



Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

University of Zagreb
Faculty of Architecture
School of Design

11

/ 12

GODIŠNJAK
Annual Review

GODIŠNJAK

Annual review

2011/2012



Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

University of Zagreb
Faculty of Architecture
School of Design

SADRŽAJ

Contents

IZDAVAČ / PUBLISHER
Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

ZA IZDAVAČA / FOR THE PUBLISHER
Stipe Brčić

7	PREDGOVOR Foreword	163	DIPLOMSKI STUDIJ Graduate programme	227	PROJEKTI Projects
11	STUDIJ DIZAJNA U 2012. School of design in 2012	167	INDUSTRIJSKI DIZAJN Industrial design	247	DOGAĐANJA Events
17	PREDDIPLOMSKI STUDIJ Undergraduate programme	177	VIZUALNE KOMUNIKACIJE Visual communication	267	IZVEDBENI PROGRAM Curriculum outline
21	INDUSTRIJSKI DIZAJN Industrial design	191	TIPOGRAFIJA Typography	289	STUDENTI Students
53	VIZUALNE KOMUNIKACIJE Visual communications	195	INTERAKTIVNI MEDIJI Interactive media	301	VIJEĆE STUDIJA DIZAJNA, POVJERENSTVA, PROGRAMSKI ODBOR School of Design Council, Committees, Programme Board
115	TIPOGRAFIJA Typography	201	FILM I VIDEO Film and video	307	AKTIVNOSTI PROFESORA Teachers Activities
141	INTERAKTIVNI MEDIJI Interactive media	209	DIPLOMSKI RADOVI Master's thesis	311	REGISTAR Archive
147	FOTOGRAFIJA Photography				

Sva prava pridržana. Niti jedan dio ove publikacije ne smije se reproducirati ni na koji elektronski i mehanički način bez pisane dozvole izdavača.

All rights reserved. No part of this publication may be reproduced in any form by any electronic or mechanical means without permission in writing from the publisher.

ISSN 1848-7823

PREDGOVOR



IZV. PROF. STIPE BRČIĆ
voditelj Studija dizajna
Arhitektonskog fakulteta
Sveučilišta u Zagrebu

Rođen 1948. godine u Osijeku. 1971. diplomirao slikarstvo na Akademiji likovnih umjetnosti u Zagrebu, u klasi prof. Miljenka Staničića. 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.

Iza nas je dvadesetitreća akademska godina. Prema postignutim rezultatima sa zadovoljstvom možemo ustvrditi da je to bila još jedna uspješna godina za naš studij. To će svakako potkrijepiti prezentacija koja slijedi, a koja obuhvaća oba studijska programa. Tu su studentski radovi nastali u okviru nastavnog programa, projekti koji su realizirani izvan nastave u suradnji studija sa drugim subjektima, sudjelovanje na stručnim događanjima, izložbama kao i druge vannastavne aktivnosti.

Kronološkim pregledom uočljivo je programirano usvajanje znanja i vještina na preddiplomskom studiju, kao i snažno prisustvo istraživačke komponente na diplomskom studiju.

U svom radu studenti pokazuju izuzetnu osvještenost za civilizacijske probleme suvremenog društva. Zastupaju kritičko-analitički stav prema praksama ekonomije velikih razmjera, uočavaju vrijednost kulture i novih tehnologija te zagovaraju društvenu i ekološku odgovornost dizajnera.

Radovi iz kolegija Projektiranje (industrijski dizajn i dizajn vizualnih komunikacija), te diplomski radovi rezultat su primjene obrazovnog procesa koji podrazumijeva povezanost formativnih i informativnih predmeta na jednoj razini i prožimanje umjetničkog, humanističkog i tehničkog područja na drugoj razini.

Ovakav interdisciplinarni edukacijski koncept odredio je i organizacijski format Studija od njegovog osnivanja. On na najbolji mogući, ali nažalost usamljeni način predstavlja integrirano Sveučilište. Interinstitucionalno organiziran Studij je u sklopu 'bolonjske' reforme, a na osnovu kvalitetnih programa, dobio dopusnice za izvođenje preddiplomskog i diplomskog studija.

Unatoč izvrsnim rezultatima, administrativno-birokratsko okruženje i uspostavljena legislativa ozbiljno ugrožavaju ovaj model. Prema potonjoj Studij formalno nema ni minimalno propisani broj stalno zaposlenih nastavnika da bi uopće mogao izvoditi studijski program. Nastavnici koji izvode nastavu, a zaposleni su na fakultetima koji sudjeluju u organizaciji Studija ne ubrajaju se u propisanu kvotu!? S druge strane, Studij u užim stručnim područjima, a takvih je zbog razvoja novih tehnologija i (digitalnih) medija u posljednjem desetljeću više nego u bilo kojem drugom području, ne može zapošljavati odgovarajući kadar jer se podrazumijeva da oni postoje na navedenim fakultetima, što nije točno! Problem je dodatno eskalirao prilikom reakreditacije studijskih programa u ožujku. Ona je obavljena u sklopu Arhitektonskog fakulteta, u tehničkom području, a sudjelovanje ostalih fakulteta uglavnom nije bilo 'vidljivo'.

Nužno je redifiniranje organizacijskog modela Studija dizajna. Zbog prirode područja, imperativ je jačanje i širenje interdisciplinarnih osnova, koji će ujedno osigurati kontinuitet projektu što smo ga započeli prije 23 godine. Novi model podrazumijeva optimalno rješenje kadrovskih, administrativnih, materijalnih i prostornih problema.

U cilju funkcionalnijeg korištenja postojećeg, kao i stavljanja u funkciju do sad nekorisćenog prostora, Studij je nakon opsežnih tehničkih i proceduralnih priprema ovog ljeta pristupio rekonstrukciji prostora u Frankopanskoj 12. Njome se predviđa uređenje i tehničko opremanje multifunkcionalnog studija za fotografiju, video, film i elektroničku montažu, uređenje studija za industrijsko oblikovanje, uređenje velike dvorane s ugradnjom prezentacijske tehnike (1. faza), ugradnja prezentacijske tehnike u studio za vizualne komunikacije, uređenje i oprema redakcije za nakladničku djelatnost. Ovaj zahvat će u novoj akademskoj godini osigurati znatno bolje uvjete, kako za izvođenje nastave, tako i za ostale aktivnosti, prije svega uvođenje prakse gostujućih predavanja u velikoj dvorani.

Na kraju želim zahvaliti svim studenticama i studentima koji su nam protekle akademske godine, u svakom pojedinačnom slučaju, priuštiti neponovljivo iskustvo, koje u edukaciji u kreativnom području već odavno nije jednosmjerni proces.

Također zahvaljujem svim nastavnicima i suradnicima na prinosu u ostvarenim rezultatima, a upravi Arhitektonskog fakulteta na čelu s dekanom izv. prof. Borisom Koružnjakom na organizaciji Studija.

Voditelj Studija dizajna
izv. prof. Stipe Brčić

Foreword



**ASSOCIATE PROFESSOR
STIPE BRČIĆ**
Head of School of Design
Faculty of Architecture
University of Zagreb

Born in 1948, in Osijek. In 1971 graduated from the Academy of Fine Arts in Zagreb, Painting Department, in the class of Prof. Miljenko Stanić. 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.

The twenty third academic year is behind us. According to the accomplished results, we can affirm, with satisfaction, that it has been yet another successful for our School. The forthcoming presentation, comprising both study programmes, will certainly further support this statement. There are also students' works realised within the curriculum, projects carried out as results of extra-academic cooperation of the School and other entities, participation in professional events, exhibitions and other extra-curricular activities.

A chronological overview clearly brings forward the fact that the knowledge and skills acquisition process on the undergraduate level is a programmed activity, as much as it underlines a marking presence of the explorative component on the graduate level.

In their work, students demonstrate a remarkable awareness of civilisation problems pertinent to the contemporary society. They plead in favour of a critical-analytical standpoint with regard to large-scale economies' practice; they are responsive to values of the culture and new technologies, and stand up for the social and ecological responsibility of a designer.

Projects realised in the framework of the Industrial Design and the Visual Communications Design courses, as well as graduation and master thesis, come as a result of the implementation of the educational process which, on one level, invariably inter-connects formative and informative courses, while, on another level, it interweaves artistic, humanistic and technical aspects of the subject matter.

Such interdisciplinary educational concept of the School has been determining its organisational format ever since its founding. Though, unfortunately, being the only example of its kind, it does represent an integrated University in the best possible way. Inter-institutionally organised within the 'Bologna' reform, and due to its high quality programmes, the School has been granted licences for its undergraduate and graduate studies.

Notwithstanding the excellent results, the administrative-bureaucratic environment and the newly set-up legislation severely jeopardise this model. According to the legislation, from the formal aspect, the School does not have a minimally prescribed number of permanently employed teaching staff members necessary for carrying out the study programme. Those who teach while, at the same time, being employed with faculties which participate in the School's organisational scheme are not included in the prescribed quota! On the other hand, in more specific fields of expertise, the number of which, due to the development

of new technologies and (digital) media, has grown over the last decade more importantly than in any other domain, the School cannot employ the corresponding staff as it is understood that they already exist at other aforementioned faculties, which is not true! The problem has additionally escalated on the occasion of the recent re-accreditation of the School, in March of this year. For all technical areas, it was carried out within the one for the Faculty of Architecture, but the participation of other faculties was not 'transparent'.

The organisational model of the School of Design does need to be redefined. Due to the nature of this particular field, strengthening and broadening of its interdisciplinary basis is an imperative, which should also grant the continuity of this project that we have initiated 23 years ago. A new model would have to include an optimal solution to the staff, administrative, material and space problems.

In the summer of this year, following extensive technical and procedural preparations, the School has undertaken a reconstruction of its premises in Frankopanska 12, in order to use the existing space in a more functional manner, while putting in function the space which had not been used until present. The reconstruction includes, in prospect, setting up and technically equipping a multifunctional studio for photography, video, film and electronic editing; furnishing of the Industrial Design studio and of the big hall with built-in presentation equipment (phase 1); furnishing of the Visual Communications studio with built-in presentation equipment; setting up and furnishing of an editorial office for publishing activities. These actions will provide much better overall conditions in the coming academic year: for the realisation of the educational programme as much as for other activities, before all enabling the introduction of the visiting lecturers practice in the big hall.

In conclusion, I would like to express my gratitude to all students who, all together and each one among them individually, have given us an opportunity to live a unique experience, which in the process of education in creative areas has been based on reciprocity for quite some time now.

I would also like to express my gratitude to the teaching staff and associates for their contribution in achieving the present results, as well as to the management of the Faculty of Architecture, led by its dean Boris Koružnjak, Associate Professor, for the organisation of the School.

Head of the School of Design
Stipe Brčić, Associate Professor

STUDIJ DIZAJNA U 2012.

NOVI OKVIR — Ako su društvene promjene i nastanak industrijske paradigme stvorile kontekst za praksu masovnog projektiranja predmeta i komunikacija, kako se onda sadašnje promjene mogu povoljno reflektirati na tu istu praksu? Mogu li se iz povijesnih primjera izvući iskustva za uspostavljanje prakse koja bi učinkovito odgovorila na probleme civilizacije? Kriza okoline na svim razinama posve osvještava činjenicu o potrebi za sustavnim mišljenjem o dizajnu jer bit će sve manje izoliranih financijskih, ekoloških ili socijalnih incidenata. Svaki će utjecati na svaki drugi. Stoga, ako je dosad praksa dizajna metodološki deduktivno funkcionirala u uskom segmentu zadovoljavanja naručenih potreba, čini se da je danas za sutra moguć ili čak nužan novi okvir proaktivne metode koja po sebi stvara nove vrijednosti, za potrebe koje su prepoznate istraživačkim metodama. Ako 'klasično' liberalno tržište ne ponudi dugoročno opstajući model za funkcioniranje discipline, nije li onda logično rješenje pokušati naći novi, upravo-induktivni, projektni pristup prirodnoj i društvenoj okolini?

Studij dizajna pri Arhitektonskom fakultetu na Sveučilištu u Zagrebu već sedam godina djeluje prema redefiniranim programima u sklopu 'bolonjskog modela'. Problematika vezana uz to svakako zaslužuje poseban osvrt a na ovom mjestu vrijedi istaknuti da je u tom novom sustavu jasan pokušaj dizajna ljestvice ambicije u edukacijskom djelovanju institucije. U novom globalnom i lokalnom društvenom, ekonomskom i kulturnom okviru u kojem djeluje, Studij svakako traži i svoje novo mjesto. Tko još danas 2012. godine s dostatnom sigurnošću može novopridošlim studentima tvrditi da je ono što uče danas od presudne važnosti za trenutak kad će početi s profesionalnim djelovanjem nakon diplomiranja 2017?! Tko može uopće predvidjeti kako će tada izgledati svijet, što će biti važno za materijalnu proizvodnju stvari i komunikacija, koje tehnologije presudne, koje društvene vrijednosti prihvaćene? A neka vrsta uporišta je potrebna.

NOVA FILOZOFIJA — Kako je to lijepo i korisno definirao Norbert Bolz, dizajn je danas više spoznajna teorija o materijalnom svijetu nego projektiranje tih istih stvari. Dakako, da će se materijalne stvari i dalje projektirati i proizvoditi, ali kako i za koga i za kakve vrste potreba? Nije li interakcija predmeta i korisnika glavni čimbenik funkcioniranja predmetnog svijeta danas? U tom finom prostoru su-odnošenja, zapravo, dizajn je oduvijek i djelovao, ali ono što se još do šezdesetih godina prošlog stoljeća smatralo estetikom (a i danas se u marginalnim kulturama rado tako prosuđuje) nije ništa drugo nego simbolička dimenzija postojanja, upravo – komunikacijska okolina. Nova filozofija dizajna, međutim, više neće moći biti zasnovna samo na prepoznavanju te dimenzije, jer ona je već posve iskorištena u komercijalne svrhe, nego bi trebala biti usmjerena prema samorealizaciji identiteta svakog korisnika. I to ne samo kroz materijalno posjedovanje.

NOVA TEORIJA — Relacije umjetnosti i industrije povijesno su dale poticaja za temeljenje teorije dizajna. Prepoznavanje kulturalnih vrijednosti u industrijskom proizvodu, međutim, danas je standard koji više neće osigurati opstojnost proizvoda samog, jer, naprosto, to je dimenzija koja se podrazumijeva kao neupitna. Što je nova relacija, gdje je novi horizont interpretacije masovne proizvodnje predmeta i značenja? Možda se odgovor na to pitanje krije u drugom: što je i u kolikoj je još mjeri te na kakav način moguća masovna proizvodnja u civilizaciji? Je li globalizacija kapitala, tehnologija i rada dala dostatno dobar okvir za stvarni civilizacijski napredak, za samorealizaciju svakog sudionika tog procesa? S druge strane, što ako bi baš svi ljudi na planetu mogli postići zapadnoeuropski standard svakodnevnog življenja? Je li moguće proizvesti toliko energije, sanirati toliko otpada?

