeće. Kontrast ostvaren prividnim sukobom materijala funkcionalno omogućava stabilnost, a pruža i estetsku zanimljivost. Novi karakter lijevanog željeza ostvaruje se kompozicijom, transformiran u suptilni i elegantni predmet.

CLOTHES STAND

The clothes stand is a combination of a cast iron body and bars made from hard wood which have been added hangers used for the hanging of clothes. The contrast has been achieved by an apparent clash between materials which functionally enhanced its stability and contributed to its aesthetic appeal. Cast iron has acquired new and surprising features through composition and hence the clothes stand has been transformed into a sophisticated item of high elegance.

**STANISLAV KOSTIĆ**

MENTOR: Mladen Orešić

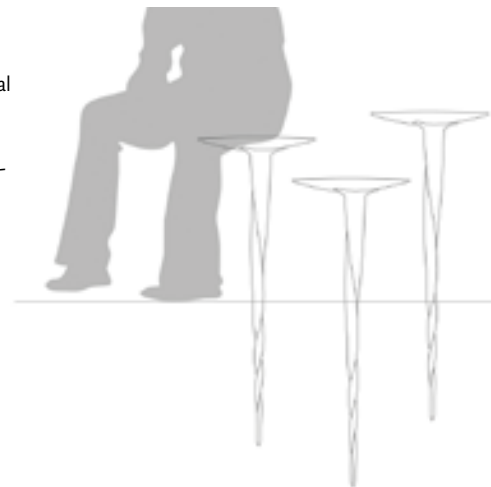
ASISTENT / ASSISTANT: Sanja Bencetić

**TWISTOOL**

Twistool je vrtni stolac inspiriran tehničkom stranom vrtnog svrdla i organskom estetikom biljnih struktura. Noga stolca ima oblik vijka, što montažu u tlo čini jednostavnom, jer nisu potrebni dodatni temelji stabilnosti. Stolac u vrtnom okruženju djeluje skladno i nenametljivo, što je postignuto spiralnom formom nogu stolca i asimetričnim drvenim sjedalom.


**TWISTOOL**

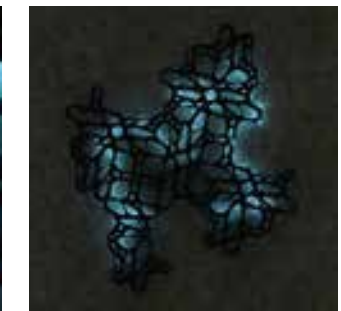
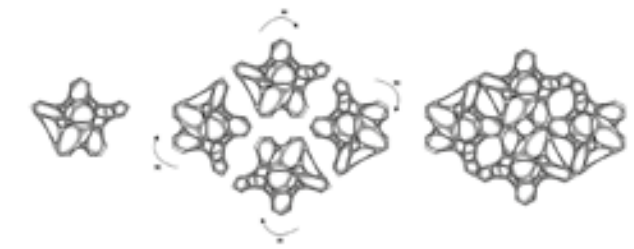
Twistool is a garden chair inspired by the technical aspect of a garden drill and organic aesthetics of plant structures. The leg of the chair is screw-shaped which simplifies the assembling, as no additional features providing stability are required. Against the backdrop of garden environment the chair appears well-proportioned and discreet, primarily due to a spiral form of its legs and an asymmetric wooden seat.

**NIKO CRNČEVIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić

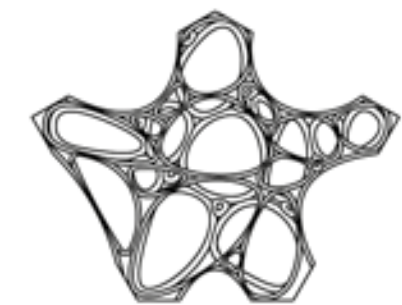
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**NOCTILUCAE**

Sustav rasvjete *Noctilucae* (vrsta algi koje svijetle na noćnoj površini mora) namijenjen je prvenstveno transformaciji zaboravljenih i zapuštenih gradskih prostora, koji bi uz pomoć ovakve svjetlosne instalacije mogli dobiti neki novi, društveniji život. Osnovni oblik svjetiljke omogućava slaganje u beskonačne kombinacije bilo koje veličine, a način slaganja pojedinih elemenata u veće sklopove daje specifičan vizualni dojam živog organizma koji se širi zidovima. Tehnologija LED rasvjete čini ovaj proizvod ekološkim i energetski učinkovitim.

**NOCTILUCAE**

Noctilucae (Latin: night light – a type of algae which emits light on the surface of the sea at night) lighting system is intended primarily for transformation of forgotten and neglected city areas which would be substantially enlivened and their social life considerably enhanced if provided with a similar lighting installation. The basic shape of a lantern provides a broad range of combinations irrespective of the size and the method of combining of individual features into larger systems provides a specific visual impression of a living organism scattering on the walls. The product is ecological and environmentally-friendly due to LED lighting technology.



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SEMESTAR / SEMESTER

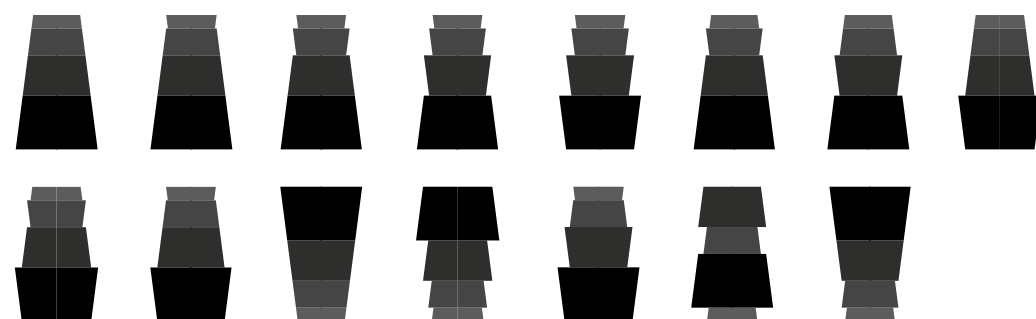
**LUCIJA NIČENO**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić

**SVIJEĆNJAK**

Svijećnjak se sastoji od osam elemenata koje je moguće kombinirati na različite načine, čime je predmet u interaktivnom odnosu s korisnikom. Konstrukcija svijećnjaka projektirana je tako da se otopljeni vosak skuplja u kalup i stvara novu svijeću. Oblik nove svijećice određuje sam korisnik kombinacijom elemenata.

**CANDLEHOLDER**

The candleholder comprises of eight features that can be combined in different ways. Consequently, the item has an interactive relationship with its user. The candleholder has been designed so that the melted wax is collected into a mould and hence forms a new candle. The user designs the shape of the new candle by a combination of features.

**MAJA BOŠKOVIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić

**STALAK ZA FONDUE**

Stalak za fondue inspiriran je specifičnom atmosferom korištenja fondua, a to su druženje i razgovor. Oblik stalka transformira svjetlost grijača u ambijentalnu rasvjetu, dok sam oblik svojom estetskom kvalitetom daje novu vrijednost ritualu zajedničkog obroka. Stalak omogućava slobodu izbora sastojaka (sir, čokolada, umaci) i odgovarajuće posude, kao i prilagodbe temperature standardiziranih grijača (alkoholnog ili parafinskog).

**THE FONDUE STAND**

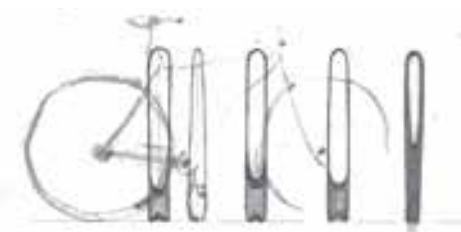
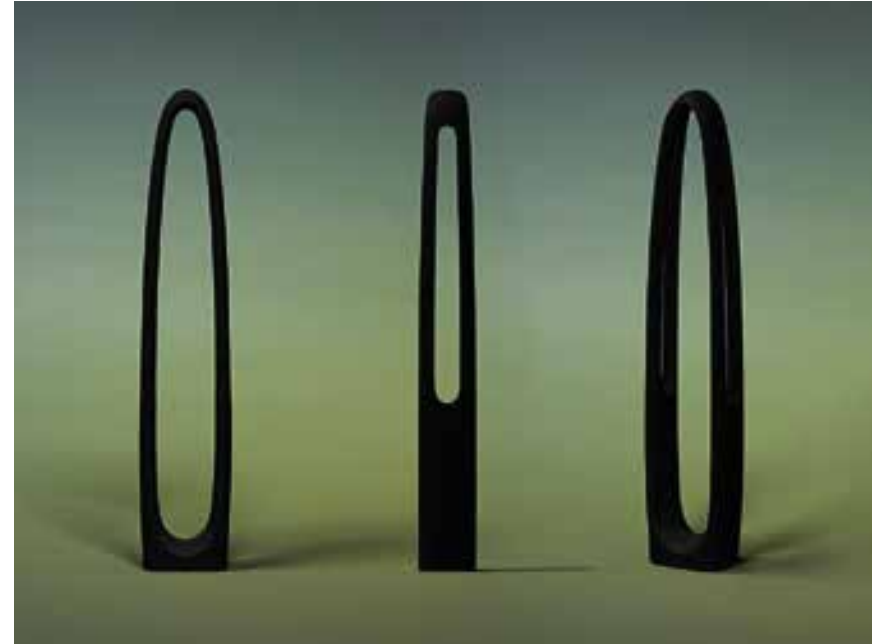
The fondue stand has been inspired by a specific atmosphere accompanying fondue where socialising and conversation are inevitable. The shape of the stand transforms the light emitted by the heater into ambient lighting, whereas high aesthetic quality of the design provides the ritual of a social dining with additional value. The stand provides freedom of selection of ingredients (cheese, chocolate, sauces etc.) and the adequate container, as well as adjustment of temperature of standard heaters (alcohol or paraffin).



**DOROTEA KUTLEŠA**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić

**STALAK ZA BIKIKLE**

Skulpturalni oblik stalaka za bicikle namijenjen je urbanim površinama i parkovima. Nudi mogućnost pojedinačne instalacije ili stvaranje različitih prostornih kompozicija ovisno o specifičnim lokacijama. Svaki pojedini stalak omogućava vezivanje jednog ili nekoliko bicikala, te izbor načina vezivanja.

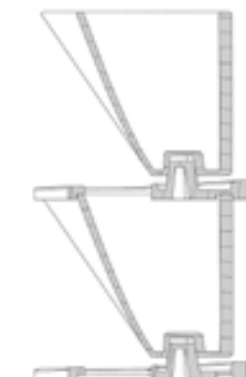
**BICYCLE STAND**

The sculptural shape of a bicycle stand is intended for urban areas and parks. It provides an opportunity for a personal installation or the creation of different spatial compositions depending on the requirements of specific locations. Each bicycle stand provides a place for locking of one or several bicycles, as well as a selection of modes of fastening of one's bicycle.

**PETRA VRDOLJAK**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić

**POSUDE ZA CVIJEĆE**

Posude za cvijeće odlikuju se stabilnošću i otpornošću koja proizlazi iz svojstva materijala. Oblik omogućuje pojedinačno korištenje ili kombiniranje u zanimljive prostorne strukture. Baza i posuda za zemlju su dva odvojena elementa, a utor na bazi pruža mogućnost nadogradnje. Pogodne su za korištenje u vanjskim i unutarnjim prostorima.

**PLANT POTS**

Plant pots are stable and resilient due to the material they were made from. The shape provides opportunities for individual use or combining into interesting spatial structures. The basis and the pot containing the soil are two separate features and the slot on the basis allows for upgrades. The flower pots can be used both in interior and exterior surfaces.



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/ SEMESTER

**ANA ŠOLIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić

**DROBILICA ZA ZAČINE**

Drobilica je inspirirana tradicijom korištenja lijevanog željeza u pripremi hrane. Oblik omogućava prilagodbu korisniku, odnosno različite položaje u rukama pri upotrebi, kao što je i oku ugodan kada se ne koristi.

**SPICE GRINDER**

The spice grinder has been inspired by traditional use of cast iron in food preparation. The shape is tailored to meet user requirements and can be placed in various positions according to requirements. In addition, its design is appealing and creates interesting decorative effects when not in use.

**MATIJA ŠPOLJAR**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Sanja Bencetić

**OGNJIŠTE**

Ognjište se koristi specifičnošću lijevanog željeza kao materijala u proizvodnji i uporabi, te svojom formom i funkcijom ispunjava njegove karakteristike – otpornost na vatru i vremenske uvjete, težinu, dugotrajnost i izdržljivost, kao i niski trošak proizvodnje. Predviđeno je za upotrebu u vrtu ili na terasi, kao izvor topline i svjetla, odnosno centralno mjesto okupljanja.

**FIREPLACE**

The fireplace relies on the specific features of cast iron as a material used in production and in everyday use and hence it shows its features through its form and function – fire resistance and weather resilience, as well as resistance to weight, long life and resilience and low cost of production. It is intended for use in the garden or the terrace, as a source of heat and light or a central place of gathering.



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## TEMA: Dizajn sustava proizvoda

### VJEŽBA: Eko-namještaj

## TOPIC: Design of product system

### EXERCISE: Eco-furniture

Ovaj zadatak završni je projekt na preddiplomskom studiju. Kroz njega studenti usvajaju cjeloviti proces dizajna sustava proizvoda, te dokazuju svoju sposobnost vođenja, realiziranja i prezentiranja projekta. Od studenta se očekuje da pokaže senzibilitet za društveni, gospodarski i kulturološki trenutak, kao i sposobnost odgovornog i samostalnog djelovanja. S obzirom na realnu globalnu i posebno lokalnu društveno-gospodarsku situaciju, već treću godinu za redom se kroz ovaj zadatak kao posebno važna ističe potreba za ekološkom osviještenošću i održivim razvojem, te uloga dizajna proizvoda kao alata za poticanje održivog lokalnog gospodarstva u području proizvodnje namještaja. Zadatak uključuje analizu resursa, kapaciteta i ograničenja postojećih lokalnih proizvođača, analizu i usvajanje trenutne faze uspostavljanja sustava kriterija ekološke proizvodnje i održivog razvoja, te analizu suvremenog načina života i ljudskih potreba u kontekstu namještaja kao potencijala za tržišno uspješne inovativne proizvode. Rezultat zadatka su realno izvedivi proizvodi koji, osim uporabne i tržišne, posjeduju dodatnu vrijednost osvješćivanja proizvođača, korisnika i javnosti o nužnosti uspostavljanja ekoloških standarda i važnosti održivog življenja i razvoja.

This task is the final project at the undergraduate study. Students are fully acquainted with the entire process of design of product system and are required to show their management skills, as well as skills of implementation and presentation of projects. Moreover, they need to show high awareness of social, economic and cultural circumstances and the ability to act responsibly and independently. Against the backdrop of the current global and primarily local socio-economic circumstances, for the third consecutive year this task has been focusing on environmental awareness and sustainable development, as well as on the role of product design as a tool for encouragement of sustainable local economy in the field of furniture production. The task includes analysis of resources, facilities and constraints of the existing local producers, analysis and insight into the current phase of creation of system of criteria of ecological production and sustainable development, as well as analysis of contemporary lifestyle and human requirements in the field of furniture with its high potential for innovative products with market success. The results of the task are products that can be implemented in real life and which, in addition to their market and practical value, have the added value of raising awareness of producers, users and the public on the imperativeness of implementation of ecological standards and the fundamental importance of sustainable living and development.

**PETRA VRDOLJAK**  
 MENTOR: Mladen Orešić  
 ASISTENTI / ASSISTANTS: Sanja Bencetić, Ivana Fabrio



SUSTAV NAMJEŠTAJA ZA DJEČJE VRTIĆE

Sustav namještaja za dječje vrtiće projektiran je tako da zadovoljava sve potrebe korisnika (djece i odgajatelja), a pritom odgovara ekološkim načelima. Igra, kao osnovna i najzastupljenija aktivnost dječje djece, ovim je sustavom dobila novu didaktičku dimenziju: namještaj svojim oblikom poziva na interakciju tj. na slaganje u različite prostorne strukture, čime dobiva vrijednost prostorne slagalice. Djeca (a i odrasli) prilikom slaganja uče o osnovnim prirodnim načelima fraktalnog grananja, dodavanja i rasta. Sama forma ploče stola i stolčića, nogu i okvira krevetića omogućava maksimalnu iskoristivost materijala pri proizvodnji, čineći tako sustav ekološki prihvatljivim.

KINDERGARTEN FURNITURE SYSTEM

Kindergarten furniture system has been designed to meet all the user requirements (including the requirements of both the children and their teachers), whilst still in compliance with environmental standards. Playing games as the basic and the most common activity amongst kindergarten children has been provided a new didactic dimension with this system: the furniture design encourages interaction and arrangement into different spatial structures which transforms it into a spatial puzzle. Through furniture re-arrangement both children and adults become acquainted with basic natural patterns of fractal branching, adding and growth. The form of the top of the table and the seat of the chairs, as well as of the legs and the frames of the beds enables maximum exploitability of material during production and this furniture is hence environmentally friendly.



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**MAJA BOŠKOVIĆ I DOROTEA KUTLEŠA**

MENTOR: Mladen Orešić

ASISTENTI / ASSISTANTS: Sanja Bencetić, Ivana Fabrio

**KUHINJSKI ELEMENTI ZA PRIPREMU HRANE**

Sustav kuhinjskih elemenata za pripremu hrane temelji se na samostalnom i održivom uzgoju namirnica i komunikaciji s ljudima i prirodom. Sastoji se od tri osnovne jedinice namijenjene uzgoju i održavanju bilja, pripremi hrane, te objedovanju, uz nekoliko višenamjenskih dodatnih elemenata. Sustav funkcionalno omogućava i simbolički prikazuje životni ciklus hrane od uzgoja i konzumacije do vraćanja u tlo procesom kompostiranja. Moguće su i različite prostorne kombinacije u postojećim standardnim stambenim prostorima.

**KITCHEN ELEMENTS FOR FOOD PREPARATION**

The system of kitchen elements for food preparation is in accordance to the principles of growing sustainable food independently and focuses on communication with people and nature. It comprises of three basic units intended for growing and caring for plants, food preparation and dining, as well as of several additional multifunctional elements. The system functionally maintains and symbolically presents the life-cycle of food from cultivation to consumption and subsequently its return to the soil through the composting process. Various spatial compositions are provided in the existing standard housing premises.



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/ SEMESTER

**DORJA KOMAZLIĆ**

MENTOR: Mladen Orešić

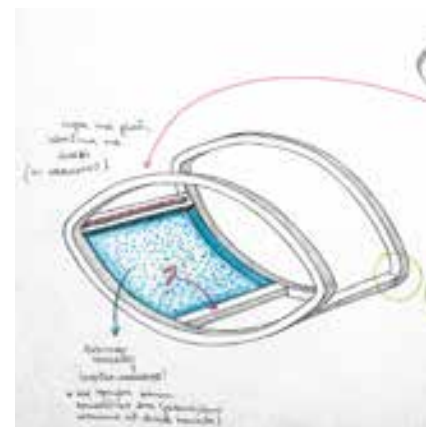
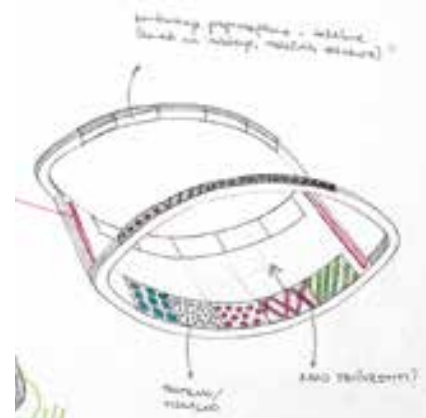
ASISTENTI / ASSISTANTS: Sanja Bencetić, Ivana Fabrio

**SENZOMOTORNA LJULJAČKA**

Senzomotorna ljuljačka temelji se na istraživanjima utjecaja takvih vježbi na razvoj zdravih moždanih i tjelesnih aktivnosti djece u predškolskoj dobi, odnosno pozitivnih učinaka na svakodnevni stres i hipersenzibilnost. Namijenjena je jednako djeci s poteškoćama u razvoju kao i zdravoj djeci, čime potiče socijalnu inkluziju. Ljuljačka motivira djecu na tjelesne aktivnosti kojima se posredno potiču i razvijaju senzorna integracija i inteligencija, osjećaj ravnoteže i upravljanje vestibularnim sustavom, taktilna komunikacija i koordinacija pokreta. Proizvod je osmišljen prema suvremenim spoznajama ekologije i održivog razvoja. Sastoji se od minimalnog broja elemenata od masivnog drva i prirodnog kaučuka (uz redukciju otpada), lijepljenih ljepljivom na bazi kaučuka ili polivinilacetata, te površinski obrađenih isključivo bioekološkim premazima.

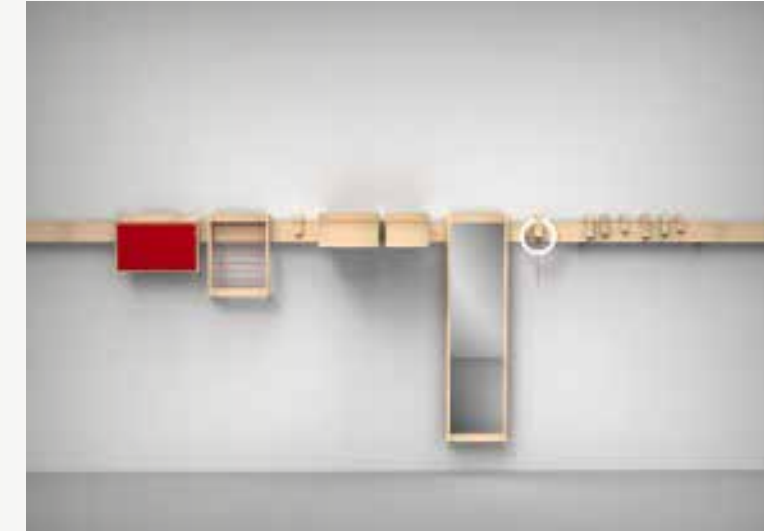
**SENSOMOTORIC SWING**

Sensomotoric swing is designed in accordance to the results of the research on the impact of sensomotoric exercises on the development of a healthy brain and body activities among the preschool children, and its positive effects concerning the daily stress and hypersensibility. It is intended both for children with disabilities and for those without disabilities and hence initiates social inclusion. The swing motivates children to engage in physical activities which can in an indirect way encourage and develop their sensory integration and intelligence, the sense of balance and coordination of vestibular system, tactile communication and movement coordination. The product has been designed in accordance to the current notions of ecology and sustainable development. It comprises of a minimal number of elements produced of solid wood and natural rubber glued together by natural rubber or polyvinyl-acetate, with minimal scrap material and with the surface finish using exclusively bio-ecological coatings.

**NIKO CRNČEVIĆ**

MENTOR: Mladen Orešić

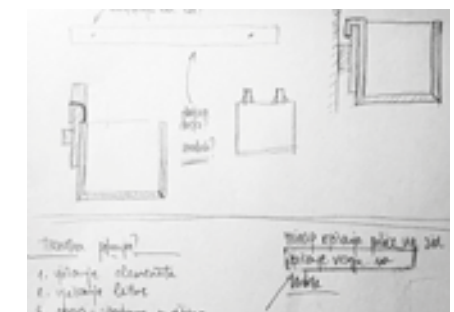
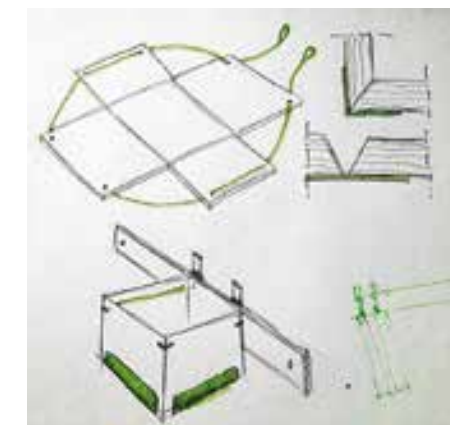
ASISTENTI / ASSISTANTS: Sanja Bencetić, Ivana Fabrio

**NEPLUS SUSTAV ZIDNOG NAMJEŠTAJA**

Sustav zidnog namještaja *Neplus* inspiriran je frazom 'Ne plus ultra' (Ništa više od ovoga). Proizlazi iz preispitivanja vrijednosti osobnih materijalnih posjeda i pojednostavljenja životnog stila u skladu sa suvremenim spoznajama ekologije i održivog razvoja, u smislu produljenja životnog ciklusa proizvoda. Sustav je nekonvencionalna kombinacija proizvoda koja interpretira i promovira ideje asketizma i minimalizma u suvremenim uvjetima života (npr. ne nudi police, nego niz kutija koje ne dozvoljavaju izlaganje dekorativnih predmeta, već samo pohranjivanje bitnih). Osnovni element – daska s klinovima – pruža najrazličitije prostorne kombinacije, a služi za proizvodnju vješanje ostalih elemenata (rasklopnih kutija u dvije veličine, nerasklopnih kutija u dvije veličine, okvira za ogledalo bilo koje veličine, zidne lampe, vreće i fascikla/oglasne ploče). Postojeći sustav elemenata ispunjava osnovne potrebe pohrane u stanovanju, a otvoren je za proširenja drugim proizvodima.

**NEPLUS WALL FURNITURE SYSTEM**

*Neplus* Wall Furniture System was inspired by the phrase 'Non plus ultra' (no further beyond). It originates from analysis of the value attributed to personal property and simplification of lifestyle in accordance to the contemporary notions of ecology and sustainable development in terms of prolonging the life-cycle of the product. The system is an unconventional combination of products which interprets and promotes asceticism and minimalism in contemporary living conditions (it contains a line of storage-boxes for essential items instead of shelves, thus avoiding the exposure of less important items). A board with pegs, as its vital feature, provides a vast array of spatial combinations. It serves for arbitrary hanging of other functional elements (mountable and demountable boxes in two sizes, mirror frames of any size, mountable lamps, bags and files/notice boards). The existing system of elements meets the basic requirements for storage space and it can easily be extended and upgraded with other products.



**LUCIJA NIČENO**

MENTOR: Mladen Orešić

ASISTENTI / ASSISTANTS: Sanja Bencetić, Ivana Fabrio



PREVIJALICA / POLICA

Sustav elemenata prati funkcionalne potrebe odlaganja djetetovih stvari od rođenja do odrasle dobi. Jednostavnim preslagivanjem elemenata korisnici (roditelji i djeca) prilagođavaju sustav prema aktualnim potrebama – od previjalice za bebe, do police s vješalicom za odjeću i ostale predmete. Jedan proizvod zamjenjuje nekoliko standardnih proizvoda, što racionalizira trošenje prirodnih resursa, omogućava uštedu u opremanju i potiče emotivnu povezanost korisnika s proizvodom kojeg dugotrajno koristi.

DIAPER CHANGING STATION / SHELF

A system of elements enhances functional requirements for shelving of children's items from the earliest age to adulthood. Users (parents and children) can adapt the system through a simple rearrangement of the elements to meet the current requirements ranging from diaper changing station to the shelf with the clothes hanger and storage of other items. One product replaces several standard products, promoting a rational use of natural resources, as well as furniture savings. Moreover, it enhances emotional bonding with the product which can be in use for a long period of time throughout the childhood.

**ANA ŠOLIĆ**

MENTOR: Mladen Orešić

ASISTENTI / ASSISTANTS: Sanja Bencetić, Ivana Fabrio



DJEČJI KREVETIĆ / STOL

U skladu s načelom po kojem 'namještaj raste s korisnikom', te poštujući ekološke standarde pojednostavljenja proizvodnje i produljenja njegovog životnog vijeka, osmišljen je dječji krevetić koji se jednostavnim preslagivanjem transformira u radni stol. Praktična montaža i demontaža omogućavaju lako prenošenje na druge lokacije, te dugotrajno korištenje proizvoda, čime on uz funkcionalnu vrijednost dobiva i emotivnu vrijednost uspomene na djetinjstvo.

CRIB / TABLE

The idea was to create the furniture which changes ('grows') along with its user in compliance with environmental standards of simplified production process and prolongation of the product life-cycle. The crib can be transformed into a desk in a simple manner through simple re-assembly. Simple and intuitive dismantling and re-assembly enables easy re-location. The product can be used throughout childhood and it hence has added functional and emotional value.



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SEMESTAR  
/ SEMESTER

**MATIJA ŠPOLJAR**

MENTOR: Mladen Orešić

ASISTENTI / ASSISTANTS: Sanja Bencetić, Ivana Fabrio

**RADNI STOL**

Radni stol služi radu sa i bez računala. Specifični savijeni oblik plohe stola logično i nenametljivo nudi prostor za računalnu opremu (monitor, tipkovnica, miš). U središtu stola smještena je klizna ploha koja omogućava pisanje i čitanje u jednom položaju, odnosno pristup tipkovnici u drugom. Kombinacija materijala i decentni spojevi stvaraju dojam lagane, lebdeće forme.

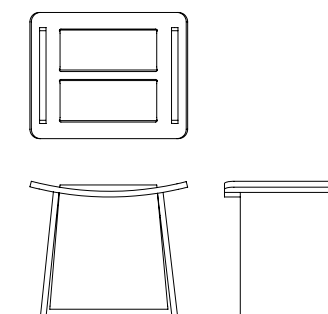
**THE DESK**

The desk can be used with and without a computer. A specifically bent surface provides room for computer and its accessories (monitor, keyboard, a mouse) in a logical and unobtrusive manner. A sliding surface is built into the central part of the desk, which allows for reading and writing in one position, and keyboard use in another. A combination of the materials and unobtrusive furniture joints creates a unique visual effect of a lightweight and a floating inspired design.

**KRISTINA PRGOMET**

MENTOR: Mladen Orešić

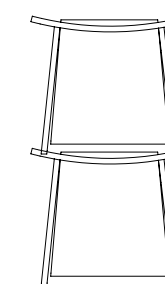
ASISTENTI / ASSISTANTS: Sanja Bencetić, Ivana Fabrio

**STOLAC + SPREMNIK**

Stolac ima funkciju pomoćnog sjedala i spremnika za pohranu stvari. Drvenu konstrukciju čine noge i konkavno sjedište s rupama kroz koje je provučena vreća od filca. Njihova povezanost doprinosi uštedi prostora tako što koristi prazninu ispod sjedišta stolca za pohranu stvari. Slaganje stolaca u policu također je svrhom uštede prostora, jer su pristupačni u svakom trenutku, a istodobno svrstani uz vertikalnu/horizontalnu os, ne zauzimajući koristan prostor.

**CHAIR / STORAGE BOX**

The chair functions as a drop-seat and a storage box. The wooden structure comprises of legs and a concave seat with holes through which a felt sack has been pulled. The vacant space under the seat can be used for storage of items and hence save space. Assembly of chairs into shelves also contributes to saving space. Moreover, they are always available and are simultaneously arranged into a vertical/horizontal axis, saving precious space.



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SEMESTAR  
/ SEMESTER

# Projektiranje – vizualne komunikacije

# Visual communications studio

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.

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.

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SEMESTAR  
/ SEMESTER

## TEMA

# Analiza grafičkih struktura

## – Artikulacija 2d oblika

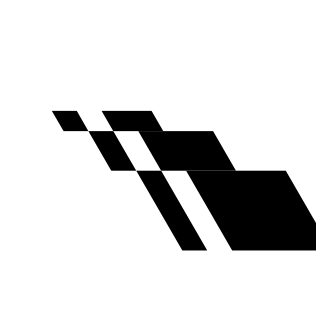
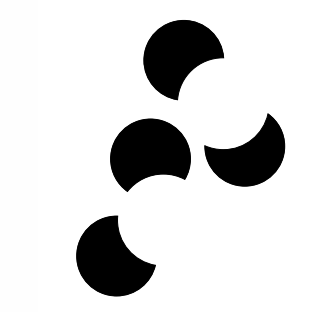
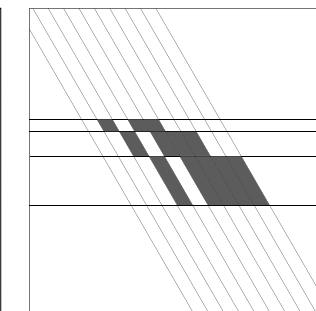
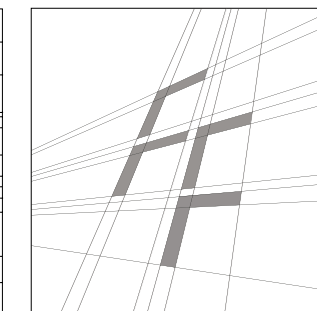
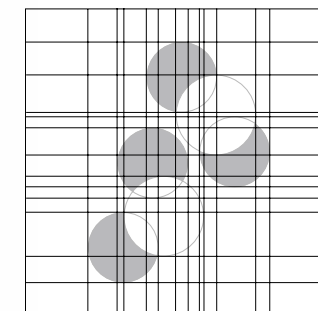
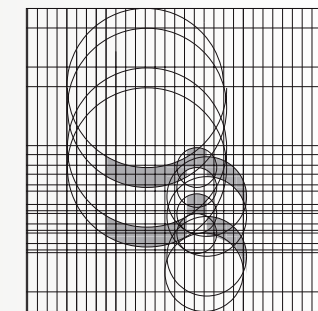
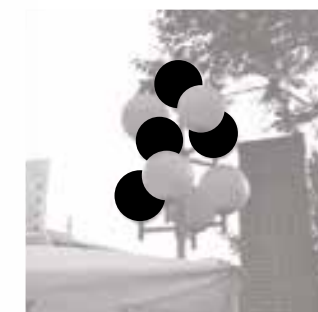
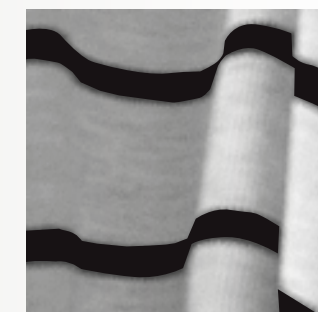
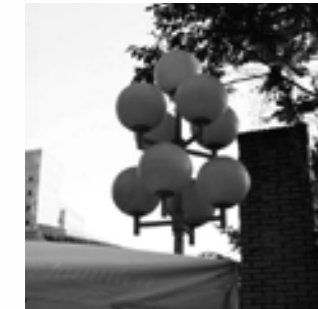
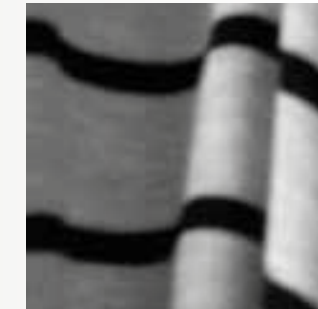
U ovom se zadatku studenti vizualnih komunikacija upoznaju s osnovama metodologije dizajnerskog promišljanja: potrebno je usvojiti analitički pristup promatranja okoline, te metode analize i sinteze zbilje koristiti u razvijanju ideja prema vizualnim elementima iz neposrednog fizičkog okruženja. Cilj 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.

## TOPIC

# 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.

**DUNJA LESAR**MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp**ELIZABETA LONČAR**MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp**TIN BURIĆ**MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić**BORJAN PAVLEK**MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlainić

LINIJA/LINE

TOČKA/POINT

MREŽA/GRID

LINIJA/LINE

SEMESTAR  
/ SEMESTER

## TEMA Znak

– Označavanje u simbolizirajućoj funkcionalnosti

## TOPIC Sign

– Signalising in symbolising functionality

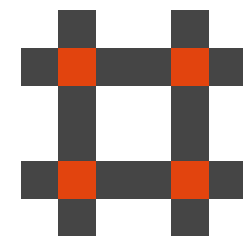
Ovaj zadatak posvećen je proučavanju formalnih karakteristika osnovnih grafičkih elemenata (u što je uključena i uporaba boje), te njihovoj sintezi sa sadržajem triju zadanih i povezanih pojmova u seriju znakova prepoznatljive i efektne simbolike. Oblikujući grafičke znakove koji simboliziraju određene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

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 content. Consequently, students acquire one of the basic skills required in the subsequent design of a more complex visual communication.

**MORANA LAUŠIN**  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



GRADNJA / CONSTRUCTION

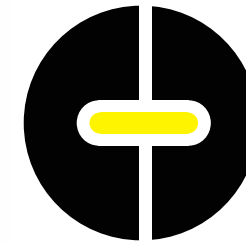


MONTAŽA / ASSEMBLY

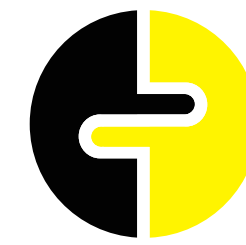


RUŠENJE / DEMOLITION

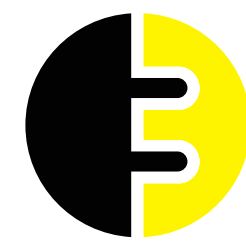
**GALA MARIJA VRBANIĆ**  
MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlainić



ELEKTROCENTAR  
/ ELECTRICAL INSTALLATION SERVICES



ELEKTROPROMET  
/ ELECTRICAL EQUIPMENT TRADING



ELEKTROSERVIS  
/ APPLIANCE REPAIRS AND ELECTRICAL EQUIPMENT SERVICES

1.

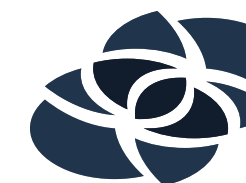
**IVA LEUSTEK**  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



UDRUGA / ASSOCIATION



ZAJEDNICA / COMMUNITY



UNIJA / UNION

2.

3.

4.

**TIN BURIĆ**  
MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić



GRADNJA / CONSTRUCTION



MONTAŽA / ASSEMBLY

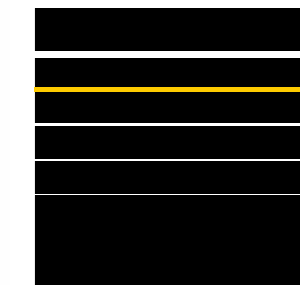


RUŠENJE / DEMOLITION

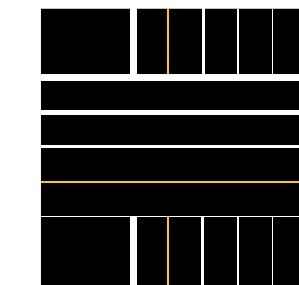
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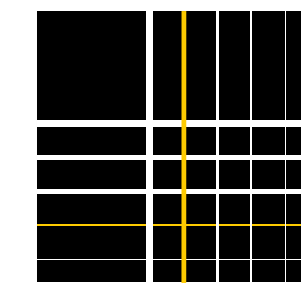
**SARA PAVLEKOVIĆ PREIS**  
MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlainić



BUTIK / BOUTIQUE



TRGOVINA / STORE



ROBNA KUĆA / DEPARTMENT STORE

SEMESTAR  
/ SEMESTER



## TEMA

### 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.

## TOPIC

### 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.

**GRGO PETROV**  
MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlainić



AVANTGARDE JAZZ FESTIVAL

Vizualna komponenta plakata kreirana je tehnikom tuša, čime se težilo postići efekt kaotičnosti, improvizacije, snage i slobode, što su pojmovi koji se često povezuju s jazz glazbom, pogotovo onom eksperimentalnog, odnosno avangardnog prizvuka. Intuitivnim pristupom vizualu dizajnerski način interpretacije teme povezao se sa sadržajem festivala.

**ELIZABETA LONČAR**  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



25 FPS

Kao što autori eksperimentalnog filma radikalno propituju sam filmski medij, poigravaju se s njegovom formom i sadržajem, a prije svega s percepcijom gledatelja, tako se i koncept ovog plakata temelji na igri s promatračima kroz novo čitanje naziva festivala. Premda su slova međusobno izmiješana, pojedine riječi svejedno se mogu pročitati, tj. može se razaznati njihovo značenje dok god su prvo i posljednje slovo na svojim mjestima.

25 FPS

Experimental film directors radically examine the film media, playing with its form and content and primarily with the perception of the viewer. Similarly, the idea behind this poster is the play with the beholders through a new interpretation of the name of the festival. Irrespective of the letters which have been mixed up, several words can be read and their meaning conceived, as long as the first and the last letter are placed correctly.

**JASNA ZORIČIĆ**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić



## TJEDAN SUVREMENOG PLESA

Zagrebački Tjedan suvremenog plesa međunarodni je festival i kao takav s najduljom tradicijom u nas, a također je i jedan od najvećih plesnih festivala u regiji. Dizajn plakata temelji se na pokretima plesačice koji se prikazuju pomacima u fotografijama, čiji niz kontrasta također postupno slabi. Tipografija prati pomake fotografija i tako nastavlja zajednički niz koji simbolizira pokret.

## WEEK OF CONTEMPORARY DANCE

The Zagreb-based Week of Contemporary Dance is an international festival of the longest tradition in Croatia, as well as one of the most significant dance festivals in the region. The design of the poster is based on the movements of the female dancer shown by a display of a sequence of photographs whose wide range of contrasts is also gradually fading away. The typography follows the shifts in the succession of photographs hence continuing the succession which symbolises movement.

**MIKELA CVITANOVIĆ**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić



## ZAGREBDOX

Kako bi se analogijom u dizajnu prikazala dokumentarna žanrovska odrednica filmova na festivalu ZagrebDox, na plakatu je korištena autorska fotografija iz urbanog okruženja. Stakleni zid kafića poslužio je kao prozirna opna između gledatelja i subjekata fotografije, tj. ljudi koji su snimljeni, i u svakom trenutku svjesni pogleda promatrača, pa se u skladu s time ponašaju i reagiraju. Staklo pruža šarolik odraz zagrebačkog trga prepunog prolaznika koji, pak, nisu svjesni odraz kamere, čime se postiže zanimljiv kontrast. Konačno, nismo sigurni gledamo li mi ljude na fotografiji ili oni gledaju nas.

## ZAGREBDOX

A photograph of urban environment has been used in the poster in order to show the documentary genre orientation of the films participating at ZagrebDox festival through an analogy in design. The glass wall of the café bar was used as a transparent membrane between the beholder and the people in the photograph who are continuously aware of the eye of the beholder and are consequently acting and reacting accordingly. The glass provides a complex reflection of the Zagreb square packed with passers-by who, on the other hand, are unaware of the camera hence providing an interesting contrast. Finally, one cannot be absolutely convinced on whether one is observing the people in the photograph or whether one is being observed.

**DORA KASUN**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić



## ZAGREBDOX

Budući da dokumentarni filmovi prikazuju realne segmente stvarnosti, dakle onoga što se zaista dogodilo, logično je da plakat bude svojevrsni dokument festivala. Osnova vizuala plakata jest sam program festivala, s apsolutno svim podacima, čime se naglašava da dokumentarni film prikazuje empirijske činjenice, i tako program postaje dokumentacija festivala. 'Grid' plakata stvara grafičku formu koja također ima informativnu ulogu.

## ZAGREBDOX

Since documentary films depict realistic aspects of reality and inform on what has actually happened, it is logical that the poster should strive to be a sort of a document of the festival. The basic feature of the visual identity of the poster is the programme of the festival providing comprehensive information and highlighting that documentary films show empirical facts. Consequently, the programme is transformed into documentation of the festival. The graphic form of the poster also has an informative role.

**TIN BURIĆ**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić



## 59. SPLITSKO LJETO

Sadržaj plakata postavio je dva problema – kako pokazati da je riječ o ljetnom festivalu i kako prikazati da se održava u karakterističnim ambijentalnim prostorima grada Splita. Rješenje je bilo poslati likove kazališnih predstava na picigin na Bačvice, jednoga sparnog ljetnog dana, u pauzi između dvije predstave na festivalu, što je i dovelo do fotografije na plakatu.

## 59TH SPLIT SUMMER

The content of the poster faced two problems – how to show that it is a summer festival and how to show that it is held in the characteristic ambient of the city of Split. The solution was to send theatre performance characters to play a game called picigin with a ball in the sea on the Split-based Bačvice beach on a hot summer day during a break between two performances at the festival which resulted in a photograph on the poster.

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SEMESTAR  
/ SEMESTER

**DUNJA LESAR**

MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp

**HUMAN RIGHTS FILM FESTIVAL**

Plakat za Human Rights Film Festival zamišljen je kao metafora raznolikosti društvene zajednice i pojedinaca koji ju čine, od dobne do rasne, od spolne do rodne, itd. Pojedinci, odnosno ljudi, prikazani su u linijama bar-koda, čime se željelo asociirati na gorući problem današnjice, prisutan i u tematici mnogih filmova s festivala tijekom posljednjih godina – odnos prema čovjeku kao potrošnoj robi.

**HUMAN RIGHTS FILM FESTIVAL**

The idea behind the poster for Human Rights Film Festival is a metaphor of diversity in the social community and individuals it is composed of, ranging from age and racial differences to gender and birth differences, to name a few. Individuals or people have been illustrated as barcode lines, striving to point out the crucial problem of the contemporary world which is present in a large number of films shown at the festival over the last several years – people treated as consumer goods.

**NIKOLINA KENTRIĆ STANČIĆ**

MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp

**TEST 13**

Kompoziciju plakata čine tri fotografije među kojima svaka predstavlja jednu od općenitih kategorija ovog festivala izvedbenih umjetnosti – dramsko kazalište, plesno kazalište, te multimedijalne performanse. One se preklapaju i spajaju u jednu dinamičnu siluetu čovjeka u pokretu, i tako dočaravaju interakciju između tih kategorija i njihov komplementarni život, što su temeljne značajke cijelog festivala.

**TEST 13**

The composition of the poster consists of three photographs where each photograph represents one of the general categories of the festival of performance arts – drama theatre, dance theatre, as well as multimedia performances which overlap and are merged together into a dynamic silhouette of a person in movement hence depicting the interaction between the categories and their complementary lives which are the fundamental features of the entire festival.

**OTTO KUŠEC**

MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp

**TRASH FILM FESTIVAL**

Plakatom za Trash Film Festival jednostavno se pokušalo što je jasnije moguće prikazati temu festivala – trash filmove, čija je osnovna potka pretjerivanje i formom i sadržajem u nekom od sljedećih žanrova – horroru, akcionom, SF-u ili borilačkom filmu. Autor se opredijelio za horror u kojem trash komponenta najčešće dolazi do izražaja u svojoj punini. Krv, kada i krupan kadar po trash principu 'šake u oko i žilet u želudac' predstavljaju ono čega u trash filmovima ima napretek: zabavu.

**TRASH FILM FESTIVAL**

The poster for Trash Film Festival strives to present the principal topic of the festival in a clear and simple manner – trash films, whose principal feature is exaggeration both in form and in content in some of the following genres: horror film, action film, SF or martial arts film. The author opted for horror film where the trash feature has been pointed out to the maximum. Blood, bath and a close-up all appear according to the principle 'fist in the eye and razor blade in the stomach' hence showing the principal feature of trash films: entertainment.

**LIDIJA ŠARKO**

MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlanić

**SVETIVINČENAT**

Dominantno izražajno sredstvo u plakatu je fotografija, čiji je niz kadriran tako da ljudski pokret dolazi do izražaja, a komponirane su tako da figura plesača prelazi iz jedne fotografije u drugu, čime se stvara kontinuitet iluzije pokreta. Verbalne informacije prilagođene su položajima figura plesača, kako bi se kreirala skladna kompozicija.

**SVETIVINČENAT**

The dominant means of expression in the poster is a succession of photographs which are striving to emphasise the movement of the dancer and have been composed so that the figure of the dancer passes from one photograph to another creating the continuity of the illusion of movement. The verbal information has been adapted to the positions of the dancer in order to create a harmonious composition.

## TEMA

Predmet /  
informacija  
– Povezivanje  
predmeta i  
značenja (odnos)

## TOPIC

Item / information  
– Connection  
between objects  
and meaning  
(relationship)

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.

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.

## DUNJA LESAR

MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



## DUKAT MLJIJEKO

Ova je ambalaža za svježe Dukatovo mljeko dizajnirana svojevrsnim 'retro' pristupom – Dukat je domaća tvrtka s dugogodišnjom tradicijom, pa i dizajn ambalaže teži tome da podsjeti na robne marke i proizvode iz nekih prošlih vremena, čime se ukazuje na provjerenu kvalitetu ovog mljeka.

## DUKAT MILK

The packaging for fresh Dukat milk has been designed using a 'retro' approach – Dukat is a domestic company with long-term tradition and hence the packaging design is striving to be reminiscent of old-fashioned brands and products, pointing out the quality of the milk brand.

## NIKOLINA KENTRIĆ STANČIĆ

MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



## PAŠKA SOL

Osnovna karakteristika soli jest njena svakodnevna, gotovo neizbježna i široko rasprostranjena primjena u kućanstvu. Pojedinačna ambalaža u ovom je slučaju dizajnirana kao dio većeg vizualnog identiteta serije pakiranja osnovnih živežnih namirnica. Dizajn karakterizira jednostavan i čist izgled, s visoko stiliziranom ilustracijom u crno-bijelom kontrastu. Budući da je sol proizvod niskog cjenovnog ranga, dizajnom se komunicira pristupačnost ove robne marke najširoj ciljnoj skupini, ali i kvaliteta sukladna tradicionalnoj hrvatskoj proizvodnji soli.

## PAG SALT

The fundamental feature of salt is its daily, almost inevitable and extensive household use. Individual packaging has in this case been designed as a part of a large visual identity of a series of packaging of fundamental food products. The design is simple and clear with highly stylised illustration against a black and white background. Since salt is a low-ranking product concerning the pricing, the design communicates accessibility of the brand for the broad targeted group and the quality is on par with traditional Croatian salt production.

**OTTO KUŠEC**

MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp

**K-PLUS RIŽA**

Cilj redizajna ambalaže ove riže bio je udaljiti recepciju proizvoda od zemlje njegovog porijekla – Vijetnama, vizualno jasno istaknute na dosadašnjoj ambalaži, te naglasiti prvenstveno prehrambene vrijednosti proizvoda.

**K-PLUS RICE**

The objective of the redesign of the packaging of this brand of rice was to expand the reception of the product beyond its country of origin – Vietnam, which had been visually clearly pointed out in the former packaging and emphasise primarily the nutritional values of the product.

**PETRA GRUBIŠIĆ**

MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić

**MLIJEKO ZBREGOV**

Proučavajući originalnu 'Zbregov ambalažu za mlijeko, došlo se do zaključka da je poruka koju šalje kupcima vrlo doslovna. Novim dizajnom ambalaže željelo se istaknuti dugu tradiciju proizvodnje mlijeka. Za osnovni motiv zato je izabran element veza, jednostavni križić. Križićima su složena dva rješenja: ilustracija koja prikazuje prirodni, tradicijski početak priče o mlijeku koje sa hrvatskih pašnjaka stiže na naš stol, i tipografsko rješenje u kojem križići koji stvaraju tipografiju govore sami za sebe.

**ZBREGOV MILK**

Studying the original Zbregov milk packaging I reached a conclusion on a literal message being sent to the buyers. I opted for this particular packaging design to point out a long tradition of milk production. Consequently, I opted for an embroidery motif – a simple tiny cross – as the principal motif. Illustration is showing the natural and traditional beginning of the story about milk arriving to our tables directly from pastures, as well as a typographic solution where I used tiny crosses letting them convey their own message.

**GRGO PETROV**

MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlainić

**ČOKOLADNO MLIJEKO**

Budući da je čokoladno mlijeko proizvod omiljen među mladom populacijom, od djece do adolescenata, redizajn je morao biti privlačan i karakterom blizak njima, ali i dovoljno originalan kako bi se istaknuo u moru sličnih proizvoda. Glavni motiv dizajna su čokoladne mrlje i kapljice, koje svojom slobodnom formom dočaravaju zaigranost i vedrinu, duh i energiju, tj. vrijednosti bliske mladima.

**CHOCOLATE MILK**

Since chocolate milk is a favourite product amongst young population, from young children to adolescents, the redesign had to be appealing to them and its features familiar, yet original to the point to be prominent amongst a vast array of similar products. Chocolate stains and drops are the principal motif of the design and with their free form they symbolise playfulness, cheerfulness, spirit and energy as the most appreciated values amongst young population.

# TEMA

## Informacijske strukture

### – Odnos teksta i slike u sustavu (layout)

# TOPIC

## information structures

### – Relationship between the text and the photograph in the system (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 različiti strana uključenih u projekt, u realnom tržišnom kontekstu.

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.

**ANA VUJASIĆ**  
 MENTOR Nenad Dogan  
 ASISTENT / ASSISTANT Romana Kajp

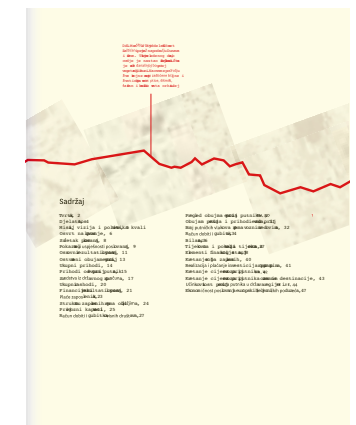


#### HŽ GODIŠNJE IZVJEŠĆE

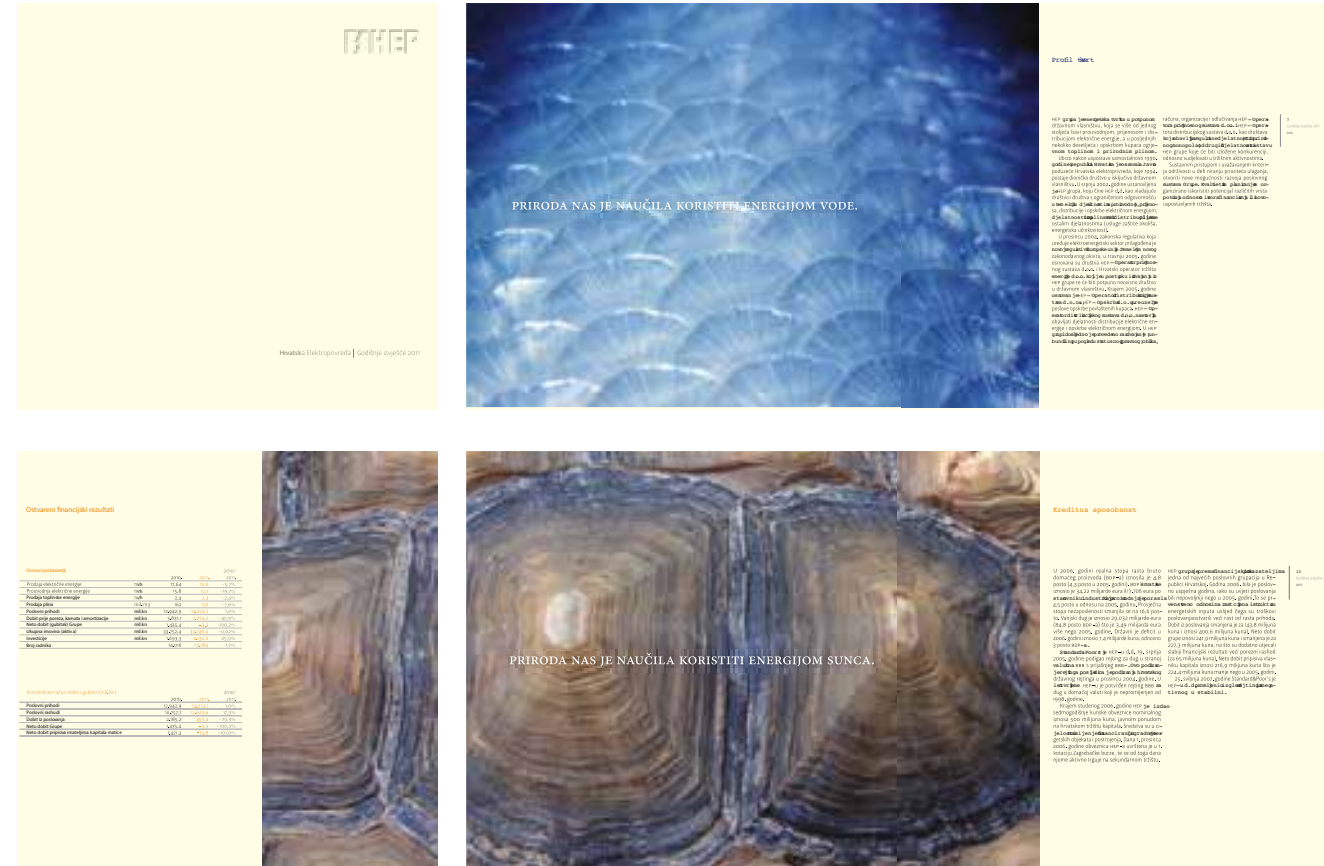
Osnovica vizualnog identiteta i prijeloma godišnjeg izvješća putničkog prijevoza Hrvatskih željeznica su zemljopisne karte s označenim prugama – one povezuju cijelu publikaciju i dočaravaju putanje vlakova kroz zemlje u kojima se odvijaju rute HŽ-a, a putovanje završava na stražnjim koricama, na istom mjestu gdje je i počelo na prednjima – Glavnom kolodvoru u Zagrebu. Uz osnovni tekst o tvrtki izdvojene su i zanimljivosti o pojedinim gradovima kroz koje prolazi pojednostavljena i grafički stilizirana ruta. Put simbolizira putovanje poslovanjem HŽ-a.

#### CROATIAN RAILWAYS ANNUAL REVIEW

The idea behind the visual identity and the graphic solution of the Annual Report of passenger transport by Croatian Railways are geographical maps with marked railway lines connecting the entire publication showing the tracks throughout the countries with Croatian Railways routes and the journey ends on the back cover at the same point where it commenced on the front cover at Zagreb Central Station. In addition to the brief text on the company there are also interesting facts on the cities connected by the simplified and graphically stylised railway route. The fictional journey symbolises the journey by the Croatian Railways.



MATEJ VUČKOVIĆ  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



HEP GODIŠNJE IZVJEŠĆE

Tvrtka HEP trguje električnom i toplinskom energijom, neophodnom za svakodnevno funkcioniranje naše civilizacije – to je nešto bez čega ne možemo, a iskorištavanje te energije temelji se na iscrpljivanju svega što zapravo imamo – okoliša u kojem živimo, tj. cjelokupne biosfere. Dizajnom ovog izvješća želi se komunicirati jasna poruka da se HEP postupno okreće nekonvencionalnim, odnosno obnovljivim izvorima energije – vjetru i suncu (ali i vodi) – energijama održivog razvoja budućnosti.

HEP ANNUAL REVIEW

The company HEP is the national provider of electricity and thermal energy essential for the daily functioning of our civilisation. Energy exploitation is based on exploitation of all our resources – the environment we live in and the entire biosphere. The design of the Annual Report is striving to express a clear message of HEP slowly turning to unconventional and renewable energy sources such as the wind and the Sun (as well as water) which is fundamental for sustainable development in the future.

IVANA HRABAR  
MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlainić



GONG GODIŠNJE IZVJEŠĆE

GONG je poznata nevladina organizacija čiji je temeljni zadatak poticanje građana na aktivnije sudjelovanje u lokalnim političkim procesima, a financira se putem javnih i privatnih donacija. Godišnjim izvješćem udruge teži se informirati što je moguće veći broj punoljetnih građana i građanki (s pravom glasa) o postojanju i cjelokupnom radu udruge, a posredno ih potaknuti i na razmišljanje o slojevitoj pozadini političke scene, tako što je produkcija godišnjeg izvješća učinjena potpuno transparentnom – priložen je detaljan cjenik izrade.

GONG ANNUAL REVIEW

GONG is a well-known non-governmental organisation (NGO) whose principal objective is to encourage the public to actively participate more actively in local political processes and it is financed through public and private donations. The Annual Report of the organisation strives to inform the broadest possible public aged 18 years or over eligible to vote on the existence and provide comprehensive information on the activities of the organisation, indirectly encouraging them to consider the multilayered background of the political scene through fully transparent Annual Report production by enclosing a detailed price list of Annual Report preparation.



## TEMA

### 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.

## TOPIC

### 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.

**ANA VUJASIĆ**

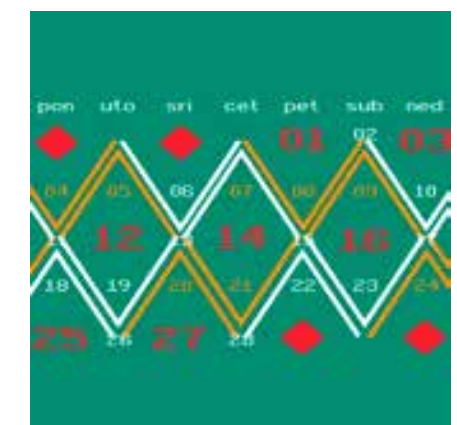
MENTOR Nenad Dogan

ASISTENT / ASSISTANT Romana Kajp



ETNOGRAFSKI MUZEJ

Vizualni motivi dizajna kalendara proizašli su iz zbirke narodnih nošnji koja je dio stalnog postava Etnografskog muzeja, i pojedini elementi kalendara komponirani su prema uzorcima vezova. Obuhvaćeni su motivi narodnih nošnji panonskog, dinarskog i jadranskog područja Hrvatske. Kako bi bila postignuta što veća autentičnost, u skladu s društvenom i kulturnom misijom Muzeja, kalendar je kreiran istom tehnikom kao i nošnje, tj. 'vezenjem', odnosno bojanjem mreže sitnih geometrijskih uzoraka. Sukladno tehničkoj formi nošnje kalendar je izrađen u više slojeva – prvi sadrži mjesec, drugi datume i uzorke, a treći čine logotip muzeja i obilježja područja iz kojeg dolazi narodna nošnja.



ETHNOGRAPHIC MUSEUM

The visual motif of calendar design originated from the collection of national costumes which is a part of the permanent display of the Ethnographic Museum and the individual features of the calendar have been brought together according to embroidery patterns, including the motifs of national costumes from the Pannonian, Dinaric and the Adriatic region of Croatia. In order to achieve greater authenticity in accordance to the social and cultural mission of the Museum, the calendar has been created using the technique of embroidery used also in national costumes by colouring the network of fine geometric patterns. In accordance to the technical form of the national costume and the social form of culture, the calendar is multilayered – the first layer presenting the month, the second the dates and patterns, whilst the third presents the logo of the Museum and the region of origin of the national costume.

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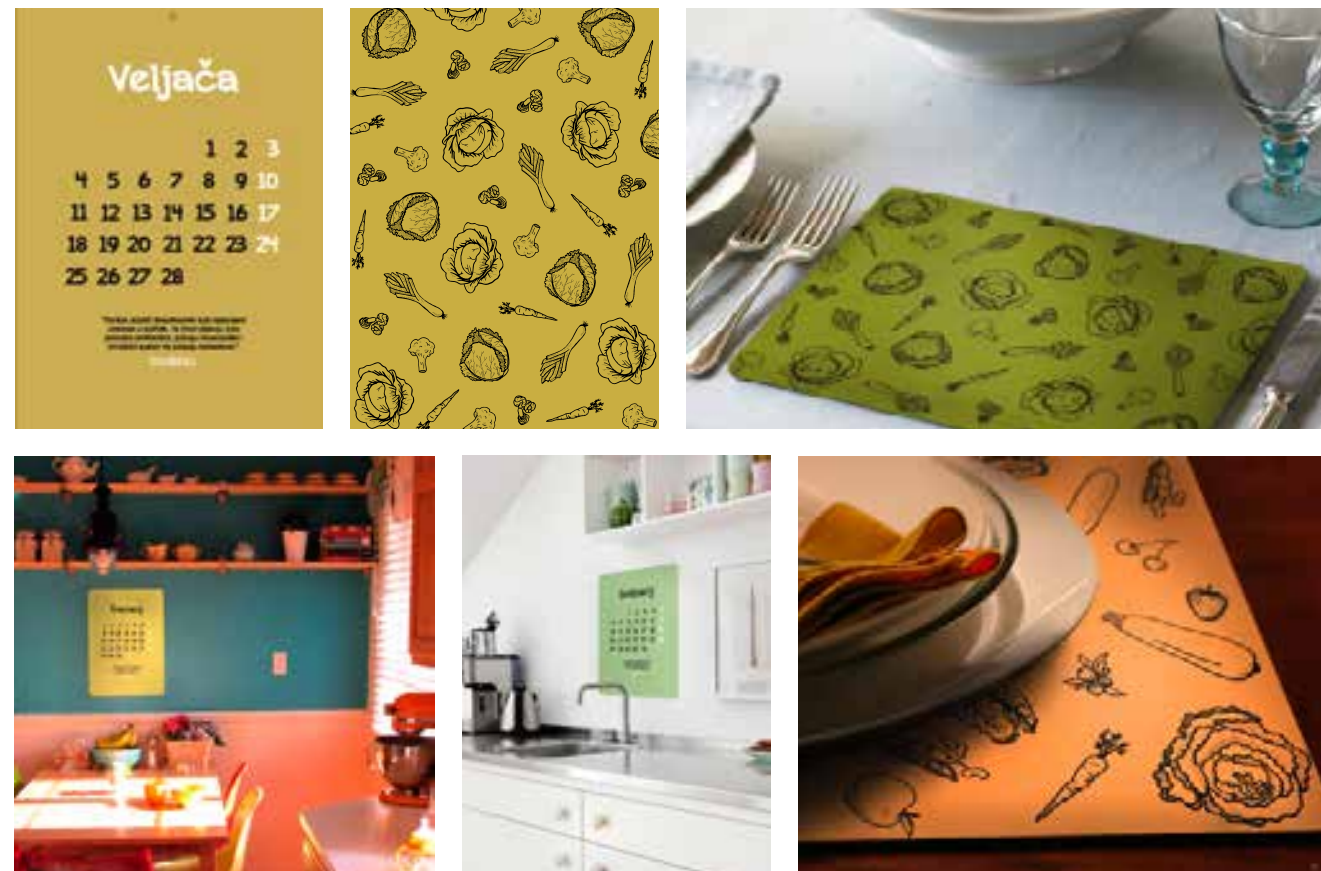
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SEMESTAR  
/ SEMESTER



**REBECCA MESARIĆ**  
 MENTOR Stipe Brčić  
 ASISTENT / ASSISTANT Luka Borčić



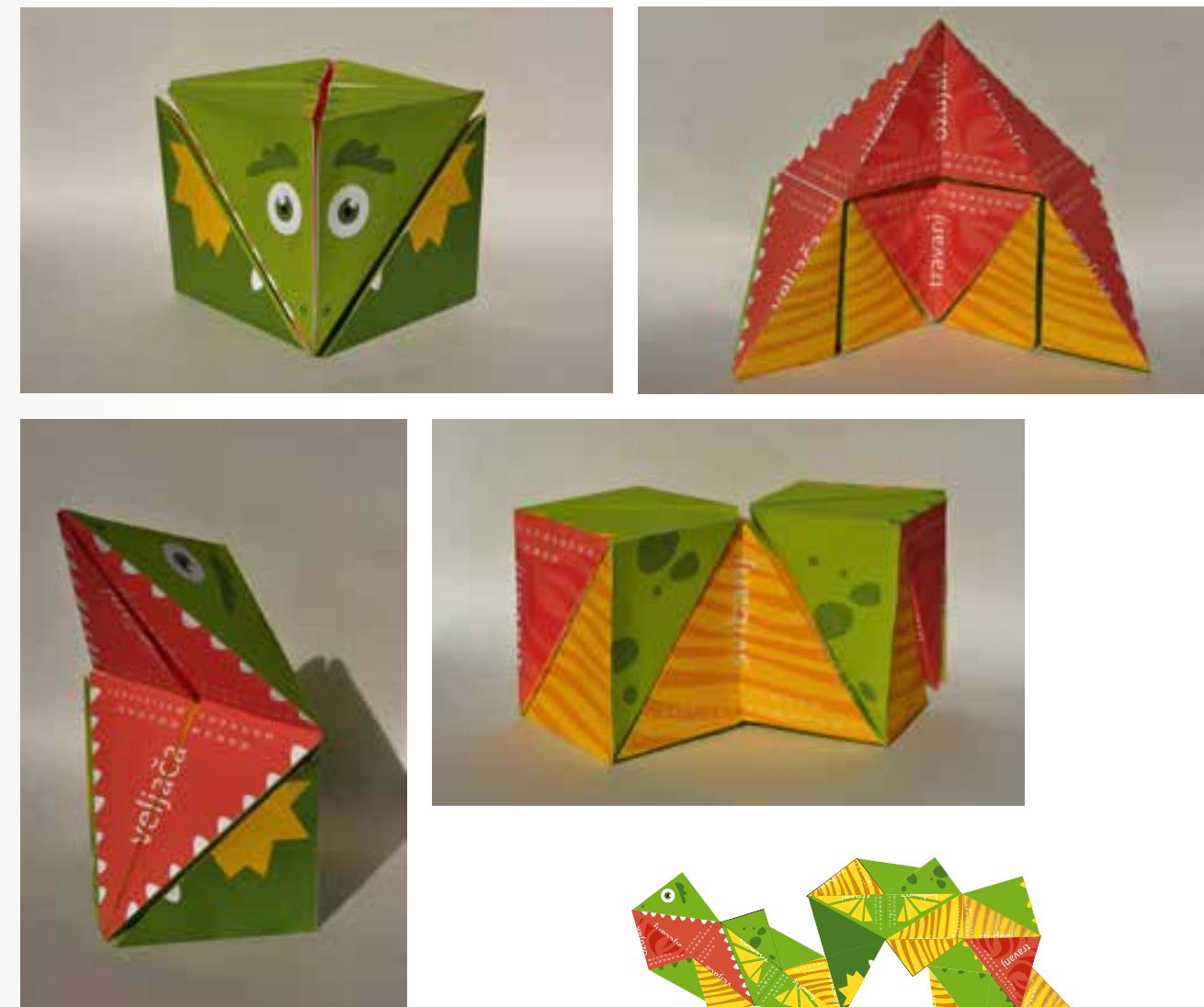
#### BIO&BIO

Cilj tvrtke bio&bio jest potaknuti kupce svojih proizvoda da konzumiraju zdrave namirnice koje tvrtka distribuira, pri čemu primarnu skupinu potrošača čine svi članovi nuklearne obitelji. Kalendari se u domovima najčešće nalaze u kuhinjama, pa je to idealno mjesto za kalendar čija je tema zdrava prehrana, i tako je bilo logično da se listovi kalendara dizajniraju kao podmetači za stol. Naravno, primarno su obješeni na zidu, a kada određeni mjesec istekne, pojedini list se nastavlja koristiti na stolu kao podmetač. Ilustracije na listovima prikazuju sezonsko voće i povrće, čime se sugerira koje bi se namirnice mogle koristiti tijekom godine, što je artikulirano i u maloj edukativnoj poruci.

#### BIO&BIO

The principal objective of the company was to encourage its customers to opt for healthy ingredients it distributes, with primary customer group comprising of members of the nuclear family. Household calendars are normally placed in the kitchen and hence it is the ideal place for the calendar whose principal topic is healthy food. Consequently, it was logical to design the calendar pages as table pads. Nevertheless, they are primarily placed on the wall and subsequently used as table pads following the expiry of a month. The illustrations on calendar pages show seasonal fruit and vegetables, pointing out the ingredients to be used throughout the year, which has also been expressed in a short educational message.

**ZITA NAKIĆ VOJNOVIĆ**  
 MENTOR Stipe Brčić  
 ASISTENT / ASSISTANT Luka Borčić



#### ONE TO PLAY

Ovaj interaktivni kalendar osmišljen je kao promotivni materijal za tvrtku koja se bavi proizvodnjom igračaka (OnezPlay). S obzirom na ciljano publiku navedenog poslovnog subjekta, naglasak je primarno na najmlađim korisnicima. Kalendar je sastavljen iz plašta koji spojen i složen čini kocku, međutim u interakciji s korisnikom, on mijenja svoju formu u razne (ne)pravilne oblike, te podsjeća na svojevrsnu slagalicu. Ilustracija zmaja - s vanjske strane figurativna (oči, krila, nos...) a s unutrašnje nešto apstraktnija (razni uzorci - pruge, točke, vatra...) aplicirana je na cijelu površinu kalendara; osim što služi kao podloga za datume i imena mjeseci, komplementira sveukupnoj zaigranosti i dinamičnosti forme.

#### ONE TO PLAY

This interactive calendar has been designed as a promotional material for the company OnezPlay which is involved in toy production. The calendar focuses primarily on the youngest users. It comprises of a mantle which forms a die and changes its shape in various irregular forms as a result of interaction with the user, reminding of a puzzle. The illustration of a dragon, which is figurative on the outside (eyes, wings, nose etc.) becomes more abstract on the inside (various patterns: stripes, dots, fire etc.) and permeates the entire surface of the calendar. In addition to being used as a background to dates and the names of the months, it contributes to the overall playfulness and the dynamics of the form.

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SEMESTAR  
/ SEMESTER

**BARBARA BJELIŠ**

MENTOR Ivan Doroghy

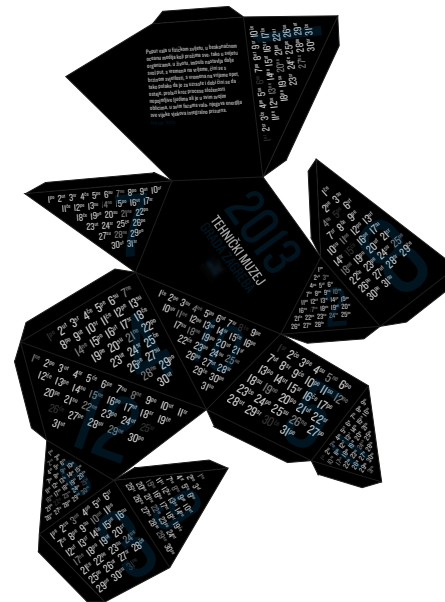
ASISTENT / ASSISTANT Tomislav Vlainić

**TEHNIČKI MUZEJ**

Kalendar jest instrument bilježenja vremena, koje suvremeni ljudi uglavnom doživljavaju linearnim, dok ono zapravo ni izdaleka nije takvo. Vrijeme ne podliježe našim definicijama i nastojanjima da ga odredimo, ono ide svojim tokom na koji ne možemo utjecati. Vrijeme je relativno. Zagrebački Tehnički muzej veliku važnost pridaje djelovanju znanstvenika i izumitelja Nikole Tesle. Ovaj se kalendar referira na njegovo poimanje vremena – ponekad se čini da teče brzinom svjetlosti, a katkad se čini da mirno stoji. Kalendar u formi nepravilnog geometrijskog tijela prikazuje dvanaest mjeseci poput ploha posloženih slučajnim redosljedom.

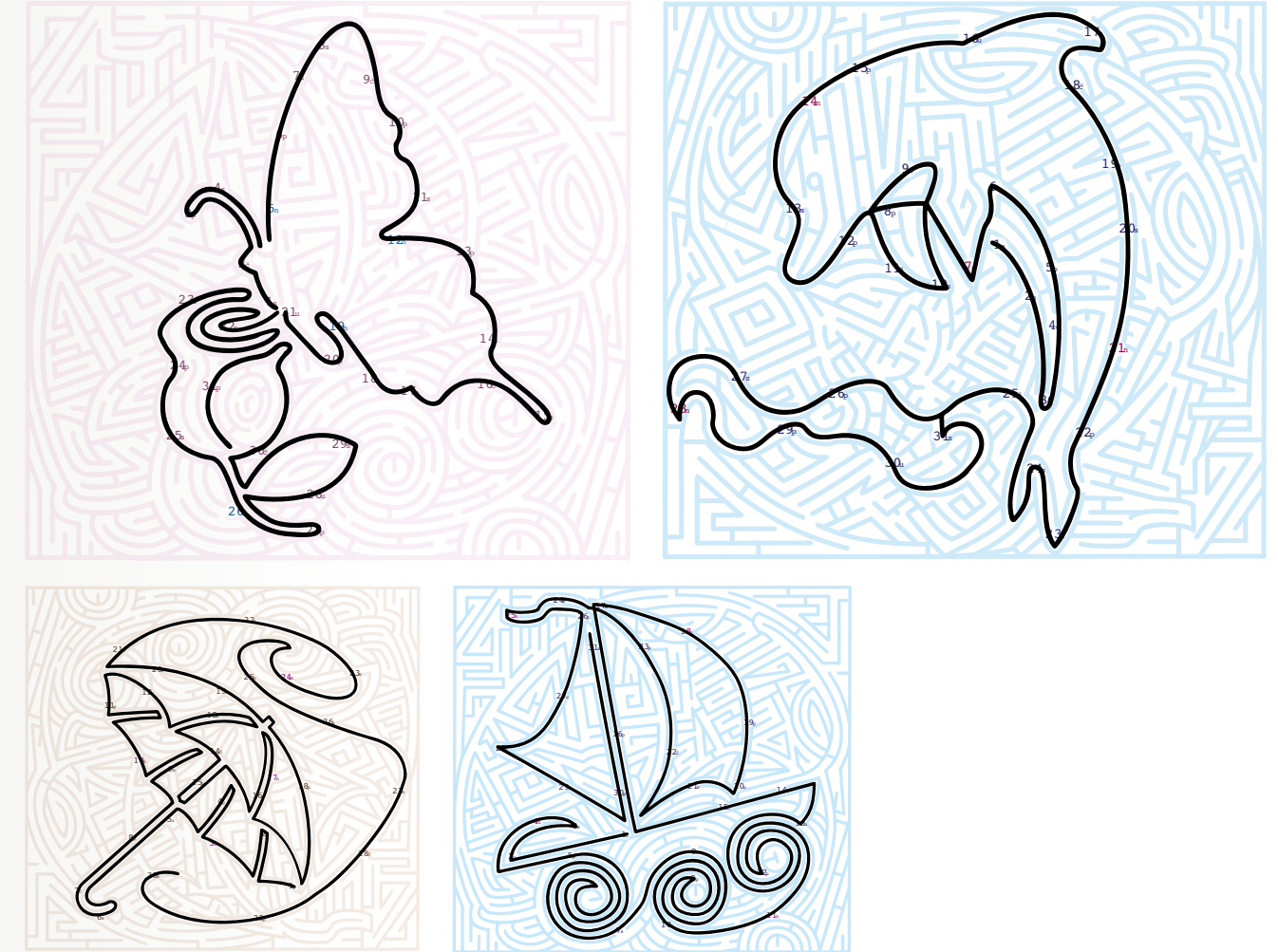
**TECHNICAL MUSEUM**

The calendar is the instrument for marking of time which is nowadays normally considered as linear, whilst it is merely an illusion. Time is not subject to our definitions and attempts to define it and it follows its own flow independently of our will. Time is relative. The Zagreb-based Technical Museum primarily focuses on the impact of Nikola Tesla, as a scientists and inventor. This calendar refers to Tesla's concept of time – at times it appears to flow at the speed of light and at times it appears to stand still. The calendar in the shape of an irregular geometric body shows twelve months as flat surfaces brought together in random sequence.

**IVANA HRABAR**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić

**DJEČJI KLUB**

Kao i zabavno-enigmatski časopis Dječji klub, i kalendar je prvenstveno namijenjen djeci nižeg uzrasta. Datumi se kriju unutar linijski iscrtanog labirinta, te se njihovim pronalaženjem iz dana u dan otkriva ilustracija asocijativno povezana s mjesecom kojeg simbolički izražava. Kalendar može biti postavljen na zidu, ali se može koristiti i kao ploča za crtanje na stolu.

**CHILDREN'S CLUB**

As well as the entertaining enigmatic magazine Children's club, the calendar is primarily intended for young children. The dates are hidden in a linear labyrinth and by finding them one uncovers the illustration which can be associated with the month it symbolically represents. The calendar can be placed on the wall, yet it may also be used as a drawing board on the desk.

# TEMA

## Informacijski sustav

### – Oblikovanje vizualnog identiteta i signalistike

Ova kompleksna vježba podrazumijeva dizajn sustava vizualnog identiteta određenog subjekta i skupine pravila koja ga reguliraju, što će reći da se studenti moraju upustiti u izradu cjelokupnog priručnika grafičkih standarda vizualne komunikacije. Subjekti su raznoliki, no obuhvaćaju institucije, tvrtke i udruge mahom iz vladinog ili nevladinog sektora, koje djeluju primarno u sferi javnog dobra (bilo da je riječ o prometnoj infrastrukturi, medicinskoj zaštiti, sportskim aktivnostima, kulturnoj ponudi ili nečem drugom). Riječ je o zahtjevnom zadatku, koji nakon analize subjekta i istraživanja njegovog socijalnog, političkog i ekonomskog aspekta, traži dizajn znaka i logotipa, proučavanje njihovog odnosa, odabir karakteristične tipografije, i dizajn svih korporativnih aplikacija u kojima se ogleda primjena osnovnog vizualnog identiteta. Zatim, signalistika obuhvaća dizajn informacijskog sustava i pojedinačnih elemenata za označavanje i komunikaciju u prostorima javnog sadržaja. Ovim zadatkom proširuje se prethodni, budući je riječ o istoj skupini subjekata. Detaljno istraživanje svih relevantnih razina subjekta (od opsega njegove javne djelatnosti, analize rasporeda i značenja sadržaja unutar njegovih prostora, do definiranja ciljne skupine kojoj je sadržaj namijenjen) prethodi oblikovanju elemenata signalistike – sustava tipografije, sustava slikovnih simbola, informacijskih jedinica unutar sustava (panoa, tabli, putokaza i sl.) i sustava korištenih boja, što također treba prikazati u odgovarajuće dizajniranom priručniku grafičkih standarda.

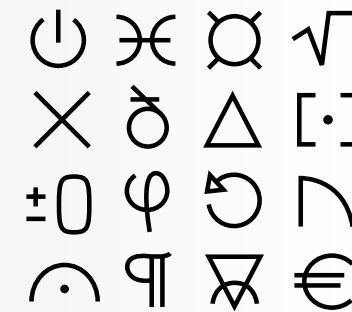
# TOPIC

## 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. Consequently, 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 (traffic infrastructure, health protection, sports activities and cultural programmes, to name a few) are involved in this task. 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. Furthermore, signalistics includes information system design and its separate components for signalling and communication in public areas. This task expands the objectives of the previous task, as we are dealing with the same group of entities. A detailed research of all the relevant aspects of the entity (ranging from the scope of its public activity, the analysis of the arrangement and of its premises and the activity performed within its premises, to defining a target market) precedes the design of the elements of signalistics – the system of typography, the system of graphical symbols, information units within the system (billboards, tables, signposts etc.) and the system of colours used which also needs to be shown in an adequately designed manual in compliance with graphic standards.

ZITA NAKIĆ VOJNOVIĆ  
MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić



PUČKO OTVORENO  
UČILIŠTE ZAGREB



PUČKO OTVORENO UČILIŠTE

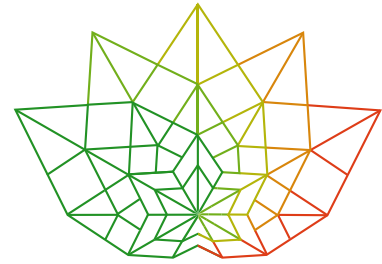
Kako bi se pravilno i razumljivo komunicirala misija ove institucije kroz njezin vizualni identitet, a njezin je cilj javna dostupnost obrazovanja usmjerenog prema stjecanju specifičnih znanja i vještina, dizajniran je sustav simbola koji prema principu kodiranja informacija izražava jedan ili više odjela Pučkog otvorenog učilišta, a karakterizira ga apstraktna stilizacija, semantička višeslojnost i dosljednost kompozicije. Signalistika se, pak, temelji na standardiziranim tablama koje se svojom modularnom strukturom prilagođavaju različitim površinama u prostoru POU-a, čim se olakšava snalaženje i kretanje, ali i izbjegava šum u komunikaciji.

PUBLIC OPEN UNIVERSITY

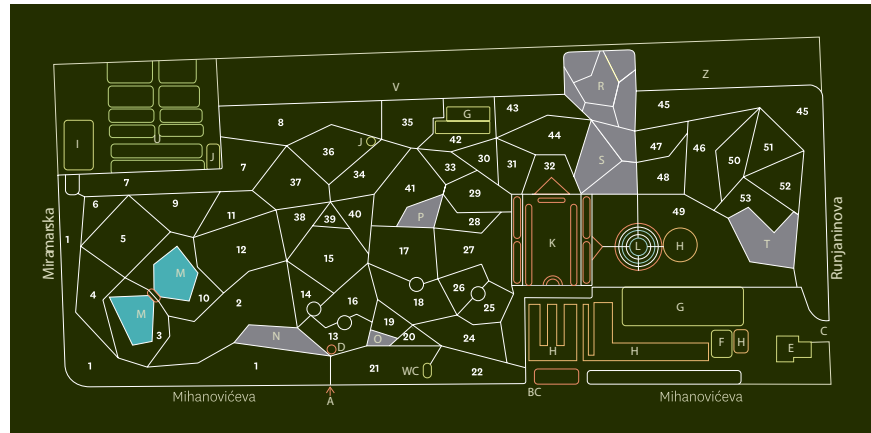
In order to duly and intelligibly communicate the mission of this institution through its visual identity and since its principal objective is availability of education directed towards acquisition of specific knowledge and skills, the design comprises of a system of symbols which, according to the principle of information coordination, represents one or several departments of Public Open University and is characterised by abstract stylisation, semantic multilayeredness and consistency of composition. On the other hand, signalistics is based on standardised tables which with its modular structure adapt to various surfaces in the premises of Public Open University, which significantly facilitates orientation and movement, simultaneously avoiding the white noise in communication.



**ANA VUJASIĆ**  
 MENTOR Nenad Dogan  
 ASISTENT / ASSISTANT Romana Kajp



Sveučilište u Zagrebu  
 Prirodoslovno-matematički fakultet  
**BOTANIČKI VRT**



**BOTANIČKI VRT**

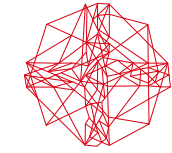
Budući da je prostor zagrebačkog Botaničkog vrta posvećen uzgajanju i očuvanju autohtonog i egzotičnog bilja, drveća i cvijeća, ne bi smio biti narušen napadnim vizualnim identitetom, odnosno signalistikom. Stoga dizajn čine tanke linije inspirirane konstrukcijom staklenika u vrtu, dok se osnovni element znaka prema principu rotacije zlatnim rezom preklapa u motiv lista s mrežastom nervaturom. Geometrijska struktura dizajna asocira na pripadnost Botaničkog vrta Prirodoslovno-matematičkom fakultetu, dok biomorfna mreža znaka ukazuje na ono čime se ta institucija bavi. Također, kolorističkim kodom dizajna dočarava se izmjena boja u prirodi tijekom mijene godišnjih doba. Koncept signalistike proizlazi izravno iz vizualnog identiteta.

**BOTANICAL GARDEN**

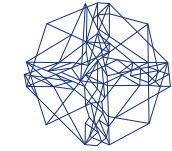
Since the Zagreb-based Botanical garden focuses on growing and preservation of local and exotic plants, trees and flowers, it should have an aggressive visual identity or signalistics. Consequently, the design consists of fine lines inspired by the construction of a greenhouse in the garden, whilst the principal feature of the sign, in accordance to the principle of rotation, transforms from a golden incision into a leaf motif with network nervature. The geometric structure of the design points out the fact that the owner of the Botanical garden is the Faculty of Science, whilst the biomorphic network of the sign clearly presents the field of activity of the institution. Moreover, the coloristic code of the design depicts the alternation of colours of Nature throughout the seasons. The concept of signalistics emerges from the visual identity.



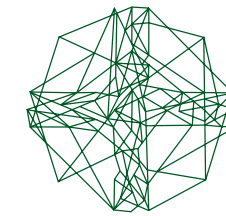
**BARBARA BJELIŠ**  
 MENTOR Ivan Doroghy  
 ASISTENT / ASSISTANT Tomislav Vlanić



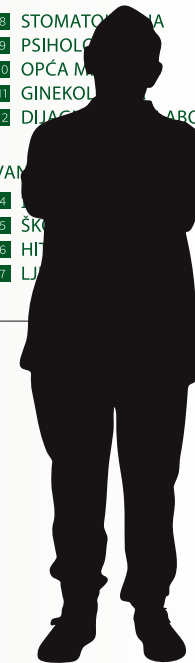
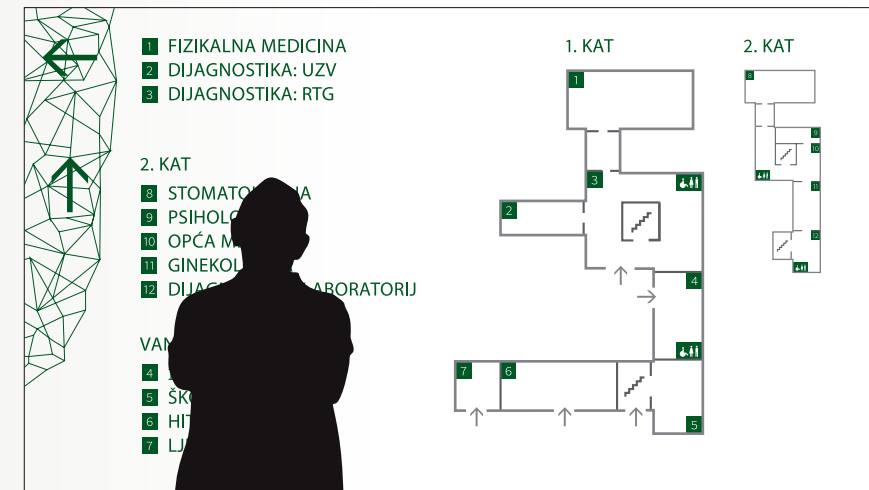
**HITNA POMOĆ**  
 DOM ZDRAVLJA VELIKA GORICA



**UPRAVA**  
 DOM ZDRAVLJA VELIKA GORICA



**DOM ZDRAVLJA VELIKA GORICA**



**DOM ZDRAVLJA VELIKA GORICA**

Vizualni identitet Doma zdravlja u Velikoj Gorici, koji konkretna ustanova inače ne posjeduje, razrađen je na temelju starog indijanskog simbola kotača života, ili kotača medicine u doslovnom prijevodu, koji se objašnjava frazom 'Fizička manifestacija duhovne energije', a omogućava komunikaciju s duhovnom suštinom prirode u svrhu očuvanja njezine i osobne fizičke i psihičke ravnoteže. Struktura tog simbola kombinirana je s formom uvriježenog simbola za medicinu u zapadnoj kulturi – s križem. Rezultat je kružna forma koja spaja točke križa i indijanskog kotača, čime racionalni suvremeni svijet komunicira s onim podsvesnim i potisnutim, u kojem je takva ravnoteža bila poželjna vrijednost.

**COMMUNITY HEALTH CENTRE**

The idea behind the visual identity of the Community health centre in Velika Gorica, which is currently non-existent, is the old Indian symbol of the wheel of life, or the wheel of medicine if translated literally, explained as 'physical manifestation of spiritual energy', enabling communication with the spiritual essence of Nature and striving to its personal physical and psychological balance. The structure of the symbol has been combined with the form of the commonly used symbol of medicine in the Western World – the cross. The result is a circular shape linking the points of the cross and the Indian wheel, indicating the communication in the contemporary world with the subconscious and the suppressed where balance would be imperative.

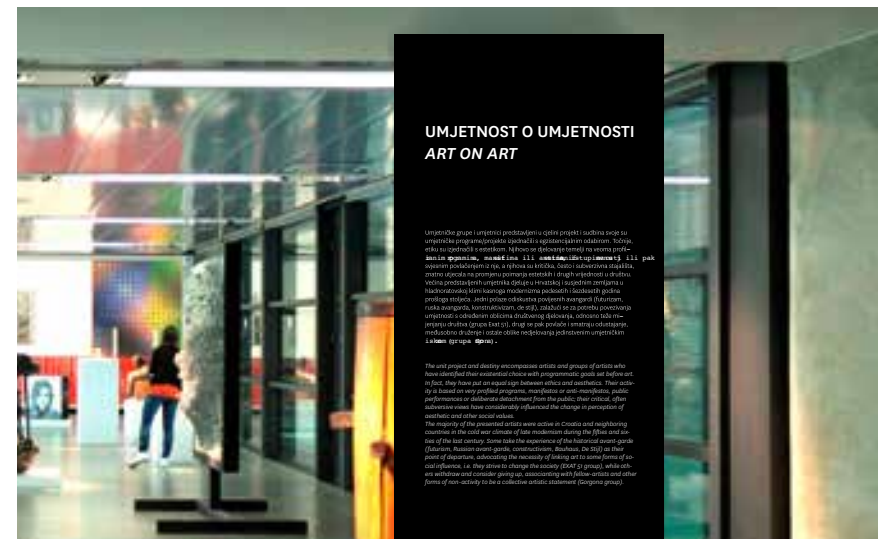


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 SEMESTAR / SEMESTER

**DONAT RADAS**  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



MUZEJ  
SUVREMENE  
UMJETNOSTI  
ZAGREB



MUZEJ SUVREMENE UMJETNOSTI

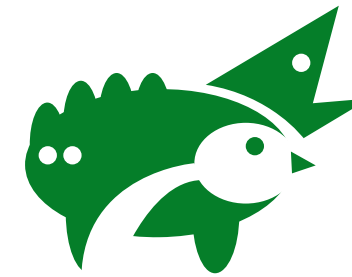
Formu znaka određuje vizualno stilizirani akronim MSU, a inspirirana je procesom skiciranja, koje čini prvi stadij u procesu stvaranja gotovo svakog umjetničkog djela, bilo ono tradicionalno ili suvremeno, klasično ili avangardno. Prirodni potez rukom daje znaku dozu opuštenosti, ležernosti i otvorenosti, kako bi se komunicirala pristupačnost Muzeja svoj zainteresiranoj publici, dok je pismo logotipa izabrano kako bi pravilnom geometrijskom konstrukcijom činilo kompozicijski dinamičnu protutežu znaku. Signalistika je minimalistički dizajnirana jednostavno zato da ne bi bila odviše nametljiva u ionako zasićenom izložbenom prostoru.