NOVA METODOLOGIJA — Da bi bilo kakva inovirana ili redifinirana praksa zaživjela potrebno je utemeljiti novu metodologiju ili barem metodiku s ambicijom razvoja objektivno provjerljivog sustava. Lociiranje dizajna samo u sferu umjetnosti teško da će biti dostatno u kompleksnom interdisciplinarnom svijetu kakav je već stvoren informacijskom revolucijom. Ako je neograničeni svijet subjektivne imaginacije bio osnova za povijesno formiranje metode dizajna, pa ako je kriznih tisućudevetsto šezdesetih takav pristup bio nadograđen idejom o znanstvenosti metode dizajna, što je nova paradigma? Za multidimenzionalni, simultano događajući i višestruko problematičan svijet – samo interdisciplinarnost, povezivanje s metodama i spoznajama društvenih i humanističkih znanosti, ozbiljno shvaćanje tehnologije i, naposljetku, istraživačke metode kao neizostavni element nove proaktivne prakse dizajna. To podrazumijeva stvaranje metoda za koje, možda, još ni ne postoji izraz u jeziku.

ODRŽIVA PRAKSA — Da bi sve opisano bilo održivo, da bi opstalo na neki predvidljivo dugi rok nužno je redefinirati edukacijske modele, potaknuti didaktičke forme koje potiču ljude da misle svojom glavom i da to što smisle mogu jasno izraziti u javnosti. Nova edukacija u dizajnu morala bi prije svega biti okvir za istraživačko djelovanje, zasnovana problemski a ne disciplinski, a pojedini projekti svakako bi se trebali izvoditi interdisciplinarno, na točkama dodira znanosti i umjetnosti. Uostalom, Tomas Maldonado i ukupni korpus teorije s Ulma to su vrlo dobro elaborirali kasnih šezdesetih, samo što to tada još nije bilo toliko jasno. Danas jest. Potreba da se stvara održivi model materijalnog stvaranja, pa tako i projektiranja predmeta i značenja, danas je civilizacijski i osobni problem istodobno. To je pitanje globalne održivosti ali i osobne samorealizacije. Godina 2012. je za Studij dizajna bila jedna od godina tranzicije, ali sada s već jasno definiranim ciljem uspostave strateškog plana razvoja koji bi omogućio razvoj nove održive didaktike, relevantne metodologije i fleksibilnost strukture programskog sustava, kako bi se omogućila kompetentna i brza reakcija same institucije na dinamiku civilizacijskih mijena u okruženju.

prof. dr. sc. Feđa Vukić

School of Design in 2012

NEW FRAMEWORK — If social changes and the emergence industrial paradigm helped to create the context for mass-produced object design and communications, could contemporary changes be taken as a positive impact on the same practice? Is history a pool of examples providing experiences for the foundation of a practice which could efficiently respond to the problems of contemporary civilization? An all encompassing crisis of the human environment brings a complete awareness of the need for systematic deliberation on design due to a decreasing number of isolated financial, ecological or social circumstances. Each will be affected by the other. Therefore, if the methodology of the design practice has so far been deductive in its narrow aspect of meeting the needs of only those who commissioned them, it seems that by following the ‘today for tomorrow’ principle it is possible, or even necessary, to establish a new framework of proactive methods which can create new values, for the needs which have been recognized and revealed by research methods. If the ‘classical’ liberal market fails to offer a long standing surviving model for the functioning of the discipline, does an attempt to find a new inductive and project-based approach to the natural and social environment offer a logical solution?

During the past seven years, the School of Design at the Faculty of Architecture, University of Zagreb, has defined and implemented a curriculum in accordance to the ‘Bologna’ model of higher education. Issues related to such a model certainly deserve a special mention. However, here it is worth emphasizing that the new system clearly shows an attempt of enhancing the ambition in the educational aspect of the institution. In the new simultaneously global and local, social, economic and cultural context in which it operates, the School of Design is most certainly dedicated to searching for its own new position. Is there anyone today, in 2012, who has sufficient confidence to claim that the content that is taught today will be of crucial importance for recently enrolled students at the moment when they embark on their professional careers after graduation in 2017?!

NEW PHILOSOPHY — As Norbert Bolz beautifully and usefully stated, design can be seen today more as an epistemological theory about the physical world than the design of those very things. Naturally, material things will continue to be designed and produced, but the question is how, for whom and for what sort of purposes? Isn’t the object-user interaction the main factor in the way the material world functions today? That subtle mutual relationship has always, in effect, been the space of design. However, what used to be regarded as aestheticism before the 1960s (and which has remained to be true even today in marginal cultures) is nothing but a symbolic dimension of existence, essentially a communication environment. It will not be possible to establish a new design philosophy based only on the recognition of that dimension because it has already been used up for commercial purposes. Rather, it should be directed towards each user’s identity realization, and not exclusively towards material possession.

NEW THEORY — The relation between art and industry has been historically stimulating for the foundation of design theory. Recognizing cultural values in an industrial product has, however, been set as a standard practice which will not be able to ensure the existence of the product itself, simply because it is considered to be an unassailable domain. What is a new relation, where is a new horizon of the interpretation of mass-produced objects and meanings? Maybe the answer to this question lies in another question: what is mass production, and to what extent and in what way is it still possible in a civilization? Has the globalization of capital, technology and labour provided a good enough framework for the actual progress of the civilisation, for self-actualisation of each of the participants in the process? On the other hand, what would happen if all the people on the planet could attain the Western European living standard? Is it possible to produce so much energy, recycle so much waste?

NEW METHODOLOGY — In order to make any innovating or redefined practice come to life it is necessary to establish a methodology, or at least a method with the ambition of developing an objectively verifiable system. Positioning design only in the sphere of arts can hardly be sufficient in a complex interdisciplinary world which has been born out of the information revolution. If the infinite world of subjective imagination formed the basis for the historical development of design methodology, and if the crisis-laden years of the 1960s added to this approach an idea of scientific design methodology, what is then a new paradigm? For the multi-dimensional and simultaneously eventful and varyingly problematic world – it is interdisciplinary field, association with the methods and knowledge of humanities and social sciences, serious understanding of technology and, finally, research methods as a necessary element of a new proactive design practice. This entails the creation of methods for which, maybe, there is still no proper linguistic expression.

SUSTAINABLE PRACTICE — In order to ensure sustainability to the afore mentioned, and to facilitate its existence for some predictable long duration it is necessary to redefine educational models and implement certain didactic forms which can motivate people to think independently and to help themselves clearly and publicly. New design education should primarily provide a framework for research, based on problem-solving and not discipline oriented approaches. Certain projects should undoubtedly be dealt with in an interdisciplinary manner, at the intersection of science and art. All this was well elaborated in the late 1960s by Tomas Maldonado and the entire theoretical body of works at the Ulm School of Design. However, it was not clear enough then, whereas today it is. The need to create a sustainable model of material production, including design of objects and meanings, is today a problem of both civilisation and the individual. It regards global sustainability but also an individual self-realisation. The year 2012 has been for the School of Design one of the transitional years, but now it is with a clearly defined goal to establish a strategic development plan enabling the development of sustainable didactics, relevant methodology and flexibility of the curriculum, that the school aims to ensure a competent and quick response to the dynamically changing civilization and its impact on the human environment.

Feda Vukić, PhD, associate professor

PREDDIPLOMSKI STUDIJ Undergraduate Programme

Preddiplomski studij dizajna omogućuje obrazovanje i osposobljavanje dizajnera za rad u projektnim timovima, na osmišljavanju i oblikovanju projektantskih zadataka dizajna predmetne i komunikacijske okoline, s ciljem zadovoljavanja stvarnih ljudskih potreba u realnom okruženju. Nastava obuhvaća uvođenje studenata u teorijsko-metodička i praktično-projektantska znanja i vještine, upoznavanje s tehničko-tehnološkim zadatostima struke, te upoznavanje s teorijskim okvirom za uspostavljanje moderne profesije na visokoškolskoj razini, kroz savladavanje različitih sadržaja tipičnih za interdisciplinarni karakter dizajna kao profesije. Kroz koordiniranu kombinaciju formativnih i informativnih nastavnih sadržaja želi se potaknuti svestrana okrenutost imaginativnoj kreaciji. Studij nudi specijalizaciju u dva područja: industrijskom dizajnu i dizajnu vizualnih komunikacija, stoga tijekom prve godine studija studenti usvajaju temeljna opća načela dizajna i informacije potrebne za izbor usmjerenja, a kasnije daljnja opća znanja te specifična znanja i vještine odabranog područja.

S ciljem cjelovitog usvajanja dizajn procesa u aktualnom realnom okruženju te aktivnog praćenja aktualnosti u struci i uključivanja u razvoj struke, studenti sudjeluju u projektima suradnje sa stvarnim gospodarskim i društvenim subjektima, kroz nastavu u vidu semestralnih projekata te kroz izvannastavne aktivnosti u obliku radionica, natječaja, izložbi i sudjelovanja u aktualnim regionalnim i međunarodnim zbivanjima u struci.

Preddiplomski studij omogućuje edukaciju i stjecanje kompetencija za suradničke poslove na području dizajnerskog stvaralaštva prema definiciji ICSID-a i ICOGRADA-e, kao što su samostalna izvedba jednostavnih projektantskih zadataka dizajna predmeta i sustava, suradnja u razvojno-istraživačkim poslovima i projektima, suradnja u specijalističkim istraživanjima, te suradnja u interdisciplinarnim razvojnim, istraživačkim, znanstvenim i umjetničkim timovima. Završetkom ovog studija također se stječu kompetencije za upis diplomskog studija.

The undergraduate programme of design educates and qualifies designers for work in production teams, in conception and design of objects and visual surroundings, with a purpose of satisfying actual human necessities in a real environment. The programme includes introduction to theoretical, methodical, and practical knowledge and skills, introduction to technical and technological singularities of the profession, and a theoretical frame of a modern profession at post-secondary level, through various contents typical for the interdisciplinary character of design as a profession. Coordinated combination of practical and theoretical course material aims to entice all-encompassing orientation to imaginary creation. The programme offers specialisation in two areas: industrial design and visual communications design. Therefore, during the first year of studies the students learn about the basic general principles of design and get information necessary for further orientation, and later they master other general knowledge and specific knowledge and skills of the chosen area.

In order to completely master the designing process in the actual environment, to actively follow novelties of the profession and to participate in its development, students collaborate with the real economic and social entities through half semestral projects and through extra-curricular activities such as workshops, competitions, exhibitions, and participation in the actual regional and international professional events.

The undergraduate programme educates and provides competences for collaborators in the fields of design disciplines as defined by ICSID and ICOGRADA, such as: independent execution of simple project assignments in product and system design, collaboration in research and development projects and assignments, collaboration in specialised research, and collaboration in interdisciplinary teams for development, research, scientific and art issues. The completion of this programme also provides the students with the skills needed to enrol in the graduate programme.

INDUSTRIJSKI DIZAJN

Industrial Design Studio

Kolegij *Projektiranje – Industrijski dizajn* temeljni je formativni kolegij u području industrijskog dizajna, koji se predaje kroz sve tri godine studija – tijekom prve godine studentima se demonstrira osnovna znanja i vještine na temelju kojih izabiru usmjerenje, dok se na drugoj i trećoj godini omogućuje svladavanje projektantskog procesa potrebnog za stjecanje navedenih kompetencija. Konkretni zadaci i projekti nadovezuju se uz postupno povećanje kompleksnosti, te uz praktičnu primjenu znanja i vještina stečenih na informativnim kolegijima – egzaktnih znanja matematike i nacrtna geometrije, vještine likovnog izražavanja, studiranja oblika i kompozicija, teorijskih znanja i metodoloških alata, te informacijsko-komunikacijskih i tehničko-tehnoloških sadržaja. Nastava se temelji na individualnom pristupu nastavnik – student, a prema stručnim i didaktičkim kriterijima.

Edukacija počinje uvođenjem studenata u struku kroz upoznavanje s temeljnim predznanjima: analizom prostornih struktura i savladavanjem osnovnih vještina u artikulaciji trodimenzionalnih oblika, s ciljem uočavanja osnovnih zakonitosti oblika na funkcionalnoj i simboličkoj razini, a nastavlja se usvajanjem procesa kritičke analize i kreativne sinteze kao temeljnog procesa osmišljavanja inovativnih rješenja, uz savladavanje osnovnih načina istraživanja i rješavanja projektnih okolnosti odnosa proizvoda, korisnika i okoline u aktualnim društvenim, tehnološkim i gospodarskim uvjetima. Kroz završni rad studenti stječu znanja i vještine potrebne za rad u timovima na oblikovanju proizvoda i sustava proizvoda unutar prirodne i društvene okoline, a kroz izradu multimedijске prezentacije usvajaju temeljne komunikacijske oblike predstavljanja projektnih zamisli.

The course *Industrial Design Studio* is a formative course, fundamental for gaining practical professional knowledge in the field of industrial design which students take throughout the undergraduate programme – during the first year students get familiar with the fundamental knowledge and skills after which they choose their further orientation, while on the second and third year the students master the process of designing necessary for the acquisition of the most important skills.

Specific assignments and projects are intertwined and they gradually become more complex, as knowledge and skills gained at the courses providing additional, theoretical knowledge are put into practical use. They include contents that relate to mathematics and descriptive geometry, visual expression skills, study of forms and composition, theoretical knowledge and methodological tools, as well as those related to the domains of information, communication and technology. The courses are based on individual approach to students, according to professional and didactic criteria.

The education process starts with introducing the students to the profession by familiarizing them with the basic foreknowledge: analysis of space structures and acquisition of basic skills in the articulation of three-dimensional forms, with the purpose of noticing the underlying rules of forms at functional and symbolic level. It continues with mastering critical analysis and creative synthesis as essential processes in the creation of innovative solutions, and learning about the basic research methods as well as about offering design solutions while keeping in mind the relationship between the product, the user and the environment in the actual social, technological and economic conditions. While working on their thesis, students obtain complete knowledge and skills needed for work in teams, designing products within the natural and social environment. The students also make multimedia presentations to acquire basic communication forms of presenting their ideas for design projects.

PRVI SEMESTAR, TEMA: ANALIZA OBLIKA

First Semester, Theme: Analysis of Forms

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

The first assignment faces students with the challenge of designing spatial forms inspired by the golden section principle (Fibonacci sequence). The students analyse the natural environment and everyday objects to notice and to explore that principle, in order to use it as the basis for their own object interpretation. The aim of the assignment is to encourage the students to analytically observe their own environment and to use it as a source of ideas for designing; having learned the regularities of composition of three-dimensional forms through the analysis of surface, volume, network construction, material, texture and light. It is necessary to explore the perception of these features and to articulate them as designing tools. The assignment includes making notes, developing ideas with sketches and pre-models, and the final independent realization of a spatial form, which represents the student's interpretation of the examined phenomena.