MUSEUM OF CONTEMPORARY ART

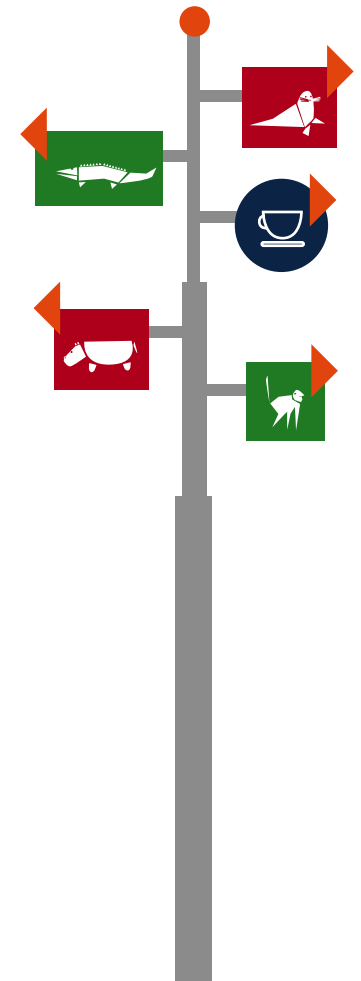
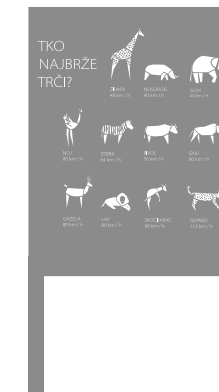
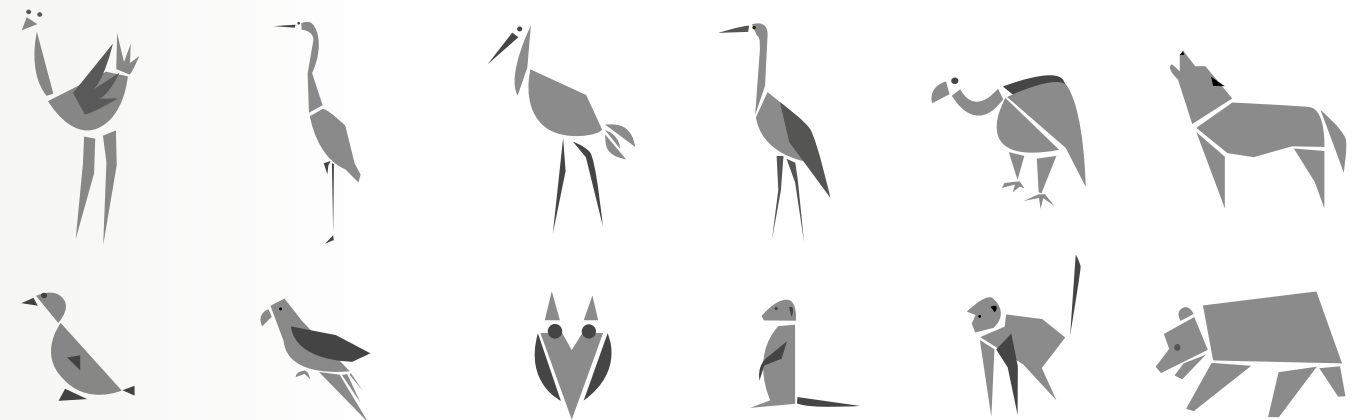
The form of the sign is defined by a visually stylised acronym MSU (standing for the Museum of Contemporary Art in Croatian) and the idea behind it is the process of scanning which is the first phase of any creative process resulting in a work of art, irrespective of its being traditional or contemporary, classical or avant-garde. The natural movement of a hand indicates a touch of relaxation, casualness and openness in order to communicate the accessibility of the Museum to the interested public, whilst the letters of the logo have been selected to create a dynamic compositional counterpoise to the sign with their regular geometrical construction. Signalistics uses minimalistic design to avoid being excessively aggressive in an overly saturated exhibition area.



**HANA TINTOR**  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



ZOOZAGREB



ZOOLOŠKI VRT

Zoološki vrt je tip javne ustanove koja ujedinjuje igru i zabavu s informiranjem i edukacijom, stoga se u dizajn vizualnog identiteta krenulo s tom primisli. Za osnovu identiteta upotrebljeni su elementi geometrijske slagalice, koja simbolizira igru kao inteligentan i poticajan način provođenja vremena, pa je taj motiv korišten i kao temelj dizajna signalistike, povezan s prostorom u kojem u kontroliranim uvjetima obitavaju divlje i domaće životinje.

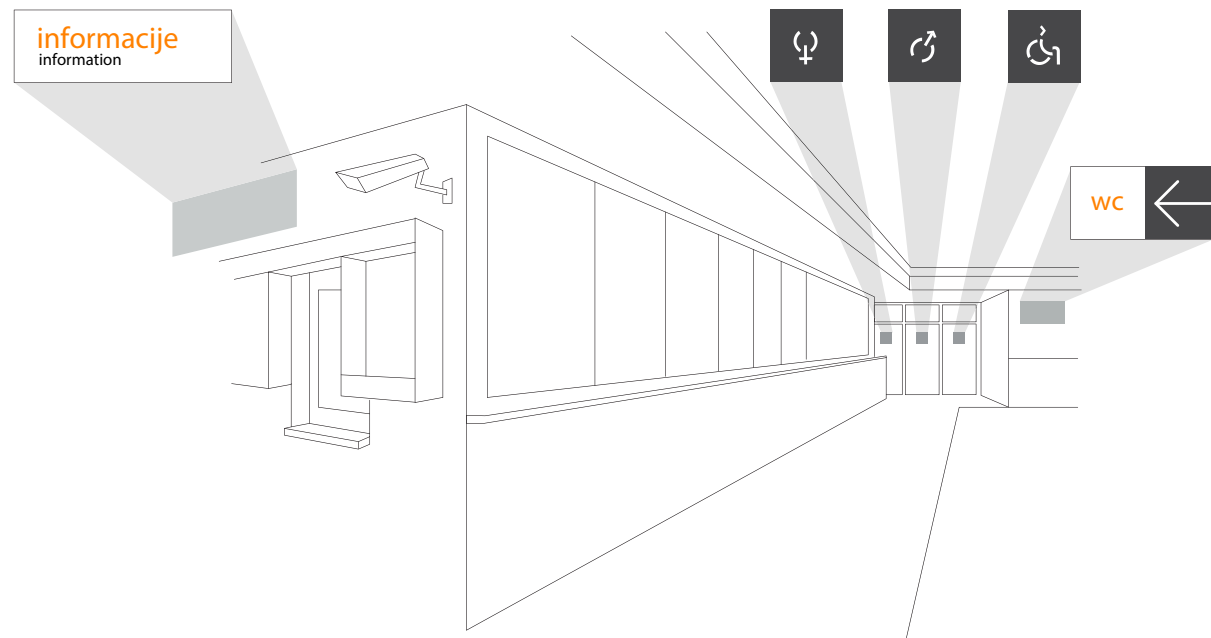
ZOOLOGICAL GARDEN

The Zoological garden is a type of public institution which blends playfulness and entertainment with provision of information and education. Consequently, that was the principal idea behind the design of its visual identity. Features of a geometric puzzle were used to provide the basic identity, symbolising playfulness as an intelligent and an encouraging manner of spending time and hence the motif was used as the idea behind the signalistics design, linked with the area inhabited by wild and domestic animals under controlled conditions.

**KLASJA HABJAN**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić

**TEHNIČKI  
MUZEJ****TEHNIČKI MUZEJ**

S obzirom da je potreba za izgradnjom nečeg novog i nepostojećeg urođena čovjeku, i to najčešće iz manjih, postojećih cjelina, logično je da bi Tehnički muzej morao moći privući publiku komuniciranjem osnovne metode stvaranja – gradnje, koja je i u osnovi metodologije tehničkih znanosti. Kako bi se naglasila ta fundamentalna karakteristika tehnologije i industrije, znak i logotip čine jedinstvenu cjelinu, odnosno riječ "Tehnički", sastavljenu od različitih dijelova grafičke, tj. slova. Naizgled apstraktan znak/logotip poziva promatrače da ga odgonetnu, ostavljajući dovoljno prostora za ono što sami žele vidjeti. Piktogrami u signalistici su oblikovani od istih elemenata, ali su figurativni i dolaze uz pojam koji poziva na njegovo traženje u slici.

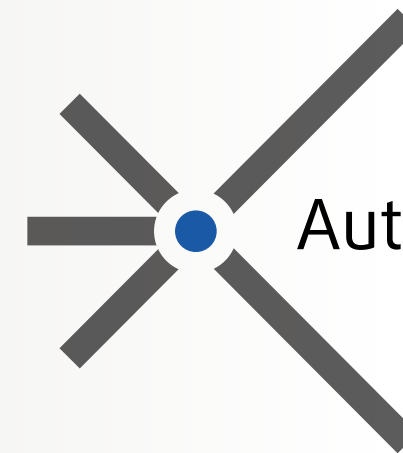
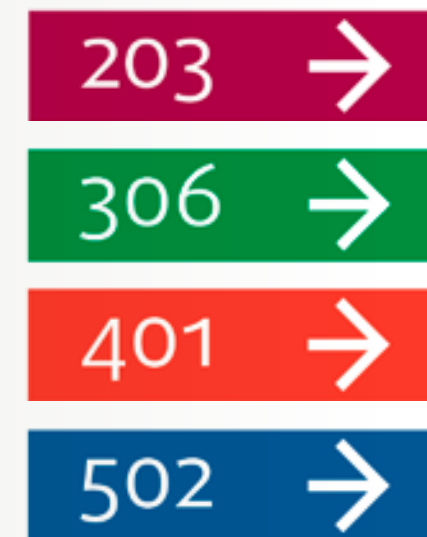
**TECHNICAL MUSEUM**

Due to the fundamental human feature of continuously striving to create something new and innovative usually from smaller, already existing units, it is not surprising that the Technical Museum can attract the public by presenting the fundamental methods of creation – construction, which is the principal idea behind the methodology of technical sciences. In order to point out this essential feature of technology and industry, the sign and the logo create a unique whole or the term "technical" composed of various segments of the grapheme or letters. Apparently abstract sign/logo is inviting the beholder to reflect on it, leaving them sufficient room to notice what they desire. Pictograms in signalistics are composed from the same features, yet they are figurative and accompany the concept inviting the beholder to search for it in the picture.

**REBECCA MESARIĆ**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić

**Autobusni kolodvor Zagreb****AUTOBUSNI KOLODVOR**

Kako bi se istaknule osnovne karakteristike cestovnog prometa i njegova distinkcija u odnosu prema ostalim načinima transporta i putovanja, kao središnji motiv vizualnog identiteta upotrebljen je stilizirani prikaz cestovne mreže Zagreba, budući da je riječ o kolodvoru kao njezinom lokalnom, regionalnom i međunarodnom autobusnom centru, iz čega je proizašla konkretna kompozicija znaka sastavljena od linijskih elemenata. Znak se reproducira u svojoj boji karakterističnoj za asfaltne ceste, s akcentom na plavoj točki koja označava Zagreb kao središte mreže, a potonja boja odgovara i logotipu zbog čistoće i dosljednosti kompozicije.

**COACH TERMINAL**

In order to emphasise the fundamental features of road transport and its differences in relation to other methods of transport and travelling, a stylised illustration of Zagreb road network was used as a central motif of the visual identity, since the Coach Terminal is its local, regional and international coach terminal which, consequently, was the principal idea behind the sign composed of linear features. The sign is reproduced in grey colour which is characteristic of asphalt roads, with a special emphasis on the blue point marking Zagreb as a centre of the network and the colour blue is also appropriate due to cleanliness and consistency of the composition.

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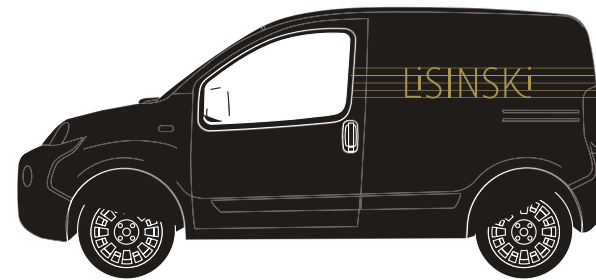
SEMESTAR  
/ SEMESTER

**TENA KELEMEN**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić

LISINSKI



MALA DVORANA &gt;

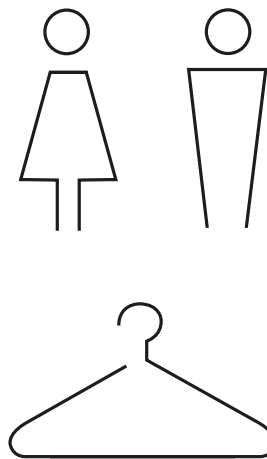
SLUŽBENI ULAZ

**KD VATROSLAV LISINSKI**

Koncept vizualnog identiteta istodobno izražava počast Vatroslavu Lisinskom, skladatelju prve opere na hrvatskom jeziku, po kojem je dvorana i dobila ime, te odražava modernističku arhitektonsku poetiku same zgrade, čime dolazi do prožimanja tradicije i suvremenosti.

**CONCERT HALL VATROSLAV LISINSKI**

The concept of visual identity simultaneously expresses homage to Vatroslav Lisinski, the composer of the first Croatian opera after whom the concert hall was named, reflecting the modernistic architectural poetry of the building itself and permeating it simultaneously both with tradition and contemporaneity.

**IVANA HRABAR**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić

MUZEJ  
SUVREMENE  
UMJETNOSTI  
ZAGREB**MUZEJ SUVREMENE UMJETNOSTI**

Vizualni identitet Muzeja suvremene umjetnosti u Zagrebu temelji se na sustavu morzeovog vizualnog jezika. Jednostavnost geometrijskih elemenata te njihov ritam, korespondira s nekim iskustvima hrvatske moderne i suvremene umjetnosti. Geometrijski oblikovan jezik daje vizualnom identitetu Muzeja suvremene umjetnosti specifičan izgled otvoren za različite kombinacije ovisno o trenutno izloženim umjetničkim izrazima.

**MUSEUM OF CONTEMPORARY ART**

The visual identity of the Zagreb-based Museum of Contemporary Art is based on the system of visual Morse code. The simplicity of geometric features, as well as their rhythm correspond with some experiences in modern and contemporary art in Croatia. The geometrically shaped language results in a specific visual identity of the Museum of Contemporary Art which is open to a vast array of combinations depending on the currently exhibited artistic expression.

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SEMESTAR  
/ SEMESTER

## TEMA

# 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.

## TOPIC

# 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.

**BORNA AARON GRČEVIĆ**  
MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić



## STUDENA

Osnovna karakteristika mineralne vode Studena (kao proizvoda) jest da prati sportski život kao izvor energije, stoga su jednostavni i reducirani, ali dinamični vizualni elementi iskorišteni u dizajnu ambalaže, pazeći pritom da se ne skrene predaleko prema uvriježenom izgledu ambalaža energetske napitaka. Igrom linija stvara se dojam pokreta, no kompozicija je dovoljno prozirna da istodobno prikazuje čistoću i fluidnost vode.

## STUDENA

The fundamental idea behind Studena mineral water (as a product) is active way of life with lots of sports activities and water as energy source and hence simple and concise. Nevertheless, also dynamic visual features have been used in the design of packaging, with special attention paid to avoiding any similarities with the usual energy drink packaging. The dynamic lines on the packaging create the impression of movement, yet the composition of the design is a diaphanous striving to show the cleanliness and the fluidity of water.



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SEMESTAR  
/ SEMESTER



**MATEA BRKIĆ**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić

**EKO MED**

Sintagma 'zaštita organizma' je misao vodilja dizajna ambalaže domaćeg ekološkog proizvoda – specifične robne marke meda. Cilj je bio simbolički vizualizirati timski rad pčela dok proizvode med, kao i mrežu saća koju one stvaraju; no zgusnutost saća i njihova struktura pravilnih šesterokuta ipak su reducirane kako bi se istodobno simbolički predstavila struktura ljudskog krvožilnog sustava.

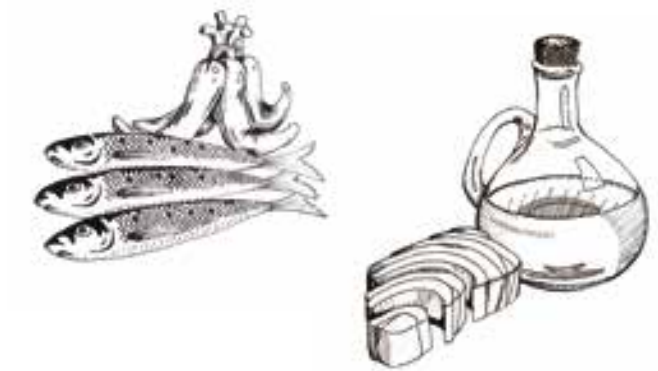
**ECO HONEY**

The syntagm 'protection of organism' is the idea behind the design of the packaging of a local organic product – a specific brand of honey. The objective was to visualise the team work of bees during honey production, as well as honeycomb networks. Nevertheless, the density of honeycomb and its structure of a regular hexagon have been reduced in order to simultaneously create the symbolism of human circulatory system.

**VANJA PERKOVIĆ**

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Romana Kajp

**POSTIRA SARDINE**

Ideja je ambalaža da prikazuje brand i proizvode kao posebnu tradiciju od povijesnog značaja za svoje mjesto, otok i ljude. Svaka ambalaža je zamišljena kao funkcionalna cjelina sa kolor-kodiranjem sadržaja i ilustracijom istog, te kao svojevrsna razglednica tradicije branda sa zasebnom fotografijom iz povijesti mjesta i tvornice.

**POSTIRA SARDINE**

The design of the visual identity, as well as of specific products, show this brand as a distinct economic tradition of historical importance for its place of origin, the island of Brač and its inhabitants. Each packaging has been designed as a functional unity with coloristic code and illustrated contents, as well as a type of postcard telling the story of the brand with a photograph.



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SEMESTAR  
/ SEMESTER

**ZRINKA HORVAT**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić

**POCO LOCO**

Iskomunicirati ludost i zabavu tex-mex kuhinje i kulture. S tim ciljem nije korišten grid, već su elementi slobodno slagani kako bi stvorili kompaktnu cjelinu. Text-boxovi su nekonvencionalni, te izvijeni i zaobljeni. Linijama koje se zrakasto šire sugerira se eksplozija karakterističnih ljutih okusa. Kao dodatni grafički element korišteni su vektorizirani vizuali sastojaka koji se nalaze u određenom proizvodu kao dodatna sugestija. Korištena je različita tipo- grafija, inspirirana tex-mex podnebljem. Sam izbor materijala na kojem je otisnut dizajn također sudjeluje u rješenju. Radi se o grubom žućkastom papiru vidljive teksture, kao simbolička poveznica s grubim meksičkim podnebljem.

**POCO LOCO**

Poco loco brand comprises of tex-mex cuisine products, such as fajita sauce, Mexican chilli beans and tortilla dough. The name of the brand (translated as 'slightly crazy') implies expressive values such as foolishness, playfulness and entertainment and hence the principal objective of the design is to communicate them using the visual features from the culture of Mexican-Texan region in addition to striving to show the explosion of taste characteristic of this cuisine.

**MARIO JEKIĆ**

MENTOR Stipe Brčić

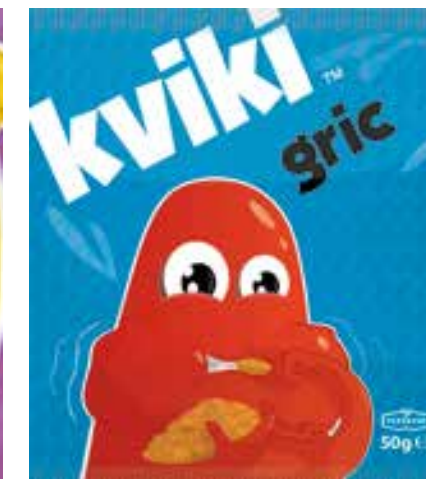
ASISTENT / ASSISTANT Luka Borčić

**KVIKI**

Dizajn ambalaže Kviki doslovno je redizajn postojeće ambalaže opterećene nizom problema, od neuravnotežene kompozicije, uzrokovane prenatrpanošću različitim vizualnim elementima i izražajnim sredstvima (fotografija, vektorska ilustracija, itd.), preko gubitka maskote u komunikacijskom šumu, do tipografskih problema i neadekvatnog kolorističkog koda. Novim dizajnom željelo se sve Kviki proizvode učiniti prepoznatljivima i lako uočljivima, a također i zabavnima. Nove su maskote u jasnoj interakciji sa samim proizvodom i njihova je personalizacija minimalna, kako bi se potrošači s njima lakše mogli poistovjetiti.

**KVIKI**

Kviki packaging design is literally a redesign of the existing packaging with a large number of issues, commencing from the unbalanced composition caused by excessive visual features and means of expression (photographs and vector illustrations, to name a few), through the loss of the mascot in the white noise during communication, to typographic issues and inadequate coloristic code. The new design strived to improve the recognisability of Kviki products and enhance their visibility whilst simultaneously making them more entertaining. New mascots clearly interact with the product itself and their personalisation is minimal in order to make consumers identify with them more easily.



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SEMESTAR  
/ SEMESTER

## TEMA 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.

## TOPIC 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.

**ALMA ŠAVAR**  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



FINI MINI

Cilj ove marketinške kampanje za instant juhe jest povezivanje pojma jednostavnosti s tri elementarne vrijednosti proizvoda: ukusom, zdravljem i brzinom pripreme. Svako rješenje ilustrira po jednu od tih vrijednosti, a sva su izvedena jednostavnim plošnim stilom prilagođenim karakteru ambalaže.

FINI MINI

The principal objective of this marketing campaign for instant soups is linking of the concept of simplicity with three fundamental values: taste, health and fast preparation. Each solution illustrates one of these values and all are designed using a simple one-dimensional style adapted to the type of the packaging.

**BORNA AARON GRČEVIĆ**  
 MENTOR Stipe Brčić  
 ASISTENT / ASSISTANT Luka Borčić



#### JUICY

Dizajn ambalaže iskorišten je i kao glavni element u osmišljavanju marketinške kampanje. Prednja stranica ambalaže, koja sadrži motiv voća, ovdje je postala trodimenzionalna forma ploda koji sugerira probijanje granica formata plakata. Slogan komunicira jamstvo kvalitete koju robna marka Juicy kao tržišni lider u svom sektoru pruža potrošačima. Trodimenzionalni vizual se mijenja ovisno o podlozi na koju će se oglaš tiskati.

#### JUICY

The packaging design has been used as the idea behind the marketing campaign. The front cover of the packaging with fruit motif has been transformed into a three-dimensional shape of a fruit which exceeds the boundaries of the poster. The slogan communicates quality guarantee provided by the brand Juicy as the market leader to its users. Three-dimensional visual identity alters depending on the background on which the ad is printed.



**MARIO JEKIĆ**  
 MENTOR Stipe Brčić  
 ASISTENT / ASSISTANT Luka Borčić



#### POCO LOCO

Koncept kampanje za robnu marku meksičke hrane Poco Loco (u prijevodu 'malo lud') jest komunicirati ju kao 'pomaknutu' i šaljivu, u skladu s narodnim fenomenom 'fiesti' koji se veže za meksičku kuhinju, zajedno sa specifičnom ikonografijom kojom Meksikanci tradicionalno obilježavaju Dan Mrtvih – 'Día de los Muertos'. Na taj blagdan svake se godine organiziraju javne zabave i velike ulične parade i cijeli taj fenomen ljude ponajmanje podsjeća na smrt. Kampanja priča o preminulom članu obitelji – djedu – koji se vraća kako bi prisustvovao večeri i ponovno kušao Poco Loco proizvode, jer takvi se obroci nikad ne propuštaju!

#### POCO LOCO

The idea behind the campaign for the Mexican food label Poco Loco (transl. Slightly Crazy) is to present the brand as fun and cool in accordance with the national concept of fiesta linked with the Mexican cuisine along with the specific iconography used by the Mexicans to mark the Day of the Dead – Día de los Muertos, when public parties and large street parades are traditionally organised and the whole event reminds of anything but death. The story behind the campaign is about a deceased grandfather who has returned to this world to dine with his family and taste Poco Loco products yet again, as such top quality products must never be missed.

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SEMESTAR  
/ SEMESTER

**VANJA PERKOVIĆ**  
 MENTOR Nenad Dogan  
 ASISTENT / ASSISTANT Romana Kajp



#### FRANCK ČAJ

Kampanja se bazira na ekspresivnim vrijednostima čaja. Povezuje svojstva čaja i prirode u neraskidivu cjelinu kako bi postigla efekt poticaja na emocije povezane s opuštanjem ili avanturom u prirodi. Kampanja je istovremeno oglašavanje proizvoda i ispijanja čaja kao sveprisutnog proizvoda, poveznice različitih kultura s različitim tradicijama vezanim uz čaj.

#### FRANCK TEA

The idea behind the campaign is the expressive value of tea. It connects the features of tea and Nature into an inextricable unit to encourage the emotions linked with relaxation or adventures in the Great Outdoors. Moreover, the campaign simultaneously advertises both the products and drinking tea as a universal product, a link between various cultures with diverse traditions of tea drinking.

**NINA IVANOVIĆ**  
 MENTOR Stipe Brčić  
 ASISTENT / ASSISTANT Luka Borčić



#### DORINA

Ciljna publika kampanje je mlađa populacija potrošača – srednjoškolci i studenti, a ideja je komunicirati pojmove koji se uvijek vežu za čokoladu, ali nisu možda uvijek u prvom planu, jer osim užitka, tu su i sebičnost i pohlepa. Ti su pojmovi vizualno prikazani kroz motive borbe, zajedno sa sloganom 'Borba do posljednje kockice', jer ova čokolada toliko dobra da ju želimo samo za sebe. Retro uzorci s dizajna ambalaže pojavljuju se kao dekorativni elementi tapeta u kampanji, kako bi se očuvala dosljednost dizajna i ostvarila povezanost.

#### DORINA

The target audience of the campaign are young consumers – secondary school students and university students and the focus is on communication of concepts linked with chocolate that are not normally emphasised, since, in addition to pleasure, there are also selfishness and greed. The concepts have been visually depicted through motifs of fighting along with the slogan: 'Fight until the last (chocolate) cube'; as the perfect taste of this chocolate arouses feelings of selfishness. The retro motifs on the packaging appear again as decorative features in the wallpapers used in the campaign in order to preserve the consistency of the design and achieve coherence.



## TEMA

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 predloška 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!

## TOPIC

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.

## ANTA BUČEVIĆ

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić



## TEATAR EXIT

Teatar Exit je kazalište promjena čije se predstave u pravilu bave socijalnom problematikom i psihološkim problemima koje ona uzrokuje u čovjeku, što vrijedi i za popularne naslove: Ja, tata; Kauboji i Nemirne noge. Konkretno, u slučaju Nemirnih nogu riječ je o kombinaciji elemenata mjuzikla i stepa u okruženju tipičnog ansambla popularne glazbe – r'n'r benda. Linije koje čine kompoziciju plakata dočaravaju nemir karakterističan za glazbu, a njihova isprepletenost njezinu dinamiku, ritam i fizičku i socijalnu materijalizaciju u plesu.

## EXIT THEATRE

Exit Theatre is the theatre of changes whose performances normally tackle social and psychological issues a contemporary person is faced with and this applies also to the popular performances Dad, Cowboys and Restless legs. In Restless legs there is a combination of features of musical and step in the typical popular music ensemble – a rock and roll band. The lines in the composition of the poster depict the restlessness characteristic of music and their intertwinement its dynamics, rhythm and physical and social materialisation in dance.

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SEMESTAR  
/ SEMESTER

**ALMA ŠAVAR**

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Romana Kajp

Godišnja nagrada Studija dizajna  
/ Annual Awards at the School Of Design

## TEATAR EXIT

Dramski repertoar Teatra Exit ogoljen je i maksimalno očišćen od svih elemenata poput scenografije i kostimografije, te je u prvom planu glumačko umijeće i glumci su ti koji nose predstave i imaju najveću odgovornost prema gledateljima. Stoga se koncept dizajna plakata, a posredno i vizualnog identiteta Teatra Exit temelji na psihološkoj motivaciji likova u predstavama – njihovi unutrašnji svjetovi su slojeviti i kompleksni, a demoni s kojima se bore pokreću su zbivanja. Poroci koje svatko posjeduje središnji su motivi sva tri plakata.

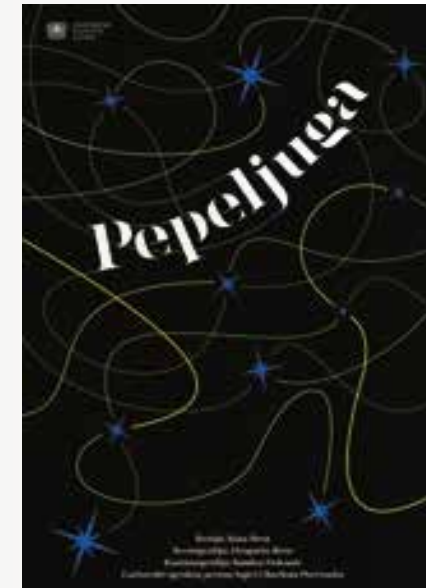
## EXIT THEATRE

The drama repertory of Exit Theatre has been stripped and laid bare from all the features such as scenography and costumography hence placing all the emphasis on acting skills and the actors have been given the major importance and responsibility towards the audiences. Consequently, the idea behind the concept of design of the posters and indirectly also of visual identity of Exit Theatre is psychological motivation of characters in the performances – their inner worlds are complex and multilayered and the demons they confront are generators of activities. Vices familiar to everyone are the central motif on the three posters.

**MATEA BRKIĆ**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić

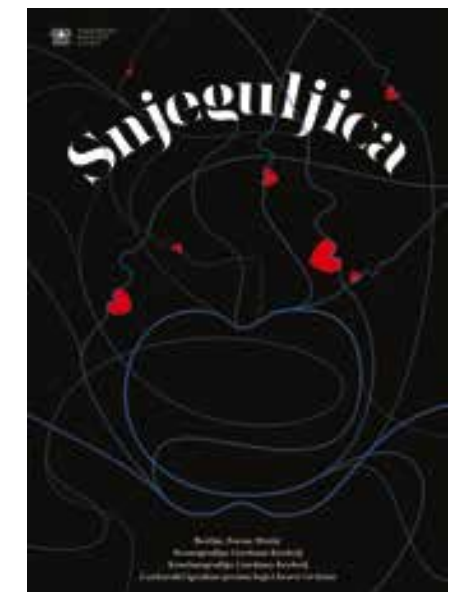
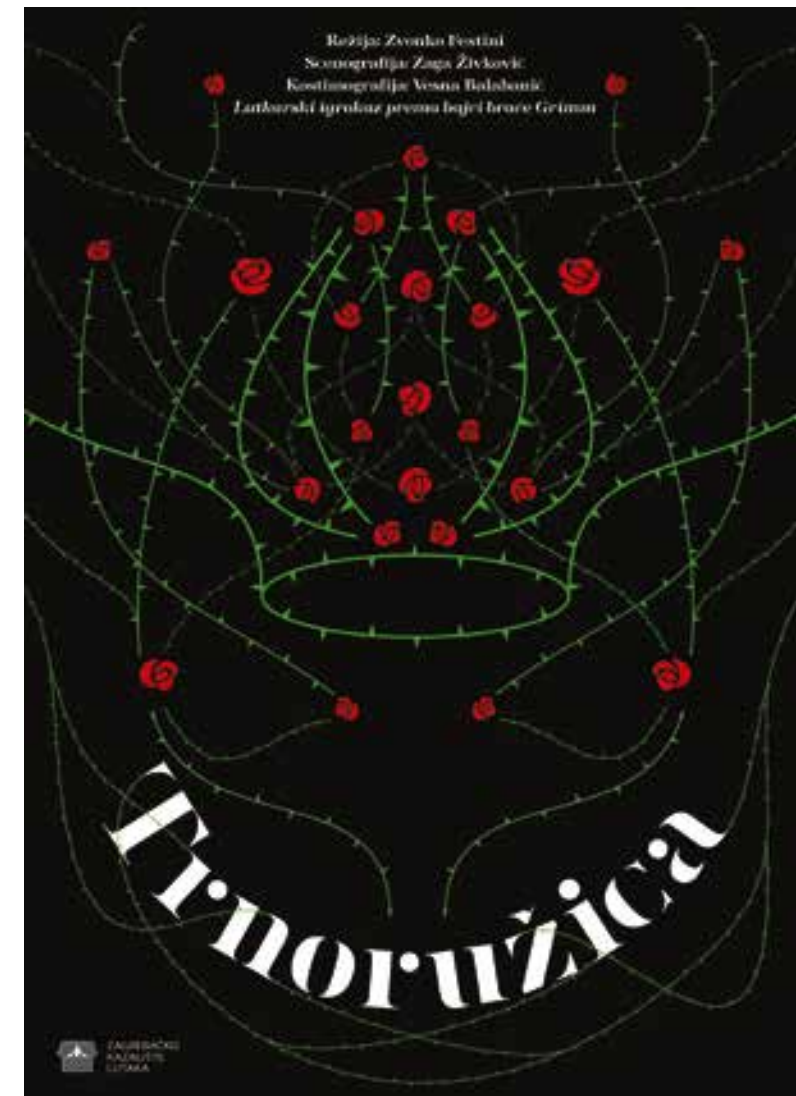


## ZAGREBAČKO KAZALIŠTE LUTAKA

Trnoruzica, Pepeljuga i Snjeguljica, glavna lica ovih predstava i pratećih im plakata u biti utjelovljuju jedan ženski lik poznat mnogim generacijama, dok ih pojedinačno ističu različiti konteksti njihovih priča, u arhetipskom smislu i dan-danas relevantni za našu svakodnevicu. Zahvaljujući promišljenoj kompoziciji, simboliku plakata precizno ćemo shvatiti tek ako se u njih malo bolje zagledamo i odmaknemo pogled upravo od svakodnevnih prizora koji nas sprečavaju da jasno ugledamo ono suštinsko, pri čemu će svaka osoba simbole shvatiti nešto drugačije.

## ZAGREB PUPPET THEATRE

Sleeping Beauty, Cinderella and Snow White, the principal characters of these performances and corresponding posters incorporate a female character that has been well-known throughout generations, whilst the performances are individually highlighted by different contexts of their stories in the archetypal sense and are currently relevant in our daily lives. Due to an astute composition, the symbolism of the poster can be discerned correctly only if analysed thoroughly and if the daily white noise has been disregarded, since it prevents us from noticing the crucial values. Subsequently, each individual from the audience will interpret the symbols in their own manner.



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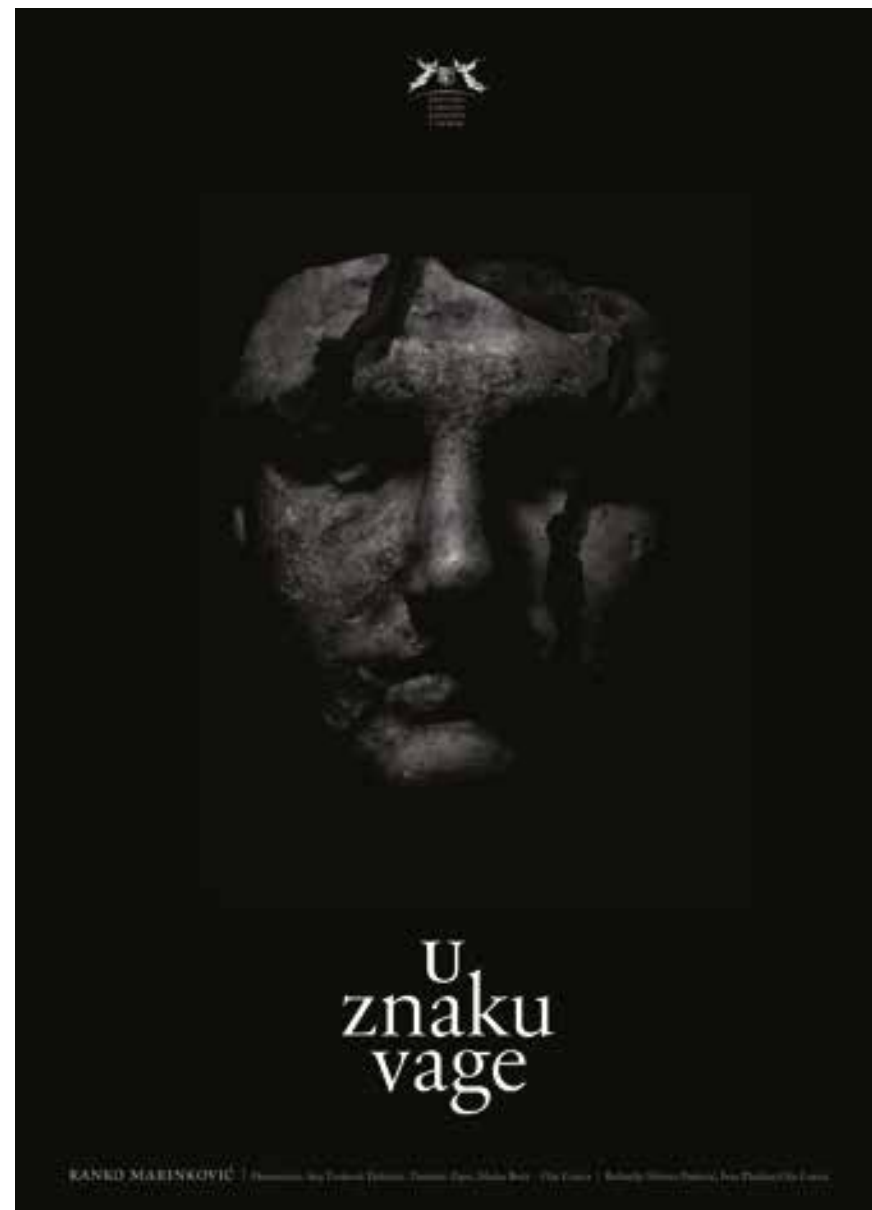
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SEMESTAR  
/ SEMESTER

**BORNA AARON GRČEVIĆ**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić



HRVATSKO NARODNO KAZALIŠTE

Seriju plakata za Hrvatsko narodno kazalište u Zagrebu karakterizira uvijek ista pozicija verbalnih informacija, tj. tipografije, te logotipa, koji simboliziraju oživljavanje tradicije, osnovu repertoara toga kazališta, dok središnji vizual varira od predstave do predstave i time dinamizira i osuvremenjuje osnovni vizualni identitet plakata.

CROATIAN NATIONAL THEATRE

The series of posters for the Zagreb-based Croatian National Theatre is characterised by identical position of verbal information or typography, symbolised by reviving of tradition, the basis of the repertory of the theatre, whilst the central poster varies from performance to performance hence dynamising and modernising the basic visual identity of the poster.



**PAVAO PRGOMET**

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Romana Kajp



KAZALIŠTE KEREMPUH

Ilustracija – ručna, brza i oštra – izražajno je sredstvo dizajna sva tri plakata, a prikazuje ljudske figure lišene svake osobnosti, od predstave do predstave – Krletka kroz neobičnu ljubavnu priču govori o prisilnom suživotu suštinski različitih ljudi; Ne igraj na engleze je predstava o trojici urbanih tridesetogodišnjaka, danguba i kockara, čije je prijateljstvo zatravano međusobnom zavišću i nepovjerenjem, dok je Čudo u Poskokovoj dragi priča o hrabrom i riskantnom iskoraku u bijeli svijet zbog potrage za vječnom ljubavi.

KEREMPUH THEATRE

Hand-made illustration – speedy and sharp – is a means of expression used in the design of the three posters depicting human forms deprived of any personality throughout different performances. Cage – presents a forced co-existence of deeply incompatible people. Don't Bet on the English is a performance about three urban do-nothings and gamblers in their thirties whose friendship has been spoilt by mutual envy and distrust. Miracle in Poskok Valley tells a story about a brave and risky venture into wide world in search of eternal love.



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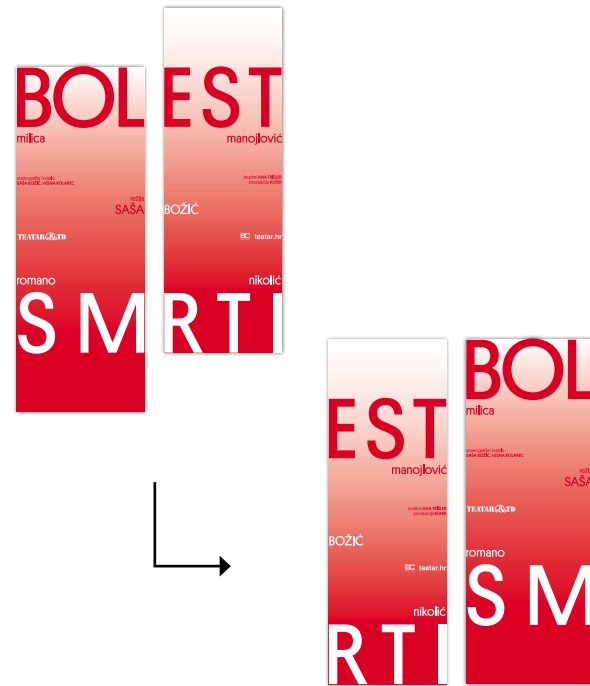
SEMESTAR  
/ SEMESTER



**LANA GRAHEK**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić

**TEATAR &TD**

Dizajn plakata za Teatar ITD hommage je njegovoj poetici iz šezdesetih godina i na tragu je tipografskog naslijeđa Mihajla Arsovskog, čime se pokušava sa što manje sredstava reći što više. Plakat za predstavu *Bolest smrti* sastoji se od dva dijela koji se dodiruju, ali su istodobno i odvojeni, jer je riječ o sličnom odnosu dvoje ljubavnika kroz dva različita dramska teksta spojena u jednu predstavu.

**&TD THEATRE**

The design of ITD Theatre poster is in homage to its poetics in the sixties and in line with typographic heritage of Mihael Arsovski in an attempt to express more by using scarcer means. The poster for the performance *Illness of Death* consists of two parts which are simultaneously attached and separated to symbolise the relationship of two lovers through two different dramatic texts merged into one performance.

**VITOMIRA MARTINJAK**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić

**KAZALIŠTE MALA SCENA**

Nezavisno dječje kazalište Mala scena isključivo postavlja predstave namijenjene djeci od svega jedne godine starosti, pa sve do pubertetskog uzrasta. Plakati za tri predstave dizajnirani su tehnikom kolaža sa sadržajnim akcentom na temeljnu misao predstave. Ja, Ti, Ono, Mi govori o obitelji s jednim posvojenim djetetom, a dizajn se temelji na motivu djeteta naoko odvojenog od obitelji, ali simbolički ipak povezanom s njom, što je izraženo stilizacijom crteža bliskom djetetu, a argumentirano rezultatima znanstvenih istraživanja o životu usvojene djece.

**MALA SCENA THEATRE**

The independent children's theatre Mala scena exclusively presents performances for children from the early age of one to adolescence. Posters for three performances have been designed using the collage technique with particular focus on the idea behind the performance. *I, You, It, We* tells a story of a foster family and the design is based on the motif of a child apparently separated from the family, yet symbolically still connected with it, which has been expressed by stylisation of a drawing familiar to the child and based on the results of a scientific research on life of adopted children.

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SEMESTAR  
/ SEMESTER

## TEMA

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.

## TOPIC

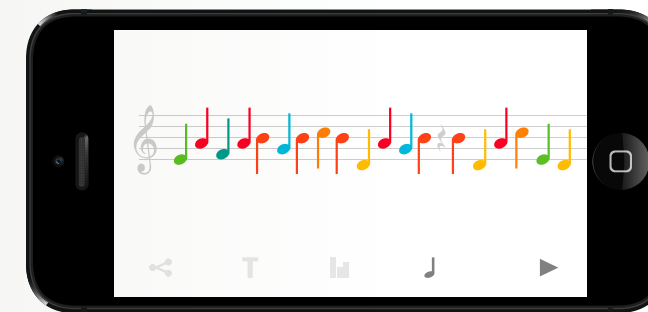
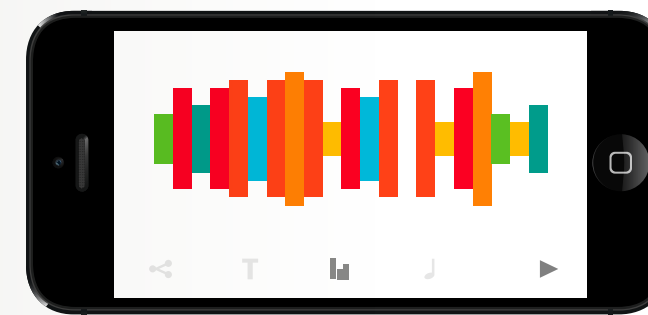
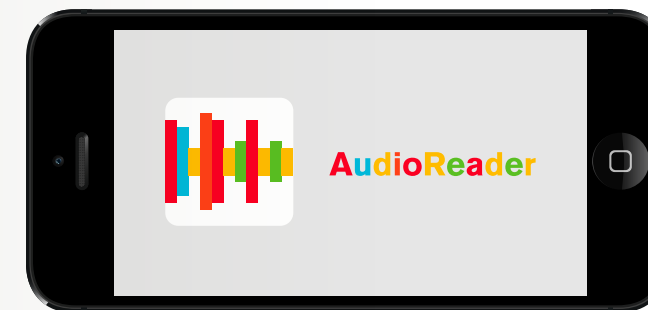
Communication system in the relevant media – multimedia presentation

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.

ALMA ŠAVAR

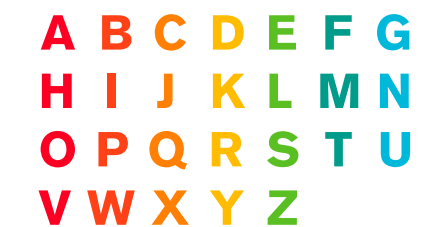
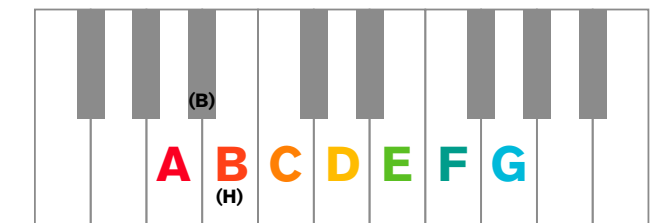
MENTOR Nenad Dogan

ASISTENT / ASSISTANT Romana Kajp



AUDIO READER

Potka ovog rada je pokušaj neutralizacije informacija uslijed svojevrsne kontaminacije sadržaja oko nas nebitnim i nepotrebnim informacijama. Ideja je osloboditi bilo koju informaciju (ne) relevantnosti premjestivši je iz njezinog konteksta i preobrazivši je u nešto novo, što je postignuto eksperimentiranjem s kodiranjem informacije u novom sustavu, vizualnom i auditivnom. U tu je svrhu dizajnirana mobilna aplikacija s opcijom prenošenja teksta u nove vizualne i auditivne forme. Slovnim znakovima pridruženi su tonovi i boje, a postavljen je i novi sustav vizualizacije tonova, svojevrsni redizajnirani notni zapis. Kada se unese tekst, aplikacija može odsvirati melodiju koju njegovi slovni znakovi tvore i prikazati je u obliku vizualizacije, bila ona tekst, standardni ili alternativni notni zapis.



AUDIO READER

I decided to tackle the issue of research through a mobile application into which one would enter any type of textual content and subsequently transform it into a new auditory or visual form. The application provides a vast array of opportunities and the option of sharing results with other users in various forms. The objective was to illustrate how the experience of information varies depending on the method in which one receives it, as well as to show how its decoding through a new system significantly changes our experience and perception. The scope of the application was to add new value to any type of information content against the backdrop of times when we take information for granted due to its high quantity.

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SEMESTAR  
/ SEMESTER

**ANTA BUČEVIĆ**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić

**ŠTO DA SE RADI?**

Temelj ovog projekta je autoričina analiza same sebe i svog života tijekom godina, ispunjenog vrlo velikim brojem aktivnosti od kojih su neke trajale kraće, a neke dulje – balet, karate, hokej na travi, hip hop ples, keramika, crtanje, šivanje, nogomet, stolni tenis, mačevanje, gitara, gluma, japanski, nizozemski, francuski – nešto od toga bili su prolazni hirovi, a neki su interesi postali trajni i životni. Hiroviti interesi su našli svoje mjesto u korisnoj knjižici s aktivnostima informativno-zabavnog karaktera, namijenjenoj djeci i odraslima, koja je podijeljena u dva dijela. Na svakom se 'spreadu' s lijeve strane nalaze ilustracije pomoću kojih djeca koja još ne znaju čitati (ali i ona već opismnjena) mogu posložiti svoj 'lik' u kontekstu određenih aktivnosti, dok se na desnoj strani nalaze verbalne informacije o tim aktivnostima, namijenjene ne samo djeci, nego i roditeljima.

**WHAT IS IT TO DO?**

The principal idea behind the project is the author's analysis of herself and her own life through the years, filled with a vast array of activities of different duration – ballet, karate, field hockey, hip hop dance, ceramic art, drawing, sewing, football, table tennis, fencing, guitar playing, acting, learning languages such as Japanese, Dutch and French, to name a few, some of which were only passing whims, whereas several activities have transformed into long-term or life-long interests. The passing whims are covered in a useful booklet with informative and entertaining features intended for both children and adults and divided into two parts. Consequently, every spread on its left side contains illustrations useful for young children who are not yet literate (as well as for those who are already literate) and they can conceive their personality in the context of certain activities, whereas the right side of the spread contains verbal information on the activities intended both for the children and their parents.

**MATEA BRKIĆ**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić

**112**

Projekt 112 inicijalno je nastao kao kampanja za poticanje stanovnika na razmišljanje o važnosti bivanja spremnima za slučajeve nekih fizičkih opasnosti ili hitnih situacija. U ovom slučaju takva situacija je potres, a vizualni identitet slučaja proizašao je iz simbola Morseovog koda, dok se logotip jednostavno temelji na stvarnom broju hitne službe. Ostali segmenti projekta su edukativna knjižica o elementarnoj nepogodi potresa i plan evakuacije stanovnika Zagreba. Projekt je osmišljen u skladu s normama Državne uprave za zaštitu i spašavanje, što podrazumijeva korištenje provjerenih informacija, koje su komunicirane originalnim piktogramima na evakuacijskoj karti.

**112**

Project 112 originated from a campaign encouraging the public to consider the importance of being prepared in the event of physical danger or during emergency situations. In this case, we are dealing with an earthquake and the idea behind the visual identity is Morse code, whilst the logo is based on the actual number of emergency services. Other aspects of the project are an educational booklet on the natural disaster of earthquake and the evacuation plan of Zagreb inhabitants. The project has been created in compliance with the standards provided by the National Protection and Rescue Directorate, which implies the use of confidential information provided in original pictograms on the evacuation map.



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SEMESTAR  
/ SEMESTER

**LANA GRAHEK**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić

**(NE)SVRSTANO**

Riječ je o dizajnu publikacije namijenjene stvaranju platforme za slobodno izražavanje mladih, čiji je djelomični cilj dokumentiranje njihovih životnih opredjeljenja u aktualnom trenutku vremena. Za sudionike je predviđeno onoliko prostora koliko žele i trebaju, bez interveniranja u sadržaj kojim ispunjavaju publikaciju. Svi uneseni materijali dobivaju zaseban oblikovni tretman, ali i pri tome imaju i jasan zajednički nazivnik.

**(NON)-ALIGNED**

The issue here is the design of the publication intended for the creation of a platform for freedom of expression of young people whose partial objective is documentation of their life choices in the actual moment of time. The participants are provided with as much room as required, without intervening into the content of the publication. All the materials included are provided with a separate design, albeit with a clear common denominator.

**ZRINKA HORVAT**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić

**ŽELIM BILJKU**

Većina ljudi svoj privatni prostor oplemenjuje elementima prirodnog okoliša, najčešće biljkama u manjim ili većim posudama, dok u radnim i javnim prostorima, bilo da rade u njima ili su njihovi krajnji korisnici, o postavljanju biljke uglavnom ne mogu odlučiti samostalno, već je provedba tog izbora u domeni nadležnih, odnosno njima nadređenih. Komuniciranje takve želje nadležnima zna biti komplicirano i podrazumijeva individualni, intuitivni, neformalni pristup. Cilj ovog projekta je pružiti javnim korisnicima odgovarajuće sredstvo komunikacije takve želje, pa je dizajniran prostorni 'marker' s funkcijom letka, koji se sklopljen postavlja u takvim prostorima, a potom se rastvara i u takvom obliku simbolički predstavlja posudu s biljkom, zauzimajući njezin stvarni volumen na frekventnim mjestima. Osim slogana 'Želim biljku', na letku se nalaze i brojne informacije o blagodatima koje biljke pružaju (u) interijerima – takav način komunikacije jest anonimn, ali istodobno i vrlo direktan.

**I WANT A PLANT**

Most people decorate their living premises with elements from natural environment, most commonly plants in small or larger pots, whilst in their work or public premises, irrespective of whether they actually work there or are their end users, they are not authorised to choose a plant, as the choice is normally a task attributed to their superiors or the authorities. The communication of a similar idea to the superiors is often complicated and implies an individual, intuitive and informal approach. The principal objective of this project is to provide public users with the relevant means of communication in a similar situation and hence a special marker has been designed in the form of a leaflet which is usually placed folded in similar premises and is subsequently unfolded hence symbolically depicting a plant in a pot, transforming into its real shape in frequently visited places. In addition to a slogan 'I want a plant', the leaflet includes comprehensive information on advantages of indoor plants and hence provides both an anonymous and a direct method of communication.

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# Tipografija

# Typography

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 slovnih 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.

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.

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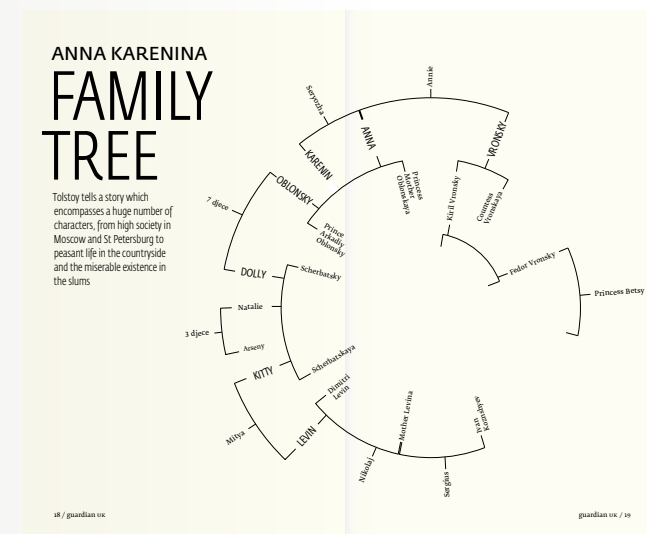
# TEMA Upotreba mreže u tipografiji

U slijedu vježbi koje se nižu od jednostavnijih do kompliciranijih studenti savladavaju osnove tipografske raspodjele plohe poglavito kroz metodologiju 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 stranici (na makro razini).

# TOPIC 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).

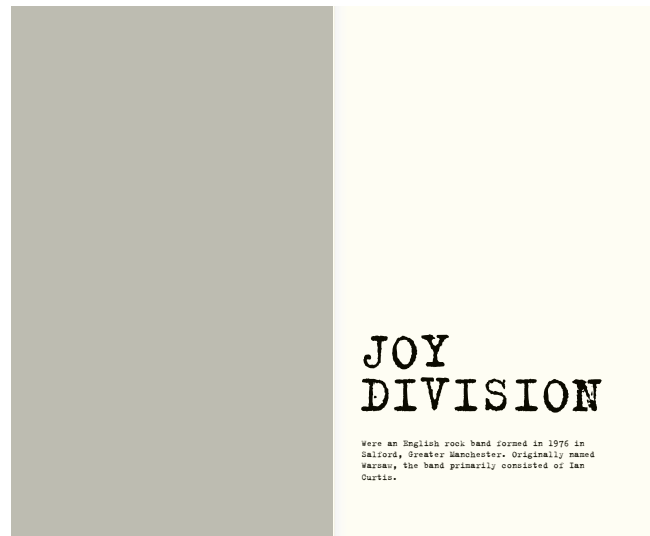
**DORA KASUN**  
MENTOR Damir Bralić



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SEMESTAR / SEMESTER

SARA PAVLEKOVIĆ PREIS MENTOR Damir Bralić



Band from Manchester

Joy Division were an English rock band formed in 1976 in Salford, Greater Manchester.

Joy Division rapidly evolved from their initial post-rock inclination to develop a sound and style that pioneered the post-punk movement of the late 1970s.

Their self-released 1978 debut EP, An Ideal for Living, drew the attention of the Manchester television personality, Tony Wilson.

After the death of Curtis, the remaining members continued as New Order, achieving

In original work released under various pseudonyms, through the process of Transmission Records.

According to music critic Ian Christie, the band were not just

After the death of Curtis, the remaining members continued as New Order, achieving

Band members Studio albums

- IAN CURTIS lead vocals
BERNARD SUMNER guitar, keyboard
PETER HOOK bass guitar, backing vocals
STEPHEN MORRIS drums, percussion

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UNKNOWN PLEASURES

BAND

As pretty much with all groups with their first release, Joy Division knew what they wanted on the cover, Saville says. They gave him this page from the Cambridge Encyclopedia of astronomy.

IAN CURTIS lead vocals
BERNARD SUMNER guitar, keyboard
PETER HOOK bass guitar, backing vocals
STEPHEN MORRIS drums, percussion

Table with 3 columns: TRACK LISTING, TIME, and ABOUT. Lists tracks like Disorder, Day of the Lord, Candidate, Insight, New Dawn Fades, She's Lost Control, Shadowplay, Wilderness, Interzone, and I Remember Nothing.

ABOUT

The cover of Joy Division's 1979 album Unknown Pleasures is as stark and enigmatic as the music itself: a series of jagged white lines against a black background that's been recreated in tattoos, clothing, and animation.

As pretty much with all groups with their first release, Joy Division knew what they wanted on the cover, Saville says. They gave him this page from the Cambridge Encyclopedia of astronomy.

JOY DIVISION 1979.

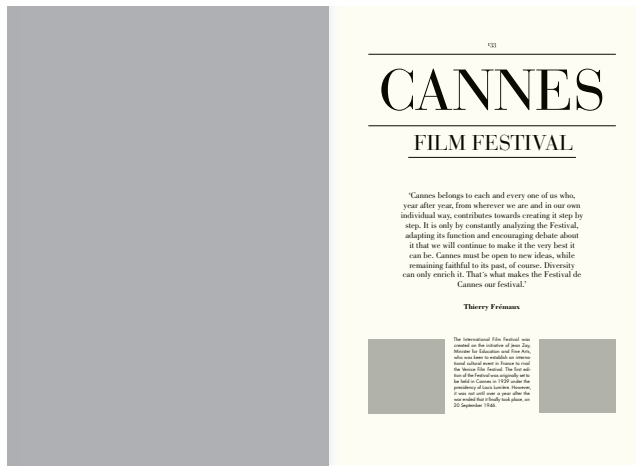
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While the connection between the original version and the newly designed version is immediately apparent to anyone who has seen the middle part of the E, consisting of a vertical line and the T's stem intersected, being horizontal line. Even today, this right combination

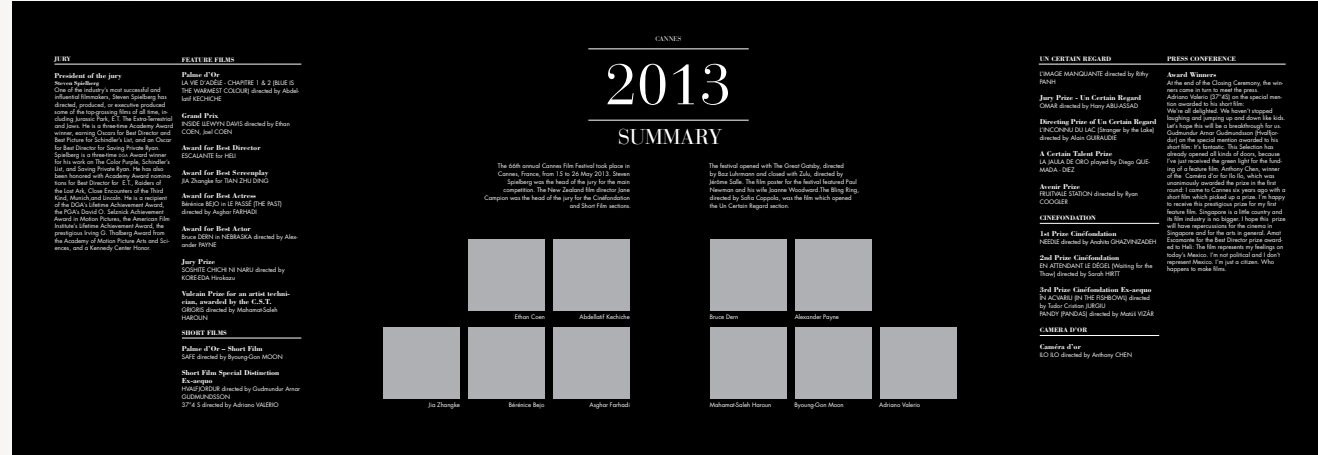
DUNJA LESAR MENTOR Damir Bralić



CANNES FILM FESTIVAL

'Cannes belongs to each and every one of us who, year after year, from wherever we are and in our own individual way, contribute towards creating it step by step. It is only by constantly analysing the Festival, adapting the function and encouraging debate about it that we will continue to make it the very best it can be.

Thierry Fremaux



2013 SUMMARY

- THE BROTHERS SUN... directed by Luca Guadagnino
THE GREAT ESCAPE... directed by John Dahl
THE GREAT ESCAPE... directed by John Dahl

Table with 2 columns: Film Title and Director. Lists films like 'The Great Escape', 'The Way, Way Back', 'The Way, Way Back', etc.

HELENA NEMEC MENTOR Damir Bralić



Eryology

The word ampersand is a contraction of the phrase 'and per se and', meaning 'and also' or 'and in addition'. It is a contraction of the Latin phrase 'et per se et'.

History of the symbol

The ampersand as we know it today is a contraction of the Latin phrase 'et per se et'. It is a contraction of the Latin phrase 'et per se et'.

'The ampersand is one of the most unique typographical characters out there.'

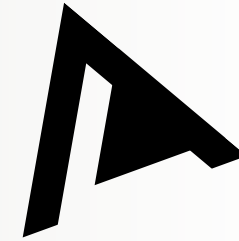
## TEMA Izrada vlastitog monograma

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 održala 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).

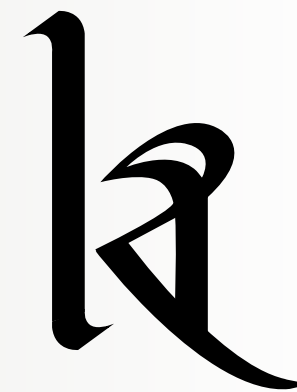
## TOPIC Creation of one's own monogram

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.

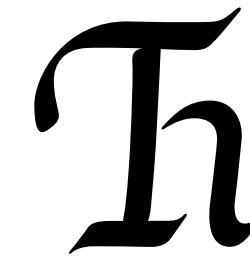
**ANA VUJASIĆ**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



**KLASJA HABJAN**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



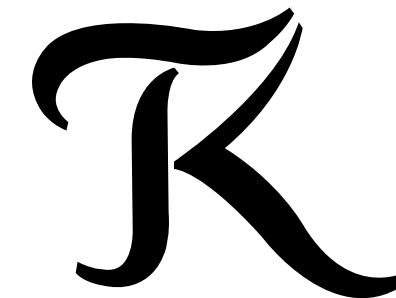
**HANA TINTOR**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



**MARINA BITUNJAC**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



**TENA KELEMEN**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



**DOMINIK MARKUŠIĆ**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



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## TEMA

## Kaligrafija

– pisanje širokim perom

## TOPIC

## Calligraphy

– writing with a broad nib pen

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

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.

**BARBARA BJELIŠ**

MENTOR Nikola Đurek

ASISTENT / ASSISTANT Hrvoje Živčić

Svira staru Chaconne i Für  
Elise, i yes, sir, she's my baby  
sve do sudnjeg dana. Opravdan  
okolnosti taj klisej. Jer je  
radilo dijete koje je trebalo  
da se igra. Da mu krojač uz

His grin was leonine, thrilling, his  
teeth brilliant within his beard.  
Summers I was sent to Camp Ran  
Jerusalemites who never got into  
the Bible. Usually Jacobus and Eve  
went unblest and their unwater

**KLASJA HABJAN**

MENTOR Nikola Đurek

ASISTENT / ASSISTANT Hrvoje Živčić

pisat ću priče za djecu,  
za laku noć, drame,  
dijalog čujes li, čuješ li,  
dramatizirati ću tvoje,  
riječ, zvuk; pisat ću.

International  
Heratio Herald  
Tribune in edionra  
time marbune

**DONAT RADAS**

MENTOR Nikola Đurek

ASISTENT / ASSISTANT Hrvoje Živčić

i explode on sight, like  
jimmy walker i'm dyamite!  
and now i'd like to pass  
the mic to adrock come on  
and do anything ya like!

**DOMINIK MARKUŠIĆ**

MENTOR Nikola Đurek

ASISTENT / ASSISTANT Hrvoje Živčić

Vima, od Asterixa i Tintina  
pa do djela Jacquesa Tardija.  
Zahvaljujući ključnom utjecaju  
stripaša Osamiya Tezuke, tra-  
dicija znakovnih likova u japa-

## TEMA

Crtanje klasičnih serifnih slova te varijacija u kontrastu

## TOPIC

Drawing of seriffed letters and variations in contrast

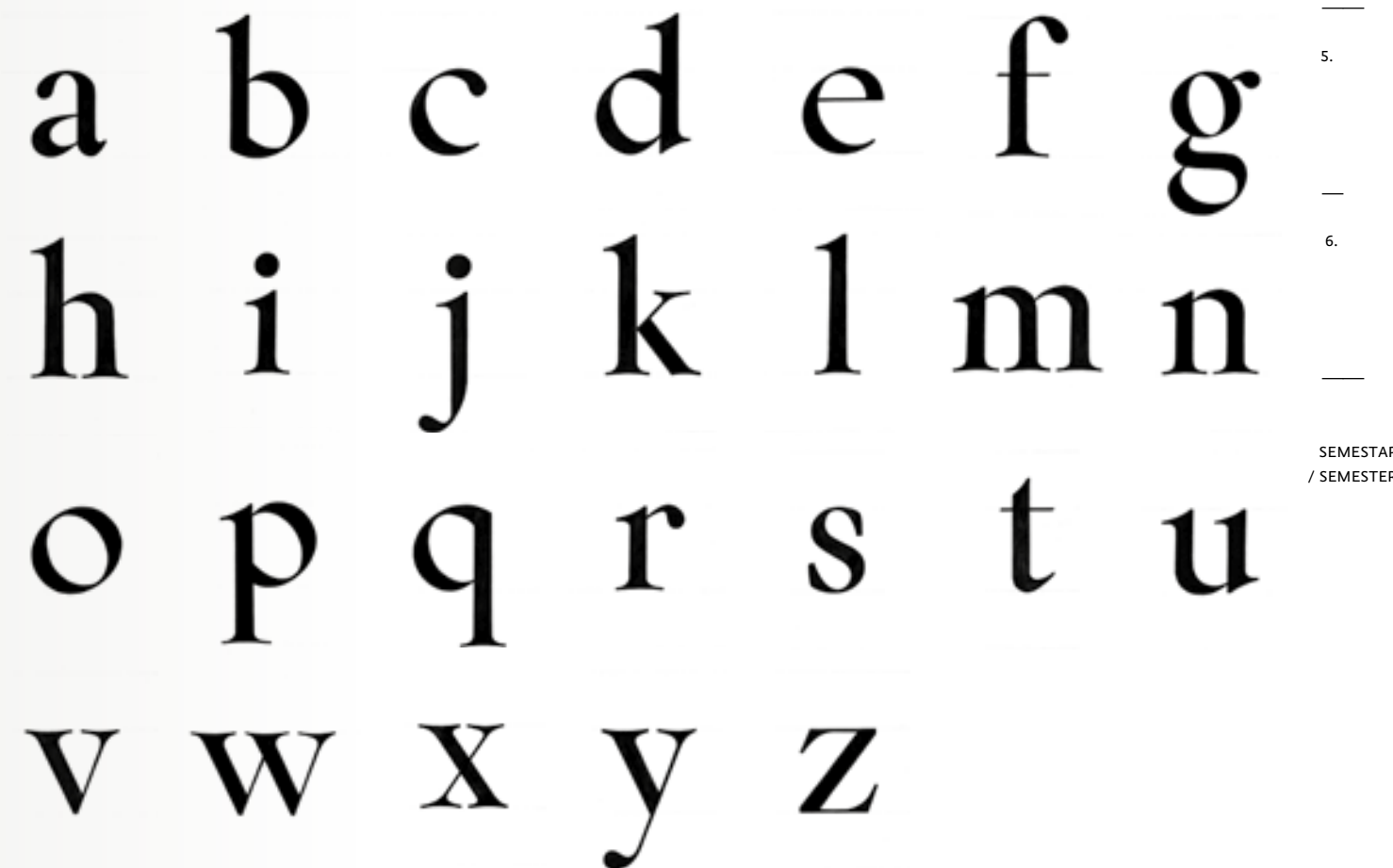
Pomoću metode za konstruiranje slova temeljenih na pisanju širokim perom (LetterModel, Frank Blokland) studenti iscrtavaju kurente koji će im poslužiti kao osnova za crtanje klasičnog serifnog pisma. Unatoč istoj polazišnoj točki (LetterModel) gotovo svaki student dolazi do drugačijeg rješenja. U ovoj 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.

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.

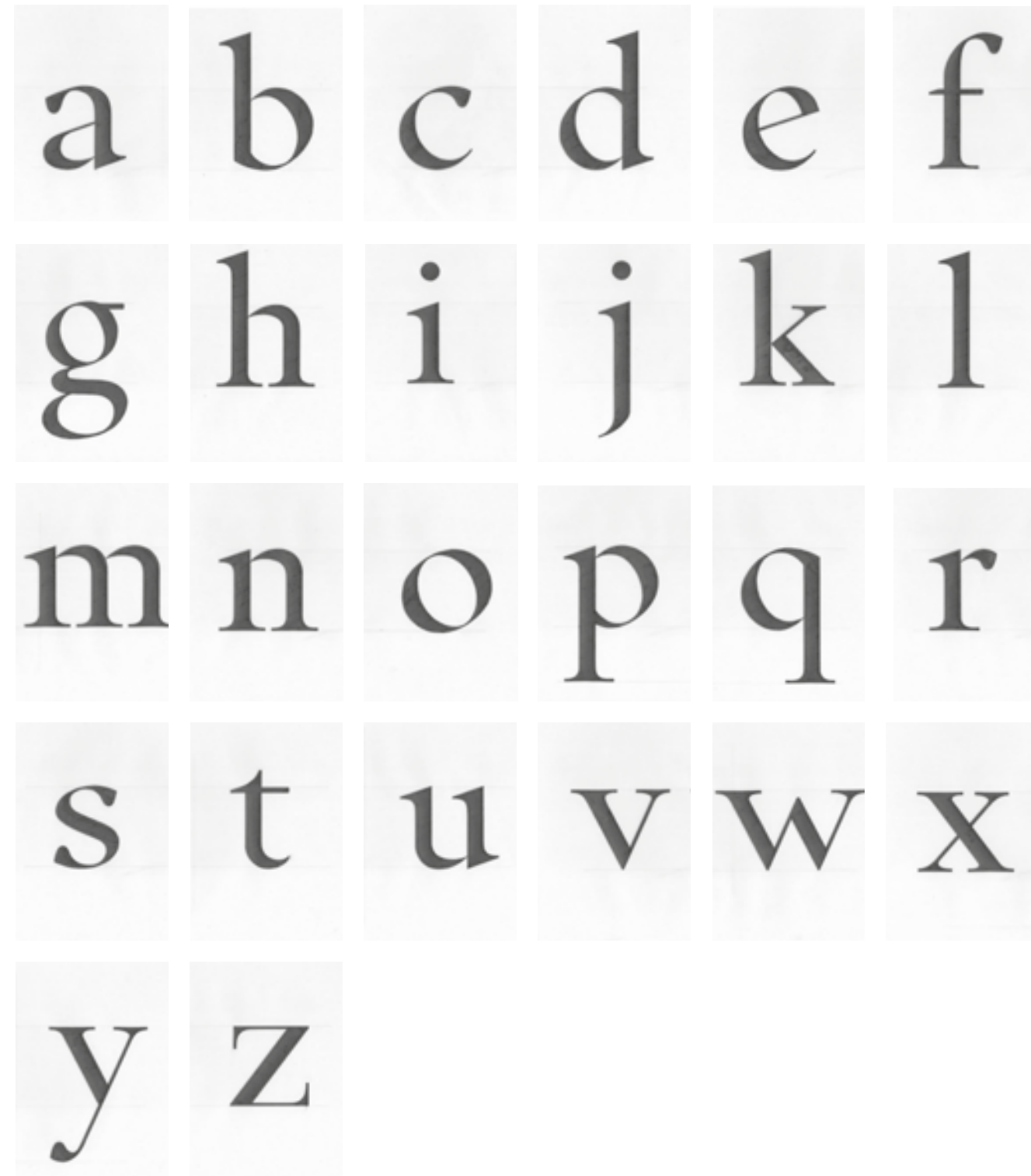
**JANA OBRADOVIĆ**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



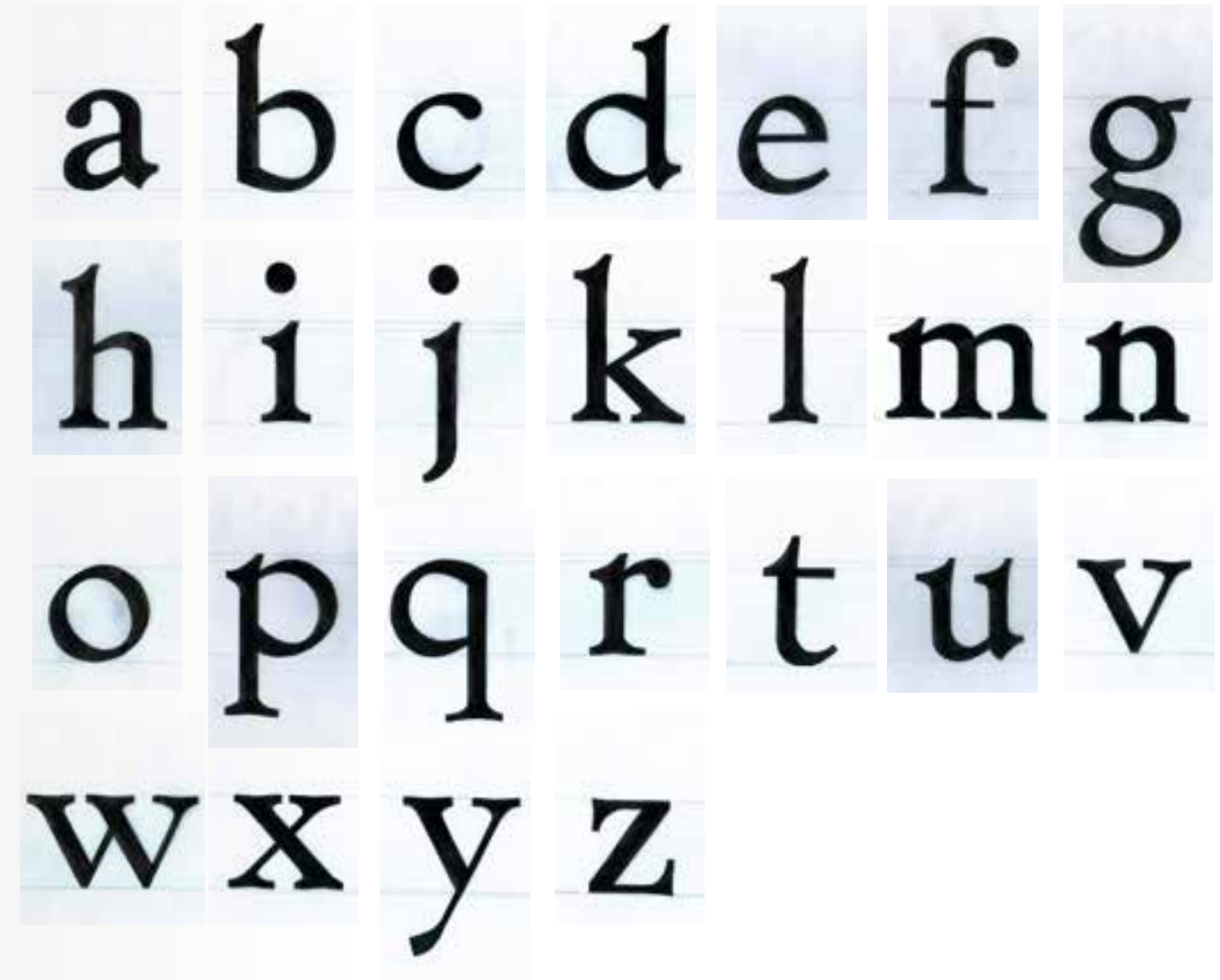
**ANA VUJASIĆ**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



**DONAT RADAS**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



**BARBARA BJELIŠ**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



**TENA KELEMEN**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



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SEMESTAR / SEMESTER

## TEMA

# Seminar

– značajni  
tipografi i  
dizajneri pisama

Uz razvijanje praktičnih znanja i vještina, program kolegija studentima ukazuje na raznovrsnost mogućih pristupa tipografiji i oblikovanju pisma. Teme seminara sežu od povijesnih primjera tiskara i slovorezbara iz doba renesanse do suvremenih dizajnera digitalnih fontova. Teorijski dio seminara studenti su dužni prikladno oblikovati tako da prezentacija istraženog odgovara sadržaju.

## TOPIC

# Seminar

– important  
typographers and  
type designers

In addition to providing practical knowledge and skills, the course programme reveals a vast array of approaches to typography and type design. The seminar topics range from historical examples of printing and Renaissance letter carvers to contemporary designers of digital fonts. The students are obligated to adequately present and structure the theoretical part of the seminar so that the presentation of their research work matches the content.

**HANA TINTOR**

MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



## JONATHAN BARNBROOK

Jonathan Barnbrook (r. 1966.) britanski je grafički dizajner i tipograf, a bavi se i dizajnom pisama. Osim po eklektičnom vizualnom stilu karakterističnom za kasne osamdesete i rane devedesete Barnbrook je poznat i po javnom izražavanju svojih političnih stavova te težnji da se dizajn koristi 'kao oružje za društvene promjene'.

## JONATHAN BARNBROOK

Jonathan Barnbrook (born in 1966) is a British graphic designer and typographer and he is also involved in type design. In addition to an eclectic visual style typical of late 80's and early 90's, Barnbrook is well-known by public expression of his political attitudes, as well as the striving to use design as a 'tool for social changes'.

**ANA VUJASIĆ**

MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić

## CHRISTIAN SCHWARTZ

Christian Schwartz (r. 1977.) američki je dizajner pisama. Surađivao je s nekima od najbitnijih svjetskih digitalnih slovolivnica – FontFont, Emigre, House Industries te Font Bureau. Zajedno s Paulom Barnesom 2004. godine osniva Commercial Type, a jedan od poznatijih radova im je sustav pisama za britanske dnevne novine The Guardian.

## CHRISTIAN SCHWARTZ

Christian Schwartz (born in 1977) is an American type designer. He has co-operated with several global digital foundries – FontFont, Émigré, House Industries and Font Bureau. In 2004 he founded Commercial Type with Paul Barnes and one of their well-known works is typeface system used in the British daily newspaper The Guardian.



**KLASJA HABJAN**

MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



## CLAUDE GARAMOND

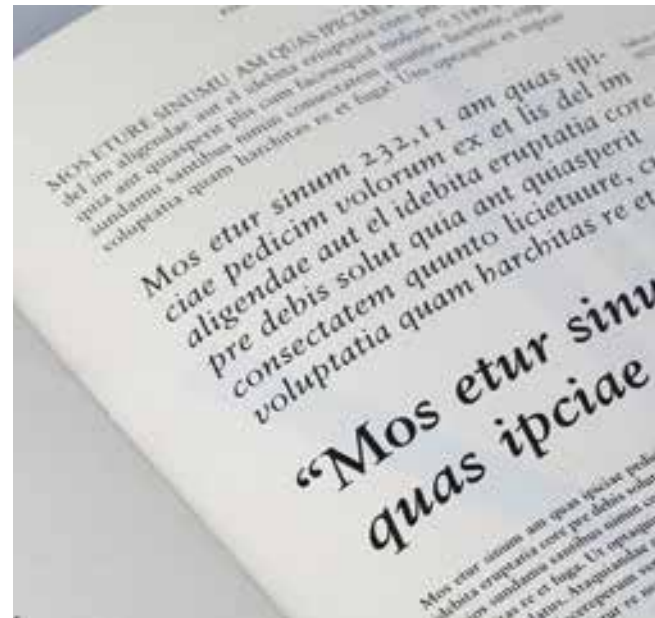
Claude Garamond (r. 1480.) bio je francuski slovozebar po čijem radu danas nazivamo specifičnu vrstu serifnih pisama. Zuzana Licko (r. 1961.) bavi se grafičkim dizajnom, dizajnom pisama te uredništvom. Uz Rudyja VanderLansa osnivačica je časopisa/studija/slovoznice Emigre. Kroz njen pionirski rad s digitalnim tehnologijama vidljiv je zanimljiv spoj utjecaja starih tipografskih majstora i odbijanja modernističkih ideala.

## CLAUDE GARAMOND

Claude Garamond (born in 1480) was a French type carver after whom a specific type of serif script has been named. Zuzana Licko (born in 1961) is involved in graphic design, typeface design and editing. Together with Rudy VanderLans she founded Émigré, a magazine, study and foundry. An interesting combination of the influence of traditional masters in typography and the refusal of modernist ideals permeates her pioneer work with digital technologies.

**ZITA NAKIĆ VOJNOVIĆ**

MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić

**JANA OBRADOVIĆ**

MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić



## EMIGRE

Emigre je digitalna slovoznica, časopis te studio za grafički dizajn. Osnovani su ga Rudy VanderLans i Zuzana Licko 1984. godine. Časopis je prestao izlaziti 2004., a poznat je po kritičkim stavovima naspram modernističkog kanona u dizajnu. Skovali su krilaticu 'Ljudi najlakše čitaju ono što najčešće čitaju.' kojom su se često branili od kritika da je njihov dizajn nefunkcionalan.

## EMIGRE

Émigré is a digital foundry, a magazine and a graphic design studio. It was founded by Rudy VanderLans and Zuzana Licko in 1984. The magazine ceased publication in 2004 and it is well-known for expressing critical attitudes concerning modernist canon in design. A catchphrase was coined reading: 'people most easily read what they most often read' which was used as a defence from the criticism which stated that their design was dysfunctional.

## JAN TSCHICHOLD

Jan Tschichold (r. 1902.) bio je tipograf i dizajner knjiga, a bavio se i pisanjem na tu temu. Nakon desetak godina snažnog zagovaranja modernizma, korištenja neserifnih pisama i asimetričnih kompozicija (najočitije knjigom Die neue Typographie), Tschichold se vraća tradicionalnom oblikovanju knjiga te postavlja standard za izdavačku kuću Penguin Books po kojem će se dizajnirati većina njihovih izdanja.

## JAN TSCHICHOLD

Jan Tschichold (born in 1902) was a typographer and book designer and he engaged also in writing on that topic. Following a decade of strong support of modernism, use of sans-serif script and asymmetric structures (particularly in the book Die neue Typographie), Tschichold returned to traditional book design and set a standard for the publishing house Penguin Books after which most of his books were to be designed.

# TEMA

## 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 stilska poveznica knjižice i odabranog pisma.

# TOPIC

## 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.

**KLASJA HABJAN**

MENTOR Nikola Đurek

ASISTENT / ASSISTANT Hrvoje Živčić



## HFJ KNOCKOUT

Knockout je sans serifna porodica pisama koju je dizajnirao Jonathan Hoefler, a 1994. objavila slovolivnica Hoefler & Frere-Jones. Knockout je specifičan po svojoj nekonvencionalnoj strukturi porodice (sadrži devet širina i pet debljina, bez kurziva) te imenovanju debljina stilova po boksčkim kategorijama.

## HFJ KNOCKOUT

Knockout is a sans-serif typeface designed by Jonathan Hoefler which was published by Hoefler&Frere-Jones type foundry in 1994. Knockout is specific due to its unconventional structure family – comprising of nine width sizes and five weights without italics), as well as naming of weights of font styles after boxing weight categories.

**ZITA NAKIĆ VOJNOVIĆ**

MENTOR Nikola Đurek

ASISTENT / ASSISTANT Hrvoje Živčić

## HISTORY

History je sustav pisama koja je dizajnirao Peter Bifak, a objavio Typotheque 2008. godine. Pismo se sastoji od 21 stila temeljenog na evoluciji slovnih oblika od rimske kapitale do piksela. Svi stilovi dijele zajednički kostur te je predviđeno da se međusobno kombiniraju.

## HISTORY

History is a typeface system designed by Peter Bifak and published by Typotheque in 2008. The system consists of 21 styles based on evolution of typefaces from Roman capitals to pixel fonts. All the styles share a common basis and have been intended for their mutual combination.

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SEMESTAR  
/ SEMESTER

**DOMINIK MARKUŠIĆ**  
 MENTOR Nikola Đurek  
 ASISTENT / ASSISTANT Hrvoje Živčić



MARAT

Marat je serifna porodica pisama s pet debljina, koju je dizajnirao i 2008. godine objavio Ludwig Ūbele. Iako namjenjena za kontinuirani tekst, korištena na većim dimenzijama otkriva kaligrafske i ekspresivne detalje, što ju čini upotrebljivom u raznim situacijama.

MARAT

Marat is a serif font family with five weights designed in 2008 and published by Ludwig Ūbele. Irrespective of the fact it had been optimised for continuous texts, it has been used on large dimensions and has revealed calligraphic and expressive details, which makes it usable in different situations.

**ANA VUJASIĆ**  
 MENTOR Nikola Đurek  
 ASISTENT / ASSISTANT Hrvoje Živčić



AUTO

Auto je humanistički sans serif s četiri debljine te tri verzije kurziva – od konzervativnijeg do ekspresivno kaligrafskog. Dizajnirao ga je i objavio nizozemski studio Underware.

AUTO

Auto is a humanist sans-serif font with four width sizes and three versions of italics, ranging from more conservative to expressive calligraphy. It was designed and published by the Dutch graphic and type design studio Underware.

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SEMESTAR  
 / SEMESTER

## TEMA

# 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 iscrtavaju pomoću Bézierovih krivulja) i oblikuju u funkcionalan digitalni font.

## TOPIC

# 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 Bezier curves) and designed into a functional digitised font.

**ANA VUJASIĆ**

MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić

Široko i masno sans serifno pismo predviđeno za upotrebu u većim dimenzijama. Pismo kombinira industrijsku tehniku šablona i humanističku modulaciju osnovnog poteza (duktus).

Wide and greasy sans-serif font intended for use in large dimensions. The font combines the industrial pattern technique and humanist modulation of the basic lines – ductus.

**A B C Č Ć Đ E F G**  
**H I J K L M O P Q R**  
**S Š T U V W X Y Z Ž**

**a b c č ć đ e f g**  
**h i j k l m n o p q**  
**r s š t u v w x y z ž**

**0 1 2 3 4 5 6 7 8 9**

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**JANA OBRADOVIĆ**

MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić

*abcčćđefghijklmnoprsštuvwxyzž*  
*ABCČĆDĐEFGHIJKLMNOP*  
*RSŠTUVWXYZŽ*

Serifno šablonsko pismo visokog kontrasta i obliha završetaka temeljeno na konstrukciji translacije.

Stenciled serif font with high contrast and rounded terminals based on the construction of translation.

SEMESTAR  
/ SEMESTER



# Communication Pathfinder complementary Language International

**TENA KELEMEN**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić

Tanko slab-serifno šablonsko pismo temeljeno na konstrukciji translacije.

Thin slab-serif font based on the construction of translation.

**DOMINIK MARKUŠIĆ**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić

Deblje serifno šablonsko pismo klasičnih proporcija koje koristi primarno ravne linije.

Thick stencil serif font of classical proportions using primarily straight lines.

ABCČĆDĐ  
EFGHIJKL  
MNOPQRSŠ  
TUVWXYZŽ

abcčćdđefghij  
klmnopqrsštu  
vwxyzž



**ZITA NAKIĆ VOJNOVIĆ**  
MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić

Serenity  
NOW Body  
suit. naked man  
costanza  
man as to why  
GEOrggie  
woman as

Ilustrativno i vrlo visoko kontrastno 'didone' natpisno pismo temeljeno na konstrukciji ekspanzije.

Illustrative and high contrast 'didone' headline typeface based on the construction of expansion.

# TEMA

## Tipografska linearnost i eksponencijalnost

# TOPIC

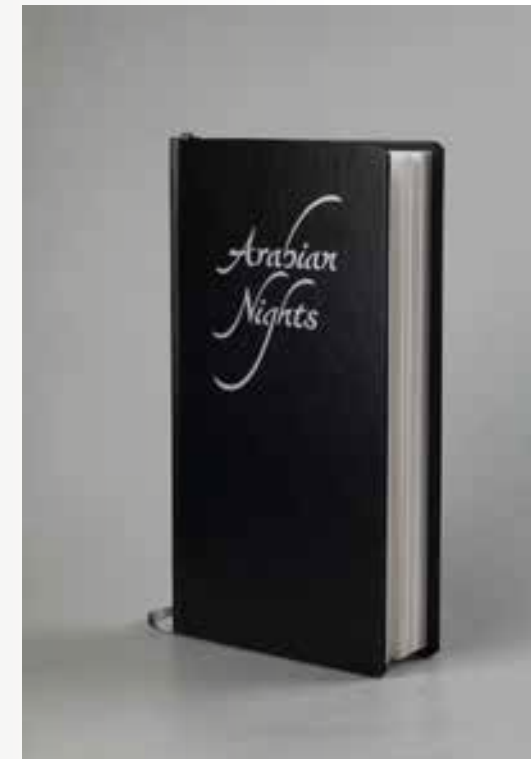
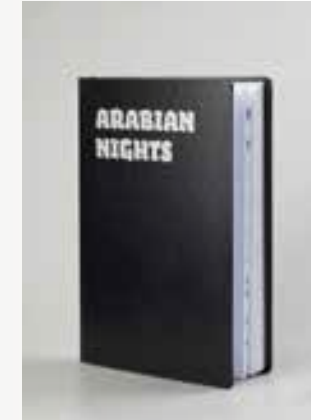
## Typographic linearity and exponentiality

Knjiga, definirana u tradicionalnom smislu, stari je medij i ima svoju sintaksu, tj. ima u dobroj mjeri utvrđene obrasce, odnose i pravila prenošenja informacija, koje valja poštovati. Ona mora prenijeti tekstualne, misaone informacije primjereno i optimalno. U prvoj fazi zadatka studenti oblikuju izabrano djelo unutar tradicionalnog kanona dok se u drugoj fazi, u eksperimentalnoj interpretaciji, od njega svjesno odmiču. Svrha zadatka je propitivanje pozicije knjige u digitalnom dobu u kojem su informacije digitalizacijom postigle razinu kompresije koja znatno nadilazi mogućnosti knjige, čime je njen konzervatorski imperativ zauvijek poljuljan. Također, odavno je poljuljana i njena funkcija najpopularnijeg prijenosnika znanja (tu ulogu preuzimaju internet i televizija). I pored toga, zbog svoje formalne sagledljivosti, analognosti i izradi po čovjekovoj mjeri, knjiga je zadržala kredibilitet i vezanost s nama u zajedničkom vremenu i prostoru. U tom smislu je i cilj zadatka eksperimentalne interpretacije istražiti njena medijska 'ograničenja' i upotrijebiti ih kao 'prednosti' kroz koje će do izražaja doći njeni neupitni spoznajni potencijali.

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. During the first phase of the task, the students design the selected work in accordance with the traditional canon, whereas during the second phase they consciously move away from it through experimental interpretation. 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 and connection with their readers in the common time and space framework. 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.

**NINA IVANOVIĆ**

MENTORI Damir Bralić, Nikola Đurek



ARABIAN NIGHTS

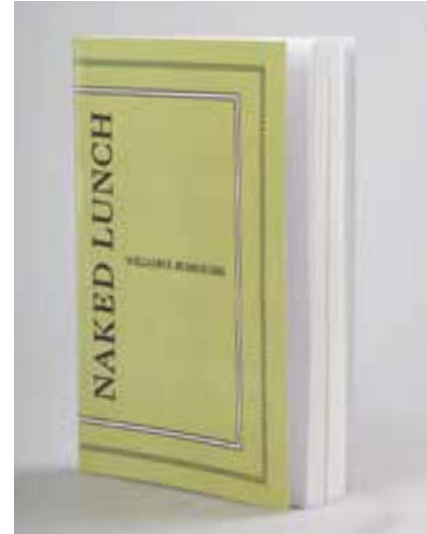
U tradicionalnoj knjizi korištena je forma *arabeske* kao inspiracija za set navigacijskih piktograma od kojih je svaki pridružen jednoj grupi priča. Broj noći naznačen je u marginama. Korištena tipografija je ITC Baskerville. U eksperimentalnoj su knjizi različitim veličinom stranica naznačeni slojevi priča, a sustavom brojeva na marginama navigacija prema noćima. Broj pojedine noći vidljiv je u cjelini samo na stranici na kojoj je aktivan. Korištena tipografija je Fakir.

ARABIAN NIGHTS

The form of *arabesque* has been used in the traditional book as an inspiration for a set of navigation pictograms each of which refers to a group of stories. The typeface used is ITC Baskerville. In this experimental book story layers have been indicated by different page sizes, whilst the number of nights has been indicated by the numbers on page margins. The number of a specific night is entirely visible only in the page where it is active. The typeface used is Fakir.

LANA GRAHEK

MENTORI Damir Bralić, Nikola Đurek

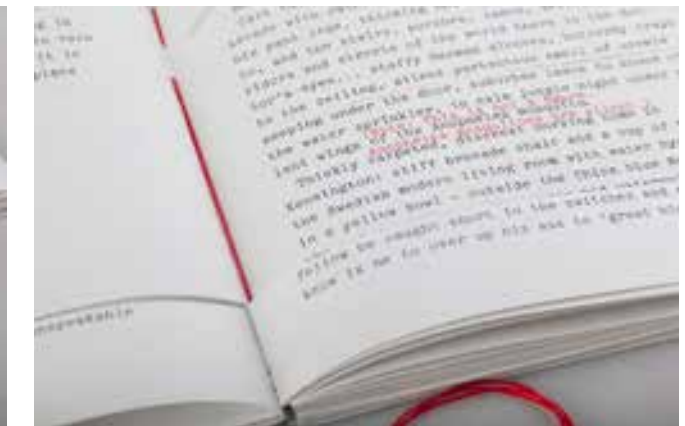
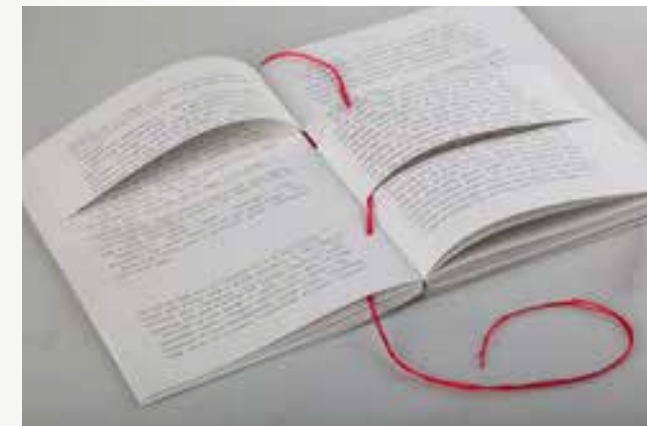
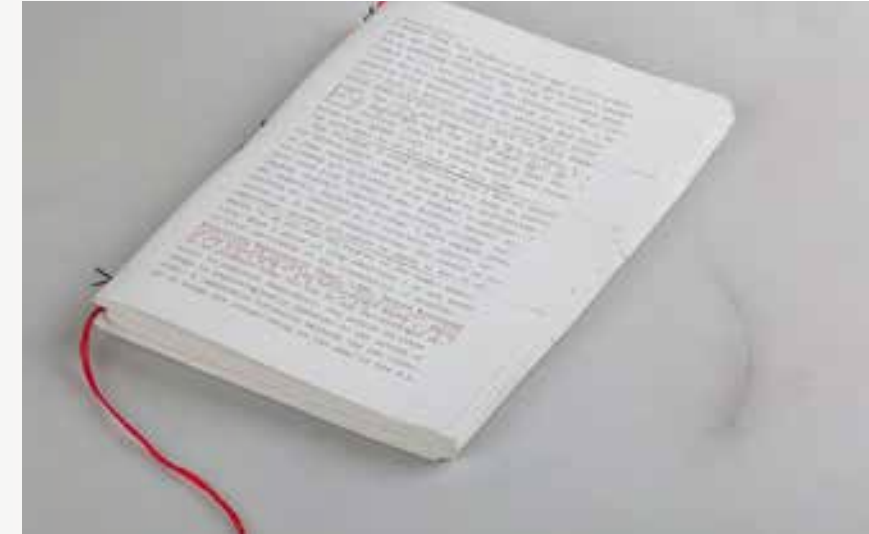


## NAKED LUNCH

*Naked Lunch* pisca Williama S. Burroughsa je knjiga sastavljena od serije djelomično povezanih vinjeta, tj. kratkih impresionističkih scena koje se fokusiraju na zbivanje u datom trenutku. Upravo zbog toga poglavlja u knjizi se mogu čitati bilo kojim redoslijedom, i knjiga se može početi čitati u bilo kojem trenutku usred pojedinih poglavlja. Omogućavajući čitatelju da jednostavno i brzo nađe imena poglavlja, ona su istaknuta uzduž lijeve stranice tokom cijele knjige, te su sami uvodi u poglavlja predimenzionirani. Naslovnica je inspirirana prvim izdanjem knjige iz 1959., uz preinake vođene principima prijeloma unutar knjige (potonuće i smještaj naslova sa strane).

## NAKED LUNCH

*Naked Lunch* by William S. Burroughs is a book composed by a series of partially connected vignettes or short impressionist scenes which focus on a particular occurrence in a specific time-frame. Subsequently, the chapters in this book may be read in any order and the book itself may be read at any point even in the middle of a chapter. Chapter titles are on the left page throughout the book, hence providing the reader with the opportunity to find a chapter title of interest quickly and in a simple manner. Consequently, introductions to chapters are superfluous. The idea behind the book cover is the first issue of the book dating back to 1959, in addition to some alterations in accordance with the principles of graphic layout within the book (the sinking in and the positioning of the titles on the sides).



## NAKED LUNCH

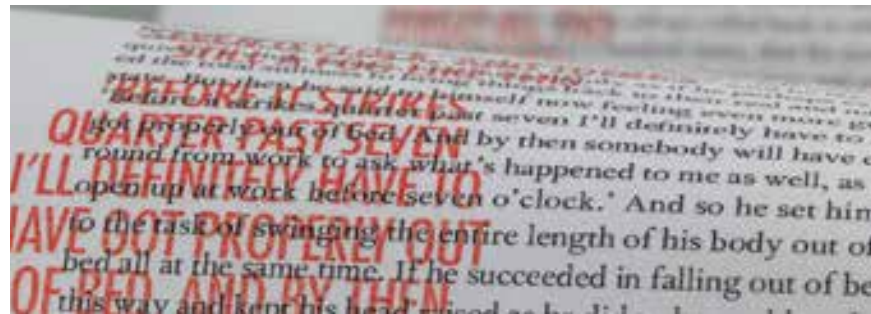
William Burroughs (zajedno sa Brionom Gysinom) izumitelj je literarne tehnike zvane cut-up. Nakon što napiše priču, pisac je isjecka na komadiće, izmješa i ponovno složi u novu kompoziciju. Taj princip iskorišten je u oblikovanju ove knjige; cijela je izrezana u serije malih vinjeta, što omogućava čitatelju da brzo i lako prolazi kroz njih, te koncem kroji svoj vlastiti labirint kroz knjigu. Kako ovo djelo nema početak ni kraj, niti je čitatelju važno ukazati na njih, knjiga je ručno šivana tako da postane beskonačna - elastični konac omogućava da bilo koji dio postane prednja ili zadnja strana. Korištena tipografija inspirirana je pisacim strojem, koji je bitan dio radnje romana, na što se direktno nadovezuje i tretman fusnota u crvenoj boji, koje smještene između redaka na koje se odnose, podsjećaju na prepravlanje pri pisanju sa pisacim strojem.

## NAKED LUNCH

William Burroughs and Brion Gysin are the founders of literary cut-up technique. After the writer has written a story, he cuts it up in fragments, rearranges them entirely and forms a new structure. *Naked Lunch* has been written in accordance with this principle – the book has been cut up into several series of small vignettes which enable the reader to pass through them quickly and in a simple manner, creating their own thread through a labyrinth throughout the book. Since this book has neither the beginning nor the end, the reader does not need to be reminded of them and the book has been stitched manually to make it endless – an elastic thread makes it possible to turn any page into the front or the back cover of the book. Red footnotes, placed between the lines which they refer to, remind one of editing during writing through the use of a typewriter.

**LARA ŽIC**

MENTORI Damir Bralić, Nikola Đurek

**METAMORFOZA**

Koncept se temelji na ideji da je Gregor Samsa oduvijek bio kukac, beskičmenjak, potlačen i zgažen u masi drugih identičnih ljudi koji po ničemu nisu posebni. Samo je jednog dana i poprimio oblik kukca te se u tom trenutku odnos okoline prema njemu mijenja. Pripovjetka je tiskana na roli paus papira zgnječenoj i zgužvanoj unutar crne kutije koja, ako ju pomnije ne pogledamo ili ne otvorimo, ne prikazuje ništa drugo osim običnog crnog registra. Simbol je to onoga što birokracija čini ljudima – sprema ih u iste kutije koje stoje na policama. Jedini trenuci u kojima Samsa pokazuje kičmu su njegovi monolozi, stoga su oni izvučeni i naglašeni ispod kontinuiranog teksta. Tako tretirani djeluju kao tragovi krvavi ispod kože, nakon gubitka težnje za individualnošću.

**METAMORPHOSIS**

The idea behind is the fact that Gregor Samsa has always been an insect, a yes-man, an oppressed and trampled upon person amongst other identical people with no peculiarities of their own. The short story has been printed on a roll of tracing paper which had been smashed and wrinkled inside a black box which, unless carefully studied and opened, appears to be merely an ordinary black file. It is a symbol of the impact of red tape – classifying people into identical boxes placed on the shelves. Samsa shows resistance only during his monologues and hence they have been selected and pointed out under the continuous text. Consequently, they appear to resemble traces of blood under the skin following the absence of striving for individuality.

**VANJA PERKOVIĆ**

MENTORI Damir Bralić, Nikola Đurek

**DO ANDROIDS DREAM OF ELECTRIC SHEEP?**

Dizajn ovog ZF romana hibrid je tradicionalnog i modernog. Proporcije knjige, raspored stranica i tipografska hijerarhija projektirani su tradicionalno; a džepni format knjige, izbor groteskne sans tipografije, dizajn stranice sadržaja i sl. čine ju suvremenom. Eksperimentalna knjiga prijevod je ključnih pitanja iz sadržaja romana u svijet dizajna knjige. Kako u knjizi autor problematizira razlikovanje čovjeka od savršene kopije detaljnom, sitničavom, nerealnom ili apsurdnom tehnikom ispitivanja kojom se u finim detaljima praktički traži sama duša, tako se u ovom dizajnu knjige propituje 'duša' knjige. Propituju se njezine ljudske mjere, digitalni tisak i priprema, tipografska hijerarhija itd., pitajući se što zapravo čini knjigu (ljudskom).

**DO ANDROIDS DREAM OF ELECTRIC SHEEP?**

The design of an SF novel is a hybrid of the traditional and the modern. The size of the book, page layout and typographic hierarchy have been traditionally designed; whereas the paperback format of the book, the selection of grotesque sans-serif typeface and the design of the contents page, to name a few, make it contemporary. The experimental book is a translation of crucial issues in the contents of novels into the world of book design. The author tackles the differences between a person and its perfect copy through a comprehensive, pedantic, unrealistic or absurd questioning technique which aims to identify the true soul. Book analyses its human potential, digital print and preparation and typographic hierarchy, wondering what makes a book humane.

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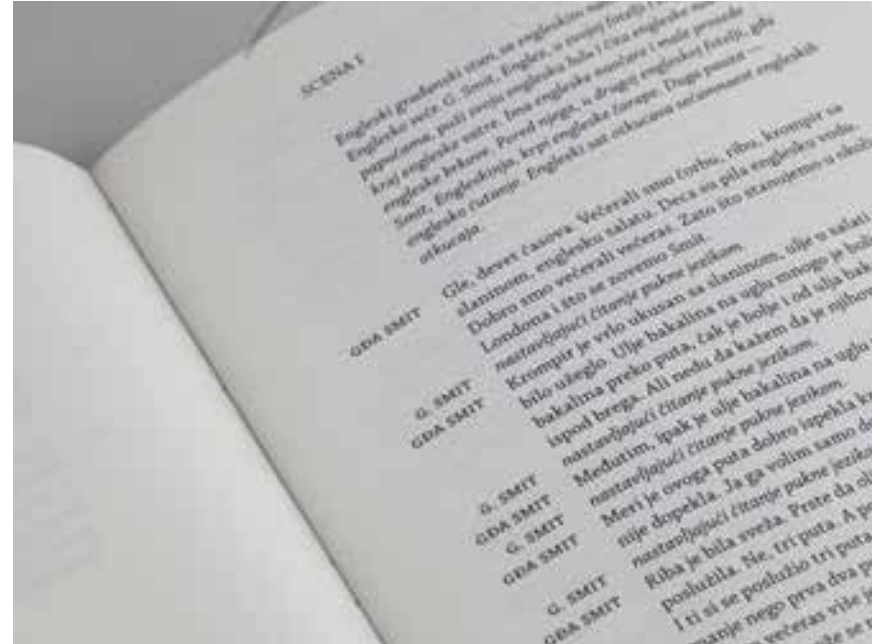
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SEMESTAR  
/ SEMESTER

ALMA ŠAVAR

MENTORI Damir Bralić, Nikola Đurek



## ČELAVA PJEVAČICA

Čelava pjevačica drama je Eugenea Ionesca, jednog od glavnih predstavnika teatra apsurda. U prvom dijelu zadatka, tradicionalnom prijelomu knjige, spreadovi su dizajnirani asimetrično. Imena likova izvučena su nalijevo zbog veće preglednosti, a didaskalije su stavljene u kurziv kako bi se lakše razlikovale od izgovorenog teksta.

## THE BALD SOPRANO

The Bald Soprano is a drama written by Eugene Ionesco, one of the principal representatives of the Theatre of the Absurd. During the first stage of the task, comprising of a traditional graphic layout of the book, spread has been designed asymmetrically. The names of the characters have been placed on the left to provide higher visibility, whereas stage directions have been italicised in order to differentiate them from the spoken words.



## ČELAVA PJEVAČICA

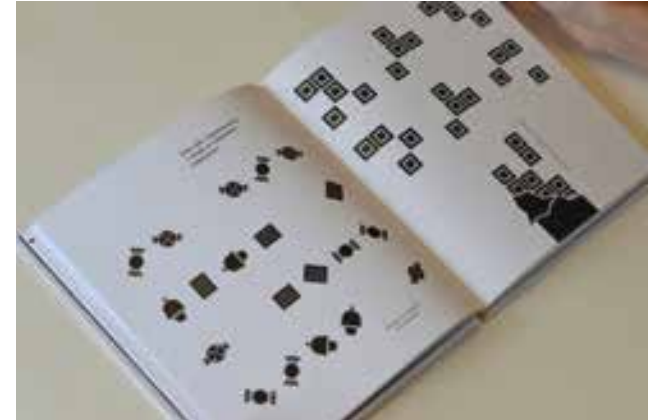
U drugom dijelu zadatka, prijelomu eksperimentalne knjige, naglasak je na prenošenju efekta začudnosti koji djela teatra apsurda izazivaju kad ih se gleda uživo. Cilj je bio pokušati unijeti dio tog ugođaja i u proces čitanja drame iz knjige. Kako bi se to postiglo, svakom su liku pridruženi određeni nagib i pozicija teksta na stranici, te specifična tipografija. Rezultat je svojevrsni organizirani kaos u kojem replike lete sa svih strana, te koji prema kraju djela sve više i više raste, kao i u samoj predstavi. U knjizi su skriveni i dodatni apsurdistički elementi koji imaju funkciju istovremeno zbuniti i zabaviti čitatelja.



## THE BALD SPORANO

During the second stage of the text, the graphic layout of the experimental book, the transformation of the impact of strangeness conveyed by live performances of the Theatre of the Absurd. The principal objective was to attempt to convey some of this ambiance into the process of reading of a play in a book. Hence, each character has been given a specific text inclination and a specific position on the page, as well as a specific typeface in order to make the text more dynamic. Consequently, the result was a specific organised chaos increasing towards the end of the play in the same manner as in the theatre performance itself. The book comprises also of hidden and additional absurdist features simultaneously striving to both confuse and entertain the reader.

**MATEA BRKIĆ**  
MENTORI Damir Bralić, Nikola Đurek

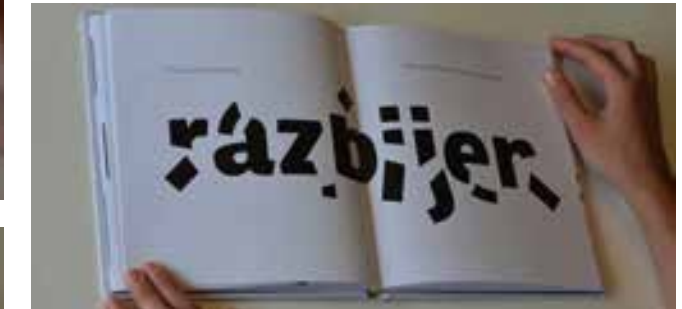


#### PALE SAM NA SVIJETU

U klasičnom dizajnu knjige *Pale sam na svijetu* ilustracije su rađene slovima koje prate priču, dok su u eksperimentalnoj popratne ilustracije svojevrsne pitalice ili pametne 'igrice' koje 'razvijaju vijuge' djece od najranije dobi. Piktogrami i ilustracije u eksperimentalnoj knjizi rađeni su isključivo za potrebe knjige.

#### PAUL IS ALONE IN THE WORLD

In a classical design of the book *Paul is Alone in the World* the illustrations were made using letters following the story, whilst in the experimental design book the accompanying illustrations are specific riddles or mind games for children from the earliest age. Pictograms and illustrations have been created exclusively for the purposes of the experimental book.



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SEMESTAR  
/ SEMESTER



LANA GRAHEK

MENTORI Nikola Đurek, Damir Bralić



GABOR

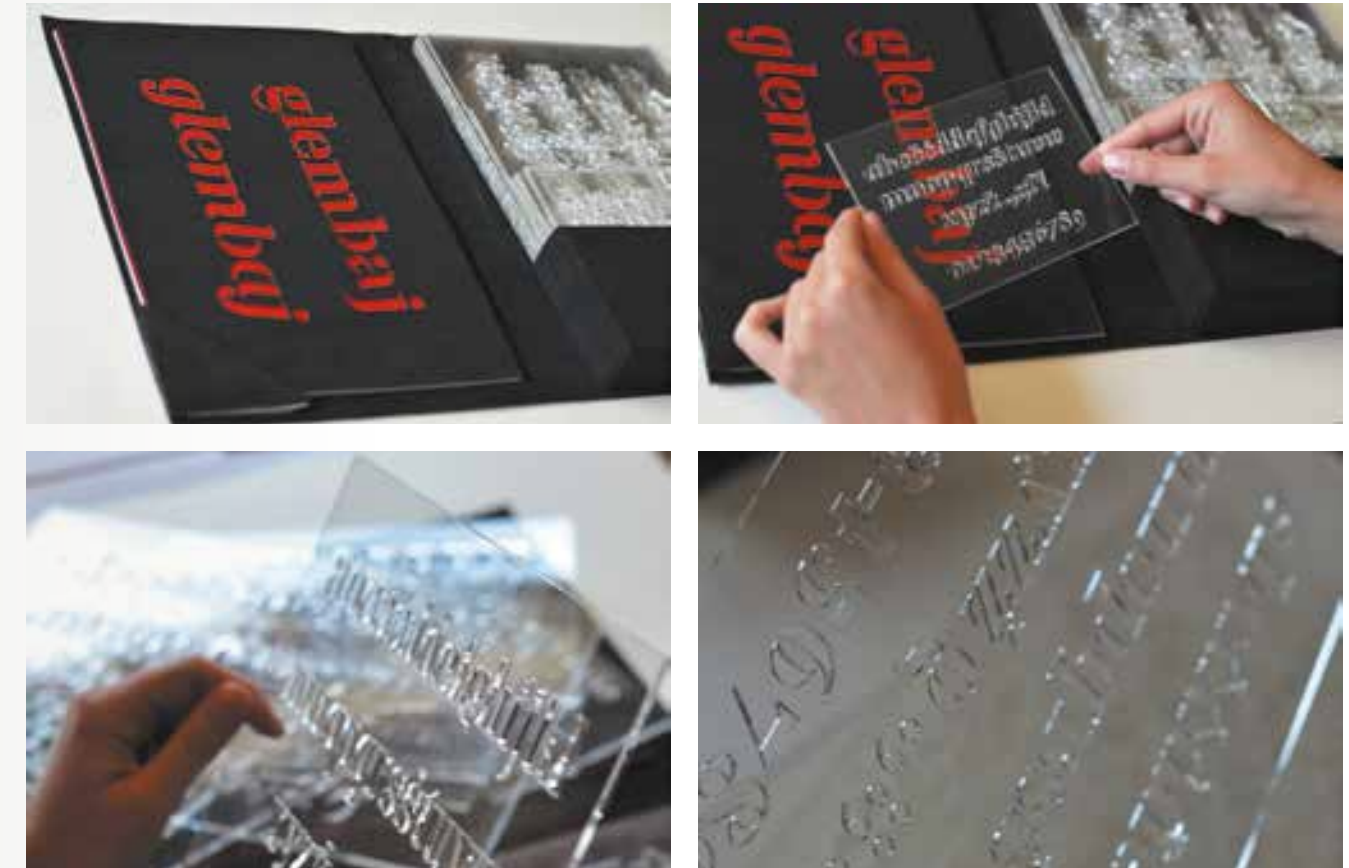
Gabor je revival tipografija inspirirana naslovnica knjiga iz 1960-ih, koje je dizajnirao Zoltan Gabor. Ima tri širine – condensed, regular i wide, a svaka od njih sadrži još četiri varijacije – regular, inline, outline i light. Sve ove varijacije i širine inspirirane su sadržajem nadenim na već spomenutim naslovnica.

GABOR

Gabor is a revival typeface inspired by book covers from the 1960s designed by Zoltan Gabor. It has three widths – regular, wide and condensed and each of them has four additional variations – regular, inline, outline and light. All the variations and widths have been inspired by the contents on the previously mentioned book covers.

MATEA BRKIĆ

MENTORI Nikola Đurek, Damir Bralić



# glembaj Regular

## glembaj Italic

# glembaj Display Regular

## glembaj Display Italic

GLEMBAJ

Zadatak je bio napraviti Revival fonta kojim su se tiskale naslovnice prvih Krležinih djela – cijelog njegovog književnog opusa. Budući da su naslovi knjiga proizašli iz Stencil fonta, ideja je bila oživiti ovaj i napraviti neke alternativne rezove. Font se u sva četiri reza nalazi u šablonama od prozirnog pleksiglasa, gdje razina čitkosti – veličina slovnog znaka uvjetuje o kojem je rezu riječ.

GLEMBAY

The objective was to create a revival typeface of the font used on the covers of Krleža's works – of his entire literary opus. As the book titles were created from Stencil font, the idea was to revive it through implementation of some alternative incisions. The font is in patterns made of transparent plexiglass where the level of readability – the size of the type – dictates the incision type.



## TEMA Omaž

Zatatak potiče studente na istraživanje daljnje i bliže povjesti tipografske i dizajnerske discipline iz pozicije specifičnih projektantskih metodologija njenih protagonista. Svaka dizajnerska praksa počiva na posebnoj dizajnerskoj metodologiji, osvještanoj ili ne, vezana je uz povjesno razdoblje, stilove, društveni i tehnološki kontekst... Studenti analiziraju i dekodiraju obrasce koji su ključni za radove pojedinih velikana tipografske i dizajnerske prošlosti te ih reinterpetiraju, sublimiraju, subvertiraju, dovode u pitanje, reafirmiraju... Konačni rezultat vježbe je svojevrsni omaž autorima (u slobodnom formatu i mediju) te stvaranje spona između vlastitih projektantskih metoda i nasljeđa discipline posredovanog osobnim 'uzorom'.

## TOPIC Homage

The task encouraged students to explore the faraway and the recent history of typography and design from the perspective of specific design planning methodologies of its protagonists. Design practices are based on specific design methodologies, both of raised awareness and those not paying attention to it, are linked with a historical period, styles, social and technological context, to name a few. Students analyse and decode the patterns of fundamental importance in the work of several leading figures in the history of typography and design, and hence re-interpret them, sublimate, subvert, analyse and re-affirm them. The specific objective of the task is an homage to the authors (in a free format and the media), as well as the creation of bonds between one's own design planning methods and the heritage through personal role models.

**MATEA BRKIĆ**

MENTORI Damir Bralić, Nikola Đurek



ARMIN

Plakati Armina Hoffmana djeluju vrlo kaotično dok se ne zagledamo u svaki zasebno i shvatimo asimetričnu simetriju. To je i bio temelj kreiranja same forme papira, koji zadržava sve pogodnosti materijala - nekoliko ćemo ga puta pročitati, izokrenut ćemo ga ne bi li ga osjetili i doživjeli sa svih strana, i konačno, u relativno malom prostoru stvorit ćemo svojim jezikom nastavak priče koju nam je profesor Hofmann zadao. Pokus je uspio, ideja je bila pop-up sistemom zatvaranja/otvaranja dobiti jednu priču koja je uvijek ista (kad je papir zaklopljen), i dobiti drugu, neočekivanu priču koju će ispričati svatko od nas (kad je papir rasklopljen).

ARMIN

Armin Hoffmann posters appear chaotic unless analysed separately and their asymmetric symmetry has been grasped. They were the idea behind the creation of the form of the paper which retains all the advantages of this material – one will read it several times, turn it upside-down to feel and perceive it from a variety of perspectives and finally create one's own sequel to the story commenced by the professor Hoffmann. The experiment has succeeded. The idea was to create a story that would always be identical (when the paper is folded) using the pop-up system of opening/closing and get a different story which will be told by anyone (when the paper is unfolded).



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SEMESTAR  
/ SEMESTER

**ALMA ŠAVAR**

MENTORI Damir Bralić, Nikola Đurek

**EL LISSITZKY**

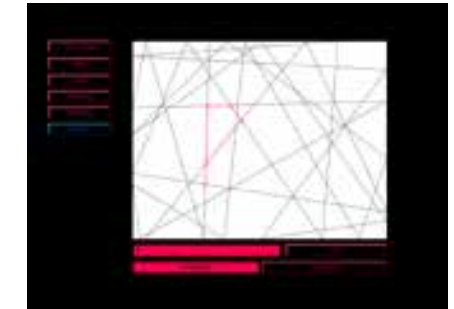
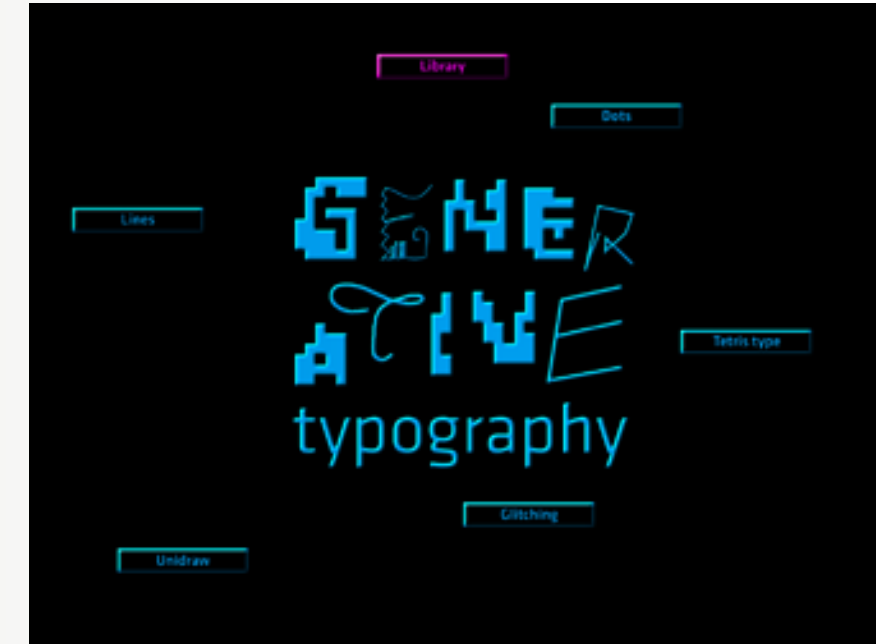
Rad je reinterpretacija autorovog najpoznatijeg dizajnerskog djela – prijeloma zbirke poezije *Na sav glas* Vladimira Majakovskog. Pokušalo se ponoviti autorov proces rada na istom izvorniku (u prevedenom obliku i latiničnom pismu), pri čemu se pjesnikov jezični konstrukt nadopunjava dizajnerskim vizualnim konstruktom – ilustracijama oblikovanim u tipografsko-suprematističkoj maniri.

**EL LISSITZKY**

The work is a reinterpretation of the author's best known design work – graphic layout of *Poems for Reading out Loud*, a collection of poems by Vladimir Mayakovsky. He attempted to repeat the author's work process on the same source (in translation and using the Roman alphabet), where the poet's linguistic construction has been complemented with a construction of visual-design – by illustrations designed in typographic-suprematist mode.

**NINA IVANOVIĆ**

MENTORI Damir Bralić, Nikola Đurek

**GENERATIVE ART TYPOGRAPHY**

Projekt istražuje mogućnosti generativne umjetnosti (generativna umjetnost jest ona u kojoj se dio odluka u kreativnom procesu predaje stroju ili drugom čovjeku) u okviru tipografije. Korisnik kroz analognu (papir i olovka) i digitalnu (web) verziju projekta može odigrati nekoliko tipografskih 'igrica' u kojima nema potpunu kontrolu nad stvaranjem već u suradnji sa strojem ili drugom osobom dolazi do kreativnih tipografskih rješenja.

**GENERATIVE ART TYPOGRAPHY**

The project explored the potential of generative art (generative art is art where decisions during the creative process are partly made by an autonomous system or by another person) in typography. The user is provided with an analogue (paper and pencil) and a digital version of the project where they have the opportunity to play several typographic games over whose creation they do not have full control and creative typographic solutions are a result of co-operation with another person or of the use of an autonomous system.

**LANA GRAHEK**

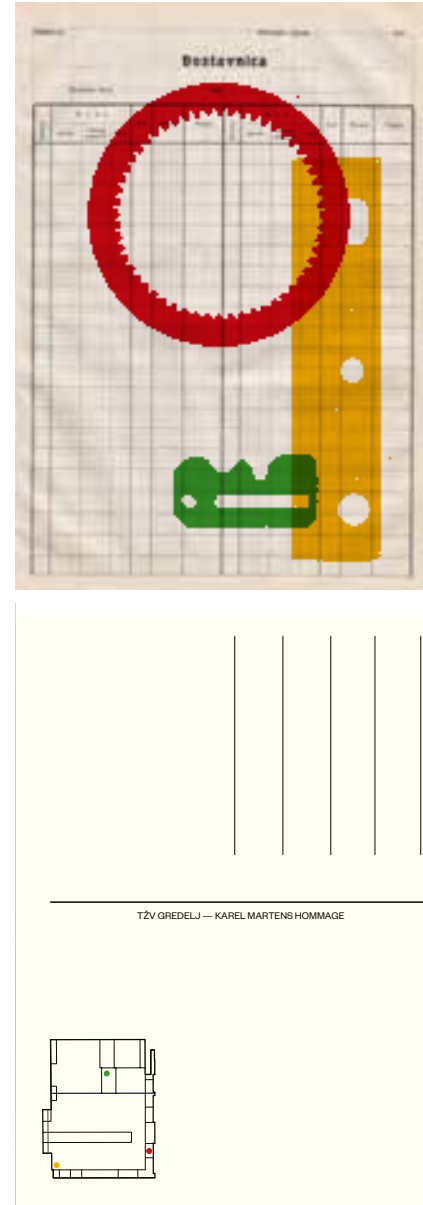
MENTORI Damir Bralić, Nikola Đurek

**KAREL MARTENS**

Dizajn je hommage Karelu Martensu, nizozemskom dizajneru koji se u jednom dijelu svog rada bavi estetizacijom i otiskivanjem industrijskih formi, tj. dijelova strojeva sa napuštenih građevinskih lokacija i slično. Ovaj princip stavljen je u kontekst Hrvatske i lokacije bivšeg prostora Tvornice željezničkih vozila Gredelj, s koje su prikupljeni materijali (željezni objekti) koji su u tom prostoru izgubili značaj i trenutno stoje razasuti po podu. Projekt se sastoji od info knjižice o Gredelju, te razglednica sa otisnutim formama.

**KAREL MARTENS**

Design is an homage to Karel Martens, a Dutch designer whose work also deals with aesthetisation and industrial relief prints from found industrial artefacts or machinery parts on abandoned construction sites. This principle has been applied in the context of Croatia and the location of the former premises of Gredelj Railway Vehicle Factory which provided the materials (iron items) which lost their importance there and were scattered around at the time. The project comprises of an information booklet on Gredelj, as well as of postcards with prints.

**LARA ŽIC**

MENTORI Damir Bralić, Nikola Đurek

**DAVID CARSON**

Iako svojevrsni hommage Davidu Carsonu, ovaj projekt u prvom redu istražuje način na koji nas poznavanje pravila ponekad odmiče od intuitivnog promišljanja, percipiranja i shvaćanja tema kojima se kao dizajneri bavimo. Od početka prema kraju analize Carsonovih radova, knjiga te predavanja, autorica je postajala svjesna ironije, jer je pokušavala uspostaviti obrazac pravila u radovima dizajnera koji svoje radove temelji na intuiciji, osobnim doživljajima, trenutku. Iako na početku svoje knjige *The Rules of Graphic Design* navodi neka pravila koja koristi, ta pravila su daleko od konvencionalnih, ona su smjernice koje su se razvile iz njegovih radova, ne obrnuto. Stoga ovaj projekt predstavlja pokušaj da se Carsona prikaže unutar konvencionalnih pravila, pružajući čitatelju mogućnost da sam procijeni što se dogodi kad nekog tko ne poznaje/ignorira pravila, stavimo u okvire zadanih pravila. Ostaje li emocija ista? Je li to uopće moguće?

**DAVID CARSON**

Irrespective of its being a type of homage to Carson, this project primarily explored the manner in which the acquaintance with the rules prevents us from intuitive thinking, perception and understanding of the topics we tackle as designers. The author became increasingly aware of the irony, from the beginning to the end of the analysis of Carson's work, books and lectures, as she attempted to establish a pattern in the works of the designer whose work is based on intuition, personal experiences and the present moment. Irrespective of the fact that in his book *The Rules of Graphic Design* the author presented several rules which he normally follows, these rules are far from conventional and are actually guidelines resulting from his work and not vice versa. Consequently, this project is an attempt to present Carson in accordance with conventional rules, providing the reader with an opportunity to assess what happens when someone who is not acquainted with/ignores the rules is placed against the backdrop of the established rules. Does the emotion remain unchanged? Is it possible at all?



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SEMESTAR  
/ SEMESTER

## TEMA

Iscrtavanje slova

Iscrtavanje slova je 'pisanje' građenjem oblika slova koji ne ovisi o sredstvu kojim se piše već je rezultat 'retuširanja' poteza i postepenog poboljšavanja njegove kvalitete. U konačnom rezultatu nema razlike između iscrtanih slova i tipografskog pisma, osim što je kod drugog svaki slovni znak spremljen na svoju poziciju u fontu (digitalnom ili analognom) dok iscrtana slova čine nerazdvojivu cjelinu (poput logotipa). Crtanje slova često se koristi kod projekata koji zahtijevaju tipografsku specifičnost, ali nemaju veliki uporabni opseg. Iscrtana slova mogu biti ekspresivna i odvažna s obzirom da nastaju na temelju konkretnih projektantskih zahtjeva i jasno predviđene, ograničene uporabe (što je rijetko slučaj s tipografskim pismima široke namjene). S tehničke strane, studenti u ovoj vježbi savladavaju vještinu iscrtavanja slova, a sa semantičke stječu sposobnost spajanja forme i odabranog sadržaja u harmonično suglasje.

## TOPIC

Lettering

Lettering is writing through a creation of type which does not depend on the tools used and results from retouching the lines and strokes and hence from the gradual improvement of quality. Hence, eventually the letters created through lettering and typeface are identical. However, in typography letters are placed in their position in fonts (digital or analogue), whilst letters created through lettering make an inseparable unit (similar to logo). Lettering is often used in projects requiring specific typographic features, yet with restricted scope of use. The letters created through lettering may be expressive and innovative, as they are created through specific requirements by the planning designer and the clearly predicted and restricted use (which is seldom the case with typefaces which are intended for wide scope of use). From the technical stance, the students have mastered lettering and from the semantic point of view, they have acquired the skill of connecting the form and the selected content into a harmonious accord.

LANA GRAHEK

MENTORI Nikola Đurek, Damir Bralić

nothing  
BEHIND ME  
everything  
AHEAD OF ME  
as is ever so  
ON THE  
ROAD

mac  
demarco

1. *Leurt vile*

2. IN COLD  
3. BLOOD

4. broken  
5. flowers

6. *Junky*

SEMESTAR  
/ SEMESTER

ALMA ŠAVAR  
MENTORI Nikola Đurek, Damir Bralić

SHOKI  
SPEHR  
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LXIT  
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NINA IVANOVIĆ  
MENTORI Nikola Đurek, Damir Bralić



Teffe

London Lines

When  
you're  
chewing  
on life's  
oristle  
I don't  
grumble  
I give a  
whistle

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- 5.
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SEMESTAR  
/ SEMESTER

## TEMA

# Interpretacija sadržaja kroz tipografiju

Veza tipografije i glazbe postoji u zajedničkom interesu za harmoniju, proporciju, ritam... Studentski zadatak je transgresija glazbe u jezik dizajna i to uz rigidna ograničenja (upotreba samo tipografskih izražajnih sredstava, redukcija na jednu do maksimalno dvije boje). Pojam ambalaže je ovdje široko i donekle apstraktno postavljen – više kroz njenu simboličku nego utilitarnu funkciju. Tipografska apropijacija glazbe temelji se na analizi njenog protoka i 'zarobljenosti' u vremenu, kao i njene povijesti i konteksta u kojem je nastala.

## TOPIC

# Interpretation of Content through Typography

The connection between typography and music can be found in the common interest in harmony, proportionality and the rhythm, to name a few. The students' task consisted in transgression of music into design following rigid constraints (the exclusive use of typographic means of expression, use of one or at most two colours). The notion of packaging is here rather broad – more of a symbolic rather than utilitarian functionality. The typographic appropriation of music is based on the analysis of its flow and its 'captivity' in time, as well as on its history and the context it was created in.

LARA ŽIC

MENTORI Damir Bralić, Nikola Đurek



WOODKID

Album je priča o odrastanju i problemima na koje je sam autor nailazio tijekom života. Naziv albuma i prva pjesma je *The Golden Age* koja završava mišlju – 'zlatno doba' je završeno, referirajući se na doba djetinjstva i time nas uvodi u razdoblje 'života' koje završava oko autorove tridesete godine zadnjom pjesmom s albuma *The Shore* u kojoj nagovješta kraj. Pjesme su pisane u metaforama i jedino što nam odaje njihovu pravu narav jest dramatična orkestralna glazba s prizvucima crkvenih zvona i bubnjeva. Iskoristila sam liniju i tekst kao dva jednostavna alata koja ilustriraju pozadinu svake pjesme. Dok slušamo album i listamo samu knjižicu prolazimo kroz priču koja stavlja u kontekst autorove tekstove i postaje nam jasnije da se zapravo radi o autobiografiji dječaka koji je u jednom trenutku postao poznat kao Woodkid.

WOODKID

The album is a story about growing up and the problems encountered by the author throughout his life. The album title and the first song *The Golden Age* which ends with a thought – 'golden age' is over, referring to the childhood age and bringing us into a period of life which ends around the time when the author reaches the age of thirty with *The Shore* which is the last song on the album. The songs were written in metaphors and their true nature is revealed through dynamic orchestral music with accompanying sounds of church bells and drums. I used the line and the text as two simple tools illustrating the background to every song. Whilst one is listening to the album and reading through the booklet itself, one passes through a story placing the author's texts into a context and one becomes aware of its being an autobiography of a boy who has become well-known as Woodkid at a certain point.

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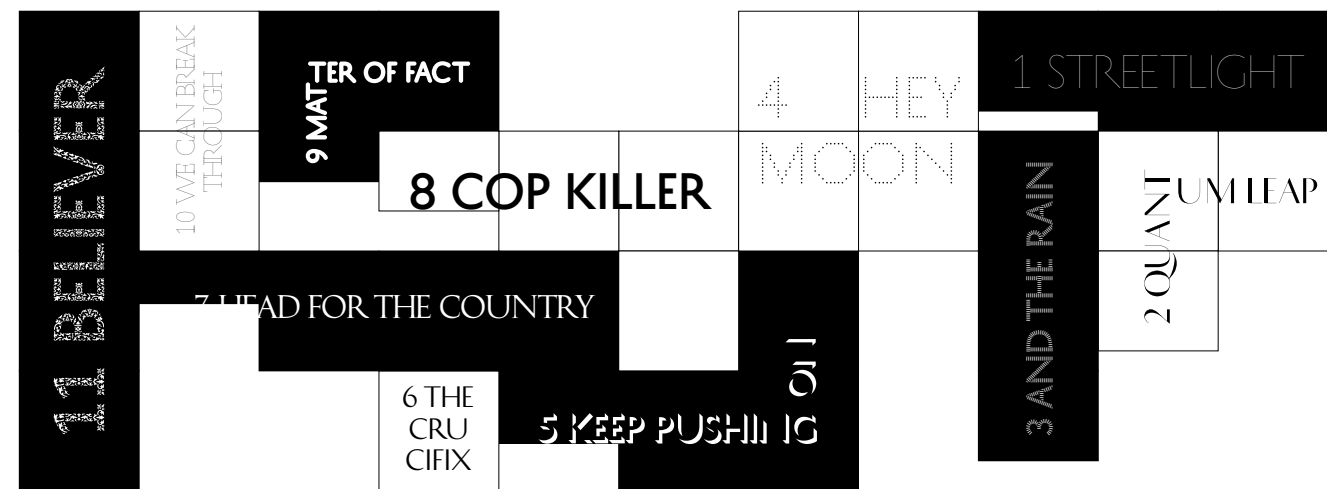
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SEMESTAR  
/ SEMESTER

## LANA GRAHEK

MENTORI Damir Bralić, Nikola Đurek



## JOHN MAUS

Dizajnu je prethodilo je istraživanje Mausovih filozofskih i glazbenih uzora, te principa po kojima sklada. Kvadratni format ovitka shvaćen je kao popularan. No unutar kvadratnog formata, kao i unutar pop okvira Mausove glazbe, događaju se razni pomaci, pa se tako kvadratni format presavija na razne načine. Kvadrat je shvaćen i kao jedna minuta pjesme. Podijeljen je na šest dijelova po 10 sekundi, te se u skladu sa Mausovim pjevanjem riječi pojavljuju unutar zadanog okvira, interpretirane tipografski. Riječi pjesama interpretirane su u formi vizualne poezije, koja dočarava glazbeni karakter pojedine pjesme. Ovitak je svojevrsni neistražen teritorij koji korisniku dopušta da ga sam istraži i u njemu se izgubi, kao što je to i slučaj s glazbom Johna Mause.

## JOHN MAUS

The design was preceded by an exploration of Maus's philosophical and musical role models, as well as the principles he followed in his work. The rectangular form of the album sleeve is regarded as popular. The rectangle has been conceived as one minute in a song. It is divided into 6 parts of 6 seconds and, along with Maus's singing of the lyrics, they appear within the given framework and are interpreted typographically. The lyrics have been interpreted in the form of visual poetry, depicting the musical character of a particular song. The sleeve is an unexplored territory allowing the user to explore it by themselves and get lost in it, as one can do listening to John Maus's music.

## NINA IVANOVIĆ

MENTORI Damir Bralić, Nikola Đurek



## TALKING HEADS — STOP MAKING SENSE

*Stop making sense* je vjerojatno najpoznatiji live LP grupe Talking Heads. Njegova specifičnost je u tome što se koncert na neki način 'nadograđuje' što dalje odmiče postupnim uvođenjem nove scenografije, glazbenika i svjetlosnih efekata. Taj efekt 'slojevitosti' je bio glavna inspiracija u oblikovanju CD omota. Omot se sastoji od vanjske košuljice i od knjižice. Svaka stranica knjižice predstavlja jednu pjesmu i njeno ime je ispisano vlastoručno crtanom tipografijom. Naslov albuma, potpuno vidljiv samo kad je knjižica zatvorena, se 'razgrađuje' prema kraju knjižice jer se njegovi dijelovi na svakoj pojedinoj stranici koriste kao baza za ostale natpise. Time se, osim slojevitosti, dobiva i efekt začudnosti koji je možda glavna osobina Talking Heads-a kao benda.

## TALKING HEADS — STOP MAKING SENSE

*Stop Making Sense* is most probably the best known live album by Talking Heads. Its peculiarity lies in the fact that the concert is in some way 'upgraded' as it proceeds by gradual introduction of new stage scenery, musicians and lighting effects. The impact of gradualness was the principal idea behind the design of the CD sleeve. The CD sleeve consists of the outer sleeve and the booklet. Each page of the booklet represents one song and its title has been written down by hand-lettered typography. The album title, which becomes entirely visible only once the booklet has been closed, is 'disintegrated' towards the end of the booklet, as its parts are used on each page as the basis for other inscriptions. Hence, it all provides the effect of stratification and strangeness which is perhaps the principal feature of Talking Heads as a band.

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# Plastično oblikovanje

Kolegij daje pregled likovnih elemenata i traži primjenu osnovnih postupaka kojima se likovno kultivira i dopunjuje inženjerska komponenta dizajnerske misaone cjeline, (točka, crta, ploha, tijelo, prostor, omjeri, red, ton, boja...). Gradi se osjetljivost za odnose vizualnih elemenata te njihova ispravna primjena u procesu projektiranja. Na apstraktnim oblicima istražuju se, pokazuju i primjenjuju zakonitosti i elementi likovnosti. Apstraktni oblici postavljaju se u hijerarhičnu, skladno uređenu kompoziciju, umnažaju se u ne-hijerarhičnu koherentnu strukturu, pronalaze se u klasičnom slikarstvu i uočavaju u osnovnim pravilima oblikovanja. Istraživanja se odvijaju u likovnom mediju što se koristi za isticanje intermedijalnosti osnovnih likovnih pravila. Rezultati tih istraživanja ostaju apstraktna i individualno oblikovana dopuna fonda utisaka i znanja svakog studenta kao dio opsežne pripreme za budući kreativni proces dizajnerskog stvaranja.

# Visual design

The course provides an overview of visual-art features and strives to apply the fundamental methods to visually enhance and complement the features of engineering in design profession (point, line, level surface, shape, space, ratio, sequence, tone, colour, etc.). Sensitivity to relationships between visual features is gradually created, as well as sensitivity to their appropriate use during the design planning process. Abstract shapes are used for research to show and apply the rules and visual arts features. Moreover, abstract shapes are arranged into a hierarchical, harmonious organisation structure and are subsequently duplicated into a non-hierarchical coherent structure. They are to be found in classical painting and noticed in fundamental principles of design. The research is conducted in the media of visual arts which provides opportunities to highlight the intermediality of fundamental principles of visual arts. The results of the research are abstract and an individually shaped contribution to a pool of impressions and knowledge of each student as a part of a thorough preparation for the future process of design creation.

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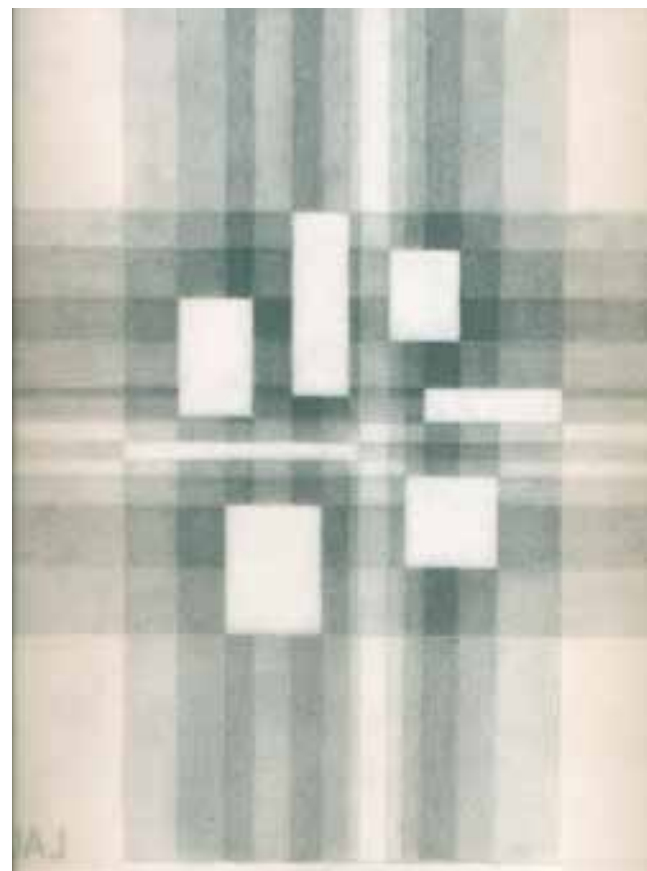
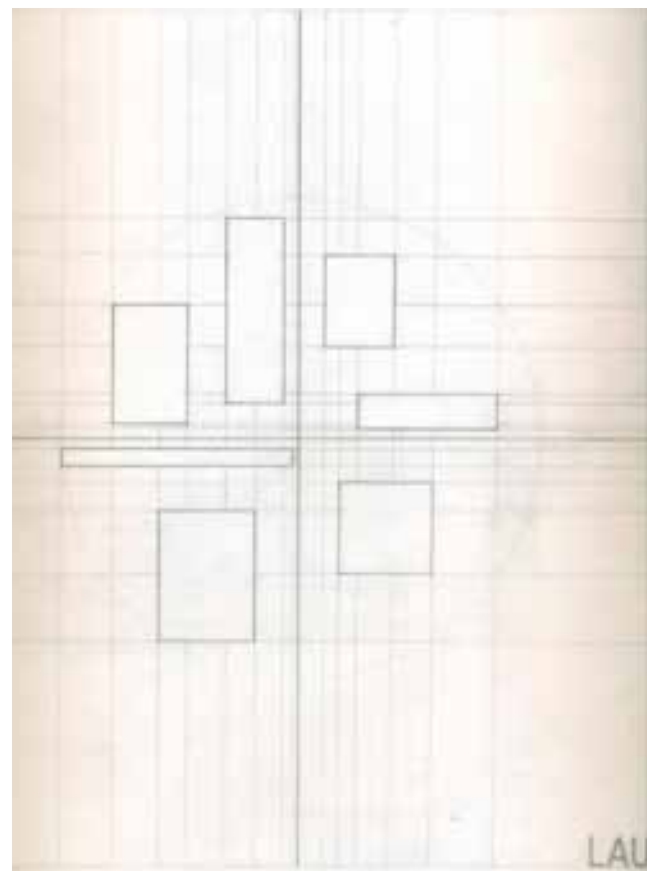
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**MORANA LAUŠIN**

MENTOR: Renata Waldgoni

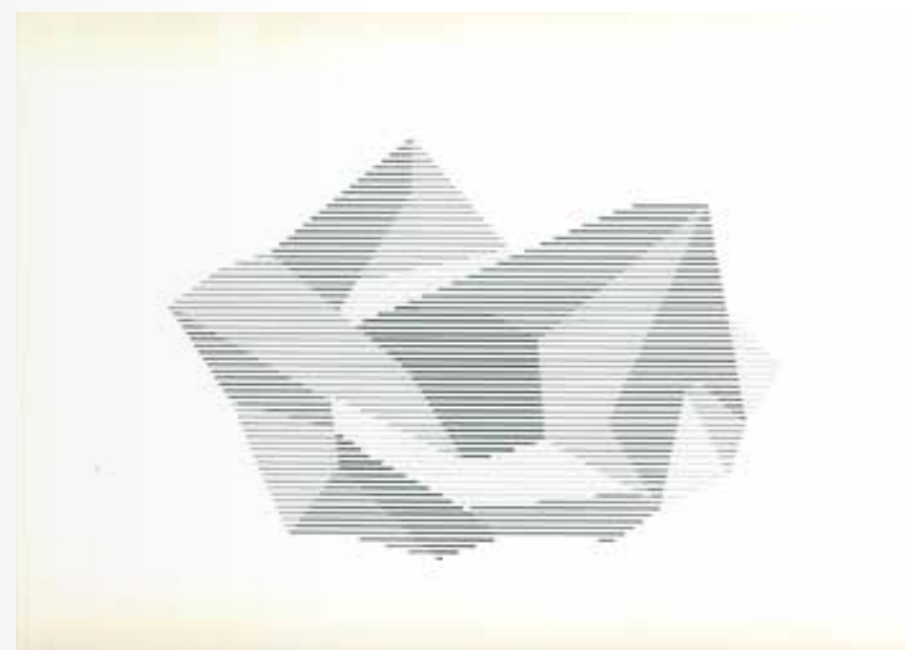
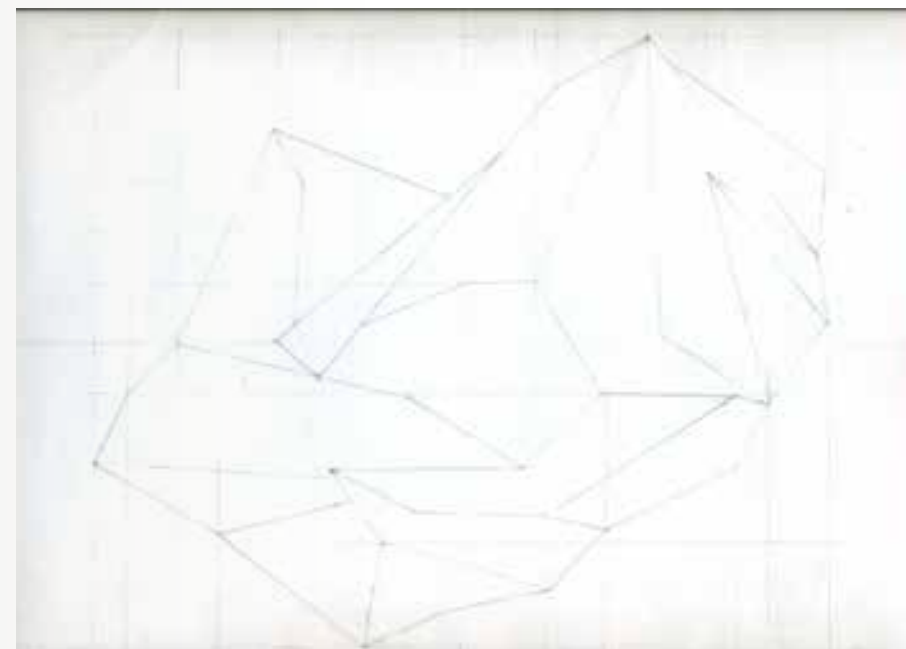
ASISTENT / ASSISTANT: Roberta Pavlović



**KATARINA HUJJEV**

MENTOR: Renata Waldgoni

ASISTENT / ASSISTANT: Roberta Pavlović



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# Crtanje

Proces edukacije kroz 4 semestra u prve dvije godine studija započinje vježbama crtanja po promatranju, polazeći od proporcije oblika, perspektive, prostora i kompozicije slike.

Postupak se provodi kroz radni crtež (bilješka, skica, kroki) i finalni crtež. Upoznavanje i vrednovanje dijelova cjeline u međusobnim odnosima s ritmom pojedinih elemenata u prostoru, te promatranje odnosa svjetla i sjene u strukturi tonskih vrijednosti.

U 2. semestru izvode se vježbe crtanja po sjećanju uz razvijanje osobnosti likovnog izraza. Otkriva se srodnost i razlika likovnih elemenata u psihološkom i grafičkom vrednovanju crtačkog predloška. Crtanje po sjećanju razvija sposobnost opažanja značajki i karakteristika motiva-predmeta.

U 3. semestru razvija se sposobnost crtačke čistoće, likovnog i grafičkog izraza asocijacijom povezane predodžbe, afirmiranjem 'asocijativne memorije', te izražavanje refleksivnim postupkom. Crtačka sposobnost izražava se u funkciji primijenjenog zadatka. Analizira se oblik i namjena predmeta, potom se prilagođava konceptu likovne definicije i jasnoći crteža.

U 4. 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 bivaju u funkciji imaginacije slobodnog i zadanog crteža. Gradi se jedinstvo likovnog izraza i vizualne poruke s oblikovanjem tj. dizajnom.

Završetkom procesa edukacije studenti su kompetentni stvarati autorski crtež kao samostalnu interpretaciju zadataka od ideje likovnosti do funkcije i njene primjene u aplikativnim jedinicama. Psihološka komponenta, optička, prostorna ili taktilna čine jedinstvo cjeline likovne ili oblikovne zrelosti.

# Drawing

The educational process extending through 4 semesters during the first two years of study commences with practice in drawing from observation, beginning from the proportions of shapes, the perspective, space and the composition of a painting.

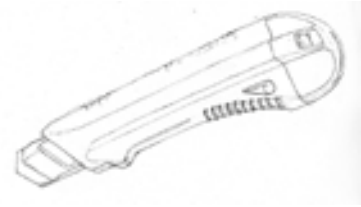
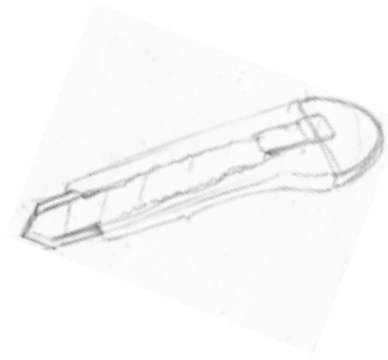
The process is implemented through working drawing (blueprint, sketch, croquis) and the final drawing. The focus is on the process of getting acquainted with and the assessment of various parts of a unit in a mutual relationship with the rhythm of individual features in space, as well as on observation of the relationship between light and shadow in the structure of tonal values.

The second semester focuses on drawing practice from memory, as well as on development of students' identity of visual expression. Correlation and differences between visual arts features in psychological and graphic evaluation of the drawing template are focused on. Drawing from memory enhances the skills of perception of specific features and traits of the motif-subject matter.

The third semester enhances the skills of drawing principles, of visual arts and graphic expression through associations of ideas, through affirmation of 'associative memory', as well as expression through reflection process. Drawing ability is expressed through the implementation of the task. Shapes and the use of items are analysed and subsequently adapted to the notion of visual art definitions and the clarity of the drawing.

The fourth semester comprises of comparative evaluation of design and it can be considered drawing, tonal, digital rastering, modelling and coloristic task primarily within visual arts. Expression, stylisation, structuring or reduction as stylistic features exist in the function of imagination of drawing of a free and assigned topic. A unity of visual expression and visual message design is created.

Upon the completion of educational process students acquire competencies in the creation of an authentic drawing as an independent interpretation of tasks from visual arts ideas to function and its application in application units. The psychological feature, the optical, spatial or tactile features fully contribute to maturity in visual arts or design.

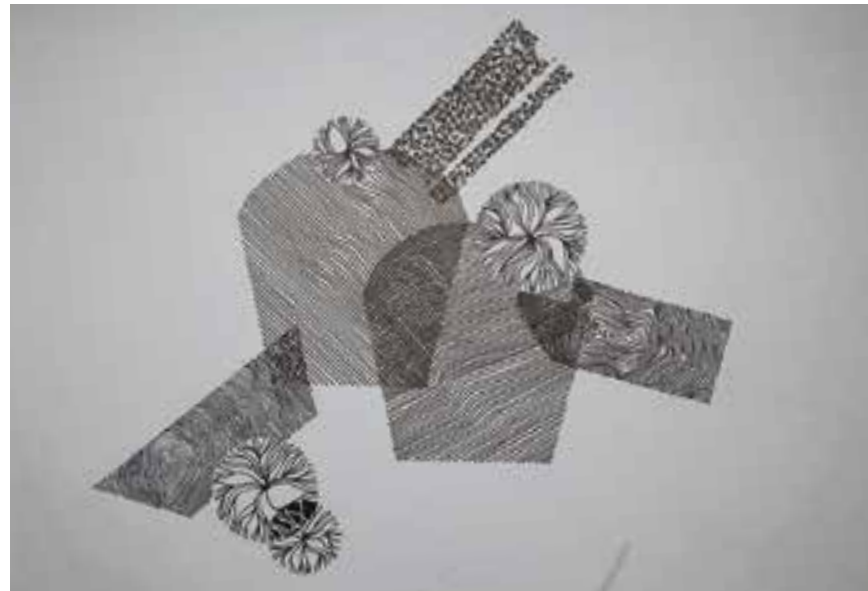
**TIN BURIĆ**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Vizualna analiza – high/low key kontrasti / Visual analysis – high/low key contrast

TEHNIKA / TECHNIQUE: Olovka, tuš / Pencil, Drawing ink

**DORA KASUN**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Vizualna analiza – raster točaka i/ili linija / Visual analysis – raster dots and/or lines

TEHNIKA / TECHNIQUE: Tuš / Drawing ink

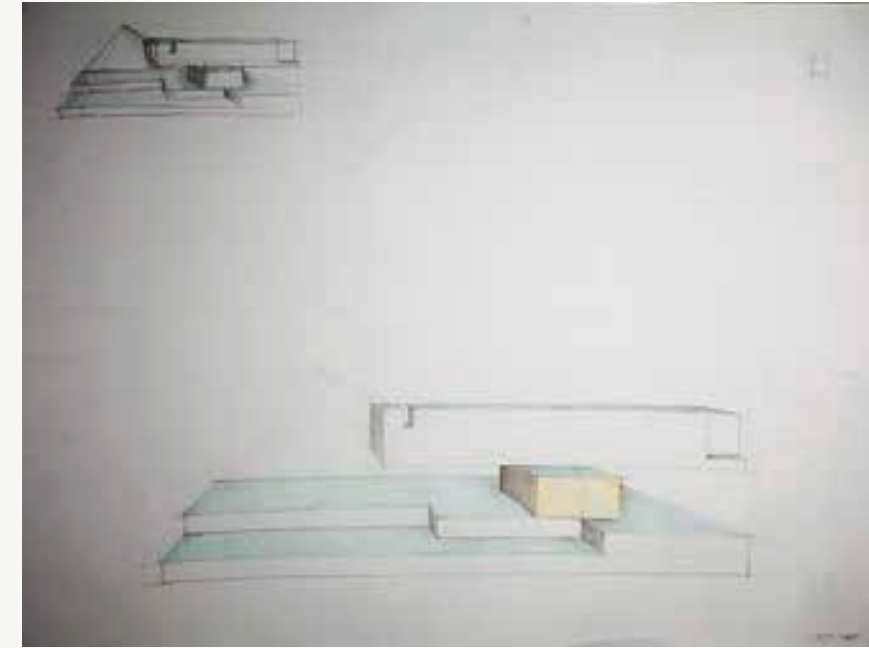
**DORA KASUN**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Vizualna analiza – tekstura / Visual analysis – texture

TEHNIKA / TECHNIQUE: Olovka, akvarel / Pencil, watercolour

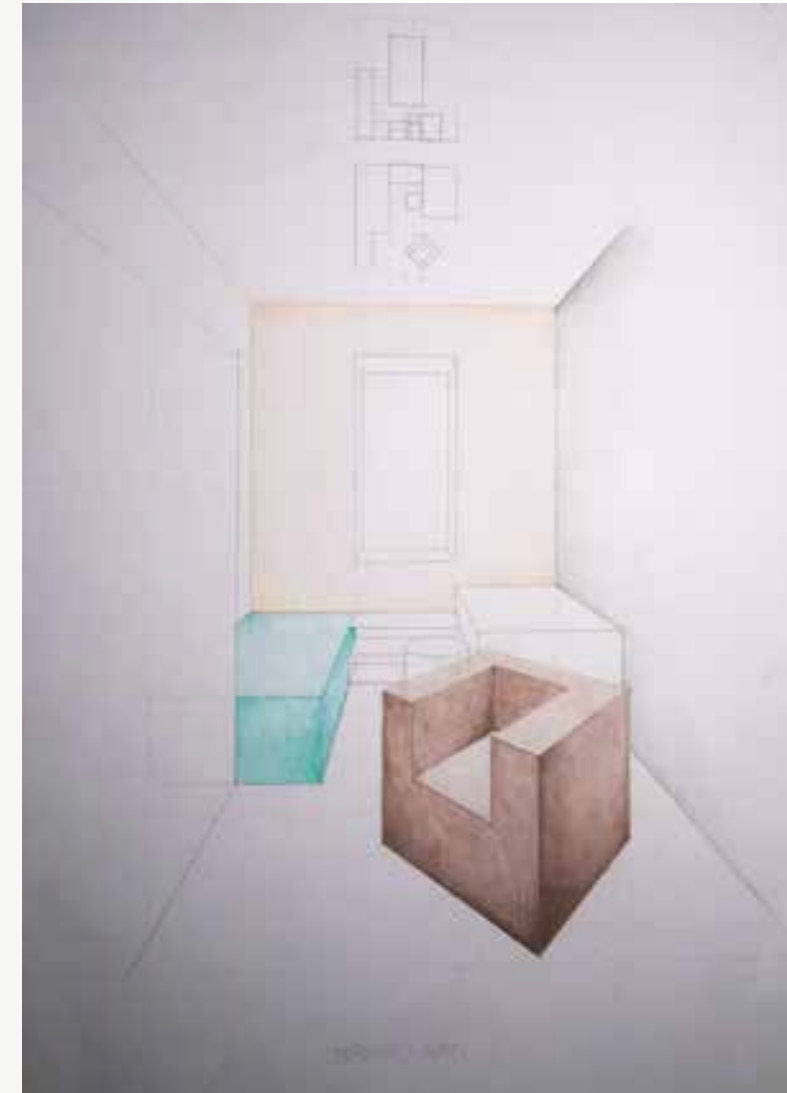
**LIDIJA ŠARKO**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: MAKETA – Crtačka analiza proporcije oblika – perspektive prostora – kompozicije i obrada reduciranim koloriranim dijagramom / MODEL – drawing analysis of proportions of shapes – spatial perspective – composition and finishing through reduced coloured diagram

TEHNIKA / TECHNIQUE: Olovka, drvene bojice / Pencil, colour pencils

**MORANA LAUŠIN**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: SOBA – Crtačka vježba sobe u perspektivi po zadanom tlocrtu, slobodno interpretirano tonskom obradom / ROOM – drawing exercise of a room in one-point perspective based on a specified ground plan, free interpretation through tonal finishing

TEHNIKA / TECHNIQUE: Olovka, drvene bojice / Pencil, colour pencils

**HELENA NEMEC**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: FOTOGRAFIJA INTERIJERA – Istraživanje elemenata kompozicije te prenos u crtež, uz redukciju i slobodu interpretacije / INTERIOR PHOTOGRAPHY – research on composition features and use in drawing, with reduction and free interpretation

TEHNIKA / TECHNIQUE: Drvene boje, tuš / Colour pencils, drawing ink

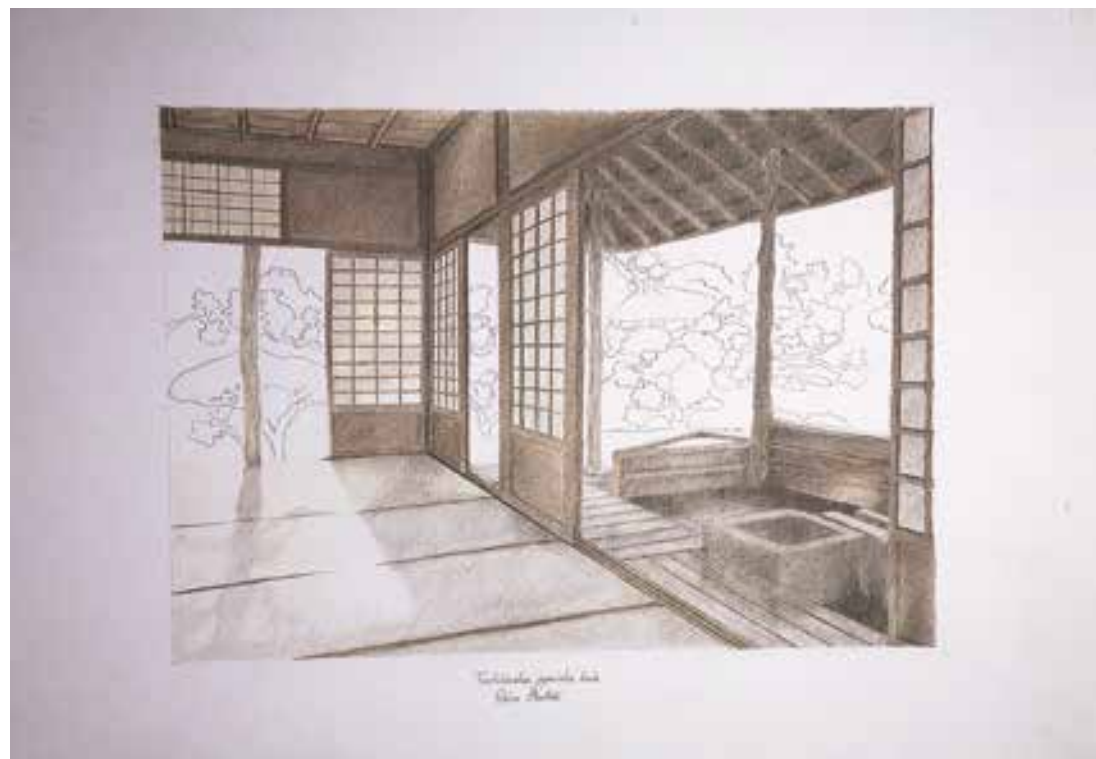
**DINA BARTOLIĆ**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: FOTOGRAFIJA INTERIJERA – Istraživanje elemenata kompozicije te prenos u crtež, uz redukciju i slobodu interpretacije / INTERIOR PHOTOGRAPHY – research on composition features and use in drawing, with reduction and free interpretation

TEHNIKA / TECHNIQUE: Drvene boje / Colour pencils

**IVA LUSTEK**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Teorija boja – hommage kvadratu / Theory of colours – homage to the square

TEHNIKA / TECHNIQUE: Tempera, kolaž / Tempera, collage

**KARMELA GUDIČEK**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Vizualna analiza formata papira – horror vacui / Visual analysis of paper format – horror vacui

TEHNIKA / TECHNIQUE: Drvene boje, tuš / Colour pencils, drawing ink

**REBECCA MESARIĆ**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Vizualna analiza formata papira – horror vacui / Visual analysis of paper format – horror vacui

TEHNIKA / TECHNIQUE: Tuš / Drawing ink



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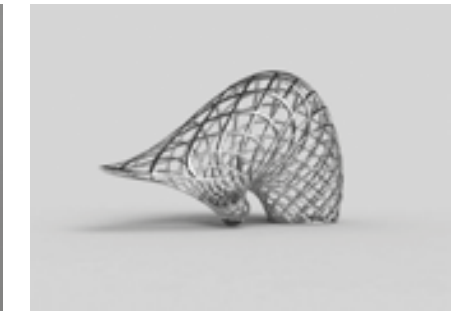
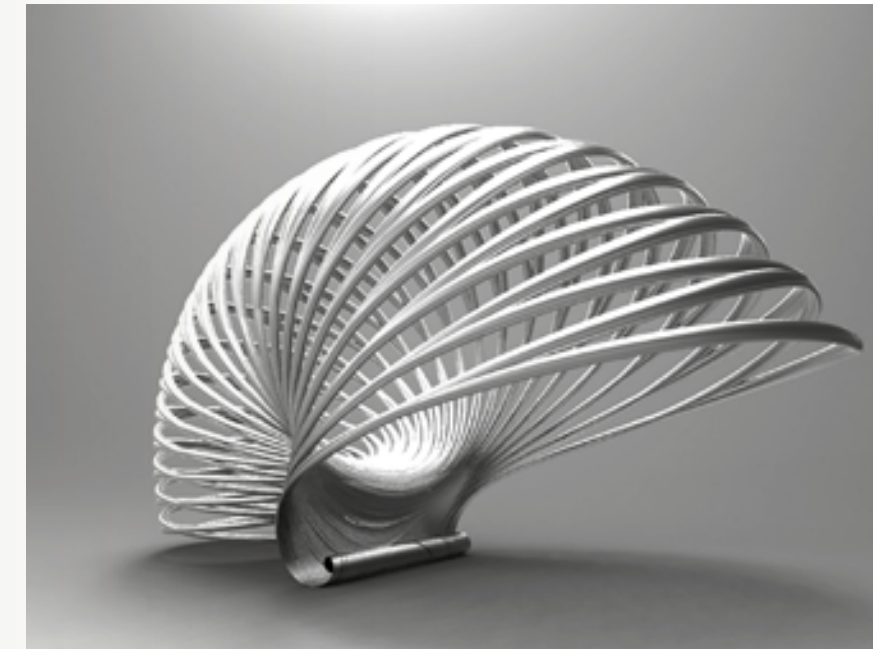
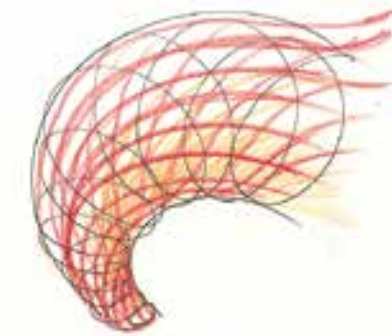
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/ SEMESTER

**TONI ŠLJAKA**

MENTOR: Boris Ileковиć  
 ASISTENT / ASSISTANT: Inja Kavurić Kireta  
 VJEŽBA / EXERCISE: Teorija boja – hommage Verneru Pantonu  
 / Theory of colours – homage to Verner Panton  
 TEHNIKA / TECHNIQUE: Tempera / Tempera

**ANA VUJASIĆ**

MENTOR: Boris Ileковиć  
 ASISTENT / ASSISTANT: Inja Kavurić Kireta  
 VJEŽBA / EXERCISE: Teorija boja – hommage Verneru Pantonu  
 / Theory of colours – homage to Verner Panton  
 TEHNIKA / TECHNIQUE: Drvene boje / Colour pencils



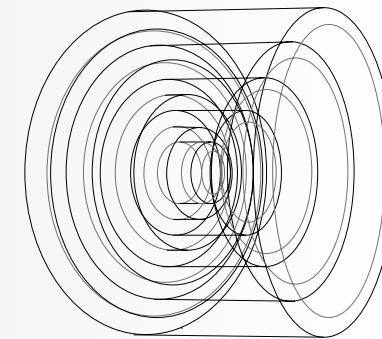
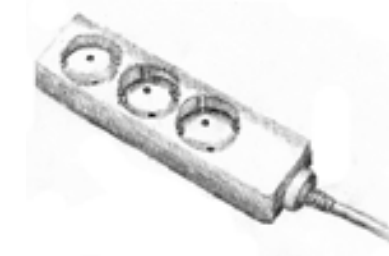
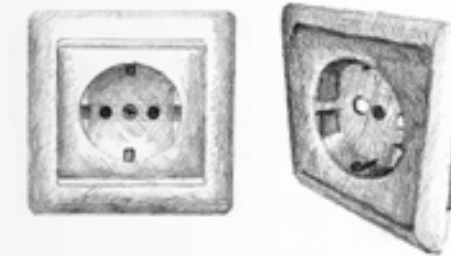
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**ANA VUJASIĆ**

MENTOR: Boris Ileковиć  
 ASISTENT / ASSISTANT: Inja Kavurić Kireta  
 VJEŽBA / EXERCISE: UTIČNICA – Afirmiranje asocijativnog spremišta polaznom pretpostavkom – anonimnim predmetom u crtačkom procesu: kroki – analitički crtež – prezentacijski crtež. / SOCKET – Affirmation of a pool of associations through an initial assumption – an anonymous item in drawing process: croqui – presentation drawing.  
 TEHNIKA / TECHNIQUE: Crtež, 3D vizualizacija / Drawing, 3D visualisation

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SEMESTAR  
/ SEMESTER

**LEA VAVRA**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Forma bez funkcije / Form without a function

TEHNIKA / TECHNIQUE: Crtež, 3D vizualizacija / Drawing, 3D visualisation



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**ANA VUJASIĆ**

MENTOR: Boris Ileковиć

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Vizualna analiza likovnih

tehnika – šest šalica / Visual analysis of visual arts techniques – six cups

TEHNIKE / TECHNIQUES: Olovka, tuš, akvarel, kolaž / Pencil, drawing ink, watercolour, collage

SEMESTAR  
/ SEMESTER

**ANA VUJASIĆ**

MENTOR: Boris Ileković

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Reinterpretacija umjetničkog djela (prema djelima Otta Antoninija) – sedma šalica / Reinterpretation of a work of art (based on work by Otto Antonini) – the seventh cup

TEHNIKA / TECHNIQUE: Olovka, drvene boje / Pencil, colour pencils

**JURAJ BALEN**

MENTOR: Boris Ileković

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Reinterpretacija umjetničkog djela (prema djelima Pietera Bruegela Starijeg) – sedma šalica / Reinterpretation of a work of art (based on work by Pieter Bruegel the Elder) – the seventh cup

TEHNIKA / TECHNIQUE: Tuš / Drawing ink

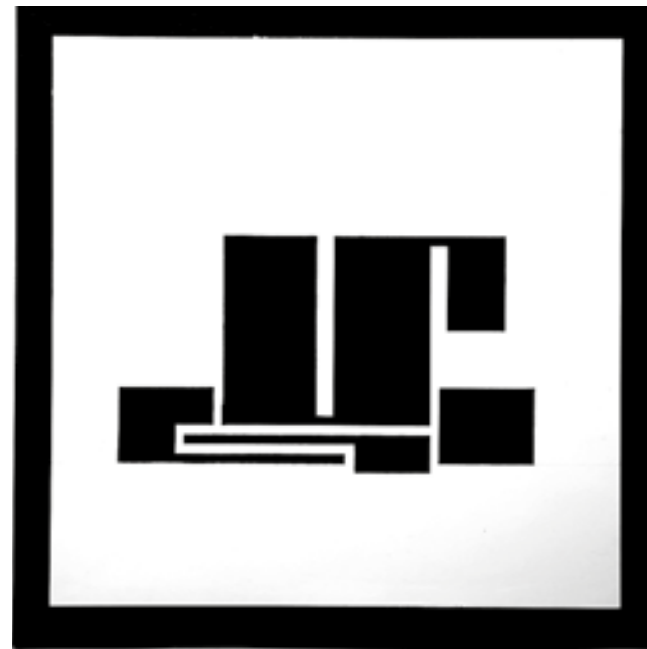
**TENA KELEMEN**

MENTOR: Boris Ileković

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Reinterpretacija umjetničkog djela (– prema djelima Jean-Michela Basquiata) – sedma šalica / Reinterpretation of a work of art (based on work by Jean-Michel Basquiat) – the seventh cup

TEHNIKA / TECHNIQUE: Tuš, flomaster / Drawing ink, felt-tip pen

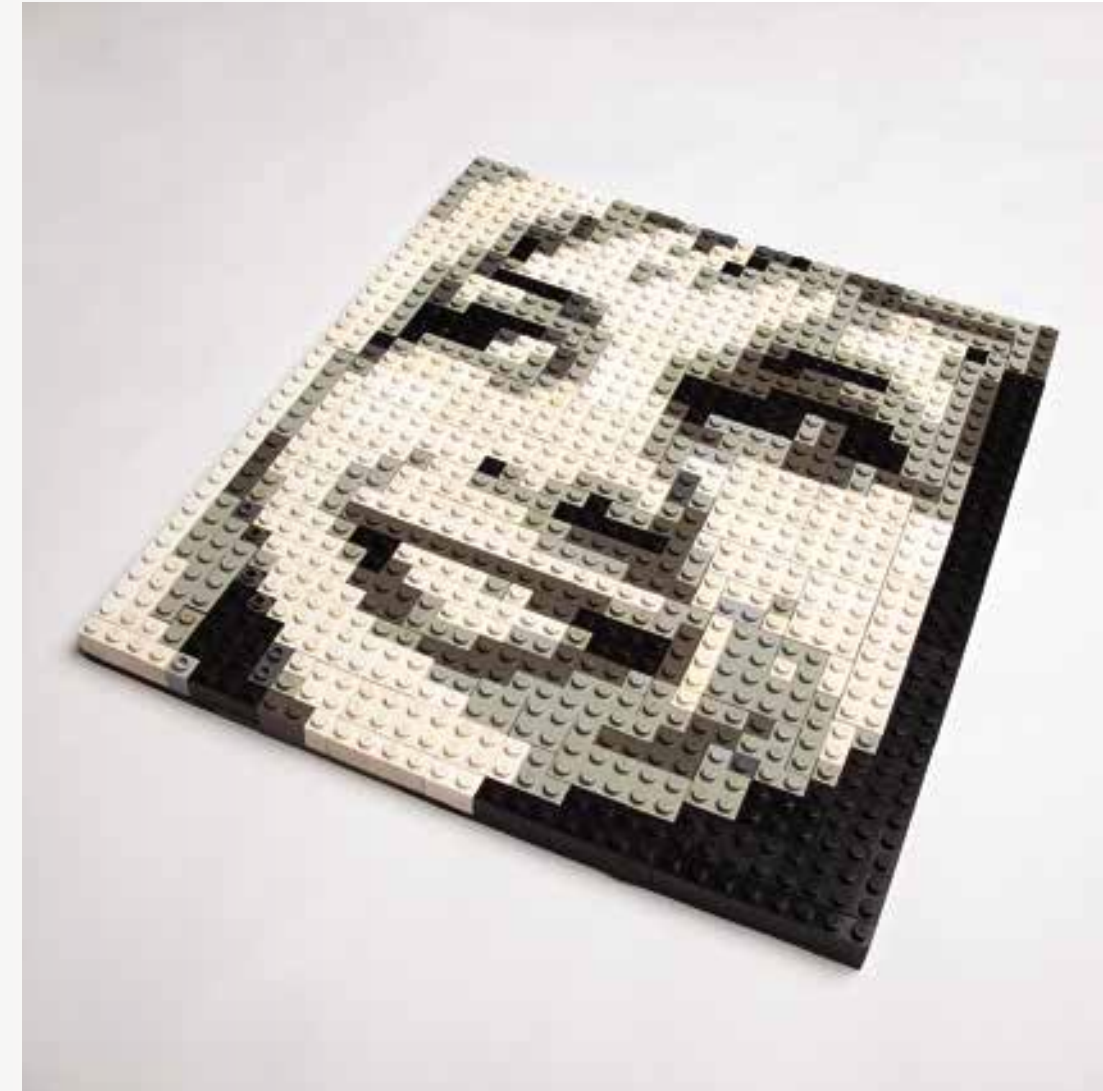
**ELIZABETA BOŠNJAK**

MENTOR: Boris Ileković

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Reinterpretacija umjetničkog djela (prema djelima Julija Knifera) – sedma šalica / Reinterpretation of a work of art (based on work by Julije Knifer) – the seventh cup

TEHNIKA / TECHNIQUE: Tuš / Drawing ink

**VANJA PERKOVIĆ**

MENTOR: Boris Ileković

ASISTENT / ASSISTANT: Inja Kavurić Kireta

VJEŽBA / EXERCISE: Vizualna analiza ljudske figure – autoportret nestandardnom likovnom tehnikom: Lego kocke / Visual analysis of a human figure – self-portrait through a non-standard visual art technique: Lego bricks



# Ilustracija

Ilustracija je jedna od najdirektnijih formi vizualne komunikacije, po svojoj definiciji smještena između likovne umjetnosti i dizajna, a nerijetko nazivana i komercijalnom umjetnošću budući da su radovi često kreirani po narudžbi za komercijalne potrebe klijenta, prema njegovim zahtjevima i prema zadanom tekstu. Ilustracija se pojavljuje na ovicima knjiga, u časopisima, na plakatima, omotima CD-a, web stranicama, na ambalaži, odjeći, u arhitekturi, ..., okružuje nas i utječe na komunikaciju i kreiranje međusobnih odnosa.

Na kolegiju *Ilustracija* studente se upoznaje s pojmom ilustracije, osnovnim elementima, karakteristikama i područjima primjene te kroz predavanja i vježbe razvija kritičko gledanje, oblikovne i tehničke vještine i 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 i pokretnoj grafici te oblikovanju ambalaže i promotivnih materijala. Istražuju se povijesni stilovi kao i suvremeni trendovi.

# Illustration

Illustration is one of the most direct forms of visual communication which is by definition considered placed between visual arts and design and is often also considered commercial art, since the work is often created upon client's order, to meet their requirements and in accordance to a given text. Illustrations appear on book covers, in magazines, on posters, CD sleeves, websites, on packaging, clothing and in architecture, to name a few. It surrounds us and affects our communication and the formation of relationships between people.

During the course *Illustration* students are introduced to the notion of illustration, its basic elements, features and areas of application. In addition, through lectures and exercises students develop their critical thinking, design and technical skills and personal visual expression. They deepen their insight into the relationship between illustration and design, photography and typography, as well as into the use of illustration in publishing industry, advertising, information design, film and motion graphics, packaging design and promotional material design. Furthermore, historical styles are explored, as well as contemporary trends.

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**ILUSTRACIJA KAO ZNAK**

Kreiranjem jednostavnije ilustracije sa naglašenim simboličkim značenjem i korištenjem jedne boje istražuje se osnovni odnos forme i sadržaja.

**ILLUSTRATION AS A SIGN**

A new relationship between form and content is explored through creation of a simplified illustration with emphasised symbolic meaning and use of only one colour.

**ALMA ŠAVAR**

MENTOR: Inja Kavurić Kireta

TEHNIKA: Tuš, pero

TECHNIQUE: Drawing ink, pen

**VALENTINA BARIĆ**

MENTOR: Inja Kavurić Kireta

TEHNIKA: Tuš, pero

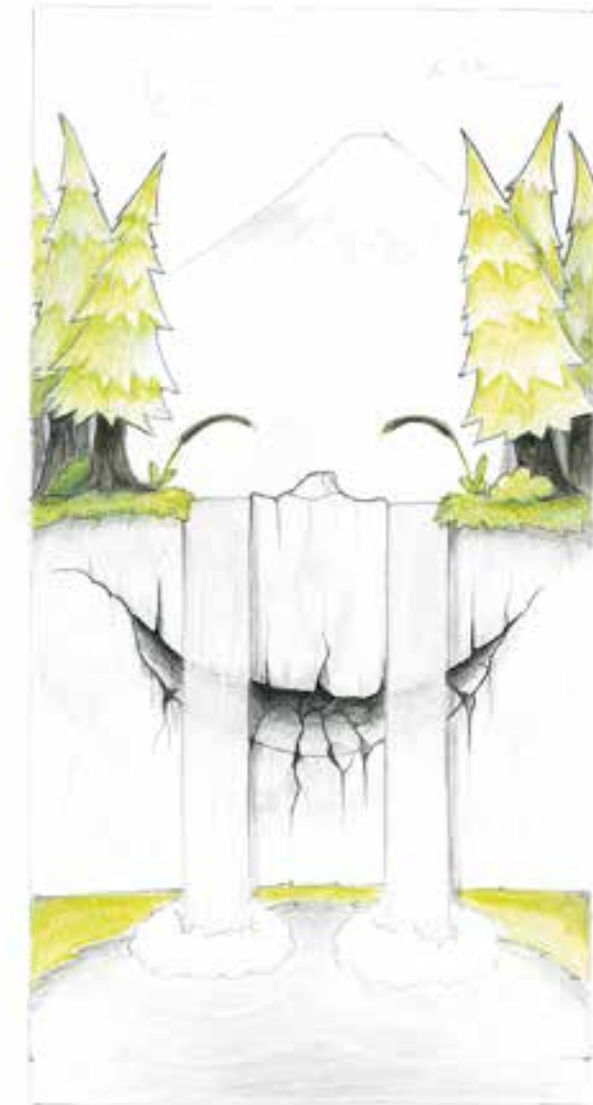
TECHNIQUE: Drawing ink, pen

**MARIO JEKIĆ**

MENTOR: Inja Kavurić Kireta

TEHNIKA: Olovka, drvene boje

TECHNIQUE: Pencil, colour pencils

**OSNOVNI ELEMENTI:****FORMA I SADRŽAJ – POJMOVI (OSJEĆAJI)**

Dovođenjem u odnos forme i sadržaja oprečnih pojmova istražuje se njihovo značenje i međudjelovanje te utjecaj na gledatelja. Bazira se na pojmovima kojima se definiraju osjećaji.

**BASIC ELEMENTS:****FORM AND CONTENT – CONCEPTS (FEELINGS)**

Through a creation of relationship between form and content of contradictory concepts, their meaning and interaction are explored, as well as their impact upon the viewer. It is based on the concepts which define feelings.

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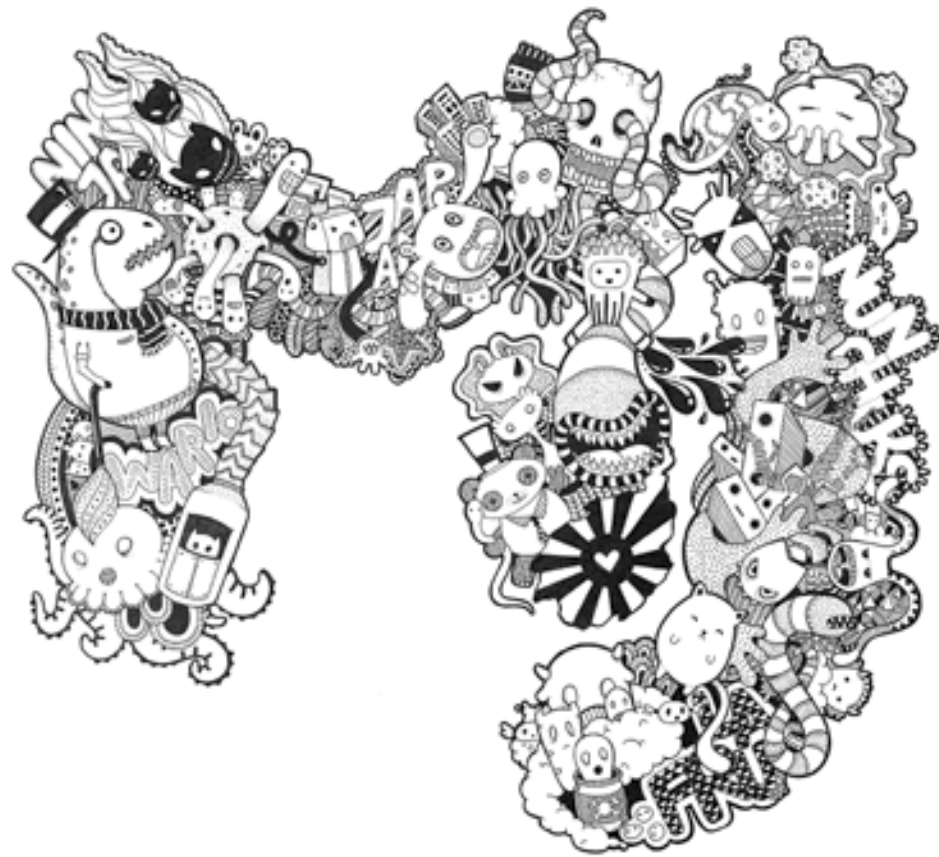
6.

SEMESTAR  
/ SEMESTER



**VALENTINA BARIĆ**  
 MENTOR: Inja Kavurić Kireta  
 TEHNIKA: Tuš, pero  
 TECHNIQUE: Drawing ink, pen

**ANTA BUČEVIĆ**  
 MENTOR: Inja Kavurić Kireta  
 TEHNIKA: Tuš, pero  
 TECHNIQUE: Drawing ink, pen



**ODNOS ILUSTRACIJE I TIPOGRAFIJE 1 – INICIJAL**  
 Vizualizira se odnos slovnog znaka i sadržaja te se na temelju konkretnih informacija fokusira na njihove karakteristike i značenje. Karakterne osobine i interesi pojedinog studenta čine bazu ilustracije inicijala.

**RELATIONSHIP BETWEEN ILLUSTRATION AND TYPOGRAPHY 1 – INITIALS**  
 Relationship between a glyph and content is visualised and, based on concrete information, focus is placed on their features and meaning. The principal idea behind the illustration of initials are character traits and interests of individual students.



**ODNOS ILUSTRACIJE I TIPOGRAFIJE 2 – KALIGRAM**  
 Složena vizualizacija odnosa slovnih znakova i sadržaja gdje se formom iščitava dodatno značenje. U ilustraciji se nalaze tri nivoa kroz koje se iskazuje značenje: ručno pisana tipografija, sadržaj teksta i sama forma koju tekst oblikuje.

**RELATIONSHIP BETWEEN ILLUSTRATION AND TYPOGRAPHY 2 – A CALLIGRAM**  
 Complex visualisation of relationship between glyphs and content where the form provides additional meaning. The illustration comprises of three levels through which meaning is conveyed: handwritten typography, text content and the form itself shaped by the text.

**ANTA BUČEVIĆ**  
 MENTOR: Inja Kavurić Kireta  
 TEHNIKA: Akvarel  
 TECHNIQUE: Watercolour



**SUVREMENI TRENDOVI U ILUSTRACIJI**  
 Koristeći karakteristične elemente, oblike i boju na kritički način istražuju se suvremeni trendovi u ilustraciji.

**CONTEMPORARY TRENDS IN ILLUSTRATION**  
 Contemporary trends in illustration are critically analysed through the use of distinctive features, shapes and the colour.

**MATKO BUNTIĆ**  
 MENTOR: Inja Kavurić Kireta  
 TEHNIKA: Digitalna ilustracija  
 TECHNIQUE: Digital illustration

**VIZUALNI JEZIK – STILSKE FIGURE**

Osnove vizualnog jezika gdje se kreira odnos forme i jezika poruke koristeći stilske figure kao što su metafora, paradoks, parabola ili hiperbola. Bazira se na povezivanju u suvislu cjelinu nasumično izabranih pojmova.

**VISUAL EXPRESSION – STYLISTIC DEVICES**

The basic elements of visual expression where relationship between form and the language through which the message is conveyed using stylistic devices such as metaphor, paradox, parable or hyperbole. It is based on connecting randomly selected concepts into a meaningful unit.

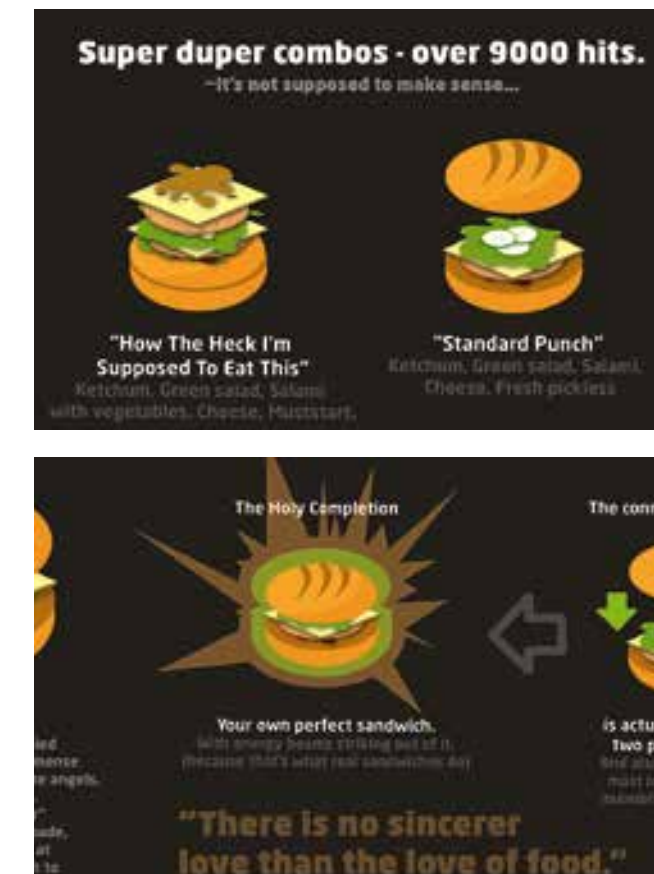
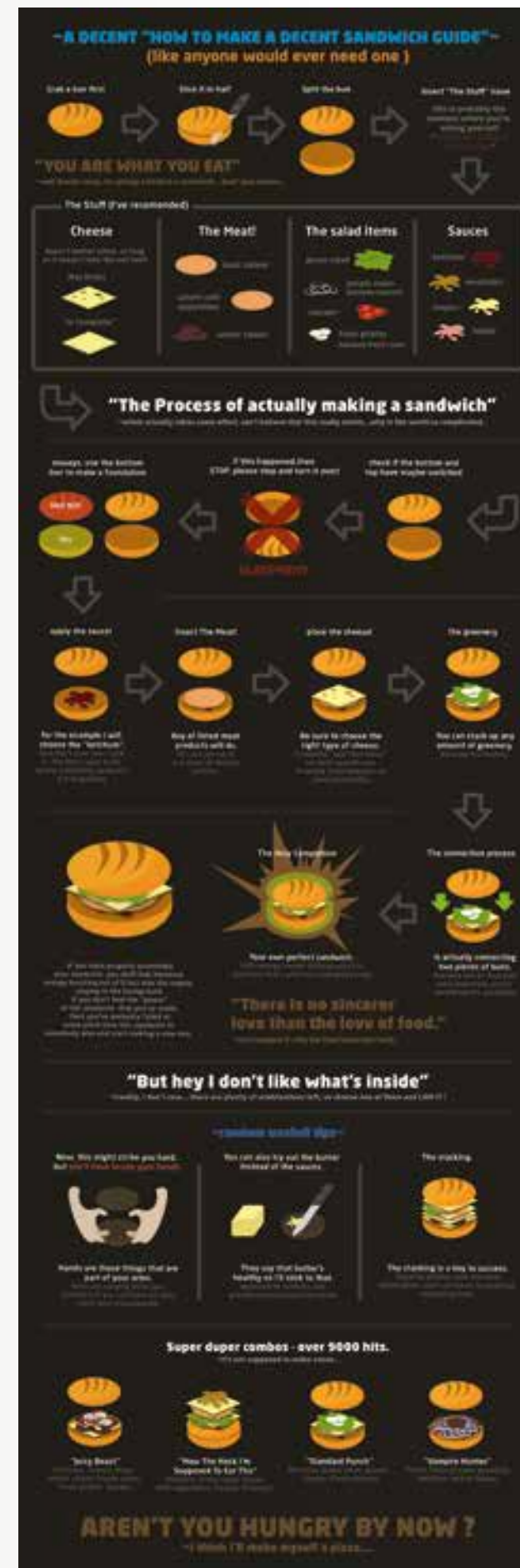
**ALMA ŠAVAR**

MENTOR: Inja Kavurić Kireta  
TEHNIKA: Tuš, digitalna ilustracija  
TECHNIQUE: Drawing ink, digital illustration



**ANTA BUČEVIĆ**

MENTOR: Inja Kavurić Kireta  
TEHNIKA: Tuš, akvarel  
TECHNIQUE: Drawing ink, watercolour



**ILUSTRACIJA U INFORMACIJSKOM DIZAJNU**

**– STRIP I PRIRUČNIK**

Istražuje se odnos forme i jezika poruke iskazujući sadržaj kroz dva oblika vizualne komunikacije – informacijski dizajn i strip. Isti sadržaj se vizualizira na dva različita načina sukladno vrsti medija, jeziku poruke i krajnjem korisniku.