MATEJ GORETA

Kompozicija / Composition

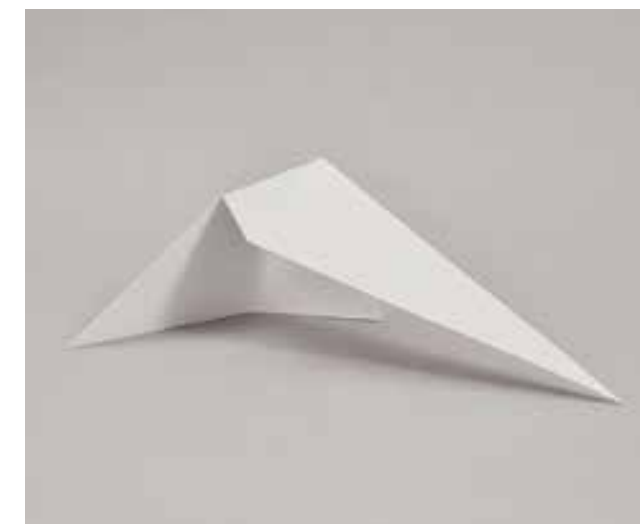
MENTORI / MENTORS Zlatko Kapetanović, Sanja Bencetić



NATAŠA NJEGOVANOVIĆ

Kompozicija / Composition

MENTORI / MENTORS Mladen Orešić, Vedran Kasap



MARINA TROŠIĆ

Kompozicija / Composition

MENTORI / MENTORS Mladen Orešić, Ivana Fabrio

**PRVI SEMESTAR, TEMA:
REINTERPRETACIJA SIMBOLIČKE I
UPOTREBNE VRIJEDNOSTI,
VJEŽBA: RE-HRELIĆ**

First Semester, Theme: Reinterpretation of Symbolic And Functional Values,
Assignment: Re-Hrelić

Ovaj zadatak jedan je od najpopularnijih kontinuiranih projekata Studija dizajna, koji redovito završava aukcijom dizajniranih predmeta i pratećom veselicom 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, njegove uporabe i značenja, te njihova artikulacija pri oblikovanju dodatne vrijednosti predmeta.

This assignment is one of the most popular continued projects of the School of Design, which regularly ends with the auction of designed products and an after party at the school's premises. The topic of the assignment is to observe and articulate an object's symbolic features and their connection and correlation with the object's use. The project has a very local character, since the students go to Hrelić, Zagreb's flea market, and pick an object which does not cost more than HRK 50, but which also has a symbolic worth that offers possibility of transforming it into an object with new value. The purpose of the assignment is the comprehension and articulation of an object's symbolic and added value, i.e. understanding the connection between an object's function and its symbol, between its use and meaning, and their articulation in the formation of an object's additional value.



JURAJ BALEN
Svjetiljka / Lamp
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Sanja Bencetić



LAURA MRKŠA
Stropna svjetiljka / Ceiling Lamp
MENTOR Mladen Orešić
ASISTENT / ASSISTANT Vedran Kasap



DOMINIK MARKUŠIĆ
Vješalica-polica / Hanger-Shelf
MENTOR Mladen Orešić
ASISTENT / ASSISTANT Vedran Kasap

PRVI SEMESTAR, TEMA: INTERPRETACIJA IDENTITETA, VJEŽBA: MASKA

First Semester, Theme: Interpretation of Identity, Assignment: Mask

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 međudodnosima dizajnera (autora), proizvoda i okoline. Zadatak je osmisлити, 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 prezentacije 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.

The third assignment in the first semester is a short exercise in which students demonstrate acquired knowledge about expression and communication through material and shape. Simultaneously, students are encouraged to think about the conditions of design, i.e. about the interrelations between the designer (author), the product, and the environment. The assignment is to think up, to create and to present a mask that reflects their character and personality. Since this task happens right in the middle of carnival preparations, the students have the opportunity to appreciate cultural significance of this specific phenomenon and to incorporate that knowledge into their ideas. Analyzing their own personality and thinking of a way to present it help students examine the uniqueness and recognition of a personal style. Therefore, the final presentation, during which every student wears his or her mask, gives students the experience of both using the created product and of presenting their own way of expression.



DRUGI SEMESTAR, TEMA: DIZAJN JEDNOSTAVNOG UPOTREBNOG PREDMETA

Second Semester, Theme: Design of Simple
Products

Zadana tema podrazumijeva dizajn malog uporabnog predmeta za korištenje u stambenim, uredskim, ugostiteljskim i sličnim prostorima, uz osmišljavanje nove vrijednosti u funkcionalnom, dekorativnom, i/ili emotivnom smislu, koristeći zadani materijal (akril, polikarbonat, forex, PVC folije, EVA gume) i raspoloživu tehnologiju. U prošloj akademskoj godini 2011./2012. tema je provedena u suradnji je s tvrtkom Tehnoguma, u obliku internog natječaja za studente, te je tvrtka dodijelila nagrade najuspješnijim radovima, a 10 rješenja bit će realizirano u obliku prototipova. Cilj zadatka usvajanje je osnovnih znanja i vještina o procesu dizajna predmeta kao industrijskog objekta, što znači istraživanje i rješavanje funkcionalnosti proizvoda, uz uvažavanje ergonomskih, konstrukcijskih, tehnoloških i estetskih načela, i njihovu međusobnu usklađenost.

The second assignment is to design a small object usable in houses or flats, offices, restaurants, and other similar places, and to create new value, in the functional, decorative, and/or emotional sense, using the assigned material (acrylic, polycarbonate, forex, PVC foil, EVA rubber) and all the available technology. During the last academic year 2011/2012, the task was carried out as a students' competition in collaboration with the Tehnoguma Company. The company presented the most successful students with awards, and ten solutions will be developed as prototypes. The goal of the assignment is to master the basic knowledge and skills in designing an industrial object, which implies research and ensuring the product's functionality while taking into consideration ergonomic, constructive, technological and aesthetic principles, as well as their mutual coordination.



ZITA NAKIĆ-VOJNOVIĆ

Stalak za pribor za pisanje / Pen Holder

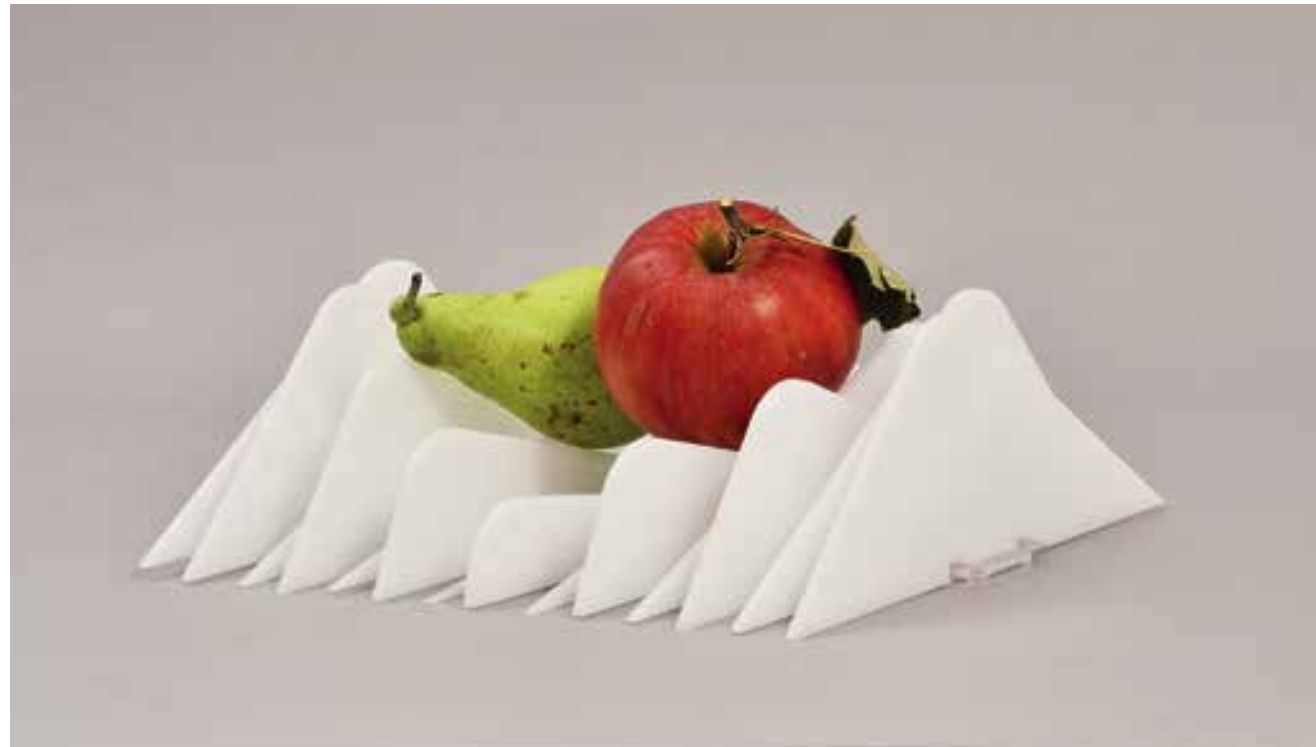
MENTORI / MENTORS Mladen Orešić, Vedran Kasap

TONI ŠLJAKA

Stropna svjetiljka / Ceiling Lamp

MENTOR Mladen Orešić





ANA VUJASIĆ
Posuda za voće / Fruit Dish
MENTOR Mladen Orešić



NATAŠA NJEGOVIĆ
Sustav rasvjete / Lighting System
MENTORI / MENTORS
Mladen Orešić,
Vedran Kasap



MAJA JANDRIĆ
Stalak / Holder
MENTORI / MENTORS Mladen Orešić, Vedran Kasap

MATEJ GORETA
Stalak za papir / Paper Holder
MENTORI / MENTORS Zlatko Kapetanović, Sanja Bencetić



ELIZABETA BOŠNJAK
Stolni sat / Table Clock
MENTORI / MENTORS Zlatko Kapetanović, Sanja Bencetić

TREĆI SEMESTAR, TEMA: REDIZAJN

Third Semester, Theme: Redesign

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, s tim da se 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.

In the third assignment the students have to improve the functionality, shape and/or technological features of an existing hand operated electric product, such as small kitchen appliances, tools, consoles, etc, while at the same time respecting the universal recognisability of that product. The aim of the assignment is a critical view of the environment: learning about the concept of the product's creation and its life cycle; noticing its functional, economic, technical and ecological features as well as its shape and form, structural and technological patterns. It is also important to recognize the product's advantages and disadvantages by examining ergonomic, aesthetic, social and psychological aspects of its use.

LOVRO ŠKILJIĆ

Daljinski upravljač / Remote Control
 MENTOR Zlatko Kapetanović
 ASISTENT / ASSISTANT Neven Kovačić

**PETRA VRDOLJAK**

Uređaj za ljepljenje / Gluing Device
 MENTORI / MENTORS Zlatko Kapetanović, Vedran Kasap

**DOROTEA KUTLEŠA**

Glačalo / Iron
 MENTORI / MENTORS Zlatko Kapetanović,
 Vedran Kasap



MATIJA ŠPOLJAR
Mikser / Blender
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT
Neven Kovačić



TAMARA PETRUŠA
Toster / Toaster
MENTORI / MENTORS Zlatko Kapetanović,
Vedran Kasap



ČETVRTI SEMESTAR, TEMA: DIZAJN PROIZVODA ZA CILJANOG KORISNIKA

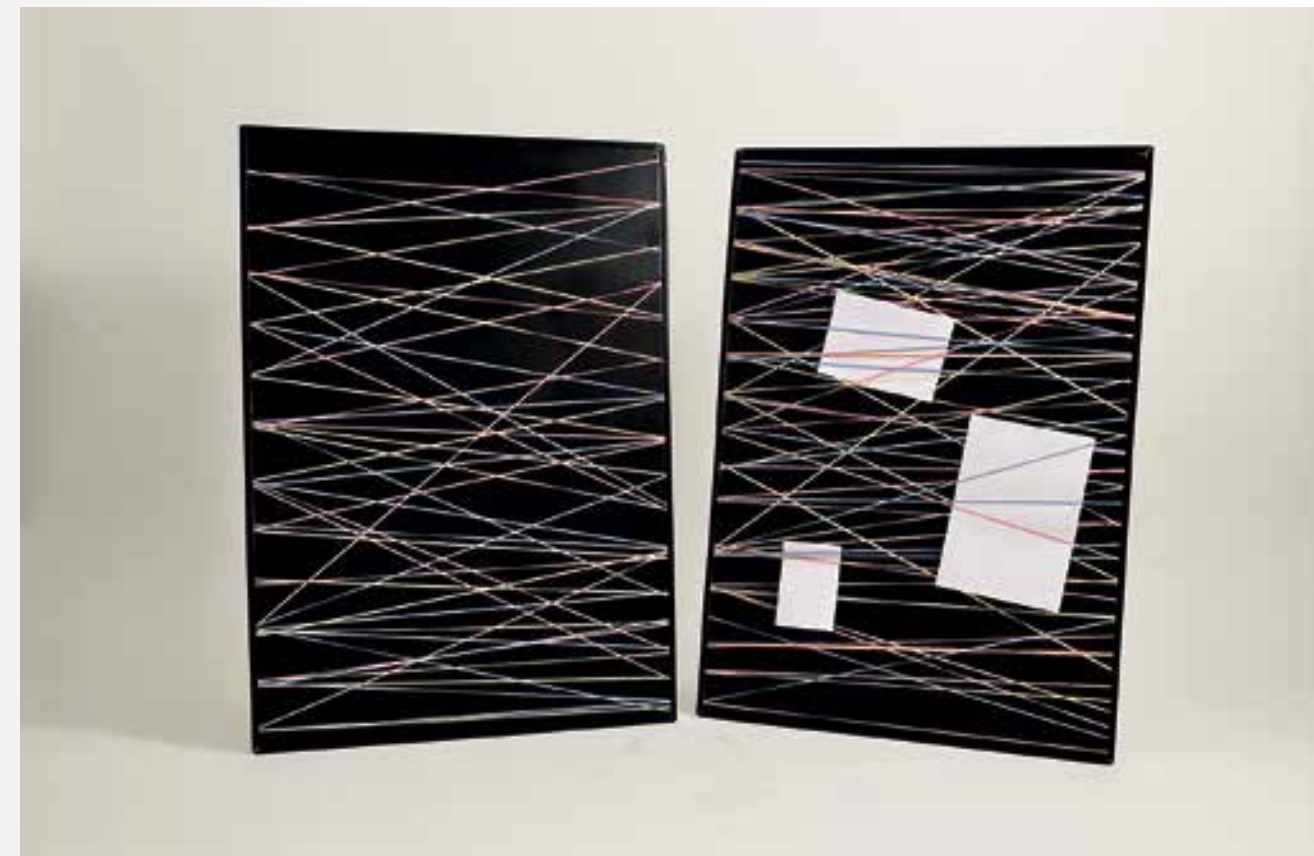
Fourth Semester, Theme:
Custom Made Design

Ovaj zadatak počinje s uočavanjem problema (želja i potreba) određene osobe – kolege/ice 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.