**ILLUSTRATION IN INFORMATION DESIGN**

**– COMIC STRIP AND A MANUAL**

The relationship between form and the language through which the message is conveyed is explored by presenting the content through two types of visual communication – information design and comic strip. Identical content is visualised in two different modes in accordance to the type of the media selected, the language through which the message is conveyed and the end user.

**MARIO JEKIĆ**

MENTOR: Inja Kavurić Kireta  
TEHNIKA: Digitalna ilustracija  
TECHNIQUE: Digital illustration

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**ILUSTRACIJA U PRAKSI: VIZUALNI JEZIK (SADRŽAJ, NOSITELJ, JEZIK I MEDIJ)**

Obuhvaća se svo stečeno znanje individualnim kreiranjem sadržaja, nositelja, jezika i medija. Svaki student osmišljava priču, likove i odnose među njima te prema sadržaju definira oblik vizualne komunikacije.

**PRACTICAL ILLUSTRATION: VISUAL EXPRESSION (CONTENT, THE PROTAGONIST, THE LANGUAGE, THE MEDIA)**

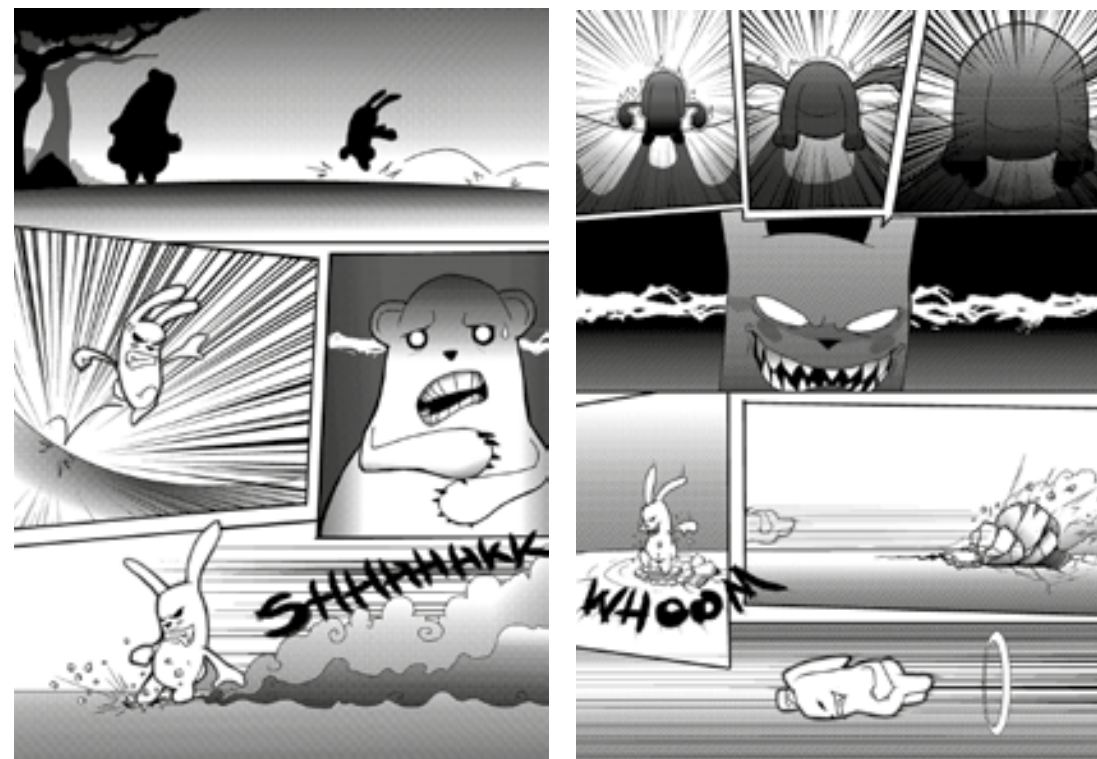
Acquisition of comprehensive knowledge is included through individual creation of content, the protagonist, the language and the media. Each student creates a story, the characters and their mutual relationships and defines a type of visual communication in accordance to the content.

**ANTA BUČEVIĆ**

MENTOR: Inja Kavurić Kireta  
TEHNIKA: Tuš, pero  
TECHNIQUE: Drawing ink, pen

**MARIO JEKIĆ**

MENTOR: Inja Kavurić Kireta  
TEHNIKA: Tuš, digitalna ilustracija  
TECHNIQUE: Drawing ink, digital illustration



**ANDREJ ĐUKIĆ**  
MENTOR: Inja Kavurić Kireta



TEHNIKA: Tuš, drvene bojice, digitalna ilustracija  
TECHNIQUE: Drawing ink, colour pencils, digital illustration



**ALMA ŠAVAR**  
MENTOR: Inja Kavurić Kireta



TEHNIKA: Tuš, akvarel  
TECHNIQUE: Drawing ink, watercolour



**MATKO BUNTIĆ**  
MENTOR: Inja Kavurić Kireta  
TEHNIKA: Tuš, drvene bojice  
TECHNIQUE: Drawing ink, colour pencils



# Akt

# Nude

Cilj kolegija je razvijanje percepcije i crtačkih sposobnosti upotrebom različitih crtačkih tehnika. Upoznavanje građe, proporcija i motorike ljudskog tijela pretvaranjem trodimenzionalnog predloška u dvodimenzionalni crtež, te pozicioniranje tijela u prostoru.

The specific objective of the course is the development of perception and drawing skills through the use of various drawing techniques. Students are introduced to human anatomy, body proportions and the motorics of the human body through a transformation of a three-dimensional model into a two-dimensional drawing, as well as positioning of the body in space.

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SEMESTAR  
/ SEMESTER

**JURAJ BALEN**  
MENTOR: Darko Bakliža



**MAJA JANDRIĆ**  
MENTOR: Darko Bakliža



**ANA VUJASIĆ**  
MENTOR: Darko Bakliža



**DOMINIK MARKUŠIĆ**  
MENTOR: Darko Bakliža



**IVAN ŠABAN**  
MENTOR: Darko Bakliža



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SEMESTAR  
/ SEMESTER

# Fotografija i film

U današnje digitalno doba podučavanje fotografije analognim filmom i fotoaparatom je ekskluzivan, ali i točan način izučavanja fotografije. Nikako nije korak unazad, kako bi neki na prvi pogled pomislili, pogotovo kada govorimo i učimo o pravilnoj reprodukciji boje na fotografiji. Na kolegijima *Fotografije i filma*, fotografske vježbe se izvode analognim fotoaparatom na dia-pozitiv fotografskom materijalu. Bavimo se fotografiranjem u uvjetima postojećeg svjetla pod takozvanim 'krivim' svjetlosnim uvjetima koje karakteriziraju različite temperature boje svjetla, a sve to s ciljem razvijanja fotografskog umijeća i sposobnosti predočavanja stvarnosti u uvjetima postojeće rasvjete.

Kolegij obuhvaća usvajanje teorijskog znanja o boji, svjetlu i temperaturi boje svjetla, uz fotografranje uglavnom portreta kroz izradu sljedećih fotografskih vježbi: svjetlo svijeće, svjetlo kućne žarulje, svjetlo fluorescentne žarulje, svjetlo natrijeve žarulje, svjetlo živine žarulje, svjetlo više različitih izvora ili miješano svjetlo. Na kraju semestra fotografske vježbe se ocjenjuju. Fotografije se povećavaju bez utjecaja digitalnih programa i izlažu u novoj predavaonici za fotografiju i film.

# Photography and film

Against the backdrop of our digital era teaching of photography through analogue films and a still camera is an exclusive, yet accurate method of studying photography. It certainly is not a step backwards, as it might initially appear, primarily concerning the correct colour reproduction in the photograph. During the course entitled *Photography and Film 1* and *Photography and Film for Industrial Design 1*, Practical Work in Photography is performed by an analogue still camera on photographic slide material. We study photography under the conditions of the existing light conditions and under the so called artificial light conditions consisting of colours of light which are of different temperature in order to develop photography skills and the ability to present the reality under the conditions of the existing lighting.

The course comprises of acquisition of theoretical knowledge on colour, light and the temperature of the colour of light, by photographing primarily portraits through the photography practical work performed under the following conditions: candle light, light of the household light bulb, light of a fluorescent bulb, sodium light bulb, mercury light bulb, light shed by a variety of sources or a mixed light. Students are graded for their practical work in photography at the end of the semester. Prints are produced without the use of the digital technique and exhibited in a new lecture hall for Photography and Film.

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SEMESTAR  
/ SEMESTER





**DOMINIK MARKUŠIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Arhitektura / Architecture



**JOSIPA PRŠA**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Mrtva priroda / Still-life



**IVAN ŠABAN**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Krajobraz / Landscape



**MAJA JANDRIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Poznati predmet / A Familiar Object

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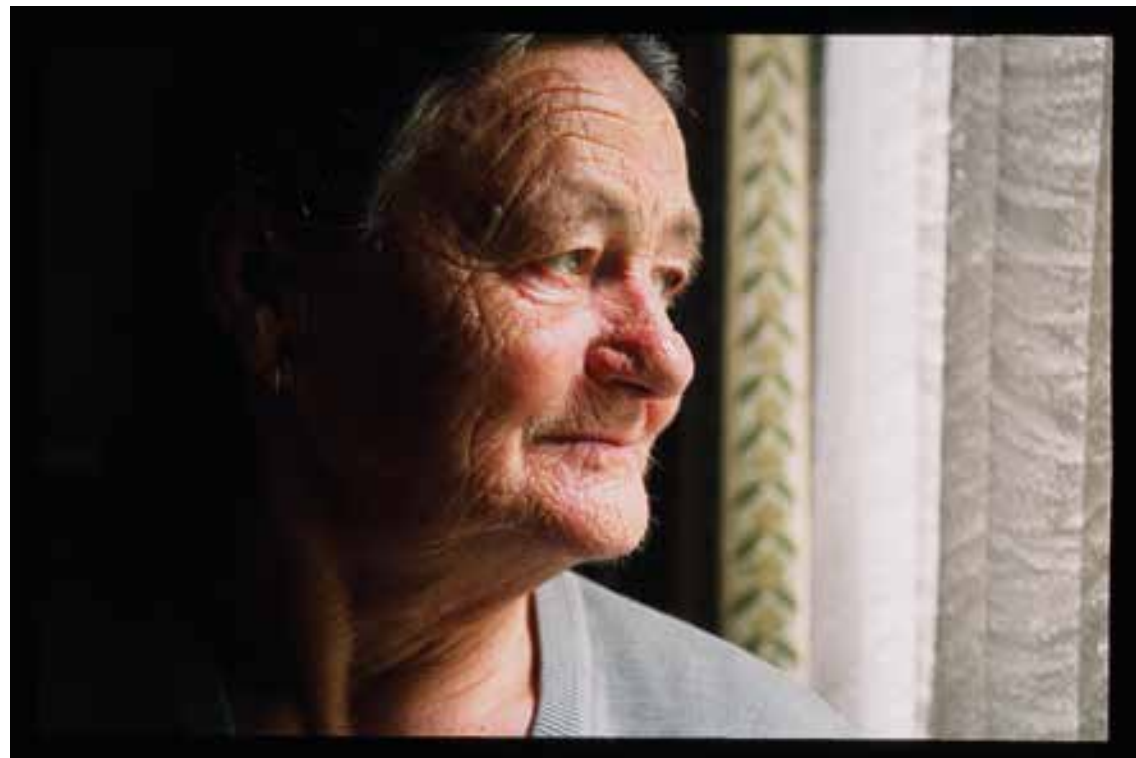
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SEMESTAR  
/ SEMESTER

**KLASJA HABJAN**

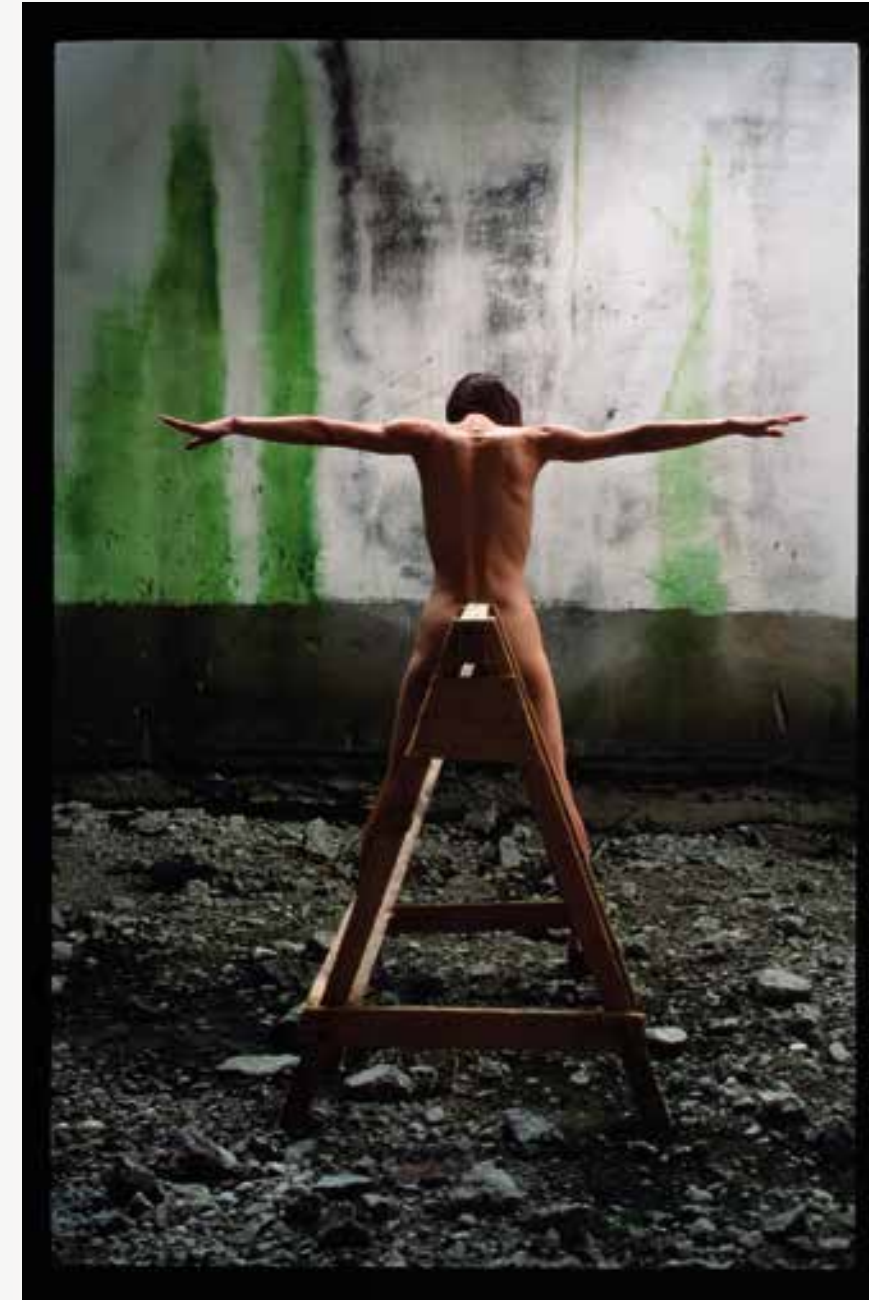
MENTOR: Stanko Herceg  
ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
Repotraža / Reportage

**IVAN ŠABAN**

MENTOR: Stanko Herceg  
ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
Portret / Portrait

**REBECCA MESARIĆ**

MENTOR: Stanko Herceg  
ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
Akt – dnevno svjetlo / Nude – daylight

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SEMESTAR  
/ SEMESTER



**LOVRO ŠKILJIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Svjetlo živine žarulje / Mercury light bulb



**TIHANA ŠARE**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Fluorescentno svjetlo / Light of a fluorescent bulb



**MATKO BUNTIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Fluorescentno svjetlo i svjetlo natrijeve žarulje  
 / Light of a fluorescent bulb and sodium light bulb



**MARTA BIRKIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Svjetlo živine žarulje / Mercury light bulb

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SEMESTAR  
/ SEMESTER



**PAULA KASAČ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Svjetlo kućne žarulje  
 / Light of the household light bulb



**BORNA AARON GRČEVIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Fluorescentno svjetlo / Light of a fluorescent bulb



**ZRINKA HORVAT**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Neonsko svjetlo / Neon light



**LANA GRAHEK**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Svjetlo natrijeve žarulje / Sodium light bulb

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/ SEMESTER



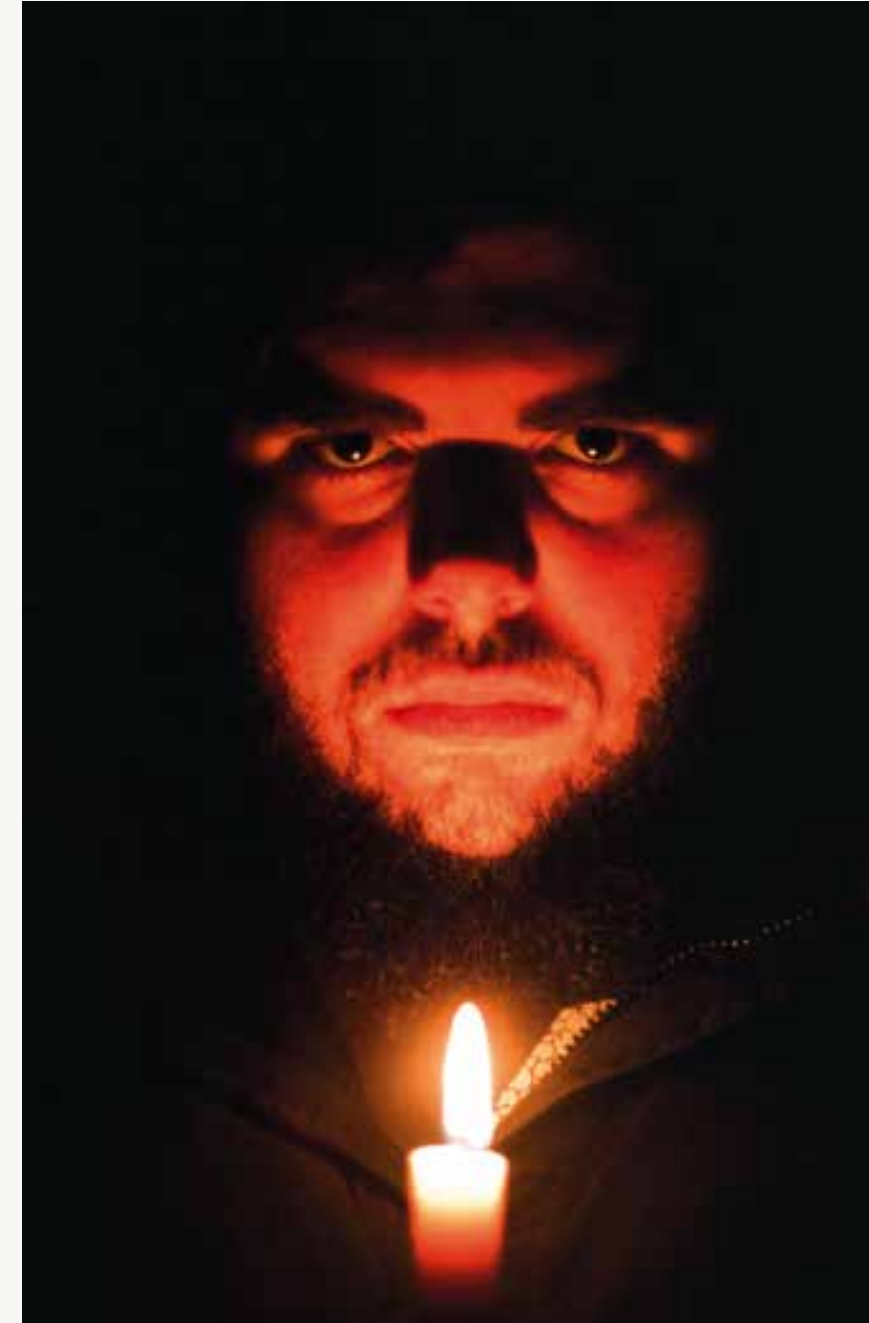
**DOROTEA KUTLEŠA**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Svjetlo natrijeve žarulje / Sodium light bulb



**VANJA PERKOVIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Svjetlo kućne žarulje  
 / Light of the household light bulb



**PRGOMET KRISTINA**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Svjetlo svijeće / Candle light

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SEMESTAR  
/ SEMESTER



**ANTA BUČEVIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Toplo-hladno / Warm-cold



**ZRINKA HORVAT**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Portret u studiju / Studio Portrait



**MARTA BIRKIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Crno bijelo u boji / Black and White in Colour



**TIHANA ŠARE**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Sjeverno svjetlo / Northern light

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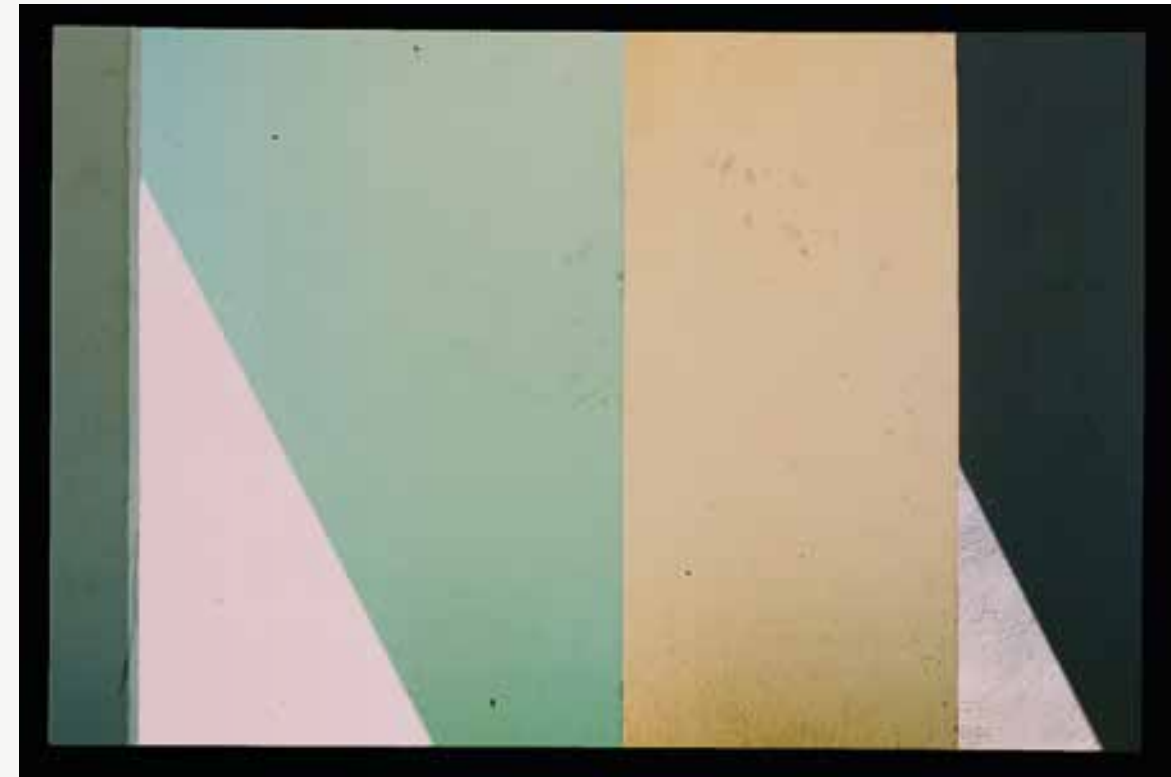
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SEMESTAR  
/ SEMESTER



**MATEA BRKIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Tri doba dana / Three periods of the day



**MATKO BUNTIĆ**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Nezasićene boje / Unsaturated Colours



**ZRINKA HORVAT**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Koloristički trozvuk – tercijari / Tertiary Colours

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SEMESTAR  
/ SEMESTER



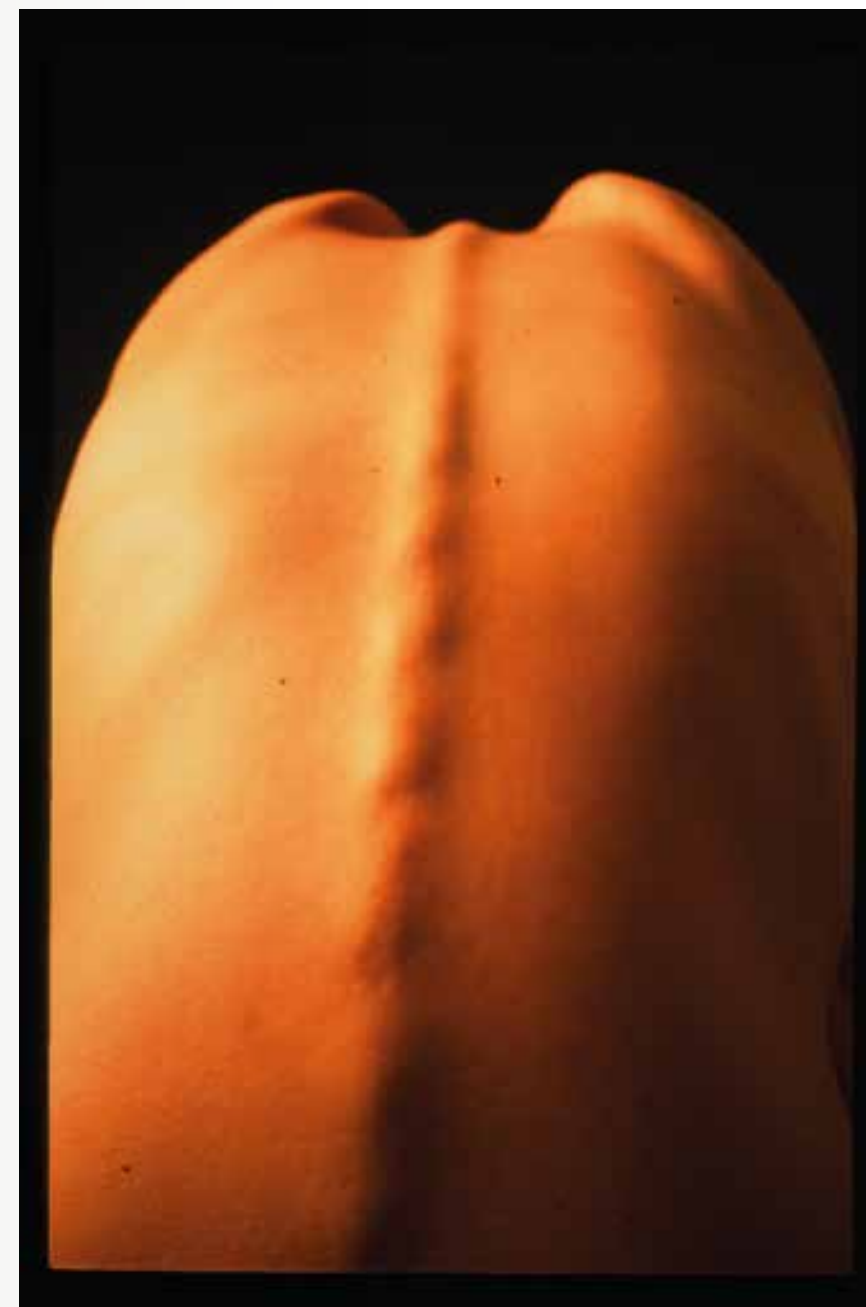
**ZRINKA HORVAT**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Akt u studiju / Studio Nude



**ZRINKA HORVAT**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Akt u studiju / Studio Nude



**LUCIJA NIČENO**  
 MENTOR: Stanko Herceg  
 ASISTENT / ASSISTANT: Aleksandra Dabanović

VJEŽBA / EXERCISE:  
 Akt u studiju / Studio Nude

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# Uvod u interaktivne medije

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 u 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.

# Introduction to 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.

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## Oblikovanje mobilne aplikacije

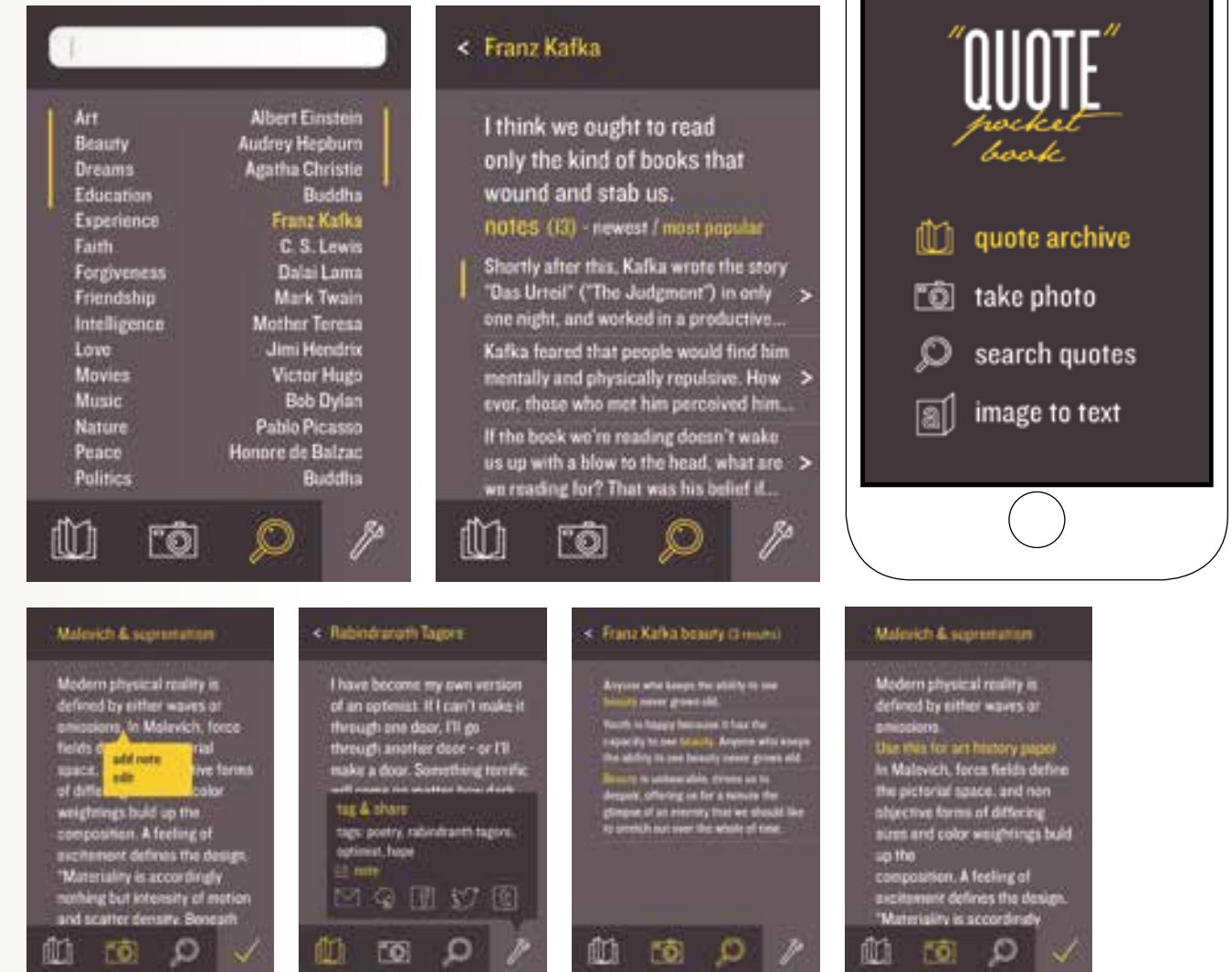
Na prvom semestru *Osnove interaktivnih medija* studenti se bave promišljanjem i projektiranjem mobilnih aplikacija. Zadatak je odabran dijelomično zbog svojih ograničenja formata, veličine ekrana te interakcija, no većim dijelom zbog sveprisutnosti tog medija u našem svakodnevnom životu i okolini. Mobilne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

## Mobile application design

During the first term of *Introduction to Interactive Media* the students are involved in reflexion on and planning design of 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.

KLASJA HABJAN

MENTOR: Tin Kadoić



QUOTE

Aplikacija Quote fotografiranjem prebacuje tekst iz knjiga u digitalni oblik kojeg zatim uvijek imamo uz sebe i može poslužiti u edukativne i zabavne svrhe. Citati i ulomci koje bi inače zapisivali u razne blokice na ovaj su način na jednom mjestu i lako ih dijelimo s drugima, pretražujemo i sortiramo.

QUOTE

The application Quote transfers the text from the books through photographs into a digital form which can subsequently be used for educational purposes or simply for entertainment. The quotes and the passages which would otherwise need to be copied into various notepads are in this manner all saved in one place and can easily be shared with others, searched and arranged.

**BARBARA BJELIŠ**  
MENTOR: Tin Kadoić



SRETNO PRASE

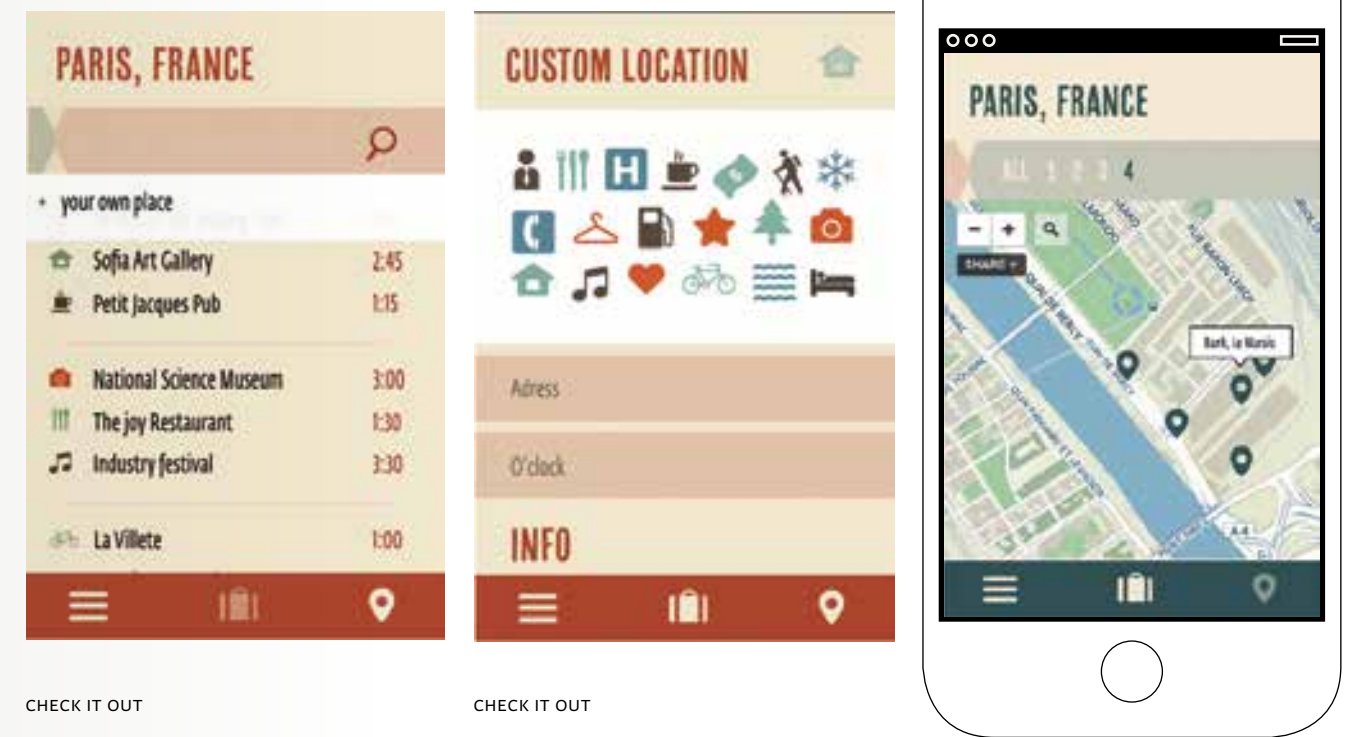
Aplikacija *Sretno Prase* namijenjena je prvenstveno ljudima koji se žele zdravo i vegeterijanski hraniti, a nemaju vremena za proučavanje recepata ili jednostavno ne znaju kuhati. Glavna je ideja aplikacije mogućnost izbora recepta prema namirnicama koje trenutno imamo u kućanstvu – time i sama odluka kuhanja postaje jednostavnija jer eliminiramo potrebu kupovanja novih. Kao dodatna opcija, može se recepte i birati prema njihovim karakteristikama, primjerice 'lagano' ili 'meksičko', a također postoji i opcija kojom korisnik dodaje svoj vlastiti recept.

LUCKY PIG

The application *Lucky pig* is intended primarily for people opting for healthy and vegetarian food, yet with no time at disposal for studying of recipes or simply for those whose cooking skills are poor. The principal idea behind the application is the opportunity for selection of recipes according to the ingredients which are currently available in the household, which significantly simplifies the decision on cooking, as the requirement for further shopping for ingredients is eliminated. As an additional option, recipes may be selected according to their features, such as a light dish or a Mexican dish and there is also an option where the user can upload their own recipe.



**ZITA NAKIĆ-VOJNOVIĆ**  
MENTOR: Tin Kadoić



CHECK IT OUT

Mobilna aplikacija *Check it out* je personalizirani vodič za putovanja, koji korisniku omogućava maksimalnu uštedu i iskoristivost vremena. Grupirajući odabrane destinacije željenog grada, po parametrima utrošenog vremena i međusobne udaljenosti, aplikacija sugerira dnevne liste lokacija koje korisnik slijedi te na taj način štedi vrijeme i novac koje na putovanjima često nepotrebno trošimo lutajući nepoznatim putevima.

CHECK IT OUT

Mobile application *Check it out* is a personalised guide through journeys which provides the user with opportunities for maximum savings and time-efficiency. Through grouping of the selected destinations in a particular city and in accordance to parameters of time used and mutual distance, the application suggests daily lists of locations to be followed by the user and hence it saves both money and time which are unnecessarily wasted on journeys due to considerable wandering around in unknown locations.

**HANA TINTOR**  
MENTOR: Tin Kadoić



**BAUK**

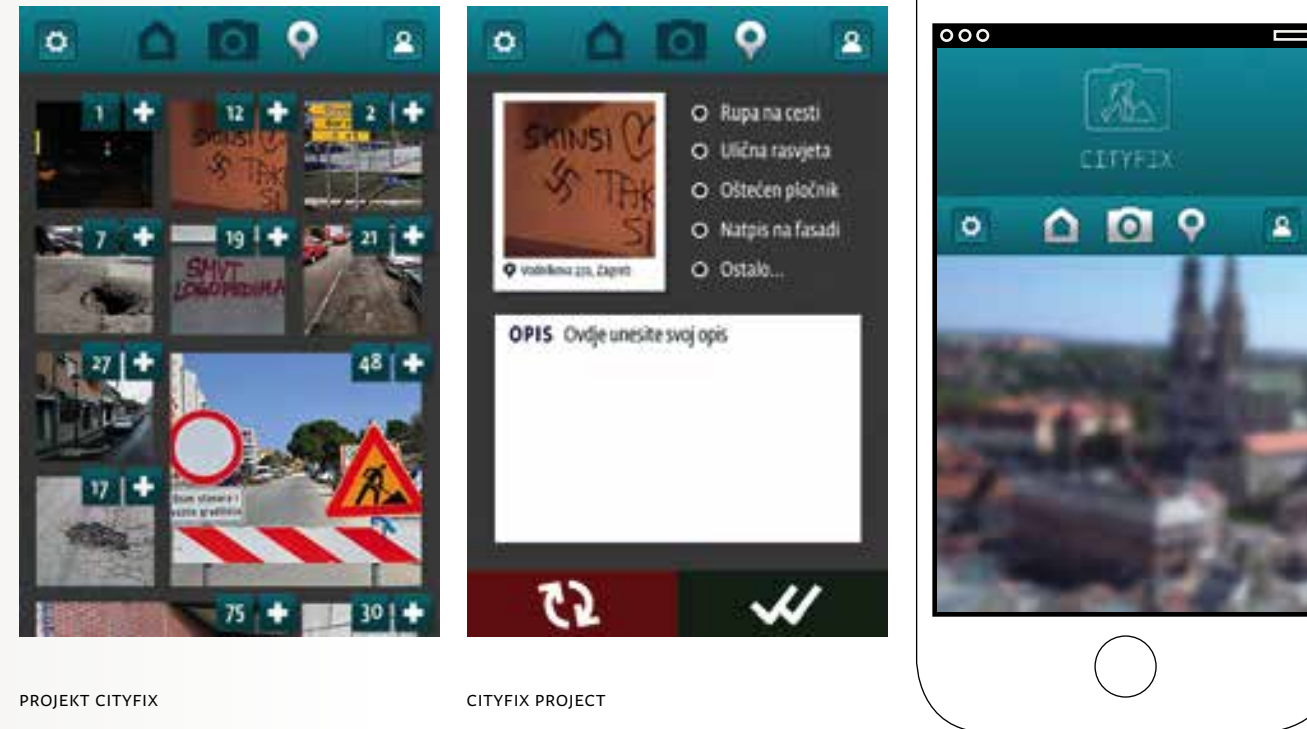
Aplikacija *Bauk* nastala je kroz ideju da ljudi prebrode svoj strah ismijavajući ga, a istovremeno razvijaju svoju kreativnost. Aplikacija se sastoji od photo editora, galerije i profila na kojem korisnici objavljuju fotografije, komentiraju tuđe i pružaju si podršku. Cilj aplikacije jest prebroditi strah i dobro se nasmijati!

**BUGABOO**

The principal objective of the application *Bugaboo* is to provide assistance to people to tackle their fears by laughing at them whilst simultaneously developing one's own creativity. The application consists of an option for editing of photographs, galleries and profiles where users post their photographs, comment other people's photographs and provide support. The idea behind the application is to overcome fears and have a good laugh!



**DOMINIK MARKUŠIĆ**  
MENTOR: Tin Kadoić



**PROJEKT CITYFIX**

*Cityfix* je mobilna aplikacija koja građanima omogućuje ukazivanje na probleme u gradskoj infrastrukturi, od pokvarene ulične rasvjete do rupa na cesti. Povezana je s gradskom upravom i omogućuje izravan kontakt i feedback te potiče i građane i Grad na aktivno sudjelovanje u poboljšanju slike grada u kojem živimo.

**CITYFIX PROJECT**

*Cityfix* is a mobile application which enables the general public to point out the problems in the urban infrastructure, ranging from faulty street lighting to holes in the roads. It is connected with the City Council and simultaneously connects the users with the city council, providing them with the required feedback. Consequently, both the city and its residents are encouraged to actively participate in the improvement of the infrastructure of the City of Zagreb, the city we live in.

## Oblikovanje web stranice festivala

Drugi 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.

## Festival website design

During the second 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.

**DOMINIK MARKUŠIĆ**  
MENTOR: Tin Kadoić



### WEB STRANICE UNKNOWN FESTIVALA

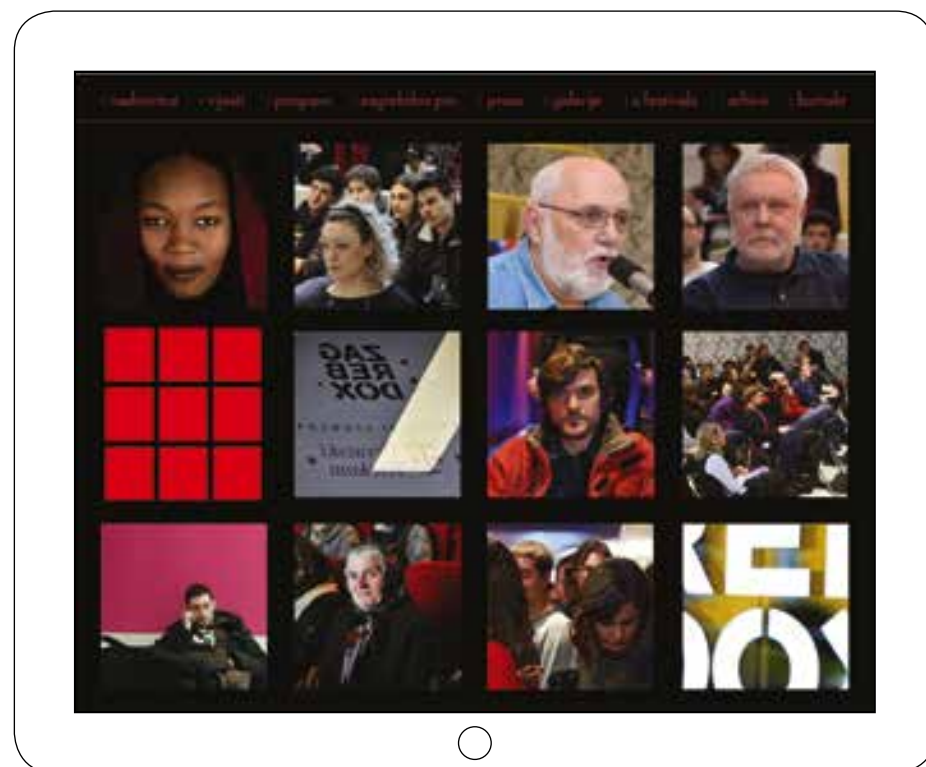
Glavni nedostatak web-stranica glazbenih festivala jest preveliki broj razina navigacije i skrivenost važnih informacija poput popisa izvođača, cijene ulaznica, lokacije ili rasporeda događanja. Primarni motiv je, dakle, ubrzati i olakšati pristup do pojedine važne informacije promišljenim dizajnom sučelja imajući na umu navike korisnika u korištenju sličnih web stranica.

### UNKNOWN FESTIVAL WEBSITE

The principal weakness of music festival websites is the excessive number of navigation levels and impeded availability of vital information such as performer lists, ticket prices, venue or schedule of events. Consequently, the principal objective is to accelerate and facilitate the access to specific items in the content of fundamental importance through a carefully planned interface design, being aware of user habits on similar websites.

**TENA KELEMEN**

MENTOR: Tin Kadoić

**WEB STRANICE ZA ZAGREB DOX**

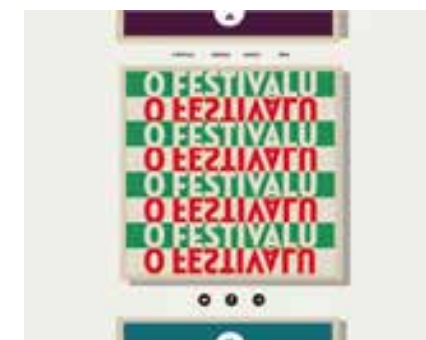
Web stranica za Zagreb Dox je dizajnirana na principu otkrivanja, odnosno istraživanja logotipa kako se sam po sebi razvija. Skrolanjem stranica, znak se mijenja, počinje od najjednostavnijeg prikaza koji nam je gotovo apstraktan da bi se na kraju 'pretvorio' u dobro nam poznati logotip za 'Zagreb Dox'. Pošto je logotip sam po sebi specifičan, iskorišten je njegov oblik kao određenu mrežu unutar cijele stranice. Naglašena je primarna boja.

**ZAGREB DOX WEBSITE**

Zagreb Dox documentary film festival website has been designed in accordance to the principle of gradual revelation and creation of festival sign and logo. The sign changes whilst looking through the website, from the simplest abstract illustration to a well-known existing logo. As it is specific in itself, its shape was used as the idea behind the grid of the entire website, where red and white, characteristic colours of Zagreb Dox, have been emphasised in order to retain the recognisability of the festival.

**ZITA NAKIĆ-VOJNOVIĆ**

MENTOR: Tin Kadoić

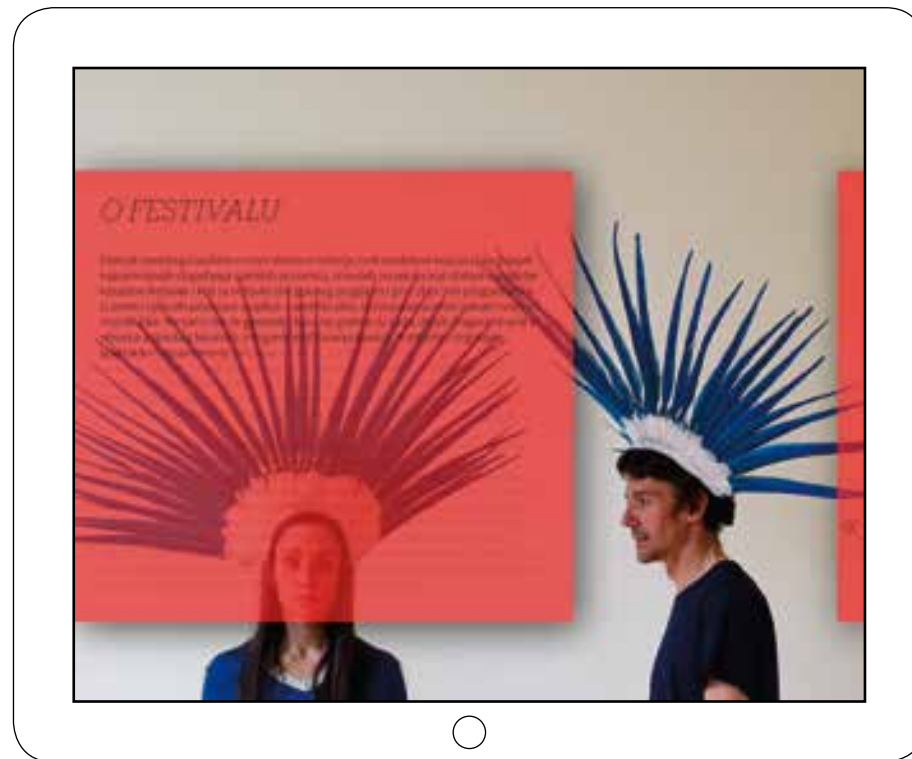
**WEB STRANICE VIP ZAGREB JAZZ FESTIVALA**

Vip Zagreb Jazz Festival je manifestacija koja svake godine okuplja velika imena svjetske jazz scene u Zagrebu. Ovaj projekt oblikovan je u retro stilu po uzoru na covere starih gramofonskih ploča koje postaju izbornik. Na taj način zadržan je retro duh koji se često povezuje sa ovim žanrom glazbe.

**VIP ZAGREB JAZZ FESTIVAL WEBSITE**

The Zagreb-based Vip Zagreb Jazz Festival is an event which brings together well-known names of the global jazz scene. The website has been designed in a trendy retro-visual style with old jazz record sleeves as the principal idea behind it. This graphic system has been adapted to the requirements of the menu, resulting in an interesting mixture of old and new, the analogue and the digital media.





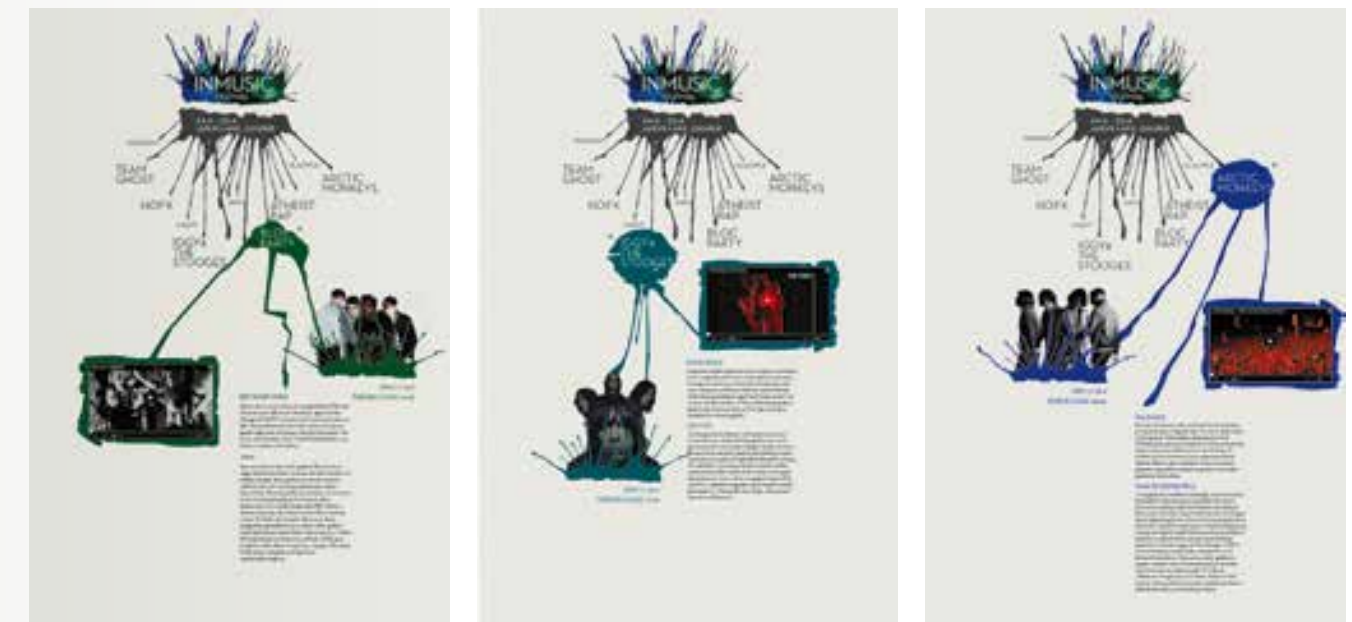
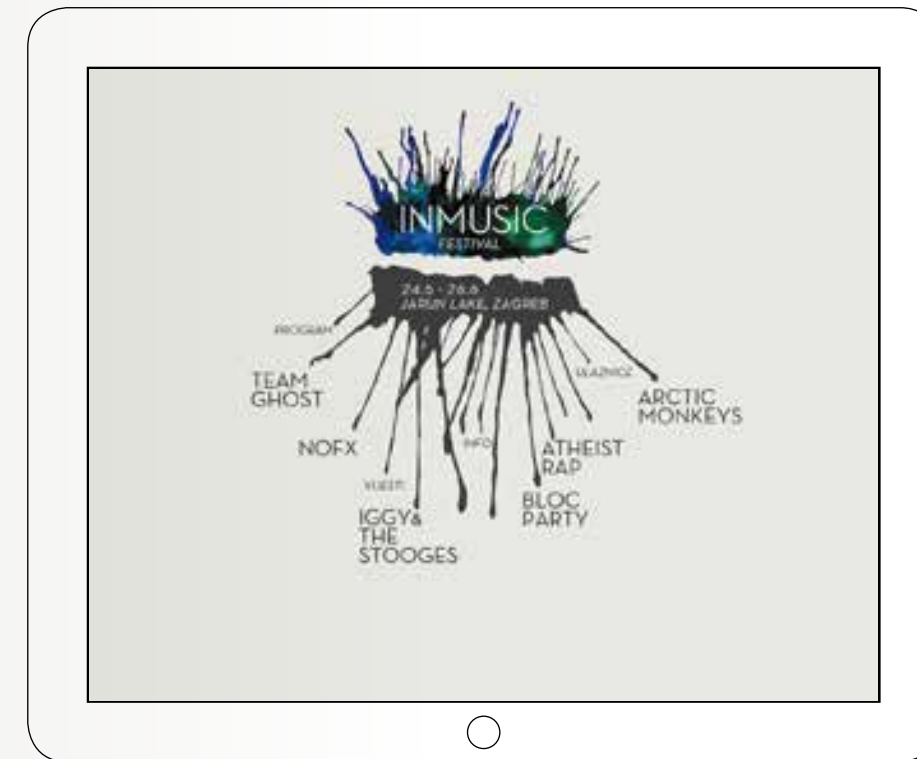
**BARBARA BJELIŠ**  
MENTOR: Tin Kadoić

WEB STRANICE FESTIVALA SVJETSKOG KAZALIŠTA

Oblikovanju web stranice za *Festival svjetskog kazališta* vođeno je idejom linearnosti i nelinearnosti radnje u predstavama. Tako stranica pokušava prikazati informacije na isti način kao što informacije dobivamo gledajući predstavu. Tekst koji se postupno pojavljuje tjera korisnika da istražuje dalje, i tako pogleda tekstualne i vizualne informacije za sve predstave.

GLOBAL THEATRE FESTIVAL WEBSITE

The idea behind the design of *Global Theatre Festival* website was the principle of linearity and nonlinearity of narrative which is often present in theatre performances. Hence, the website is striving to present information in a manner which highly resembles gathering information by watching theatre performances. The contents open by scrolling through the menu, the photographs alternate and the texts gradually appearing encourage the user to continue the search and hence cast a glance at all the performances.



**KLASJA HAJBAN**  
MENTOR: Tin Kadoić

WEB STRANICE INMUSIC FESTIVALA

Dizajn web stranice za *INmusic* temelji se na organskom pokretu linija koje poput krakova otkrivaju informacije. Naglasak je na atmosferi vegetacije koju nudi idealistična lokacija festivala, Jarunsko jezero. Energija mladosti i glazbe raspršena je u mrljama jezerskih boja.

INMUSIC FESTIVAL WEBSITE

The idea behind *INmusic Festival* website is the organic shape of the irregular lines which disclose information resembling octopus's legs. Vegetative growth characteristic during the summer time at the festival venue – the banks of Jarun lake has been highlighted. The energy and the youth in the music and entertainment are represented by stains of identical colours as the lake.

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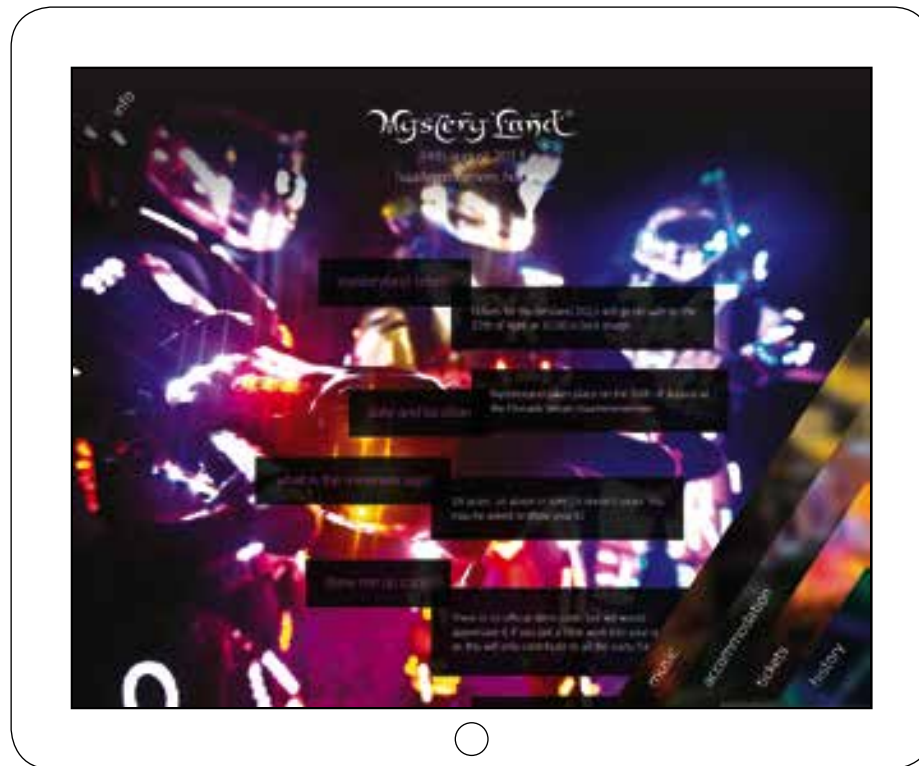
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SEMESTAR  
/ SEMESTER

**JANA OBRADOVIĆ**  
MENTOR: Tin Kadoić



WEB STRANICE MYSTERYLAND FESTIVALA

Pri oblikovanju web stranice za festival *Mysteryland*, cilj je bio postići misteriozni ugođaj kojim festival odiše. Ulaskom na stranicu prikazuje se glavni izbornik kojeg čine neoštre fotografije festivala. Prelaskom miša preko izbornika te fotografije se malo otkriju i izoštre, a klikom na izbornik odabrana se fotografija potpuno otkrije i izoštri i prikaže se sadržaj koji smo odabrali. Na taj način nas potiče da 'uđemo' u festival kako bi otkrili tu tajnovitost. Žive boje korištene u oblikovanju stranice predstavljaju elektroničku glazbu i živahnu atmosferu festivala.



MYSTERYLAND FESTIVAL WEBSITE

The comfortable and mysterious atmosphere characteristic of the festival has been presented through the design of *Mysteryland Festival* website. The main menu of the website comprises of blurred festival photographs and which are more clearly revealed and sharpened by scrolling the mouse over the menu, whilst by clicking on the menu the selected photograph is fully revealed disclosing the selected contents. Consequently, the website encourages the users to 'enter' the festival in order to reveal its mysteriousness. Lively colours faithfully depict the atmosphere of electronic music and the lively festival atmosphere.

**TONI ŠLJAKA**  
MENTOR: Tin Kadoić



25FPS – INTERNACIONALNI FESTIVAL EKSPERIMENTALNOG FILMA I VIDEOA

Dizajn stranice baziran je na dvjema bojama, žutoj i crnoj, koje se izmjenjuju unutar četiri polja ostvarena podjelom radne površine po dijagonalama. Time je postignut jasan razlikovni karakter i novi prepoznatljivi vizualni identitet festivala. Nepredvidljivost kao specifični element eksperimentalnog filma dolazi do izražaja prilikom prijelaza iz jednog sadržaja u drugi, te se doživljava kao iznenađni pokret ili neočekivani kadar.

25FPS – INTERNATIONAL EXPERIMENTAL FILM AND VIDEO FESTIVAL

The design of the website is based on two colours – yellow and black, which are interchanged within four fields obtained as a result of a diagonal division of the work surface, hence resulting in a clearly distinctive personality and a new recognisable visual identity of the festival. Unpredictability as a specific feature of experimental films is highlighted through scrolling through the contents and is experienced as a sudden movement or an unexpected scene.



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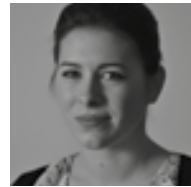


Studenti  
Preddiplomskog  
studija

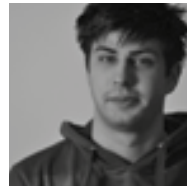
Undergraduate  
programme  
students

# 1. godina Preddiplomskog studija

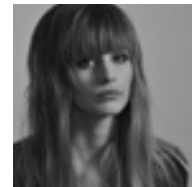
# 1<sup>st</sup> Year Undergraduate Programme



Dina Bartolić



Miran Bašić



Marina Bitunjac



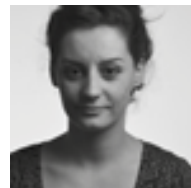
Tin Burić



Stela Cvijanović



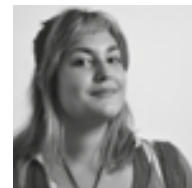
Mikela Cvitanović



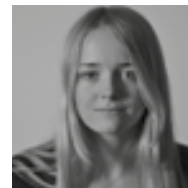
Iva Franjić



Nikolina Fuzul



Sara Grubić



Petra Grubišić



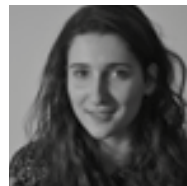
Katarina Huljev



Sandra Huskić



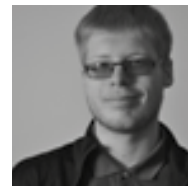
Matea Jurčević



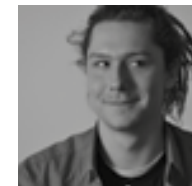
Dora Kasun



Nikolina Kentrić Stančić



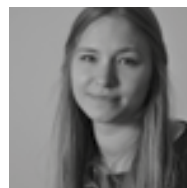
Juraj Koščica

Kovačević Michelle  
Antonia

Otto Kušec



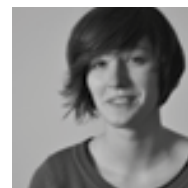
Morana Laušin



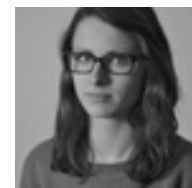
Dunja Lesar



Iva Leustek



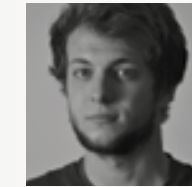
Elizabeta Lončar



Monika Močević



Helena Nemeč



Borjan Pavlek



Sara Pavleković Preis



Grgo Petrov



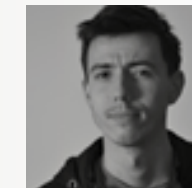
Ena Piškorić



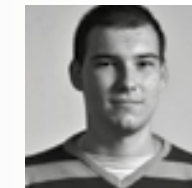
Petra Salarić



Lidija Šarko



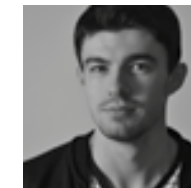
Mladen Udovičić



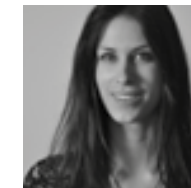
Marko Uremović



Gala Marija Vrbanić

Iva Vučemilović  
Grgić

Mirko Vučić



Jasna Zoričić

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## 2. godina Preddiplomskog studija

### Industrijski dizajn



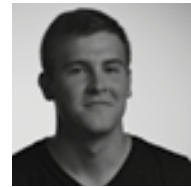
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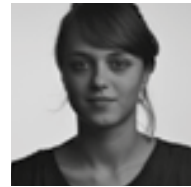
Valentina Barić



Elizabeta Bošnjak



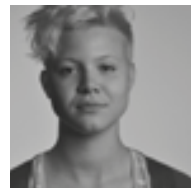
Matej Goreta



Karmela Gudiček



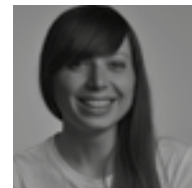
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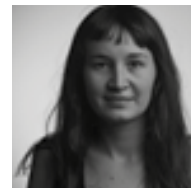
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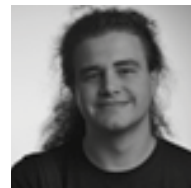
Laura Mrkša



Nataša Njegovanović



Maja Prelec



Matija Sviben



Lovro Škiljić



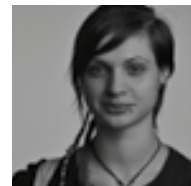
Ivan Šaban



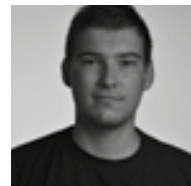
Toni Šljaka



Marina Trošić



Viktoria Lea Vavra

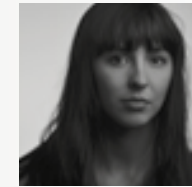


Valentino Večerić

## 2<sup>nd</sup> Year Undergraduate Programme

### Industrial design

### Vizualne komunikacije



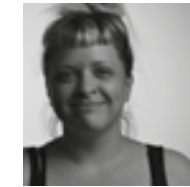
Barbara Bjeliš



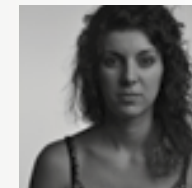
Matko Buntić



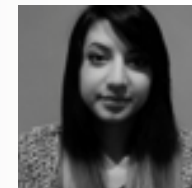
Vedran Falica



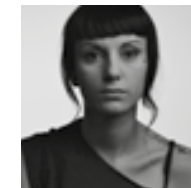
Martina Gelo



Ivana Hrabar



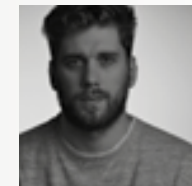
Paula Kasač



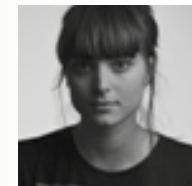
Tena Kelemen



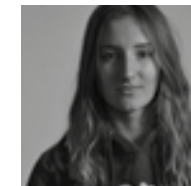
Dominik Markušić



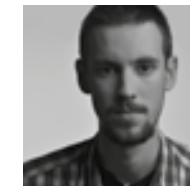
Lovro Mioković



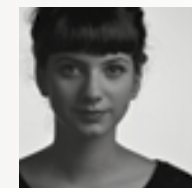
Zita Nakić-Vojnović



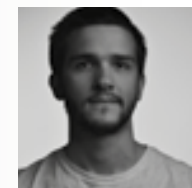
Jana Obradović



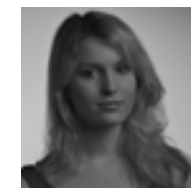
Fran Oršanić



Hana Tintor



Matej Vučković

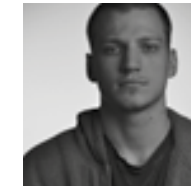


Ana Vujasić

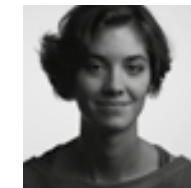


Lara Žić

### Visual Communications

Borna Aaron  
Grčević

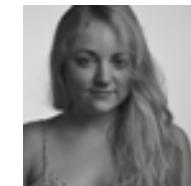
Klasja Habjan



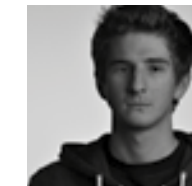
Vitomira Martinjak



Rebecca Mesarić



Josipa Prša



Donat Radas

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/ SEMESTER

## 3. godina Preddiplomskog studija

### Industrijski dizajn



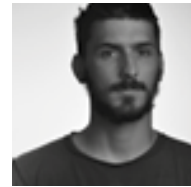
Marta Birkić



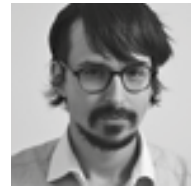
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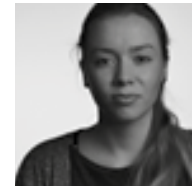
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Andrej Đukić



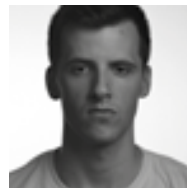
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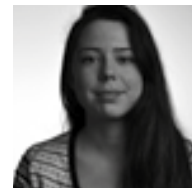
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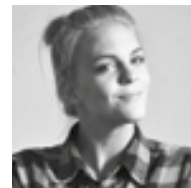
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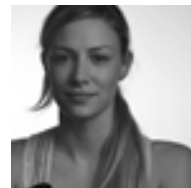
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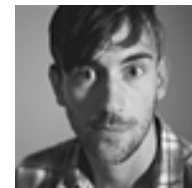
Dorotea Kutleša



Kai Ana Matulina



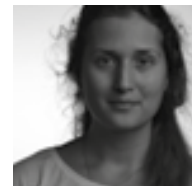
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Nenad Ocvirek  
Mijatović

Adriana Pavelić



Karlo Pavičić



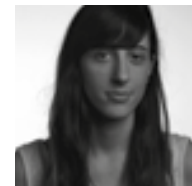
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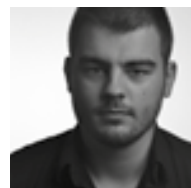
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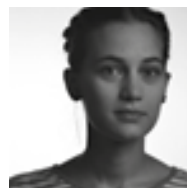
Franka Spetić



Ana Šolić



Matija Špoljar



Petra Vrdoljak

## 3<sup>rd</sup> Year Undergraduate Programme

### Industrial design

### Vizualne komunikacije



Matea Brkić



Anta Bučević



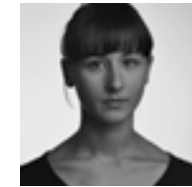
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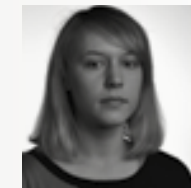
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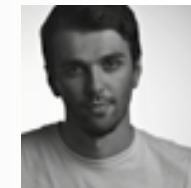
Hrvoje Grubišić



Zrinka Horvat



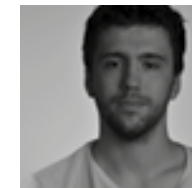
Nina Ivanović



Mario Jekić



Marinko Murgić



Vanja Perković



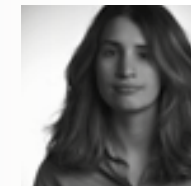
Pavao Prgomet



Katarina Ratkaj



Ana Somek



Tihana Šare



Alma Šavar



Marina Šuran-Pulig

### Visual Communications

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SEMESTAR  
/ SEMESTER

Diplomski  
studij

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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 istraživanje 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.

# Projektiranje – 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 studio

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.

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SEMESTAR  
/ SEMESTER

TEMA: Dizajn u kontekstu realnog okruženja  
VJEŽBA: Suradnja sa obrtnikom

TOPIC: Design against the backdrop of real environment  
EXERCISE: Co-operation with artisans

Upisom Diplomskog studija studenti su iskazali interese za određena područja osobnog usavršavanja i djelovanja u čemu se od njih u prvom semestru očekuje samostalno kreiranje i provođenje procesa detektiranja, istraživanja, koncipiranja, rješavanja i definiranja strategije unapređenja kvalitete života, a u kontekstu realnih gospodarskih, društvenih i kulturoloških okolnosti lokalnog okruženja gledano u odnosu na globalne trendove.

Ove godine Studij je u suradnji s Hrvatskom obrtničkom komorom studentima ponudio mogućnost suradnje sa obrtnicima raznih profila u cilju kvalitetnijeg usvajanja vještina i stjecanju iskustva koncipiranja strategije razvoja i dizajna novih proizvoda ili usluga. Studenti su vođeni svojim afinitetima izabrali određenog obrtnika, upoznali njegove tržišne, tehnološke i organizacijske specifičnosti, istražili potencijale u kontekstu tržišne konkurentnosti, unapređenja tehnologije i poslovanja, te predložili smjerove razvoja i uz stručnu tehničku podršku koncipirali nove proizvode. Suradnja s određenim obrtnicima nastavila se i po završetku semestralnih obaveza pa se može očekivati da će rezultirati i komercijaliziranjem rješenja.

Upon enrolment to postgraduate study students showed their interest in specific fields of personal development and activity. Consequently, during the first semester of postgraduate study, students are expected to become involved in independent creation and implementation of the process of detection, research, planning, creation and definition of strategy aimed to enhance the quality of life against the backdrop of real economic, social and cultural circumstances in the local environment in relation to global trends.

This year the Study of Design, in co-operation with the Croatian Chamber of Trades and Crafts, provided the opportunity for the students to strengthen co-operation with different types of artisans aiming to enhance the quality of acquisition of skills and promote acquisition of experiences in creation of development strategy and design of new products and services. Students selected an artisan according to their interests, studied their market, technological and organisational features, exploring their competitive potential and technological and business advancement. Subsequently, students proposed the desired focus of development and, as a result of professional technical assistance, eventually created new products. The co-operation with the selected artisans proceeded following the completion of the semester and hence commercialisation of solutions can be expected in the forthcoming future.

**ANA SEKULIĆ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap

OBRT / ARTISAN: Lončarstvo Merania

**MANDARICE**

*Mandarice* su keramičke zdjelice za maneštre i ostala jušna jela, inspirirane tradicionalnim posuđem, te suvremenim prehranbenim ritualima. Prilagođene su držanju u rukama, a karakter im daju kljun koji omogućava preciznije izlivanje, keramička žlica i površina zdjelice koju prekrivaju prirodne teksture karakteristične za Istru.

**MANDARICE**

*Mandarice* are ceramic bowls for Istrian vegetable stews and other soups, inspired by traditional tableware and modern eating rituals. Their shape has been adapted to be easily hand-held. They have a specific beak which enables a more precise pouring, a ceramic spoon and the bowl surface covered with natural textures specific for Istria.



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SEMESTAR  
/ SEMESTER



**EMA GEROVAC**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap

OBRT / ARTISAN: Kovinotokarska radionica Deželić

**KEEPERS**

Prema obrtnikovoj želji za dizajnom manjih kućanskih predmeta nastale su ove posudice. Kako su kvalitetni navoji obrtnikova najveća prednost, dno posudica je napravljeno tom tehnikom. Plastikacijom navoja u bijelo dolazi do vizualnog 'lebdenja' iznad površine. Kontrastom između topline i teksture amorfno oblika drveta i hladne, te teksturom jednolične metalne cijevi postiže se zanimljiva cjelina.

**SOL I PAPER – METAL DUO**

Soljenka i paprenka istovjetne su po formi, ali su obrnuto okrenute. Središnji bakreni element forme predstavlja i vizualni akcent i važan tehnički detalj. Sa njegove unutarnje strane napravljen je navoj koji se jednostavno odvrne, te se unutra stavljaju sol ili papar. Sadržaj je kodiran bojom i različitim završnom obradom materijala. Tako je vrh soljenke bijel, a paprenke siv.

**KEEPERS**

These small containers were designed according to the artisan's wish to create small household items. Since quality coils are the most significant artisan's feature, the bottom of the small containers has been created using this method. Plasticisation of coils into white creates the visual impression of flotation above the surface. The contrast between the warmth and the texture of amorphous shape of wood and a cold metal pipe of uniform texture creates an interesting unit.

**SALT AND PEPPER – METAL DUO**

The salt shaker and the pepper pot are identical in form, yet they are reversed. The central copper feature of the form is an important technical detail, as well as a vital visual feature. A coil placed in its inside can be simply removed and hence salt and pepper can be placed inside. The contents have a colour code and the final processing of the material is different.

**ANA ARMANO LINTA**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap

OBRT / ARTISAN: Kovinotokarska radionica Deželić

**VISEĆA SVJETILJKA**

Viseća svjetiljka jednostavnog, ali zanimljivog izgleda omogućava korisniku da sam manipulira količinom i karakterom svjetlosti. Metalna cijev s unutrašnje strane ima trake od spužve pomoću kojih se, prema principu trenja, može pomicati po plastičnoj cijevi. Svjetiljka se može koristiti kao individualni element, ali se i od nekoliko istih svjetiljki mogu samostalno graditi složenije prostorne kompozicije.

**PENDANT LAMP**

The pendant lamp of a simple, yet intriguing appearance enables the user to manipulate with the quantity and the type of light. A metal pipe on the inside contains strips of sponge which are used to move it along the plastic pipe, according to the principles of friction. The lamp can be used separately and individually, yet it can also be combined with several identical lamps to create a more complex spatial composition.

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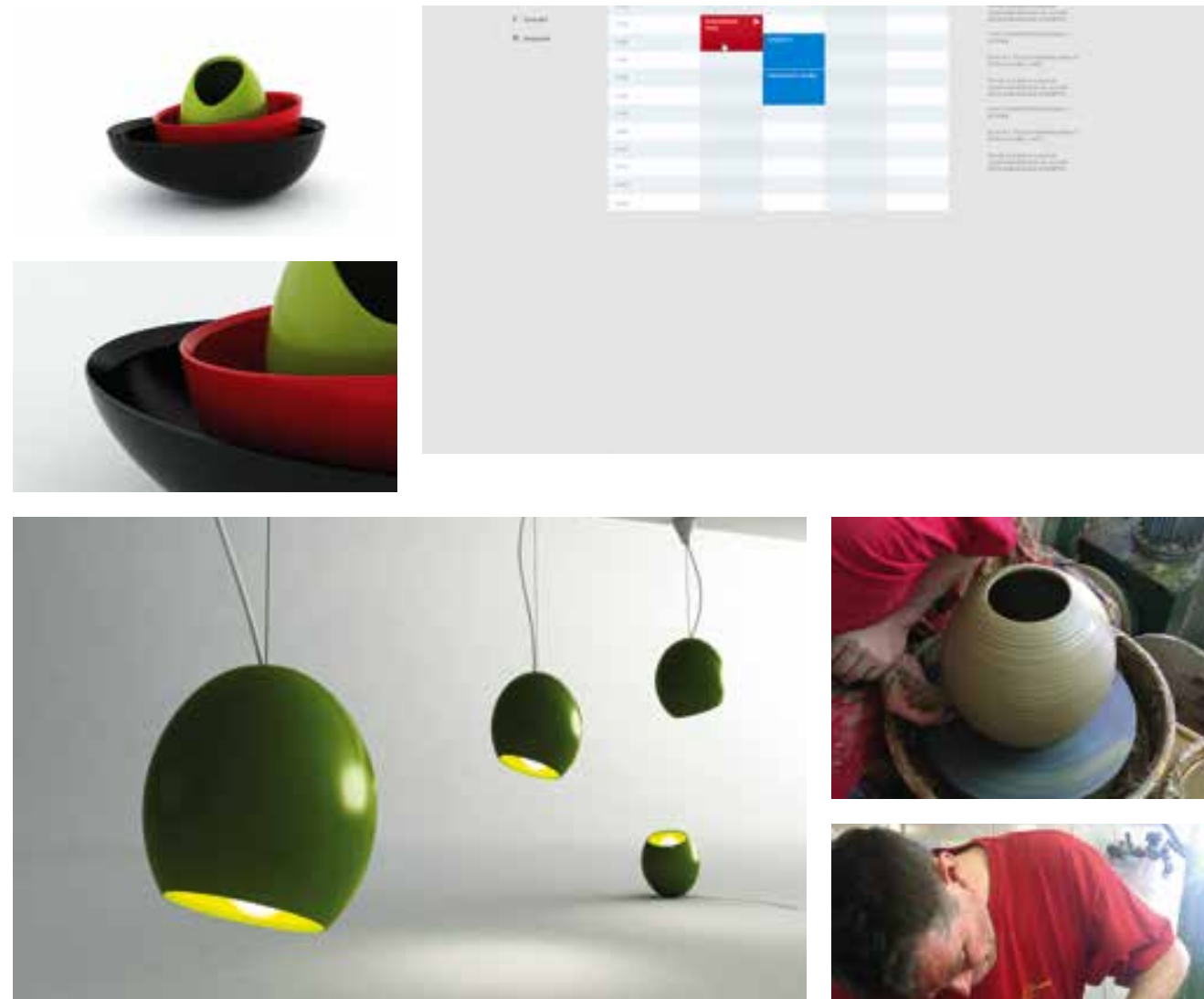
SEMESTAR  
/ SEMESTER

**ENA PRISELEC**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap

OBRT / ARTISAN: Lončarski obrt Merania

**PROIZVODI ISTRE**

Riječ je o sintezi kulturno-gastronomskog konteksta regije u reprezentativan proizvod koji u njoj nastaje i priča njezinu priču. Istra i njezina tri simbola – maslina, vino i tartufi poslužili su kao motivi keramičkog sjenila za lampu i za set zdjelica. Studijom oblika svih proizvoda dobivene su najlogičnije forme koje su funkcionalno i estetski namijenjene rasvjeti i blagovanju.

**PRODUCTS OF ISTRIA**

This representative product has been created as a result of the synthesis of cultural and gastronomic features of the region where it originated from and whose story it tells. Istria and her three symbols – olive, wine and truffles – were the motifs for the ceramic lamp shade and for a set of small bowls. The most logical forms which are functionally and aesthetically intended for lighting and dining have been created as a result of a study of the design of all the products.

**IVONA MILOŠ**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap

OBRT / ARTISAN: Lončarski obrt Merania

**REVOLVE**

Vodeći se idejom pojednostavljenja i racionalizacije proizvodnog procesa, kreiran je set proizvoda koji bi cjenovno trebao biti dostupan korisnicima srednje kupovne moći. Cilj takvog proizvoda nije potaknuti ugođaj luksuza, već afirmirati kvalitetan i održiv stil života.

**REVOLVE**

The idea behind the product was simplification and rationalisation of production process and hence a set of products has been created which is intended for customers of average purchasing power. As the specific objective of the product is clearly not to create an atmosphere of luxury, the product aims to promote quality and sustainable lifestyle

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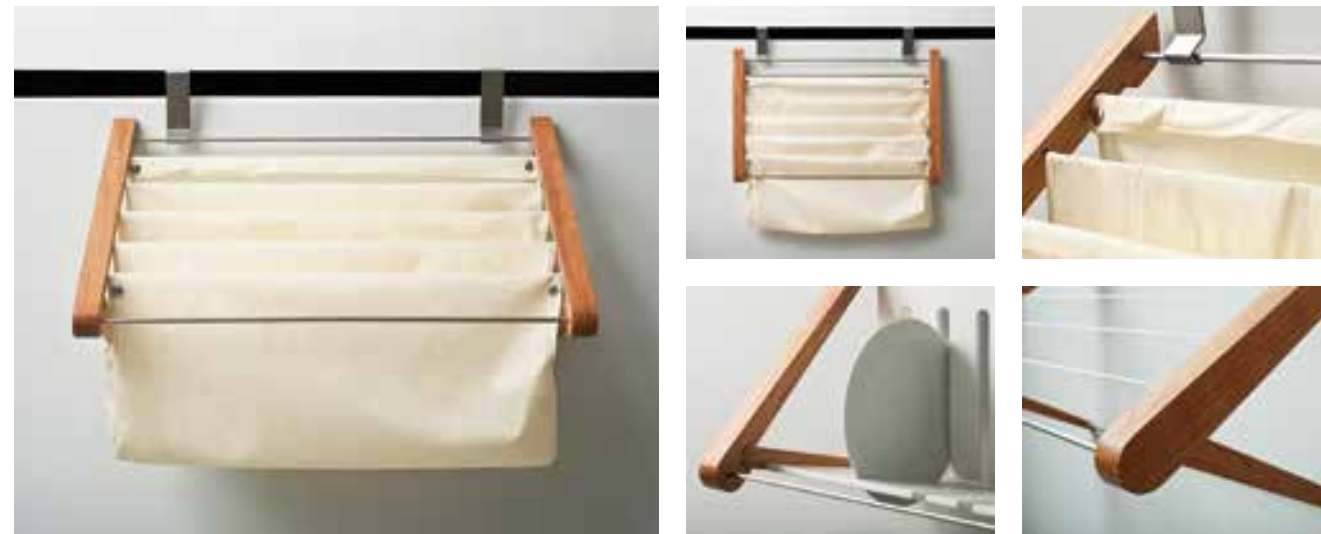
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**OZANA URŠIĆ**

MENTOR: Mladen Orešić  
 ASISTENT / ASSISTANT: Vedran Kasap  
 OBRT / ARTISAN: Stolarski obrt Arbor

**BRODSKA OPREMA POPUP**

Dizajn ove serije proizvoda proizašao je iz istraživanja nedostataka brodskih interijera općenito, s ciljem projektiranja proizvoda koji su jednostavni i sigurni za korištenje, ali i prikladni za produkciju u okviru tehnoloških mogućnosti obrta. Projektirano je vješalo za odjeću, te ormarić i set polica koji su svi konstrukcijski prilagođeni vješanju na brodska vrata i prihvatnike, a budući da su sklopivi, moguće ih je vrlo jednostavno spremati. Proizvodi su jednostavni, sigurni te prilagođeni estetici brodova i jadrilica.

**SHIP EQUIPMENT POPUP**

The design of this series of products originated from the research of constraints of ship interiors in general, aiming to create design products which are simple and safe to use, yet also suitable for production in accordance to the technological potential of the specific craft. A clothes hanger has been designed, as well as a cabinet and a chest of drawers adapted to hanging onto ship's door and door holders and as they are foldable and hence space-saving. The products are simple, safe and adapted to the aesthetics of ships and sailing boats.

**PETRA JELASKA**

MENTOR: Mladen Orešić  
 ASISTENT / ASSISTANT: Vedran Kasap  
 OBRT / ARTISAN: Kovinopojasarski obrt Havel (+ KTR Deželić)

**LAMPA BLOOM**

Lampa je izrađena tradicionalnom tehnologijom kovinopojasarenja, te ju na zanimljiv način spaja s našim poimanjem suvremenog. Sastavljena je od četiri poluloptaste opne, čijim pomicanjem sami reguliramo količinu i smjer svjetla prema vlastitim afinitetima. Koristi se vrlo jednostavno – jednom kada se izabere željena pozicija dijelova, oni se pritgnu maticom, te se isto tako ponovno otpuste.

**BLOOM LAMP**

The lamp has been produced using the traditional metal artisan technology and connects it in an interesting manner with the contemporary world. It comprises of four semi-spherical membranes which regulate the quantity and the direction of light by being moved according to one's preferences. It is extremely easy to use – once the preferred position of parts has been decided on they can be fastened with a nut and unfastened again when required.



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SEMESTAR  
/ SEMESTER

**VEDRAN ERCEG**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap

OBRT / ARTISAN: Namještaj Armarion



STOL AREE

Težeći da svojom formom predstavi kvalitete i mogućnosti obrtnikova rada u drvu, stol postaje reprezentativni proizvod njegove buduće ponude. Elegancija oblika i izvedba od visokokvalitetnog masivnog drva, s gornjom plohom presvučenom slojem kerrocka, učiniti će da stol Aree oplemenjuje prostor u kojem se nalazi.

AREE TABLE

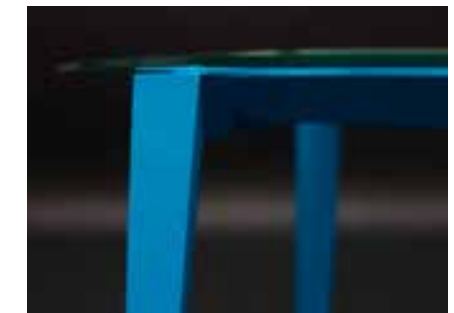
The table has become a representative product demonstrating the artisan's future product range and presenting the quality and potential of the artisan's work in wood. The elegance of design and the product made from high quality solid wood, with its Kerrock top surface highly refines the space to meet user requirements.

**JANJA ROŠKAR**

MENTOR: Mladen Orešić

ASISTENT / ASSISTANT: Vedran Kasap

OBRT / ARTISAN: Namještaj Armarion



3STO'

3sto' je stolić izrađen od jasenovog drva kombiniranog s pločom od stakla. Dolazi u prirodnoj boji drva ili tirkizno plavoj. Iz malog utroška materijala i osnovnih geometrijskih elemenata dobiva se čvrst i stabilan stolić zanimljivog izgleda. Sinergija kružnog oblika stakla i oštih rubova konstrukcije rezultira energičnim i elegantnim dojmom.

3STO'

3sto is a small table made from European ash wood combined with a glass top. It is of a natural wood colour or turquoise blue. This solid, stable and appealing table has been produced through reduced consumption of material and using the basic geometric features. The synergy of round-shaped glass and sharp edges of the construction create an impression of energy and elegance.

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SEMESTAR  
/ SEMESTER

## Dizajn u kontekstu razvoja tehnologije

Dok principi industrijskog dizajna u svojoj osnovi ostaju isti, tehnologija se kontinuirano mijenja i napreduje, te se svakodnevno kreiraju novi materijali. Zbog toga studenti drugog semestra prve godine diplomskog studija rade na zadatku u sklopu kojeg dizajniraju proizvode koji potiču razvoj nove tehnologije ili nalaze svježija područja primjene postojeće. Na osnovu spoznaja usvojenih tijekom istraživanja i informiranja o suvremenom razvoju materijala i tehnoloških mogućnosti studenti samostalno definiraju projektni zadatak i upravljaju procesom dizajna kako bi došli do rješenja koje će doprinijeti kvaliteti života korisnika i ukupnoj kvaliteti proizvodnog procesa i proizvoda.

## Design against the backdrop of technological development

Notwithstanding the fact that the principles of industrial design remain fundamentally unaltered, technology has been undergoing continuous changes and progress, resulting in the creation of new materials daily. Consequently, first year students during the second semester of postgraduate study focus on the task which includes design of products which enhance development of new technologies or find new areas of application of the existing technology. According to the knowledge acquired during the research and information on contemporary development of material and technological potential, students independently define the project task and manage the design process in order to provide a solution to promote the quality of life of the user and the overall quality of production process and the product.

**EMA GEROVAC**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Vedran Kasap



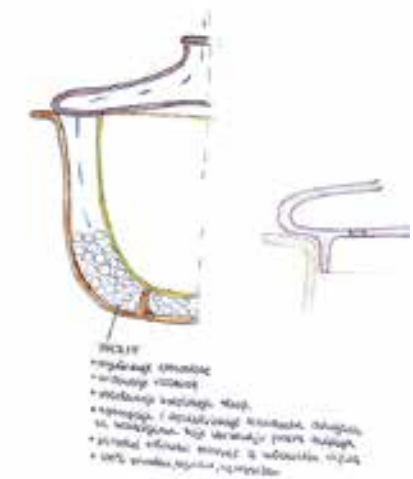
NO FRIDGE SYSTEM

Tradicionalna znanja o čuvanju hrane omogućuju nam manji trošak energije, a dulje zadržavaju i njene prehrambene vrijednosti. Koristeći hladnjak, namirnice koje svakodnevno konzumiramo zatvaramo daleko od naših pogleda – više ne razumijemo prirodu hrane i ne znamo se njome adekvatno koristiti. Glinene posude prekrivene vlažnim krpama su novo-staro rješenje za čuvanje hrane. Glinena neglazirana posuda ima poklopac u koji se toči voda prolazeći sve do njenog donjeg dijela, gdje se nalazi metalna posudica s hranom i kuglice zeolita koje ju okružuju. Riječ je o jestivom materijalu koji upija i postepeno opušta vodu, čijim isparavanjem dolazi do hlađenja, čime prostor očuvanja hrane postaje sastavni dio radne površine u kuhinji.



NO FRIDGE SYSTEM

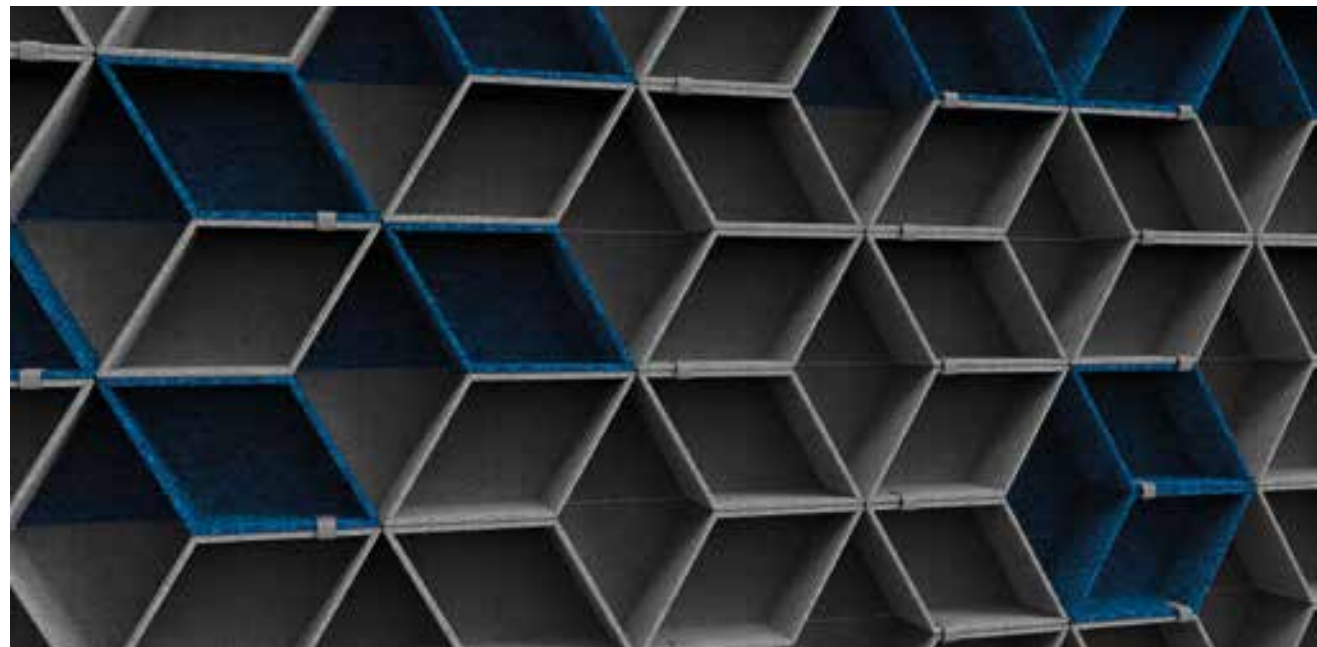
Traditional knowledge on food preservation results in reduced energy consumption, whilst simultaneously retaining the nutritional value of food. The ingredients one consumes daily are being put away from our sight through the use of refrigerator and consequently one does not comprehend the nature of food currently and is not able to use it adequately. Clay containers covered with moist cloth are both a traditional and an innovative solution for food preservation. The non-glazed clay container has a lid where water is poured into it filling it through the bottom section where a small metal container with food and zeolite balls surrounding it is located. It is an edible material which absorbs and gradually discharges water and the subsequent evaporation results in refrigeration which fully incorporates the food storage room into a kitchen worktop.



**IVAN VUKMANIĆ**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Vedran Kasap

**PREGRADE / POLICE ZA ZVUČNU IZOLACIJU**

Buka je prejak ili neugodan zvuk koji izaziva nelagodu. Negativno utječe na koncentraciju te smanjuje produktivnost. Dokazano je da buka može trajno naštetiti sluhu, izazvati glavobolje ili čak pospješiti nastanak nekih srčanih bolesti. Ova polica osim mogućnosti odlaganja stvari i podjele prostora, nudi upravo i zaštitu od buke. Polica se gradi od rastavljivih modula koji se mogu složiti na razne načine.

**PARTITIONS/ SHELVES FOR ACOUSTIC INSULATION**

Noise is by definition an excessively loud sound causing discomfort. It adversely affects concentration and hence reduces productivity. It has been proved that noise can permanently impair hearing, cause headaches or even enhance the development of several types of heart disease. These shelves, in addition to disposal of items and functioning as partitions, provide also acoustic insulation. The shelves are constructed from decomposable modules which can be assembled in a large number of manners.

**VEDRAN ERCEG**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Vedran Kasap

**HEMP BIKE**

Cilj ovog projekta bio je napraviti gradski bicikl prilagođen proizvodnji u velikim serijama, što ujedno i znači mijenjanje pristupa u oblikovanju bicikala i traženje alternativnih načina proizvodnje koji bi proizvod učinili isplativim. Kao materijal nametnula se industrijska konoplja, tj. bioplastika dobivena iz industrijske konoplje koja po svojim svojstvima prednjači drugim materijalima, za usporedbu – otpornost na udarnu silu je deset puta veća nego kod čelika, a težina dvostruko manja, te materijal ne utječe negativno na okoliš. Tehnologija najprimjerenija za proizvodnju velikih serija je injekcijsko prešanje, što bi se u ovom slučaju radilo iz dva kalupa koji čine gotovu ramu bicikla. Time se proces proizvodnje ubrzava i do nekoliko puta, što može umanjiti troškove proizvodnje.

**HEMP BIKE**

The objective of this project was to produce a city bike suitable for mass production which implies a substantially different approach to bicycle design and an analysis of alternative methods of production to enhance cost-effectiveness of the product. Consequently, industrial hemp or bio-plastic produced from industrial hemp, also known as hemp plastic, proved to be the best option in this case. Hemp plastic has considerable comparative advantages over other materials, such as impact resilience which exceeds tenfold the impact resilience of iron, whereas it weighs half as much without an adverse environmental impact. The most appropriate method for serial production of this product is injection moulding which in this case would imply two moulds which would function as a finished bicycle frame.

**OZANA URSIĆ**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Vedran Kasap

**URBANA OPREMA**

Različita mjesta uvjetuju i različite načine sjedenja, pri čemu je ova klupa projektirana tako da se profili od kojih je sastavljena slažu na način koji korisniku omogućava sjedenje u suštinski različitim pozicijama. Profili su izrađeni od drvoplastike i inox cijevi, tako da je uz sjedenje druga opcija korištenja klupe odlaganje bicikla. Zahvaljujući razmaku između profila, klupa se brzo suši u slučaju kiše, a kombinirano slaganje sjedišta i naslona može se prilagodavati prostoru u koji je klupa smještena.

**URBAN EQUIPMENT**

Different places highly impact on the manner of sitting and hence this bench has been designed aiming to allow for a vast variety of assemblies enabling the user to sit in different positions. The cross-sections have been produced from wood plastic composites and inox steel pipes. Consequently, in addition to sitting, the bench can be used as a bicycle rack. The distance between the cross-sections enables fast drying of the bench after the rain, whereas the combined assembly of the bench seat and the backrest can be adapted to space where the bench is located.

**IVONA MILOŠ**

MENTOR: Zlatko Kapetanović

ASISTENT / ASSISTANT: Vedran Kasap

**PAPUČE**

Vuna je izrazito zahvalan materijal koji svojim karakteristikama nudi mnoštvo prednosti i mogućnosti, čemu svakako potpomaže činjenica o njejoj dostupnosti. U RH, na 4 300 000 stanovnika imamo populaciju od oko 528 000 ovaca, što je godišnje oko 1 100 tona vune. Većina vune ostane neiskorištena i predstavlja ozbiljan ekološki problem. Uzimajući u obzir brojnost stanovništva i broj ovaca, analizirajući uobičajene tehnike filcanja u namjeri da se ubrza proces ručne izrade predmeta od vune, rezultiralo je modelom koji, uspoređujući potrebe prvih i karakteristike materijala, daje praktično rješenje. Dizajn predstavlja malu praktičnu formu koja omogućava jednostavno korištenje vune za stvaranje proizvoda neophodnog u svakome domaćinstvu – papuče. Navedena 'formula' nudi mogućnosti za razvoj novih modela koji bi poticali stanovništvo da i dalje koriste ovaj dragocjeni prirodni materijal.

**SLIPPERS**

Wool is a material of extreme quality whose features have a vast array of advantages and provide vast opportunities. There are around 528,000 sheep per 4,300,000 inhabitants in Croatia, which implies around 1,100,000 tonnes of wool annually. Most wool remains unused and presents a major environmental concern. According to the ratio of people to sheep, the analysis of common methods of felting in order to accelerate the process of manual production of wool items resulted in a production model which provided a practical solution. The design presents a small functional form which provides a simple use of wool for the creation of products that are indispensable for household use – slippers. Hence, there is ample potential for development of new models which will encourage people to continue using this invaluable natural material.

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SEMESTAR  
/ SEMESTER

# Projektiranje — vizualne komunikacije

# Visual communications studio

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 užihih 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.

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.

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SEMESTAR  
/ SEMESTER



# TEMA

## Dizajn u kontekstu realnog okruženja

# TOPIC

## Design against the backdrop of real environment

Prvi zadatak u novom poglavlju studiranja s jedne strane razrađuje i produbljuje znanja i vještine stečene pri kraju preddiplomskog studija, a s druge služi kao određeni uvod u izradu diplomskog rada na završnoj godini. Ključno je usmjeriti senzibilitet studenata prema prepoznavanju aktualnih tema i problema u području suvremenih vizualnih komunikacija, masovnih medija i digitalnih tehnologija, ali i u širem društvenom, ekonomskom i političkom kontekstu. Po odabiru tematskog područja koje će u zadatku obrađivati, studenti se opredjeljuju za neku od komunikacijskih formi ili neki žanr dizajna iz široke palete aktualne vizualne kulture, od tiskanih medija (knjige, monografije, zbornici, novine...), preko korporativnog dizajna i signalistike, ambalaže u području industrije ili uslužnih djelatnosti, te sustava vanjskog oglašavanja (serije plakata i sl.), sve do interaktivnih digitalnih tehnologija na različitim platformama. Važno je koristiti alate vizualnih komunikacija u artikulaciji prepoznatih problema i inovativnom izražavanju vlastitih stavova, s ciljem poticanja i usmjeravanja javnog diskursa o određenim temama. Riječ je o vještinama i kompetencijama nužnima svakome magistru dizajna, stoga ovaj zadatak predstavlja neizbježnu prvu stavku diplomskog studija vizualnih komunikacija.

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. Encouraging students to 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 is imperative. 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 (books, monographies, anthologies and newspapers, to name a few), to corporate design and signalistics, packaging in industry or in the service sector and out-of-home advertising (series of posters etc.) 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. These are the skills and competencies which are crucial for the holders of the Master's Degree in Design and hence this task is an unavoidable first step during the postgraduate studies in visual communications.

**DORA BILANDŽIĆ**  
 MENTOR Ivan Doroghy  
 ASISTENT / ASSISTANT Tomislav Vlainić



### ANGAŽIRANA

Časopis *Angažirana/a* predstavlja dio javnog prostora u kojem se slobodno i necenzurirano mogu iznositi kritički osvrti i stajališta o aktualnoj kulturnoj i kreativnoj klimi u zemlji, kao i na njeno šire političko i ekonomsko stanje, a prvenstveno je namijenjen autorima i autoricama (kao i čitateljima i čitateljicama) mlađe generacije (studenata/ica), koje su pozvane sudjelovati u onome što zovemo duhom vremena, i to kreirajući ga. Potreba za stvaranjem takvog prostora postojeća je i obvezujuća. Vizualno, časopis preispituje standarde klasičnog prijeloma, izvlačeći na površinu tabloidne sadržaje, podcrtavajući njihovu banalnost i nesvrhsihodnost. 'Poetika spektakla' kojom smo okruženi u medijima, a posredno i ostatku kulture i društva jest ono na što *Angažirana/a* upozorava i što poziva na promišljanje. U

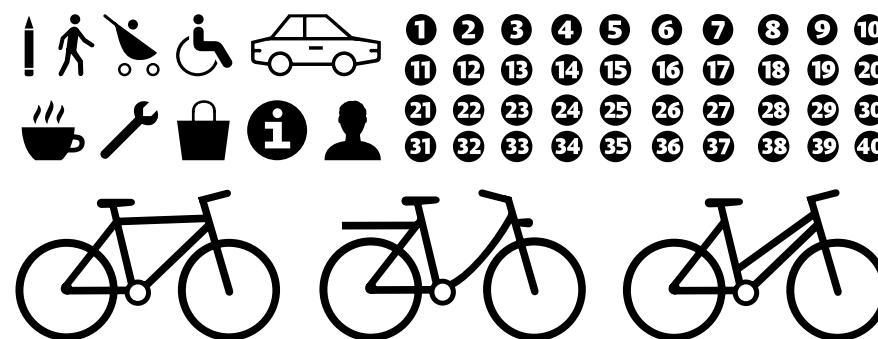
### ACTIVIST MAGAZINE

The magazine entitled *Activist* shows an aspect of public space where one is free and uncensored in expressing their critical reviews and attitudes on the current cultural and creative climate in the country, as well as on her wider political and economic situation. It is primarily intended for both male and female authors (as well as for both male and female readers) of young generation (both male and female students) who are invited to participate in and create what we normally refer to as the spirit of the times. The requirement for the creation of such a space is currently both existing and binding. The magazine visually reconsiders the standards of the traditional layout, pointing out the tabloid features of the content, their arrogance and ineffectiveness. The magazine *Activist* strives to emphasise and encourages to

**MARKO HRASTOVEC**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić

**ZAGREBIKLIN**

Zagrebiciklin je ultimativni priručnik za preživljavanje biciklističke svakodnevnice u gradu Zagrebu, a čija uporabna vrijednost nadilazi njegov mali džepni format. Tako se između korica mogu pronaći naljepnice kojima korisnik sam sudjeluje u stvaranju 'guerilla' signalistike, prostor za personalizaciju kao svojevrsna ID iskaznica vlasnika i bicikla, popis svih trgovina i servisa s lokacijama na karti, propisane kazne i zakonske odrednice, anatomija bicikla... Budući da je autor prije četiri godine bio svježiji biciklist u Zagrebu, iskustvom su se nagomilali sadržaji i problemi koji se mogu riješiti, čime je potaknut razvoj ovog projekta.

**ZAGREBICYCLE**

The project entitled Zagrebiciklin has been created as an ultimate handbook for survival in everyday life of a cyclist in the City of Zagreb. Its use-value significantly exceeds its paperback format. Hence stickers which the owner uses to participate in their own guerrilla signalistics, room for personalisation as a type of ID of the bicycle and its owner, a list of all the stores and repair shops including their locations on the map, stipulated sanctions and regulatory provisions, as well as bicycle anatomy, to name a few, are all included in the handbook. I was a beginner cyclist in Zagreb 4 years ago and I have since then gained invaluable experience on methods of tackling the issues one most commonly encounters. Consequently, I launched this project during the course of Design and Planning at the postgraduate study of design.

**TESSA BACHRACH KRIŠTOFIĆ**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić

**SPOMENAR**

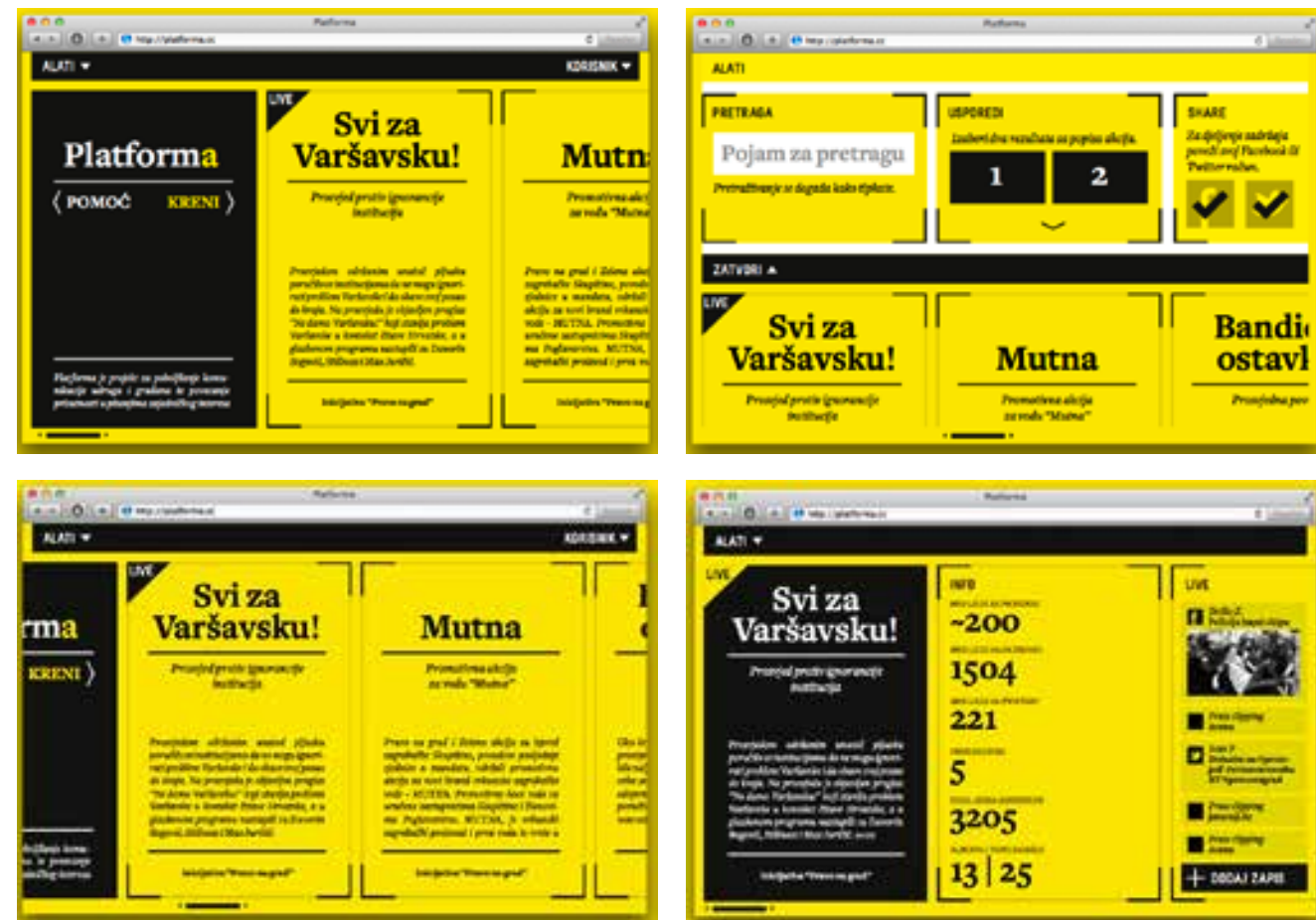
Spomenar je proizašao iz želje (ali i potrebe) za educiranjem javnosti o javnoj plastici, tj. spomenicima i skulpturama grada Zagreba. Činjenica je da javna plastika kao takva pridonosi povijesnom, kulturnom i estetskom nasljeđu grada kao i njegovom vizualnom oplemenjivanju. Spomenar (naziv je referenca na spomenik / uspomenu / spomen) postaje vodič, ali i album za upisivanje uspomena i činjenica o djelima zaslužnih ljudi, o znamenitim događajima, odnosno o skulpturama visoke estetske vrijednosti, koje ih simboliziraju. Također, vodič je obogaćen igrama i pitalicama, čime se pokušala stvoriti intenzivnija interakcija čitatelja sa sadržajem, kako bi se učinio zabavnijim i zanimljivijim. Pri tome koncept obuhvaća objavljivanje serije Spomenara, od kojih se svaki bavi određenim područjem kategorizacije skulptura, a svaki vodič uključuje i mape za lakšu orijentaciju u pronalaženju pojedinih spomenika. Primarna ciljna skupina projekta su osnovnoškolska djeca.

**MEMORY BOOK**

The idea behind Memory book is the wish to inform the public on public monuments and sculptures in the city of Zagreb. Public monuments and sculptures significantly contribute to historical, cultural and aesthetic heritage of the city, as well as to its visual sophistication. Memory book (referring to monuments/ memory/ memorial) is a guide, as well as an autograph book for collection of reminiscences and facts on the works of art, on memorable events and on sculptures of high aesthetic value erected as their symbols. Moreover, the guide comprises also of games and riddles striving to cause a more intense reaction of the reader to the content, as well as to make it more entertaining and interesting. The idea behind the Memory book is to issue a series of Memory books where each individual issue deals with a specific field of sculpture categorisation and each guide includes orientation maps showing monument sites. The project primarily targets elementary school pupils.

IVOR VRBOS

MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



PLATFORMA

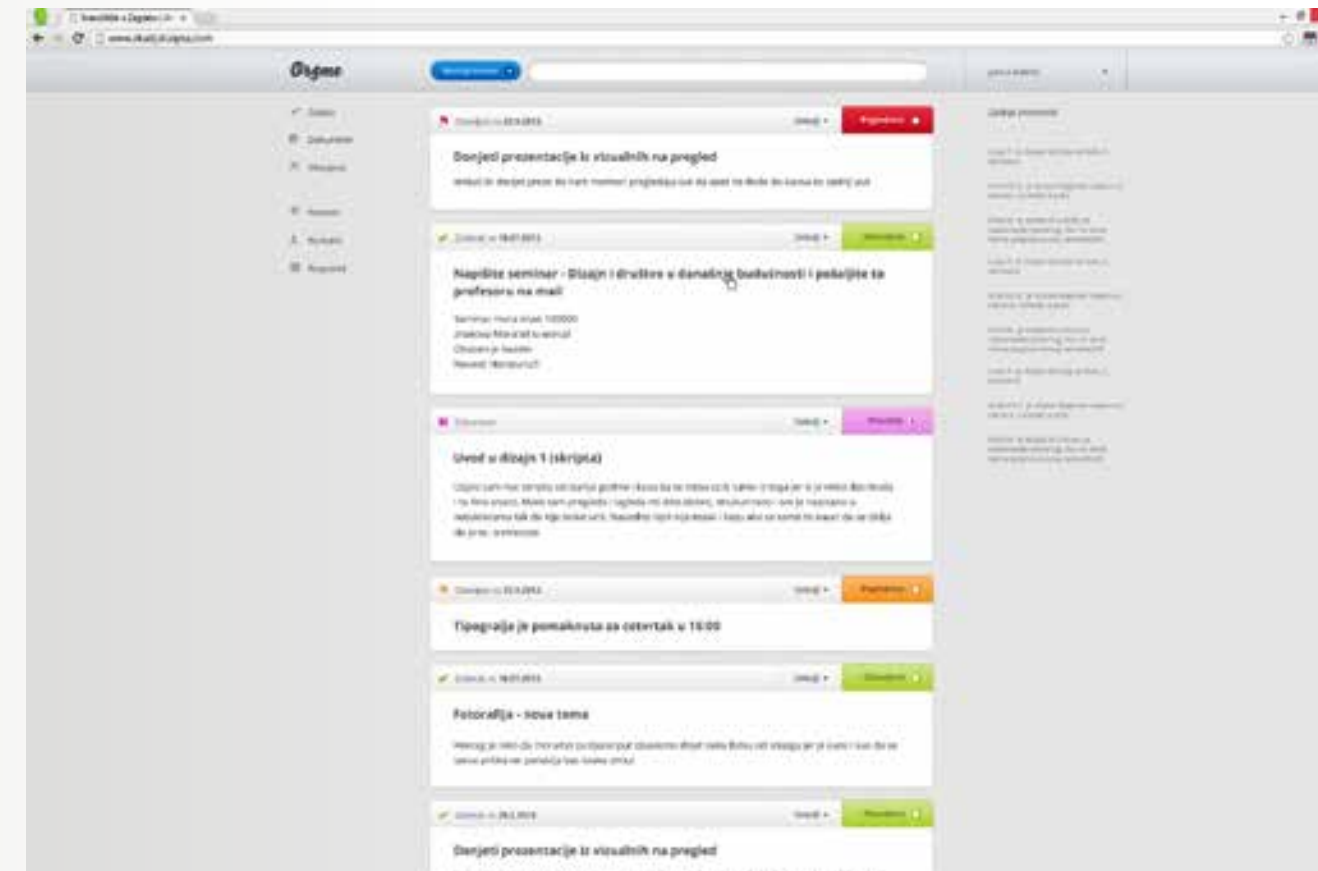
Platforma se bavi fenomenom aktivizma na internetu u kontekstu hrvatskog društva. Dovodeći u neposredni suodnos udruge koje organiziraju razne akcije, peticije i reakcije, te 'online' i 'offline' građane koji ih podržavaju ili oponiraju, težilo se objediniti te skupine ljudi kako bi lakše komunicirali, što je realizirano u formi web 'platforme', gdje bi se pretresala pitanja od zajedničkog, tj. javnog interesa.

PLATFORM

Platform deals with the phenomenon of activism on the Internet in the context of the Croatian society. It directly connects the associations which organise various activities, petitions and reactions, as well as 'online' and 'offline' general public supporting or opposing them.

JURICA KOLETIĆ

MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



ORG-ME

ORG-ME je CRM sustav za internu komunikaciju prilagođen visokoškolskom sustavu. Riječ je, zapravo, o 'online' sustavu kojeg trenutno koriste studenti pohranjujući sve bitne podatke o procesu studiranja, od zadataka do pravnih dokumenata, čime sustav postaje referentna točka kako za individualca koji ga uređuje, tako i za sve buduće studente.

ORG-ME

ORG-ME is a CRM system for internal communication adapted to higher education system. It is an online system currently used by the students saving all the relevant data on the process of studying, from tasks to legal documents which transforms the system into a point of reference both for the individual person who manages it and for all the future students.



SEMESTAR / SEMESTER

LUKA REICHER
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



MOJ STUDIJ DIZAJNA

Planer, vodič i priručnik za studente prve godine Studija dizajna. U ovu knjižicu džepnog formata smještene su informacije koje bi mogle doskočiti problemu samoorganizacije i snalaženju studenata u velikoj količini novih informacija i zahtjeva.

MY SCHOOL OF DESIGN

A planner, a guide and a booklet for first year students at the School of Design. This paperback booklet comprises of information to assist first year students in self-organisation and dealing with a wide range of new information and requirements.

MAJA SUBOTIĆ
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Romana Kajp



COOK & ME

Ovaj projekt posvećen je svima koji još nisu poznali čari kuhanja, već zadiru od štednjaka, kuhače, začina, aromatičnih kuhinjskih mirisa, pregače i, naravno, kuhinjske krpe. Kako se kuhanje određenog recepta nebi svelo na puko kucanje s uputama, ova kuharica sadrži apsolutno sve informacije svakog sastojka unutar jednog recepta, povijest sastojka, video zapise, nutritivnu vrijednost, fotokorake, savjete serviranja, način pripreme određenog sastojka, kupnje... Kuharica je zamišljena kao skup interaktivnih recepata koji unutar sebe sadrže linkove određenih informacija (pop upove) koji su vezani uz recept.

COOK & ME

The project is intended for those interested in getting acquainted with cooking and yet have always avoided stoves, big ladles, spices, aromatic kitchen scents, aprons and dish towels. In order to make cooking following a specific recipe more appealing, this cookery book includes absolutely all the information on each ingredient in the recipes, the history of each ingredient, video clips, nutritional values, photo footage, tips on serving food, methods of preparation of a specific ingredient and shopping for ingredients, to name a few. The cookery book comprises of a database of interactive recipes with links to specific information (pop-ups) in connection with the recipe.



# TEMA

## Dizajn u kontekstu razvoja komunikacijskih medija

# TOPIC

## Design within communications media development

Ovaj zadatak polazi od premise suprotne prethodnome zadatku, iako im je kontekst prilično sličan. Ovoga se puta od studenta traži osmišljavanje multimedijalne društveno angažirane kampanje na određenu temu, što će reći da forma (u širem smislu) prethodi odabiru teme, jer je ključno ovladati vještinama agitacije i persuazije, ali i kvalitetne dvosmjerne komunikacije u procesu informiranja javnosti o određenom problemu i usmjeravanja društvenog potencijala za njegovo rješavanje. Sadržaj i forma su, naravno, u korelaciji, pa je cilj zadatka originalno interpretirati klasične oblike medijskih kampanja, no uz zadržavanje nekih njihovih karakterističnih elemenata, poput naslova kampanje, slogana i tome slično. Može se reći kako se u ovom zadatku ispituju istraživački potencijali i kreativni kapaciteti studenata u okruženju relativno ograničenih formalnih postulata, što je najčešći kontekst djelovanja u kasnijem profesionalnom životu i radu. Dakako, zadatak podrazumijeva kompetentno preliminarno istraživanje i kontinuiranu suradnju s kolegama iz drugih struka, ako to odabrana tema zahtijeva, u duhu interdisciplinarnog karaktera dizajnerske profesije i edukacijskog programa diplomskog studija.

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.

**ANDREA FRANIĆ**  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



CICBLIC

Kroz optimističnu i ciljnoj skupini primjerenu komunikaciju, kampanja potiče djevojke na odlazak na ultrazvuk i informira ih o prednostima tog pregleda. Cic blic izmišljeni je 'proizvod' iza kojeg se krije ultrazvuk dojki. Pomoću promotivnih materijala kampanja potiče radoznalost o novom proizvodu, a dolaskom na Facebook stranicu otkriva se što zapravo stoji iza naziva, te se dobiva mogućnost brze i jednostavne rezervacije pregleda.

CICBLIC

Through optimistic communication tailored to meet the requirements of its target group, the campaign encourages girls to perform breast ultrasound screening, informing them on its multiple advantages. Cicblic is a fictitious product and the principal idea behind it is breast ultrasound screening. The campaign arouses interest in the product through a vast array of promotional materials and by logging in on Facebook one is provided comprehensive information on the product, as well as the opportunity of quick and simple booking to ultrasound scan.

**MAJA SUBOTIĆ**  
 MENTOR Nenad Dogan  
 ASISTENT / ASSISTANT Romana Kajp



#### KAMPANJA ZA SUZBIJANJE SPOLNO PRENOSIVIH BOLESTI

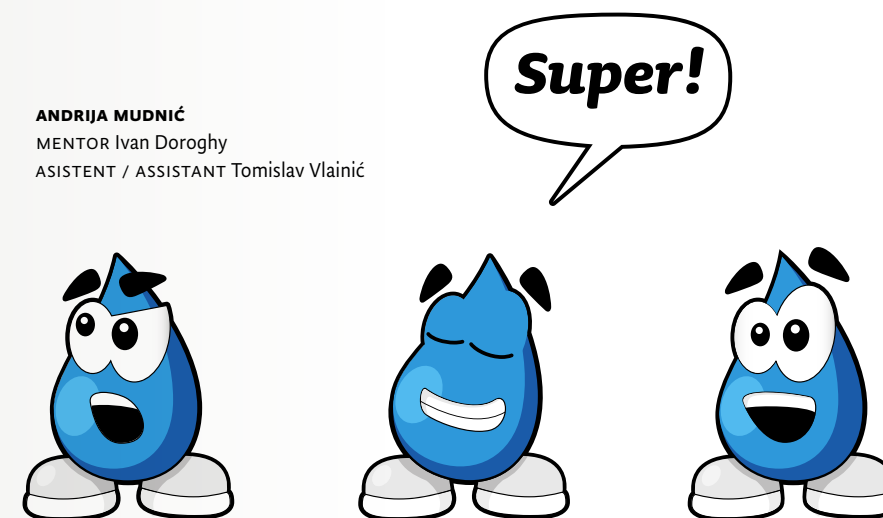
U ovoj je kampanji presudan odgovarajući ton komunikacije s ciljnom skupinom. Vječni mladenački bunt eksplicitno je prikazan šaranjem preko mudrih izreka i poslovice. Savjeti starijih slušaju se 'na pola uha' i iako često ostave nekakvog traga u mladim glavama, gotovo su uvijek selektivno primijenjeni i prilagođeni tipičnoj mladenačkoj opuštenosti. U ovom je rješenju taj 'promišljeno-opušteni' dijalog zamišljen kao nehajna poruka jednog partnera drugome koja se komunicira grafitom preko poslovice, na taj način mireći kontekste odgovornog ponašanja i mladenačkog načina funkcioniranja.

#### CAMPAIGN FOR THE PREVENTION OF SEXUALLY TRANSMITTED DISEASES

The appropriate tone of communication with the target group is of crucial importance for this campaign. The eternal youth rebellion is explicitly presented by crossing out wise sayings and proverbs. The advice dispensed by the elders is usually ignored and, although it often has an impact on young people, it is nearly always selectively followed and adapted to typical juvenile casualness. This solution provides this 'thought-out versus casual' dialogue as a casual message of one partner to another and it has been communicated by a proverb in a graffiti, bringing together the context of responsible behaviour and juvenile casualness in communication.



**ANDRIJA MUDNIĆ**  
 MENTOR Ivan Doroghy  
 ASISTENT / ASSISTANT Tomislav Vlanić



#### OČUVANJE I ZAŠTITA PITKIH VODA

Ova kampanja pokušava na zabavan i edukativan način osvijestiti najmlađe o problemu očuvanja i zaštite pitkih voda na lokalnoj i globalnoj razini. Glavni medij kampanje jest igrice za mobilne uređaje u kojoj se rješavaju razni izazovi na temu štednje vode u domaćinstvu; slaže se sustav crijevova za skupljanje kišnice, popravljaju se cijevi i zatvaraju ventili i sl. Kroz igru nas vodi Vodeni, ujedno i maskota kampanje koji svojom interakcijom i zabavljčkim sposobnostima stvara emotivnu poveznicu s igračima, te ih educira kako malim potezima i oni mogu doprinijeti očuvanju tj. štednji pitke vode. Cijeli edukativni element je 'zamaskiran' i na igrača djeluje suptilno i neagresivno, uz zabavu, sakupljanje bodova i osvajanje virtualnih, ali i pravih nagrada (bedževi, majice, torbe, pernice i sl.).

#### PRESERVATION AND PROTECTION OF DRINKING WATER

This campaign aims to raise awareness amongst the youngest population in an entertaining and educative manner on the issue of preservation and protection of drinking water both at the local and the global level. The principal media used in the campaign is a game for mobile devices where a vast array of challenges are tackled on the issue of household water conservation by a system of roofing tiles for rain water harvesting, repairing of pipes and closing valves, to name a few. A superhero Waterman, who is also a mascot of the campaign, plays the central role in the game and with his interaction and entertainment skills he creates an emotional connection with the players and simultaneously educates them on the issue of drinking water conservation and protection. The educational features have been camouflaged and impact on the players in a subtle and non-aggressive manner, through entertainment, collection of reward points, as well as winning of virtual and real awards (badges, T-shirts, bags and pencil-cases, to name a few).



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SEMESTAR / SEMESTER

**MARKO CVIJETIĆ**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić



KAMPANJA ZA OSVJEŠTAVANJE O  
UTJECAJU MOBILNIH UREĐAJA NA DRUŠTVO

Ova kampanja bavi se utjecajem mobilnih uređaja na društveni život pojedinca. Pojavom Smart-phone uređaja mobiteli postaju društveni alat čime utječu na komunikaciju i način interakcije između pojedinca i njegove okoline. Razvojem kritičkog stava prema određenim ponašanjima uzrokovanim razvojem tehnologije, cilj kampanje je preispitati i kritički reagirati prema odnosu digitalne i analogne stvarnosti. Koristeći vizualni jezik i komunikaciju nalik onoj mobilnih proizvođača, kroz seriju vizualnih materijala provocira se promatrača da se zapita je li riječ o još jednoj pomaknutoj reklami za mobilni uređaj ili možda ipak o antireklamama.

CAMPAIGN STRIVING TO RAISE AWARENESS  
ON IMPACT OF MOBILE PHONES ON SOCIETY

The campaign deals with the impact of mobile phones on social life of an individual. Following the appearance of Smart phone devices, mobile phones have become a social tool impacting on communication and the modes of interaction between an individual and their environment. Due to the development of a critical attitude towards specific behaviour caused by technological development, the objective of the campaign is to re-examine and critically react towards the relationship between digital and analogue reality. The use of a virtual language and communication similar to those used by mobile phone producers through a broad range of visual material encourage the viewer to wonder whether it is yet another unusual advertisement for a mobile phone or an anti-advertisement.



**MARKO HRASTOVEC**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić



BIRAJ BIKIKLIRAJ

Projekt je zamišljen kao dugotrajna i samoodrživa kampanja za promicanje kulture bicikliranja. Njezina baza nalazi se na web sjedištu gdje je prezentirano 6 glavnih područja u kojima kampanja djeluje. Svako područje ima svoju specifičnu lokaciju u stvarnom prostoru (mjesto za servis, parkinzi, menze...) gdje korisnici sami apliciraju materijale preuzete s web sjedišta. Na taj način frekventne i problematične lokacije uvijek su opskrbljene materijalom koji korisnike bicikla educira i daje im savjete kako bi se sigurnost korištenja istih maksimalno povećala. Prilikom susretanja s edukativnim materijalom u fizičkom obliku, korisnicima je dostupna adresa web sjedišta gdje mogu saznati više o kampanji i aktivno se uključiti u njezino dalje širenje. Na taj način kampanja se uvijek širi i nastoji biti aktualna.

CHOOSE CYCLING

The project has been conceived as a long-term and self-sustaining campaign for the promotion of bicycle culture. The idea behind it is the website presenting 6 principal areas covered by the campaign. Each area has its own specific location in real territory (repair shops, parking lots, canteens, etc.) where the users are provided the materials downloaded from the website and can hence use them. Consequently, frequent and challenging locations are always provided with materials which inform cyclists and dispense advice, substantially enhancing the safety of use. Moreover, the educative material provides the users with the address of the website where they can obtain comprehensive information on the campaign and become actively involved in its further promotion. Hence, the campaign is continuously being promoted and is always ongoing.



SEMESTAR  
/ SEMESTER



**DINA MILOVČIĆ**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić



KAMPANJA ZA REVITALIZACIJU RURALNIH PODRUČJA RH

Koncept kampanje temelji se na korištenju jednostavnog, 'seoskog' vizualnog jezika. Sastoji se od dva dijela: plakata i smartphone aplikacije. Slogani na plakatima su riječi koje su se u kolokvijalni govor uvukle kao uvrede (debela svinja, krava, kokoš...), a kad ih se izvuče iz konteksta su banalni pojmovi.

Slogan koji glasi 'Priroda na dohvata ruke' bio bi akademski odgovor na gore navedenu uvredu. Potpis koji se nalazi ispod slogana je citat s internetskog foruma o preseljenju na selo. Na svakom plakatu nalazi se QR code koji korisnika upućuje na download aplikacije. Aplikacija bi trebala pojednostaviti život ljudima koji već žive na selu i onima koji se tek odlučuju na taj korak. Ona korisniku nudi osnovne informacije o željenom mjestu stanovanja. Registrirani korisnici imaju mogućnost međusobne komunikacije na forumu. Forum je zamišljen kao platforma na kojoj stanovnici određenog mjesta mogu razgovarati o zajedničkim interesima, a sve u svrhu poboljšanja standarda života.

CAMPAIGN FOR REVITALISATION OF RURAL AREAS IN THE REPUBLIC OF CROATIA

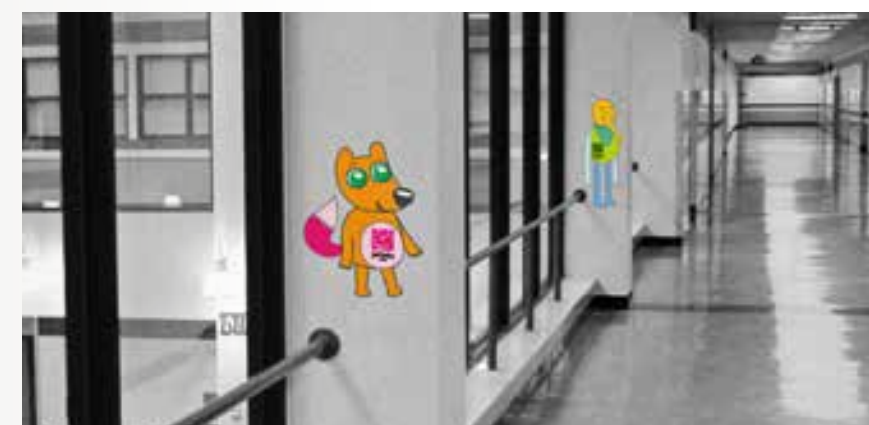
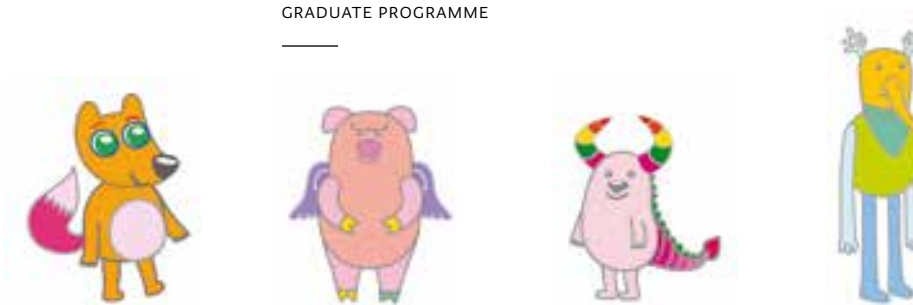
The idea behind the campaign is the use of simple, rural, visual language. It comprises of two parts: posters and a smartphone application. The slogans on the posters are the words which have entered colloquial speech as insults ('fat pig, cow, chicken, etc.), yet they become banal when taken out of the context.

The slogan that reads: 'Nature at hand' would be an academic reply to the abovementioned insult. The signature below the slogan is a quote from an internet forum on relocation to rural areas. Each poster has a QR code to provide the users with application download. The application aims at simplifying life for the people already living in rural areas, as well as for those currently considering this option. It provides users with fundamental information on the potential place of residence. Registered users have the opportunity to communicate through a forum. The forum has been designed as a platform where inhabitants of a specific town are provided the opportunity to communicate on topics of common interest in order to improve the standard of living.

**FRANKA TRETINJAK**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić



KOMPANDOS

Komandos je projekt čija je zadaća utjecati na razvoj kulture slobodnog vremena kod djece rane školske dobi. Kroz kampanju koja obuhvaća tiskani medij, web stranicu, aplikaciju, dizajn maskota i animaciju, na djeci prilagođen način sugeriraju se aktivnosti koje ne uključuju upotrebu računala. U dijalogu sa stručnjacima iz područja dječje i razvojne psihologije te kroz anketu provedenu u prva četiri razreda jedne osnovne škole, osmišljena je aplikacija koja nakon preuzimanja radi skrivena u pozadini i periodički se javlja dok dijete koristi računalo. Likovi koje su djeca imala priliku evaluirati u anketi na nekoliko sekundi prekidaju rad ili igru na računalu i obraćaju se djetetu, ali ne dirajući u njegov integritet. Svoje poruke šalju iz prvog lica i, vidljivo kopneći što je računalo duže uključeno, u djetetu izazivaju empatiju. Identifikacija s likovima postiže se njihovim vapajem zbog medicinski potkrepjenih tegoba koje se javljaju pri predugom sjedenju i gledanju u ekran. Da bi im bile bliske, te su poruke vizualno artikulirane i jezično oblikovane na način na koji su djeca reagirala u anketama.

KOMPANDOS

Komandos is a task aiming to foster the development of the culture of free time amongst the youngest school pupils. The campaign comprises of print media, a website, an application, mascot design and animation, tailored to meet children's requirements and interests and proposing activities which do not involve the use of a computer. I created an application which after the download runs hidden in the background and appears periodically during the time a child uses the computer. The characters evaluated by the children during the survey interrupt the work or the computer game for several seconds and address the child, albeit without interfering with their integrity. They send their messages in first person and they keep gradually thawing during the computer use, arousing empathy amongst children. Identification with the characters is achieved through their crying for help due to medically supported discomfort resulting from excessive sedentary time or prolonged viewing of a computer screen. The messages have been clearly articulated and linguistically framed in accordance to children's reactions exhibited during the surveys.

ČJELI DAN SMO NA KOMPU, MENI SE NE DA VIŠE.

JA BIH DA UGASIŠ KOMPIJUTOR, PEKU ME OČI

SEMESTAR / SEMESTER



## VINKA DRAGANJA

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Romana Kajp



## KAMPANJA ZA OSVJEŠTAVANJE O VAŽNOSTI ČITANJA

U kampanji je izbjegnuto izazivanje grižnje savjesti publici i ukazivanje na to koliko su knjige pametne. Ton komunikacije je nostalgican i utješan. Središnji mediji kampanje su city light plakati na kojima su izdvojeni citati iz knjiga i pjesama. Pri njihovom odabiru kriterij nije bila popularnost, već zanimljivost. Rečenice izvučene iz konteksta trebale bi zainteresirati publiku i podsjetiti ju na čitanje. One su također i potpisane naslovom i autorom.

Uz naslov je kao fusnota dodan i glavni slogan kampanje – ako si zaboravio, zapisano je. Na plakatima je također istaknuta i web adresa na kojoj se može naći aplikacija za mobitele nazvana \*booksanje. Putem aplikacije stvara se baza naslova koje su njeni korisnici pročitali. Kad pročita novu knjigu korisnik je može potražiti u bazi i dodati na svoju listu pročitanih i omiljenih naslova, a u slučaju da ona već nije u bazi, unosi je sam. Također, uz svaku knjigu nalazi se i kratak opis sadržaja, kao i ponešto o autoru.

## CAMPAIGN FOR RAISING AWARENESS ON IMPORTANCE OF READING

The campaign avoided arousing the feelings of guilt amongst the public and pointing out the intellectual benefits of books. The tone of communication is nostalgic and comforting. The principal media used in the campaign were city light posters showing quotes from novels or poems. Sentences taken out of context are aimed at arousing interest amongst the public and remind them of the attraction of reading. They are also signed by the author and the title of the book has been provided. A footnote has been added to the title comprising of the campaign slogan – in case you have forgotten it – it has been written down. The posters also point out the website containing the mobile application 'booksanje'. A database of titles read by the users is created through the application. Users have the opportunity to expand the list with books they have read and appreciated in case they had not been included in the list yet. Moreover, a short summary, as well as some information on the author are provided for each book.



## TESSA BACHRACH KRIŠTOFIĆ

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić



## ZABORAVLJENE

Kampanju 'Zaboravljene' čini niz akcija u javnim prostorima s ciljem osvještavanja javnosti i upoznavanja s važnim, a ipak nepoznatim osobama. Konkretno, obrađuje se tema zaboravljenih i nedovoljno poznatih ženskih ličnosti iz hrvatske povijesti. Okosnica ideje jest da se kroz niz akcija i medija (od plakata, bookmarka, novina, weba, itd) prenesu i očuvaju vrijednosti koje ove žene predstavljaju u svim kulturnim i političkim kontekstima, ukazujući time na nepravednost njihovog zaborava. Cilj je ljudima približiti temu i zainteresirati ih za probleme ideološkog prekrajanja povijesnih podataka, pri čemu su osobe koje se često potiskuju na margine upravo žene, i to samo zbog svoga spola. Ovako obrađena tema doprinosi raznolikosti ženskog nasljeđa, kao i spolnoj i rodnoj ravnopravnosti u cjelini.

## IN OBLIVION

The campaign 'In oblivion' comprises of a broad range of activities in public premises striving to raise awareness of important yet currently not publicly known personalities, primarily tackling the topic of forgotten and insufficiently remembered women from Croatian history. The specific objective is to inform and preserve the importance of these women in their political and cultural context, pointing out the unfairness of their being in oblivion. In addition, the objective is to present the topic and arouse interest in the problems of ideological re-shaping of historical information where women are most commonly forgotten primarily due to their gender. This approach to the topic contributes to diversity of women's heritage, as well as to gender equality in general.

# Tipografija

# Typography

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.

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.

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## TEMA

# 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.

## TOPIC

# 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.

**JURICA KOLETIĆ**

MENTOR Nikola Đurek

ASISTENT / ASSISTANT Hrvoje Živčić

AMIGA

Amiga sans je niskokontrastno pismo velike x-visine te izdašnih negativnih formi koje ga čine čitljivijim. Pismo također karakteriziraju netipični detalji koji pri malim veličinama doprinose čitljivosti, ali i daju poseban karakter pri natpisnim veličinama.

AMIGA

Amiga sans is a low contrast font of high x-height and substantial negative forms which highly contribute to its readability. It is also characterised by non-typical details which enhance readability of small sizes and provide a special character for inscription sizes.



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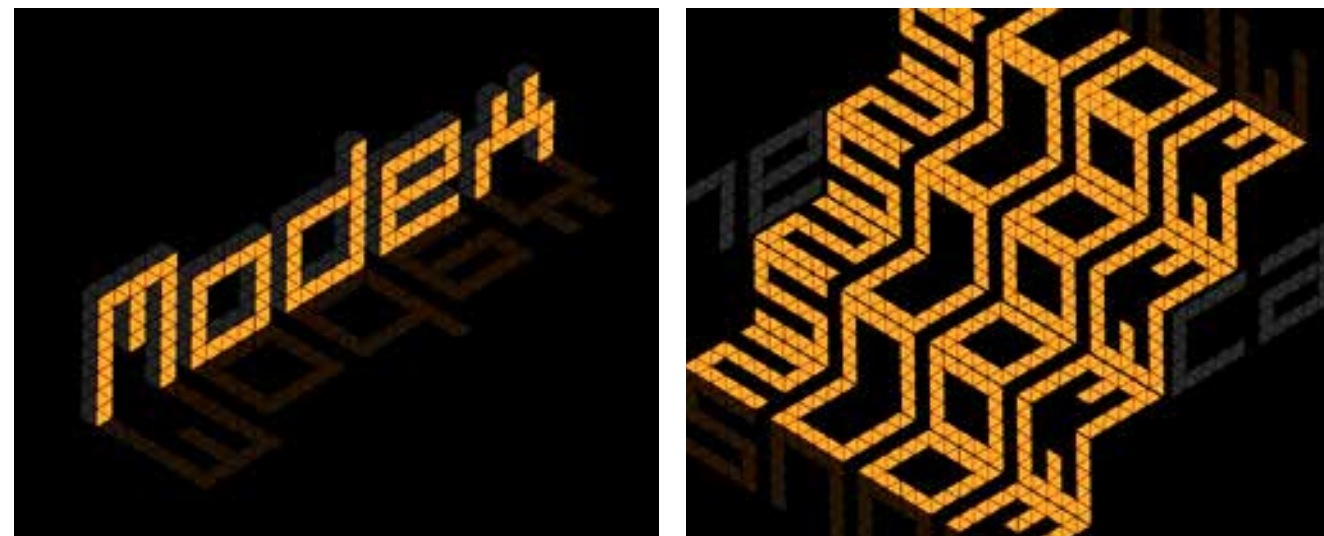
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SEMESTAR  
/ SEMESTER

**MARKO CVIJETIĆ**

MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić

**MODEX**

Cilj kreiranja ovog pisma bio je uspostaviti modularni sustav iz kojega će biti moguće izvesti cijelu abecedu u nekoliko različitih tipografskih stilova. Glavni izazov bio je kako napraviti modularno pismo koristeći isključivo jedan gradivni element, a da pritom rezultat ne bude očekivan i ograničavajući za krajnjeg korisnika. Multipliciranjem samo jednog elementa – trokuta, stvara se mreža koja pruža niz mogućnosti

za izgradnju različitih tipografskih stilova. Završno rješenje je dovoljno prilagodljivo da uz vizualnu zanimljivost zadovoljava i funkcionalnost.

**MODEX**

The specific objective of the creation of this font was to establish a modular system from which entire alphabet will be designed in several different typographic styles. The principal challenge was how to make a modular font using exclusively one construction feature and achieve an unexpected result which will not be limiting the end user. A network is created through multiplication of one element – a triangle which

provides ample opportunities for design of a variety of typographic styles. The visually appealing final solution is both adaptable and functional.

**MARKO HRASTOVEC**

MENTOR Nikola Đurek  
ASISTENT / ASSISTANT Hrvoje Živčić

1. **QWISCO**  
2. *Katastrofa*  
3. *Onomatopeja*  
4. *Ludaci giljotina*  
*Rođendanski poklon*

**KVISKO**

Projekt je započeo kao istraživanje script pisama, njihove konstrukcije i različitih pisaljki kojima se ona mogu izvesti. Zamisljen je kao sustav od 4 međusobno povezana pisma različitih konstrukcija i debljina. Digitalno je realiziran samo jedan rez, dok je ostatak sustava tokom trajanja projekta dizajniran skicama.

**KVISKO**

The project commenced as a research on script fonts, their structure and various writing implements required for their design. The idea behind it consists of 4 mutually related fonts of different structure and thickness. Only one incision was digitally implemented, whereas the remainder of the system throughout the project duration was designed through drafts.

# Film i video

# Film and video

Dobri uvjeti su važan pratitelj kvalitetnog predavanja, stoga je otvaranje novog višenamjenskog prostora donijelo značajnu promjenu studentima u akademskoj godini 2012./2013. Napuštanjem podstanarskih uvjeta, stvorena je osnova za buduće nadogradnje kolegija *Film i video*, te pretpostavku za bolji učinak svijui. Sudeći prema zauzetosti novog prostora, studiju je ova promjena bila nužna.

Promjene u uvjetima održavanja kolegija potvrdile su otvorenost studija prema filmskom i video stvaralaštvu kao važnom segmentu vizualnih komunikacija, čija je primjena sastavni dio društvenog i profesionalnog okvira studenata svih smjerova. Svake godine nove generacije studenata donose poželjne varijacije u pristupu kolegiju, gradeći različite impulse u vizualnom promišljanju završnih vježbi s kojima zaokružuju semestarski ciklus. Cilj kolegija prepoznaje se u različitosti pristupa zadanim okvirima. Koji studenti naglašavaju vještinu, a koji višeslojnost svojih ideja? Jedni su strpljivi u vizualnom postavljanju svojih ideja, drugi instinktivno slijede emotivnu reakciju neovisno o mogućoj izvedbenoj nespretnosti. Ideja dosljedne provedbe hijerarhijski je u vrhu vrednovanja vježbi, tražeći funkcionalan odnos odabrane teme i načina vizualnog predstavljanja. Ovo slikovno predstavljanje studentskih vježbi pokazuje čvrstu autorsku preobrazbu početne znatiželje prema mediju.

Ovisno o smjeru diplomskog studija studenti su mogli birati između sljedećih vježbi – razrade zadanih emotivnih pojmova poput sreće ili straha, odnosno ekranizacije kratkih priča renesansnih pisaca. Kontrast između zadataka utjecao je na kontraste u pristupu studenata, od onih koji su čvrsto djelovali u klasičnom narativnom modelu do drugih rješenja znakovito na tragu modernističkog naslijeđa. Ista ili slična početna točka odvela je studente u razne smjerove, potvrdivši mogućnost individualnosti unutar zadanog.

Favourable conditions are fundamental for top quality lecturing and hence the opening of the new multi-purpose premises provided a significant change for the students during the academic year 2012/2013. The change of subtenant status provided the opportunities for the future development of the *Film and video* course, as well as the prerequisite for improvement in performance of both the existing and the future students. The activity continuously occurring in the new premises clearly shows the fundamental importance of the change.

The changes in the conditions required for the course revealed the openness of the study towards film and video creation as a vital aspect of visual communications whose application is a constituent part of the social and the professional framework of students of all the branches of study. New generations of students highly affect the approach during the course, providing various impulses in visual concept of practical work which normally completes the cycle during a term. The specific objective of the course is the variety of approaches adopted within the given framework. Some students highlight their skills and some their multi-layered ideas. Some show patience during the visual setup of their ideas, whereas some others instinctively follow emotional reactions irrespective of the possible clumsiness of performance. The idea of consistent implementation ranks as one of the vital aspects in practical work evaluation, striving for a functional relationship between the selected topic and the method of visual presentation. This visual presentation of student practical work reveals strong metamorphosis of the initial curiosity towards the media provided by the author.

During the academic year 2012/2013 depending on the branch of study students were provided a choice between the following practical work: elaboration of the defined emotional concepts such as happiness or fear or film adaptation of short renaissance stories. The difference between the tasks highly impacted on the differences in approach adopted by the students ranging from those opting for the classical narrative model to those preferring other solutions akin to modernist heritage. The identical or a similar initial point led the students into different directions, showing the opportunity to express one's individuality within the given framework.

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SEMESTAR  
/ SEMESTER

**ANA SEKULIĆ**

MENTOR: Stanko Herceg

ASISTENT / ASSISTANT: Slaven Zečević

**LIMUNADA**

Predstavljanje sjećanja je naglašeno subjektivni čin. U vizualnom prikazu emotivnog trenutka iz povijesti prevladava odmak od realizma čime rad postavlja pitanje vjerodostojnosti naših retrospekcija.

**LEMONADE**

Presentation of recollections is highly subjective. Detachment from realism is highlighted during the visual presentation of an emotional moment from the past. Consequently, the work focuses on the issue of authenticity of our retrospectives.

**ANA ARMANO LINTA**

MENTOR: Stanko Herceg

ASISTENT / ASSISTANT: Slaven Zečević

**SREĆA**

Odmakom u vizualnu i narativnu stilizaciju, rad preispituje mogućnost dočaravanja emocionalnog stanja sreće kroz niz simbolički povezanih motiva.

**HAPPINESS**

Dipping into visual and narrative stylisation, the work analyses the opportunities of expressions of emotional state of happiness through a vast array of symbolically connected motifs.

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/ SEMESTER

**JURICA KOLETIĆ**

MENTOR: Stanko Herceg

ASISTENT / ASSISTANT: Slaven Zečević

**OBSESSION**

U radu ostvarenom prema književnom predlošku, Novellinovo renesansnoj noveli Kako se Narcis zaljubio u svoju sjenu, stilski se razigrano tematizira motiv Narcisa u kontekstu psihologije modernog lika.

**OBSESSION**

The idea behind the work was a renaissance short story How Narcissus Fell in Love with his own Shadow from The Novellino, the motif of Narcissus has been playfully presented against the backdrop of the psychology of a modern character.

**VEDRAN ERCEG**

MENTOR: Stanko Herceg

ASISTENT / ASSISTANT: Slaven Zečević

**VIDIMO SE KASNIJE**

U žanrovski određenom radu stvara se efektan suodnos narativne jasnoće, vizualnog ugođaja i funkcionalne uporabe zvuka.

**SEE YOU LATER**

The work has been defined by its genre creating an effective correlation of clarity, visual mood and functional use of sound.

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/ SEMESTER

**MARKO HRASTOVEC**

MENTOR: Stanko Herceg

ASISTENT / ASSISTANT: Slaven Zečević

**KREŠO KUSTOŠIJA**

Kroz rod dokumentarnog filma, rad istražuje katkad nejasnu granicu nefikcionalnog i fikcionalnog na filmu. Priču o glavnom liku, gledateljeva reakcija uspostavlja ili narušava kao prikaz stvarnog svijeta.

**KREŠO KUSTOŠIJA**

The work explores slightly unclear boundaries between the non-fictional and the fictional on film using the documentary film genre. The viewer's reaction creates or ruins the story of the principal character as a description of the real world.

**ANDREA FRANIĆ**

MENTOR: Stanko Herceg

ASISTENT / ASSISTANT: Slaven Zečević

**NOĆ SA ZAŠTITAROM**

Dojam filma često ovisi o otkrivanju nepoznatog u svakodnevi. Kroz formu biografskog dokumentarnog filma rad predstavlja osebujni svijet zaštitara u zagrebačkom studentskom naselju.

**A NIGHT WITH A SECURITY GUARD**

The impression created by the film depends on the identification of the unknown in our daily lives. The work presents a specific world of security guards in the Zagreb-based student residences through a biographical documentary film form.

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/ SEMESTER



# 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 tih interaktivnih sadržaja i prezentacija od izuzetne je i stalno rastuće važnosti. Kroz predavanja, vježbe i projekte kolegij ima za cilj kod studenata stvoriti razumijevanje 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.

# Interactive media

The course on *Interactive media* focuses both on the theoretical and practical work in graphic design within the scope of digital interactive media. The influence of new digital technologies has been increasingly modifying the way one expresses oneself, the way one communicates and the way one experiences the world. As the communication intensifies through digital interactive media, the role of designers in the creation and design of interactive content and presentations is fundamental and is becoming increasingly important. The specific objective of the course is to enhance the comprehension of and foster the interest in this area, which has seen a continuous development, through lectures, practical work and projects. Moreover, the course covers the issues of the difference between design and the traditional media, as well as the approach to creation and interactive content design within the context.

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/ SEMESTER

## Oblikovanje mobilne aplikacije

Na prvom semestru kolegija *Interaktivnih medija*, kroz koncepciju i oblikovanje mobilne aplikacije traži se od studenata istraživački i eksperimentalni rad unutar zadanih okvira. Naglasak je na stvaranju nove vrijednosti u lokalnom društvu sa rezultatima na globalnoj razini.

## Mobile application design

During the first semester of the course *Interactive media* the students are required to perform research and experimental work within the given framework through concept and design of mobile applications. The specific objective is the creation of new values within the local social context which deeply affect the global level.

MARKO HRASTOVEC  
MENTOR: Tin Kadoić



UNKNOWN ZAGREB

Aplikacija propituje način na koji koristimo digitalne karte na pametnim telefonima u urbanom okruženju. Glavni dio aplikacije-digitalna karta, podijeljena je u nekoliko kategorija: elementarne slojeve, infrastruktura i podaci s društvenih mreža. Korisniku je omogućeno filtriranje dijelova karte prema vlastitom izboru, odnosno situaciji u kojoj se nalazi. Na taj način aplikacija može služiti kao potpuno apstraktna karta koja se pretvara u fluidnu infografiku podataka, a s druge strane iskoristiva je i kao klasična karta prilagođena korisnikovim potrebama.



UNKNOWN ZAGREB

The application analyses the use of digital maps on smartphones within urban settings. Digital map, as the principal part of the application, has been divided into several categories: elementary layers, infrastructure and social network data. The user gets the opportunity to examine various sections of the map according to their own choice or the situation they are in. Consequently, the application can be used as an entirely abstract map which is transformed into a fluid infographic of information and can also on the other hand be used as a classical map adapted to user requirements.



ŽELJKA TKALČEĆ  
MENTOR: Tin Kadoić



## CATCHAPP

CatchApp je aplikacija koja pomaže u spontanim i manje spontanim dogovorima s drugim korisnicima. Kroz šest koraka određujemo kada i gdje ćemo se nalaziti u neko vrijeme, što želimo raditi i koga želimo indirektno pozvati da nam se pridruži. Vremensku liniju i svoju aktivnost te aktivnosti drugih korisnika uvijek možemo provjeriti, a tu su i profili korisnika i mogućnost slanja privatne poruke drugim korisnicima.



## CATCHAPP

CatchApp is an application providing assistance in spontaneous and more formal agreements with other users. Users agree on the meeting venue and the time of the meeting, what they are aiming to do and who they wish to indirectly invite to join them through six steps. The timeline and own activities, as well as the activities of other users can always be verified and there is an opportunity of sending private messages to other users.

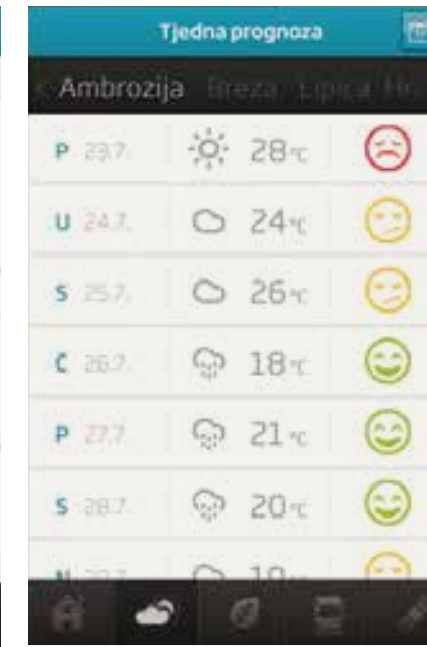


MARKO CVIJETIĆ  
MENTOR: Tin Kadoić



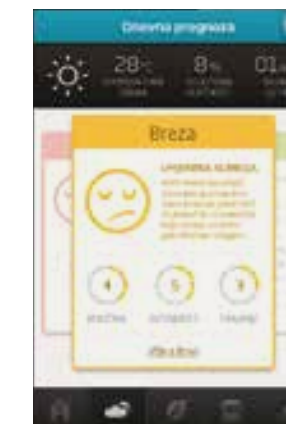
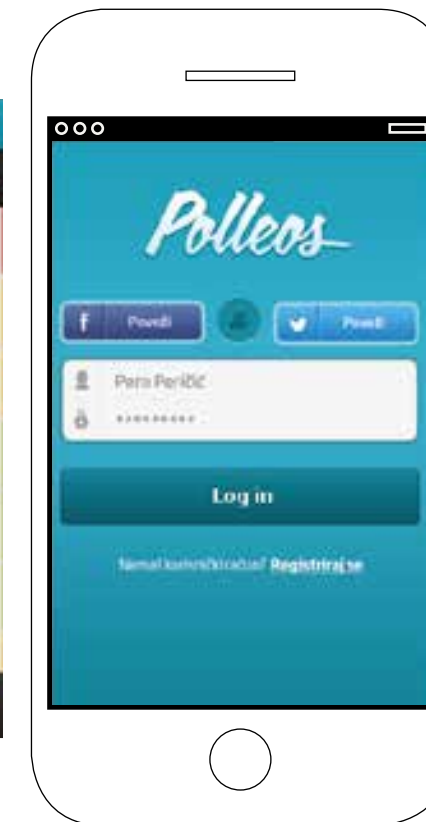
## PELUDNI SEMAFOR

Peludni semafor mobilna je aplikacija namijenjena ljudima koji se susreću s problemom peludnih alergija čijom upotrebom je moguće olakšati i predvidjeti svakodnevne tegobe. Osnovna ideja u kreiranju aplikacije bila je spojiti vremensku prognozu i njene faktore s utjecajem na količinu alergena u zraku i time omogućiti korisnicima da u svakom trenu budu obavješteni o količini i intenzitetu peludi u zraku na dnevnoj ili tjednoj bazi. Osim peludnih prognoza, aplikacija sadrži bazu svih alergeni biljaka sa pripadajućim opisima, slikama i nepoznatim činjenicama čime se želi educirati alergijske bolesnike o svim detaljima njihovih alergena. Uz bazu podataka svih biljaka moguće je vidjeti i godišnji peludni kalendar isto kao i peludnu kartu područja na kojemu se korisnik nalazi. Korisnici sami mogu kreirati sadržaj unutar aplikacije u vidu određenih bilješki i savjeta te im je omogućeno da ga putem društvenih mreža dijele s drugim ljudima sličnih problema.



## PELUDNI SEMAFOR

Pollen traffic lights is a mobile application which assists in predicting and hence alleviating the daily discomforts of allergy patients and is hence primarily intended for people affected by the issue of pollen allergies. The idea behind the project is the combination of weather forecast and its factors and their influence on the quantity of allergens in the air which enables the users to be instantly informed on the quantity and the intensity of pollen in the air both on a daily and weekly basis. In addition to pollen forecast, the application consists of a list of all allergenic plants with descriptions, photographs and unknown facts, hence providing those suffering from allergies with additional information on the causes of their illness. In addition to the list of allergenic plants in the region, it also includes the annual pollen calendar, as well as the pollen map of the user's region. The users have the opportunity to create the contents in accordance with the application, by providing advice and notes, as well as to share them with other users through social networking websites.



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## Inovativne digitalne interakcije

U drugom semestru studenti se dodatno specijaliziraju kroz teme koje njih same interesiraju – neki kroz više klasičniji pristup oblikovanju korisničkog sučelja reponsive web stranice koja se prilagođava uređajima, drugi kroz osmišljavanje, oblikovanje i produkciju novih tipova sučelja. Bez obzira na medij, propitujemo kako na inovativan način iskoristiti potencijale digitalnih tehnologija u svrhu poboljšanja ili unapređenja kvalitete naših života, individualno i kao zajednice.

## Innovative digital interactions

During the second term the course Interactive media focuses on additional specialisation of students on issues of particular interest, be it a classical approach to user interface design of the website which is adapted by the device or development, design and creation of new types of interface. Exploitation of the potential of digital technologies in order to improve our lifestyles are analysed in an innovative manner irrespective of the media both at individual and at community level.



**MARKO HRASTOVEC**  
MENTOR: Tin Kadoić

MAKEY MAKEY TYPO MEMORY GAME

Uzimajući 'sjećanje' kao polazište za projekt, zadatak je bio napraviti bilo kakav tip interakcije koja se bavi memorijom u najširem značenju. Predstavljeni projekt interpretira klasičnu igru 'memori' i preispituje kako je moguće njoj pristupiti na drugačiji način. Umjesto dobro poznatog tradicionalnog koncepta igre, novi princip temelji se na prilagodljivom sučelju koje korisnik iscrtaava sam i zaslonu koji prikazuje samo aktivnu kombinaciju parova. Ovisno o tome je li par pogodan ili ne, zaslon se zazeleni ili zacrveni, i tako se deaktiviraju pogodeni parovi sve dok igra nije gotova.

MAKEY MAKEY TYPO MEMORY GAME

Taking 'memory' as the starting point for a project, task was to come up with any kind of interaction design that deals with memory in it's broadest meaning. Presented project reinvents classical memory game and questions different approaches to it. Instead of having traditional interface with ever displayed item position, this concept is based on customisable interface that user draws for himself and display shows only active combination of items. Whether true or false, display gets green or red deactivating scored pairs until game is over.

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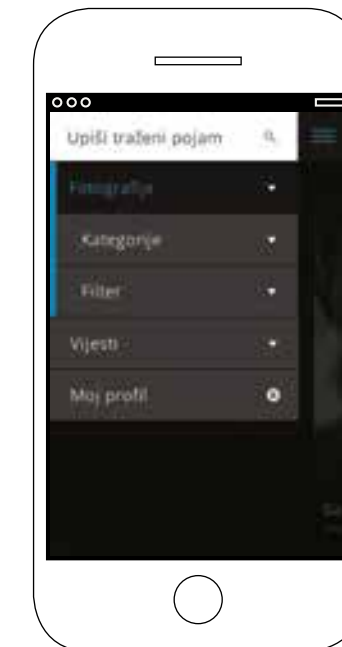
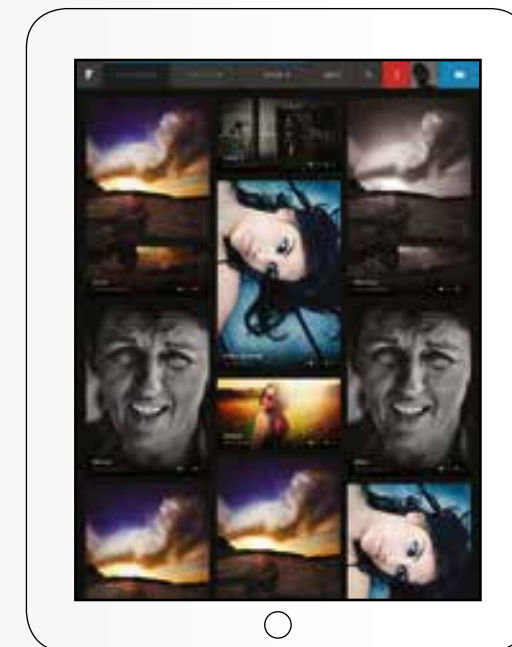
**MARKO CVIJETIĆ**  
MENTOR: Tin Kadoić

RESPONZIVNI WEB ZA OUTLOOK FESTIVAL

Ideja pri kreiranju ovog websitea bila je kroz analizu ponašanja ciljane publike i njihovih interesa vizualno oblikovati sadržaj na način da korisnici što lakše dođu do željenog sadržaja i informacija. Novi koncept weba zamišljen je tako da on objedinjuje tri najvažnije uloge važne za ovakav tip medija. On prije svega ima informativnu funkciju (sve informacije vezane uz putovanje, smještaj i organizaciju festivala), zabavno interaktivnu (kroz prezentaciju svakog izvođača i njegovih pjesama) i na kraju prodajnu (korisnicima omogućuje direktnu kupnju festivalskih ulaznica). Vizualno čist izgled grafičkih elemenata stavlja naglasak na velike fotografije koje osim što atraktivno prezentiraju izvođače također vrlo uvjerljivo prenose festivalsku atmosferu i doživljaj.

RESPONSIVE WEB FOR OUTLOOK FESTIVAL

The design of this website was based on the analysis of behaviour and interests of the target public of Outlook Festival aiming to assist the users in their search for the required contents or information. The new concept of the website integrates three most important roles of this type of media. Firstly, the website is informative (providing comprehensive information on the journey and accommodation, as well as festival organisation), interactive and entertaining (through presentations of all the participants and their music) and used for sale as it provides direct purchase of festival tickets. The sophisticated treatment of visual elements of design highlights large size photographs which significantly enhance the attractiveness of the website and faithfully depict the atmosphere and festival experience.



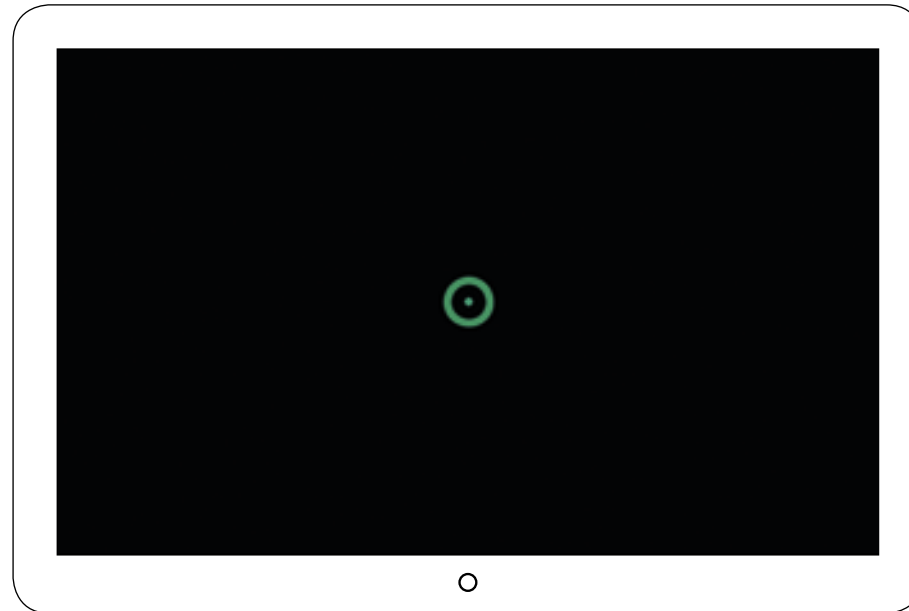
**JURICA KOLETIĆ**  
MENTOR: Tin Kadoić

FOTOZINE – RESPONSIVE WEB

Fotozine je fotografski site koji u postojećem obliku nije responsive te su neke ključne akcije korisnika bačene u drugi plan. Prilikom dolaska na postojeći site, sadržaj je zanemaren te je bio prezentiran u veoma malim veličinama, ukoliko bi korisnik želio pogledati fotografiju u nešto većim dimenzijama morao je raditi nekoliko nepotrebnih koraka, akcija postavljanja slika na site je bila jako komplicirana i skrivena itd. U redizajnu se primarno mislilo na sadržaj (fotografije) te na njihovo pozicioniranje, dostupnost i veličinu, samim dolaskom na stranicu korisnik ima jasan i velik izbor pregleda fotografija s jasnim sustavom sortiranja i filtriranja, te pregled u najvećim mogućim dimenzijama koje uređaj putem kojeg je pristupio site-u dopušta. Primarna akcija 'lutanja', zamijenjena je postavljanjem slika na stranicu, te je vrlo jasno istaknuta (CTA) na svim uređajima putem kojih se stranica pregledava. Također su iskorištene sve mogućnosti čitanja exif-a i sama organizacija informacija o fotografiji koja je servirana korisniku, što je do sada bilo skriveno.

FOTOZINE – RESPONSIVE WEB

Fotozine is a photography website which is not responsive in its existing form and several fundamental user activities have been considered of secondary importance. Website content was previously neglected and presented in small size and in case the user wished to see the photograph in larger size, they were able to do so by taking several unnecessary steps. The new website design is focused on the content itself – the photographs – and their positioning, availability and size. Upon opening the website, the user is provided with a selection of photographs, clearly organised and filtered and in the largest size available depending on the device used. The option of loading of photographs has been clearly pointed out (CTA) irrespective of the type of the device used. Moreover, organisation of information on photographs has been significantly improved both concerning the comprehensibility and the quality.



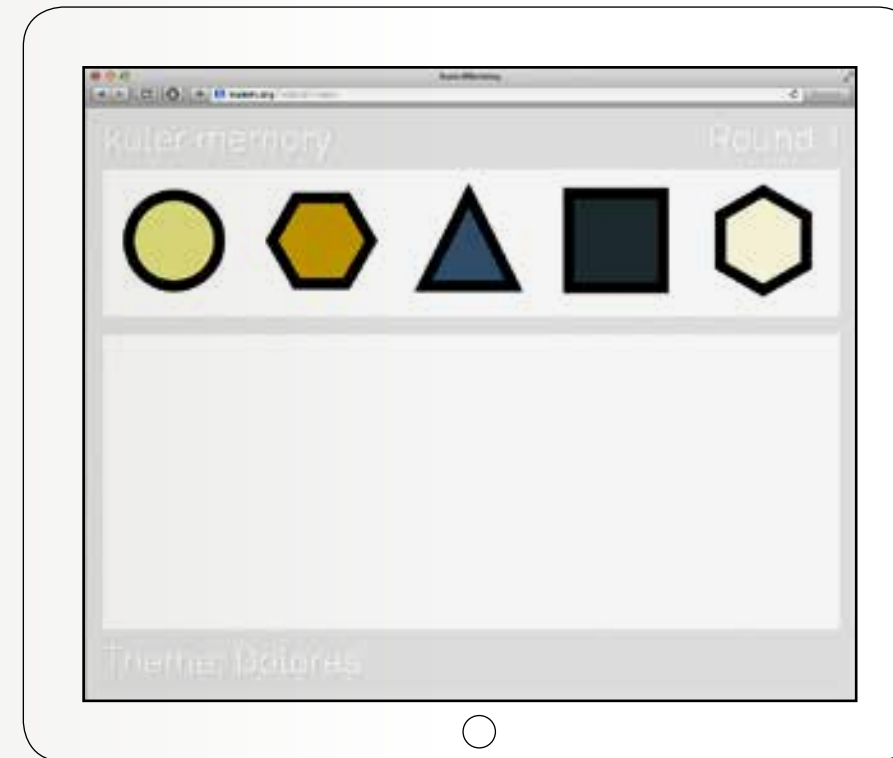
**VINKA DRAGANJA**  
MENTOR: Tin Kadoić

#### METAMORFOZA

Rad je nastao na temu 'sjećanje'. U *Processingu* je isprogramiran jednostavan krug. Upisujući slova korisnik mijenja izgled i svojstva kruga kao što su promjer, debljina obruba, boja obruba, *red*, *green* i *blue* komponente, transparentcija. Za svako slovo hrvatske i engleske abecede na tipkovnici, kao i za brojke isprogramirano je nekoliko promjena. Na ovaj način, upisujući riječi mijenjamo izgled kruga, sa naglaskom da 'pamtimo' prethodnu promjenu i u odnosu na nju kombiniranjem redoslijeda slova (primjerice riječi 'lov' i 'vol') dobivamo različite rezultate. Budući da se promjene primjenjuju jedna na drugu, nije svejedno kojim redoslijedom upisujemo slova.

#### METAMORPHOSIS

The work focuses on remembrance. A simple circular form has been programmed. By keying in of letters the user can change the features of the circle, such as the diameter, the thickness of its borders, RGB features and transparency, to name a few. All the letters of both the Croatian and the English alphabet on the keyboard, as well as all the number digits imply several changes due to a special programme. As the appearance of the circle changes, the users remember the previous changes and in relation to that achieve a vast array of results through different combinations of letters or numbers (in sequences such as 'lov' or 'vol'). As the changes are applied in a subsequent order, the order in which the letters are keyed in can make a substantial difference.



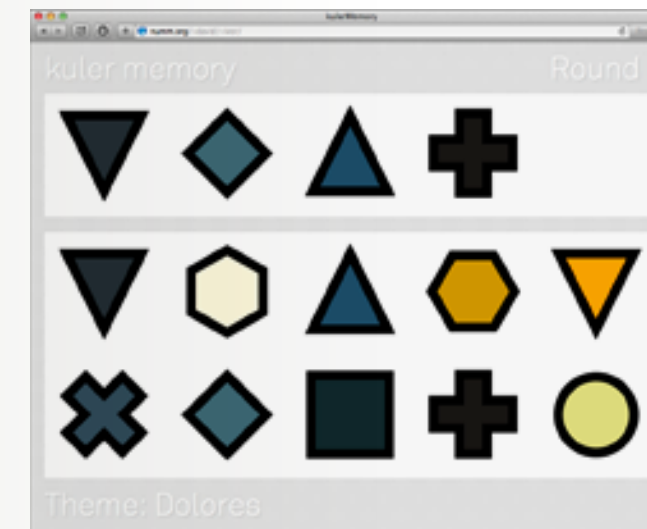
**IVOR VRBOS**  
MENTOR: Tin Kadoić

#### KULER MEMORY

Rad objedinjava nekoliko web tehnologija u mini-igru. Web aplikacija se spaja na *Adobe kuler*, servis čiji korisnici slažu setove od pet boja, uzima dva od tih setova te ih koristi za bojanje nekoliko oblika u igri *Memory*-ja. Uz napredovanje kroz krugove, igraču je ponuđena i poveznica na set boja koji ga vodi na *Adobe kuler* site.

#### KULER MEMORY

The work integrates several web technologies into a mini-game. The web application is connected to Adobe Cooler, the service whose users make sets composed of five colours, select two of the sets and use them for the colouring of several forms in the Memory game. In addition to progressing during the games, the player is provided a link to a set of colours leading them to Adobe Cooler website.



# 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 2012./2013. 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 2012./2013. 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 2012/2013 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 2012/2013 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.

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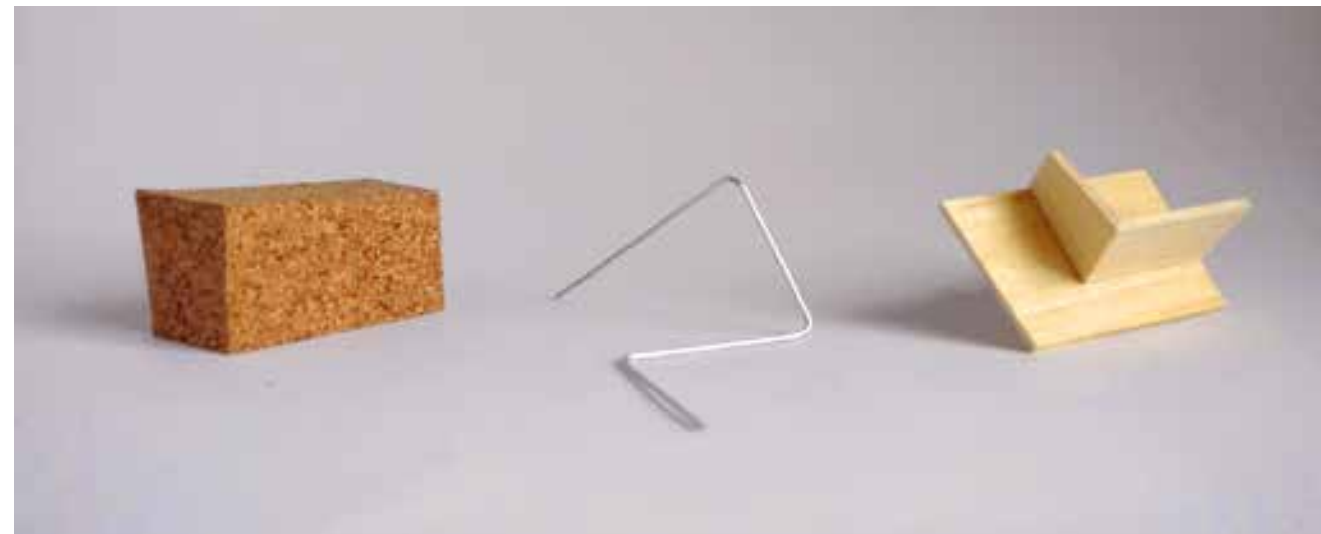
**MARIO DOBREČEVIĆ**

MENTOR: Mladen Orešić

KOMENTOR / CO-MENTOR: Ivana Fabrio

MENTOR TEORIJSKOG ISTRAŽIVANJA

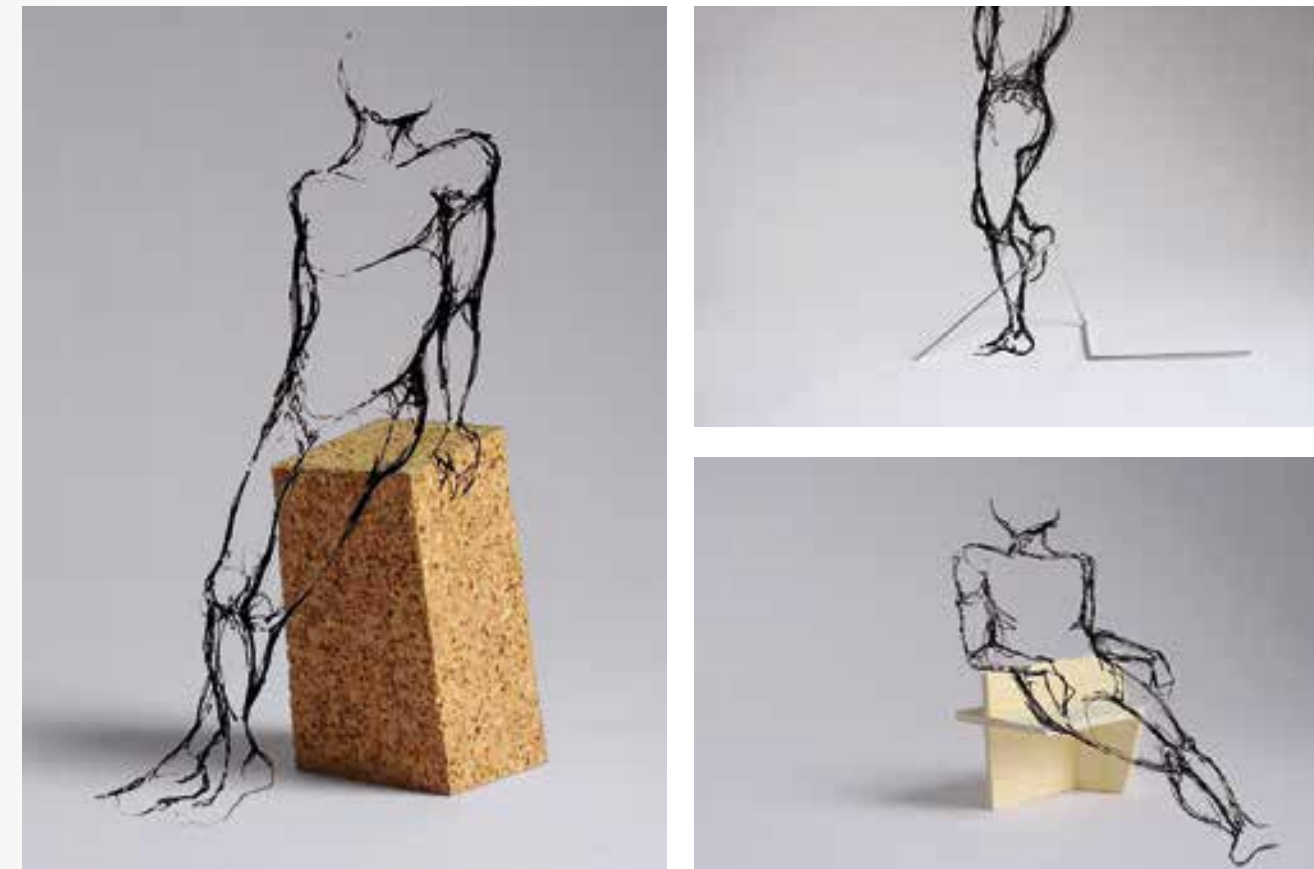
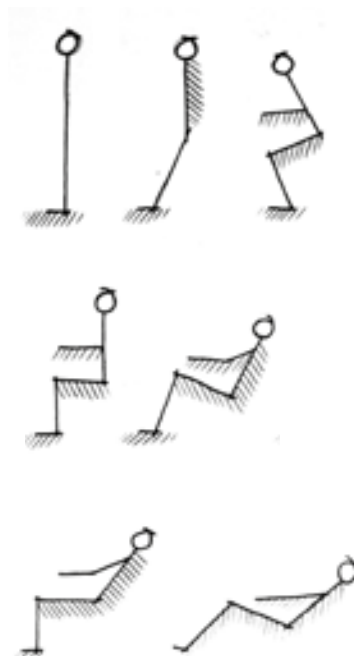
/ THEORY RESEARCH MENTOR: Fedja Vukić

**DEFINICIJA NAMJEŠTAJA U SUVREMENOM STAMBENOM PROSTORU**

Fokusirajući se na tipologiju sjedećeg namještaja unutar antropocentričnog (ili pak antropotehničkog) sustava, čovjek se može promatrati kao subjekt kojem je potreban neki objekt da bi obavio određenu radnju, i tako ispunio svoju ili tuđu potrebu, čime je neminovno da u ta dva elementa dolazi do direktnog, neposrednog kontakta. U takvoj vrsti odnosa između čovjeka i objekta, horizontalne i vertikalne strukture koje sačinjavaju funkcionalan, fizički objekt su te koje diktiraju na koji način će se čovjek prema njemu odnositi, to jest kakav će položaj čovjek pri korištenju zauzeti. Kada čovjek stoji i njegovo je tijelo u vertikalnom položaju, jedine dodirne točke između tijela i okoline su one između poda i njegovih stopala, dok se ta količina između dodirnih točaka oslanjanja i njegovog tijela povećava pri 'padanju' u horizontalan položaj. U ovom diplomskom radu horizontalne i vertikalne strukture više se ne doživljavaju samo kao plošni oslonci ili potpornji, već se na njih reducirano gleda kao na oslonce koji bi se figurativno mogli svesti na liniju, plohu i volumen. Promatrajući odnose tih triju elementa unutar prostora kao

**FURNITURE DEFINITION IN THE CONTEMPORARY RESIDENTIAL SPACES**

If one focuses on the typology of sitting furniture within an anthropocentric or anthropotechnical system, a person can be perceived as a subject requiring an object in order to be able to perform a specific activity and hence meet their own or someone else's requirements. Consequently and inevitably there will be direct and first-hand contact between these two features. In this type of relationship between the person and the object, the horizontal and the vertical structure integrated into a functional, physical object will define the relationship of users towards it and the position they will opt for during its use. When a person is standing, their body is in vertical position and the only points of contact between the body and the environment are those between the floor and the feet, whilst the quantity of points of contact increases upon the change of the position of the person into horizontal. In this graduation thesis horizontal and vertical structures are not only considered as support but are simplistically viewed as props which could figuratively be reduced into a line, a flat surface and a volume. Following the monitoring of the relationship



osnovicu daljnog projektiranja, povučena je paralela između količine dodirnih točaka u odnosu čovjek – objekt i svrhe svakog od tih elemenata koju bi mogli ispuniti prevedu li ih se u funkcionalni kontekst. Tako su oblikovana tri objekta koji ne spadaju ni u jednu od postojećih tipologija sjedećeg namještaja, već funkcioniraju kao samostalni objekti ili prostorne instalacije koje svojom kompozicijom i proporcionalnim odnosima mogu podilaziti trenutnim potrebama i željama čovjeka za zauzimanjem pojedinog položaja, čime mu služe kao oslonac od napola sjedećeg do napola ležećeg položaja. U toj bi priči čovjek bio taj koji stvara svojevrsnu koreografiju kretanja i zauzimanja položaja, dok bi objekt bio onaj koji se tome može prilagoditi, samim time doprinoseći estetskom doživljaju prostora. Prilikom projektiranja sva tri objekta, jednaka važnost je davana kako doživljajnoj i uporabnoj vrijednosti svakoga zasebno, tako i njihovoj sinergijskoj vezi u slučaju istodobnog korištenja, s ciljem pružanja jedinstvenog doživljaja njihovim korisnicima.

between the three features within space as the basis for further design, a parallel has been drawn between the quantity of points of contact in the relationship between a person and the object and the objectives of each of these features which they could meet were they placed into a functional context. Consequently, three objects have been shaped which do not belong into any of the existing typologies of sitting furniture and are independent objects or spatial installations which, with their composition and proportional relationships, can meet the current requirements and fulfil the wishes of a person in choosing a position where they function as props ranging from half-sitting to half-lying position. The person is the principal choreographer of movement and able to choose positions, whilst the object adapts itself, contributing to aesthetic experience of the environment. During the implementation of design of the three objects, equal importance was attributed both to experiential and use value of each separate object, as well as to their synergic relationship in case of a simultaneous use in order to provide a unique experience for their users.

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/ SEMESTER



**VLATKA LESKOVAR**

MENTOR: Mladen Orešić  
 KOMENTOR / CO-MENTOR: Ivana Fabrio  
 MENTOR TEORIJSKOG ISTRAŽIVANJA  
 / THEORY RESEARCH MENTOR: Fedja Vukić  
 Godišnja nagrada Studija dizajna  
 / Annual Awards at the School Of Design



## SUVENIR: (DE)MATERIJALIZIRANA USPOMENA

*Mlinci* i *Pušlek* dva su jednakovrijedna koncepta rada (*De*)materijalizirana uspomena. Kvaliteta cjelokupnog dojma i iskustava koji se ostvaruju u domeni turizma sve više nadilaze potrebu za materijalnim vrijednostima. Stoga se projektom nastojalo izbjeći banalnosti prilikom poimanja turističkih suvenira te kroz dizajn i oblikovanje oplemeniti materijaliziranu uspomenu novim vrijednostima. Shodno tome, projekt propituje specifične dijelove odnosa između doživljaja i materijalnosti s ciljem shvaćanja na koji način osobe koriste simboličke predmete nakon izvornog turističkog iskustva sa željom da rekreiraju vlastite uspomene. Scenarij (*De*)materijalizirane uspomene stavlja naglasak na odnos između čovjeka i njegove uspomene koji nije posredovan predmetnim, već doživljajnim odrednicama, a usmjeren je na djelovanje dizajnom kroz dva konteksta koja su usko povezana. Prvi je kontekst stvaranja uspomene u kojem turist aktivno dolazi u interakciju sa autohtonim jelom – mlincima – u restoranima koji poslužuju zagrebačke specijalitete, gdje mu se pored gastronomskog doživljaja pruža mogućnost nadogradnje kroz učenje kako jednostavno spraviti mlince po tradicionalnoj recepturi. Jedinica za spravljanje mlinaca zamišljena je kao manji centralni objekt koji se nalazi u interijerima restorana zagrebačke kuhinje. Omogućuje osobi da kroz četiri vrlo jednostavna koraka nauči umijesiti, valjati, ispeći i osušiti mlince. Objekt za spravljanje mlinaca je također i mobilni element koji se može koristiti na raznim manifestacijama i turističkim događanjima

## SUVENIR: (DE)MATERIALIZED REMEMBRANCE

*Mlinci* (egg-based crispy flatbread eaten as a dumpling) and *Pušlek* (word used in Zagreb area for a flower bouquet) show two equally worthy notions of the thesis (*De*)materialised remembrance. The quality of the overall impression and experiences gained in tourism domain are increasingly exceeding the requirement for material values. Consequently, the project strived to avoid the banalities in the perception of tourist souvenirs and ennoble the materialised remembrance through design and shaping, resulting in the creation of new values. Hence, the project re-examines the specific segments of the relationship between experience and materiality, whilst striving to grasp the methods in which people use symbolic objects after the original tourist experience aiming to re-create their own remembrances yet again. The scenario (*De*)materialised remembrance emphasises the relationship between a person and their remembrance which is the result of experiential points of reference and its action has been directed by design through two closely related contexts. Primarily, one deals with the context of creation of remembrance where a tourist is actively interacting with a local dish – mlinci – in restaurants which serve local specialties and which, in addition to a unique gastronomic experience, provide information on how to prepare mlinci in a simple manner and according to a traditional recipe. The facility unit for the preparation of mlinci is a small central facility located inside the restaurants of Zagreb and one can learn how to prepare mlinci



u svrhu promocije autohtonog jela. Drugi kontekst odnosi se na prenošenje uspomene nakon izvornog turističkog iskustva – turist pri povratku u svoju zemlju poklanja dragoj mu osobi svoj doživljaj. Set za mlince dizajniran je kao poluproizvod, koji svoj puni smisao ostvaruje kada se osoba koja ga poklanja kao suvenir aktivno uključi u prenošenje osobnih iskustava i naučenih vještina kao cjelovitog turističkog doživljaja. Refleksivno prenošenje osobnih doživljaja koje uključuje i njegovu materijaliziranu reprezentaciju doprinosi prezentaciji grada Zagreba u kontekstu razvoja turizma doživljaja.

following four simple steps of kneading, rolling, baking and drying of mlinci. The facility for the preparation of mlinci is also a mobile component which can be used in various events and tourism programmes in order to promote local dishes. The second context tackles the issue of remembrance following the authentic travel experience – a tourist upon returning to their own country striving to give presents to their loved ones to evoke their experience. Mlinci preparation set has been designed as a semi-product and achieves its purpose upon becoming a souvenir present and hence becomes actively involved in the transfer of personal experiences and acquired skills as a comprehensive tourist experience. A reflexive transfer of personal experiences including their materialised presentation promotes the presentation of the city of Zagreb in the context of development of experiential tourism.