The assignment begins with noticing a problem (i.e. desires and needs) of a particular person – a fellow student. It is necessary to analyse her or his wishes and experience, in order to think of and to design a specific product as an exclusive solution for the chosen user. The user evaluates the offered solution as part of the assignment. The purpose of the assignment is to learn about the elementary designing conditions of the product – user relationship, to apply and to develop methods for analysis of users and their environment (anthropometry and anthropology), which in the end results in creative synthesis of the acquired knowledge and in the concept of a functionally innovative product with an original form.



STANISLAV KOSTIĆ
Stalak za obuću / Shoe Rack
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Sanja Bencetić



LUCIJA NIČENO
Pano / Bulletin Board
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Sanja Bencetić

ČETVRTI SEMESTAR, TEMA: DIZAJN PROIZVODA ZA ŠIROKO TRŽIŠTE

Fourth Semester, Theme:
Consumer Product Design

Ova tema je posvećena 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.

The second assignment in the fourth semester is to design a product for an unknown user on the basis of the knowledge and solutions from the previous assignment. First of all, students have to define target groups of users based on their conclusions about wishes and needs of a familiar user from the previous assignment, and to analyse characteristics of potential users according to functional and ergonomic aspects of production for that particular target group. Next they learn about technological possibilities and regularities in serial production. Finally, they create a solution for an industrial product that corresponds to wishes and needs of the new target group, with similar goals as in the previous assignment.



MARTA BIRKIĆ
Mapa / Portfolio
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Neven Kovačić



NIKO CRNČEVIĆ
Paravani / Screens
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Sanja Bencetić



DOROTEA KUTLEŠA
Stalak za novine / Newspaper Rack
MENTOR Zlatko Kapetanović
ASISTENT / ASSISTANT Neven Kovačić

**PETI SEMESTAR, TEMA: DIZAJN
INDUSTRIJSKOG PROIZVODA,
VJEŽBA: DRVO KAO MATERIJAL ZA
IZRADU STOLICE**

Fifth Semester, Theme: Industrial Product Design, Assignment: Wood as Material for Chair Production

Ovaj zadatak počinje s istraživanjem dosadašnjih postignuća u području industrijskog dizajna drvenih stolaca, te je u određenom kontekstu potrebno analizirati trenutačnu ponudu na tržištu i rješenja drugih dizajnera. Treba upoznati specifičnosti materijala i karakteristike njegove obrade, te usvojiti način konstrukcije pojedinih tipova stolaca. Zadatak se nastavlja projektiranjem vlastite konstrukcije stolaca koja zadovoljava osnovne zahtjeve funkcionalnosti, a temelji se na karakteristikama uočenima i obrađenima u analizi. Cilj zadatka je usvojiti osnovne postavke tretmana i konstrukcije drvenih materijala u tehnološkoj proizvodnji, uz uočavanje njihovih realnih karakteristika, mogućnosti i ograničenja, što rezultira samostalnom izradom uzorka stolica.

This assignment begins with the research of what has so far been achieved in the field of wooden chair industrial design. Certain contexts require the analysis of the current supply on the market and of other designers' solutions. Students get familiar with the specific properties of the material and with the characteristics of its processing. They also learn how to make a particular type of chair. The assignment continues with designing their own chair structure that meets the basic functional requirements, and is based on the features that were noticed and elaborated during the analysis. The goal of the assignment is to master the basics of wooden material treatment and structure in technological production, to notice its properties, its possibilities and its limitations, all of which then results in the creation of a sample chair independently.



PETRA JELASKA

Stolac / Chair

MENTOR Mladen Orešić

ASISTENT / ASSISTANT Neven Kovačić



ANA ARMANO
Stolac / Chair
MENTOR Mladen Orešić
ASISTENT / ASSISTANT Neven Kovačić



KARLO PAVIČIĆ
Stolac / Chair
MENTOR Mladen Orešić
ASISTENT / ASSISTANT Neven Kovačić





EMA GEROVAC

Stolac / Chair

MENTOR Mladen Orešić

ASISTENT / ASSISTANT Neven Kovačić



OZANA URSIĆ

Stolac Pegula / Jinxed Chair

MENTOR Mladen Orešić

ASISTENT / ASSISTANT Neven Kovačić

- Priznanje za industrijski dizajn u studentskoj kategoriji / Honourable mention for industrial design in students category, HDD 1112, Zagreb

ŠESTI SEMESTAR, TEMA: DIZAJN SUSTAVA PROIZVODA, VJEŽBA: EKO NAMJEŠTAJ

Sixth Semester, Theme: System of Products,
Assignment: Eco Furniture

Ovaj je zadatak u pravilu posvećen dizajnu kompleksnog sustava, a akademske godine 2011/2012. bio je tematski vezan uz aktualnu globalnu zabrinutost u vezi s održavanjem harmonije prirodnog i tehnološkog okruženja. Potreba za osvješćivanjem čovjekove odgovornosti bila je motiv priključivanja Studija dizajna procesima informiranja, educiranja i djelovanja na uspostavljanju kriterija i standarda održivog razvoja. U tom se kontekstu, u suradnji s klasterom Hrvatski interijeri i stručnim savjetnicima u području ekologije i održivog razvoja pokrenuo projekt uspostavljanja standarda ekološko prihvatljivog namještaja i dizajniranja elemenata i sustava namještaja u skladu s tim kriterijima. U projektu sudjeluju i studenti 2. semestra Diplomskog studija. Kompleksnost teme uključuje informiranje o mnogim područjima koja se mogu prepoznati u cjelokupnom životnom ciklusu proizvoda, od ideje ili odluke o nastanku pa do nestanka potrebe za njim. Studentski projekti nastali su kao reakcija na upoznavanje, istraživanje i artikuliranje osnovnih principa i podloga za uspostavljanje standarda, te nastoje izražavati one kvalitete koje se očekuju od suvremenih, odgovorno razvijanih proizvoda.

This assignment is mostly dedicated to the design of a complex system. In the academic year 2011/2012 it was thematically linked to the actual global concern about how to maintain the harmony between the natural and technological environment. The need for raising consciousness about the responsibility of man motivated the School of Design to participate in informing, educating and acting on criteria and standards of sustainable development. It was in such a context, in collaboration with the Croatian Interiors cluster and experts in the fields of ecology and sustainable development, that the project of creating a standard for ecologically acceptable furniture and for designing its elements according to those criteria was started. Students of the Graduate Programme also participate in this project during their second semester. The complexity of the subject includes learning about many fields that can be recognized in the life cycle of a product, from the idea of its creation to the lack of the need for that product. Students' projects were created as their reaction to learning about, researching and articulating the basic principles for creation of standards, and they are aimed to express the qualities expected from modern, responsibly developed products.

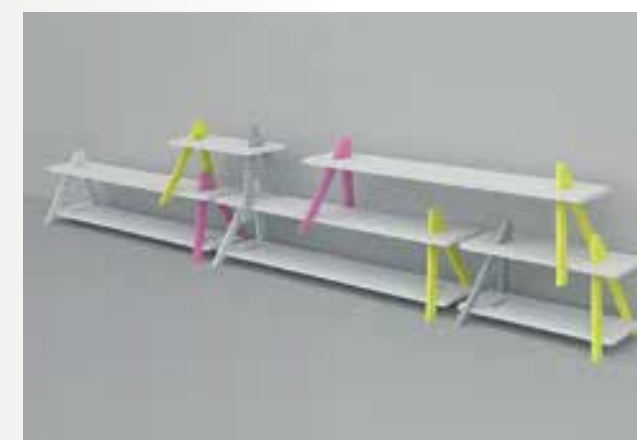


RUĐER NOVAK-MIKULIĆ

Lampa / Lamp

MENTOR Mladen Orešić

ASISTENTI / ASSISTANTS Vedran Kasap, Neven Kovačić



IVA MARKOVAC

Polica / Shelf

MENTOR Mladen Orešić

ASISTENTI / ASSISTANTS Vedran Kasap, Neven Kovačić



PETRA JELASKA

Stol, komoda, stolac / Table, chest of drawers, chair

MENTOR Mladen Orešić

ASISTENTI / ASSISTANTS Vedran Kasap, Neven Kovačić

IVAN VUKMANIĆ

Stolac, stolić, ormarić / Chair, small table, cabinet

MENTOR Mladen Orešić

ASISTENTI / ASSISTANTS Vedran Kasap, Neven Kovačić



EMA GEROVAC

Stol / Table

MENTOR Mladen Orešić

ASISTENTI / ASSISTANTS Vedran Kasap, Neven Kovačić

VIZUALNE KOMUNIKACIJE

Visual Communications Studio

Kolegij *Projektiranje – Vizualne komunikacije* osnovni je formativni kolegij u području dizajna vizualnih komunikacija, koji se tijekom sve tri godine studija odvija u nekoliko faza. U sklopu prve godine studente se uvodi u struku tako što ih se upozna s temeljnim predznanjima i jednostavnijim vještinama, na osnovu čega odabiru daljnje usmjerenje, da bi tijekom druge i treće godine savladavali pojedine vrste i faze projektantskih procesa, nužne za stjecanje najvažnijih profesionalnih kompetencija.

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, učenje temeljnih principa oblikovanja interaktivnih web sadržaja, i upoznavanje studenata s važnim alatima računalne reprofotografije, i tako dalje. 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.

Na drugoj godini studenti su izabrali vizualne komunikacije kao područje daljnjeg usavršavanja i savladavaju osnove oblikovanja informacijskih struktura i sustava, kako bi upoznali formalne zakonitosti semantičkih elemenata i manipulaciju značenjskim strukturama u procesu komuniciranja. Na trećoj godini studenti savladavaju projektiranje tri osnovna tipa komunikacijskih sustava u suvremenim društvenim zajednicama, te upotpunjuju znanja i vještine koje njihove kompetencije čine dostatnim da mogu funkcionirati kao samostalni izvođači dizajn projekata. Školovanje završava izradom interaktivne prezentacije, čime studenti ovladavaju temeljnim komunikacijskim oblicima predstavljanja projektne zamisli. S formativnim predmetom projektiranja povezani su i informativni kolegiji, posebice u pojedinim specifičnim područjima koja pomažu sadržajnom kompletiranju preddiplomskog studija.

The course *Visual Communications Studio* is the fundamental formative course in the field of visual communications design. It lasts throughout the three years of the undergraduate programme and it has several phases.

During the first year students are introduced to the profession by acquiring the fundamental knowledge and simpler skills, after which they choose further orientation. On the second and third year students master specific types of designing processes and their phases, all of which are essential for the development of the most important professional competencies. Each assignment and project follows each other and gradually becomes more complex, so that the students solve them through practical use of knowledge and skills gained at informative courses providing additional knowledge and skills. These include visual expression (a variety of drawing and graphic design disciplines), learning about the history of printing and typography, as well as about its patterns and possibilities of expression. Furthermore, students master the basics of photography, the principles of interactive web design, they learn how to use computer repro-photography tools, and so forth. Needless to mention, there are also lectures on the history of design and art history, encouraging the students to develop long-term humanist culture every academic citizen should have, in line with the basic ethic and aesthetic values and criteria of the profession.

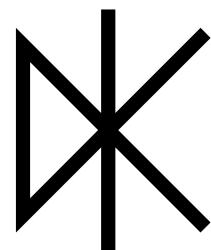
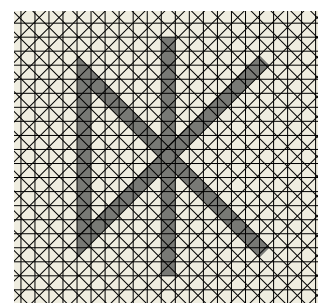
On the second year students have chosen visual communications as the field of their future professional development. They master the basics of information structure and system design, in order to learn about the formal regularities of semantic elements, and about the manipulation of meaning in the communication process. On the third year students learn how to design three basic types of communication systems in modern societies. They also complete the knowledge and skills which enable them to use their competencies and to become independent project designers. The programme ends with the students' interactive presentation, which enables them to master the basic forms of communication in project idea presentation. The required design course is intertwined with the elective courses, especially in specific fields that help to complete the curriculum of the undergraduate programme.

PRVI SEMESTAR, TEMA: ANALIZA GRAFIČKIH STRUKTURA – ARTIKULACIJA 2D OBLIKA

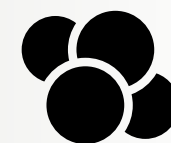
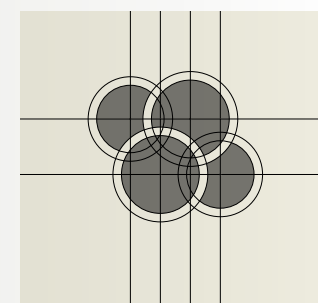
First Semester, Theme: Analysis of Graphic Structures – Articulation of 2D Forms

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.

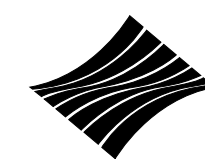
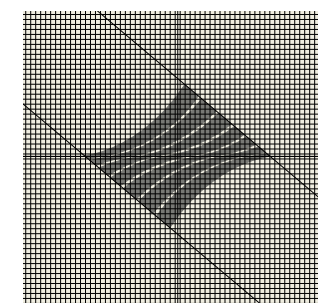
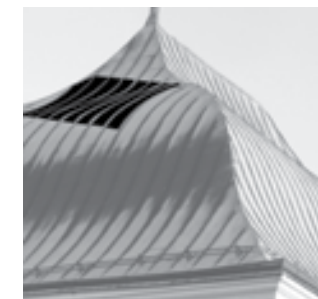
During this assignment the students of visual communications learn the basics of designers thinking methodology: it is necessary to adopt analytical approach to the environment viewing, to analyse and synthesize the reality, and to use those methods in developing ideas according to the visual elements from the immediate physical environment. The purpose of the assignment is to photograph objects and materials and to use their structures in designing simple visual forms made of basic graphic elements (point, line, grid), of a clear and coherent rhythm, and of firm and balanced grid, which the students meet for the first time.



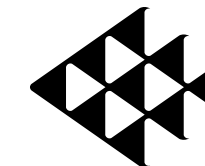
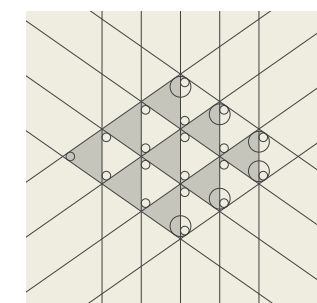
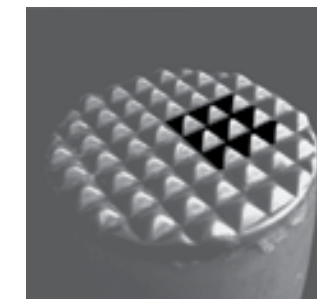
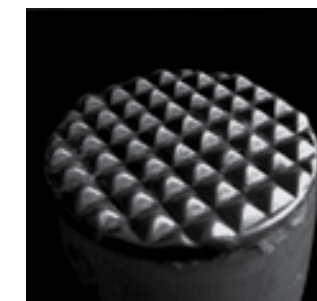
NATAŠA NJEGOVAOVIĆ
Mreža / Grid
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



DOMINIK MARKUŠIĆ
Točka / Point
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



ANA VUJASIĆ
Linija / Line
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



MARKO UREMOVIĆ
Mreža / Grid
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić

PRVI SEMESTAR, TEMA: ZNAK
– OZNAČAVANJE U SIMBOLIZIRAJUĆOJ
FUNKCIONALNOSTI

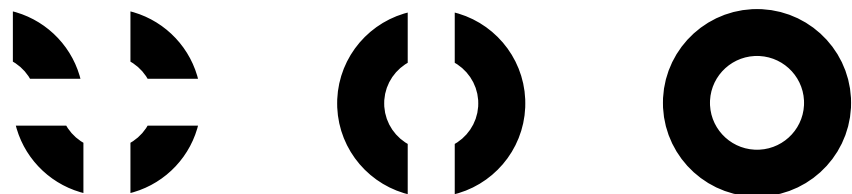
First Semester, Theme: Sign – Creating Signs
 of Symbolic Functionality

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 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 assignment is dedicated to the study of formal characteristics of the basic graphic elements (including the use of colour), and to their synthesis with three given and connected concepts into a series of signs of recognizable and striking symbolism. By designing graphic signs that symbolize certain contents, students learn how to visually interpret simple semantic systems, which is one of the fundamental skills necessary for designing more complex visual communications.

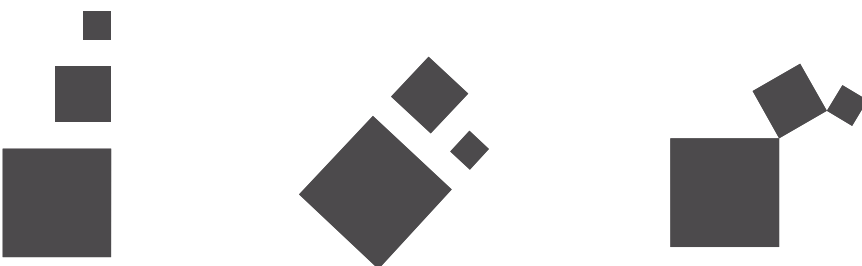
DOMINIK MARKUŠIĆ

Vrtić, škola, fakultet / Day-care Centre,
 School, University
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić



VIKTORIA LEA VAVRA

Gradnja, montaža, rušenje /
 Construction, Erection, Demolition
 MENTOR Ivan Doroghy
 ASISTENT / ASSISTANT Tomislav Vlainić



HANA TINTOR

Signal, sirena, alarm / Signal, Siren, Alarm
 MENTOR Ivan Doroghy
 ASISTENT / ASSISTANT Tomislav Vlainić



LAURA MRKŠA

Signal, sirena, alarm / Signal, Siren, Alarm
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić



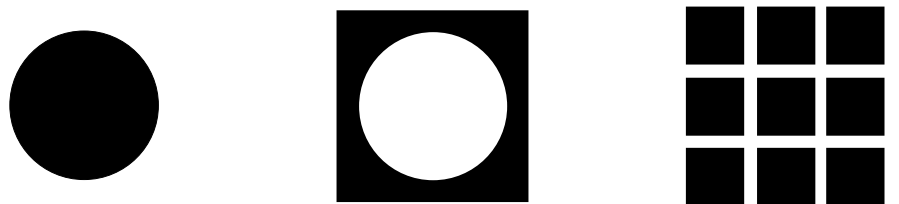
NATAŠA NJEGOVANOVIĆ

Software, hardware, mreža /
 Software, Hardware, Network
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić



MATEJ GORETA

Software, hardware, mreža /
 Software, Hardware, Network
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić



DRUGI SEMESTAR, TEMA: INFORMACIJSKA JEDINICA – OBLIKOVANJE PLAKATA ZADANOG SADRŽAJA

Second Semester, Theme:

Information Unit – Designing a Poster with Assigned Content

Ovim se zadatkom znatno proširuje očekivani dijapazon izražajnih sredstava – pored osnovnih grafičkih elemenata, od studenata se sada traži 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.

This assignment considerably enlarges the expected diapason of the media of expression – in addition to the basic graphic elements, students are expected to show competent use of typography, to use illustration and/or photography in the interpretation of the chosen content, i.e. in the design of a logo or a poster for a particular cultural, sport or industrial event. This is the first assignment in which the students have to analyse the subject of the design in great detail, based on an actual brief, and to use the accumulated data and knowledge to elaborate a suitable visual communications strategy. As the students deal with a traditional, static medium of printed design, they are faced with the challenge of how to refresh it in the context of more and more powerful domination of digital interactive media.



JOSIPA PRŠA
Art & Music Festival Pula
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlanić



DOMINIK MARKUŠIĆ
25FPS Festival eksperimentalnog filma i videa
/ 25FPS Festival of Experimental Film and Video
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



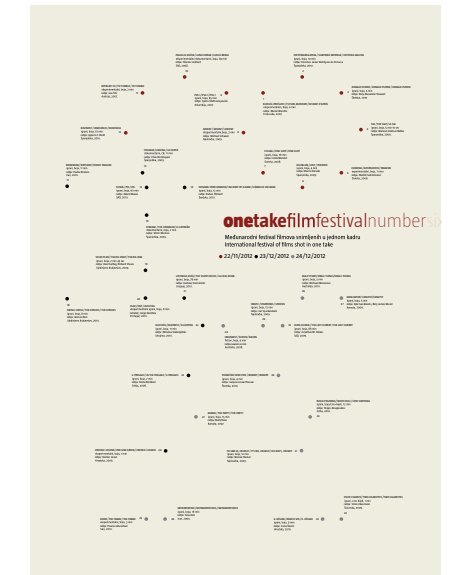
REBECCA MESARIĆ
Muzički festival Hartera / Hartera Music Festival
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



KLASJA HABJAN
International Illustrative Berlin
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić



ZITA NAKIĆ-VOJNOVIĆ
One Take Film Festival
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić

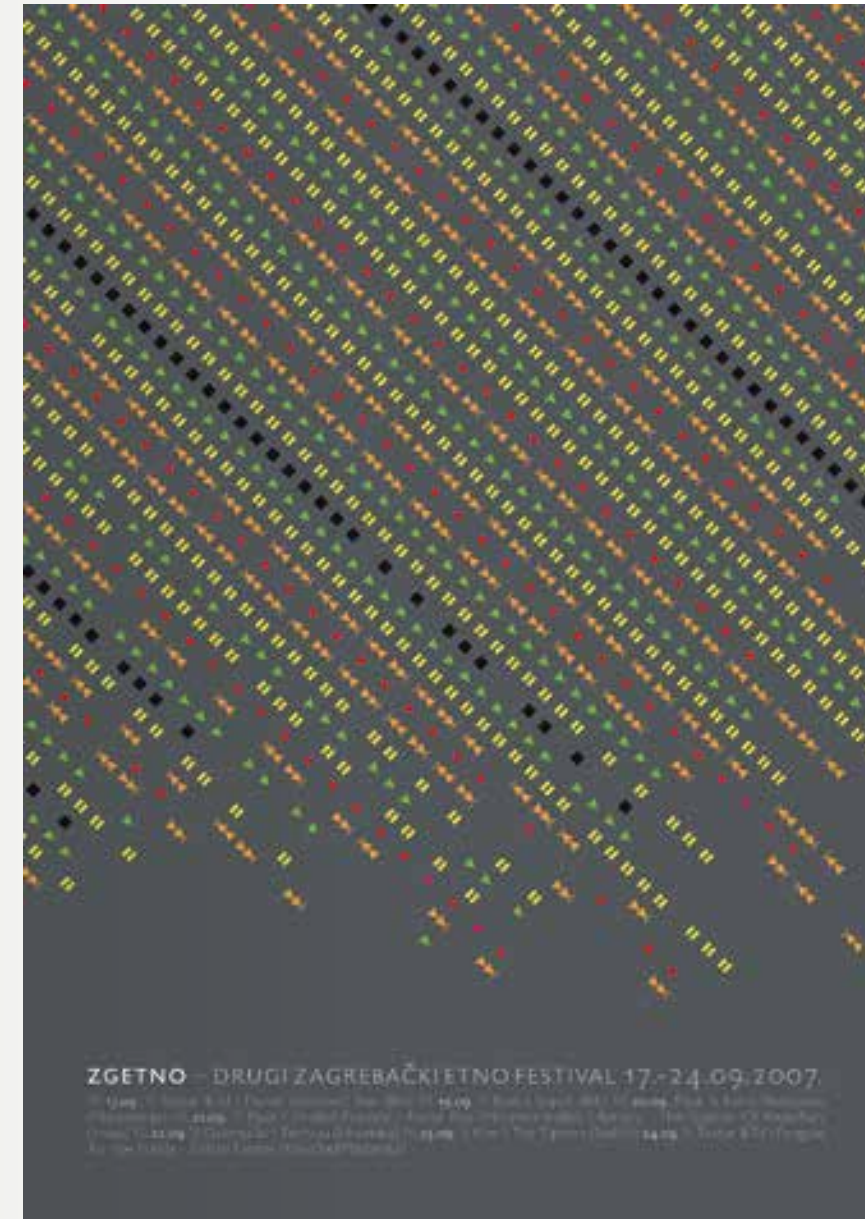




MAJA JANDRIĆ
Tjedan suvremenog plesa / Contemporary Dance Week Festival
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



MATEJ VUČKOVIĆ
Festival znanosti / Festival of Science
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



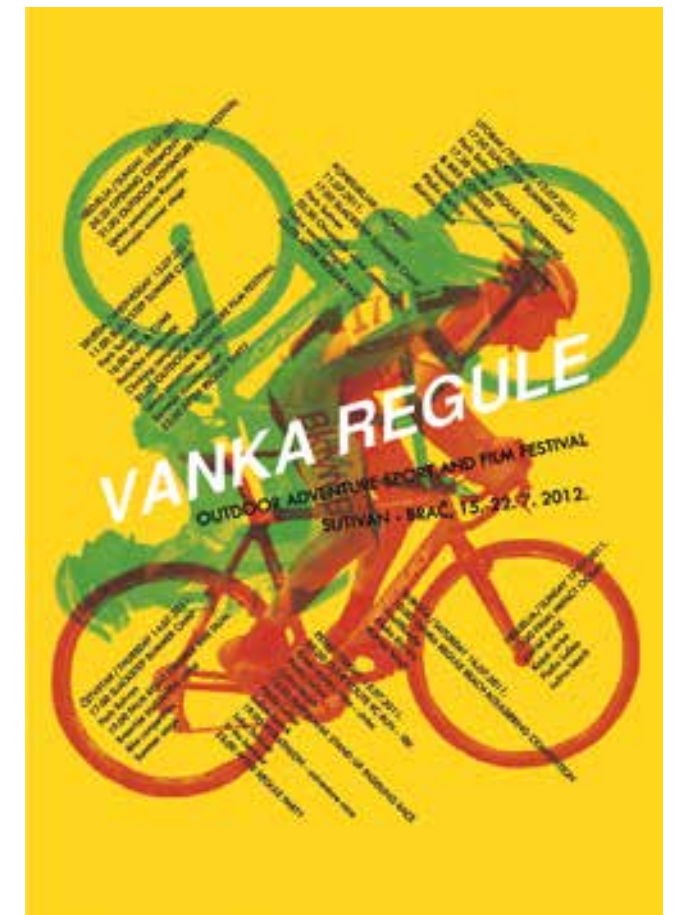
MARINA TROŠIĆ
ZgEtno
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



BARBARA BJELIŠ
 Queer Zagreb
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić



NATAŠA NJEGOVANOVIĆ
 Hrvatski festival jednogminutnih filmova
 / Croatian One-Minute Film Festival MENTOR
 Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić



JANA OBRADOVIĆ
 Vanka Regule
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić

**DRUGI SEMESTAR, TEMA:
PREDMET / INFORMACIJA – POVEZIVANJE
PREDMETA I ZNAČENJA (ODNOS)**

Second Semester, Theme:

Object/Information – Linking the Object with
Meaning (Interrelation)

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 poznatim 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 second assignment in the second semester represents the students' first encounter with the marketing sphere of the designer profession. The students have to design visual identity of a given product (usually food) and the entire packaging information, which implies not only expression through familiar means in the visual synthesis phase, but also a detailed analysis of the product's characteristics, its position on the market and its competition, as well as recognizing its target consumer groups. According to the results of such a research, the students have to articulate the designing assignment and to create a solution that will be used as the basis for the actual designing procedure.