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## SUVENIR: (DE)MATERIJALIZIRANA USPOMENA

Drugi se koncept odnosi na pušlek cvijeća koji je u Zagrebu nositelj simbolike lijepe geste i odražava manire i kulturu autohtonog zagrebačkog stanovništva. Tradicija poklanjanja i prodavanja pušleka na zagrebačkim ulicama održala se sve do danas, iako su na žalost poljsko i samoniklo suho cvijeće zamijenile uzgojene uvozne vrste. No, bez obzira na promjenu koja se dogodila razvojem grada, još i dan danas nezaobilazni prizor koji se svakodnevno susreće u gradu nekolicina je kumica i starih baka koje šecu po Bogovićevoj ulici i Cvjetnom trgu, nudeći malene pušleke domaćeg cvijeća po skromnoj cijeni. Upotreba pušleka i njegovog značenja u obliku suvenira svedena je na dematerijalizaciju oblikovanim scenarijem u kojem turist dobiva reducirani pušlek na dar kao lijepu gestu ugostiteljskog objekta ili hotela. Zagrebački pušlek je simbolični suvenir koji oblikovno sugerira jednostavni i priprosti način umatanja malenog buketa cvijeća. Obični bijeli papir za umatanje cvijeća iskorišten je kao

## SUVENIR: (DE)MATERIALIZED REMEMBRANCE

The second concept tackles the issue of a flower bouquet which in Zagreb symbolises a noble gesture and shows good manners and culture of Zagreb inhabitants. The tradition of giving presents and selling flower bouquets in the streets of Zagreb is still alive, irrespective of the fact that wild and self-sowing dried flowers have been replaced by imported cultivated flowers. Nevertheless, irrespective of the changes due to the development of the city, one can still encounter several local elderly women called kumica walking along Bogovićeva Street and Cvjetni Square selling small bouquets of home-grown flowers at affordable prices. The use of flower bouquets and their symbolic meaning in the creation of souvenirs consists of dematerialisation by a scenario where a tourist receives a reduced bouquet as a gift and to show good manners by a hospitality facility. Zagreb flower bouquet is a symbolic souvenir which implies a simple and unsophisticated method of wrapping



ambalaža za sjeme samoniklog bilja koje turist može kasnije posaditi, ili pokloniti dragoj mu osobi nakon povratka s putovanja. Značenje lijepe geste u kontekstu pušleka time je iskreno i biva lišeno formalnog i simboličkog kiča koji je ranije prepoznat u ovakvoj ulozi suvenira.

a small flower bouquet. Plain white wrapping paper for seeds of self-sown flowers which a tourist may want to plant eventually or give as a present to their loved ones upon their return from the journey. The meaning of a nice gesture against the backdrop of flower bouquets becomes sincere and real, deprived of formal and symbolic kitsch which had previously been identified in the role of such souvenirs.



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**FILIP PERAIĆ**

MENTOR: Zlatko Kapetanović  
 KOMENTOR / CO-MENTOR: Vedran Kasap  
 MENTOR TEORIJSKOG ISTRAŽIVANJA  
 / THEORY RESEARCH MENTOR: Fedja Vukić

**URBANA OPREMA U POVIJESNOJ JEZGRI ZADRA**

Diplomski rad obuhvaća problem nove urbane opreme u povijesnoj jezgri Zadra, a podijeljen je na dva prostorno određena rješenja, jedno na Rivi, a drugo na Perivoju Jelene Madijevke. Prvo rješenje, *Put Sunca*, predstavljeno je sa šest kamenih klupa koje se nalaze po sredini gata na rivi. Svaka od tih klupa je okrenuta prema zalascima Sunca na šest različitih datuma. Prva klupa na vrhu gata predstavlja zimski solsticij, dvije klupe u sredini su ravnodnevnicke i simboliziraju ekvinocije, a posljednja klupa jest ljetni solsticij, najduži dan u godini. Svaka klupa sastoji se od dva bijela kamena bloka udaljena 5 cm. Dužina blokova svake klupe je proporcionalna duljini dana i noći na određene datume, što znači da na svakoj klupi jedan blok svojom duljinom simbolizira točno trajanje dana, a drugi blok trajanje noći. Na datum koji pripada određenoj klupi, zalazak sunca kroz prerez stvara zraku svjetlosti koja nije vidljiva ni na jedan drugi dan u godini. Klupe su nagnute 23,5 stupnjeva 'prema Suncu' zato što je Zemljina os tijekom rotacije upravo za toliko nagnuta prema Suncu. Završno rješenje urbane opreme za lokaciju gata na Rivi funkcionira kao hommage Suncu. Markeri u obliku kamenih blokova naglašavaju vezu Sunca s lokacijom na kojoj je povezanost s prirodnim okruženjem izražena, a urbani karakter gradske jezgre odsutan. Rješenje istodobno educira posjetitelje i realno služi kao komad urbane opreme za sjedenje i ostale aktivnosti na zapuštenom punktu Rive.

**URBAN EQUIPMENT IN HISTORIC NUCLEUS OF ZADAR**

The graduation thesis tackles the issue of new urban equipment in the historic nucleus of Zadar and it has been divided into two spatially defined solutions – one at the Riva (Waterfront) and the other at Perivoj Jelene Madijevke (Jelena Madijevka Park). The first solution entitled *The Path of the Sun* has been presented with six stone park benches located in the middle of the pier on the waterfront. All the stone benches face the sunset on six different dates. The first bench at the top of the pier marks the winter solstice, the two benches in the middle symbolise the two equinoxes and the final bench marks the summer solstice which is the longest day of the year. The benches consist of two white stone blocks placed at a distance of 5 centimetres. The length of the stone blocks of the benches is proportional to the length of the day and the night on specific dates, implying that the length of one block of each bench represents the exact duration of the day and the length of the other block marks the duration of the night. On the date marked by the bench there is a sunray at sunset passing through the slit in the bench creating a ray of light visible only on that specific date of the year. The benches are tilted by 23,5 degrees 'towards the Sun', since the Earth's axis is tilted in the same manner towards the Sun during the rotation. The final solution of urban equipment for the location of the pier on the Waterfront is in homage to the Sun. The markers in the shape of stone blocks point out the connection between the Sun and the location.

**PERIVOJ JELENE MADIJEVKE**

Drugo rješenje nalazi se na površini vrha umjetnog brda, koja je iskorištena kao prostor *Spirale*, javne zvjezdarnice, a ona bez optičkih pomagala i bez nužnog predznanja o astronomiji pruža amaterskim astronomima – entuzijastima, ali i svim zainteresiranim građanima i posjetiteljima zadovoljstvo upoznavanja astronomije. Zvjezdarnica se jednostavno koristi tako da se u određeno vrijeme dođe na vrh brda i pročitaju informacije s metalne ploče, jer kada stojimo ispred tih opisa, dovoljno je podići pogled i usmjeriti ga kroz spiralu koja je postavljena iznad ploče, kako bismo percipirali nebesku pojavu. Nišan za gledanje u obliku je spirale zbog spiralnog puta koji vodi do vrha brda, ali i spiralnog oblika cijele galaksije – Mliječne staze. Postoje dvije varijante rješenja – jedna je površina s urezanim zvijezdama i sazviježđima i pripadajuće im ilustracije, a druga je verbalna, s pojašnjenjima astronomskih fenomena. Cijela je zvjezdarnica zamišljena kao izložba čiji se postav, tj. ploče s informacijama mogu mijenjati svake godine, ovisno o različitim astronomskim pojavama.

**JELENA MADIJEVKA PARK**

The second solution is located on the surface of the top of an artificial hill which has been used as the premises of *The Spiral*, a public observatory, which, without any optical equipment, provides astronomy enthusiasts, as well as all the interested public and visitors, with the pleasure of learning about astronomy. The observatory is used in an extremely simple manner: by reaching the top of the hill at any time and reading the information on the metal plate. If one stands facing the information, one merely has to lift their eyes and direct their gaze through the spiral placed in front of the plate and one can perceive the celestial entity in its entirety. The shape of the spiral has been used to reflect the spiral shape of the path leading towards the top of the hill, as well as the spiral shape of the entire galaxy – the Milky Way. There are two versions of the solution – one is the surface with engraved stars and constellations and the related illustrations, whilst the other is verbal comprising of the explanation of astronomical phenomena. The idea behind the observatory is the exhibition whose layout or information plates can be replaced every year depending on various astronomical entities.



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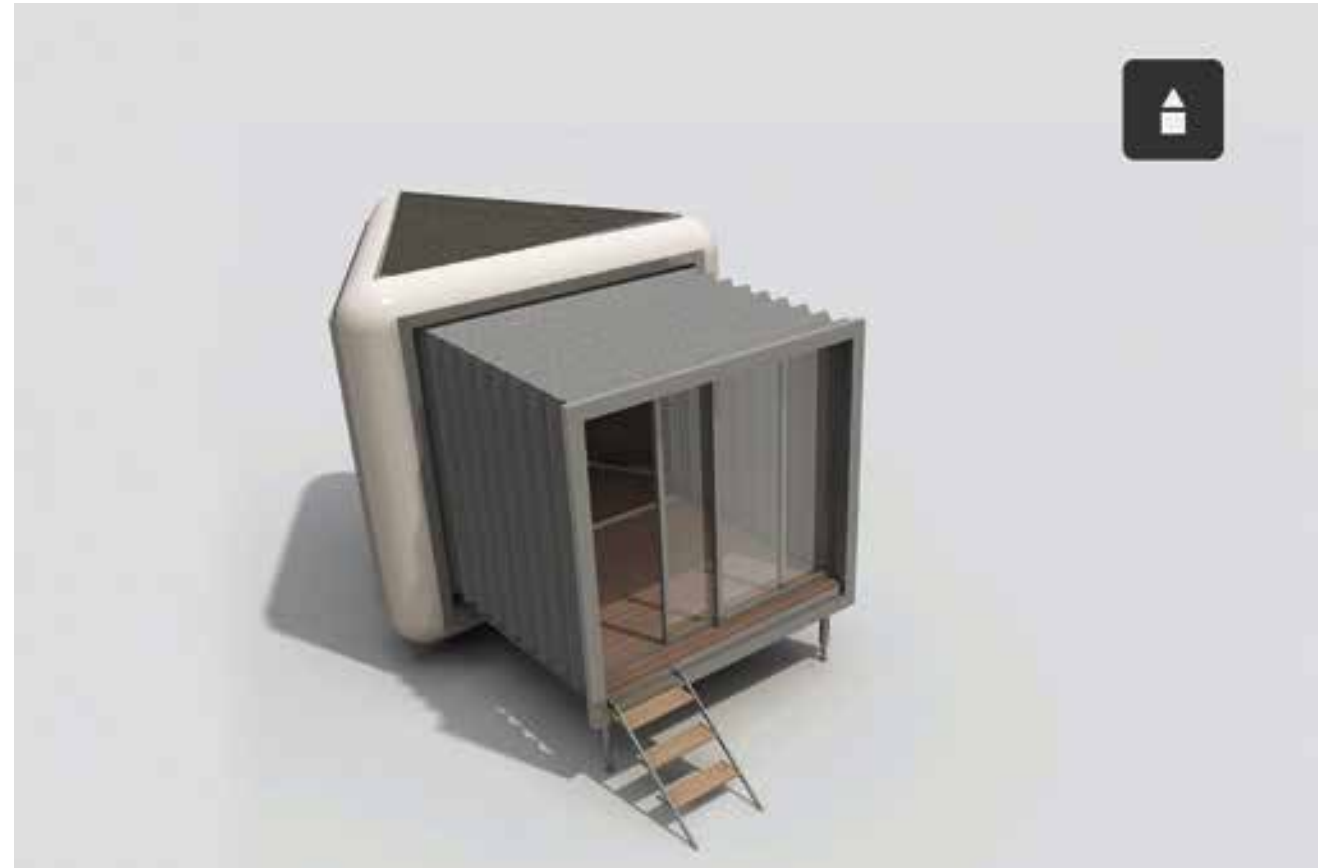
**KARLA GLAVAŠ**

MENTOR: Zlatko Kapetanović

KOMENTOR / CO-MENTOR: Vedran Kasap

MENTOR TEORIJSKOG ISTRAŽIVANJA

/ THEORY RESEARCH MENTOR: Fedja Vukić

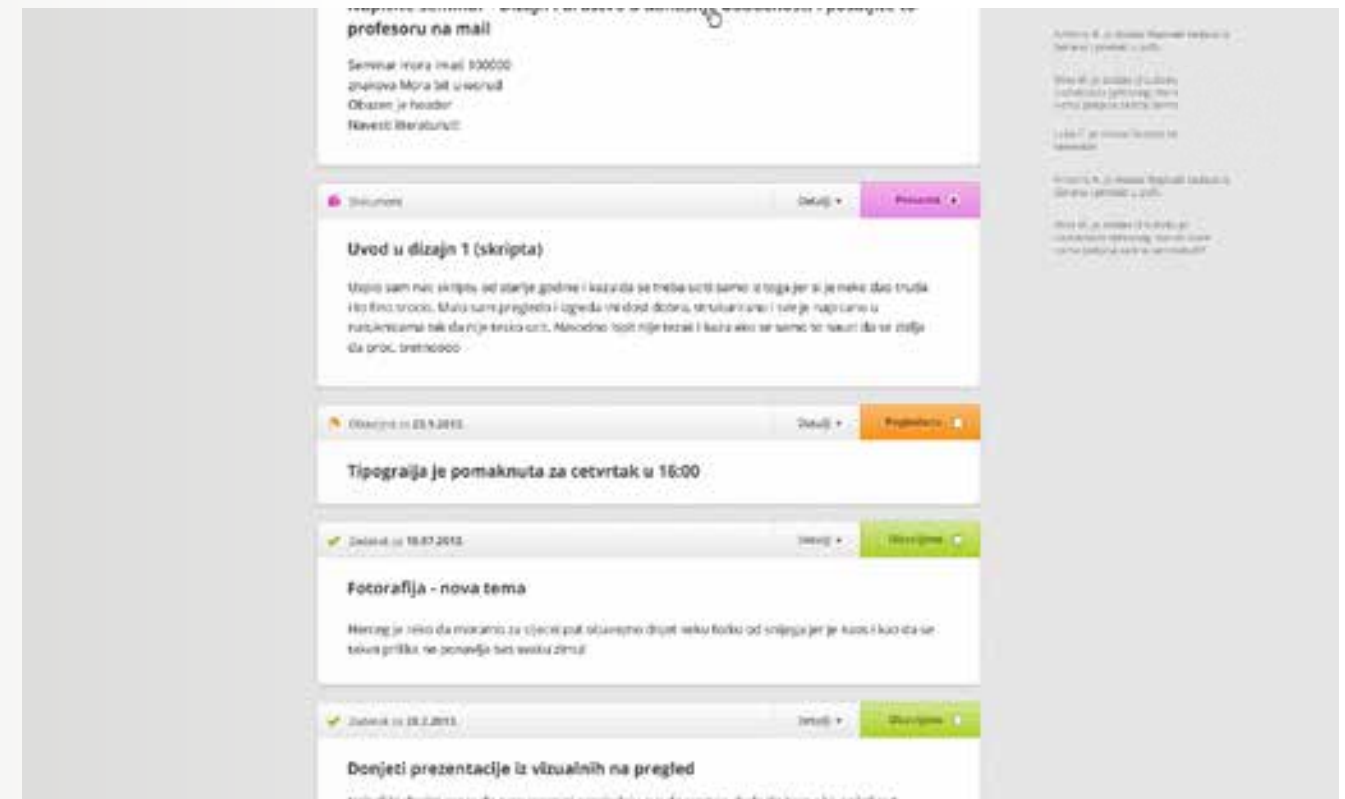


MOBIL: VIŠENAMJENSKA MOBILNA JEDINICA ZA PRIVREMENU NASTAVU

MOBIL je višenamjenska mobilna jedinica koja vrši funkciju privremene nastambe (poput, primjerice, odmora), zamjene za trajno stanovanje ili privremenog stanovanja nakon materijalne katastrofe. Svi sadržaji ove mobilne jedinice odgovaraju njezinoj namjeni, te potrebama čovjeka, kako svojim položajem, brojem i oblikom, tako i opremom. Definiranjem pojedinih funkcija jedinice za stanovanje formira se njezina tlocrtna dispozicija, a zahvaljujući laganoj konstrukciji i malim gabaritima, moguće ju je transportirati tegljačem ili vući osobnim automobilom. Osim toga, ova je jedinica energetska nezavisna, te ju se može koristiti na bilo kojem mjestu i bez građevinske dozvole. Adaptacijom mobilne jedinice može se proširiti područje njezine primjene na privremene strukture nestambenog tipa, koje se koriste za manifestacije, jednokratne ili višekratne, privremene ili stalne. Pogodne su, također, za kratkoročna događanja kao što su sajmovi, festivali, izložbe, dobrotvorne manifestacije, i tome slično.

MOBIL: MULTI-PURPOSE MOBILE UNIT FOR TEMPORARY ACCOMMODATION

MOBIL is a multi-purpose mobile unit providing temporary accommodation (such as, for example, during holidays), substituting permanent or temporary accommodation following a material disaster. All the features of this mobile unit, concerning their location, number, shape and equipment, have been designed for the purpose of fully meeting user requirements. The ground-plan disposition of the mobile accommodation unit is formed and, thanks to its light construction and small dimensions, it can be transported by a trailer truck or by a personal automobile. In addition, the mobile unit is energetically independent and may be used on any location even without the construction permit. The scope of use of the mobile unit can be extended by its adaptation to temporary structures of non-residential type used as venues for events, for single or multiple use, as well as for temporary or permanent use. They can also be used as venues for short-term events such as fairs, festivals, exhibitions and charity events, to name a few.



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/ SEMESTER

**SANJA TUŠEK**

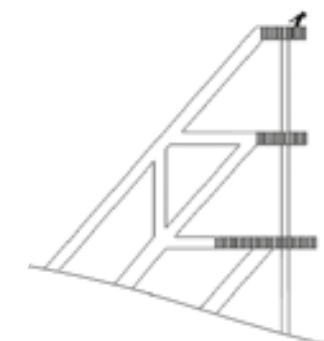
MENTOR: Zlatko Kapetanović  
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**KRETANJE UNUTAR SPORTSKO-REKREACIJSKOG CENTRA JARUN**

Promatrano je i obrađeno kretanje unutar zagrebačkog sportsko-rekreativnog centra Jarun. Na specifičnoj lokaciji se istražuju prostori kretanja, oni službeno projektirani i oni spontano nastali. To su prostori zadržavanja i okupljanja, prostori za šetnju i rekreaciju, te svi drugi prostori koji podrazumijevaju boravak na otvorenome. Naglasak istraživanja je na problemu više posjećenih dijelova, koji ometaju nesmetano provođenje aktivnosti, naspram onih gotovo zapuštenih. U ovom radu kreće se od pretpostavke da se redefiniranjem prostorne strukture i premještanjem motiva dolaska korisnika mogu rasteretiti određeni dijelovi prostora, pri čemu bi se postigla nesmetanost u obavljanju aktivnosti, kao i proširio smisao ovog centra. U svrhu dobrog uvida u uzrok tog problema naglasak se stavlja na detaljnu analizu područja, te analizu doživljaja korisnika kao najvjerodostojnijih poznavaoaca funkcioniranja ovog sustava. Istražujući uzročnike problema i načine na koji su se ti problemi u svijetu do sada rješavali, logično se nametnuo pristup problemu metodološki dizajnom interakcija, gdje je pomoću različitih motiva moguće formirati određeno ponašanje ljudi. Odabrani su karakteristični principi dizajna interakcija koji su propitivani na specifičnim lokacijama u SRC-u Jarun. Artikulirani su u oblicima prostornih instalacija kako bi se dobila jasna slika o mogućnostima poticanja korisnika na promjene smjera i načina kretanja, razloga zadržavanja na određenim punktovima, kako bi se upotpunila vizija različitosti korištenja objekata. Iz dobivenih rezultata gradile su se smjernice za projektiranje. Ideja je svojevrstnim 'motivatorima' stvarati nove mreže kretanja koje bi poticale korištenje manje posjećenih dijelova. Ovim konceptom dizajn interakcija postaje medij pomoću kojeg će korisnik lakše i smislenije stupati u kontakt s prirodom i drugim ljudima, a točkama intervencije u prostor stvarat će se mikro-ambijenti i ugodaji s obzirom na specifičnu lokaciju na kojoj se nalaze, a novi pravci kretanja formirat će se slijedeći te motivacijske točke.

**MOVEMENT PATTERNS IN JARUN SPORTS AND RECREATION CENTRE**

Jarun Sports and Recreation Centre is the venue where visitor movement patterns have been monitored and analysed in this thesis. The places of high visitor movement are being analysed, both those officially designed and those created spontaneously. These are the venues intended for reunions and gatherings, places for walks and recreation, as well as other premises which imply spending time outdoors. The research focuses on the problem of the most frequently visited parts of the sports and recreation centre which negatively impacts on unhindered engagement in activities and the issue of those parts of the centre which have been almost neglected. The idea behind this thesis is that redefinition of the spatial structure and the motives of arrival of the users will result in several parts of the sports and recreation centre being disburdened which will subsequently positively affect the entire centre and enable the unhindered engagement in activities, as well as expand the scope of the centre. Consequently, the principal focus has been placed on the comprehensive analysis of the area, as well as the analysis of the user sentiment since the users are most deeply acquainted with and the most reliable connoisseurs of the functioning of the system. The issue has been approached through the methodology of interaction design where it is possible to form specific behavioural patterns amongst people through various motives, primarily due to the research of the causes of these issues and the methods used in tackling similar issues globally. Hence, characteristic principles of interaction design have been re-examined on specific venues in Jarun Sports and Recreation Centre. They have been expressed through spatial installations in order to provide a clear idea on the possibilities of encouragement of the users to change the direction and the method of their movement, the reasons for spending more time in some places in order to provide a comprehensive overview of the diversity of use of the facilities. The guidelines for the design were created based on the results of the research. The principal objective is to use special 'motivators' to create new visitor movement networks which would encourage the use of less frequently visited parts of the centre. Subsequently, interaction design becomes the medium which will facilitate the contact between the user and other users and with nature and provide deeper meaning to it all, whilst the points of intervention in the area will create micro-ambiences and atmospheres related to their specific location resulting in the new directions of visitor movement which will be formed following these motivational points.



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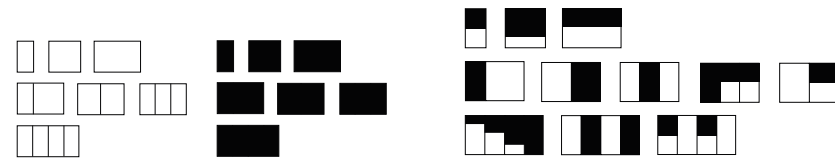
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SEMESTAR  
/ SEMESTER

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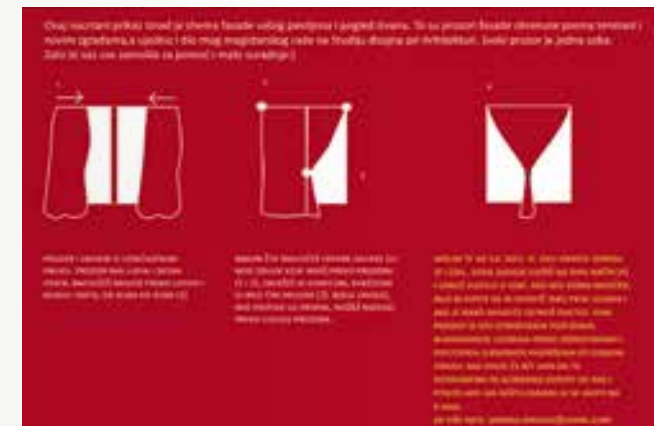
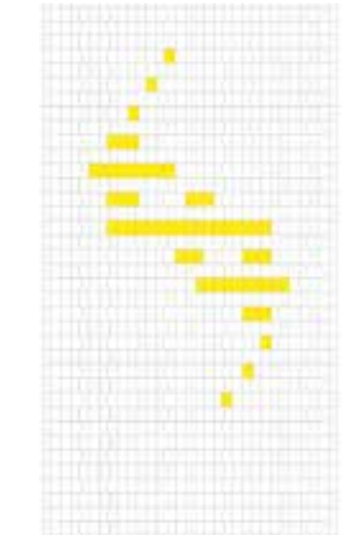
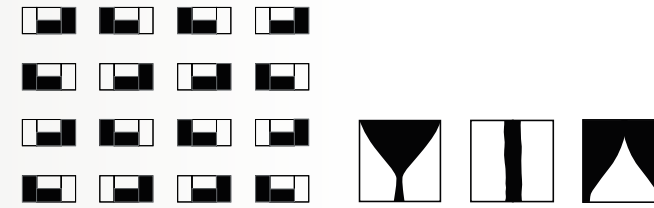
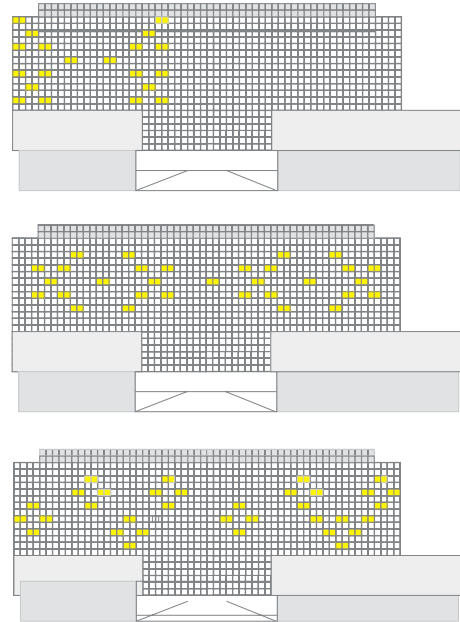
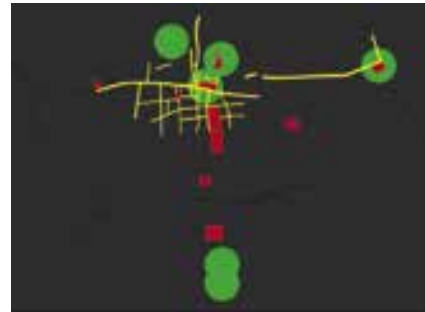


**DIZAJN BLAGDANSKOG UGOĐAJA U GRADU ZAGREBU**

Problem koji se ovim radom promišlja jest onaj dizajna blagdanskog dekoracija, tj. ugođaja u gradu Zagrebu. Zanimljivost ove teme leži u povezanosti dizajna sa samim sadržajem te simbolike blagdana i blagdanskog ugođaja u cjelini. Blagdanske dekoracije u javnom prostoru imaju značenje zajedničkog slavlja i opuštanja, te su kao takve vezane za živote ljudi i socijalni i politički kontekst u kojem se kreću. Većina rituala i simbola karakterističnih za obilježavanje Božića i Nove godine prisutna je u zapadnom društvu od samih njegovih začetaka, no njihovo se tumačenje mijenjalo ovisno o vjerskim i političkim promjenama. Može se reći da proslava Božića i Nove godine ne služi samo povezivanju pojedinaca unutar obitelji ili šireg društva nego i povezivanju s cijelim povijesnim tijekom koji je odredio kulturu i običaje društva i pojedinaca koji ga čine. Premda možda nismo toga svjesni, velika većina građevina u gradu svojom arhitekturom pruža mogućnosti korištenja prozora u stvaranju posebnog blagdanskog ugođaja ili obilježavanja posebnih prilika značajnih za zajednicu, gotovo bez ulaganja materijalnih sredstava. Ukoliko uključimo veliki broj prozora pomoću kvalitetne komunikacije s njihovim vlasnicima, koristeći postojeću uličnu i kućnu rasvjetu, u kombinacijama s roletama ili zavjesama moguće je stvoriti intrigantne slike na fasadama. Svojom raznolikošću u načinu izrade, veličini, materijalima i proporcijama, zgrade pružaju nebrojene mogućnosti za oblikovanje izrazito raznovidnih i promjenjivih rješenja. Budući da građevine imaju različite uloge i različito se koriste, s obzirom na svoju namjenu, rješenje problema razrađeno je prema pet osnovnih grupa, gdje svaka ima svoje moguće scenarije korištenja, koji jasno pokazuju mogućnosti i ograničenja. To su poslovni prostori, ugostiteljski objekti s uslugom smještaja, obrazovne i odgojne ustanove, prostori privremenog stanovanja te stambeni objekti.

**FESTIVE ATMOSPHERE DESIGN IN THE CITY OF ZAGREB**

The principal issue considered in this thesis is the design of festive decorations and festive atmosphere in the City of Zagreb. The most interesting point of this thesis is the correlation between the design and the content, as well as the symbolism and festive atmosphere in their entirety. The idea behind festive decorations in public spaces is the joint celebration and relaxation and it is inextricably linked with people's lives and their social and political context. Most rituals and symbols characteristic for marking Christmas and New Year festivities have been present in the Western World since its inception, yet their interpretation has changed depending on religious or political changes. The idea behind the marking of Christmas and New Year festivities is not only in bringing together and connecting the family members, but also in connecting with the entire course of history which significantly affected the culture and the customs both in society as a whole and amongst its individual members. Irrespective of one's awareness, most buildings in the city, due to their architectural design, provide an opportunity to use their windows for the creation of a special festive atmosphere or for the marking of special occasions in the community almost without any additional material expenditure. Most intriguing images can be created on facades in case a large number of windows are included through quality communication with their owners, using the existing street and household lighting in combination with window blinds and curtains. Buildings provide an immense number of opportunities for the shaping of an extreme variety of changeable solutions, due to the differences in the construction methods, their sizes and shapes, materials and dimensions. Since buildings have different roles and are used for different purposes, the solution to the problem has been divided into five basic groups.



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SEMESTAR / SEMESTER

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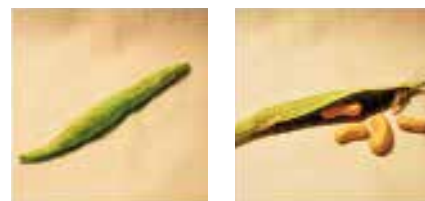
KUHARIĆI: SET IGRAČAKA ZA MALE KUHARE

Didaktička igračka *Kuharići* obrtnički je proizvod inspiriran hrvatskom gastronomskom tradicijom. Paketi igračaka predstavljaju karakteristična jela pet hrvatskih gastronomskih regija. Svaki paket sastoji se od igračaka koje predstavljaju glavne namirnice koje sačinjavaju jelo. Proizvodnja igračaka odvijala bi se u više obrtničkih radionica. Drvotokari su zaduženi za izvedbu baznih formi iz bukova drveta, stolari ih dovršavaju, a krojači šivaju krpene dijelove. Osim što bi se proizvodnjom poticali lokalni obrti, *Kuharići* nose niz prednosti za djecu u razvoju, kako s kognitivnog, tako i sa socijalnog i emotivnog aspekta. Način igranja s *Kuharićima* izrazito je fleksibilan, te lako prilagodljiv dobi i stupnju razvoja djeteta. Igra zamišljanja pomoću *Kuharića* pruža djeci niz mogućnosti, od najjednostavnijih igara koje karakterizira fizička aktivnost prema predmetima, preko upoznavanja s prehranbenim sastojcima koji su tipični za podneblje u kojemu samo dijete odrasta.



KUHARIĆI: SET OF TOYS FOR SMALL CHEFS

A didactic toy *Small chefs* is an artisanal product inspired by Croatian gastronomic tradition. Toy packs present five typical dishes in five Croatian gastronomic regions. Each pack consists of toys showing the principal ingredients in a dish. The toys were produced in several artisan's workshops. Wood turners provided the basic shapes using beech wood which were subsequently completed by carpenters and tailors who provided the parts made of cloth. In addition to enhancement of local artisans, *Small chefs* provide a vast array of benefits for young children, from the cognitive, as well as from the social and emotional aspect. *Small chefs* provide a wide range of opportunities for playing, ranging from the simplest games implying physical activity, to getting acquainted with dish ingredients typical of the region where the child has been growing up.

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## STANOVANJE U SUVREMENOM KONTEKSTU

Tema rada široko je postavljena – riječ je o stanovanju u suvremenom kontekstu. Relevantnost rituala u životu suvremenog čovjeka leži u tome što znatno doprinose socijalnoj koheziji. Vrijednost samih rituala postaje još važnija jer osim što doprinose socijalizaciji osoba koje u njemu sudjeluju, prenose i njihov individualni i kolektivni socijalni karakter u javni prostor. Unutar stambenog prostora iskazuje se velika potreba za zajedničkim sudjelovanjem u radnjama kao što su priprema ili konzumacija hrane i napitaka, što će reći da se rituali uvjetovani pripremom hrane i napitaka vrednuju kao vrlo bitne navike koje povezuju stanare. Komplet poslužavnika i pripadajućeg posuđa osmišljen je kao nadogradnja spomenutih, postojećih rituala koji su važni zbog stalnog održavanja socijalne kohezije među sustanarima, kao što su ispijanje kave, doručak, 'finger-food' večer, i tako dalje. Dijelovi seta za jedenje aktiviraju pozornost korisnika tako što mu pružaju priliku da sam odluči koje će dijelove pribora koristiti, i na koji način. Time korisnik ostvaruje dublju i intenzivniju interakciju s predmetom kao posrednikom rituala, jer vlastitim izborima određuje način njegove primjene, ovisno o potrebi i karakteru rituala i posluživanja. Tako je omogućena individualizacija socijalnog i gastronomskog iskustva zajedničkog svakodnevnog obroka i čini ga naprosto zanimljivijim, a predmete je moguće primijeniti u najrazličitijim situacijama. Osim toga, funkcionalnost pribora je utemeljena na rješavanju specifičnih problema odabirom materijala i tehnologije kojom je izveden, čime je dobivena stabilnost odlaganja upotrebom pluta na donjoj strani poslužavnika; a utorima na poslužavniku postignuta je stabilnost prilikom prijenosa sadržaja, dok je zračnom komorom unutar tijela šalice s vrućim napitkom postignuta toplinska izolacija prstiju. Važnost rješenja u tome je što potencira emotivni intenzitet postojećih rituala, te simboličkom nadogradnjom jasnije artikulira njihovo iskustvo.



## HOUSING IN THE CONTEMPORARY CONTEXT

The relevance of rituals in the life of a contemporary person is in their significant impact on social cohesion. The value of the rituals increases as, in addition to their contributions to the socialisation process of the people adhering to them, they also transfer their individual and collective social character into a public space. There is ample requirement for joint participation in activities such as preparation or consumption of food and beverages implying that the rituals related to the preparation of food and beverages are assessed as extremely valuable habits that connect the cohabitants. A set of plates or other tableware is deemed to be inextricably linked with the existing rituals which are important for maintaining of the continuous social cohesion amongst the cohabitants, such as having coffee, breakfast and a finger-food evening, to name a few. The individual elements of a tableware set attract the attention of the user by providing the opportunity to decide which elements they are going to use and in what manner. Hence, the user can more deeply and more intensively interact with the object as an intermediary in the ritual, as they are able to decide on their own on the manner of their use, depending on the requirements and the type of ritual and the serving. Consequently, the individualisation of a social and gastronomic experience during the daily meal renders it significantly more interesting, whilst the objects can be used in a wide range of situations. Moreover, the functionality of tableware has been based on the tackling of specific issues through a selection of materials and the technology used in its production, resulting in the stability of disposal through the use of cork on the bottom of the tray, whilst the slots on the tray provide stability during the carrying of the content and thermal insulation of fingers has been achieved due to the air tank within the cup containing a hot beverage.

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## STAKLO U TERAPIJSKE SVRHE

Rezultat ovog projekta dva su ravnopravna objekta – *Droplet* i *Puzzle*. Kod prvog objekta, forma je zahtijevala manipulaciju prstima te spojevima oko ruku, gdje je inspiracija bila u prirodnim motivima i oblicima. Željelo se osobama oboljelima od depresije ponuditi drugačiju pomoć pri samome procesu oporavka, jer se kroz interakciju s ovim oblikom osoba dovodi u stanje slično meditaciji, fokusirajući se na sam predmet, dok taktilni podražaji šalju impulse mozgu da se opusti i fokusira se na teksturu i krivulje forme. Dodirujući predmet, osoba se na nesvjesnoj razini opušta od stresa, te se tako osjeća bolje, pa samim time češće i poseže za predmetom. Forma je meka, zaobljena i jednostavno se prilagođava ljudskom dlanu, a estetski je oku ugodna. Izrađuje se također relativno jednostavnim postupkom lijevanja stakla u kalup.



## GLASS DESIGN FOR THE THERAPEUTICAL PURPOSES

*Droplet* and *Puzzle*, two equally valuable objects, are the outcome of this project. In case of the former, its form required manual manipulation using fingers and hands and the principal inspiration was found in natural motifs and shapes. *Droplet* strives to provide a different type of assistance to those suffering from depression during the process of their recovery, as interaction with these people results in a meditative state focusing on the object itself, whilst tactile stimuli send impulses to the brain to relax and focus on the texture and the curves of the form. One can tackle stress by touching an object and consequently strive to touch the object more frequently. The form is soft, rounded and easily adapts to the human palm and it is aesthetically pleasing. It is made through a relatively simple process of glass casting into a mould.



Drugi objekt, tj. skup manjih objekata čini niz staklenih pločica veličine 9x9 cm, njih sveukupno osam u nizu. Na svakoj pojedinoj pločici iscrtan je više ili manje amorfni oblik, a slaganjem jedne pločice iza druge nastaje cjeloviti motiv, odnosno slika. Postoji nulta pozicija iz koje se osobnom kreativnošću korisnika dalje slažu različite kompozicije, potpuno apstraktne ili pak figurativne. Ukratko, ponuđeni su određeni motivi koji nastaju određenim redoslijedom i načinima rotacije i izmicanja pločica. Ovdje je najvažniji individualni moment kreativnosti u istraživanju novih motiva nastalih premetanjem pločica, a smisao ovog predmeta je uvesti osobu u stanje fokusa na njega samog, kao i stimulacija moždanih procesa premetanjem, kao i postupna eliminacija negativnih misli, koje najčešće more osobe oboljele od depresije.

The second object, which is actually a group of small objects or a series of 8 glass plates sized 9x9 cm. Each glass plate shows an illustration of an amorphous shape and by placing one plate behind the other one gets a unique motif or a picture. There is a zero position from which a user can obtain various new compositions through creativity, both abstract and figurative. Several motifs have been provided which have been created in a specific order and by various methods of rotation and replacement of the plates. The individual moment of creativity during the search for new motifs created by the replacement of plates is at the centre of attention and the scope of the object is to direct the user's attention towards themselves, as well as to stimulate their brain processes by a jigsaw puzzle and the process of gradual elimination of negative thoughts which normally are the principal issue with those suffering from depression.

**ANA GORIČANEC**

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## INTEGRIRANJE DIZAJNA U PROCES RAZVOJA PROIZVODA ZA TVRTKU MARTI

Projekt je nastao zahvaljujući postojanju svijesti o potrebi razvoja vlastitih proizvoda jedne hrvatske tvrtke, što je potaknulo i pitanje kakva je suradnja dizajnera sa hrvatskim tvrtkama danas.

Polazište u ovom projektu su tehnološka i proizvodna obilježja tvrtke, koja međusobno sukobljavaju tradicionalno i suvremeno, staro i novo, postojeće i moguće, stvarajući pri tome podlogu koja ukazuje na moguće pravce budućeg razvoja s rezultatom originalnog identiteta proizvoda i tvrtke.

Kao nit vodilja koncepta uzet je u obzir postojeći tvrtkin proizvod, barski stol namijenjen vanjskim terasnim prostorima. Ideja je bazirana na iskorištavanju stare i nove tehnologije kojom tvrtka raspolaže, implementiranje tradicionalnog i suvremenog u proizvod, i dodavanju nove oblikovne i funkcionalne vrijednosti. Tom idejom dobiven je 3u1 modularni stol koji u cjelosti predstavlja barski stol, te iz kojeg proizlazi standardni stol i mali 'coffee' stol. Sastoji se od 4 elementa: od ploče stola, 2 srednja konusna elementa i betonskog postolja. Oduzimanjem prvog srednjeg konusnog elementa i upuštanjem ploče u drugi konusni element dobivamo standardni stol, dok oduzimanjem oba srednja elementa i upuštanjem ploče u betonsko postolje dobivamo mali 'coffee' stol.

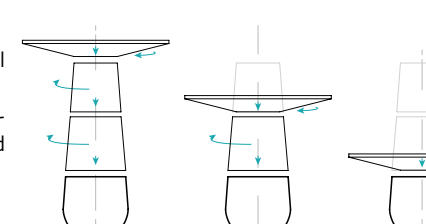
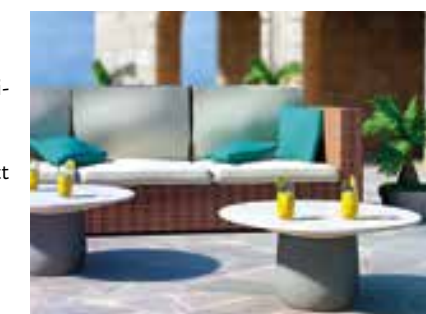
Čiste linije i pomno odabrane proporcije čine stolove standardnima po visinama i prilagodljivim potrebama korisnika.

## INTEGRATION OF DESIGN IN THE PRODUCT DEVELOPMENT PROCESSES FOR THE MARTI COMPANY

The project originated from awareness of the requirement of development of products in one Croatian company. Consequently, a question was posed on the current quality of co-operation between designers and Croatian companies. Technological and production features of the company which are permeated with a conflict between the traditional and the contemporary, the old and the new, the existing and the potential, subsequently creating a background which shows the potential directions of future development resulting in original identity of the product and the company.

The idea behind the notion was the existing product by the company, a bar table intended for outdoor terraces. The idea originated from the use of both traditional and innovative technologies available to the company, the implementation of traditional and the contemporary into the product and from adding of new design and functional value. Subsequently, a 3in1 modular table was produced which is a bar table, as well as a standard table and a small coffee table. It comprises of four elements: a table surface, 2 central cone-shaped elements and a concrete table base. A standard table can be assembled by the removal of the first central cone-shaped element and the placing of table surface into the second cone-shaped element, whereas by removal of both of the central elements and the placing of table surface onto the concrete base a small coffee table can easily be assembled.

Clear lines and carefully selected proportions account for the standardisation of the tables according to height and adaptable to user requirements.



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SEMESTAR  
/ SEMESTER



**MARTINA GRANIĆ**

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Fedja Vukić

PRISTUPI DOKUMENTACIJI U IZRADI,  
REPRODUKCIJI I KONZUMACIJI IZVEDBENOG DJELA

Nakon sistematizacije područja djelovanja i utvrđivanja kojim sve karakteristikama dokumentacija raspolaže, izvedbeno djelo promišlja se kao dokumentacijsko, i obrnuto – dokumentacija se promatra kao izvedbeno djelo, a svaka naizgled 'ne-izvedbena' situacija kao potencijalno izvedbena. Tako svaka situacija, koja nosi u sebi odnos s određenom zajednicom, vremenom i prostorom, može biti proglašena izvedbenom, a sudionici događaja, propitivanjem vlastite uključenosti u nj, postaju dijelom kolektivnog autorstva i otvorenog dijaloga.

APPROACH TO PREPARATION OF  
DOCUMENTATION, REPRODUCTION  
AND CONSUMPTION OF THE FINAL WORK

The project tackles the issues of approach to preparation of documentation, reproduction and the consumption of the final work. Following the systematisation of the scope of work and the statement of the features comprised in the documentation, the final work is considered as documentation and vice versa – the documentation is considered as a final work, with each apparently non-feasible situation regarded as potentially feasible. Consequently, each situation implying a relationship with a specific community, time frame and space can be considered as feasible, whereas the participants in the occurrence become a part of collective authorship and of the open dialogue through analysis of their own involvement in it.

A) DOKUMENTACIJA SITUACIJE:  
PREZENTACIJA DIPLOMSKIH RADOVA  
(PERFORMANS I PROSTORNA INSTALACIJA)

Proglašavajući situaciju prezentacije teorijskih elaborata diplomskih radova na Studiju dizajna izvedbenom, na datume 20. i 22. travnja 2013., te koristeći dokumentarne forme bilježenja, kolektivna energija zajednice podigla se na osvješteniju i artikuliranu razinu. Prezentacija je tako postala izvedba, a predstavljači izvođači, no ujedno i publika. Pojedinačni prikupljeni dokumenti svakog predstavljača zajedno s teorijskim radom obješeni su na veliku drvenu površinu. Izložene informacije proglašene su kolektivnim znanjem koje je ujedno presjek zbivanja i zajedničkog znanja jedne generacije, te ujedno i autoportret semantičkog materijala zajednice, a interaktivne slike pozivaju korisnike da sudjeluju i iščitavaju tragove.

A) DOCUMENTATION OF THE SITUATION:  
PRESENTATION OF POST-GRADUATION THESES  
(PERFORMANCE AND SPATIAL INSTALLATION)

Against the backdrop of this project, such situations have been divided into three groups. The first consists of the documentation of the situation – presentation of post-graduation theses (performance and spatial installation). Following the consideration of the situation of presentation of theoretical studies at the Study of Design as feasible on 20th and 22nd April 2013, as well as by using the documentary forms of note taking, the collective energy of the community was raised to reach a highly aware and a more articulated level. Subsequently, the presentation was transformed into a performance and both the presenters and the public became performers. Individual collected documents of each performer with the theoretical work were pinned on a wooden surface. The presented information was declared to be collective knowledge which is simultaneously a cross-section of events and the collective knowledge of a generation and also a self-portrait of the semantic material of the community, whereas interactive images invite the users to participate and interpret the leads.

B) NEDJELJNO POPODNE UZ KONZUMACIJU I  
DOKUMENTACIJU PERFORMANSA  
(PERFORMANS PREDAVANJE)

Druga grupa podrazumijeva performans predavanja naslovljeno Nedjeljno popodne uz konzumaciju i dokumentaciju performansa i izvedeno 5. svibnja 2013. Riječ je o novijem umjetničkom žanru na inozemnoj sceni poznatom kao 'lecture performance', u sklopu kojeg su predstavljene ideje i teme ovog diplomskog rada, s osvrtom na uvjete stvaranja u galerijskim prostorima, koji su različiti od kazališnih. Također je predstavljena forma Samizdata Otvorenog ateljea, a ostali sudionici predavanja pozvani su da predlože svaki sljedeće uradi-sam izdanje kao njegovi autori. U performansu je u ulozi fotografkinje sudjelovala Iva Korenčić Čabo, kao i Irena Tomašić kao suradnica u izvedbi.

B) A SUNDAY AFTERNOON SPENT IN CONSUMPTION  
AND DOCUMENTATION OF A PERFORMANCE  
(PERFORMANS PREDAVANJE)

The second group comprises of a performance lecture entitled *A Sunday afternoon spent in consumption and documentation of a performance* held on 5th May 2013. It is a new genre of art on the international scene known as 'lecture performance', during which the ideas and the topics covered in this post-graduation thesis were presented, considering also the working conditions in galleries which significantly differ from those at the theatre. Furthermore, *Samizdat* (from Russian – self-publishing) *Open Atelier* was presented as well, whilst the other participants were invited as authors to propose the forthcoming 'self-initiative' issues. Iva Korenčić Čabo participated in the performance assuming the role of a photographer, as well as Irena Tomašić acting as an assistant in the performance.

SEMESTAR  
/ SEMESTER



C) SAMIZDAT OTVORENOG ATELJEA  
(MEDIJ KOMUNIKACIJE)

Forma interaktivnih samizdata je način povezivanja i davanja određene vidljivosti autorima Otvorenog ateljea, platforme koja njeguje interdisciplinarnost, a sudionicima i samoj inicijativi Ekscena pruža svojevrsnu dokumentaciju njihovih događaja i međusobne komunikacije. Tako Samizdat supostoji kao medijator, arhiv i dio izvedbe, te kao oblik otvorenog dijaloga, a ujedno je i autoportret semantičkog materijala zajednice. Svi su pozivani da sudjeluju u predlaganju svakog sljedećeg formata bilježenja dijaloga među sudionicima Otvorenog ateljea, a zabilježena komunikacija u vidu samizdata može biti realizirana u proizvodnom mediju (audio, video, tekstualni format i slično).



C) OPEN ATELIER SAMIZDAT  
(COMMUNICATION MEDIA)

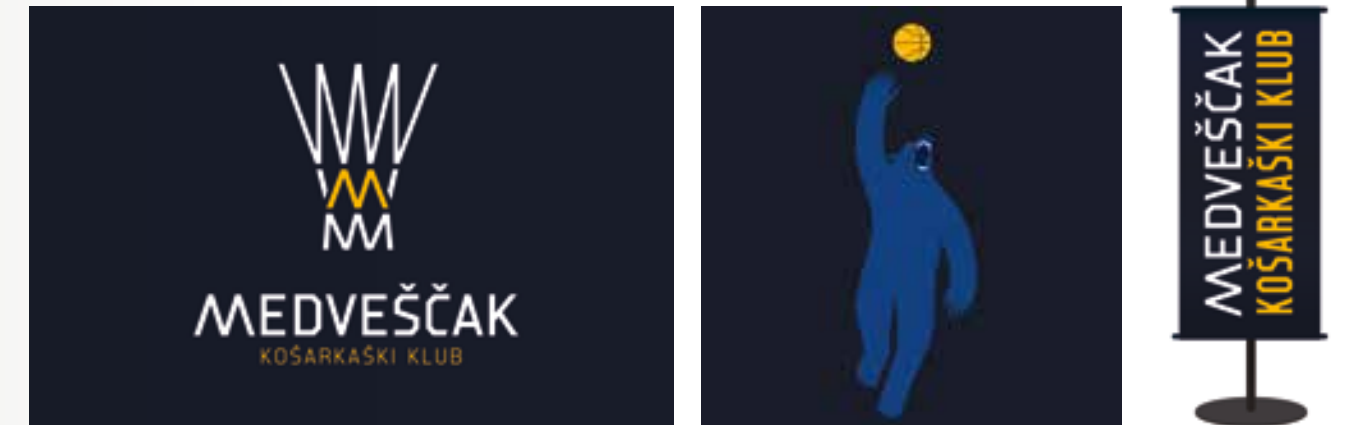
The form of interactive samizdat is a method of connecting and providing the authors of Open Atelier with a specific emphasis, as a platform which enhances interdisciplinary communication, whereas providing the participants and the initiative of Ekscena with documentation of their events and mutual communication. Consequently, Samizdat appears as a mediator, an archive and a segment of the performance, as well as a form of open dialogue, whilst simultaneously presenting also a self-portrait of a semantic material of the community. Everyone is invited to participate in the proposal of the future notation of dialogues between the participants of the Open Atelier, whilst the noted communication through samizdat can be implemented in the media (audio, video and textual format, to name a few).

#### KAZIMIR SAMOŠČANEC

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Fedja Vukić



KK MEDVEŠČAK

MEDVEŠČAK BASKETBALL TEAM

U većini znakova košarkaških klubova danas prevladava motiv košarkaške lopte. Ta pojava ne čudi jer je lopta jedna od glavnih specifičnosti košarke kao sporta. Uz loptu, tu se ubrajaju još i košarkaška pravila, tabla i mrežica. Upravo je motiv mrežice, koji je toliko specifičan i prepoznatljiv za košarku odabran kao glavni motiv u projektiranju novog vizualnog identiteta košarkaškog kluba Medveščak. Ideja je bila dizajnom se odmaknuti od tipičnih znakovnih formalnosti koje se koriste u identitetima današnjih sportskih klubova i stvoriti jednostavan, lako pamtljiv i uočljiv identitet koji će zadržati prepoznatljivost sporta, pritom stvarajući vezu s početnim slovom 'M' imena kluba. Iz glavnog su se znaka kluba kasnije razvili i svi ostali elementi identiteta: klupska tipografija, sve potrebne aplikacije, te naposljetku i maskota kluba. Autorova želja je da ovaj projekt zaživi ne samo na papiru, nego i u realnom kontekstu, te da svojom jedinstvenošću i kvalitativnim značajkama dizajna košarkaškome klubu Medveščak omogući prepoznavanje i izdvojenost u moru drugih košarkaških klubova.

Most basketball team logos currently use the motif of a basketball, which is not surprising, as a basketball is one of the specific features of basketball as a sport. In addition to a basketball, there are also basketball rules, a basketball hoop and net and a basketball backboard. A basketball net motif is specific and recognisable and has hence been opted for as the principal motif in the design of a new visual identity of Medveščak basketball team. The idea behind it was to move away from typical formalities concerning the logo used in visual identities of current sports teams to create a straightforward, memorable and noticeable team identity which will retain the recognisability of the sport, connecting it with the initial letter 'M' of the team name. The remaining features of the visual identity resulted from the principal logo: the basketball team typography, all the relevant applications, as well as a team mascot. The author aimed to create this project both in paper form and within the real context in order to provide Medveščak basketball team with recognisability and uniqueness amongst a large number of basketball teams through simplicity and high quality features of design.



SEMESTAR  
SEMESTER

**LAURA BOSAZZI**

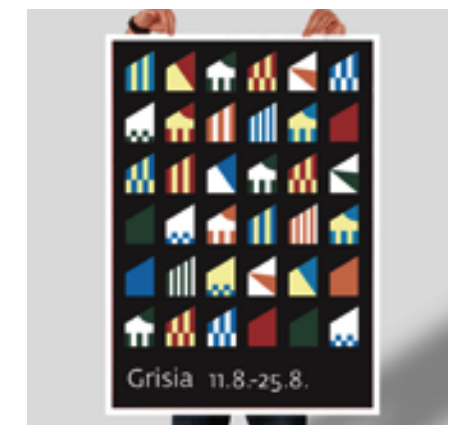
MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlainić  
MENTOR TEORIJSKOG ISTRAŽIVANJA  
/ THEORY RESEARCH MENTOR Fedja Vukić

**GRISIJA**

*Grisija* je natjecateljska i prodajna izložba na otvorenom, svojevrsni atelje pod vedrim nebom, koja se odvija u istoimenoj ulici – *Grisiji*, smještenoj usred starogradske jezgre Rovinja, te predstavlja karakterističan dio grada i njegovog identiteta. Zahvaljujući dugogodišnjoj tradiciji ova manifestacija uspjela je uključiti mnogo različitih umjetnika iz Hrvatske i regije, a također i većinu građana Rovinja. *Grisija* je najdulgotrajnija i najmiljenija priredba u gradu. Projekt brendiranja *Grisije* proizšao je iz nastojanja da se kvalitetnije profilira kulturna ponuda Rovinja, te da se time kvalitativno utječe i na njegov imidž u cjelini. Budući da je sama *Grisija* spoj likovnosti s urbanim prostorom koji ju okružuje, njezina nadogradnja i proširenje vizualnim identitetom koji prelazi u taj prostor pomoću signalizacije u potpunosti je legitimno rješenje. Vizualni identitet *Grisije* temelji se na motivima starih rovinjskih jedara na tipičnim brodicama batana namijenjenima

**GRISIJA**

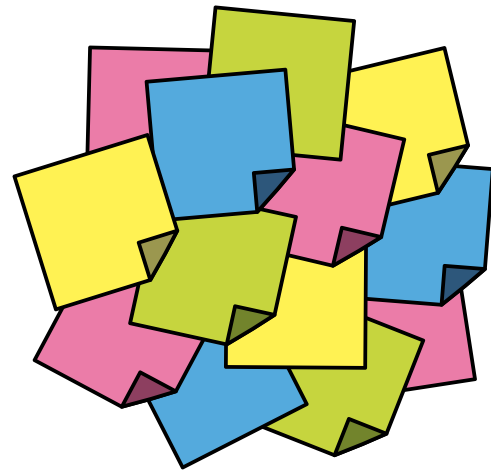
*Grisia* is an outdoor exhibition including an art contest and sale of exhibits. In addition, it is an outdoor atelier located in the eponymous street in the heart of the old town of Rovinj and is considered as a specific feature of the town and its identity. A large number of artists from Croatia and the entire region and many inhabitants of Rovinj have participated in this event due to its long tradition. *Grisia* is both the longest-lasting and the favourite event in the town. The idea behind the project of branding of *Grisia* is the effort to substantially enhance the culture programme in Rovinj, significantly promoting its entire image. Since *Grisia* comprises of visual arts against the backdrop of urban area surrounding it, its upgrade and enhancement through visual identity which is reflected in the area through a system of signalisation is an entirely acceptable solution. The idea behind the visual identity of *Grisia* is in motifs of old Rovinj



ribolovu, karakterističnima za Rovinj. Svojom estetskom i plastičnom dinamikom ona se prikladno uklapaju u vizualni identitet manifestacije, postajući elementi gradske signalizacije. Motiv jedra interpretiran je oblikom zastava, koje se vijore u urbanom prostoru poput jedara na moru, čime postaju osnova signalizacije za kategorije izlaganja na *Grisiji*, a one su podijeljene prema ulicama, od kojih svaka ima svoju kategoriju, označenu jednom bojom ili jednom kombinacijom boja – za mlade umjetnike, za dječje stvaralaštvo, za naivne, tj. amaterske umjetnike, a tu su i glavno natjecanje, te revijalna izložba. Iste se boje ponavljaju na uličnoj signalizaciji koja služi lakšoj orijentaciji posjetitelja tijekom šetnje Rovinjom.

sails on typical batana boats intended for fishing and typical of Rovinj. Consequently, due to their aesthetic and three-dimensional dynamics they have become a constituent part of the visual identity of the event and a basic feature of Rovinj signalisation. The motif of sails has been shown through fluttering flags within the urban area, resembling sails at sea and transforming into the basis of signalisation for exhibition categories in *Grisia*. The exhibition categories have been divided according to streets, each of which has its own category, marked with one colour or a combination of colours – such as the category of young artists, children's art, naïve or amateur artists, as well as for the principal contest and the final exhibition. Identical colours appear on street signalisation in order to provide straightforward directions for visitors during their walk through Rovinj.

**MARINA JUKIĆ**  
 MENTOR Stipe Brčić  
 ASISTENT / ASSISTANT Luka Borčić  
 MENTOR TEORIJSKOG ISTRAŽIVANJA  
 / THEORY RESEARCH MENTOR Fedja Vukić



# PLOBL



## PLOBL – PLATFORMA ZA OBLIKOVANJE

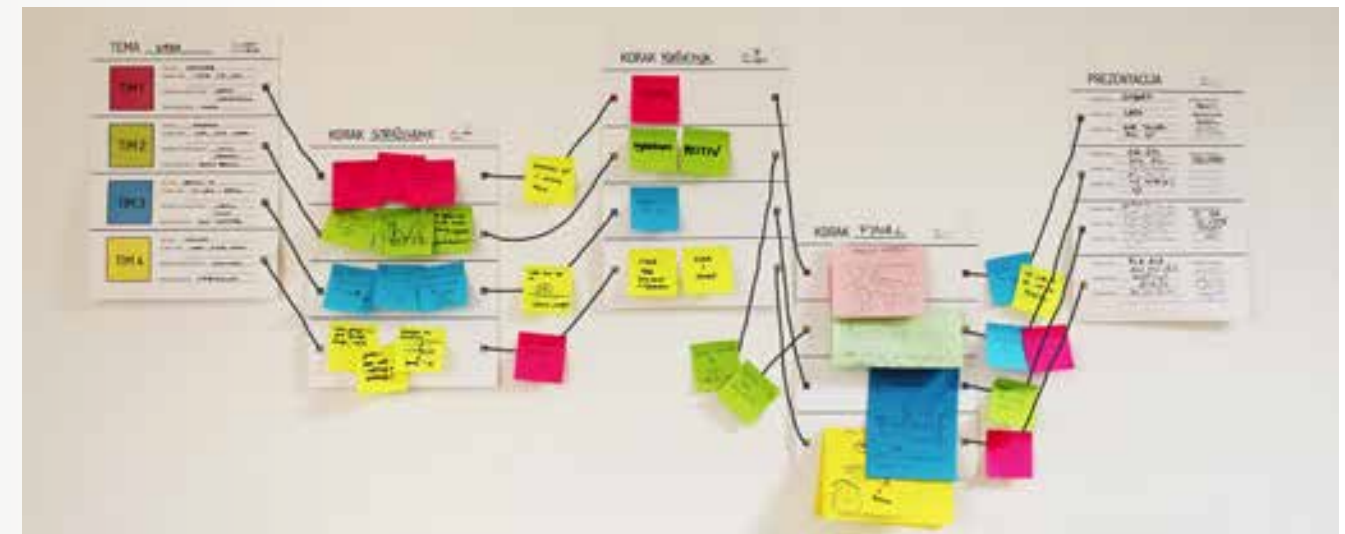
PLOBL je nova edukacijska metoda koja spaja nastavu projektiranja i proces dizajniranja, a materijalizirana je kao nastavno pomagalo koje se sastoji od procesualne ploče oko koje se skupljaju svi edukacijski timovi; teme koju svi timovi obrađuju (a bliska je prosječnoj dobi sudionika), te područja koje čini područje istraživanja i područje izražavanja; dijagrama procesa; dnevnika rada za timove; kontrolnih lista za mentore; te 'post-it' papirića koji služe za rad i interakciju među timovima na ploči.

PLOBL je i platforma za oblikovanje (a) sposobnosti i vještina učenika kroz rad na različitim zajedničkim projektima, putem koje (b) učenici mogu oblikovati i ostvarivati svoje ideje i razmišljanja, a izgledom i metodologijom podsjeća na društvenu igru, nasuprot tradicionalnom 'ex cathedra' tipu nastave. Platforma je namijenjena učenicima od V razreda osnovne škole navise i

## PLOBL – PLATFORMA ZA OBLIKOVANJE

PLOBL is a new educational method connecting classes in design and the design process. It has been implemented as a teaching aid comprising of a board which brings together all the educational teams; the issues addressed by all the teams (issues familiar to all the participants of average age), as well as the areas covered by the research, process diagrams, log files for the teams, control lists for the mentors and post-it notes used for work and interaction between the teams on the board.

PLOBL is a platform used for formation of competences and skills of pupils through work on diverse joint projects, through which pupils are able to create and implement their ideas and notions. Moreover, by design and its methodology it reminds of a social game, which subsequently raises the awareness of pupils of the fact that projects need to be implemented in compliance



obrađuje teme relevantne za njih. U okvirima ove metodologije proces rada se sastoji od sljedećih faza: (1) postavljanje projekta, (2) istraživanje, (3) pronalazak rješenja, (4) izrada finalnog rješenja, (5) prezentacija i vrednovanje, (6) dokumentacija, te (7) planiranje i organizacija, koje se provlači kroz cijeli projekt. PLOBL među učenicima potiče: radoznalost prema promjenama u okolini; motivaciju za istraživanje učenih problema i izvođenje zaključaka na temelju viđenog; korištenje digitalne tehnologije kao sredstva informiranja i alata sintetiziranja znanja, itd. PLOBL ima veliku ulogu u pripremi i uvođenju učenika u proces cjeloživotnog samoinicijativnog obrazovanja, a omogućava im i razvoj sposobnosti i vještina bitnih u svakodnevnom profesionalnom životu, ali i kako efektivno i učinkovito raditi u skupini, biti solidaran i tolerantan, što su također i imanentne i važne socijalne i životne vrijednosti.

with some general rules through proactive work rather than the traditional 'ex cathedra' method of teaching. According to this methodology, the work process consists of the following phases: (1) project initiation, (2) research, (3) coming up with solutions, (4) providing the final solution, (5) presentation and evaluation, (6) documentation and (7) planning and organisation which permeates the entire project. PLOBL provides pupils with creative freedom and yet it also guides them through all the project phases. PLOBL enhances pupil curiosity towards diverse changes in their environment; their motivation for research of the identified problems and reaching conclusions based on their experiences; the use of digital technology as information resource and tools for knowledge synthesis, to name a few. PLOBL has a central role in the preparation and introduction of pupils into the process

of life-long and self-motivated learning, enabling them to develop competencies and skills which play a crucial role in professional life, as well as providing assistance on how to be effective and efficient in group work, fostering solidarity and tolerance which is also of vital importance both in life and in society.

KARLA PALISKA

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić

MENTOR TEORIJSKOG ISTRAŽIVANJA / THEORY RESEARCH MENTOR Fedja Vukić

Godišnja nagrada Studija dizajna/ Annual Awards at the School Of Design

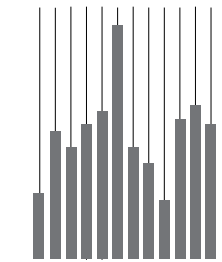
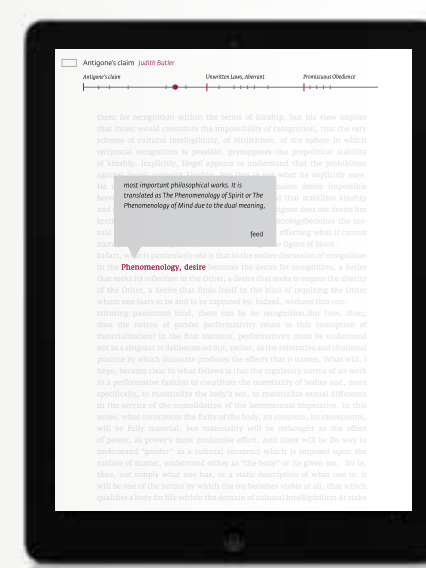
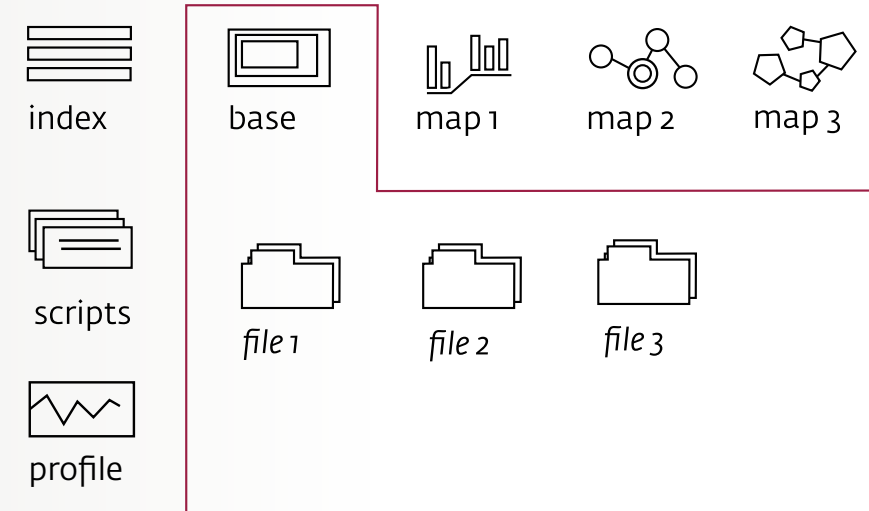


RED-ING PLATFORMA

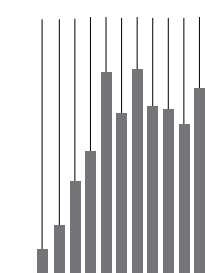
Red-ing platform je koncept za razvoj računalnog programa koji bi omogućio pohranjivanje, djeljenje, korištenje i umrežavanje tekstualnih sadržaja. Zamišljen je kao personalizirani adaptivni hyperlink program koji bi kroz dva modusa programa prilagođenim različitim čitalačkim potrebama nudio niz alata za obradu i korištenje digitalnog teksta. Program je nastao kao rezultat diplomskog rada koji problematizira proces digitizacije teksta u digitalnom i širem sociološkom kontekstu. Prevođenje analognog u prostor digitalnog do sada se uglavnom svodilo na mimikriju korporealnih iskustva prije nego li na operativnu mobilizaciju digitalnih potencijala. Dematerijalizacija, medijacija i digitalno umrežavanje ne samo da redefiniira prkase i iskustvo čitanja već i postojeće paradigme znanja. Reading platform je svojevrstni prijedlog rješenja na niz problematičnih točki u tom novonastalom kontekstu; kako prezentirati literarno djelo izvan korporealnog informacijskog sustava medija knjige, kako pristupati i koristiti više tekstova odjednom, kako vizualno kreirati i djeliti personalizirano iskustvo čitanja, koje su korisne operativne mogućnosti digitalnog teksta.

RED-ING PLATFORM

Red-ing platform is a concept for the development of a computer programme which would enable storage, sharing, use and networking of textual content. It has been created as a personalised adaptive hyperlink programme which would provide a vast array of tools for the processing and use of a digital text through two modes of programmes adapted to different reader requirements. The programme has been created as a result of a graduate thesis tackling the digitisation process of a text both in the digital and in the wider sociological context. Conversion of the analogue into the digital has thus far involved primarily a mimicry of corporeal experiences rather than operative mobilisation of digital potential. Dematerialisation, mediation and digital networking redefine the practices and the experience of reading, as well as the existing paradigms of knowledge. Red-ing platform is a specific proposal of solutions for a large number of challenging issues against the backdrop of the current context; how to present a literary work outside the corporeal information system of the book media, how to approach and use several texts simultaneously, how to visually create and share a personalised reading experience and finally which is the useful operating potential of a digital text.



LOAN SOME PARADE  
Lana von Kalos



AN ETHICS OF SEXUAL DIFFERENCE  
Luce Irigaray

1.  
2.  
3.  
4.

SEMESTAR / SEMESTER

**TOMISLAV ŠESTAK**

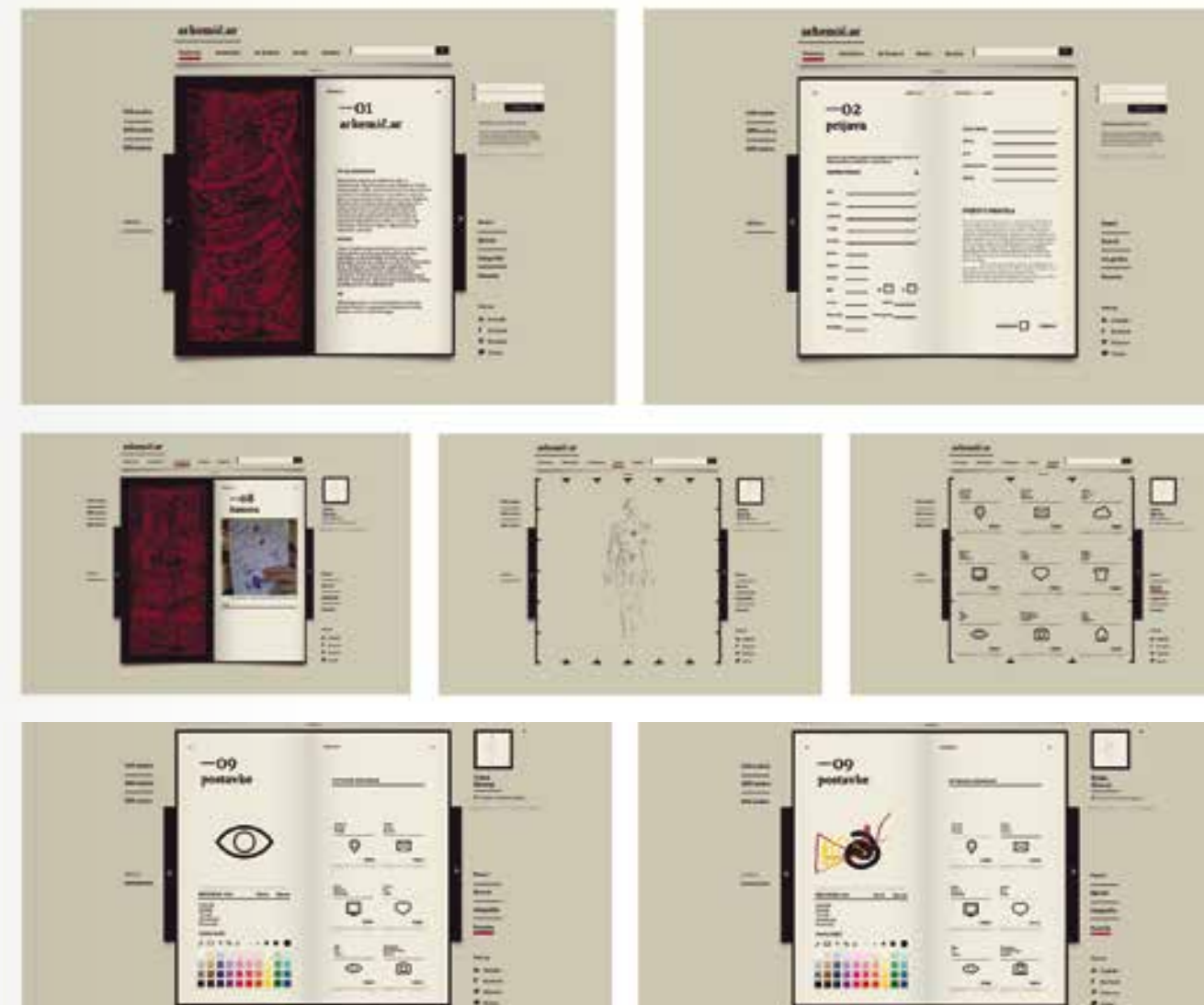
MENTOR Ivan Doroghy  
 ASISTENT / ASSISTANT Tomislav Vlanić  
 MENTOR TEORIJSKOG ISTRAŽIVANJA  
 / THEORY RESEARCH MENTOR Fedja Vukić


**ARKEMIČAR — INTERAKTIVNI SUSTAV  
 ZA SAMOSPOZNAJU**

*Arkemičar*, interaktivni sustav za samospoznaju zamišljen je kao suvremena alkemijska knjiga gdje bi se podaci iz naše podsvijesti jasno dekodirali, vizualizirali i pretvarali u građu našeg tijela. Sve informacije koju upišemo ili ucrtamo na papir, uz pomoć AR tehnologije bile bi prevedene i dokumentirane u virtualnom prostoru. *Arkemičar* spaja stvarni čovjekov svijet, njegove želje, strasti i potisnute osjećaje, te ih izvlači na površinu i predstavlja na posebno osmišljenoj platformi gdje formira iskreni 'avatar', odnosno vlastitu virtualnu presliku. *Arkemičar* sadrži web stranicu, web kameru i jednu bilježnicu čiji sadržaj učitavamo putem web kamere. Svaka pisana riječ ili crtež prilikom obrade u sustavu biva zamijenjena odgovarajućim ideogramom koji postaje osnovni gradbeni element 'avatar'. Prilikom analize podataka pribavljenih pomoću web kamere, ideogrami se obrađuju na tri različita načina kako bi se utvrdio njihov točan položaj unutar virtualnog tijela koje će graditi. Analize se temelje na teorijama moderne psihologije, medicine i grafologije. Nakon što kamera analizira podatke u obliku naših rukopisa/cртеža te ih vizualno kodira u ideogram, sprema ih i grupira u formu ljudskog tijela. Sve podatke vezane uz naš virtualni

**THE ARCHEMIST**

*The Archemist*, an interactive system for self-cognizance created as a modern alchemy book where data originating from one's subconscious would be clearly decoded, visualised and transformed into human body constitution. All the information one writes or draws on a paper using AR technology would be preceded and documented in virtual space. *The Archemist* connects the real world of humans, their wishes, passions and suppressed feelings, presenting them openly via a specific platform forming a true avatar or their own virtual copy. *The Archemist* consists of a web site, a web camera and a notebook whose contents are loaded from a web camera. During the processing each written word or a drawing is replaced by an adequate ideogram and is hence transformed into a fundamental indispensable feature of avatar. Moreover, during the analysis of data received through a web camera, ideograms are processed in three different methods in order to establish their accurate position within the virtual entity which is to be created. Following the analysis of the data in the form of our manuscripts or drawings by the camera and their visual coding into an ideogram, it is saved and grouped into the shape of human body. All



identitet moguće je sabrati u posebnu informacijsku grafiku koju po želji možemo ispisati na kućnom printeru ili pak objaviti na jednoj od popularnih društvenih mreža. Informatička grafika prati cjelovito stanje tijela od prvog dana analize, pa sve do tekućeg datuma. Možemo ju također koristiti kao predložak za rad na sebi ili pak za praćenje stvari koje nismo znali o vlastitom identitetu. *Arkemičar* je prvenstveno namijenjen osobama mlađe životne dobi koje većinu vremena provode u digitalnom svijetu, te znaju kako oblikovati svoj virtualni lik na različitim društvenim mrežama i servisima, ali je namijenjen naprosto i ljudima koji žele otkriti nešto više o sebi. Projekt bi se sa manjim preinakama mogao koristiti i u medicini kao zanimljiv alat za praćenje pacijenata, te izgradnju psiholoških profila. Alat također mogu koristiti i marketinške agencije u test skupinama za određeni proizvod, gdje bi ispitanici pisali svoje doživljaje i dojmove, te ih kasnije analizirali stvarajući tako vrijedne informacije o emotivnim učincima nekog proizvoda na osobu. Sociološka istraživanja još su jedan od načina uporabe ovog projekta u znanstveno-istraživačke svrhe.

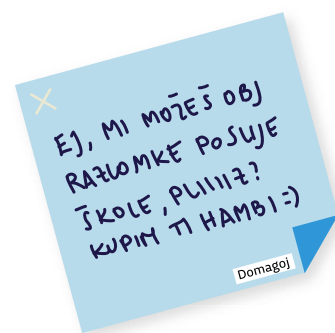
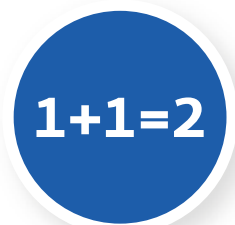
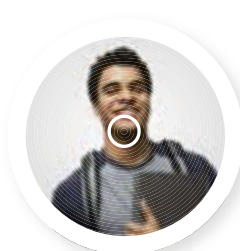
the data connected with our virtual identity can be collected into a specific information graphic which can be printed on a home printer or published on one of the popular social networks. The information graphic follows the overall state of the human body from the first day of the analysis to the current date. *The Archemist* is primarily intended for young persons who spend most of their time in the virtual world and are able to design their virtual image on diverse social networking sites and services. Nevertheless, it is also intended for those aiming to find out more about themselves. In addition, the project could be used in medicine, with slight alterations, as an interesting tool for monitoring patients and for the creation of psychological profiles. Furthermore, the tools can also be used by marketing agencies in test groups for a specific product where those surveyed would write down about their experiences and express their impressions and subsequently analyse them, hence providing invaluable information on emotional impact of a product on its users. Sociological research is yet another area of implementation of this project for research and for scientific purposes.



## IVA HRVATIN

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/ THEORY RESEARCH MENTOR Fedja Vukić

# edu



## MOKRAĆA I MOKRENJE

- dva **litra** - 1700L tekućine dnevno (filtriranje samo oko 10%)
- na dan gubimo oko 1400ml tekućine radom bubrega (ako pijemo više vode onda i više)
- mnogi lijekovi, narkotici, alkohol ... inhibiraju lučenje **ADH** = povećano lučenje vode (nepotrebno)

## EDU

Primjena interaktivnih medija u učenju značajno će izmijeniti nastavnu metodologiju u osnovnim i srednjim školama, povećat će produktivnost učelnika i profesora, njihovu motivaciju, te efikasnost obrazovanja u učionicama, a smanjit će i postotak djece odgojene prema principu 'učenja napamet', čime će biti odgojene nove generacije ljudi s razvijenom sposobnošću kritičkog, progresivnog mišljenja.

Edukacijski sustav EDU idejni je prijedlog platforme za novo izvođenje nastave. Riječ je o operativnom sustavu koji se pokreće putem nekoliko različitih uređaja, poput interaktivnih ploča u školskim učionicama i osobnih prijenosnih računala ili mobilnih aparata učenika. Koncept sustava temelji se na ideji o školskoj društveno-edukativnoj mreži i bazi podataka svih nastavnih sadržaja potrebnih učeniku, s ciljem prezentacije nastavnog materijala u jedinstvenoj, unificiranoj formi. Učenicima će to omogućiti da aktivnim sudjelovanjem u rješavanju interaktivnih zadataka, pregledavanju multimedijalnih sadržaja i sudjelovanjem u suradničkim projektima kvalitetnije i

## EDU

The use of interactive media during the studies will have a significant impact on pedagogical methodology both in primary and in secondary schools and substantially boost the productivity of both pupils and their teachers whilst enhancing their motivation, as well as the effectiveness of classroom education. Moreover, it will lower the percentage of children educated in accordance to the principle of 'learning by heart' resulting in new generations of pupils who have acquired skills of critical and progressive thinking.

EDU educational system is a preliminary proposal of a platform for innovative learning and teaching practices. It is an operating system started through several diverse devices, such as interactive whiteboards in classrooms and laptops or mobile devices owned by pupils. The idea behind the system is the creation of a social network used for educational purposes and a database of all the curriculum content fundamental for the pupils, aiming to present the curriculum content in a unique, unified form. Consequently, the pupils will be able to actively participate in the provision

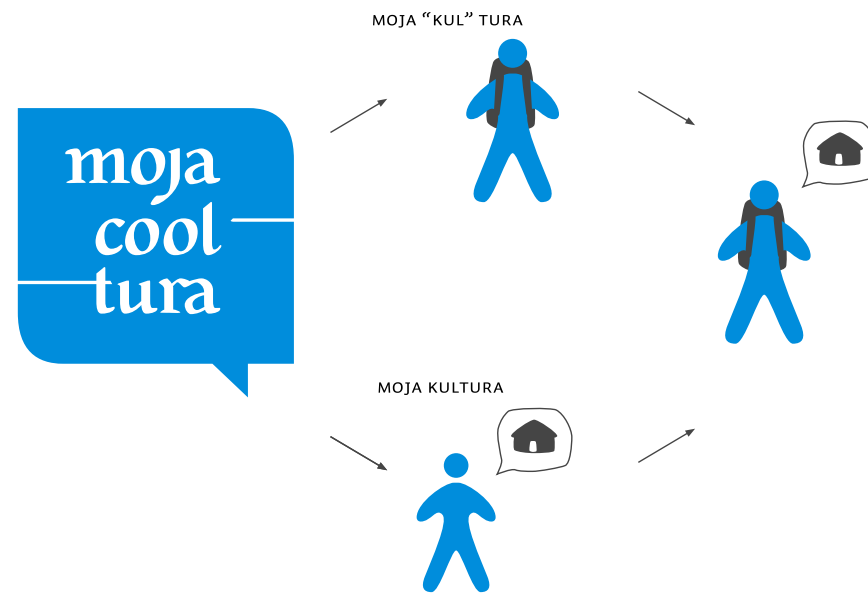


trajnije stječu potrebna znanja i vještine. Sustav je osmišljen tako da od njega ne profitiraju isključivo učenici, već donosi i niz novih karakteristika, poput detaljnog digitalnog praćenja uspjeha svakog učenika i učenice ili pak cijelog razreda, koristeći razne varijable (vremensko razdoblje, nastavne jedinice, dijelovi gradiva, itd.). Ugradnjom EDU sustava u škole nestala bi potreba za trenutno neophodnim nastavnim pomagalicama, od onih najosnovnijih – olovke i papira – pa sve do hrpe bilježnica, vježbenica i priručnika, a posljedično i udžbenika u njihovom tradicionalnom, papirnatom obliku, što prati suvremene zahtjeve koje pred nas postavlja sve veća tehnološka emancipacija novih generacija.

of solutions to interactive exercises, scrolling through multimedia content and participation in co-operative projects which will result in high-quality acquisition of the essential knowledge and skills. In addition to being useful for the pupils, the system is provided with a vast array of new features, such as digital monitoring of individual pupil performance or the performance of the entire class, using diverse variables (time frame, curriculum units and curriculum content areas, to name a few). The implementation of EDU system in schools would meet the requirement for currently indispensable teaching aids, ranging from the basic ones – such as pencil and paper, to a pile of notebooks, workbooks, booklets and subsequently students' books in their traditional hard copies, keeping abreast with the current requirements presented by increasing technological emancipation of the new generations.

VANESSA ŠERKA

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



#### MOJA COOL TURA

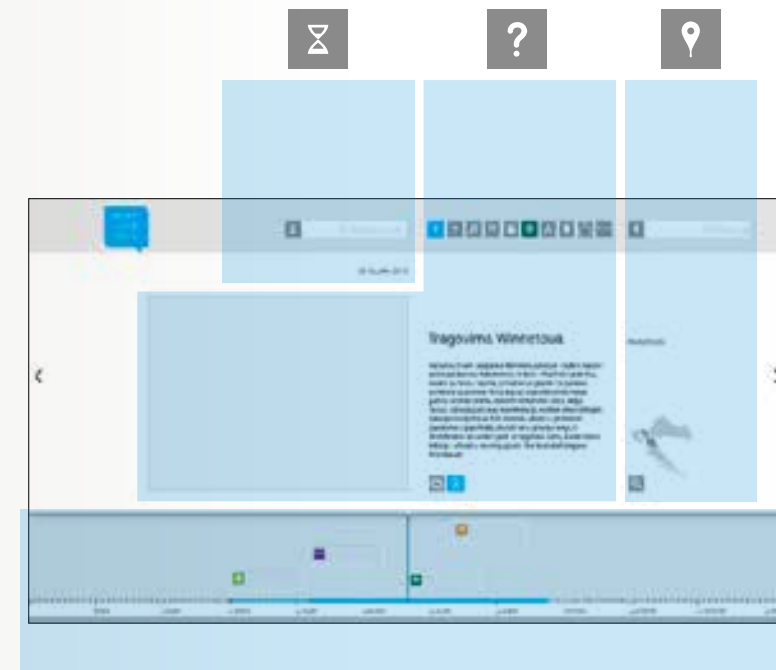
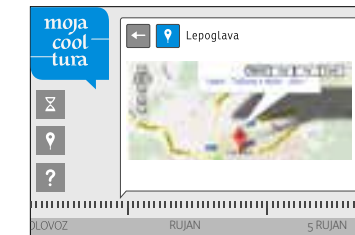
Kulturni turizam i njegova pojavnost na internetu teme su ovog projekta, a publika kojoj se obraća podijeljena je u dvije grupe. U prvu spadaju osobe koje redovito putuju, ali nisu dovoljno informirane o ciljevima i načinima putovanja, jer teško dolaze do informacija; druga grupa obuhvaća osobe koje češće ugošćuju druge u svome gradu ili mjestu, dok sami rijetko putuju, ili uopće ne, čime je određena i dualnost naziva projekta - *Moja 'kul' tura* i *Moja kultura*. Cilj je postići poistovjećivanje publike s oba naziva, a posljedično interaktivno učenje i kretanje na put. Široki spektar turističkih web stranica nudi iste ili vrlo slične informacije, uglavnom poetične tekstove i umjetničke fotografije. *Moja 'kul' tura* nije samo još jedna društvena mreža, jer se na njoj više cijeni interakcija izvan virtualnog prostora, a pritom potiče i stvaranje iskrenih tekstova, autentičnih dokumentarnih fotografija, ali i iskustva domaćina i gostiju o različitim priredbama, manifestacijama i općenito fenomenima određenog prostora i vremena.

#### MY COOL TURE

The principal topics of this project are cultural tourism and its appearance on the Internet, whilst the public it addresses is divided into two groups. The first group comprises of people who travel regularly and yet are not adequately informed about the destinations and the methods of travelling, as they are faced with problems whilst accessing information. The second group consists of people who commonly accommodate other people in their place of residence and rarely or nearly never travel which was reflected in the duality of the project title - *My 'Cool' Tour* and *My Culture*. The specific objective was to get the public to identify themselves with both titles and consequently interactive learning and setting off on a journey. A wide range of tourism web sites provide similar or identical information, primarily through poetic texts and artistic photographs. *My 'Cool' tour* is not yet another social network, since interaction outside of the virtual space is highly appreciated and the creation of sincere and authentic texts, authentic documentary photographs, as well as experiences of both hosts and the visitors linked with diverse events, performances and generally phenomena considered as characteristic of a specific area or during a specific time period are highly encouraged.



Veliko  
natjecanje u ribolovu  
25.9.2013. – 25.9.2013.  
JEZERA



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SEMESTAR  
/ SEMESTER



**MIHOVIL VARGOVIĆ**

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić

MENTOR TEORIJSKOG ISTRAŽIVANJA

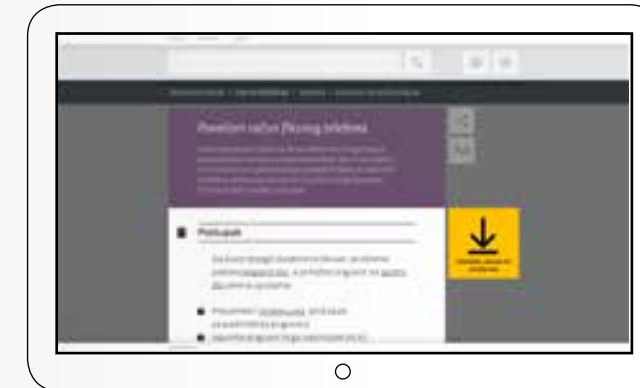
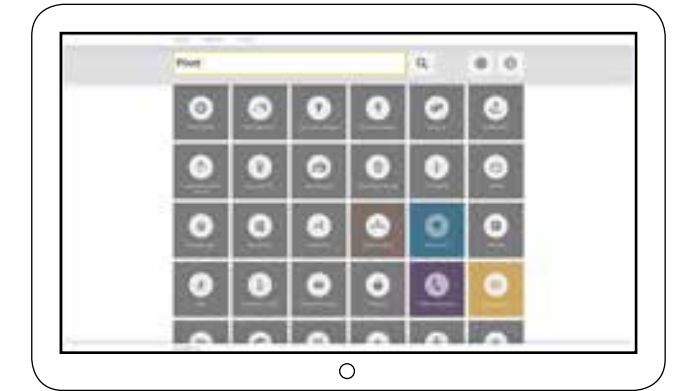
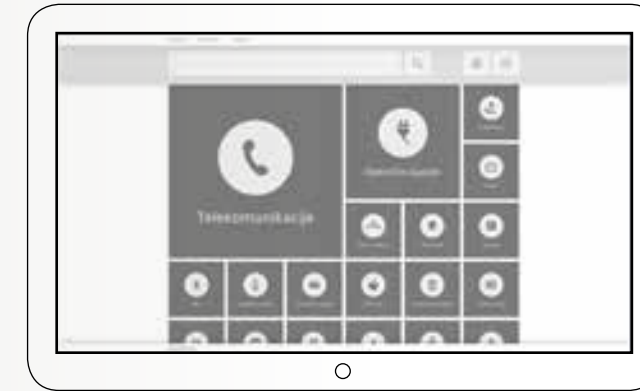
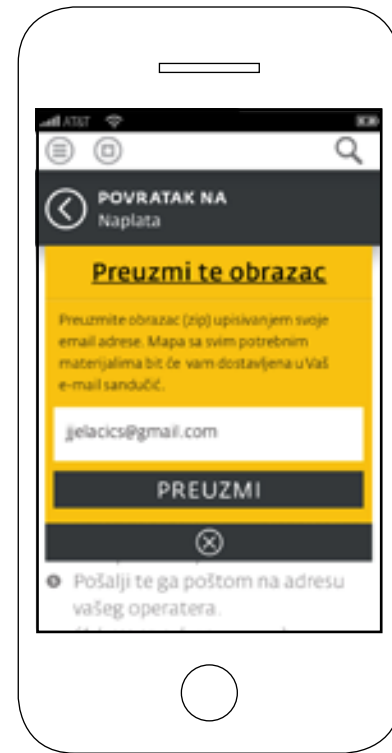
/ THEORY RESEARCH MENTOR Fedja Vukić

**DIZAJN U ULOZI MEDIJATORA IZMEĐU UDRUGA ZA ZAŠTITU POTROŠAČA I POTROŠAČA**

Projekt proučava ulogu dizajna kao medijatora između udruga za zaštitu potrošača i samih potrošača. Obuhvaćene su izgradnja i oblikovanje sustava za savjetovanje građana u formi web platforme; s ciljem ujedinjenja tri glavna i međusobno povezana dijela u radu savjetovališta – informiranja, edukacije i savjetovanja. Nadogradnja i pojednostavljivanje načina savjetovanja građana o pitanjima njihovih potrošačkih prava odvija se prebacivanjem logike i metoda savjetovanja u digitalni medij, u formi alata sa svim potrebnim dokumentima (obrascima) i uputama. Utvrđen je prostor za nadogradnju i poboljšanje postojećeg načina provedbe savjetovanja građana, no isto je tako prepoznata potreba za novim način savjetovanja, te za izgradnjom platforme preko koje će biti moguće distribuirati alate koje građani sami koriste: pri čemu su postupci za podnošenje prigovora bitno pojednostavljeni, što korisnicima omogućava da cijeli postupak izvrše samostalno. Prednosti takvog pristupa su mnoge. Sustavu je moguće pristupiti u bilo koje doba dana ili noći, a rasterećuje se i savjetovalište koje svoje kapacitete može utrošiti na druge djelatnosti (npr. edukaciju ili prevenciju). Naglasak je selidbi iz 'analognih' sučelja u digitalne, koje imaju svoje prednosti i nude dodatne mogućnosti dokumentacije i interakcije; i svaki korisnik do-biva isti broj informacija, uputa i savjetovanja, uvodi se kategorizacija i sistematizacija problema i pritužbi, itd. Dvije su osnove ovog projekta – dizajniranje sadržaja i upravljanje web stranicom. Dizajniranje sadržaja ključna je komponenta, a organizacija i arhitektura sustava rješenja su problema. Druga komponenta je upravljanje tim sadržajem i konstantna nadogradnja sustava prema principu doslovnog 'updatea' problema, pa sve do tehničkih aspekata posla, primjerice smanjenja broja koraka koje korisnici moraju napraviti da bi pronašli svoj problem u 'bazi'. Cilj projekta jest nadograditi rad udruga u procesima savjetovanja; stvoriti temelje uložiti dizajna kao medijatora između udruga i potrošača, te osmisliti sustav koji sam po sebi ostavlja prostor za nadogradnju, a ujednačen je i služi svim stranama, s naglaskom na potrošače kao primarne korisnike. Također, cilj je i pojednostaviti način konzumiranja potrošačkih prava ciljnih skupina, a kroz postupak reklamacije educirati građane o njihovim zakonskim pravima, te ih općenito informirati o temama od njihovog gorućeg interesa. Sekundarni, posredni cilj je putem jednostavnosti korištenja alata potaknuti građane na zauzimanje za svoja prava u širem smislu.

**DESIGN AS A MEDIATOR BETWEEN THE CONSUMER PROTECTION ASSOCIATIONS AND THE CUSTOMERS**

The project focuses on the role of design as a mediator between associations for consumer protection and the consumers. It covers the creation and design of a public counselling system through a web platform, aiming to bring together three fundamental and interconnected aspects in counselling - informing, education and counselling. System upgrade and simplification of the methods of counselling on the issues of user rights is implemented through transfer of logic and counselling methods into digital media as tools with all the required documentation (forms) and guidelines. The area for the upgrade and improvement of the existing methods of the process of public counselling, whilst simultaneously identifying the requirement for new methods in counselling and the creation of a platform which would enable the distribution of tools independently used by the general public, with substantially simplified procedures for filing complaints and hence enabling the users to complete the entire process independently, have been comprehensively covered. The advantages to this approach are considerable. The system can be accessed non-stop, the counselling services are disburdened and can hence use their capacities to engage in other activities (such as education or prevention). Furthermore, each user receives an identical quantity of information, guidelines and counselling, whereas categorisation and systemisation of problems and complaints are introduced, to name a few. There are two fundamental aspects to this project – content design and web site management. Content design is a key component, whilst organisation and system architecture are solutions to the problem. The second component is management of this content and continuous system upgrade in accordance to the principle of the literal update of the problem and encompassing technical aspects – such as decreasing the number of steps performed by the users whilst searching for their problem in the database. The objective of the project is to upgrade the work of associations in the process of counselling, provide the foundations to the role of design as a mediator between associations and consumers, as well as create a system which provides room for upgrade and is simultaneously homogeneous and effective for all the parties involved, with a specific emphasis on consumers as its primary users. The secondary, indirect objective is to encourage the general public to invocation of their rights in a broad sense through a simplified use of tools.