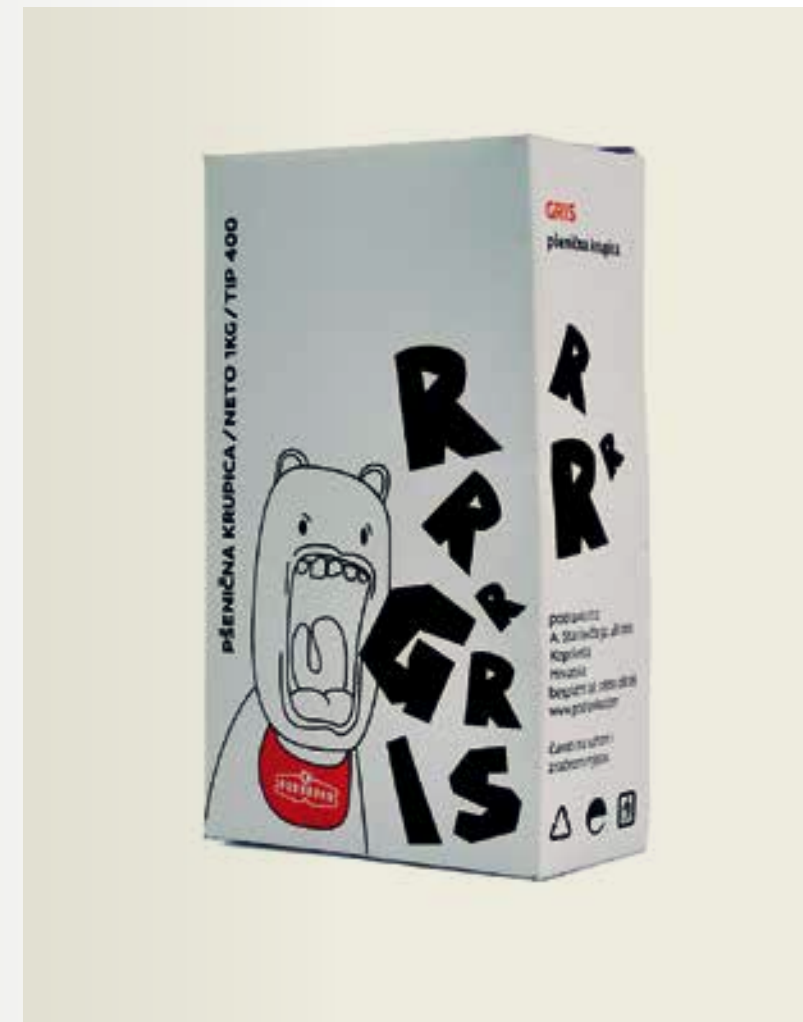
VIKTORIA LEA VAVRA

Podravka brašno / Podravka Flour
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



JOSIPA PRŠA

Viro šećer / Viro Sugar
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



ZITA NAKIĆ-VOJNOVIĆ

Podravka gris / Podravka Semolina
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



MAJA PRELEC

Paška morska sol / Pag Sea Salt
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić

MAJA JANDRIĆ

Franck kava / Franck Coffee

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić



NATAŠA NJEGOVANOVIĆ

Svježe mlijeko Dukat / Dukat Fresh Milk

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Marina Jakulić

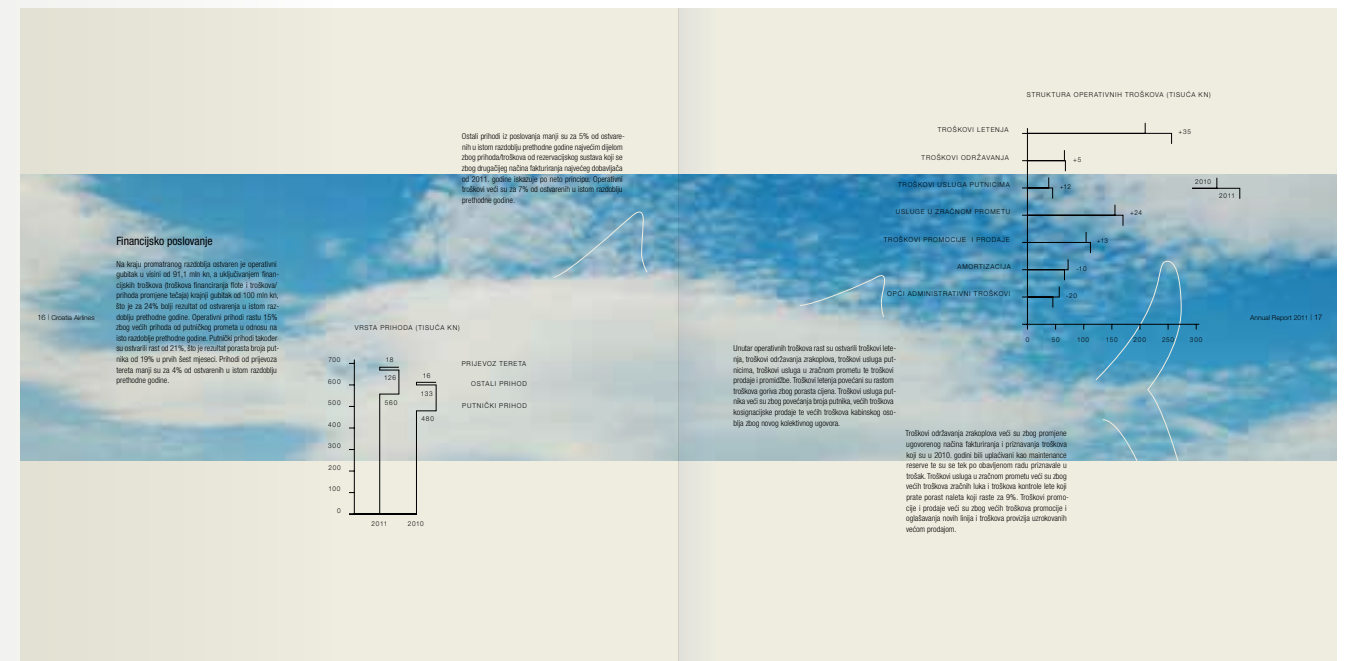
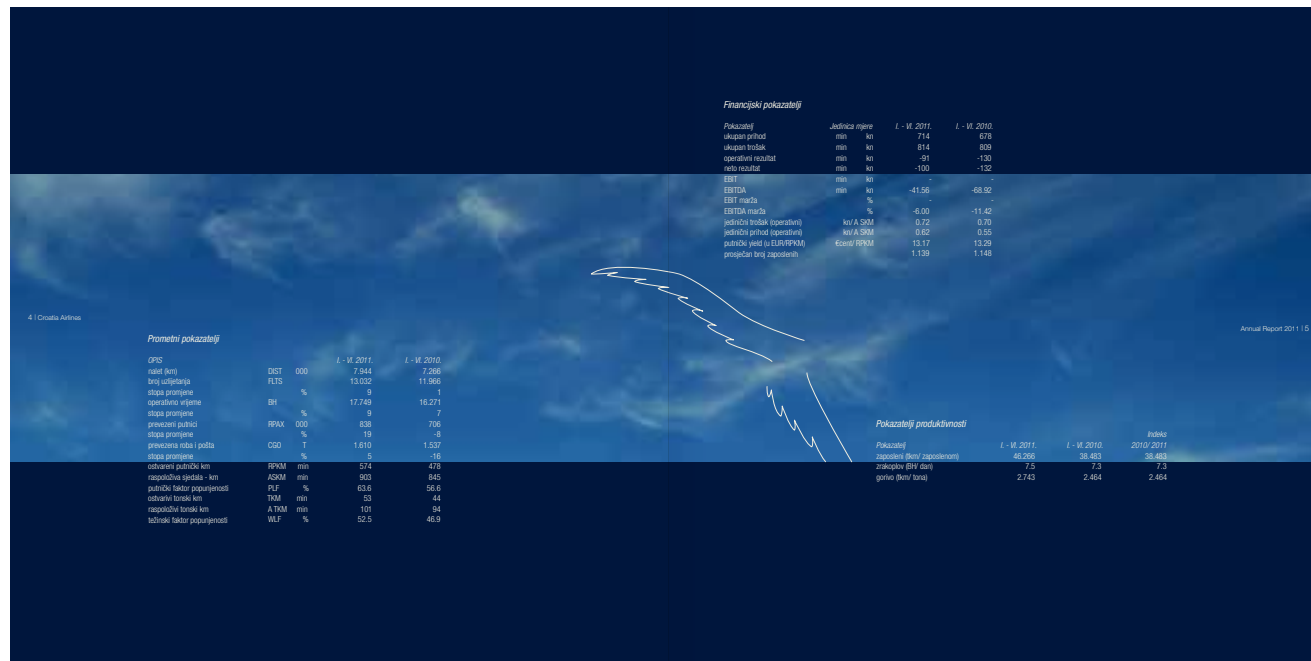


MATEJ VUČKOVIĆ

Svježe mlijeko Dukat / Dukat Fresh Milk

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić



MATEA BRIKIĆ
Croatia Airlines
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić

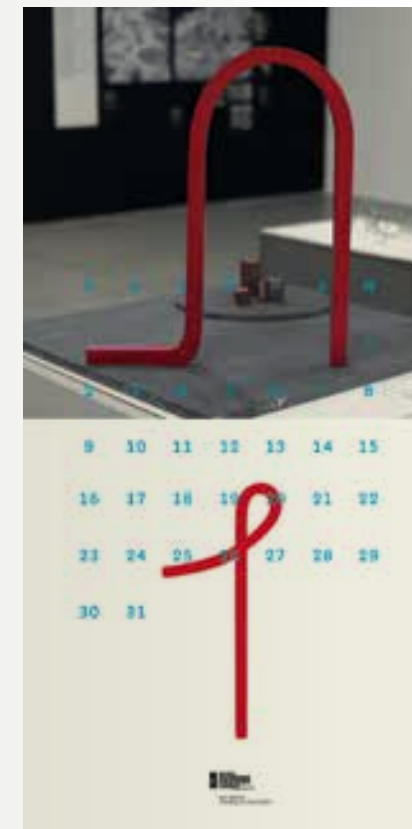
TREĆI SEMESTAR, TEMA: INFORMACIJSKE STRUKTURE – OBLIKOVANJE INFORMACIJSKE MAPE

Third Semester, Theme:
Information Map Design

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.

This assignment is directly correlated to the previous one – this time the students design twelve-sheet promotional corporate calendar for the same business client. It is essential to analyse the characteristics of this printed medium, its most common use, the client's methods of communication, as well as to set target groups that will profit from such a calendar, either by receiving information or from an aesthetic point of view. The calendar is a more flexible medium of communication, since it addresses a much wider audience than the annual report. However, it is also necessary to find a creative balance between the original designer's interpretation of the client and the full use of the medium that is after all a promotional material.

VANJA PERKOVIĆ
Urban Republic
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



LANA GRAHEK
Muzej suvremene umjetnosti Zagreb
/ Museum of Contemporary Art, Zagreb
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić

MATEA BRKIĆ

Swatch

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Marina Jakulić



ZRINKA HORVAT

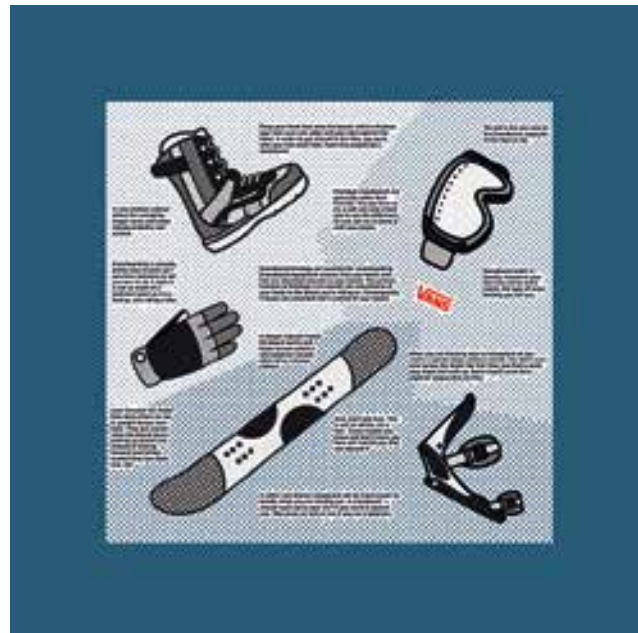
Urban Republic

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić

ANTA BUČEVIĆ

Vans
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić



MATKO BUNTIĆ

Levi's
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić



ČETVRTI SEMESTAR, TEMA: INFORMACIJSKI SUSTAV – OBLIKOVANJE VIZUALNOG IDENTITETA I SIGNALISTIKE

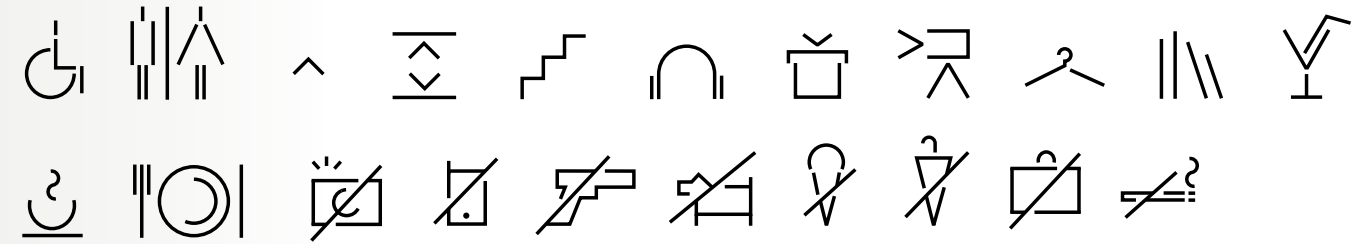
Fourth Semester, Theme:
Information System – Designing Visual Identity elements and Their Regulation (Signalization)

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 njegova 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 da 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.

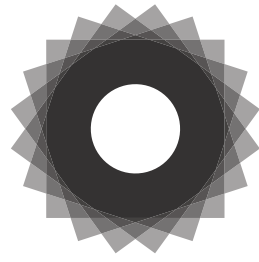
The first assignment in the fourth semester is complex and it consists of designing visual identity system for a particular entity, and a set of rules that regulate it. This means that students have to make an entire manual of graphic standards for visual communications. Entities are diverse and they include institutions, companies and associations from government and non-government sectors, which primarily deal with public good (road infrastructure, medical care, sport activities, culture, etc). It is a demanding assignment, because after the analysis of the entity, and of its social, political and economic aspects, the students design the sign and the logo, and observe how they interrelate. They also choose characteristic typography, and design all corporate applications in which the basic visual identity is used. Furthermore, signage includes information system design and design of specific elements for signage and communication in public spaces. The second assignment in the fourth semester broadens the first one, as it deals with the same group of entities. Detailed research of all relevant levels of the entity (from the range of its public activity, through the analysis of the arrangement and meaning of the objects in its interior, to the definition of the target group) precedes the design of signage elements – typography system, system of picture symbols, information units inside the system (boards, plates, signposts, etc) and the system of the colours used, which also needs to be shown in an appropriately designed graphic standard manual.



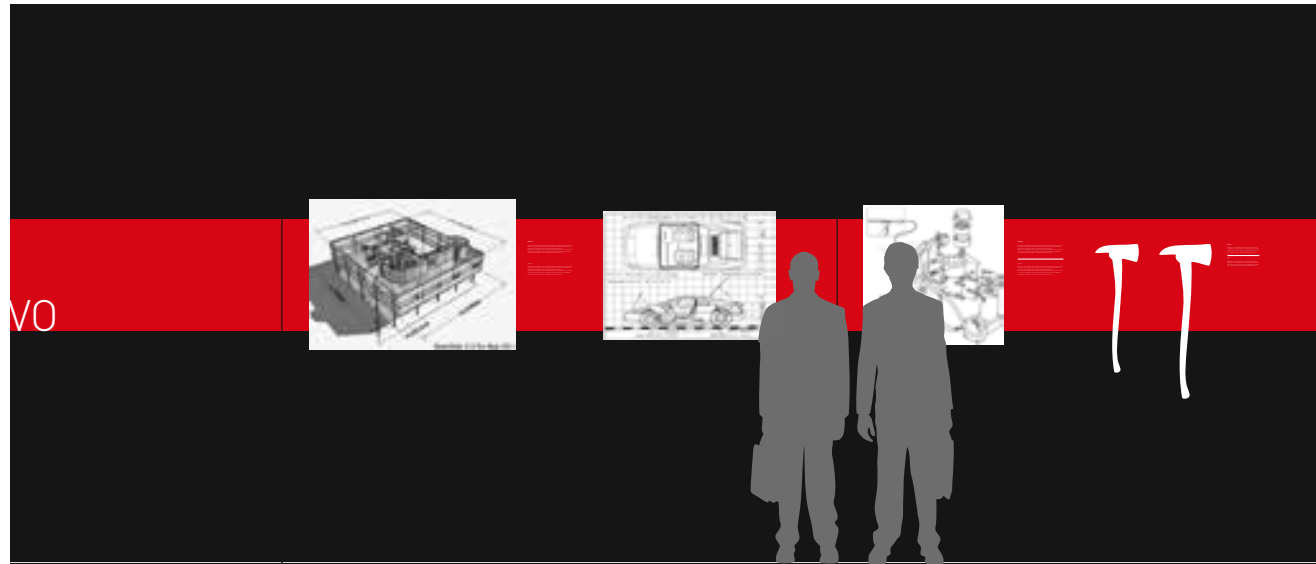
ALMA ŠAVAR
Zoološki vrt grada Zagreba / Zagreb ZOO
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



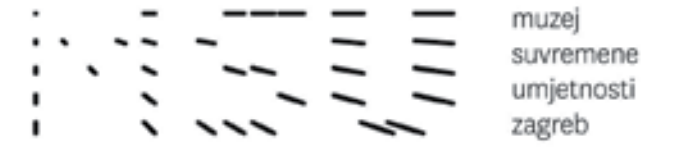
MATEA BRKIĆ
Muzej suverene umjetnosti Zagreb
/ Museum of Contemporary Art, Zagreb
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



Tehnički muzej



BORNA AARON GRČEVIĆ
 Tehnički muzej / Technical Museum
 MENTOR Ivan Doroghy
 ASISTENT / ASSISTANT Tomislav Vlainić



muzej
 suvremene
 umjetnosti
 zagreb

VANJA PERKOVIĆ
 Muzej suvremene umjetnosti Zagreb
 / Museum of Contemporary Art, Zagreb
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić



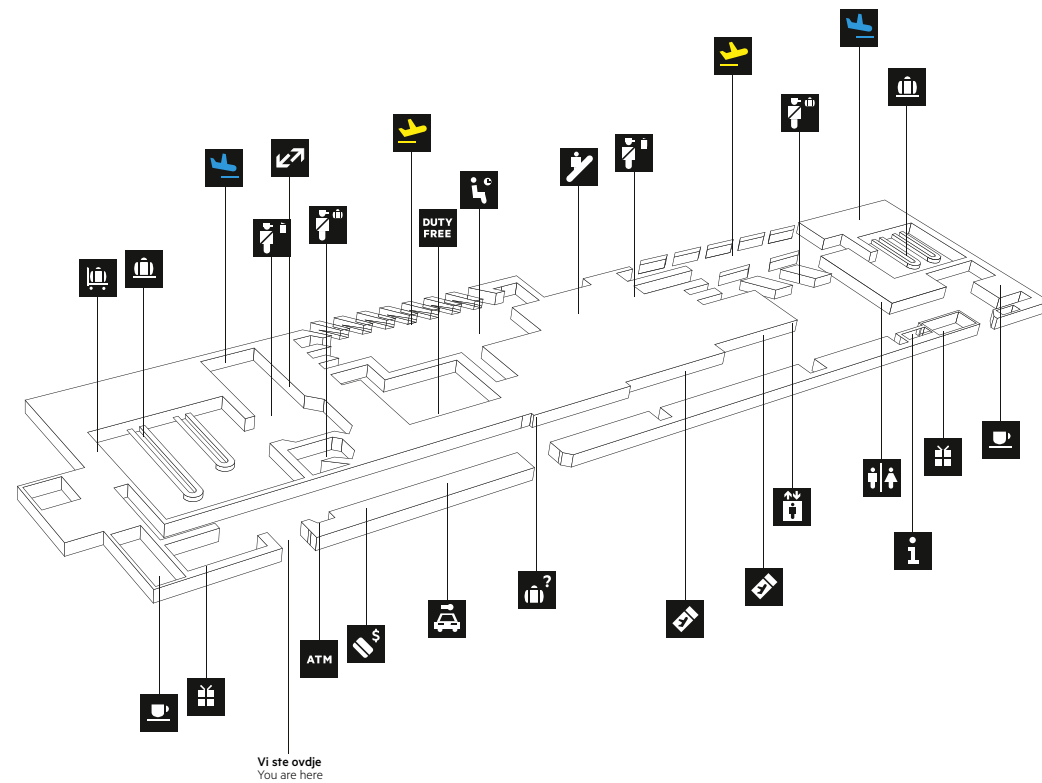
muzej
 suvremene
 umjetnosti
 zagreb



zračna luka zagreb



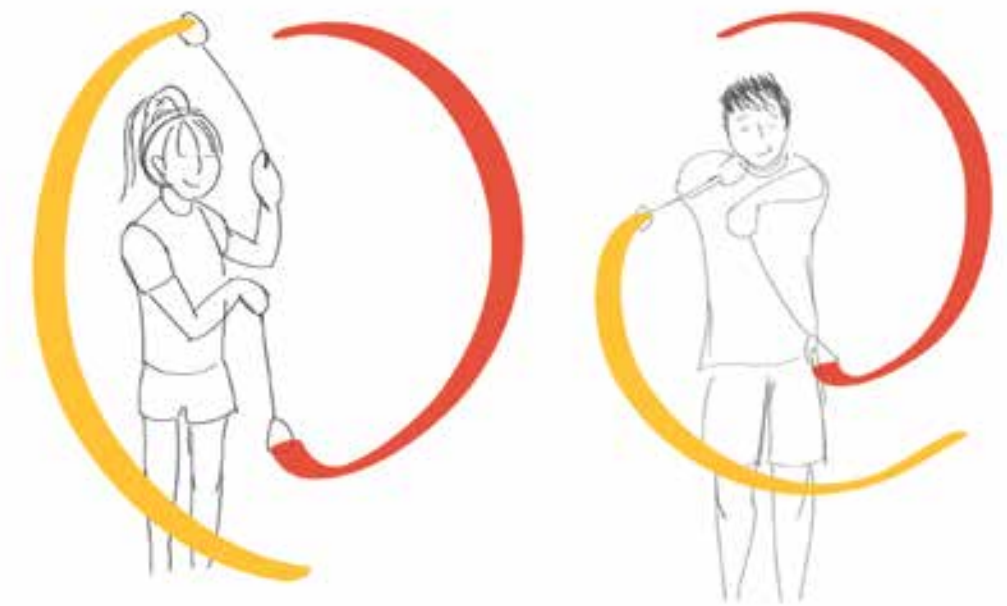
LANA GRAHEK
Zračna luka Zagreb / Zagreb Airport
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



TIHANA ŠARE
ŠRC Mladost Zagreb / Sports and Recreation Centre Mladost Zagreb
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



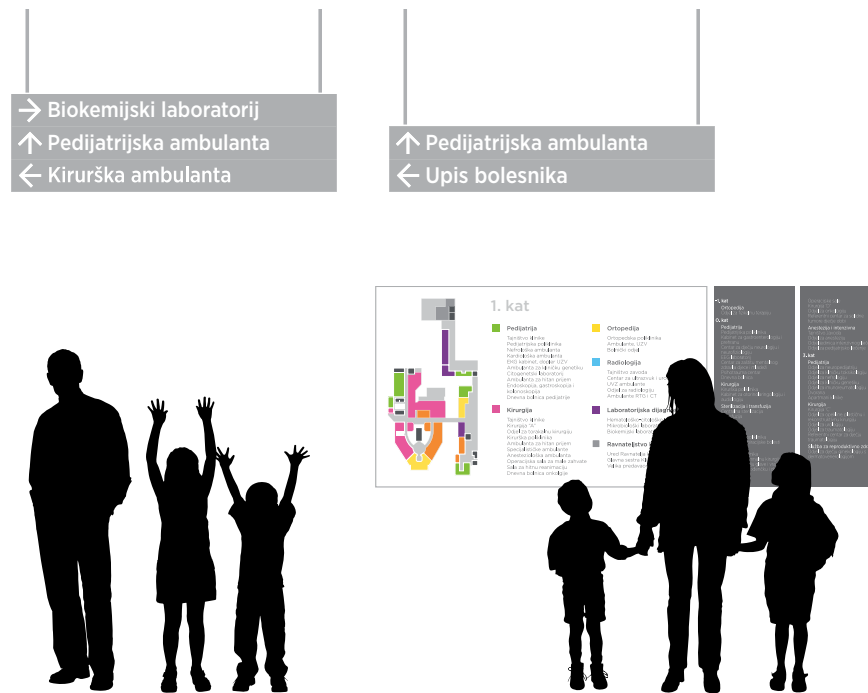
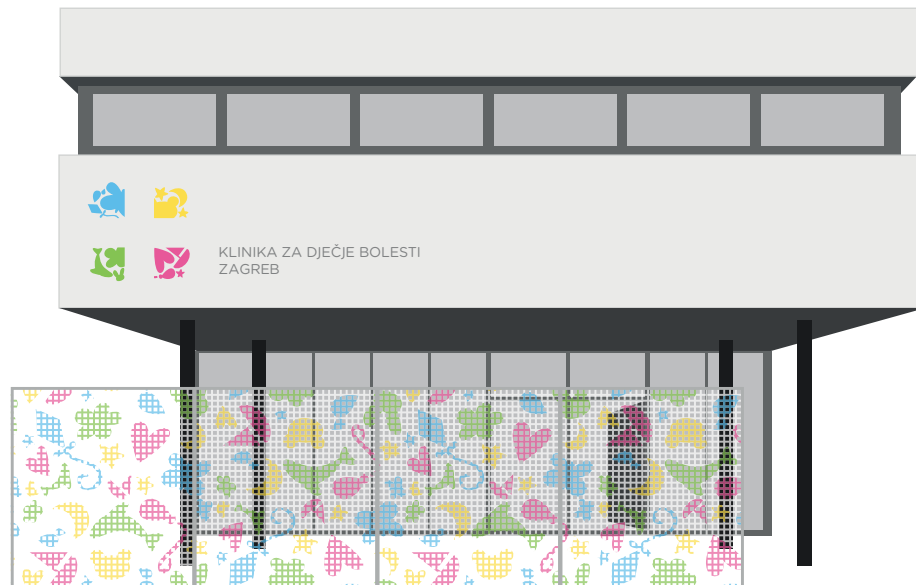
- Varnjki bazeni
- Tenis igralište A
- Rukometna igralište
- Squash igralište
- Centralni objekt zvalačnica
- Dom odbojke Bojan Stranić
- Centar za plivanje i vaterpolo
- Atletski stadion
- Dom Lovro Ratković
- Košarkaško igralište





KLINIKA ZA DJEČJE BOLESTI
ZAGREB

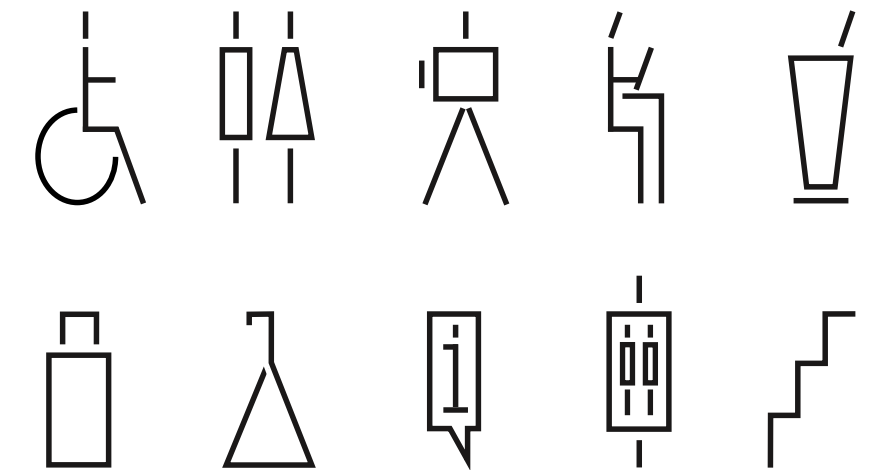
ANTA BUČEVIĆ
Klinika za dječje bolesti Zagreb
/ Children's Hospital Zagreb
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



MUZEJ
SUVREMENE
UMJETNOSTI
ZAGREB



ZRINKA HORVAT
Muzej suvremene umjetnosti Zagreb
/ Museum of Contemporary Art, Zagreb
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlanić



PETI SEMESTAR, TEMA: KOMUNIKACIJSKI SUSTAV – IDENTITET GRUPE PROIZVODA

Fifth Semester, Theme: Communication
System – Identity of Product Groups

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 projektne zadatka prethodi analitičko istraživanje subjekta i tržišta koje je neizostavni dio ovakvog posla, uobičajen u budućoj profesionalnoj praksi studenta.

The first assignment in the fifth semester is a more advanced and more demanding variety of the second assignment in the second semester of the undergraduate programme. Back then it was necessary to create visual identity of a food product and to design information on its packaging. Now the students have to do the same task for a group of three connected products from the same sector, and to represent them as a unique brand, which also needs to be created and designed by the students on the basis of an already existing one. Every product has to have its own perceptible identity, without jeopardising the coherence of the brand's primary visual identity. Needless to say, independent project work is preceded by the analytical research of the entity and of the market, which is an unavoidable part of the job, and which will be very common in the student's future professional work.



TESSA BACHRACH-KRIŠTOFIĆ
Durum tjestenina / Durum Pasta
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



ANDREA FRANIĆ
Pip med
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



DINA MILOVIĆ
Ekozona (Aceto Balsamico, Pirovo brašno, Ječam)
/ Ecozone (Balsamic vinegar, Spelt flour, Barley)
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



MAJA SUBOTIĆ
Durum tjestenina / Durum Pasta
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



ANA SOMEK
Franck kava / Franck Coffee
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



MARKO HRASTOVEC
Franck Snack
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić

PETI SEMESTAR, TEMA: KOMUNIKACIJSKI SUSTAV – OGLAŠAVANJE

Fifth Semester, Theme:

Communication system – Advertising

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 osmisлити 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 u ulozi su svojevrsnih art direktora. Cilj zadatka je usvojiti osnove svih vještina koje se u marketinškoj praksi smatraju neizostavnima.

As in the previous semesters, the second assignment is directly linked to the first one, but this time another student deals with the same entity, in order to design advertising media for a group of products, which is a standard part of promotion. The task is difficult because the student has to define all the elements of the advertising campaign single-handedly (on the basis of the brand's previously designed visual identity) – title and slogan, images (photos or illustrations), a series of posters and advertisements, as well as the whole strategy of how to implement the adverts into public space, which is also done on the basis of independently conducted research. In this way the student becomes a marketing 'expert', a designer, a copywriter and an illustrator at the same time, while the supervisors and assistants assume the role of art directors. The purpose of the assignment is to master the basics of all the skills that are considered crucial in the marketing practice.