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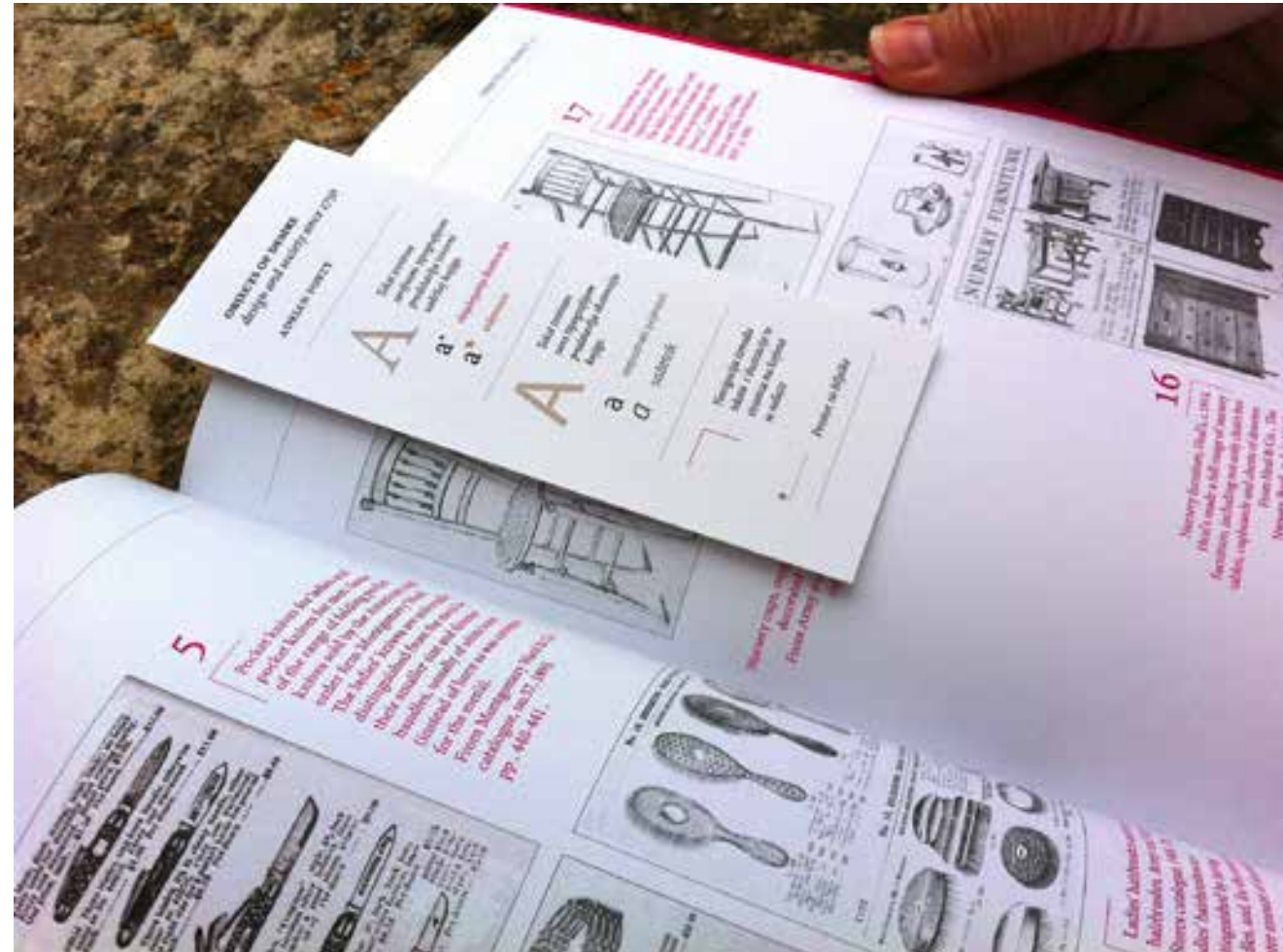
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**MADE TURČINOVIĆ**

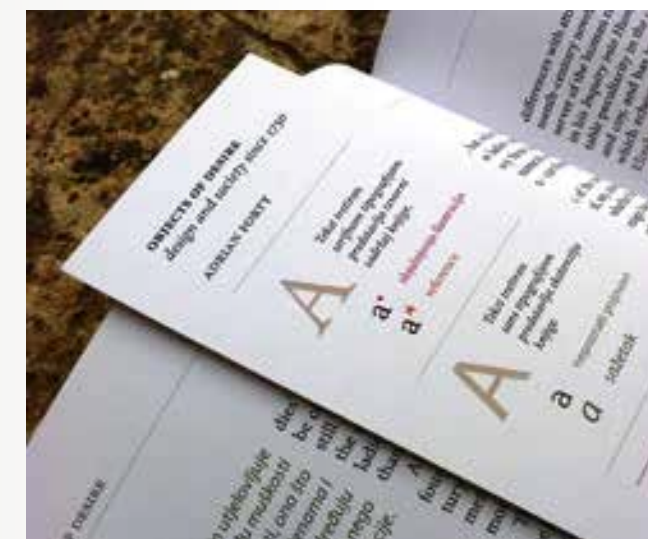
MENTOR Ivan Doroghy  
 ASISTENT / ASSISTANT Tomislav Vlanić  
 MENTOR TEORIJSKOG ISTRAŽIVANJA  
 / THEORY RESEARCH MENTOR Fedja Vukić

**KNJIGA U KNJIZI**

Područje ovog projekta je oblikovanje knjige, uz napomenu da su uzete u obzir karakteristike povijesnog razvoja tog medija, odnosno razne promjene kroz koje je knjiga prolazila, kao i određena saznanja iz područja psihologije čitanja, dok je tema projekta eksperimentalni prijelom stručne knjige koji uključuje nove sadržaje kao svojevrsnu ekstenziju originalnog predloška, pri tome ne ulazeći u interpretaciju njegovog sadržaja. Ekstenzije čine objašnjenja nepoznanica označenih u tekstu, zatim prostor za bilješke, te sažeci i ilustracije koje su tu radi lakšeg praćenja značenja. Specifičnost odabrane teme jest u propitivanju mogućnosti oblikovanja knjige koje bi preuzelo neke postojeće elemente digitalnih medija i implementiralo ih u tiskane medije, stvarajući svojevrsni hipertekst u klasičnom području prenošenja informacija. Za potrebe projekta dizajnirani su pojedini dijelovi knjige

**BOOK IN A BOOK**

The idea behind this project is book design. Nevertheless, the features of historical development of books as media have been thoroughly considered, as well as various changes faced by books as media and some ideas from the area of psychology of reading. The topic of the project is experimental layout of a professional book which includes new content as an extension of the original template, without engaging in interpretation of the book's contents. The extensions comprise of explanation of the unknown issues marked throughout the text, as well as notes area and summaries and illustrations provided to deepen the insight into the overall meaning. The specific feature of the selected topic is the analysis of opportunities of book design which would assimilate several existing features of digital media whilst implementing them into print media and hence creating a specific hypertext against



Objects of Desire Adriana Fortya, jer je knjiga obavezna literatura studentima dizajna koji čine ciljnu skupinu projekta. Stranice knjige podijeljene su u tri kategorije – one koje sadrže isključivo tekst, one koje uz postojeći tekst i fusnote imaju predviđen prostor za bilješke, kao i ostale elemente koji čine ekstenziju; kao i stranice koje sadrže isključivo reproducirane ilustrativne priloge, a prepoznatljive su po vertikalnim bridovima u 100% magenta boji, te se uvijek pojavljuju kao 'spread', tj. u paru; pri čemu se stranice za fotografije i ilustracije nalaze uvijek na desnoj strani, a prethode im stranice tiskane na paus papiru, gdje se nalaze oznake ilustrativnih priloga, broj stranica na koju se oni odnose, te pojašnjenje istih. Svi simboli i boje korišteni za markiranje u prijelomu prikazani su na knjiškoj oznaci.

the traditional information transfer. Several parts of the book entitled *Objects of Desire* by Adrian Forty have been designed under the project, since this book is mandatory for students of design who are the target group of the project. The pages of the book have been divided into three categories – those comprising primarily of textual content, those which, in addition to the textual content and the footnotes also comprise of a notes area, as well as other features considered as extension; plus the pages comprising exclusively of reproduced illustrations and are recognisable due to 100% magenta colour-fringed vertical edges which generally appear as a double spread. Simultaneously, the pages for photographs and illustrations are generally placed on the right-hand side and are normally preceded by pages printed on tracing paper with marks of illustrations, the number of pages they refer to,

as well as additional explanations. All the symbols and colours used for edge-fringing in the layout have been shown in the anchor.

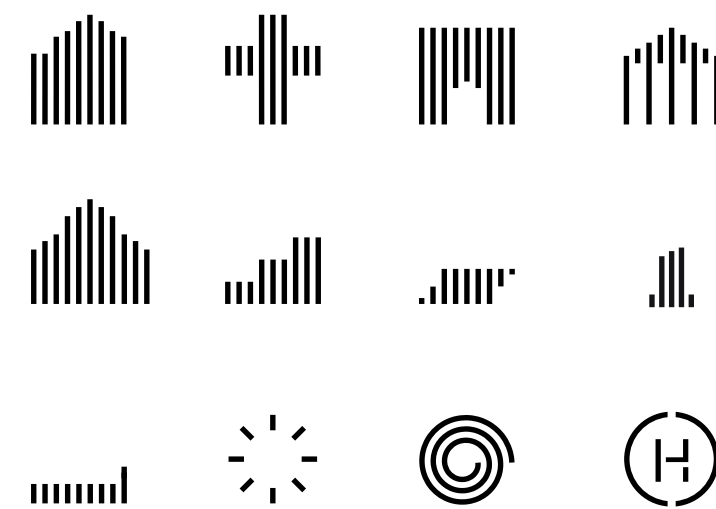
**SANDRO DUJMEHOVIĆ**

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Romana Kajp

MENTOR TEORIJSKOG ISTRAŽIVANJA

/ THEORY RESEARCH MENTOR Fedja Vukić

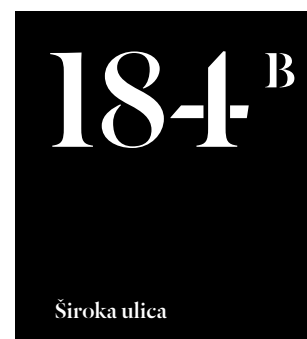
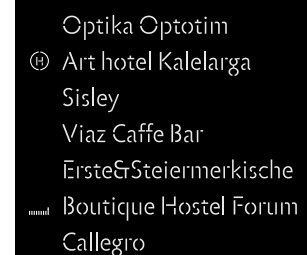


#### VIZUALNI IDENITET I SIGNALISTIKA GRADA ZADRA

U okvirima projekta osmišljavanja temelja novog koncepta vizualnog identiteta grada Zadra, signalizacija je uočena i usvojena kao primarna metoda rješavanja tog problema, proizlazeći iz kulturne, povijesne i društvene slojevitosti Zadra. Forma signalizacije u povijesnoj jezgri grada proizašla je iz svih istraženih parametara prirodnog, povijesnog i društvenog taloženja podataka. Format signalizacije temeljen je na antičkom rasteru stare 'lader'. Materijal je odabran tako da ga zadarska sol i sunce oblikuju tijekom svih godina postojanja, dok tipografija priča renesansnu priču, a pomaknuti oblici prizivaju pojavnost suhozida, starih kamenih zdanja, te štoriiju o sedam zadarskih slojeva zahvaljujući svom odnosu s fasadama zadarskih kuća i palača. Drugi dio projekta konceptualnog rješenja i projektiranja prostorne signalizacije stare gradske jezgre Zadra zamišljen je kao aktivistički, povezan s drugim diplomskim radom, onim Filipa Peraića na temu urbane opreme u istom javnom prostoru, pri čemu je krajnji cilj zajedničko koherentno rješenje oba problema i izvedba dobivenih rezultata. Projektima se želi

#### VISUAL IDENTITY AND WAYFINDING SYSTEM FOR THE CITY OF ZADAR

Against the backdrop of creation of a new concept of visual identity of the city of Zadar, signalisation was identified and adopted as the most effective method for addressing the issue, originating from the cultural, historical and social stratification of Zadar. The form of signalisation in the historical nucleus of the city originated from analysis of all the parameters of natural, historical and social accumulation of data. The idea behind the format of signalisation is based on the antique raster of the ancient Roman colony of lader or ladera (Zadar). The material has been selected in order to be shaped by Zadar salt and the sun throughout its existence, whereas the typography tells a Renaissance story and the shapes invite the presence of a dry stone wall, ancient stone edifices and a story of seven social classes in Zadar due to its relationship with the facades of the houses and palaces. The idea behind the second part of the project conceptual solution and design of spatial signalisation of historical nucleus of Zadar is activism and is connected with another post-graduation thesis



pokazati kako vrijeme u Zadru nije stalo, te da se na (vizualnom) identitetu grada i njegovoj kulturi (u širem smislu te riječi) treba konstantno raditi i u njih ulagati, te da je to jedini pravi put prema dugoročnom napretku u svim područjima života. Signalizacija i urbana oprema gradske jezgre samo su dio problema identiteta grada. Njihovim konceptualnim rješenjima provocirati će se stvaranje svijesti o potrebi oblikovanja cjelovitog i širokog identitetskog sustava grada, u suprotnosti s neprekidnim i neučinkovitim množenjem akcijskih planova. Bit će to identitet koji će uslijed sadašnje anemičnosti i apatije grada donijeti nešto novo kao poticaj građanima i njihovom angažiranom djelovanju prema gradskoj vlasti, u vidu pozitivne prakse u socijalnom okruženju gdje su sva htijenja svedena na minimum. Rješenje će nastojati jasno artikulirati sve posebnosti grada prema eksternoj javnosti, obraćajući se svim građanima Zadra te potencijalnim turistima koje bi privukao autentičan identitet, neprilagođen trendovima, iskrenog i stvarnog sadržaja, onoga koji je nadograđen, a ne projektiran.

by Filip Peraić on the topic of urban equipment in identical urban area where the specific objective is a common coherent solution of both problems and the interpretation of results. The projects are aiming to point out the fact that time in Zadar has not stopped and continuous work on its visual identity and its culture (in a broad sense), as well as a continuous investment in the city is imperative, as it is the only right path towards long-term progress and advancement in all areas of life. Signalisation and urban equipment of the historical nucleus of the city are only a part of the problem of city identity. Their conceptual solutions will impact on raising the awareness of the requirement of design of a comprehensive and broad identity system of the city as opposed to continuous and ineffective increase in number of action plans. The new identity will result in innovation against the backdrop of the current anaemia and apathy pervading the city. Subsequently, the innovation will encourage the citizens to become more involved in the public life of the city and to communicate with the local

government resulting in positive practices within the social setting where all the requirements have been reduced to the minimum. The solution will provide clear articulation of all the specific features of the city within the external community, addressing all the citizens of Zadar, as well as potential tourists who would be attracted by authentic identity, which does not conform to the trends, of sincere and realistic contents, comprising of retrofits rather than being newly designed.

Studenti  
Diplomskog  
studija

Graduate  
programme  
students

# 1. godina Diplomskog studija

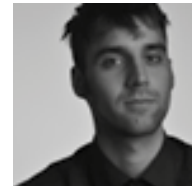
## Industrijski dizajn



Ana Armano



Kristina Crnek Vidovic



Vedran Erceg



Ema Gerovac



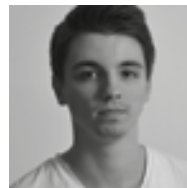
Petra Jelaska



Luka Jelaska



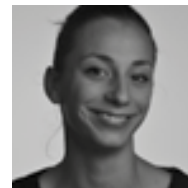
Ivona Miloš



Ruđer Novak-Mikulić



Ena Priselec



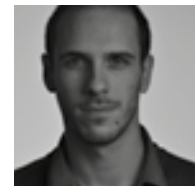
Janja Roškar



Ana Sekulić



Ozana Ursić



Marko Vilipić



Ivan Vukmanić

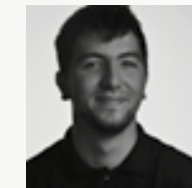
# 1<sup>st</sup> Year Graduate Programme

## Industrial design

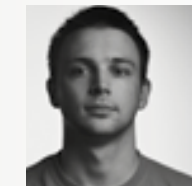
## Vizualne komunikacije



Tessa Bachrach Krištofić



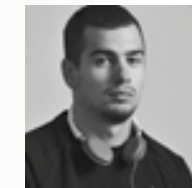
Marko Hrastovec



Luka Perić



Dora Bilandžić



Nikica Jurković



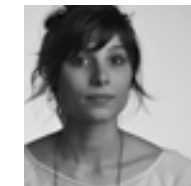
Luka Reicher



Marko Cvijetić



Antonio Karača



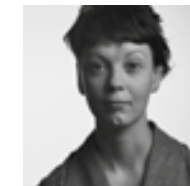
Maja Subotić



Vinka Draganja



Jurica Koletić



Željka Tkalčec



Andrea Franić



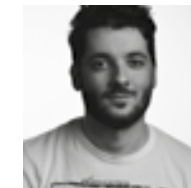
Dina Milovčić



Franka Tretinjak



Matija Gulić



Andrija Mudnić



Ivor Vrbos

## Visual Communications

1.

2.

3.

4.

SEMESTAR / SEMESTER

## 2. godina Diplomskog studija

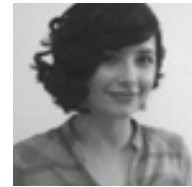
### Industrijski dizajn



Marta Anić-Kaliger



Mario Dobrečević



Ana Goričanec



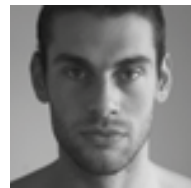
Branka Kipke



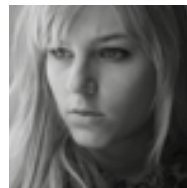
Vlatka Leskovar



Sandra Maglov



Filip Peraić



Marija Ružić



Anamaria Sever



Sanja Tušek

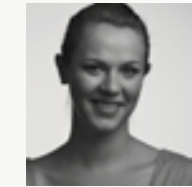


Kristina Vugrinski

## 2<sup>nd</sup> Year Graduate Programme

### Industrial design

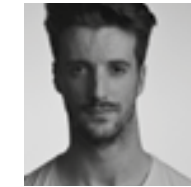
### Vizualne komunikacije



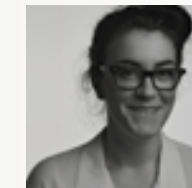
Laura Bosazzi



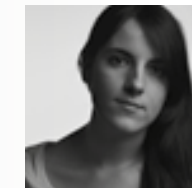
Vina Čurčija



Sandro Dujmenović



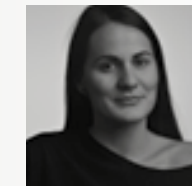
Iva Hrvatin



Marina Jukić



Daria Marinović



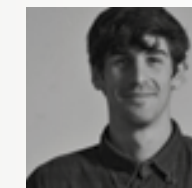
Marina Stančev



Vanessa Šerka



Tomislav Šestak

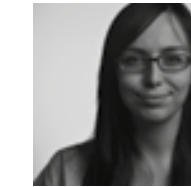


Stjepan Zorko

### Visual Communications



Aleksandra Furač



Marija Gašparović



Karla Paliska



Romana Rođaković



Made Turčinović



Mihovil Vargović



Martina Granić



Kazimir Samoščanec



Ivor Vinski

# Projekti

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# Projects

## Izvannastavne suradnje

## Extracurricular activities

Sekcija Projekti Godišnjaka Studija dizajna 2012./2013. 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.

The section entitled Projects in the Yearbook 2012/2013 of the School of Design covers both the expanding and the increasingly important aspects of the activity of the School, including extracurricular 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.



#### REKONSTRUKCIJA DIJELA PROSTORA STUDIJA DIZAJNA U FRANKOPANSKOJ 12

Prije nepunih osam godina izrađen je i usvojen plan sveobuhvatne rekonstrukcije i adaptacije prostora Studija dizajna u Frankopanskoj ulici 12 u Zagrebu.

Zbog ograničenih sredstava tada je izvršena prva faza adaptacije koja je obuhvatila tek jedan dio prostora u Frankopanskoj ulici.

Ove akademske godine uspjelo se nastaviti s adaptacijom preostalog dijela prostora kako bi se osigurali još optimalniji uvjeti za odvijanje nastave i rad studenata i nastavnika.

Adaptacijom i prenamjenom dijela prostora koji su upravo pri kraju osigurani su suvremeno opremljeni prostori za nesmetano odvijanje nastave, posebno za predmet Projektiranje-industrijski dizajn, a posebno za predmet Projektiranje-vizualne komunikacije. Ovom adaptacijom je također osiguran i opremljen poseban multifunkcionalan prostor za predmet Fotografija, film i video. Prostor je opremljen za predavanja, snimanja i projekcije.

Važno je istaći kako je istovremeno osigurana i posebna dvorana sa 70 mjesta, namijenjena kako za nastavna tako i za gostujuća predavanja.

Ovim zahvatom ostvareni su prostorno-tehnički uvjeti za nesmetano a time i bitno kvalitetnije odvijanje nastave na Studiju dizajna.

#### RECONSTRUCTION OF A SECTION OF THE PREMISES OF THE ZAGREB-BASED SCHOOL OF DESIGN LOCATED AT 12 FRANKOPANSKA STREET

Some eight years ago a comprehensive reconstruction and adaptation plan of the premises of the Zagreb-based School of Design, located at 12 Frankopanska Street, was created and adopted.

The first phase of the reconstruction comprising merely of a section of the premises located in Frankopanska Street was implemented primarily due to limited resources.

During the academic year 2012/2013 the adaptation of the remaining sections of the premises was implemented in order to provide more favourable conditions for teaching and work for both students and professors.

The reconstruction and the adaptation of the sections of the premises that are currently being implemented and completed resulted in innovatively equipped premises as one of the preconditions for top quality classes, concerning the subject Design and Industrial Design and Design – Visual Communications.

Moreover, a specially equipped multifunctional hall – a classroom for the subject Photography, Film and Video was provided due to the reconstruction. The hall is fully equipped for top quality classes, filming and projections.

It is important to highlight that there is also a special hall whose seating capacity is 70 people and it is intended for both regular classes and may accommodate guest teachers and provide room for their classes.

Consequently, the reconstruction met both the spatial and the technical requirements for top quality classes at the School of Design.



**GODIŠNJE NAGRADE STUDIJA DIZAJNA NAJUSPJEŠNIJIM STUDENTSKIM PROJEKTIMA U 2012./2013. GODINI**

Uoči obilježavanja dvadesetpete obljetnice osnutka, Studij dizajna ustanovljuje nagrade za najuspješnije projekte iz područja industrijskog dizajna i dizajna vizualnih komunikacija. Nagrada se dodjeljuje za uspješne projekte nastale tijekom preddiplomskog i diplomskog studija, koji izravno i na poseban način doprinose ugledu, kvaliteti, populariziranju i stjecanju konkurentnosti kako sâmog Studija, tako i struke u cjelini. Osnovni cilj uspostave sustava nagrađivanja je očuvanje i dalje poticanje izvrsnosti obrazovnog procesa i njegovih rezultata, kao i podržavanje i promicanje svijesti o dizajnu kao važnom alatu humanizacije predmetne, prostorne i komunikacijske okoline i usluga, te razvoju i njegovanju vlastitog identiteta u navedenim područjima. Uvođenjem nagrada Studij dizajna želi poticati studente u bavljenju odgovornim dizajnom. Nagrađenim studentima ova nagrada daje podstrek za uspješan nastavak studija i odgovarajuću referencu za uspješan početak njihovog profesionalnog djelovanja, a njihove mentore i druge suradnike potiče na podržavanje izvrsnosti u obrazovnom procesu.

Odluku o nagradama donosi sedmeročlani Odbor za dodjelu nagrada Studija dizajna na temelju posebno razrađenih kriterija. Pomoću prihvaćenih kriterija ocjenjuje se kvaliteta svakog prijavljenog studentskog projekta. Pod kvalitetom rada podrazumijeva se stupanj uspješnosti uvrštavanja i optimizacije svih čimbenika dizajna, od humanističkih, tehničkih, do ekonomskih, estetskih, itd. Također se vrednuju društvena utemeljenost, konceptualna konzistentnost, stupanj inovativnosti i kreativnosti, odgovornost prema okolišu, karakter rada, njegova primjenjivost, kvaliteta radnog procesa i doprinos struci, odnosno stupanj svladavanja obrazovnog programa, razumijevanja i samostalnog provođenja procesa, motiviranost, angažiranost, te kvaliteta uspostave novih ili unapređenja postojećih procesa, metoda i teorije struke.

Odbor za nagradu Studija dizajna u sastavu Prof. Zlatko Kapetanić predsjednik, Prof. Nenad Dogan, Prof. Ivan Doroghy, Doc. Ivana Fabrio, Prof. Anka Mišetić, Prof. Mladen Orešić i Prof. Fedja Vukić je za akademsku godinu 2013./2014. donio odluku o nagrađivanju studentskih radova usmjerenja dizajna vizualnih komunikacija i industrijskog dizajna preddiplomskog i diplomskog studija, te posebno priznanje grupi autora – studenata arhitekture i dizajna, za trojdelno izdanje 'Projekt 21'.

**ANNUAL AWARDS AT THE SCHOOL OF DESIGN FOR THE MOST SUCCESSFUL STUDENT PROJECTS DURING THE ACADEMIC YEAR 2012/2013**

In the wake of the 25th anniversary of the foundation of the School of Design, the School decided on the awards for the most successful projects in the fields of industrial design and visual communications design. The awards are allocated for successful projects created during the undergraduate and postgraduate study programmes which directly and particularly enhance the reputation, the quality, the popularisation and the competitiveness both of the School of Design and of the design profession in general. The specific objective of the establishment of the system of awards is promotion of excellence in the educational process and its results, as well as to raise the awareness on design as a fundamental tool of humanisation of material, spatial and communication environment and services and the development and fostering of one's own identity in the aforementioned areas. The launch of the annual awards at the School of Design aims to encourage students to engage in responsible design. The awarded students have received an incentive to successfully continue their studies. Moreover, the award implies an invaluable reference for the successful commencement of their professional career, simultaneously encouraging also their mentors and other colleagues to strive for excellence in the educational process.

The decision on awards is reached by the Awards Committee of the Study of Design comprising of seven members and is entirely in compliance with the established special criteria. The quality of each student project submitted is determined based on the established criteria. The quality of work implies the level of inclusion and optimisation of all the design parameters, ranging from the humanistic and the technical parameters, to economic and aesthetic parameters, to name a few. In addition, social well-foundedness, conceptual consistency, the level of innovation and creativity, environmental responsibility, the features of work, its applicability, the quality of the work process and the professional contribution or the level of mastery of educational programmes, the insight and the independent implementation of the programme, the motivation, the involvement, as well as the quality of the establishment of the new processes or the enhancement of the existing processes, methods and professional theories are also assessed.

The Awards Committee for the Study of Design Awards during the academic year 2012/2013 reached a decision on awarding student projects in the branch of visual communications design and industrial design at the undergraduate and the postgraduate study programme and on a special recognition award to a group of students of architecture and design for their Project 21 publication comprising of three parts.

*Na preddiplomskom studiju usmjerenja industrijski dizajn nagrađen je rad:*

**NEPLUS**

STUDENT Niko Crnčević  
SEMESTAR 6  
MENTOR Mladen Orešić  
KOMENTOR Ivana Fabrio

Neplus sustav nastao je kroz preispitivanje vrijednosti materijalnih posjeda u cilju pojednostavljenja životnog stila, a prema načelima ekodizajna. Autor se odlučio za naziv Neplus inspiriran latinskom frazom 'ne plus ultra' što bi značilo 'ništa više od ovoga', a koncept je sustava zidnog namještaja. Kroz istraživanje odabran je smjer ekologije koji se ne bazira na vječnoj reciklaži i kupovini novih predmeta nego na produljenju životnog ciklusa. Sustav se sastoji od nekonvencionalne kombinacije proizvoda preuzimajući ideje asketizma i minimalnog načina života od 'peg rail' sustava koji se koristio u šejkerskim zajednicama u 17. stoljeću, kombinirajući tradicionalne ideje minimalizma s konkretnim inovacijama vezanim uz današnji način života. Na primjer, kako bi se uputilo na eliminaciju nepotrebnoga iz života, sustav ne nudi police nego niz kutija koje ne dozvoljavaju izlaganje dekorativnih predmeta već samo pohranjivanje onih bitnih. Kako bi se ideje o redukciji materijalnoga suptilno nametnule i u ostalim sferama života, dva proizvoda (vreća i fascikla/oglasna ploča) koriste se i van doma. Sustav funkcionira kao funkcionalan predmet, tako da se njegovo korištenje može ograničiti na jedan zid, jednu sobu ili cijeli dom, a idealno stanište bi mu bili studentski stanovi ili domovi u kojima može zadovoljiti većinu osnovnih potreba u stanovanju, čime ima visok stupanj primjenjivosti. Sustav je otvoren za proširenja drugim proizvodima te je kompatibilan s raznim okruženjima i drugim proizvodima.

*The awarded project at the undergraduate study in Industrial Design was entitled:*

**NEPLUS**

STUDENT Niko Crnčević  
SEMESTER 6  
MENTOR Mladen Orešić  
CO-MENTOR Ivana Fabrio

Neplus is a system created through reconsideration of the value of material possessions aiming to simplify the lifestyle in accordance to the principles of eco-design. The designer opted for the title Neplus inspired by the Latin phrase 'ne plus ultra' which means 'no more beyond' and it is an idea for a wall-furniture system. The ecological orientation was due to a comprehensive research and it is not based on continuous recycling and the purchase of new items, as it aims primarily to life cycle extension. The system comprises of an unconventional combination of products inspired by ideas of asceticism and minimalist lifestyle to 'peg rail' system used in the Shaker communities in the 17th century, combining traditional minimalist ideas with concrete innovations connected with the current lifestyle. For example, in order to promote elimination of the unnecessary items from our lives, the system does not provide shelves as it opted for a system of boxes that do not allow for the display of the decorative items and is used primarily as a storage of the fundamental items. In order to subtly impose the ideas on the reduction of the material in the wider context, two products (a sack and a folder/ notice board) are used also outside one's home. The system functions as a functional item and hence its use can be limited to one wall, one room or it can be extended to an entire home, whilst it would be ideally used in students' flats or residence halls where it can meet most housing requirements which implies its high level of effectiveness.

*Na preddiplomskom studiju usmjerenja Vizualne komunikacije, nagrađen je rad:*

**SERIJA KAZALIŠNIH PLAKATA ZA TEATAR EXIT**

STUDENT Alma Šavar  
SEMESTAR 6  
MENTOR Nenad Dogan  
KOMENTOR Romana Kajp

Nagrađeni projekt obuhvaća oblikovanje serije plakata za tri različite predstave istog teatarskog profila, u ovom slučaju Teatra EXIT za predstave: Judit French, Balon i Kontrabas.

Sve se tri predstave temelje na suvremenim tekstovima koji propituju različite socijalne teme i čiji teatarski izraz poziva na razmišljanje i aktualizira brojna pitanja kojima se možete baviti i nakon gašenja reflektora. Ovakav izbor predstava svjedoči o autoričinoj sklonosti ka aktualnim društvenim temama poput relativiziranja društvenih vrijednosti, različitih oblika otuđenja i ovisnosti.

Oblikovanje sva tri plakata autorica temelji na reduciranom i stilski ujednačenom vizualnom predlošku, a upotrebom istog reduciranog kolorističkog sustava postiže konceptualnu i vizualnu konzistentnost sva tri plakata. Upravo jednostavnost i stilski ujednačenost vizualnog izraza, simbolički izražavaju temeljnu koncentraciju Teatra EXIT na glumačko umijeće. Lišeni suvišnih detalja plakati plijene jednostavnim simbolikom i blago ironičnom porukom. Već i letimična usporedba ovih plakata s postojećim plakatima ovog teatra ukazuje na nemjerljivu razliku u kvaliteti oblikovanja. Svojim je rješenjima autorica nedvosmisleno ukazala na potrebu za kvalitetnijom promocijom ovog teatra i njegovih predstava.

Krajnje vješto oblikovani, plakati su zamišljeni i kao prepoznatljivi vizualni akcenti koji svojom kultiviranom vizualnošću oplemenjuju neposredni prekomjerno 'vizualno zagađen' urbani okoliš.

Treba ovom prilikom istaći i proces nastajanja ovog rada, koji je rezultat kvalitetnog pristupa svim trima ključnim fazama, počevši od analize odabranog subjekta i pripadajućeg sadržaja preko razrade kreativnih ideja do konačne realizacije.

Alma Šavar je i svojim ukupnim radom na ostalim vježbama ostvarila visok kreativni i tehnički nivo, čime pozitivno utječe na rad svojih kolega i njihovo shvaćanje struke.

*The awarded project at the undergraduate study in Visual Communications Design was entitled:*

**THEATRE POSTERS FOR EXIT THEATRE**

STUDENT Alma Šavar  
SEMESTER 6  
MENTOR Nenad Dogan  
CO-MENTOR Romana Kajp

The awarded project comprises of design of a series of theatre posters for three different theatrical performances of identical theatrical profile – for Exit Theatre and the performances are Judith French, Balloon and Double Bass.

The three performances are based on contemporary texts analysing a vast array of social issues which one can tackle also following the end of the performance. The selection of theatrical performances indicates the interest of the designer towards the current social topics such as relativizing of the social values and a broad range of forms of alienation and addiction.

The design of the three posters is based on the reduced and stylistically unified visual template, whereas the conceptual and visual consistency of the three posters is the result of the use of the identical coloristic system. The simplicity and the stylistic unification of the visual expression symbolically express the fundamental importance placed by Exit Theatre upon the talent of acting. Deprived of the superfluous details, the posters attract the viewers through straightforward symbolism and a slightly ironic message. The superficial comparison of these posters with the existing posters of Exit Theatre shows substantial differences in the quality of design. The designer unambiguously pointed out the requirement for top quality promotion of this theatre and its performances.

The posters, which have been most artfully designed, have been conceived as recognisable visual accents which use their cultivated visuality to enrich the excessively 'visually polluted' urban environment.

The process of creation of this project has to be particularly highlighted as the result of the quality approach to all the three vital phases, commencing from the analysis of the selected subject and the corresponding content through the development of creative ideas and the final implementation.

*Na diplomskom studiju usmjerenja industrijski dizajn nagrađen je diplomski rad:*

**(DE)MATERIJALIZIRANA USPOMENA**

STUDENT Vlatka Leskovar  
SEMESTAR 3,4  
MENTOR Mladen Orešić  
KOMENTOR Ivana Fabrio

Projekt propituje kvalitetu dojmova i iskustava u domeni turizma koji se sabiru u uspomenu i sve više nadilaze potrebu za materijalnim vrijednostima. Stoga se konceptom nastojalo izbjeći banalnosti prilikom poimanja turističkih suvenira te kroz dizajn i oblikovanje oplemeniti materijaliziranu uspomenu novim vrijednostima. Shodno tome, analiziraju se specifični odnosi između doživljaja i materijalnosti s ciljem shvaćanja na koji način osobe koriste simboličke predmete nakon izvornog turističkog iskustva, sa željom da ponovno kreiraju vlastite uspomene. Rješenja koja ilustriraju koncept '(De)materijalizirane uspomene' stavljaju naglasak na odnos između čovjeka i njegove uspomene koji nije posredovan predmetnim, već doživljajnim odrednicama, a usmjerena su na djelovanje dizajnom inspiriranim istinskim i specifičnim vrijednostima od osobnog, lokalnog do regionalnog ili nacionalnog iskustva i kulture.

*The awarded project at the postgraduate study in Industrial Design was entitled:*

**(DE)MATERIALIZED REMINISCENCE**

STUDENT Vlatka Leskovar  
SEMESTER 3,4  
MENTOR Mladen Orešić  
CO-MENTOR Ivana Fabrio

The project analyses the quality of impressions and experiences in the domain of tourism which have been integrated in remembrances and have been increasingly exceeding the requirement for material values. Consequently, the designer strived to avoid the banalities in the perception of tourist souvenirs aiming to sublimate the materialised remembrance with new values through design. Subsequently, the specific relationships between experiences and the materiality are analysed in order to deepen the insight into the manners people use symbolic objects following the authentic tourism experience striving to create their own remembrances yet again. The solutions illustrating the concept of '(De) materialised remembrance' emphasises the relationship between a person and their remembrance which has been mediated by experiential rather than materialistic guidelines and have been directed towards acting through a design inspired by authentic and specific values ranging from the personal, the local, the regional or the national experience and culture.

*Na diplomskom studiju usmjerenja Vizualne komunikacije, nagrađen je diplomski rad:*

**RED-ING PLATFORMA**

STUDENT Karla Paliska  
SEMESTAR 3,4  
MENTOR Stipe Brčić

*Red-ing platforma* je koncept za razvoj računalnog programa koji bi omogućio pohranjivanje, djeljenje, korištenje i umrežavanje tekstualnih sadržaja. Zamišljen je kao personalizirani adaptivni hyperlink program koji bi kroz dva modusa programa prilagođenim različitim čitalačkim potrebama, nudio niz alata za obradu i korištenje digitalnog teksta.

Program je nastao kao rezultat diplomskog rada koji problematizira proces digitalizacije teksta u digitalnom i širem sociološkom kontekstu. Prevođenje analognog u prostor digitalnog do sada se uglavnom svodilo na mimikriju korporealnih iskustava prije nego li na operativnu mobilizaciju digitalnih potencijala. Dematerijalizacija, medijacija i digitalno umrežavanje ne samo da redefiniiraju prakse i iskustvo čitanja već i postojeće paradigme znanja.

Red-ing platforma je svojevrsni prijedlog rješenja za niz problematičnih točki u tom novonastalom kontekstu; kako prezentirati literarno djelo izvan korporealnog informacijskog sustava medija knjige, kako pristupati i koristiti više tekstova odjednom, kako vizualno kreirati i djeliti personalizirano iskustvo čitanja i najzad koje su korisne operativne mogućnosti digitalnog teksta.

*The awarded project at the postgraduate study in Visual Communications Design was entitled:*

**RED-ING PLATFORM**

STUDENT Karla Paliska  
SEMESTER 3,4  
MENTOR Stipe Brčić

*Red-ing platform* is a concept for the development of a computer programme which would enable storage, sharing, use and networking of textual content. It has been created as a personalised adaptive hyperlink programme which would provide a vast array of tools for the processing and use of a digital text through two modes of programmes adapted to different reader requirements. The programme has been created as a result of a graduate thesis tackling the digitisation process of a text both in the digital and in the wider sociological context. Conversion of the analogue into the digital has thus far involved primarily a mimicry of corporeal experiences rather than operative mobilisation of digital potential. Dematerialisation, mediation and digital networking redefine the practices and the experience of reading, as well as the existing paradigms of knowledge.

*Studij dizajna je dodijelio i Posebno priznanje studentskom projektu:*

**PROJEKT 21**

AUTORI PROJEKTA Matea Brkić, Boris Dundović, Marko Mihaljević, Marina Paulenka, Maja Subotić, Alen Žunić

Interdisciplinarna grupa studenata sa Arhitektonskog fakulteta, Studija dizajna, Filozofskog fakulteta i Akademije dramskih umjetnosti, okupila se oko realizacije ovog projekta koji je nastao njihovim volenterskim radom a obuhvaća tri knjige koje su koncipirali, napisali, uredili, snimili, dizajnirali i producirali studenti navedenih fakulteta.

Interdisciplinarni studentski tim okupio je u tri grupe po dvadesetjednog istaknutog aktera struke - teoretičare i istraživače arhitekture, potom grupu od dvadesetjednog suvremenog arhitekta i na koncu grupu od dvadesetjednog dizajnera. Svima je postavljeno dvadesetjedno identično pitanje s namjerom da se dobiju komparabilni stavovi i razmišljanja ključnih aktera arhitektonske i dizajnerske struke o stanju obiju struka u aktualnom vremenu. Vrijednost ove tri publikacije je u tome što su neizostavno i izravno svjedočanstvo o arhitektonskom i dizajnerskom stvaralaštvu u jednom vremenskom periodu, kroz razgovore s aktualnim stvaraocima u području arhitekture i dizajna.

Nadalje ovaj projekt na najbolji mogući način svjedoči o mogućim načinima integriranja Sveučilišta kroz konkretne studentske projekte, što je bio jedan od argumenata za dodjelu Rektorove nagrade istom projektu.

Interdisciplinarni studentski tim čine urednici Dundović Boris i Žunić Alen, grafičko oblikovanje i prijelom potpisuje Brkić Matea, autori fotografija su Mihaljević Marko, Paulenka Marina i Subotić Maja.

*The School of Design has awarded a special recognition award to a student project:*

**PROJECT 21**

PROJECT AUTHORS Matea Brkić, Boris Dundović, Marko Mihaljević, Marina Paulenka, Maja Subotić, Alen Žunić

An interdisciplinary group of students from the Faculty of Architecture, the Study of Design, the Faculty of Philosophy and the Academy of Dramatic Art were brought together for the implementation of this project which is a result of their volunteer work. The project comprises of three books conceived, written, edited, designed and produced by the students of the aforementioned faculties.

The interdisciplinary student team brought together three groups comprising of 21 reputable professionals – theorists and researchers in architecture, a group comprising of 21 contemporary architects and a group of 21 designers. They had to provide answers to 21 identical questions aiming to obtain comparable attitudes and opinions of the key players in the professions of architecture and design on the current conditions in both professions. The value of the three publications is in their invaluable and direct testimony on creativity in architecture and design during a specific period of time through conversations with the current professionals in the field of architecture and design.

In addition, the project clearly illustrates the potential of integration of the University through specific student projects and hence it received the Rector's award.

The interdisciplinary student team comprised of editors Boris Dundović and Alen Žunić, graphic design and layout Matea Brkić, photography by Marko Mihaljević, Marina Paulenka and Maja Subotić.

**AMBIENTA 2012**

10. – 14.10.2012.

ZAGREBAČKI VELESAJAM

Nastup studenata Studija dizajna na ovogodišnjoj Ambienti trebao je imati širi društveno-gospodarski značaj od prigodne prezentacije studentskih projekata nastalih na Studiju dizajna.

Unatoč tome što su ovom prilikom bili izloženi studentski radovi nastali većim dijelom u protekloj akademskoj godini, ideja nastupa je bila provocirati postojeće gospodarstvo, pogotovo ono proizvodno, da se zainteresira za studentske projekte koji imaju potencijal postati tržišno i komercijalno isplativi.

U tom je kontekstu nastup imenovan kao *Burza ideja* u okviru kojeg su studenti predstavili svoje ideje i bili spremni za dijalog s potencijalnim proizvođačima ili distributerima.

Na žalost, odsustvo bilo kakvog interesa za prikazane projekte pokazalo je preuranjenost ovakve ideje u aktualnom domaćem gospodarskom okruženju u kojem se i dalje ne razmišlja o razvoju vlastitog proizvoda.

Iz takvog odnosa nameću se mnoga pitanja koja mogu destimulirati mlade ljude na pragu njihovog profesionalnog angažmana.

Unatoč tako nestimulativnoj poduzetničkoj klimi, vidljive su naznake razvoja poduzetništva u području dizajna inicirane od strane samih dizajnera kao i neke druge mogućnosti uspostavljanja logične veze dizajnera s proizvođačima.

Za očekivati je stoga da će te sporadične inicijative u doglednoj budućnosti dovesti do neophodne implementacije suvremenog dizajna u domaću sredinu.

Mladen Orešić

**AMBIENTA 2012**

10. – 14.10.2012.

ZAGREB FAIR

The appearance of the School of Design students at the last year's Ambienta fair had wider social and economic implications and considerably exceeded the mere presentation of student projects created at the School of Design.

Irrespective of the fact that the students exhibited primarily their work created during the previous academic year, the idea behind the appearance was to stir the current economy, mainly its productive segment and arouse interest in student projects with high potential and high market and commercial cost-effectiveness.

Hence, the appearance was entitled *Exchange of ideas* and students presented their ideas and invited the potential producers and distributors to co-operation.

Unfortunately, the total lack of interest in the presented projects showed the prematurity of the entire idea against the backdrop of the local economic environment where the development of one's own products is not considered at all.

Subsequently, the current situation results in a vast array of issues that may adversely affect young professionals at the commencement of their professional activity.

Nevertheless, irrespective of the unchallenging entrepreneurial climate, there are indications of development of entrepreneurship in the field of design, initiated by designers themselves, as well as the appearance of several other opportunities for the creation of a logical connection between designers and producers.

Hence, sporadic initiatives in the forthcoming future are likely to result in the vital implementation of contemporary design in the local environment.

Mladen Orešić



**GALERIJA BERNARDO BERNARDI**  
**– IZLOŽBA 12 STOLICA**  
 15.11 – 15.12.2012.

Od 15. studenoga do 15. prosinca 2012. u Galeriji Bernardo Bernardi Pučkog otvorenog učilišta Zagreb, održala se izložba 12 stolica organizirana kroz suradnju te institucije i Studija dizajna. Galerija je nazvana po uglednom hrvatskom arhitektu i dizajneru, koji je, između ostalog, tvorac jedinstvene opreme interijera Pučkog otvorenog učilišta, i na čijim stolicama i danas privilegirano sjede zaposlenici i polaznici ove ustanove. I ne samo kao autor, Bernardo Bernardi obilježio je važne mijene u razvoju dizajna u Hrvatskoj: sudjelovanjem, kao legendarni spiritus movens, u osnivanju Društva dizajnera Hrvatske 1983. godine (danas Hrvatskog društva dizajnera) i osnivanju Studija dizajna u Zagrebu 1989. godine. Bernardijev mlađi kolega, profesor Mladen Orešić, vodeći autoritet hrvatskog industrijskog dizajna, autor brojnih realiziranih i sveprisutnih radova – posebice stolica, jedan od osnivača Studija dizajna i njegov profesor, odabrao je za predstavljanje na ovoj izložbi najzanimljivije stolice, radove mladih dizajnera i sadašnjih studenata. Izložba je pokazala ne samo '...što naši mladi znaju i mogu...', nego je i prikazom procesa nastanka izloženog proizvoda približila posjetiteljima kreativni, stvaralački i tehnički smisao i svrhu dizajna kao interdisciplinarnu djelatnosti – dizajna.

Mirna Vukotić

**BERNARDO BERNARDI GALLERY**  
**12 CHAIRS EXHIBITION**  
 15TH NOVEMBER – 15TH DECEMBER 2012

From 15th November to 15th December 2012 the exhibition entitled 12 chairs was held in Bernardo Bernardi Gallery of the Public Open University Zagreb. The exhibition was organised through the co-operation between the Public Open University Zagreb and the School of Design. The Gallery was named after a reputable Croatian architect and designer who was also the designer of unique interior equipment of the Public Open University Zagreb and whose chairs are currently used by the employees and the students of this institution. In addition, Bernardo Bernardi made a significant impact on the development of design in Croatia: by participating as a legendary spiritus movens in the foundation of Croatian Designers Association in 1983, as well as the School of Design in Zagreb in 1989. Professor Mladen Orešić, one of Bernardi's younger colleagues and a leading authority in Croatian industrial design, as well as the author of a large number of implemented and widely present works, primarily chairs, one of the founders of the School of Design where he still teaches, opted to present the most interesting chairs designed by both young designers and the current students. The exhibition pointed out the fact that young Croatian designers have both the potential and the expertise. Moreover, the exhibition has presented both the creative and the technical objectives and the meaning of design as an interdisciplinary activity through the presentation of the creation of the exhibited product.

Mirna Vukotić



## Esej o stolcu

Što je neznanog pretka navelo da se osloni na malo uzdignutu površinu od tla i sjedne? Otkrivanje značaja originalnosti u izričaju dok je nekog zavodio ili poriv za stjecanje prednosti putem inovativnosti kada se trebao brže spasiti? Ili je to bila samo lijenost kojom je otkrio instinkt praktične inteligencije? U svakom slučaju, obilježio je novu vrstu, onu koja sjedi.

Danas, kada smo svjesni tisuća modela predmeta koji nam služe za sjedenje i ne samo za sjedenje, osnovno je pitanje smisla nastanka još jednog, novog modela. Ipak ili upravo zbog toga, dizajniranje stolice među vodećim je izazovima oblikovanja predmetne okoline i stalni motiv profesionalnog prestiža. Okušali su se mnogi, od anonimnih do planetarno poznatih.

Neke stolice postale su arhetipovi, neke klasici, neke statusni simboli, bilo je komercijalnih hitova, neke pamtime kao zanimljive dosjetke, neke su nam samo dobro služile, a većine se i ne sjećamo...

Propitivanje što je sve presudno za stvaranje dobrog dizajna – otkrivanje motiva za nastajanje, definiranje kriterija za razvoj i artikuliranje argumenata za postojanje – zadatak je postavljen pred studente Studija dizajna. Dizajn kao intelektualno-kreativni proces treba odgovoriti na ta i mnoga druga pitanja kroz rješenje koje optimizira niz čimbenika, ali isto tako i komunicira s osobnošću. Mora razumjeti naslijeđeno i kritički sagledavati suvremeno, kako bi odgovorno nagovještavao buduće. Podrazumijeva se da je originalan, po mogućnosti inovativan, u svakom slučaju etičan i nadasve inteligentan. Samo tako izbjeći će upitnost dobrog dizajna i dobiti priliku postati izuzetnim dizajnom. Vodeći računa o ovim kriterijima na Studiju dizajna nastao je velik broj stolica čiji je uži izbor predmet izložbe 12 stolica. Po pristupu i karakteru različiti, svaki donosi neku novu vrijednost izraženu suptilno, kroz detalje, ili svojom ukupnom pojavom. Ako u njima prepoznamo usklađenost ‘tijela i duha’, shvatit ćemo i njihov smisao.

## Mladen Orešić

## An essay on a chair

What prompted the unknown ancestors to lean onto the slightly elevated surface above the ground and sit on it? The discovery of the meaning of originality of expression whilst they were seducing someone or the striving to gain advantage through innovation when they were looking for a quick refuge? Or was it merely laziness which they used to discover the instinct of practical intelligence? In any case, they made a significant impact on the new species – the species that can sit.

Currently, against the backdrop of thousands of models of items which are used for sitting, as well as for other purposes, one is faced with the fundamental issue of the appearance of a new model. Consequently, the design of a chair is one of the leading challenges in the shaping of the physical environment and a permanent motif of professional prestige both for anonymous beginners and for well-known designers.

Chairs have been considered archetypes, classics, status symbols, commercial hits, appealing curiosities or practical, to name a few, whilst most chairs have been forgotten.

Students of the School of Design have been assigned a task of analysing the prerequisites for the creation of top quality design, such as discovering the motifs, defining of the criteria for development and defining the *raison d'être*. Design, as an intellectual- creative process, needs to tackle a wide range of issues providing solutions optimised by a vast array of factors, whilst simultaneously communicating with identity. It needs to consider the heritage whilst critically observing the contemporary in order to be able to responsibly anticipate the future. Originality is imperative, as well as innovation, ethicalness and intelligence whilst striving to avoid the questionability of top quality design and being considered extraordinary. Consequently, the School of Design created a copious number of chairs with 12 chairs included in the shortlist and being exhibited. 12 chairs show significant differences concerning the approach and the principal features and hence each contributes with new values expressed with subtlety, through details or with its overall appearance. The purpose of each of them will be grasped by recognising the harmonisation of the material and the immaterial.

## Mladen Orešić

**STOLICA KATTO / CHAIR KATTO**

DIZAJN / DESIGN: LUKA JELASKA  
MENTOR: PROF. MLADEN OREŠIĆ  
ASISTENT/ASSISTANT: NEVEN KOVAČIĆ

Dizajn stolice karakterizira čvrsta i stabilna struktura ravnih i oštih ploha i kutova oblikovanih u ergonomskim proporcijama, što upotrebom teksture i boje toplog drveta rezultira originalnom vizualnom i upotrebom vrijednosti.

The design of the chair is characterised by a concrete and stable structure of surfaces with sharp and flat features and angles shaped in ergonomic proportions, which, through the use of textures and colours of warm wood result in original visual and practical value.

**STOLICA TENSA / CHAIR TENSA**

DIZAJN / DESIGN: HRVOJE BOLJAR  
MENTOR: PROF. MLADEN OREŠIĆ

Dizajn stolice i pratećeg asortimana proizlazi iz inovativne konstrukcije koja se bazira na svojstvu napregnutog drva i što boljoj iskoristivosti materijala, a to se odgovorno uklapa u kontekst održivog razvoja. Usklađenost konstrukcije i proporcija proizvodu daju originalni karakter.

The idea behind the design of the chair and the related product range is innovative construction using primarily wood and relying on exploitability of the material which is in accordance with the principles of sustainable development. The harmonisation between the construction and the proportions significantly contribute to originality of the product.

**STOLICA / CHAIR**

DIZAJN / DESIGN: KARLO PAVIČIĆ  
MENTOR: PROF. MLADEN OREŠIĆ

Originalna konstrukcija 'kičme s rebrima' daje stolici prepoznatljiv karakter, te naglašava udobnost i prilagodljivost iz čega proizlazi i osebujna estetika.

Original construction of 'the backbone and the ribs' significantly contributes to greater recognisability of the chair, whilst highlighting the comfort and adaptability which in turn result in distinctive aesthetics.

**STOLICA / CHAIR**

DIZAJN / DESIGN: PETRA JELASKA  
MENTOR: PROF. MLADEN OREŠIĆ  
ASISTENT / ASSISTANT: NEVEN KOVAČIĆ

Proporcijama decentnoj i prozračnoj stolici karakter i prepoznatljivost daju inovativni detalji kutnih spojeva i zanimljivi prijelazi među ravninama elemenata, usklađeni s teksturom materijala.

An innovative chair of decent proportions is highly recognisable and has been enriched by focus on angle joints and interesting transitions amongst flat surfaces, harmonised with the texture of the material.

**STOLICA / CHAIR**

DIZAJN / DESIGN: EMA GEROVAC  
MENTOR: PROF. MLADEN OREŠIĆ  
ASISTENT / ASSISTANT: NEVEN KOVAČIĆ

Lečastim oblikom presjeka i međusobnim odnosima konstrukcijskih elemenata postignut je vizualni dojam mekoće i udobnosti.

Lens-shaped cross-section and mutual relationship between construction features have created a visual impression of softness and comfort.

**STOLICA / CHAIR**

DIZAJN / DESIGN: OZANA URSIĆ  
MENTOR: PROF. MLADEN OREŠIĆ  
ASISTENT: NEVEN KOVAČIĆ

Kompozicija elemenata stolice proizašla je iz reakcije klasične konstrukcije stolice na dinamiku gibanja osobe tijekom sjedenja, čime je postignut originalan oblik i prepoznatljiv karakter stolice.

The idea behind the composition of chair features is the reaction of the classic construction of a chair to the dynamics of movement of a person during the process of sitting which resulted in original design and high recognisability.

**STOLICA /CHAIR**

DIZAJN / DESIGN: IKA PERAIĆ  
MENTOR: PROF. MLADEN OREŠIĆ  
ASISTENTICA / ASSISTANT: SANJA BENCETIĆ

Konstrukcija i oblik stolice proizašli su iz promišljanja tradicije savijanja drva, te suvremenih estetskih kriterija i potrebe za racionalizacijom. Svojom jednostavnošću omogućava primjenu u velikom broju različitih ambijenata.

The idea behind the composition of chair features is the reaction of the classic construction of a chair to the dynamics of movement of a person during the process of sitting which resulted in original design and high recognisability. The idea behind the design and the shape of the chair is the tradition of bending wood, as well as the modern aesthetic criteria and the need for rationalisation. It may be used in a large number of ambiances due to its simplicity.

**STOLICA VIR / CHAIR VIR**

DIZAJN / DESIGN: IKA PERAIĆ  
MENTOR: PROF. MARIJAN OREŠIĆ  
ASISTENTICA / ASSISTANT: SANJA BENCETIĆ

Originalan oblik proizašao je iz promatranja dinamike sjedenja, odnosno različitih načina sjedenja i gibanja tijela tijekom sjedenja. Rotacija kao osnovni element pretočena je u oblik stolice koji omogućava različite položaje sjedenja.

The idea behind the original design was incepted through monitoring of the dynamics of the process of sitting or various manners of sitting and movement during the process of sitting. The rotation as the principal idea behind the chair has been conveyed into the design of the chair, hence providing the opportunity for various sitting positions.

**STOLICA / CHAIR**

DIZAJN /DESIGN: IVAN VUKMANIĆ  
MENTOR: PROF. MLADEN OREŠIĆ  
ASISTENT / ASSISTANT: NEVEN KOVAČIĆ

Osnovni elementi maksimalno su racionalizirani s obzirom na tehnologiju proizvodnje, a ukupna geometrijska kompozicija doprinosi stabilnosti konstrukcije i ujedno postiže dinamiku i prepoznatljivost.

The fundamental features have been ultimately rationalised in relation to production technology, whereas the overall geometric composition contributes to the stability of the construction, whilst simultaneously achieving dynamics and recognisability.

**STOLICA TRI / CHAIR THREE**

DIZAJN / DESIGN: KRISTINA LUGONJA  
MENTOR: PROF. MLADEN OREŠIĆ

Stabilnost i čvrstoća konstrukcije i racionalnost uporabe materijala objedinjeni su kroz jedinstveno rješenje skladnog spoja naslona, sjedišta i stražnje

noge u obliku trokuta.

Stability and structural strength, as well as the rationality of the use of materials have been integrated through a unique solution of harmonious connection between the back of the chair, the seat and the back leg in triangular shape.

#### STOLICA TRIEN / CHAIR TRIEN

DIZAJN / DESIGN: KATARINA PERIĆ  
MENTOR: PROF. MLADEN OREŠIĆ

Nastala na temelju promišljanja arhetipova namještaja i oblika općenito, čvrsta trokutasta konstrukcija sastoji se od elemenata koji međusobno prodiru jedan u drugi te time tvore stabilnu, ali istovremeno dinamičnu formu.

The idea behind this chair originated from consideration of various archetypes of furniture and shapes in general, resulting in a stable triangular construction comprising of intertwined features which form a stable and simultaneously a highly dynamic form.

#### STOLICA / CHAIR

DIZAJN / DESIGN: ANA RIMAC  
MENTOR: PROF. MLADEN OREŠIĆ

Elastična gumena traka doprinosi udobnosti naslona, nudi dodatnu funkcionalnost kroz mogućnost odlaganja predmeta, te zajedno s osnovnom konstrukcijom stvara zanimljivu vizualnu kompoziciju i originalan karakter stolice.

The elastic rubber band considerably contributes to the comfort of the back of the chair, providing additional functionality, as well as the opportunity to put items aside, creating an interesting visual composition and significantly contributing to the originality of the chair.

#### STOLICA / CHAIR

DIZAJN / DESIGN: MARKO PAVLOVIĆ  
MENTOR: PROF. MLADEN OREŠIĆ

Konstrukcija i originalan karakter stolice proizašli su iz istraživanja racionalnosti odnosa ravnih ploha i ergonomije odnosno udobnosti sjedenja.

The structure and the originality of the chair is primarily due to exploration of the rationality of the relationships between level surfaces and ergonomics and the comfort of sitting.

#### STOLICA / CHAIR

DIZAJN / DESIGN: ANAMARIA BURAZIN  
MENTOR: PROF. MLADEN OREŠIĆ

Jednostavni i visoko tehnološki elementi objedinjeni su u funkcionalnu i prepoznatljivu kompoziciju, upotpunjenu karakterističnim detaljem i površinskom obradom, a inspiriranu prirodnošću drva kao materijala i kao pojma.

Simple and high-tech features have been integrated into a functional and recognisable composition in addition to characteristic details inspired by naturalness of wood both as material and a concept.

#### STOLICA / CHAIR

DIZAJN / DESIGN: VEDRAN ERCEG  
MENTOR: PROF. MLADEN OREŠIĆ  
ASISTENT / ASSISTANT: NEVEN KOVAČIĆ

Elementi ravnih i oštih linija su promišljenim proporcijama i međusobnim odnosima objedinjeni u stabilnu konstrukciju, skladnu i prozračnu kompoziciju, te ergonomski udobnu stolicu.

The features of straight and sharp lines have been integrated into a stable construction with a harmonious and airy composition, resulting in an ergonomic and highly comfortable chair.

#### STOLICA ARMANO / CHAIR ARMANO

DIZAJN / DESIGN: ANA ARMANO LINTA  
MENTOR: PROF. MLADEN OREŠIĆ  
ASISTENT / ASSISTANT: NEVEN KOVAČIĆ

Dvije dinamične forme, proizašle iz najčešćih načina sjedenja i taktilne komunikacije s proizvodom, konstrukcijski su objedinjene u jedinstven, udoban i vizualno dinamičan oblik.

Two dynamic forms originating from the most common ways of sitting and tactile communication with the product have been constructionally integrated into a unique and comfortable chair of a visually dynamic shape.

#### STOLICA / CHAIR

DIZAJN / DESIGN: MARIJA RUŽIĆ  
MENTOR: PROF. MLADEN OREŠIĆ  
ASISTENT / ASSISTANT: NEVEN KOVAČIĆ

Šest jednostavnih elemenata omogućava izuzetnu racionalnost pakiranja i transporta, te

jednostavnu samostalnu montažu bez alata. Konstrukcija je rezultat promišljenog korištenja međusobnih naprezanja elemenata, pa su čvrstoća i stabilnost konstrukcije postignute bez korištenja dodatnih veznih elemenata.

Six simple features provide an exceptional rationality of packaging and transportation, as well as a simple do-it-yourself assembly without tools. The structure is the result of meticulous consideration and use of various features and hence the stability and structural coherence have been achieved without the requirements for additional binding features.

#### STOLICA / CHAIR

DIZAJN / DESIGN: FILIP HAVRANEK  
MENTOR: PROF. MLADEN OREŠIĆ  
ASISTENT / ASSISTANT: NEVEN KOVAČIĆ

Jednostavni elementi, proizašli iz promišljanja o tradiciji i racionalizaciji proizvodnje te suvremenim estetskim i funkcionalnim zahtjevima, objedinjeni su u kompoziciju jedinstvenog karaktera.

The simple features, which originated from meticulous consideration of tradition and production rationalisation and are also a result of accordance with the contemporary aesthetic and functional requirements, have been incorporated into a structure of unique features.





**RADIONICA PREDSAT:**  
**OBLIKOVANJE – SURADNJA S TVRTKOM BOX**  
**AMBALAŽA I PUČKIM OTVORENIM UČILIŠTEM**  
 6.12.2012.

U Galeriji Bernardo Bernardi 6. prosinca 2012. godine održana je radionica koju su organizirali povjesničarka umjetnosti Mirna Vukotić s Pučkog otvorenog učilišta i izv. prof. Mladen Orešić sa Studija dizajna, pod sponzorstvom tvrtke Box ambalaža d.o.o. Četverosatnu radionicu pod nazivom *Predsat: oblikovanje* vodili su Vlatka Leskovar i Mario Dobrečević, tada studenti 2. godine diplomskog studija, smjer Industrijski dizajn, a sudjelovali su učenici 2.e razreda Strojarske tehničke škole Fausta Vrančića iz Zagreba. Svrha radionice je bila da se učenike po prvi put upozna s cjelokupnim procesom dizajniranja manjih proizvoda i to sa specifičnim materijalom – višeslojnim (‘sačastim’) kartonom, što je obuhvaćalo kritički pregled postojećih rješenja i analizu određenih potreba kod budućih korisnika u kontekstu ponuđenog materijala, zatim skiciranje i razradu idejnih rješenja, da bi se na posljetku kroz eksperimentiranje s materijalom izradili i prototipovi, gdje su se učenici iz prve ruke upoznali s konstruktivnim i estetskim mogućnostima, ali i ograničenjima koje sam materijal nudi.

**PRE-TIMETABLE CLASS WORKSHOP**  
**DESIGN – CO-OPERATION WITH THE COMPANY BOX**  
**AMBALAŽA AND WITH THE PUBLIC OPEN UNIVERSITY**  
 6TH DECEMBER 2012

A workshop organised by Mirna Vukotić, an art historian at the Public Open University, and Mladen Orešić, a professor at the School of Design was held on 6th December 2012 at the Bernardo Bernardi Gallery. It was sponsored by the company Box Ambalaža d.o.o.. The four-hour workshop entitled *Pre-timetable Class: the design* was presented by Vlatka Leskovar and Mario Dobrečević, who at the time were 2nd year students at the undergraduate study of Industrial Design and the participants were 2nd year pupils at the Zagreb-based Faust Vrančić Mechanical Engineering Polytechnic. The specific objective of the workshop was to introduce the pupils to the entire process of design of minor products using specific materials – multi-layered (‘honeycomb’) cardboard which included a critical survey of existing solutions, as well as the analysis of particular requirements of future users against the backdrop of the provided materials. Moreover, it comprised of drafting, and conceptual design elaboration in order to eventually create prototypes through experimentation with various materials providing the pupils with first-hand experience of constructive and aesthetic opportunities, as well as the disadvantages of the materials.



**RADIONICA AJD NACRTAJ NEŠ, U ORGANIZACIJI  
STUDIJA DIZAJNA I TVRTKE IGEPA-PLANA PAPIRI**  
SIJEČANJ 2013.  
VODITELJICA RADIONICE: INJA KAVURIĆ KIRETA

Početak siječnja 2013. godine pokrenuta je radionica u suranji studenata Studija dizajna i tvrtke Igepa Plana papiri. Radilo se o zanimljivom višemjesečnom projektu u kojem su studenti mogli iskazati sav kreativni potencijal. Cilj je bio ilustrirati i oblikovati promotivni kalendar koji bi na najbolji način prezentirao paletu papira iz Igepine kolekcije. Radionica je organizirana u sklopu kolegija Ilustracija te su u njoj mogli, pored redovnih i bivših studenata tog kolegija, učestvovali i studenti svih godina posebno zainteresirani za izražavanje putem ilustracije. Radionica se sastojala od nekoliko faza od kojih je prva bila osmišljavanje teme i koncepta samog kalendara, a za kojom su slijedile izrade skica, razrade ilustracija te izrada finalnih ilustracija. Zadatak je bio prikazati likove poznatih bajki u drugom kontekstu, kao ljude i bića uhvaćene u trenutku iz običnog, nimalo bajkovitog, svakodnevnog života. U konačnici su izabrani radovi koji su izgledom, karakterom i tehnikom izvedbe najbolje odgovarali zahtjevima projekta. Kalendar se trenutačno nalazi u završnoj fazi produkcije – tisku i doradi, nakon čega slijedi početak službene promocije.

**DO DRAW SOMETHING WORKSHOP, ORGANISED BY THE SCHOOL  
OF DESIGN AND THE COMPANY IGEPA-PLANA PAPIRI**  
JANUARY 2013  
WORKSHOP LEADER: INJA KAVURIĆ KIRETA

At the beginning of January 2013 a workshop was launched as a result of the co-operation between the students at the School of Design and the company Igepa-Plana Papiri. It was an extremely interesting several-month-long project where the students were provided the opportunity and guidance by the mentor Inja Kavurić Kireta to express their full creative potential. The principal objective of the project was to illustrate and design a promotional calendar that would present the paper product range by Igepa in the most effective manner. The workshop was included in the course entitled Illustrations and all the students interested in expression through illustration were invited to participate, in addition to current and former students enrolled in the course. The workshop comprised of several phases with the first phase consisting of providing the topic and the concept of the calendar and it was followed by drafting, focusing on illustrations, as well as the creation of final illustrations. The objective was to illustrate the characters of the most popular fairy tales put into a different context, as real people and beings caught in the moment of ordinary everyday life, completely different from the life in the fairy tales. Finally, a selection was made of works which fully met the requirements of the project concerning their appearance, the principal features and the technique used.



**FRKA 10 – FILMSKA REVIJA  
KAZALIŠNE AKADEMIJE (ADU)**  
5. – 7.4.2013.

Filmska revija Kazališne akademije tradicionalna je celuloidna manifestacija koju organiziraju sami studenti, a održava se bijenalno, izmjenjujući se s KRADU, studentskom Kazališnom revijom iste ustanove. Prošle se akademske godine 2012./2013. FRKA održavala deseti put. Studenti ADU po drugi put su ostvarili suradnju sa studentima Studija dizajna, koji su kreirali cjeloviti vizualni identitet festivala, kao i njegove web stranice, a izradili su i plakate za petnaest studentskih predstava na repertoaru. Također, u prostorima ADU tijekom trajanja festivala bila je upričena izložba njihovih radova. Pri tome je bitno napomenuti kako je prvenstveno riječ o studentskoj inicijativi u kojoj su upravo oni imali primarnu i odlučujuću ulogu.

Studentice Anta Bučević, Lana Grahek i Alma Šavar, zadužene za dizajn vizualnog identiteta, uzele su obzir aktivistički potencijal imanentan filmskom mediju, koji u gledatelja može pobuditi želju za društvenim angažmanom, kao i ugroženost kvalitetnih kinodvorana i kino-programa posvećenih kvalitetnom nekomercijalnom filmu, koji je ugrožen multipleksima i agresivnom televizijom. Zbog toga je osmišljeno nekoliko agitacijskih slogana, poput 'Vive le cinema!' ili 'Hasta la cinema siempre!', a znak, odnosno logotip, dovitljivo je izveden iz prepoznatljive filmske klape, te preobražen u formu pogodnu za apliciranje u najrazličitijim medijima, koja istodobno služi kao metafora kreativne snage filmskih stvaralaca. Karakteristična boja vizualnog identiteta je, naravno, crvena.

Nadalje, studenti prve godine diplomskog studija vizualnih komunikacija, podijeljeni u tri tima pod vodstvom mentora i asistenata kreirali su čak petnaest plakata za filmove na repertoaru, koje režijski, dramaturški i glumački (te u svakom drugom pogledu) potpisuju studenti ADU. Dakle, preduvjet kvalitetnom dizajnu plakata bila je intenzivna suradnja s autorima filmova, kolegama s različitih, ali ipak bliskih fakulteta, koja će se, nadamo se, nastaviti i u budućnosti.

**FRKA 10 – FILM SHOW  
ACADEMY OF DRAMATIC ART (ADU)**  
5. – 7.4.2013.

The Film show at the Academy of Dramatic Art is a traditional celluloid event organised by students, held biennially in addition to the Theatre show at the Academy of Dramatic Art, which is also organised by students. During the previous academic year 2012/2013, the Film show marked its tenth anniversary. The students at the Academy of Dramatic Art co-operated with the students at the School of Design for the second time, creating the visual identity of the festival, as well as its website and the posters for some fifteen student performances. Moreover, an exhibition of student work was held during the festival at the Academy of Dramatic Art premises. It has to be highlighted that it was all primarily organised upon student initiative where students assumed the crucial role.

Students Anta Bučević, Lana Grahek and Alma Šavar were in charge of the design of the visual identity. They considered the activist potential immanent to the film media that may arouse interest in social involvement amongst the viewers, as well as the vulnerability of high-quality movie theatres and movie programmes dedicated to high-quality non-commercial films which are adversely affected by multiplex movie theatres and the aggression of television. Consequently, several agitation slogans have been conceived, such as 'Vive le cinema!' or 'Hasta la cinema siempre!' and the logo has been ingeniously created from well-known films and transformed into a form appropriate for application in a vast array of media, simultaneously presenting a metaphor of the creative potential of film creators. The principal colour of the visual identity is of course red.

Furthermore, first year students at the undergraduate study were divided into three teams under the guidance of the mentor and assistants. They created fifteen film posters for the films at the repertoire, where all the direction, scriptwriting and acting was performed by the students at the Academy of Dramatic Art. Hence, the prerequisite to top quality design of posters was the intense co-operation with film directors and colleagues from different yet related faculties, which will hopefully continue in the future.



**ANTA BUČEVIĆ, LANA GRAHEK, ALMA ŠAVAR**  
MENTOR Nenad Dogan  
ASISTENTI / ASSISTANTS Luka Borčić, Tomislav Vlanić

FRKA VIZUALNI IDENTITET / FRKA VISUAL IDENTITY



**ANDREA FRANIĆ**  
ZUBI / TEETH  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



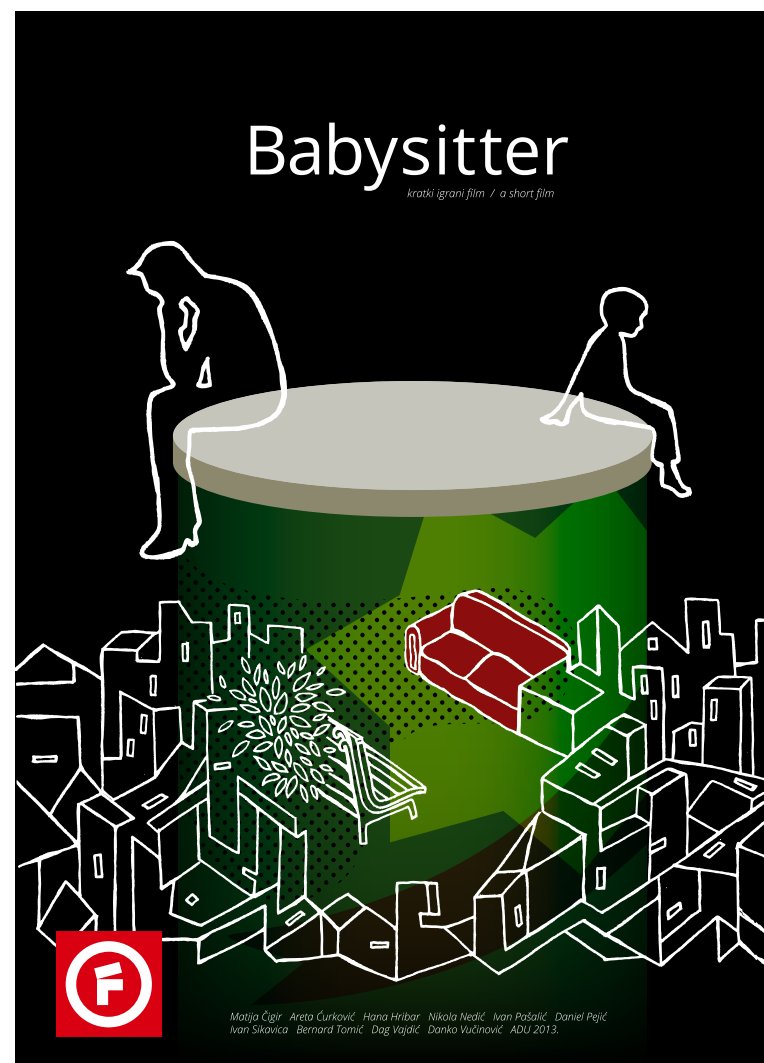
**ANDRIJA MUDNIĆ**  
VIKTORIJA  
MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlainić



**DORA BILANDŽIĆ**  
RASKRUŽJE  
MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlainić



**JURICA KOLETIĆ**  
VIKTORIJA  
MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić



**FRANKA TRETINJAK**  
BABYSITTER  
MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlanić



**ANTONIO KARAČA**  
CARVER JE MRTAV / CARVER IS DEAD  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



**DINA MILOVČIĆ**  
ŽIVOTINJSKO CARSTVO / ANIMAL EMPIRE  
MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlanić



**MARKO HRASTOVEC**  
KA VA SA DŽEMOM / COFFEE WITH JAM  
MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić



**VINKA DRAGANJA**  
MYLO  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



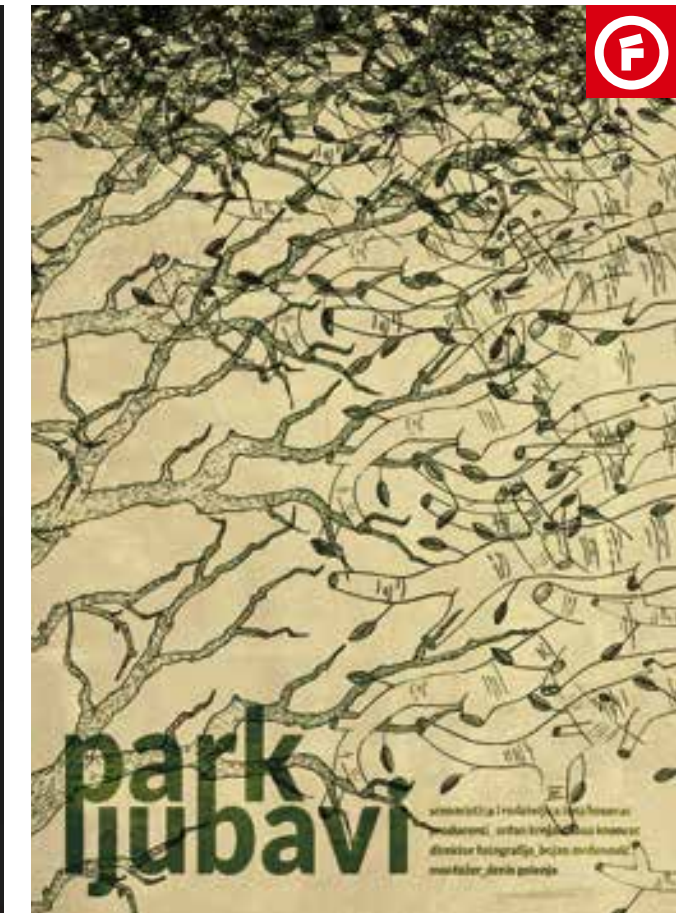
**LUKA REICHER**  
FRED  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



**MARKO CVIJETIĆ**  
SUSRET / MEETING  
MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić



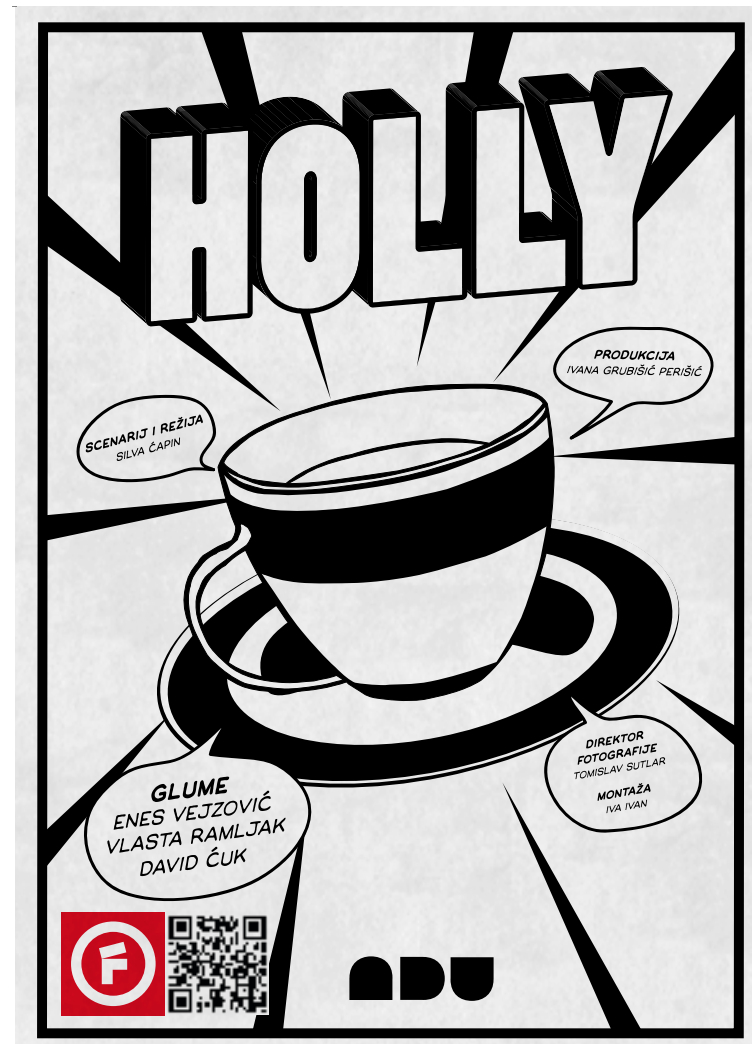
**LUKA PERIĆ**  
PRVA DAMA DUBRAVE / FIRST LADY OF DUBRAVA  
MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić



**MAJA SUBOTIĆ**  
PARK LJUBAVI / LOVE PARK  
MENTOR Nenad Dogan  
ASISTENT / ASSISTANT Romana Kajp



**ŽELJKA TKALČEC**  
PUN KUFER  
MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić



**IVOR VRBOS**  
HOLLY  
MENTOR Stipe Brčić  
ASISTENT / ASSISTANT Luka Borčić



**TESSA BACHRACH KRIŠTOFIĆ**  
VELIKI DAN / BIG DAY  
MENTOR Ivan Doroghy  
ASISTENT / ASSISTANT Tomislav Vlainić

režija: Đuro Gavran / kamera: Pavel Posavec / montaža: Iva Mrkić / producenti: Isa Zvanović, Tabor Keser / snimatelji: Tamara Dugandžija, Nikola Sučević, Ranka Latnović, Tomi Gacina, Danko Vučkasić, Đuro Gavran / montaža zvuka: Ivan Zelić / kolorist: Filip Tot / animacija: Petra Zlonoga / produkcija: Akademija dramske umjetnosti 2012

**MIGRANTI U EUROPI**

TRAVANJ I SVIBANJ 2013.

Na Studiju dizajna u protekloj akademskoj godini zaživio je još jedan zanimljiv projekt, također namijenjen svoj zainteresiranoj javnosti. Opća uprava za unutarnje poslove pri Europskoj komisiji organizirala je, a Studij dizajna proveo je multimedijalni natječaj na temu 'Migranti u Europi', čija je svrha bila pružiti mladim dizajnerima priliku da se osvrnu na doprinos migranata današnjem europskom društvu. U doba krize i visoke razine nezaposlenosti teško je govoriti o migracijama. Razlog njihove loše zastupljenosti u medijima prvenstveno leži u činjenici da se migranti smatraju žrtvenom janjadi za sve probleme, da migracijske politike u Europi nisu uvijek bile najučinkovitije, itd.

Natječaj je bio i početni korak u organizaciji većeg broja rasprava, tribina i razmjene mišljenja o navedenoj problematici, nastao kao poticaj na odgovorno korištenje dizajna kao sredstva komunikacije koje doprinosi društvenim promjenama, razvoju tolerancije i interakcije između članova zajednice. Radovi su se razvrstavali u kategorije plakata, fotografije i videa, a natječaj je proveden na državnoj razini, da bi odabrani radovi nastavili proces selekcije na europskom ocjenjivačkom sudu koji donosi konačnu odluku o pobjedniku. Natječaj su na Studiju dizajna provodili nastavnici iz područja dizajna vizualnih komunikacija i razvoja koncepata: Ivana Fabio, Romana Kajp i Luka Borčić. U sklopu projekta, Studij dizajna također je organizirao predavanja koja su uključivala sociologe, novinare, komunikologe i dizajnere, kao i projekcije dokumentarnih filmova, kampanja i komunikacija vezanih za temu. Cilj projekta bio je među sudionicima natječaja stvoriti cjelovitu sliku problematike, razvijati kritičko mišljenje i poticati na diskurs koji doprinosi slojevitom pristupu kompleksne komunikacije.

**RASPORED PREDAVANJA**

9. travanj – projekcija filma I am Nobody  
i predavanje autorica Barbare Matejčić i Nine Urumov  
18. travanj – projekcija filma Hrvatska – (k)raj na zemlji 18:00h i predavanje Julije Kranjec u Centru za mirovne studije  
25. travanj – predavanje Srećka Horvata Migracija kao simptom Europe  
8. svibanj – prezentacije kampanja i primjera inkluzije migranata u identitete komercijalne i javne svrhe (Lana Cavar, Ivana Fabio, Romana Kajp i Luka Borčić)

**MIGRANTI U EUROPI**

TRAVANJ I SVIBANJ 2013.

During the previous academic year the School of Design saw another interesting project, also intended for all the interested public. Management Board for Internal Affairs at the European Commission organised and the School of Design implemented a multimedia competition on the topic of 'Migrants in Europe' striving to provide an opportunity for young designers to present the contribution of migrants in the Contemporary European society. It was a challenge to consider migrations against the backdrop of the crisis and high unemployment. The scarce media coverage of the issue of migration is primarily due to the fact that migrants are normally considered as scapegoats and migration policies in Europe have not been sufficiently effective, to name a few causes.

The competition was the initial step in the organisation of a large number of public discussions and opinion exchanges on the issue of migration which originated due to responsible use of design as a means of communication significantly contributing to social changes, tolerance expansion and interaction between community members. The creative work was divided into several categories: posters, photography and video films and the competition was held at state level, with the selected works continuing and completing the selection process at the European Jury Panel. At the School of Design the competition was co-ordinated by professors and assistants involved in visual communications design and concept development: Ivana Fabio, Luka Borčić and Romana Kajp. The project included also lectures which involved sociologists, journalists, communicologists and designers, as well as documentary film projections, campaigns and communications on the topic of migration. The specific objective of the project was to provide a comprehensive overview of the issue, enhance critical thinking and encourage discourse and hence significantly contribute to multi-layered approach to complex communication.

**LECTURE SCHEDULE**

9<sup>th</sup> April – film projection of I am Nobody and the lecture by Barbara Matejčić and Nina Urumov  
18<sup>th</sup> April – film projection of Croatia Heaven (End) on Earth, 6 p.m. lecture by Julija Kranjec at the Centre for Peace Studies  
25<sup>th</sup> April – lecture by Srećko Horvat entitled Migration as a European symptom  
8<sup>th</sup> May – presentation of campaigns and examples of inclusion of migrants in identities for commercial and public purposes (Lana Cavar, Ivana Fabio, Romana Kajp and Luka Borčić)





**ARHITEKTONSKI DIJALOZI / EDICIJA KNJIGA 21**

SVIBANJ 2013.

Godišnja nagrada Studija dizajna

U svibnju ove godine, u prostorijama zagrebačke Gliptoteke HAZU okupila su se značajna imena iz područja arhitekture, dizajna i pripadajuće im teorije, kako bi prisustvovala promociji Arhitektonskih dijaloga, vanredne edicije knjiga u tri sveska. Riječ je o zbirci fokusiranih intervjua u kojima se s ključnim akterima struke propituju misli o hrvatskoj arhitekturi i oblikovanju na početku 21. stoljeća. U svakoj knjizi postavljeno je 21 identično, tematski određeno pitanje svim sugovornicima, sa željom da se publici omogući komparativno čitanje istih problemskih aspekata. Intervjui su vođeni s 21 kritičarom i teoretičarom arhitekture (vol. I), zatim s 21 ključnim kreatorom naše projektantske scene danas (vol. II) te s 21 etabliranim dizajnerom i teoretičarima dizajna (vol. III). Zbirka je nastala inicijativom grupe studenata koju čine studenti Arhitektonskog fakulteta, Studija dizajna, Filozofskog fakulteta i Akademije dramske umjetnosti. Studentski autorski tim čine: Boris Dundović, Alen Žunić (urednici), Matea Brkić (dizajn i prijelom), Marko Mihaljević, Marina Paulenka i Maja Subotić (fotografija), Vlasta Đurina i Vedrana Gudek (lektura), Ivo Žarko (predsjednik Studentskog zbora AF). Budući da je riječ o posve studentskom projektu i još neviđenom obujmu intervjuiranih osoba s područja struke na jednom mjestu, ovo djelo poprima posebni značaj u području arhitekture i šire. Projekt je u lipnju iste godine dobitnik Posebne rektorove nagrade za akademsku godinu 2012./2013.

Matea Brkić

**ARCHITECTURAL DIALOGUES / EDITION BOOK 21**

MAY 2013.

Annual Awards at the School Of Design

In May 2013 well-known and revered in the field of architecture, design and the related theorists were brought together in the premises of the Glyptotheque Croatian Academy of Sciences and Arts for the presentation of Architectural dialogues, a special edition three-volume book. It is a compilation of focused interviews where the key players in this profession are questioned on Croatian architecture and design at the beginning of the 21st century. Each book contains 21 identical, thematic questions for all the interlocutors striving to provide comparative reading of aspects of identical problems. The interviews were held with 21 critics and architectural theorists (volume one), 21 key players in the Croatian design and planning currently (volume two), as well as with 21 well-known designers and design theorists (volume three). The collection was incepted as a result of student initiative comprising of students at the Faculty of Architecture, the School of Design, the Faculty of Philosophy and the Academy of Dramatic Arts. The student authors' team comprised of: Boris Dundović, Alen Žunić (editors), Matea Brkić (design and text layout), Marko Mihaljević, Marina Paulenka and Maja Subotić (photography), Vlasta Đurina and Vedrana Gudek (proofreading), Ivo Žarko (the Faculty of Architecture Student Council President). The project has extreme importance in the field of architecture and wider, as an entirely student-led project and an unprecedented number of interviewees. Moreover, the project won the Special Rector's Award for the academic year 2012/2013 in June 2013.

Matea Brkić

SEMESTAR  
/ SEMESTER

**PROJEKT: NAGRADA**

LJETNI SEMESTAR 2013.

Projekt: *Nagrada* rezultat je suradnje emisije 'Školski sat' Programa za djecu i mlade Hrvatske televizije i Studija dizajna. 'Školski sat' je obrazovna emisija koja pokriva teme školskog sadržaja, poput različitih aktivnosti i istraživanja, metoda organizacije učenja ili slobodnog vremena, a između ostalog i dizajna. Uredništvo organizira i natječajne projekte poput folklornih, filmskih ili fotografskih. Članovi stručnih žirija u svim natjecateljskim kategorijama trudili su se odabrati najbolje pojedince ili skupine, no u sretnom trenutku proglašenja pobjednika osjećao se izostanak jednog važnog detalja: nagrade!

Tako su studenti prve godine Studija dizajna dobili zadatak osmisлити univerzalnu nagradu za sve buduće natječeaje. S obzirom da teme natječaja pokrivaju različita područja, dizajn nagrade trebao je biti lišen konkretnog stereotipnog pristupa pojedinoj temi, te prepoznati i definirati zajedničku karakteristiku koja se odnosi na nagrađivanje originalnosti, kreativnosti i truda mladih učenika. Idejnim rješenjima prethodilo je istraživanje simboličke uloge nagrade u općem i specifičnom smislu, upoznavanje s temama i ciljevima nagradnih projekata emisije 'Školski sat', proučavanje konstrukcijskih, tehnoloških i estetskih načela oblikovanja... Osmoškolci i studenti intenzivno su komunicirali tijekom nekoliko zanimljivih mjeseci. Najbolji rad bio je izveden u radionici HRT-a, a sve su nagrade, tj. njihovi prototipovi i idejna rješenja bili izloženi u svibnju 2013. godine u Galeriji Bernardo Bernardi u Zagrebu. Svečano proglašenje pobjednika održalo se u lipnju u samoj emisiji Školski sat!

**PROJECT: AWARD**

SUMMER SEMESTER 2013

Project: *Award* is the result of the co-operation between the programme School class produced by the Programme for Children and Youth at the Croatian Television and the School of Design. School class is an educational programme covering topics such as school subjects and topics, such as various activities and research, methods of organisation of learning or free time, as well as design. The editorial board organises tender projects such as folklore, film or photography projects. Members of professional judging panels in all the categories strived to select the most successful individuals or teams, yet a fundamental aspect was missing during the winners' announcement: the awards.

Consequently, first year students at the School of Design were allocated a task of designing a universal award for all the forthcoming competitions. Since the topics of competitions cover a vast array of fields, the design of the award did not assume the stereotypical approach to individual topics and required an identification and a definition of a common feature related to awarding of originality, creativity and effort amongst young students. The research on the symbolic role of awards and an introduction to the topics and objectives of the projects presented during School class programme, as well as a comprehensive analysis of construction, technological and aesthetic principles of design, to name a few, preceded the conceptual design both from the general and from the specific perspective. An intensive and extremely interesting communication was achieved between the primary school pupils and the students during several months. The best work was produced at the Croatian Radiotelevision and all the awards or their prototypes and conceptual design were exhibited in May 2013 at the Zagreb-based Bernardo Bernardi Gallery. Winner announcement ceremony was held in June 2013 during School class programme.



**STUDENTI STUDIJA DIZAJNA NA DANU D 2013, 4. MEĐUNARODNOM FESTIVALU DIZAJNA**  
14. – 16.6.2013.

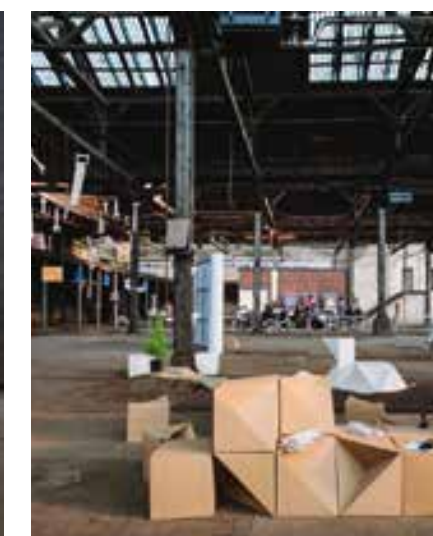
Četvrti po redu međunarodni festival dizajna, *Dan D*, 2013. je godine u svojem skoro-pa-jubilarnom izdaju u mnogočemu nadrastao svoje početne ambicije jednodnevnog događanja i protegnuo se na čitavih tjedan dana, dok se središnji vikend festivala održavao od 14. Do 16. lipnja u ogromnim bivšim prostorima Tvornice željezničkih vagona Gredelj, u samom srcu Zagreba. Kao i svaki put dosad, studenti Studija dizajna sudjelovali su u mnogo aspekata programa, a prije svega u dizajniranju vizualne komunikacije i izložbenog postava samog festivala, u sklopu radionice koja je prethodila festivalu. Dakle, vizualni identitet *Dana D* 2013. pod mentorskim vodstvom Igora Kuduza, Nikole Radeljkovića i Hrvoja Živčića, dizajnirali su (pored ostalih polaznika), studentice Dora Bilandžić, Lana Grahek i Karla Paliska. Na D-izložbi, centralnom predstavljanju mladih autora do 35 godina starosti, samostalno su sudjelovali sljedeći studenti: Dora Bilandžić, Barbara Bjeliš, Vedran Erceg, Ema Gerovac, Lana Grahek, Nikola Kalevski, Tena Kelemen, Ana Armano Linta, Laura Mrkša, Franka Spetić, Toni Šljaka, Adriana Pavelić i Hana Tintor. Također, u sklopu manjeg zajedničkog postava studenti vizualnih komunikacija pod imenom VIZK10 izlagali su kazališne plakate nastale na kolegiju Projektiranja, kao i tijekom suradnje s Akademijom dramskih umjetnosti na dizajniranju Festivalске revije kazališnih amatera (FRKA) – bili su to Nina Ivanović, Matko Buntić, Anta Bučević, Vitomira Martinjak, Borna Aaron Grčević, Vanja Perković, Zrinka Horvat, Alma Šavar, Lovro Mioković, Lana Grahek, Paula Kasač, Pavao Prgomet, Andrej Đukić i Mario Jekić.

Također, treba posebno istaknuti kako je Lana Grahek primila posebno priznanje međunarodnog žirija za svoj rad *τžv Gredelj – Karel Martens homage*, predstavljen na D-izložbi. K tome, Studij dizajna se kao institucija predstavio s još dva zanimljiva samostalna postava – izložbom radova nastalih u okviru suradnje s Hrvatskom obrtničkom komorom u projektu Dizajner i obrtnik, te izložbom inovativnih radova nastalih na zadatku kolegija Projektiranja iz industrijskog dizajna na preddiplomskom studiju, kada su studenti dizajnirali vlastite drvene igračke kao originalne i suvremene reinterpretacije tradicionalnih hrvatskih igračaka, pod nazivom *Igra u drvu*. O oba projekta možete saznati više u poglavlju posvećenom industrijskom dizajnu.

**THE SCHOOL OF DESIGN STUDENTS AT D DAY 2013, 4TH INTERNATIONAL DESIGN FESTIVAL**  
14TH – 16TH JUNE 2013

*D Day* 4<sup>th</sup> International Design Festival in 2013 appeared to show almost its jubilee design and substantially exceeded its initial ambitions of a one-day event and extended to an entire week, whilst the central weekend of the festival was from 14th to 16th June 2013 at the huge premises of the Gredelj Locomotive Plant in the centre of Zagreb. The School of Design students yet again participated in many aspects of the programme and primarily in design of visual communications and exhibition layout of the festival, as well as at the workshop preceding the festival. Hence, the visual identity of *D Day* 2013 supervised by the mentors Igor Kuzuz, Nikola Radeljković and Hrvoje Živčić was designed (in addition to other participants) by students Dora Bilandžić, Lana Grahek and Karla Paliska. The following students participated independently at *D Day* exhibition, the central presentation of young designers aged under the age of 35: Dora Bilandžić, Barbara Bjeliš, Vedran Erceg, Ema Gerovac, Lana Grahek, Nikola Kalevski, Tena Kelemen, Ana Armano Linta, Laura Mrkša, Franka Spetić, Toni Šljaka, Adriana Pavelić and Hana Tintor. Moreover, Nina Ivanović, Matko Buntić, Anta Bučević, Vitomira Martinjak, Borna Aaron Grčević, Vanja Perković, Zrinka Horvat, Alma Šavar, Lovro Mioković, Lana Grahek, Paula Kasač, Pavao Prgomet, Andrej Đukić and Mario Jekić, students of visual communications exhibited theatre posters at a minor exhibition layout entitled *VIZK10*. The posters were created during the course of Design and Planning, as well as during the co-operation with the Academy of Dramatic Arts for the design of Festival Show of Theatre Enthusiasts.

Furthermore, it has to be highlighted that Lana Grahek received a special acknowledgement of the international adjudication panel for her work *Gredelj Locomotive Plant – Karel Martens Hommage* – presented at the *D Day* exhibition. In addition, the School of Design has presented its work with two more extremely interesting exhibition layouts – an exhibition of works created as a result of co-operation with the Croatian Chamber of Trades and Crafts on the project entitled *Designers and Craftspeople*, as well as an exhibition of innovative works created during the course *Industrial Design Planning* at the undergraduate study when students designed their own wooden toys as original and contemporary reinterpretations of traditional Croatian toys entitled *Play in the wood*. Both projects are covered in more detail in the chapter dedicated to industrial design..



**MEĐUNARODNI FESTIVAL  
FOTOGRAFIJE ORGAN VIDA**  
RUJAN 2013.

Međunarodni festival fotografije *Organ vida* godišnji je festival dokumentarne fotografije koji se održava od 2009. godine u Zagrebu. Cilj festivala je promoviranje mlade i suvremene, hrvatske i inozemne fotografske kulture, jačanje fotografske scene u Hrvatskoj i prezentiranje autorskih radova publici. Kontinuiranim održavanjem festival ima težnju postati vodećim međunarodnim festivalom dokumentarne fotografije za mlade u regiji. Ove godine za izlaganje se prijavilo preko 400 autora iz 49 zemalja svijeta, s više od 6000 fotografija. Tijekom šest dana festivalskog programa, posjetitelji su imali priliku vidjeti raznovrsan internacionalni sadržaj kroz izložbe, radionice i predavanja, a Zagreb je postao centrom dokumentarne fotografije u regiji.

Glavna izložba fotografija *Prostori* otvorena je u ponedjeljak, 16. rujna u prepunoj Galeriji Bačva u Hrvatskom društvu likovnih umjetnika. Posjetitelji su iznimno pozitivno reagirali na postav, a događanje su popratili mediji, lokalne novine, radio postaje i televizija.

Svi festivalski sadržaji bili su otvoreni za javnost, a posjetitelji su imali priliku slušati mnoga zanimljiva predavanja, pohađati radionice na Studiju dizajna ili diskutirati o svojem radu na pregledu portfolia. Protagonisti ovih događanja su bili fotografi Maša Bajc, Sandra Vitaljić, Boris Cvjetanović, Saša Kralj, kustosica Iva Prosoli, dizajner Dario Dević, fotografski kolektiv Belgrade Raw, srpska dizajnerica Isidora Nikolić i britanski fotograf Gareth Phillips. Finalisti izložbenog natječaja Asmita Parelkar (Indija), Maite Carames Pons (Španjolska), Justin Burton (UK), Boštjan Pucelj (Slovenija) i Dušan Rajič (Srbija) također su posjetili festival. Četvrti dan festivala održao se Open Show Zagreb 5, fotografska večer s projekcijama umjetničkih projekata uz diskusiju autora s publikom. Predstavili su se: Ciril Jazbec, Gareth Phillips, Asmita Parelkar, Maite Carames Pons i Justin Burton. Među organizatorima festivala osim Marine Paulenke (ADU) bila je i naša studentica Maja Subotić, producentica festivala.

**INTERNATIONAL PHOTOGRAPHY  
FESTIVAL ORGAN OF SIGHT**  
SEPTEMBER 2013

International Photography Festival *Organ of Sight* is an annual festival of documentary photography held since 2009 in Zagreb. The specific objective of the festival is the enhancement of young and contemporary, Croatian and global photography culture, strengthening of photography milieu in Croatia and presentation of works to the public. The festival strives to be ranked as leading festival of documentary photography for regional youth and it is hence continuously held. In 2013 over 400 photographers applied for festival participation from 49 countries with over 6,000 photographs. During six days of festival programme, the participants presented a vast array of international works through exhibitions, workshops and lectures and Zagreb was transformed into the regional centre of documentary photography.

The central photography exhibition entitled *Spaces* opened on Monday, 16th September 2013 at the packed Bačva Gallery at the Croatian Association of Visual Artists. The visitors showed extremely positive reactions to the exhibition layout and the entire event was presented in the media, the local newspapers, radio stations and television.

The entire festival programme was open to the public and the visitors had the opportunity to attend a large number of interesting lectures, participate in workshops at the School of Design or discuss their work. The protagonists of these events were photographers Maša Bajc, Sandra Vitaljić, Boris Cvjetanović, Saša Kralj, the curator Iva Prosoli, the designer Dario Dević, Belgrade Raw photographers, the Serbian designer Isidora Nikolić and the British photographer Gareth Phillips. The finalists of the exhibition tender Asmita Parelkar (India), Maite Carames Pons (Spain), Justin Burton (UK), Boštjan Pucelj (Slovenia) and Dušan Rajič (Serbia) also visited the festival. Open Show Zagreb 5, a photography evening with projections of arts projects including the discussion of the artists with the public, was held on the fourth day of the festival, presenting Ciril Jazbec, Gareth Phillips, Asmita Parelkar, Maite Carames Pons and Justin Burton. Marina Paulenka (Academy of Dramatic Arts) and Maja Subotić, a student at the School of Design and festival producer, were amongst festival organisers.



**PROMOTIVNI PROSTOR AMERIČKE AMBASADA**

Koncept, rješenje i izvedba prostora u pravilu je zahtjevan i izazovan projekt za svakog profesionalca. U ovom je slučaju takav zadatak postavljen pred studente treće godine Studija dizajna.

Na inicijativu predstavnika Ambasade SAD, a pod mentorstvom prof. Mladena Orešića, studenti Stanislav Kostić, Nataša Njegovanović i Petra Vrdoljak osmislili su i izveli promocijski prostor američke ambasade u okviru sajma turizma PLACE2GO u Zagrebu na temu: putovanje vlakom.

Koncept se oslanjao na iskustvo putovanja vlakom pa je izvedena iluzija boravka u vlaku i doživljavanja krajolika promatranjem kroz prozore.

U ovom slučaju prozori su bili monitori a doživljaj putovanja dobijen je projiciranjem odgovarajućih sadržaja.

Zanimljivosti projekta doprinosi izbor materijala (valovita ljepenka) kojim su cjelokupna scenografija i funkcionalni elementi izvedeni tako da čine jasan odmak od uobičajnog pristupa takvim sadržajima.

M.O.

**AMERICAN EMBASSY PROMOTIONAL AREA**

The concept, the design and the construction of space is a demanding and a challenging project which was in this occasion assigned to third year students at the School of Design.

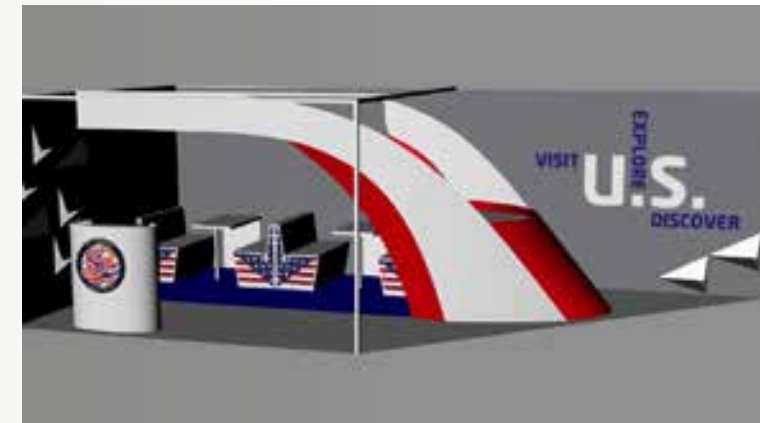
The students Stanislav Kostić, Nataša Njegovanović and Petra Vrdoljak designed and constructed the American Embassy promotional area during the Zagreb-based PLACE2GO Tourism Fair on the topic of train journeys at the initiative of American Embassy representatives and under the supervision of the professor Mladen Orešić.

The idea behind the concept was train journey and consequently the illusion of staying on the train and watching the scenery during the journey was successfully created.

In this occasion monitors represented the windows and the illusion of travelling was created by projection of relevant content.

The specific selection of material (wavy pasteboard) significantly arouse the interest in the project, as well as the functional features created in a highly innovative manner.

M.O.



**PROJEKT 'DIZAJNER I OBRTRNIK'**

Predstavnici Studija dizajna i Hrvatske obrtničke komore govore o zajedničkom projektu Dizajner i obrtnik koji je studente na vrlo konkretan način povezoao s onima koji bi im u praksi trebali biti najbliži suradnici – obrtnici, odnosno izvođači njihovih projektantskih zamisli, u biti ravnopravni suradnici u realizaciji.

Proizvodno obrtništvo i dizajn komplementarne su djelatnosti na čijem udruživanju i međusobnoj suradnji europske države grade uspješne strategije razvoja proizvodnje i male industrije. U vrijeme gospodarske krize i restrukturiranja industrije, kada većih proizvodnih pogona gotovo da i nema, poduzeća često ne mogu osigurati dovoljno financijskih sredstava kako bi dodatno ulagala u redizajn poslovanja ili u osmišljavanje novih proizvodnih linija. Ipak, obrtnici mogu pronaći svoj segment tržišta na kojem će opstati. Predmeti iz obrtničkih radionica u sebi sadrže onu dodatnu vrijednost koja ih razlikuje od masovno proizvedenih artikala. Pri tome se potrošački zahtjevi kreću u smjeru dizajna, obrtnički kapaciteti zbog specijalizirane proizvodnje sve teže udovoljavaju sofisticiranim zahtjevima za cjelovitom kvalitetom gdje je veliki naglasak upravo na dizajnu. Hrvatska obrtnička komora u posljednjih je nekoliko godina prepoznala ove trendove, te kroz radionice, seminare i natječaje za najbolje nove proizvode (kojim se potiče suradnja između obrtnika i dizajnera) nastoji aktivno doprinijeti da se i hrvatski obrtnici uključe u europske trendove razvoja malih industrija. Vrlo je važna i institucionalna suradnja sa Studijem dizajna kao potencijalni temelj razvoja buduće domaće proizvodnje. Jedanaest proizvoda nastalih tijekom ovogodišnjeg projekta izrađeno je u obrtničkim radionicama, a osmislili su ih mladi dizajneri, te se nadamo da će takve kolaboracije zaista označiti novi smjer razvoja hrvatske industrijske proizvodnje.

*Matija Duić, Hrvatska obrtnička komora*

**DESIGNERS AND ARTISANS PROJECT**

The representatives of the School of Design and the Croatian Chamber of Trades and Crafts speak on the joint project Designers and Artisans which connected students in a concrete manner with those which are supposed to be their closest partners – artisans or those performing their design ideas as equally important co-laborators during project implementation.

Co-operation and unification of production artisanship and design as complementary activities is the idea behind the strategies for production development and small-scale industry in other European states. Against the backdrop of the economic crisis and industrial restructuring when large industrial plants are virtually non-existent, companies are unable to provide sufficient financial resources for further investment into business process redesign or into planning of new production lines. Nevertheless, there is a market segment which will enable the survival of artisans. Items produced in artisan workshops provide the added value which considerably differentiates them from mass-produced items. Moreover, consumer requirements are focused on design and artisan capacities are faced with increasing difficulties in meeting the sophisticated requirements for comprehensive quality with specific focus on design primarily due to specialised production. The Croatian Chamber of Trades and Crafts has identified these trends over the past several years and has hence organised workshops, seminars and new product contest (promoting co-operation between artisans and designers) striving to actively contribute to Croatian artisans keeping abreast with European trends of development of small industries. Institutional co-operation with the School of Design is fundamental as a potential foundation of development of the future local production. Eleven products finalised during the project in 2013 were created in artisan workshops by young designers in hope such co-operation will become widely accepted and mark a new direction in the development of Croatian industrial production.

*Matija Duić, Croatian Chamber of Trades and Crafts*

Suradnja Studija dizajna i Obrtničke komore rezultat je orijentacije Studija da studentima omogući stjecanje što više iskustva u realnom tržišnom okruženju. U lokalnom gospodarskom kontekstu velika industrija više nije naručitelj dizajna, što otkriva strateške promašaje iz prošlosti, i danas kritične zbog nepoznavanja prirodnog razvoja gospodarstva u kojem razumijevanje vlastitog proizvoda potiče unapređenje istog, što rezultira inovativnošću, prepoznatljivošću i konkurentnošću. Dizajn u tom procesu ima neupitnu ulogu što potvrđuju uspješne strategije sredina u kojima se dizajn desetljećima kontinuirano koristi kao sredstvo kulturno-loškog i gospodarskog razvoja. Povezivanje studenata na pragu profesionalnog djelovanja s obrtnicima koji su prepoznali potrebu za razvojem vlastitog proizvoda idealna je prilika za stjecanje potrebnog iskustva i povjerenja, te uspostavljanje željenog kontinuiteta suradnje kao osnove za dugoročni uspjeh. Ovogodišnja suradnja okupila je 11 studenata prve godine diplomskog studija dizajna i 6 obrtnika raznih tehnoloških i proizvodnih orijentacija, iz čega je proizašlo 11 novih proizvoda.

*Mladen Orešić, Studij dizajna*

The co-operation between the School of Design and the Croatian Chamber of Trades and Crafts is the result of the striving of the School of Design to provide experiences to the students in the real market environment. Against the backdrop of the local economic circumstances large the impact of scale industry on design has significantly diminished, revealing previous strategic failures which are currently still critical, due to a lack of insight in the natural economic development where a comprehensive analysis of one's own product promotes its enhancement and hence results in innovation, recognisability and increased competitiveness. The role of design in the entire process is vital, as shown by successful strategies adopted in various settings where design has been used for decades as a means of cultural and economic development. Bringing together students at the commencement of their professional activity with artisans who have identified the requirement for development of one's own products is a unique opportunity to gain the required experience and the confidence, as well as the establishment of continuity of co-operation which is fundamental for long-term success. The co-operation in 2013 brought together 11 first year students at the graduate study of design and 6 artisans of different technological and professional orientations resulting in 11 new products.

*Mladen Orešić, the School of Design*



**TV STUDENT NA STUDIJU DIZAJNA**

U sklopu kolegija *Tehnike prezentiranja pomoću računala* ostvarena je suradnja s Fakultetom političkih znanosti i novinarstva, te pokrenuta kontinuirana radionica koja se bavi kreiranjem identiteta *Televizije student*, koja je 2013. godine počela s emitiranjem programa. Studenti dizajna rade na projektima kreiranja vizualnog identiteta TV studenta, virtualne i realne scenografije, kao i dizajniranja vizualnih identiteta i grafičke opreme pojedenih emisija, realiziranih kroz seriju pokretnih grafika.

Sudionici radionice bili su: Andrea Franić, Dina Milovčić, Dora Bilandžić, Franka Tretinjak, Mario Jekić, Kristina Prgomet, Lovro Škiljić, Maja Bošković, Matija Špoljar, Niko Crnčević, Nina Ivanović, Ozana Ursić, Dorotea Kutleša, Tamara Peruša, Tessa Bachrach Krištofić i Tihana Šare.

Radionicu su vodili: Inja Kavurić, Tomislav Vlainić i Vedran Kasap.

**STUDENT TV AT THE SCHOOL OF DESIGN**

During the course entitled *Presentation Techniques* co-operation was established with the Faculty of Political Science and Journalism, launching a continuous workshop involved in the creation of identity of *Student Television* which commenced broadcasting in 2013. Students of design worked on projects on creation of visual identity of Student TV, as well as on virtual and real scenography and design of visual identity and graphic equipment of individual programmes produced through a series of motion graphics.

Workshop participants were: Andrea Franić, Dina Milovčić, Dora Bilandžić, Franka Tretinjak, Mario Jekić, Kristina Prgomet, Lovro Škiljić, Maja Bošković, Matija Špoljar, Niko Crnčević, Nina Ivanović, Ozana Ursić, Dorotea Kutleša, Tamara Peruša, Teresa Bachrach Krištofić and Tihana Šare.

Workshop leaders were: Inja Kavurić, Tomislav Vlainić and Vedran Kasap.



# Događanja

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# Events



## Izvannastavne aktivnosti

## Extracurricular Activities

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.

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.

**PROMOCIJA 2012/2013**

19.12.2013.

Svaka promocija nove generacije diplomiranih studenata predstavlja vrhunac obrazovnog procesa i svečanost kako za promovirane, njihove roditelje i prijatelje tako i za nastavnike i Studij koji su pohađali. 19. prosinca 2013. održana je svečanost Promocije prvostupnika dizajna, magistara dizajna i diplomiranih dizajnera. Svečanost je održana u velikoj predavaonici Arhitektonskog fakulteta u Kačićevoj ulici, pred velikim brojem bivših i sadašnjih studenata, rodbine i prijatelja koji su taj svečani trenutak željeli podijeliti s diplomantima. Prisutnima su se, u veoma svečanoj atmosferi punoj emocija uvodnom riječju 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 a moderatorica cijele svečanosti bila je studentica Iva Vučemilović Grgić.

**GRADUATION CEREMONY 2012/2013**

19TH DECEMBER 2012

The graduation ceremony is the pinnacle of educational process and is intended for the graduates, their parents and friends, as well as for the professors and the School they attended. The graduation ceremony of Design Baccalaureates (Bachelor's Degree), Master's Degree holders and Graduates was held on 19th December 2013. The ceremony was held in a huge lecture hall of the Faculty of Architecture located in Kačićeva Street before a large number of former and current students, relatives and friends who were there to share the ceremonial moments with the graduates. Professor Boris Koružnjak, M.Sc and Dean at the Faculty of Architecture, and Stipe Brčić, Head of the School of Design, addressed the audience with introductory words in a ceremonial atmosphere full of emotions. Professor Zlatko Kapetanović, M.Sc, was the Promoter of the graduates, whilst Iva Vučemilović Grgić was the Moderator.

Promovirani su slijedeći prvostupnici dizajna / Promoted Baccalaureates:

Brkić Marta  
Bošković Maja  
Brkić Matea  
Bučević Anta  
Buntić Matko  
Crnčević Niko  
Dominko Hrvoje  
Đukić Andrej  
Grahek Lana  
Grubišić Hrvoje  
Horvat Zrinka  
Ivanović Nina  
Jekić Mario  
Komazlić Dorja  
Kostić Stanislav  
Kutleša Dorotea  
Mioković Lovro  
Ničeno Lucija  
Ocvirek Mijatović Nenad  
Pavelić Adriana  
Pavičić Karlo  
Prgomet Kristina  
Ratkaj Katarina  
Somek Ana  
Spetlić Franka  
Šavar Alma  
Šolić Ana  
Špoljar Matija  
Šuran-Pulig Marina  
Vrdoljak Petra

Promovirani su slijedeći magistri dizajna / Promoted Master's Degree holders:

Bosazzi Laura  
Čurčija Vina  
Dobrečević Mario  
Dujmenović Sandro  
Furač Aleksandra  
Gašparović Marija  
Goričanec Ana  
Granić Martina  
Hrvatina Iva  
Jukić Marina  
Kipke Branka  
Leskovar Vlatka  
Maglov Sandra  
Paliska Karla  
Peraić Filip  
Samoščanec Kazimir  
Stančev Marina  
Šerka Vanessa  
Šestak Tomislav  
Turčinović Made  
Tušek Sanja  
Vargović Mihovil  
Vugrinski Kristina

Promovirani su i slijedeći diplomirani dizajneri (studirali su po predbolonjskom modelu) / Promoted Graduates :

Čurković Iva  
Glavaš Karla  
Kržišnik Borna Gustav



DIZAJN / DESIGN  
Luka Reicher  
Prva godina diplomskog studija  
/ Second year of Graduate programme

#### GOSTUJUĆA PREDAVANJA NA STUDIJU DIZAJNA

Tijekom akademske godine 2012./2013., na Studiju dizajna održano je čak četrnaest 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.

#### POPIS GOSTUJUĆIH PREDAVANJA

1. Lega-Lega na Studiju dizajna / 15.11.2012.
2. Prof. Ivan Doroghy / 28.11.2012.  
Za ova dva predavanja nema informacija (zasad).
3. Marko Dugonjić: Tipografija za web / 28.11.2012.  
Uvod u mogućnosti i ograničenja specifičnog korištenja tipografije u digitalnim medijima. Najvažnije o kriterijima odabira i tehničkim zavrslamama, uza žličicu CSS-a!
4. Ranko Skansi: Arome svjetla / 30.11.2012.  
Predavanje o temeljnim načelima implementacije umjetnog svjetla u dizajn prostora. Uvid u profesiju dizajnera svjetla, još egzotičnu u nas, iz perspektive predavača s londonskom diplomom iz ovog područja i dugogodišnjim radnim iskustvom.
5. Ranko Skansi: Ergonomska rasvjeta / 7.12.2012.  
Različite ljudske aktivnosti u interijeru zahtijevaju i različitu rasvjetu, projektiranu u suglasju s ljudskim potrebama i mogućnostima. Projektiranje za konkretne i korisnike početak je i kraj svakog dizajna svjetla ili arhitekture. Doznali smo i zašto!
6. Igepa Grupa: Aktualnosti u proizvodnji i uporabi papira / 13.12.2012.  
Prezentaciju novih proizvoda Igepe Grupe, jednog

od najvećih europskih distributera papira, održala je njihova predstavnica, gđa Nataša Marić. Predavanje je bilo obvezno a studente 2. i 3. godine Vizualnih komunikacija.

7. Daniela Angelina Jelinčić: Dizajn kao kreativna industrija / 27.3.2013.  
Što su kulturne/kreativne industrije? Koja je uloga dizajna u gospodarskom, tj. društvenom razvoju? Što donose novi programi Europske unije u područje kreativnih industrija? Na ta i druga pitanja odgovarala nam je znana sveučilišna profesorica, posvećena istraživanju kulturnog turizma, politika i industrija.
8. Tomislav Car: Razvoj mobilnih aplikacija / 6.3.2013.  
Bila je riječ o razvoju mobilnih aplikacija iz tehnološkog i ekonomskog kuta - prikazan je cijeli konkretni proces razvoja od koncepta preko realizacije do završene aplikacije, s naglaskom na ulogu dizajnera u cijelom procesu.
9. Sonja Leboš: Grad na filmu, film u gradu / 10.4.2013.  
Odnos kinematografije i grada funkcionira kao reprezentacija grada na filmskom platnu, ali i kao industrijski otisak u urbanom prostoru. Tijekom procesa modernizacije paralelni razvoj gradova i filmske industrije ide ruku pod ruku, te još ni izdaleka nije završen.
10. Dejan Dragosavac Ruta: Dizajn nezavisne kulture / 17.4.2013.  
Predavanje dizajnera čije je djelovanje postalo sinonimom dizajniranja (zagrebačke) nezavisne kulturne scene, zahvaljujući aktivističkoj povezanosti s istom još od njenih začetaka u prvoj polovici 90-ih godina. Za mnoge primjer kako kontinuirano živjeti od društveno potentnog rada.
11. Mirela Holy: Potencijali održivog razvoja gradova / 6.5.2013.  
Kao centri ekonomske moći, gradovi moraju slijediti logiku razvoja prema održivim smjernicama, između ostalog i zbog održavanja ekonomije same, zbori bivša ministrica zaštite okoliša, saborska zastupnica, sveučilišna predavačica i spisateljica.



12. Pavle Kalinić: Terorizam, mediji i simboli potrošačkog društva / 15.5.2013.  
Terorističke mete početkom 21. stoljeća značajno se mijenjaju - teroristi za mete uzimaju simbole zapadne neoliberalne potrošačke ideologije, koja je jedina istinska religija današnjice. Britka analiza političara i književnika, aktualnog pročelnika Gradskog ureda za upravljanje u hitnim situacijama Grada Zagreba.

13. Booboo, KunaZlatica, Klemens i Letica: Dizajner kosa crta ilustrator / 22.5.2013.  
Sveprisutnost ilustracije i njena dominacija u svijetu suvremenog vizalnog komuniciranja otvara mnoga pitanja o njenoj svrsi, kvaliteti, trendu i smjeru razvoja, o čemu smo slušali od petero vrsnih profesionalaca i ilustratora, naših nekadašnjih studenata.

14. Valerija Barada: Dizajn vizualnih komunikacija - muška ili ženska profesija? / 5.6.2013.  
Izlaganje o specifičnostima dizajnerske struke iz sociološkog znanstvenog okvira. Kakvi su socijalni odnosi i razlike u društvenoj moći pojedinaca u struci u konkretnim društvima? S kakvim se problemima suočavaju dizajneri, a s kakvima dizajnerice? I tako dalje...

#### VISITING LECTURERS AT THE SCHOOL OF DESIGN

The academic year 2012/2013 saw a series of fourteen 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.

#### LIST OF VISITING LECTURES

1. Lega-Lega at the School of Design / 15th November 2012
2. Professor Ivan Doroghy / 28th November 2012
3. Marko Dugonjić: Typography for the Web / 28th November 2012  
An introduction into the opportunities and constraints of specific use of typography in the digital media. The crucial information on selection criteria and technical issues and covering some CSS.
4. Ranko Skansi: Flavours of Light / 30th November 2012  
A lecture on fundamental manners of implementation of artificial lighting into spatial design. An insight into the profession of light designer, which is currently still rather exotic in Croatia, from the perspective of the observer, a degree holder graduated in London, with long-term work experience.
5. Ranko Skansi: Ergonomic Lighting / 7th December 2012  
Different activities occurring in living interiors require different and adequate lighting, designed in accordance with human requirements and possibilities. Design planning for the specific

situations and the users is the inception of design of lighting or architecture. We were provided a comprehensive overview of the reasons.

6. Igepa Group: Current Issues in Production and Use of Paper / 13th December 2012  
The presentation of new products by Igepa Group, one of the largest European paper distributors, was given by their representative Nataša Marić. Lecture attendance was mandatory for second and third year students of Visual Communications.
7. Daniela Angelina Jelinčić: Design as a Creative Industry / 27th March 2013  
What are cultural/creative industries? What is the role of design in economic or social development? What is the impact of European Union programmes on creative industries? The issues were tackled by a well-known university professor who is highly dedicated to research on cultural tourism, politics and industries.

8. Tomislav Car: Mobile Application Development  
The lecture provided an overview on the entire process of development from the concept through implementation to the completed application, highlighting the role of designers in the entire process.

9. Sonja Leboš: City on Film, Film in the City / 10th April 2013  
The relationship between cinematography and the city shown through a presentation of the city on the cinema screen, as well as industrial footprint in an urban area. Throughout the modernisation process the development of cities and film industry is parallel and needs to be substantially improved.

10. Dejan Dragosavac Ruta: Independent Culture Design / 17th April 2013  
The lecture given by a designer whose activity has become synonymous with the design of Zagreb Independent Cultural Scene, due to activist connection with it dating back to its inception during the first half of the 90's, providing an example on how to continuously make a living from socially beneficial work.



11. Mirela Holy: Potential of Sustainable Development of Cities / 6th May 2013  
Cities, as centres of economic power, need to follow the logic of development in accordance to sustainability guidelines also for the purpose of economic sustainability, according to the former Environment Minister, Parliament Representative, university lecturer and writer.

12. Pavle Kalinić: Terrorism, the media and symbols of consumer society / 15th May 2013  
Terrorist targets at the beginning of the 21st century have been changing substantially - terrorist targets are more commonly symbols of western neoliberal consumer ideology which is currently the only true religion. Incisive analysis by a politician and writer, the actual Head of the City Office for Emergency Management in the City of Zagreb.

13. Booboo, KunaZlatica, Klemens and Letica: Designer slash illustrator / 22nd May 2013  
Omnipresence of illustration and its dominance in the world of contemporary visual communications generated a large number of questions on its purpose, quality, trend and the direction of development which we were informed on by five top quality professionals and illustrators, our former students.

14. Valerija Barada: Visual Communications Design - a male or female profession? / 5th June 2013  
A lecture on the peculiarities of designer profession presented from sociological and scientific attitudes. An overview of social relationships and differences in social power of individual colleagues in concrete communities. Problems tackled by male and female designers and similar issues.



#### NA MLADIMA DIZAJN OSTAJE

Tijekom akademske godine 2012./2013., Studij dizajna, manifestacija *Dani Orisa* (vezana uz ugledni hrvatski arhitektonski časopis) i tvrtka Primat RD zajednički su raspisali natječaj *Na mladima dizajn ostaje*, namijenjen ekskluzivno studentima, čija je ideja bila aktivirati neke od najboljih studentskih projekata, te pružiti mladim autorima šansu za stjecanje profesionalnog iskustva na području industrijskog dizajna. Prijaviti se moglo dizajn izrađen kao semestralni ili diplomski rad na Studiju dizajna, ne stariji od pet godina. Po završetku natječaja, tvrtka Primat RD obvezala se proizvesti pobjedničko rješenje te ga uvesti u prodaju Ro Collection showroom-a u Illici 66 u Zagrebu. Stručni žiri, u sastavu Viktor Ružman (Primat RD), Andrija Rusan (Oris), Mladen Orešić, Zlatko Kapetanović i Vedran Kasap (Studij dizajna) između 27 prijavljenih radova izabrao je šest koji su bili predstavljeni na Danima Orisa, a o konačnom pobjedniku natječaja odlučila je publika transparentnim glasanjem. Na natječaju je pobijedio Vedran Erceg s lampom *Onna*, dok su ostali finalisti bili Hrvoje Boljar, Luka Jelaska, Karlo Pavičić, Sanja Rotter i Ana Župić. U nastavku pročitajte detaljnije informacije o njihovim radovima.

##### 1. Lampa Onna

DIZAJN: VEDRAN ERCEG  
MENTOR: ZLATKO KAPETANOVIĆ  
Dizajn lampe prati karakteristike novog materijala OLED, fleksibilne prozirne plohe koja emitira svjetlost i time stvara logičnu i prepoznatljivu funkcionalnu, estetsku i tehnološku cjelinu.

##### 2. Koncept namještaja

DIZAJN: SANJA ROTTER  
MENTORI: MLADEN OREŠIĆ, VEDRAN KASAP  
Materijalne i nematerijalne vrijednosti drva ističu paralelizam životnih ciklusa čovjeka i drva kroz faze djetinjstva, mladosti, zrelosti i starosti, nazvane Proljeće, Ljeto, Jesen i Zima. Svaku fazu određuju arhetipski principi koji grade i oblikuju predmete na materijalnoj i simboličkoj razini, što rezultira profinjnim odabirom, oblikovanjem i konstrukcijom/dekonstrukcijom materijala.

##### 3. Stolica Katto

DIZAJN: LUKA JELASKA  
MENTORI: MLADEN OREŠIĆ, NEVEN KOVAČIĆ  
Dizajn stolca karakterizira čvrsta i stabilna

struktura ravnih i oštih ploha i kutova, oblikovanih u ergonomskim proporcijama što upotrebom teksture i boje toplog drveta rezultira originalnom vizualnom i upotrebom vrijednosti.

##### 4. Stolica Tensa

DIZAJN: HRVOJE BOLJAR  
MENTOR: MLADEN OREŠIĆ  
Dizajn stolca i pratećeg asortimana proizlazi iz inovativne konstrukcije koja se bazira na svojstvu napregnutog drveta i što bolje iskoristivosti materijala, a to se odgovorno uklapa u kontekst održivog razvoja.

##### 5. Taktilna mapa za slijepe

DIZAJN: ANA ŽUPIĆ  
MENTOR: ZLATKO KAPETANOVIĆ  
Taktilna mapa, kao element urbane opreme, pomaže integraciji i socijalizaciji slijepih, te doprinosi senzibilizaciji prema ljudima s posebnim potrebama. Projekt daje novi kod 3D piktograma, koji osim taktilnog ima i vizualni karakter. Informacije su slojevito segmentirane i primjenjive su za bilo koje područje eksterijera i interijera.

##### 6. Stolica

DIZAJN: KARLO PAVIČIĆ  
MENTOR: MLADEN OREŠIĆ  
Originalna konstrukcija 'kičme s rebrima' daje stolcu prepoznatljiv karakter, te naglašava udobnost i prilagodljivost iz čega proizlazi i osebnija estetika.

#### YOUTH AS THE PILLAR OF DESIGN

During the academic year 2012/2013, the School of Design, *Oris Days* (in connection with a well-known architecture magazine) and the company Primat RD jointly invited a competition entitled *Youth as the Pillar of Design* intended exclusively for students whose idea was to activate some of the best student projects and provide an opportunity for young designers for gaining professional experiences in the field of industrial design. Semester theses or graduation theses not older than five years submitted at the School of Design were eligible for the competition. The company Primat RD was obligated to produce and implement the winning project and initiate its sales at Ro Collection showroom located at 66 Illica Street in Zagreb following the competition expiry. The adjudication panel comprised of: Viktor Ružman (Primat RD), Andrija Rusan (Oris), Mladen Orešić, Zlatko Kapetanović and Vedran Kasap (the School of Design) selected 6 out of 27 submitted projects presented during Oris Days and the final winner of the competition was selected through transparent voting by the audience. The winner was Vedran Erceg with *Onna lamp*, whilst the remaining finalists were Hrvoje Boljar, Luka Jelaska, Karlo Pavičić, Sanja Rotter and Ana Župić. Further information on their works is available hereunder.

##### 1. Onna lamp

DESIGN: VEDRAN ERCEG  
MENTOR: ZLATKO KAPETANOVIĆ  
The design of the lamp is in compliance with the characteristics of the new material OLED, a flexible transparent level surface emitting light and hence creating a logical and recognisable functional, aesthetic and technological unit.

##### 2. Furniture concept

DESIGN: SANJA ROTTER  
MENTORS: MLADEN OREŠIĆ, VEDRAN KASAP  
Tangible and intangible values of wood point out the parallelism of life cycles of man and the wood through phases of childhood, youth, maturity and old age, entitled Spring, Summer, Autumn and Winter. Each phase is defined by archetypal principles building objects at both a material and a symbolic level resulting in a sophisticated selection, moulding and construction/deconstruction of materials.



#### SMOTRA SVEUČILIŠTA U ZAGREBU — NAUČI GLEDATI DRUGAČIJE!

15. — 17.11.2012.  
STUDENTSKI CENTAR SVEUČILIŠTA U ZAGREBU

Svake godine Sveučilište u Zagrebu organizira smotru na kojoj se svaki fakultet predstavlja u svom zasebnom izložbenom prostoru. Krilatica ovogodišnjeg nastupa Studija dizajna bila je 'Nauči gledati drugačije', što se odnosi na prihvaćanje dizajnerskog načina razmišljanja i gledanja koji se podučava na studiju. Koncept i dizajn štanda poigravaju se upravo s tom idejom posebnog načina sagledavanja stvari, te ju na zabavan način prezentira potencijalnim studentima. Dva smjera na Studiju dizajna kodirana su bojama, industrijski dizajn crvenom, a vizualne komunikacije plavom. Na panoima su prikazani radovi studenata oba smjera, nastali u toku studija, uz kratke tekstualne opise zadataka. Radovi i tekstovi iz oba smjera međusobno su superponirani te na prvi pogled stvaraju nepregledni crveno-plavi kaos. Kaos se može raščistiti ako pogledamo kroz 'dizajnerske naočale', to jest monokle crvene i plave boje. Oni koje zanima industrijski dizajn, pogledaju li kroz crveni monokl, moći će vidjeti samo crvene dijelove, dok će plavi nestati, i obrnuto. Na taj se način prividni kaos raščisti, te promatrač dobiva jasnu sliku odabranog područja. Svi popratni materijali funkcionirali su po istom principu. Štand su osmislili i dizajnirali studentice i studenti: Anta Bučević, Niko Crnčević, Lana Grahek, Stanislav Kostić, Alma Šavar i Petra Vrdoljak.

##### 3. Katto Chair

DESIGN: LUKA JELASKA  
MENTORS: MLADEN OREŠIĆ, NEVEN KOVAČIĆ  
The design of the chair is characterised by a solid and stable structure of straight surfaces and sharp angles shaped in ergonomic proportions which through the use of texture and colour of warm wood results in original visual and practical value.

##### 4. Tensa Chair

DESIGN: HRVOJE BOLJAR  
MENTOR: MLADEN OREŠIĆ  
The idea behind the design of the chair and the accompanying product range is the innovative construction based on the features of processed wood and optimum usability of the material which is in compliance with the principles of sustainable development.

##### 5. Tactile Map for the Visually Impaired

DESIGN: ANA ŽUPIĆ  
MENTOR: ZLATKO KAPETANOVIĆ  
Tactile Map, as a feature of urban equipment, assists in the integration and the socialisation of the visually impaired and significantly contributes to sensibilisation towards people with disabilities or special requirements. The project provides a new code of 3D pictograms which, in addition to tactile, also has visual features. The information is segmented in layers and applicable for any area of the living interior or exterior.

##### 6. Chair

DESIGN: KARLO PAVIČIĆ  
MENTOR: MLADEN OREŠIĆ  
The original 'spine and ribs' structure adds to the recognisability of the chair, highlighting the comfort and the adaptability resulting in distinctive aesthetics.

#### THE UNIVERSITY OF ZAGREB FAIR LEARN TO SEE IT FROM DIFFERENT PERSPECTIVE!

15TH — 17TH NOVEMBER 2012  
STUDENT CENTRE, UNIVERSITY OF ZAGREB

Every year the University of Zagreb organises a fair where each faculty presents itself in its separate exhibition area or a stand. The catchphrase of the School of Design stand at the 2012 fair was 'Learn to see it from different perspective!' which implies the acceptance of the thinking and seeing the world from the designer's point of view which is presented and transmitted throughout the study. The concept and the design of the stand pay with the idea of a specific viewpoint and presents it in a highly entertaining manner to potential students. Two fields of study at the School of design were coded in different colours — industrial design in red and visual communications in blue. The boards presented student works in both fields of study created during the study with short textual description of the tasks. The works and the texts from both fields of study are mutually superposed and may initially give the impression of red and blue chaos. Nevertheless, the chaos may easily be deciphered by looking through designer's perspective — red and blue monocles. Those interested in industrial design will have to take a look through red monocles which will enable them to see only the red parts, whilst the blue ones will be invisible to them and vice versa. Consequently, the initial chaos will be deciphered and the observer will get a clear overview of the selected field of interest. All the additional material were organised in accordance with this principle. The idea behind the stand was conceived by the following students: Anta Bučević, Niko Crnčević, Lana Grahek, Stanislav Kostić, Alma Šavar and Petra Vrdoljak.



**FEDA VUKIĆ — PROMOCIJA KNJIGE TEORIJA I POVIJEST DIZAJNA**  
25.10.2012.

U četvrtak, 25. listopada 2012. godine u 12 sati, u zagrebačkom Novinarskom domu, održalo se predstavljanje knjige *Teorija i povijest dizajna – kritička antologija*. Knjiga predstavlja tekstove po izboru dr. sc. Feđe Vukića, koji je ujedno i autor predgovora. Uz Feđu Vukića, knjigu je predstavio dekan Arhitektonskog fakulteta u Zagrebu prof. mr. sc. Boris Koružnjak, recenzenti prof. dr. sc. Ivan Juras, prof. dr. sc. Ivan Rogić i izv. prof. dr. sc. Milan Pelc, te Omer Rak, urednik Golden marketinga – Tehničke knjige, nakladničke kuće koja je u suradnji s Arhitektonskim fakultetom suizdavač knjige.

Raspon tekstova u ovoj kritičkoj antologiji nije samo vremenski nego i tematski raširen, od osamnaestog stoljeća i fascinacije uporabnim umjetnosti sve do suvremenog interdisciplinarnog propitivanja materijalnosti objekta. Riječ je o prijevodu odabira tekstova posvećenih mišljenju o materijalnom, uporabnom i lijepom u kulturi projektiranja predmeta i vizualnih komunikacija za masovnu proizvodnju.

Tekstovi u antologiji složeni su kronološki osim u nekoliko slučajeva kad se određeno razdoblje – odnosno neka teorijska pozicija – nastoji pobliže interpretirati nekim historiografskim uvidom iz suvremenosti. Cijela je antologija podijeljena u dva dijela koji upućuju na opći okvir rasprave o dizajnu stavljenom u historiografski horizont: tema dizajna kao (primijenjene) umjetnosti i tema dizajna kao samostalno metodološki zasnovane discipline.

Kritička antologija pripada temeljnim djelima znanosti i kulture budući da donosi prijevod šezdeset i šest kapitalnih tekstova iz područja teorije i povijesti dizajna, u rasponu od J. W. Goethea pa do Slavuja Žižeka. Knjiga utemeljuje pojam i teorijsku raspravu o dizajnu u ključnom trenutku razvoja hrvatske kulture i gospodarstva, na pragu priključenja Europskoj uniji.

Tekst je preuzet s linka:  
<http://www.culturenet.hr/default.aspx?id=48694>

**FEDA VUKIĆ — PROMOCIJA KNJIGE TEORIJA I POVIJEST DIZAJNA**  
25.10.2012.

On Thursday, 25th October 2012 the presentation of the book entitled *Theory and History of Design – a critical anthology* was held at the Zagreb-based Journalist Home. The book presents the texts selected by Professor Feđa Vukić, Ph.D who is simultaneously also the author of the preface. In addition to Feđa Vukić, the book was presented by the Professor Boris Koružnjak, M.A.Sc, Dean of the Faculty of Architecture, whilst the reviewers were the Professor Ivan Juras, Ph.D and the professor Ivan Rogić, Ph.D and Associate Professor Milan Pelc, Ph.D, as well as Omer Rak, editor of Golden marketing – Tehnička knjiga, the publishing company which is the co-editor of the book in co-operation with the Faculty of Architecture.

The texts in this critical anthology have been thematically and temporally dispersed, ranging from the 18th century and the fascination with the practical in arts to contemporary interdisciplinary questioning of the materiality of the object. It is a translation of a selection of texts focused on thoughts on the material, the practical and the beautiful in the culture of design and planning of objects and visual communications for mass production.

The texts in the anthology have been chronologically ordered with the exception of several instances when a specific period – or a theoretical attitude – is interpreted more closely through a historiographical introduction from the contemporary viewpoint. The entire anthology has been divided into two parts which indicate the general framework of the discussion on design placed in a historiography's horizon: the topic of design as (applied) art and the topic of design as an independent methodology discipline.

The critical anthology is one of the fundamental works of science and culture as it comprises of a translation of sixty-six crucial texts in the field of theory and history of design, ranging from J.W. Goethe to Slavoj Žižek. The book initiates theoretical discussion on design in the crucial moment of development of Croatian culture and economy on the verge of the Croatian European Union accession.

The text has been downloaded here:  
<http://www.culturenet.hr/default.aspx?id=48694>



**PROMOCIJA KNJIGE MILANA PELCA: POVIJEST UMJETNOSTI U HRVATSKOJ**  
11.12.2012.

Promocija knjige *Povijest umjetnosti u Hrvatskoj* Milana Pelca održala se u utorak, 11. prosinca u 13:30 sati u prostorijama Društva hrvatskih književnika u Zagrebu. Knjigu su predstavili Joško Belamarić, Tonko Maroević, Nives Tomašević i Milan Pelc. Izdavač knjige je Naklada Ljevak.

Prvi put nakon knjige *Umjetničko blago Hrvatske*, Radovana Ivančevića, objavljene 1983., izašla je knjiga iz pera jednog autora, koja na ujednačenoj izričajnoj i konceptualnoj razini predstavlja kompletnu umjetničku baštinu Hrvatske, uključujući i umjetnost 20. stoljeća.

Autor je na sažet, pregledan i razumljiv način u jednom svesku opsega 520 stranica s preko 700 ilustracija prikazao umjetničku baštinu Hrvatske od prapovijesnog Vučedola do početka osamdesetih godina 20. stoljeća. U svom pregledu je nastojao izbjeći stilsku pristranost i prikazivanje povijesti umjetničkog stvaralaštva u duhu uzlaznog razvoja, odnosno u duhu ekskluzivne stilske determinacije. Pritom je nastojao postići uravnoteženost u izboru povijesne građe uz istodobno izbjegavanje shematskog nizanja podataka. Ovom knjigom nisu obuhvaćena samo poznata i vrhunska elitna djela umjetničkog stvaralaštva, već i djela proizišla iz hrvatske kulturne svakodnevnice, nastala kao rezultat specifičnih političkih, gospodarskih, vjerskih i životnih prilika na tlu Hrvatske tijekom mnogih stoljeća. Knjiga u svojoj temeljnoj koncepciji počiva na pozitivističkoj analizi kulturne građe u stilskim odjecima koji pripadaju tradicionalnoj povijesti umjetnosti i koji su još uvijek najprikladnije pomagalo za praćenje povijesnih situacija i razdoblja. Knjiga izborom građe i načinom njezine prezentacije osvjetljava identitetske potencijale umjetničke baštine na kulturnom prostoru Hrvatske.

Tekst je prenesen iz službenog  
press priopćenja izdavača.

**PRESENTATION OF A BOOK BY MILAN PELC HISTORY OF ART IN CROATIA**  
11TH DECEMBER 2012

The presentation of a book by Milan Pelc entitled *History of Art in Croatia* was held at 13:30 hours on 11th December 2012 in the premises of Croatian Writers' Association in Zagreb. The book was presented by Joško Belamarić, Tonko Maroević, Nives Tomašević and Milan Pelc. Naklada Ljevak was the publisher.

It was the first time after the appearance of the book *Art Treasures of Croatia* by Radovan Ivančević, published in 1983, that another book has been published written by one author which, at parallel expressional and conceptual level, presents comprehensive artistic heritage of Croatia, including 20th century art.

The author presented artistic heritage of Croatia in a clear and concise manner in a single volume on 520 pages with over 700 illustrations, ranging from prehistoric Vučedol to the beginning of the 80's in the twentieth century. He strived to avoid stylistic impartiality and primarily the presentation of history of artistic creation as upward rising development or as exclusively determined by style. He aimed to achieve harmony in the selection of historic material whilst simultaneously avoiding schematic data succession. The book comprises of well-known and top quality elite works of artistic creation, as well as of works created as a result of Croatian cultural daily life and specific political, economic, religious and life circumstances in Croatia throughout the centuries. The idea behind the book is positivist analysis of cultural issues in stylistic segments belonging to traditional history of art and are currently still the most appropriate method for gaining insight into historical situations and periods.

The selection of materials presented in the book and the adopted methods of presentation emphasise identity potential of artistic heritage on the cultural territory of Croatia.

The text was downloaded from the  
official press release by the publisher.

**PROMOCIJA KNJIGE MILANA PELCA THEATRUM HUMANUM – ILUSTRIRANI LETCI I GRAFIKA 17. STOLJEĆA KAO ZRCALO VREMENA: PRIMJERI IZ VALVASOROVE GRAFIČKE ZBIRKE NADBISKUPIJE ZAGREBAČKE**  
6.6.2013.

Promocija knjige Milana Pelca *Theatrum humanum – Ilustrirani letci i grafika 17. Stoljeća kao zrcalo vremena: Primjeri iz Valvasorove grafičke zbirke Nadbiskupije zagrebačke* održana je u četvrtak, 6. lipnja 2013. u Knjižnici Marije Jurić Zagorke u Zagrebu. Knjigu su predstavili Mirna Abaffy, Sanja Cvetnić, Nives Tomašević i Milan Pelc. Izdavač knjige je Naklada Ljevak.

Valvasorova grafička zbirka Nadbiskupije zagrebačke, koju je od njezina vlasnika, slovenskog (kranjskog) polihistora Johanna Weicharda Valvasora (1641.-1693.) koncem 17. st. otkupio zagrebački biskup Aleksandar Mikulić, ubraja se među najznačajnije kulturnopovijesne fondove grada Zagreba i Hrvatske. Važnost zbirke za proučavanje popularnih slojeva europske kulture 17. st. izravno potvrđuju ilustrirani letci i drugi grafički listovi obrađeni u ovoj knjizi, koji se riječju i slikom referiraju na svakodnevni život ljudi baroknoga doba. Svojim sadržajima i načinom njihova iznošenja oni su virtualna pozornica ljudskoga života. Mnogi ilustrirani letci alegorijskim ili satiričkim izražajnim sredstvima pridonose širokom valu društvenog discipliniranja suvremenika. Kao proizvodi masovne publicistike i komercijaliziranih, odnosno ideologiziranih komunikacijskih strategija, mnogi imaju izvornu dokumentarno-povijesnu vrijednost u kojoj se očituju političko-propagandne tendencije svojstvene novovjekoj vizualnoj komunikaciji. Ilustrirani letci i druge grafike iz Valvasorove zbirke predočavaju svekoliku širinu barokne radoznalosti koja uključuje otvorenost tadašnjih čitatelja svim fenomenima pojavnoga svijeta – od carskih insignija do kometa i malformiranih ljudi. Premda je u velikoj mjeri prožeta empirijskim promatranjem zbilje, ta je radoznalost još uvijek podložna impulsima iracionalnosti i fantastike koji u svijesti europskog čovjeka imaju duboke, arhetipske korijene. Stoga su ilustrirani letci i grafički listovi uistinu svojevrsno zrcalo svoga vremena, koje omogućava bolje razumijevanje mnogih crta njegova karaktera, od kojih su neke još uvijek prepoznatljive u psihologiji našega vlastitog doba.

Tekst je prenesen iz službenog  
press priopćenja izdavača.

**PRESENTATION OF A BOOK BY MILAN PELC THEATRUM HUMANUM – ILLUSTRATED LEAFLETS AND THE GRAPHIC ART OF THE 17TH CENTURY AS THE MIRROR OF THE TIMES: EXAMPLES FROM VALVASOR COLLECTION OF GRAPHIC ARTS AT ZAGREB ARCHBISHOPRIC**  
6.6.2013.

The presentation of a book by Milan Pelc entitled *Theatrum Humanum – Illustrated Leaflets and the Graphic Art of the 17th Century as the Mirror of the Times: Examples form Valvasor Collection of Graphic Arts at Zagreb Archbishopric* was held on Thursday 6th June 2013 in Marija Jurić Zagorka library in Zagreb. The book was presented by Mirna Abaffy, Sanja Cvetnić, Nives Tomašević and Milan Pelc. Naklada Ljevak was the publisher.

Valvasor Collection of Graphic Arts at Zagreb Archbishopric which was purchased by Zagreb bishop Aleksandar Mikulić from her owner, the Slovenian (Carniolan) polyhistor Johann Weichard Valvasor (1641-1693) at the end of the 17th century. It has fundamental cultural and historic importance both for the City of Zagreb and Croatia. The importance of the collection in providing insight into popular European culture of the 17th century is shown by illustrated leaflets and the mode of their presentation. They are a virtual stage presenting human life. A large number of illustrated leaflets contribute with their allegorical or satirical content to a broad wave of social disciplining of the contemporaries. As products of mass non-fiction and commercialised or ideologised communication strategies, many hold the original documentary and historical value showing political and propaganda tendencies characteristic of visual communication of the modern age. The illustrated leaflets and other graphic work from Valvasor's collection show the overall extent of baroque curiosity which includes the openness of the readers at the time to the world of phenomena – ranging from imperial insignia to comets and malformed people. Irrespective of its being considerably permeated by empirical observation of reality, the curiosity it exhibits is still subject to impulses of rationality and fantasy which have deep archetypal roots in the conscience of European man. Hence, the illustrated leaflets and the graphic leaflets represent the mirror of the times, providing a deeper insight into a large number of their character traits, several of which are currently still recognisable in the psychology of our contemporary age.

The text has been downloaded from the  
official press release by the publisher.



**NATJEČAJ MLADI KREATIVNI CHEVROLET 2013.**  
LIPANJ 2013.

Mladi kreativni Chevrolet međunarodni je natječaj namijenjen ambicioznim mladim umjetnicima i dizajnerima, koji su svojim radom pozvani da multimedijski interpretiraju karakter tvrtke Chevrolet i stvore svježiju i intrigantnu komunikaciju koja ne mora nužno promovirati tvrtku, već odgovoriti na kreativni brief koji se, naravno, mijenja svake godine. Akademske godine 2012./2013. sa Studija dizajna sudjelovale su Maja Subotić i Ana Somek, priloživši fotografske, dizajnerske i video radove, izvedene samostalno i pojedinačno; za jedan od njih Maja Subotić je i nagrađena.

**YOUNG CREATIVE CHEVROLET 2013 CONTEST**  
JUNE 2013

Young Creative Chevrolet is an international contest intended for ambitious young artists and designers who are invited to interpret the character of the company Chevrolet by multimedia and create innovative and intriguing communication which does not necessarily need to present the company. They are required to reply to a creative brief which is changed annually. The participants from the School of Design in the academic year 2012/2013 were Maja Subotić and Ana Somek, submitting photography, design and video works, created independently and individually. Maja Subotić was awarded for her video work.



**SARAJEVO SOS**  
31.10. – 4.11.2012.

U programu prvog SOS Dizajn festivala u Sarajevu, čiji su inicijatori i organizatori bili studenti grafičkog i produkt dizajna Akademije likovnih umjetnosti u Sarajevu, sudjelovali su i predstavnici Studija dizajna Arhitektonskog fakulteta Sveučilišta u Zagrebu. Prof. Feđa Vukić održao je predavanje na temu Grad kao tržišna marka a grupa od desetak studenata je samoinicijativno posjetila festival.

**SARAJEVO SOS**  
31ST OCTOBER 2012 – 4TH NOVEMBER 2012

Representatives of the Zagreb-based School of Design at the Faculty of Architecture participated in the programme of the first SOS Design festival in Sarajevo which was organised and launched by the students of Graphic and Product design at the Sarajevo-based Academy of Fine Arts. Professor Feđa Vukić gave a lecture on the topic of City as a Market Brand, whilst a group of a dozen students visited the festival at their own initiative. The members of the student group were: Dorotea Kutleša, Maja Subotić, Niko Crnčević, Dora Bilandžić, Antonio Karača, Dina Milovčić, Sanja Rotter, Petra Jelaska, Ana Armano, Adriana Pavelić and Ana Somek.



**NOVI USPJESI STUDENATA NA MARIBORSKOM FESTIVALU MAGDALENA 2013.**  
SVIBANJ 2013.

Na popularnom godišnjem natječaju mariborske Magdalene, jedne od središnjih i najrelevantnijih strukovnih manifestacija posvećenih vizualnim komunikacijama, studenti Studija dizajna ponovno su imali mnogo uspjeha. Matea Brkić, Dina Milovčić i Franka Tretinjak nagrađene su nagradama Silver Bra, svaka u svojoj kategoriji. Tako je Matea odlikovana u području tipografije, za dizajn pisma Glembaj; Dinin projekt Oridinali prepoznat je u eksperimentalnoj kategoriji, a Franka se probila dizajnom ambalaže OmNomNom. Laureatima čestitamo, a treba istaknuti i kako su u natječaju (i popratnoj izložbi) sudjelovale i Dora Bilandžić i Tessa Bachrach Kristofić.

**NEW SUCCESS OF STUDENTS AT THE MARIBOR-BASED MAGDALENA FESTIVAL 2013**  
MAY 2013

During the popular annual contest at the Maribor-based Magdalena Festival, one of the central and most relevant professional events dedicated to visual communications, the students of the School of Design were successful yet again. Matea Brkić, Dina Milovčić and Franka Tretinjak received Silver Bra awards in their respective categories. Consequently, Matea was awarded in the field of typography for the design of Glembaj letter; Dina's project Oridinali was successful in experimental category, whereas Franka succeeded with her OmNomNom packaging design. We would hereby wish to congratulate the laureates. Moreover, it has to be highlighted that Dora Bilandžić and Tessa Bachrach Kristofić also participated in the contest and in the accompanying exhibition.



**POSJET I SUDJELOVANJE NA MANIFESTACIJI SKOPJE DESIGN WEEK**  
1.10. – 6.10.2013.

Od 1. do 6. listopada trajao je Skopje Design Week koji su ove godine posjetili studenti diplomskog studija. Cjelokupni program manifestacije ambiciozna je mješavina brojnih disciplina, od industrijskog i grafičkog dizajna, preko mode, fotografije, filma, glazbe, kazališta i poduzetništva vezanog uz kulturu i umjetnost, pa se osim bogate izložbe i vrlo zanimljivog koncepta izlaganja može pohvaliti i velikim brojem predavanja i radionica na kojima su studenti sudjelovali tijekom šest dana, u povijesnom arhitektonskom spomeniku Kuršumli Anu. Voditelji radionica i predavači bili su međunarodna skupina vrsnih dizajnera i vodeći ljudi vezanih industrija, podijeljeni u kategorije Industrijski dizajn, Grafički dizajn i Socijalni dizajn. Ovogodišnji fokus bio je upravo društveno korisni dizajn. Osim na predavanjima i radionicama studenti su dio vremena proveli istražujući Skopje i otkrivajući sve njegove specifičnosti, ljepote i iskustva koja pruža kao grad. Studenti koji su ove godine sudjelovali su Ana Somek, Slavica Farkaš, Janja Roškar, Ana Šolić, Lucija Nićeno i Niko Crnčević.

**SKOPJE DESIGN WEEK VISIT AND PARTICIPATION**  
1ST OCTOBER – 6TH OCTOBER 2013

Skopje Design Week was held from 1st October to 6th October 2013 and was visited by graduate study students. The entire programme of the event was an ambitious mixture of a large number of disciplines, ranging from industrial and graphic design, to fashion, photography, film, music, theatre and entrepreneurship in connection with culture and arts. Hence, in addition to a lavish exhibition and an extremely interesting idea behind the presentations, there was a large number of lectures and workshops which the students attended for six days in the historical architectural monument Kuršumli An. The workshop managers and lecturers were a group of international top quality designers and the leading professionals in the related industries, divided into categories Industrial Design, Graphic Design and Social Design. The principal focus was on socially beneficial design. In addition to participating in lectures and workshops, the students spent time exploring Skopje and revealing its distinctive characteristics, the beauty and the experiences it provides as a city. The students participating in 2013 were: Ana Somek, Slavica Farkaš, Janja Roškar, Ana Šolić, Lucija Nićeno and Niko Crnčević.

Izvedbeni  
program

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Curriculum  
Outline

# Preddiplomski studij

## 1. godina

# Undergraduate

## Programme

### First Year

Predmeti Courses	1. SEMESTAR 1ST SEMESTER			2. SEMESTAR 2ND SEMESTER			NOSITELJI KOLEGIJA COURSE LEADERS	SURADNICI ASSOCIATES AND ASSISTANTS
	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits		
Projektiranje – Industrijski dizajn 1, 2 / Industrial Design Studio 1, 2	15	30	3.5	15	30	3.5	prof. mr. sc. Zlatko Kapetanović / MSc, associate professor prof. Mladen Orešić / associate professor	doc. mr. sc. Sanja Bencetić / MSc, assistant professor doc. mr. sc. Ivana Fabrio / assistant professor doc. Vedran Kasap / assistant professor
Projektiranje – Vizualne komunikacije 1, 2 / Visual Communications Studio 1,2	15	30	3.5	15	30	3.5	prof. Stipe Brčić / associate professor prof. Nenad Dogan / associate professor prof. Ivan Doroghy / associate professor	asist. Luka Daniel Borčić / teaching assistant asist. Romana Kajt / teaching assistant asist. Tomislav Vlanić / teaching assistant
Crtanje 1, 2 / Drawing 1, 2	0	30	2.5	0	30	2.5	izv. prof. Boris Ileković / associate professor	asist. Inja Kavurić Kireta / teaching assistant
Kompozicija 1, 2 / Composition 1, 2	15	15	2.5	15	15	2.5	prof. Marcel Bačić / full professor	
Plastično oblikovanje 1, 2 / Theory of Form 1, 2	15	15	2.5	15	15	2.5	prof. Renata Waldgoni / full professor pred. Roberta Pavlović / lecturer	
Vizualna kultura 1, 2 / Visual Culture 1, 2	30	0	2.5	30	0	2.5	izv. prof. dr. sc. Milan Pelc / PhD, associate professor	
Uvod u dizajn 1, 2 / Introduction to Design 1, 2	15	15	2.5	15	15	2.5	izv. prof. dr. sc. Feđa Vukić / PhD, associate professor	
Povijest pisma i tipografije / History of Script and Typography	15	15	2	0	0	/	doc. Damir Bralić / assistant professor	
Teorija tipografije 1 / Theory of Typography	0	0	/	15	15	2	prof. Nenad Dogan / associate professor	asist. Hrvoje Živčić / teaching assistant
Osnove informacijskog dizajna / Basic Information Design	15	15	2	0	0	/	doc. Damir Bralić / assistant professor	
3D modeliranje i vizualizacija / 3D Modelling and Visualisation	0	0	/	15	15	2	prof. dr. sc. Bojan Baletić / PhD, full professor	asist. mr. sc. Roberto Vdović / MSc, teaching assistant
Matematika 1, 2 / Mathematics 1, 2	15	15	2	15	15	2	v. pred. mr. sc. Juraj Hrnčević / MA, senior lecturer v. pred. Zlatko Klanac / senior lecturer	
Nacrtna geometrija i perspektiva 1, 2 / Descriptive Geometry and Perspective 1, 2	15	15	2.5	15	15	2.5	v. pred. mr. sc. Božica Hajsig / MA, senior lecturer v. pred. mr. sc. Nikoleta Sudeta / MA, senior lecturer	
Engleski za dizajn / Njemački za dizajn 1, 2 / English for Design / German for Design 1, 2	15	15	2	15	15	2	v. pred. mr. sc. Neda Borić / MA, senior lecturer pred. Dubravka Đurić Nemeć / lecturer	
Tjelesna i zdravstvena kultura 1, 2 / Physical Education 1, 2	0	30	/	0	30	/	v. pred. mr. sc. Dalibor Vračan / MA, senior lecturer	
		<b>90</b>	<b>30</b>		<b>390</b>	<b>30</b>		

SEMESTAR  
/ SEMESTER



# Preddiplomski studij 2. godina

Zajednički predmeti

# Undergraduate Programme Second Year

Joint Courses

Predmeti Courses	1. SEMESTAR 1ST SEMESTER			2. SEMESTAR 2ND SEMESTER		
	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Crtanje 3, 4	0	30	2.5	0	30	2.5
Povijest umjetnosti 1	30	0	2.5	0	0	/
Povijest umjetnosti 2	0	0	/	30	0	/
Metodologija dizajna	15	15	2.5	0	0	/
Fotografija	0	0	/	15	30	/
Engleski za dizajn / Njemački za dizajn 3, 4	15	15	2	15	15	2
Osnove intelektualnog vlasništva	0	0	/	30	0	2
Tjelesna i zdravstvena kultura 3, 4	0	30	/	0	30	/
		<b>120</b>	<b>9.5</b>		<b>165</b>	<b>12</b>

## NOSITELJI KOLEGIJA COURSE LEADERS

izv. prof. Boris Ileković / associate professor

prof. dr. sc. Miljenko Jurković / PhD, full professor

v. pred. mr. sc. Krunoslav Kamenov / MA, senior lecturer

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

izv. prof. Stanko Herceg / associate professor

v. pred. mr. sc. Neda Borić / MA, senior lecturer  
pred. Dubravka Đurić Nemeć / lecturer

pred. Dina Korper Žemva / lecturer

v. pred. mr. sc. Dalibor Vračan / MA, senior lecturer

## SURADNICI ASSOCIATES AND ASSISTANTS

asist. Inja Kavurić Kireta / teaching assistant

doc. Aleksandra Dabanović / teaching assistant

# Preddiplomski studij 2. godina

Industrijski dizajn

# Undergraduate Programme Second Year

Industrial Design Programme

Predmeti Courses	1. SEMESTAR 1ST SEMESTER			2. SEMESTAR 2ND SEMESTER			NOSITELJI KOLEGIJA COURSE LEADERS	SURADNICI ASSOCIATES AND ASSISTANTS
	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits		
Projektiranje – Industrijski dizajn 3, 4 / Industrial Design Studio 3, 4	15	45	6.5	15	45	6.5	prof. mr. sc. Zlatko Kapetanović / MSc, associate professor prof. Mladen Orešić / associate professor	doc. mr. sc. Sanja Bencetić / MSc, assistant professor doc. mr. sc. Ivana Fabrio / assistant professor doc. Vedran Kasap / assistant professor
Konstruiranje pomoću računala / Computer-Aided Design	15	30	3	0	0	/	prof. dr. sc. Dorian Marjanović / PhD, full professor	
Ergonomija 1, 2 / Ergonomics 1, 2	30	0	3	30	0	2	izv. prof. dr. sc. Tanja Jurčević-Lulić / PhD, associate professor prof. dr. sc. Diana Milčić / PhD, full professor	
Mehanika 1, 2 / Mechanics 1, 2	30	0	3	30	0	2.5	prof. dr. sc. Zdenko Tonković / PhD, full professor	
Osnove konstrukcija / Mechanical Engineering Basics	0	0	/	15	15	2	prof. dr. sc. Milan Opalić / PhD, full professor	
Konstrukcije drvnih proizvoda 1 / Wooden Products Engineering 1	0	0	/	15	30	3	prof. dr. sc. Ivica Grbac / PhD, full professor	
		<b>165</b>	<b>15.5</b>		<b>195</b>	<b>16</b>		
<b>Izborni predmeti ° Elective Courses °</b>	<b>Pred. Lectures</b>	<b>Vježbe Exercises</b>	<b>ECTS Credits</b>	<b>Pred. Lectures</b>	<b>Vježbe Exercises</b>	<b>ECTS Credits</b>		
Crtanje akt 1, 2 / Figure Drawing 1, 2	0	30	2.5	0	30	2	prof. Zlatko Kauzlarić / full professor izv. prof. Darko Bakliža / associate professor	
Osnove interaktivnih medija 1, 2 / Interactive Media Basics 1, 2	15	15	2.5	15	15	2	prof. Nenad Dogan / associate professor	asist. Tin Kadoić / teaching assistant
Grafički materijali i tisak 1, 2 / Graphic Materials and Printing 1, 2	15	15	2.5	15	15	2	v. pred. dr. sc. Tomislav Kosić / PhD, senior lecturer	
		<b>60</b>	<b>5</b>		<b>30</b>	<b>2**</b>		

\*UPISUJE SE 60 SATI PRADAVANJA / VJEŽBI (ECTS 5)

\*\*UPISUJE SE 30 SATI PRADAVANJA / VJEŽBI (ECTS 2)

SEMESTAR  
/ SEMESTER

# Preddiplomski studij 2. godina

Vizualne komunikacije

# Undergraduate Programme Second Year

Visual Communications Programme

Predmeti Courses	1. SEMESTAR 1ST SEMESTER			2. SEMESTAR 2ND SEMESTER		
	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Projektiranje – Vizualne komunikacije 3, 4 / Visual Communications Studio 3, 4	15	45	6.5	15	45	6.5
Teorija tipografije 2, 3 / Theory of Typography 2, 3	15	30	3	15	30	3
Grafički proizvodi 1, 2 / Graphic Products 1, 2	30	15	2.5	15	0	2
Grafički materijali i tisak 1, 2 / Graphic Materials and Printing 1, 2	30	15	3	15	15	2
Osnove interaktivnih medija 1, 2 / Interactive Media Basics 1, 2	15	30	3	15	30	2.5
		<b>240</b>	<b>18</b>		<b>195</b>	<b>16</b>
<b>Izborni predmeti ° Elective Courses °</b>	<b>Pred. Lectures</b>	<b>Vježbe Exercises</b>	<b>ECTS Credits</b>	<b>Pred. Lectures</b>	<b>Vježbe Exercises</b>	<b>ECTS Credits</b>
Crtanje akt 1, 2 / Figure Drawing 1, 2	0	30	2.5	0	30	2
Ergonomija 1, 2 / Ergonomics 1, 2	30	0	2.5	30	0	2
Tipografija – računarski slog 1, 2 / Computer Type Layout 1, 2	15	15	2.5	15	15	2
		<b>30</b>	<b>2.5</b>		<b>30</b>	<b>2</b>

\*UPISUJE SE 30 SATI PRADAVANJA / VJEŽBI (ECTS 2.5)

## NOSITELJI KOLEGIJA COURSE LEADERS

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

doc. dr. sc. Nikola Đurek / associate professor

v. pred. dr. sc. Tomislav Kosić / PhD, senior lecturer

v. pred. dr. sc. Tomislav Kosić / PhD, senior lecturer

prof. Nenad Dogan / associate professor

prof. Zlatko Kauzlarić / full professor  
izv. prof. Darko Bakliža / associate professor

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

izv. prof. dr. sc. Klaudio Pap / PhD, associate professor  
prof. dr. sc. Vilko Žiljak / PhD, full professor

## SURADNICI ASSOCIATES AND ASSISTANTS

asist. Luka Daniel Borčić / teaching assistant  
asist. Romana Kajp / teaching assistant  
asist. Tomislav Vlanić / teaching assistant

asist. Hrvoje Živčić / teaching assistant

asist. Tin Kadoić / teaching assistant

SEMESTAR  
/ SEMESTER

# Preddiplomski studij 3. godina

Zajednički predmeti

# Undergraduate Programme Third Year

Joint Courses

## 1. SEMESTAR 1ST SEMESTER

### Predmeti Courses

Uvod u povijest dizajna / Introduction to the History of Design	30	0	2.5
Marketing 1, 2 / Marketing 1, 2	30	0	2
Psihologija za dizajnere / Psychology for Designers	0	0	/
Uvod u ekološku psihologiju / Introduction to Ecological Psychology	30	0	2
Socijalna ekologija / Social Ecology	0	0	/

Pred. Lectures	Vježbe Exercises	ECTS Credits
30	0	2.5
30	0	2
0	0	/
30	0	2
0	0	/
90		6.5

## 2. SEMESTAR 2ND SEMESTER

Pred. Lectures	Vježbe Exercises	ECTS Credits
0	0	/
30	0	2
30	0	2
0	0	/
15	15	2
90		6

## NOSITELJI KOLEGIJA COURSE LEADERS

izv. prof. dr. sc. Feđa Vukić / PhD, associate professor
prof. dr. sc. Jurica Pavičić / PhD, full professor
izv. prof. dr. sc. Željko Jerneiđ / PhD, associate professor
prof. dr. sc. Dinka Ćorkalo Biruški / PhD, full professor
izv. prof. dr. sc. Anka Mišetić / PhD, associate professor

## SURADNICI ASSOCIATES AND ASSISTANTS

doc. dr. sc. Marija Geiger Zeman / PhD, teaching assistant
--

# Preddiplomski studij

## 3. godina

### Industrijski dizajn

# Undergraduate

## Programme

### Third Year

### Industrial Design Programme

Predmeti Courses	1. SEMESTAR 1ST SEMESTER			2. SEMESTAR 2ND SEMESTER		
	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Projektiranje – Industrijski dizajn 5, 6 / Industrial Design Studio 5, 6	15	75	8	15	75	8
Konstrukcije drvnih proizvoda 2 / Wooden Products Engineering 2	30	15	3	0	0	/
Konstrukcije proizvoda iz plastike / Plastic Products Engineering		0	/	30	30	4.5
Drvni proizvodi / Wooden Products	0	0	/	30	0	2
Elementi arhitektonskog projektiranja 1, 2 / Elements of Architectural Design 1, 2	15	30	3.5	15	30	3.5
Strojarske konstrukcije / Mechanical Engineering Design	30	15	3	0	0	/
		<b>225</b>	<b>17.5</b>		<b>225</b>	<b>18</b>
<b>Izborni predmeti ° Elective Courses °</b>	<b>Pred. Lectures</b>	<b>Vježbe Exercises</b>	<b>ECTS Credits</b>	<b>Pred. Lectures</b>	<b>Vježbe Exercises</b>	<b>ECTS Credits</b>
Fotografija i film za industrijski dizajn 1, 2 / Photography and Film for Industrial Design 1, 2	15	30	3.5	15	30	3.5
Tehnike prezentiranja pomoću računala 1, 2 / Computer-Aided Presentation Techniques 1, 2	15	15	2.5	15	15	2.5
Likovne vježbe – ilustracija 1, 2 / Illustration 1, 2	15	15	2.5	15	15	2.5
Scenografija 1, 2 / Stage Design 1, 2	30	15	3.5	30	15	3.5
		<b>75</b>	<b>6</b>		<b>75</b>	<b>6</b>

### NOSITELJI KOLEGIJA COURSE LEADERS

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

prof. dr. sc. Ivica Grbac

doc. dr. sc. Tatjana Haramina

prof. dr. sc. Andrija Bogner

prof. dr. sc. Nikola Filipović

izv. prof. dr. sc. Tanja Jurčević-Lulić  
prof. dr. sc. Diana Milčić

izv. prof. Stanko Herceg / associate professor

doc. Vedran Kasap / assistant professor

prof. Ivan Doroghy / associate professor

prof. Zlatko Kauzlarić / full professor  
izv. prof. Darko Bakliža / associate professor

### SURADNICI ASSOCIATES AND ASSISTANTS

doc. mr. sc. Sanja Bencetić / MSc, assistant professor  
doc. mr. sc. Ivana Fabrio / assistant professor  
doc. Vedran Kasap / assistant professor

v. asist. dr. sc. Ivica Župčić

doc. Siniša Justić

doc. Aleksandra Dabanović / assistant professor

asist. Inja Kavurić Kireta / teaching assistant

SEMESTAR  
/ SEMESTER

# Preddiplomski studij 3. godina

Vizualne komunikacije

# Undergraduate Programme Third Year

Visual Communications Programme

Predmeti Courses	1. SEMESTAR 1ST SEMESTER			2. SEMESTAR 2ND SEMESTER			NOSITELJI KOLEGIJA COURSE LEADERS	SURADNICI ASSOCIATES AND ASSISTANTS
	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits		
Projektiranje – Vizualne komunikacije 5, 6 / Visual Communications Studio 5, 6	15	75	8	15	75	8	prof. Stipe Brčić / associate professor prof. Nenad Dogan / associate professor prof. Ivan Doroghy / associate professor	asist. Luka Daniel Borčić / teaching assistant asist. Romana Kajp / teaching assistant asist. Tomislav Vlanić / teaching assistant
Fotografija i film 1, 2	15	45	4	15	45	4	izv. prof. Stanko Herceg / associate professor	doc. Aleksandra Dabanović / assistant professor
Računarska reprofotografija 1, 2	30	15	3.5	15	15	2.5	izv. prof. dr. sc. Klaudio Pap / PhD, associate professor prof. dr. sc. Vilko Žiljak / PhD, full professor	
Prostorni problemi dizajna	0	0	/	15	30	3.5	prof. dr. sc. Boris Morsan / PhD, full professor	izv. prof. Stanko Stergaršek / associate professor
Oglašavanje	15	15	2	0	0	/	pred. Veljko Žvan / lecturer	
		<b>225</b>	<b>17.5</b>		<b>225</b>	<b>18</b>		
<b>Izborni predmeti ° Elective Courses °</b>	<b>Pred. Lectures</b>	<b>Vježbe Exercises</b>	<b>ECTS Credits</b>	<b>Pred. Lectures</b>	<b>Vježbe Exercises</b>	<b>ECTS Credits</b>		
Likovne vježbe – ilustracija 1, 2	15	15	2.5	15	15	2.5	prof. Ivan Doroghy / associate professor	asist. Inja Kavurić Kireta / teaching assistant
Scenografija 1, 2	30	15	3.5	30	15	3.5	prof. Zlatko Kauzlarić / full professor izv. prof. Darko Bakliža / associate professor	
Dizajn fonta i kaligrafija 1, 2	15	30	3.5	15	30	3.5	doc. dr. sc. Nikola Đurek / associate professor	doc. Damir Bralić / assistant professor
Elementi arhitektonskog projektiranja 1, 2	15	30	3.5	15	30	3.5	prof. dr. sc. Nikola Filipović / PhD, full professor	doc. Siniša Justić / assistant professor
Tehnike prezentiranja pomoću računala 1, 2	15	15	2.5	15	15	2.5	doc. Vedran Kasap / assistant professor	
Grafičke tehnike 1, 2	0	30	2.5	0	30	2.5	doc. Josip Baće / assistant professor	
		<b>75</b>	<b>6</b>		<b>75</b>	<b>6</b>		

# Diplomski studij

## 1. godina

Zajednički predmeti

# Graduate Programme

## First Year

Joint Courses

Predmeti Courses	1. SEMESTAR 1ST SEMESTER			2. SEMESTAR 2ND SEMESTER		
	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Sociologija kulture / Sociology of Culture	0	0	/	15	15	3
Teorija i povijest dizajna 1, 2 / Theory and History of Design 1, 2	15	15	3	15	15	3
Umjetnost danas / Art Today	0	0	/	30	0	2
Znanstveno – istraživačke metode / Scientific Research Methods	15	15	2	0	0	/
Razvoj koncepata i strategija / Concept and Strategy Development	15	15	3	0	0	/
Film i video 1, 2 / Film and Video 1, 2	15	30	3.5	15	30	3.5
		<b>135</b>	<b>11.5</b>		<b>135</b>	<b>11.5</b>

### NOSITELJI KOLEGIJA COURSE LEADERS

asist. dr. sc. Marija Geiger Zeman / PhD, teaching assistant

izv. prof. dr. sc. Feđa Vukić / PhD, associate professor

v. pred. mr. sc. Krunoslav Kamenov / MA, senior lecturer

pred. dr. sc. Geran Marko Miletić /

doc. mr. sc. Ivana Fabio / assistant professor

izv. prof. Stanko Herceg / associate professor

### SURADNICI ASSOCIATES AND ASSISTANTS

asist. mr. sc. Slaven Zečević / MA, teaching assistant

# Diplomski studij

## 1. godina

Industrijski dizajn

# Graduate Programme

## First Year

Industrial Design Programme

### 1. SEMESTAR 1ST SEMESTER

Predmeti Courses	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Projektiranje – Industrijski dizajn 1, 2 / Industrial Design Studio 1, 2	15	60	7.5	15	60	7.5
Interieur 1, 2 / Interior Design 1, 2	15	30	4	15	30	4
Izbor materijala / Selection of Materials	15	30	3.5	0	0	/
Suvremene tehnologije materijala / Contemporary Materials Technologies	0	0	/	15	30	3.5
		<b>165</b>	<b>15</b>		<b>165</b>	<b>15</b>

### Izborni predmeti ° Elective Courses °

Predmeti Courses	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Elektronska slika 1, 2 / Electronic Images 1, 2	15	30	3.5	15	30	3.5
Kolegiji sa Sveučilišta / Courses at the University (free choice)	45	0	3.5	45	0	3.5
		<b>45</b>	<b>3.5</b>		<b>45</b>	<b>3.5</b>

### NOSITELJI KOLEGIJA COURSE LEADERS

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

doc. mr. sc. Sonja Tadej / MA, assistant professor

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

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

### SURADNICI ASSOCIATES AND ASSISTANTS

doc. mr. sc. Sanja Bencetić / MSc, assistant professor  
doc. mr. sc. Ivana Fabrio / assistant professor  
doc. Vedran Kasap / assistant professor

doc. Miljenko Bukovčan, assistant professor



# Diplomski studij

## 1. godina

Vizualne komunikacije

# Graduate Programme

## First Year

Visual Communications Programme

### 1. SEMESTAR 1ST SEMESTER

#### Predmeti Courses

Projektiranje – Vizualne komunikacije 1, 2  
/ Visual Communications Studio 1, 2

**Pred.**  
**Lectures**

15

**Vježbe**  
**Exercises**

60

**ECTS**  
**Credits**

7.5

Kreativna komunikacija i društvo 1, 2

15

30

4

120

11.5

### 2. SEMESTAR 2ND SEMESTER

**Pred.**  
**Lectures**

15

**Vježbe**  
**Exercises**

60

**ECTS**  
**Credits**

7.5

15

30

4

120

11.5

#### Izborni predmeti \* Elective Courses \*

Projektiranje pisma 1, 2 / Type Design 1, 2

15

30

3.5

Interaktivni mediji 1, 2 / Interactive Media 1, 2

15

30

3.5

Elektronska slika 1, 2 / Electronic Images 1, 2

15

30

3.5

Kolegiji sa Sveučilišta / Courses at the University (free choice)

45

0

3.5

90

7

**Pred.**  
**Lectures**

15

**Vježbe**  
**Exercises**

30

**ECTS**  
**Credits**

3.5

15

30

3.5

15

30

3.5

45

0

3.5

90

7

### NOSITELJI KOLEGIJA COURSE LEADERS

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

pred. Veljko Žvan / lecturer

### SURADNICI ASSOCIATES AND ASSISTANTS

asist. Luka Daniel Borčić / teaching assistant  
asist. Romana Kajp / teaching assistant  
asist. Tomislav Vlanić / teaching assistant

doc. dr. sc. Nikola Đurek / associate professor

prof. Nenad Dogan / associate professor

doc. Miljenko Bukovčan, assistant professor

asist. Hrvoje Živčić / teaching assistant

asist. Tin Kadoić / teaching assistant

# Diplomski studij

## 2. godina

Zajednički predmeti

# Graduate Programme

## Second Year

Joint Courses

Predmeti Courses	1. SEMESTAR 1ST SEMESTER			2. SEMESTAR 2ND SEMESTER		
	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Teorija i povijest dizajna 3 / Theory and History of Design 3	30	0	6	0	0	/
Tehnike prezentiranja / Presentation Techniques	15	15	2	0	0	/
Upravljanje dizajnom / Design Management	30	0	3	0	0	/
Poslovno upravljanje / Business Management	30	0	3	0	0	/
		120	14		0	/

### NOSITELJI KOLEGIJA COURSE LEADERS

izv. prof. dr. sc. Feđa Vukić / PhD, associate professor

doc. mr. sc. Ivana Fabio / assistant professor

prof. dr. sc. Goroslav Keller

prof. dr. sc. Velimir Srića

### SURADNICI ASSOCIATES AND ASSISTANTS

# Diplomski studij

## 2. godina

Industrijski dizajn

# Graduate Programme

## Second Year

Industrial Design Programme

### 1. SEMESTAR 1ST SEMESTER

Predmeti Courses	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Projektiranje – Industrijski dizajn 3 / Industrial Design Studio 3	15	75	13.5	0	0	/
Projektiranje – Industrijski dizajn – Diploma / Industrial Design Studio – Graduation Thesis	0	0	/	0	210	20
Diploma – obrana / Graduation Thesis – Oral Presentation	0	0	/	0	0	10
		<b>90</b>	<b>13.5</b>		<b>210</b>	<b>30</b>

### Izborni predmeti \* Elective Courses \*

Predmeti Courses	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Inkluzivni dizajn / Inclusive Design	30	0	2.5	0	0	/
Kolegiji sa Sveučilišta / Courses at the University (free choice)	30	0	2.5	0	0	/
		<b>30</b>	<b>5</b>		<b>0</b>	<b>/</b>

### NOSITELJI KOLEGIJA COURSE LEADERS

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

### SURADNICI ASSOCIATES AND ASSISTANTS

doc. mr. sc. Sanja Bencetić / MSc, assistant professor  
doc. mr. sc. Ivana Fabrio / assistant professor  
doc. Vedran Kasap / assistant professor

doc. mr. sc. Sanja Bencetić / MSc, assistant professor  
doc. mr. sc. Ivana Fabrio / assistant professor  
doc. Vedran Kasap / assistant professor

# Diplomski studij

## 2. godina

Vizualne komunikacije

# Graduate Programme

## Second Year

Visual Communications Programme

### 1. SEMESTAR 1ST SEMESTER

Predmeti Courses	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Projektiranje – Vizualne komunikacije 3 / Visual Communications Studio 3	15	75	13.5	0	0	/
Dizajn vizualnih komunikacija – Diploma / Visual Communications Design – Graduation Thesis	0	0	/	0	210	20
Diploma – obrana / Graduation Thesis – Oral Presentation	0	0	/	0	0	10
		<b>90</b>	<b>13.5</b>		<b>210</b>	<b>30</b>

### Izborni predmeti ° Elective Courses °

Predmeti Courses	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Inkluzivni dizajn / Inclusive Design	30	0	2.5	0	0	/
Kolegiji sa Sveučilišta / Courses at the University (free choice)	30	0	2.5	0	0	/
		<b>30</b>	<b>5</b>		<b>0</b>	<b>/</b>

### NOSITELJI KOLEGIJA COURSE LEADERS

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

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

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

### SURADNICI ASSOCIATES AND ASSISTANTS

asist. Luka Daniel Borčić / teaching assistant  
asist. Romana Kajp / teaching assistant  
asist. Tomislav Vlanić / teaching assistant

asist. Luka Daniel Borčić / teaching assistant  
asist. Romana Kajp / teaching assistant  
asist. Tomislav Vlanić / teaching assistant

Vijeća  
Povjerenstva  
Programski odbori

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Councils  
Committees  
Programme board

**ČLANOVI VIJEĆA STUDIJA DIZAJNA**

doc. Bače Joško, ALU  
 prof. Bačić Marcel, ALU  
 izv. prof. Bakliža Darko, ALU  
 prof. dr. sc. Baletić Bojan, AF  
 doc. mr. sc. Bencetić Sanja, AF  
 prof. dr. sc. Bogner Andrija, ŠF  
 asist. Borčić Daniel Luka, vs  
 viši pred. mr. sc. Borić Neda, AF  
 doc. Bralić Damir, vs  
 prof. Brčić Stipe, AF, voditelj Studija dizajna  
 doc. Bukovčan Miljenko, vs  
 prof. dr. sc. Čorkalo Dinka, FF  
 doc. Dabanović Aleksandra, vs  
 prof. Dogan Nenad, AF  
 prof. Doroghy Ivan, AF  
 pred. Đurić Nemeć Dubravka, vs  
 doc. dr. sc. Đurek Nikola, UMAS  
 doc. mr. sc. Fabrio Ivana, AF  
 prof. dr. sc. Filetin Tomislav, FSB  
 prof. dr. sc. Filipović Nikola, vs  
 asist. dr. sc. Geiger Marija, Institut 'Ivo Pilar'  
 prof. dr. sc. Grbac Ivica, ŠF  
 viši pred. mr. sc. Hajsig Božica, AF  
 doc. dr. sc. Haramina Tatjana, FSB  
 izv. prof. Herceg Stanko, AF  
 viši pred. mr. sc. Hrnčević Juraj, AF  
 izv. prof. Ileković Boris, vs  
 izv. prof. dr. sc. Jerneić Željko, FF  
 izv. prof. dr. sc. Jurčević Tanja, FSB  
 prof. dr. sc. Jurković Miljenko, FF  
 doc. Justić Siniša, AF  
 viši pred. mr. sc. Kamenov Krunoslav, ALU  
 prof. mr. sc. Kapetanović Zlatko, AF  
 asist. Kadoić Tin, vs  
 asist. Kajt Romana, vs  
 doc. Kasap Vedran, AF  
 prof. Kauzlarčić Zlatko, ALU  
 asist. Kavurić Kireta Inja, vs  
 prof. dr. sc. Keller Goroslav, EF  
 viši pred. Klanac Zlatko, AF  
 viši pred. dr. sc. Kosić Tomislav, vs  
 prof. dr. sc. Marjanović Dorian, FSB  
 prof. dr. sc. Milčić Diana, GF  
 pred. dr. sc. Miletić Geran Marko, Institut 'Ivo Pilar'  
 izv. prof. dr. sc. Mišetić Anka, Institut 'Ivo Pilar'  
 prof. dr. sc. Morsan Boris, AF  
 prof. dr. sc. Opalić Milan, FSB  
 prof. Orešić Mladen, AF  
 izv. prof. dr. sc. Pap Klaudio, GF  
 prof. dr. sc. Pavičić Jurica, EF  
 pred. Pavlović Roberta, AF  
 izv. prof. dr. sc. Pelc Milan, vs  
 prof. dr. sc. Srića Velimir, EF  
 izv. prof. Stergaršek Stanko, AGRONOMSKI FAKULTET  
 viši pred. mr. sc. Sudeta Nikoleta, AF  
 prof. dr. sc. Šercer Mladen, FSB  
 doc. dr. sc. Štorga Mario, FSB

doc. Tadej Vončina Sonja, AF  
 prof. dr. sc. Tonković Zdenko, FSB  
 asist. mr. sc. Vdović Roberto, AF  
 asist. Vlanić Tomislav, vs  
 viši pred. mr. sc. Vračan Dalibor, AF  
 izv. prof. dr. sc. Vukić Feđa, AF  
 prof. Waldgoni Renata, AF  
 asist. mr. sc. Zečević Slaven, vs  
 pred. Žemva Korper Dina, vs  
 doc. dr. sc. Žeželj Dragan, FSB  
 asist. Živčić Hrvoje, AF  
 prof. dr. sc. Žiljak Vilko, GF  
 viši asist. dr. sc. Župčić Ivica, ŠF  
 pred. Žvan Veljko, vs

**PREDSTAVNICI STUDENATA**

## PREDDIPLOMSKI STUDIJ

## 1. GODINA

Iva Vučemilović Grgić

## 2. GODINA

INDUSTRIJSKI DIZAJN: Hana Japundžić  
VIZUALNE KOMUNIKACIJE: Dominik Markušić

## 3. GODINA

INDUSTRIJSKI DIZAJN: Tamara Petruša  
VIZUALNE KOMUNIKACIJE: Matea Brkić

## DIPLOMSKI STUDIJ

## 1. GODINA

INDUSTRIJSKI DIZAJN: Ozana Ursić  
VIZUALNE KOMUNIKACIJE: Andrea Franić

## 2. GODINA

INDUSTRIJSKI DIZAJN: Marta Anić Kaliger  
VIZUALNE KOMUNIKACIJE: Martina Granić**DEKAN**

prof. mr. sc. Boris Koružnjak

**VODITELJ STUDIJA DIZAJNA**

prof. Stipe Brčić

**TAJNIK**

dipl. iur. Deanka Hirjan

**VODITELJ ISPOSTAVE STUDIJA DIZAJNA**

Višnja Krajnović

**SURADNIK U STUDENTSKOJ REFERADI  
STUDIJA DIZAJNA**

Sanja Bušić

ALU\* Akademija likovnih umjetnosti  
 AF\* Arhitektonski fakultet  
 EF\* Ekonomski fakultet  
 FF\* Filozofski fakultet  
 FSB\* Fakultet strojarstva i brodogradnje  
 GF Grafički fakultet  
 ŠF Šumarski fakultet  
 VS vanjski suradnik

\* Fakulteti potpisnici sporazuma o organizaciji i provođenju nastave na Studiju dizajna.

**PROGRAMSKI ODBOR**

doc. mr. sc. Ivana Fabrio  
 prof.dr.sc. Bojan Baletić  
 prof.dr.sc. Tomislav Filetin  
 prof. Stipe Brčić  
 prof. Nenad Dogan  
 prof.dr.sc. Anka Mišetić  
 izv.prof.dr.sc. Feđa Vukić  
 prof. Ivan Doroghy  
 prof.mr.sc. Zlatko Kapetanović  
 prof. Mladen Orešić

**POVJERENSTVO ZA OBRANU DIPLOMSKOG RADA  
NA DIPLOMSKOM STUDIJU DIZAJNA**

## INDUSTRIJSKI DIZAJN

prof. Mladen Orešić / prof.mr.sc. Zlatko Kapetanović  
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Stanković Tino  
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Sudeta Nikoleta  
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Vranković Nikola  
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Kramer Erika  
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Mikić Krešimir  
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Maltar Mihaela  
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Mikuš Carmen  
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Rašić Marko  
Sabljic Branimir  
Segulin Petra  
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Strinavić Tatjana  
Szomi Istvan  
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Šunjerga Anonio  
Telenta Lena  
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Udovičić Mirta  
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Pap Tamara  
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Roksandić Dean  
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## 1999/2000

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Brčić Stipe  
Bukovčan Miljenko  
Čorkalo Dinka  
Deković Damir  
Dogan Nenad  
Doroghy Ivan  
Dvorski Krunoslav  
Đurić Nemeć Dubravka  
Fabijanić Nenad  
Filipović Nikola  
Grbac Ivica  
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Indof Janez  
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Jerneiž Željko  
Jurčević Tanja  
Jurković Nada  
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Keller Goroslav  
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Kosić Tomislav  
Kramer Erika  
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Križ Filipović Davorka  
Kuduz Ante  
Kuduz Ivan  
Kurilj Paula  
Lapaine Božidar  
Ljuljka Boris  
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Mikić Krešimir  
Milčić Diana  
Morsan Boris  
Muftić Osman  
Munger Marcela  
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Orešić Mladen  
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Vranić Zvonko  
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Kunić Sanjin  
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Pišek Nikolina  
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Indof Janez  
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Rogić Ivan  
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Bojčetić Nenad  
Brčić Stipe  
Bukovčan Miljenko  
Čorkalo Dinka  
Deković Damir  
Dogan Nenad  
Doroughy Ivan  
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Filipović Nikola  
Grbac Ivica  
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Herceg Stanko  
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Ileković Boris  
Indof Janez  
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Jerneić Željko  
Jović Matko  
Jurčević Tanja  
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Jurković Nada  
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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  
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Orešić Mladen  
Pap Klaudio  
Reberski Siniša  
Rek Vesna  
Rendić Miočević Marija  
Rogić Ivan  
Stergaršek Stanko  
Sudeta Nikoleta  
Šerman Karin  
Terze Zdravko  
Tkalec Stjepan  
Tomičić Davor  
Tonković Zdenko  
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## 1995/1996

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Bukovčan Miljenko  
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Kuduz Ante  
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Tomičić Davor  
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