KATARINA RATKAJ

SMS Evergreen

MENTOR Nenad Dogan

KOMENTOR / KOMENTOR Veljko Žvan

ASISTENT / ASSISTANT Marina Jakulić



DORA LUGARIĆ

Klara Marić tjestenina / Klara Marić Pasta

MENTOR Stipe Brčić

KOMENTOR / KOMENTOR Veljko Žvan

ASISTENT / ASSISTANT Luka Borčić



ANDREA FRANIĆ

Mikado Premium
MENTOR Nenad Dogan
KOMENTOR / COMENTOR Veljko Žvan
ASISTENT / ASSISTANT Marina Jakulić



ANA SOMEK

Pasta i basta
MENTOR Nenad Dogan
KOMENTOR / COMENTOR Veljko Žvan
ASISTENT / ASSISTANT Marina Jakulić



DORA BILANDŽIĆ

Pip med / Pip Honey

MENTOR Ivan Doroghy

KOMENTOR / COMENTOR Veljko Žvan

ASISTENT / ASSISTANT Tomislav Vlainić



MARKO HRASTOVEC

Franck kava / Franck Coffee

MENTOR Ivan Doroghy

KOMENTOR / COMENTOR Veljko Žvan

ASISTENT / ASSISTANT Tomislav Vlainić

ŠESTI SEMESTAR, TEMA: KOMUNIKACIJSKI SUSTAV – KOMUNIKACIJA AUTORSKOG UMJETNIČKOG SADRŽAJA

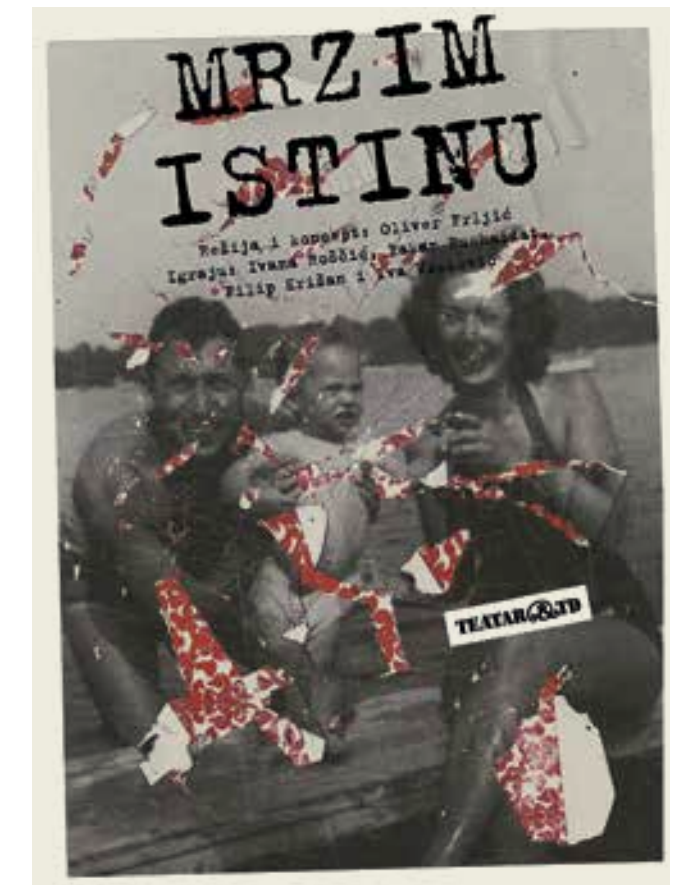
Sixth Semester, Theme: Communication
system – Communication of Author's Artistic
Content

Pri kraju svog preddiplomskog studija, student se vraća plakatu kao jednom od najzahalnijih 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!

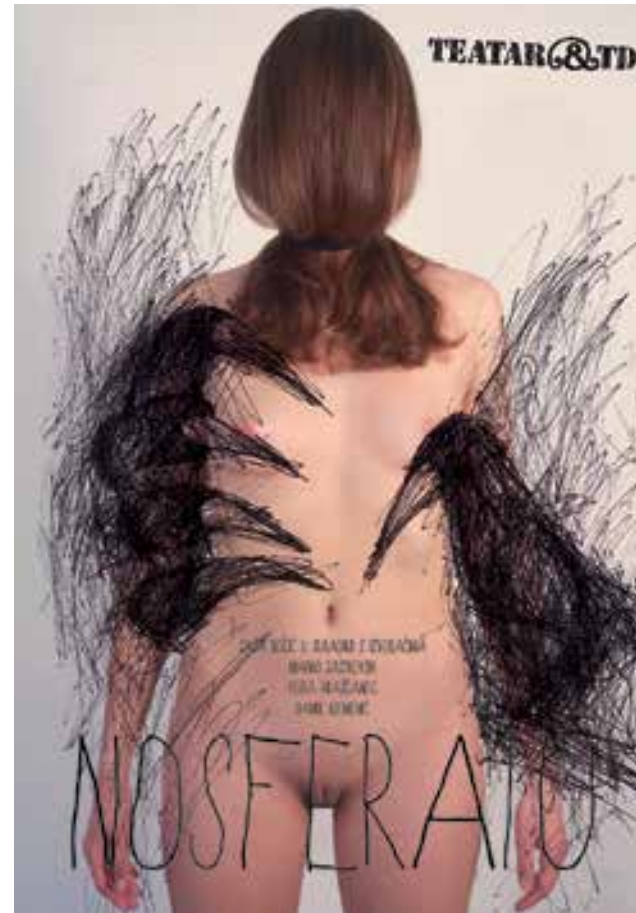
Towards the end of their undergraduate programme, the students go back to the poster as one of the most rewarding visual communications media. The students use design media to interpret another author's theatre show, and thus they participate in a collective process of creation that is typical of theatre. The goal is to design a series of posters for the promotion of three theatre plays chosen from one theatre's repertoire. It is equally important to follow the rules of the original literary work, to express the producer's specific approach, and to keep in mind that the series of posters has to reflect the originality of the theatre itself, i.e. to function as an element of its visual identity, as seen by the student. A real challenge for the final year of the three-year programme!



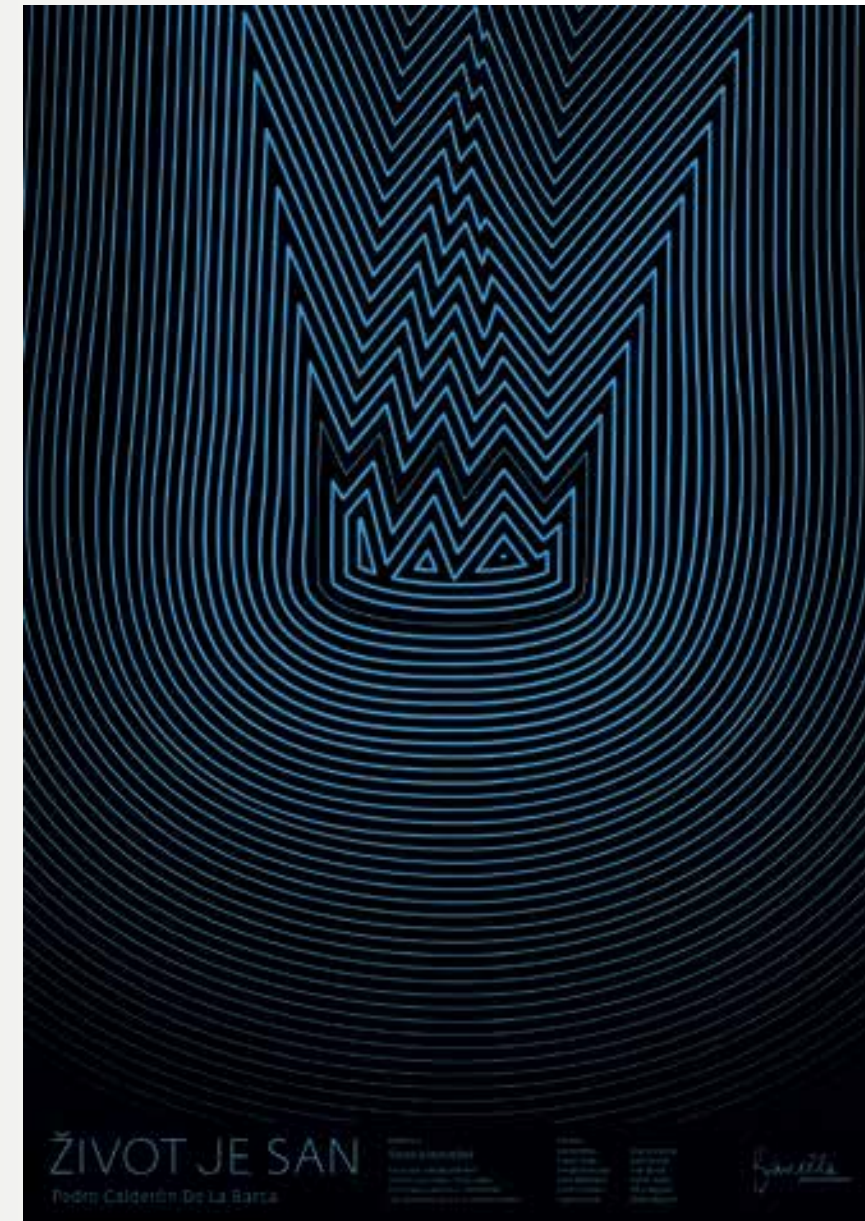
TESSA BACHRACH-KRIŠTOFIĆ
Teatar Exit
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlanić



MAJA SUBOTIĆ
Teatar & TD
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



MARINA ŠURAN PULIG
 Teatar &TD
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić

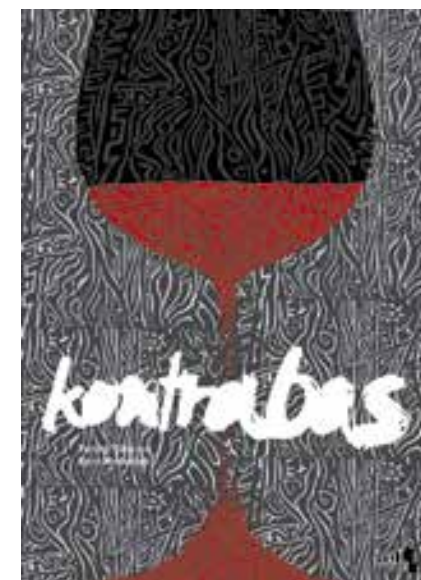
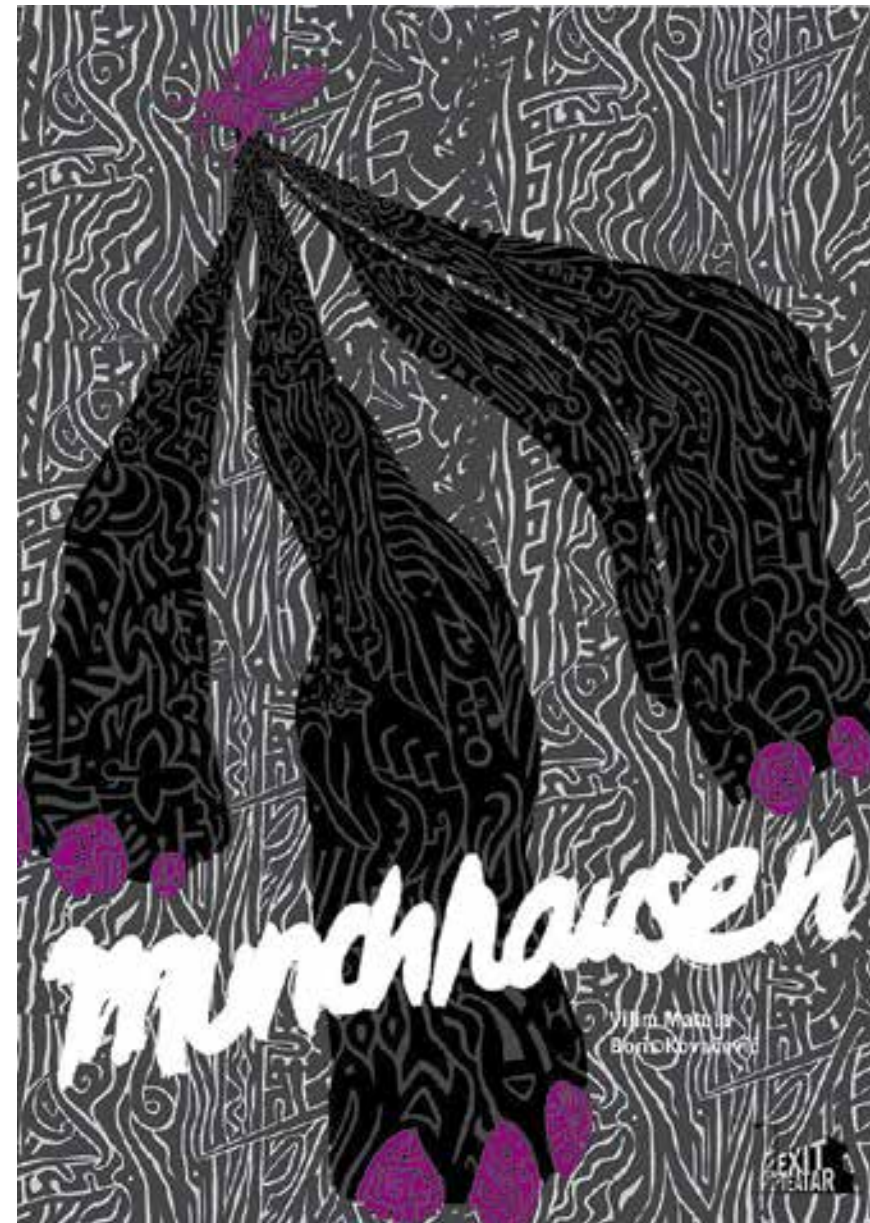


LUKA REICHER
 Gavella
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić





FRANKA TRETINJAK
Teatar Exit
MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



MARKO HRASTOVEC
Teatar &TD
MENTOR Ivan Doroghy
ASISTENT / ASSISTANT Tomislav Vlainić



ŠESTI SEMESTAR, TEMA: KOMUNIKACIJSKI SUSTAV U ODGOVARAJUĆIM MEDIJIMA – MULTIMEDIJALNA PREZENTACIJA

Sixth Semester, Theme: Communication System in Corresponding Media – Multimedia Presentation

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.

In the final assignment of the undergraduate programme students are allowed for the first time to choose and create the subject of their work on their own. They also have to conduct research, using the knowledge and skills acquired during the previous years of their studies. The students are asked to show a clear professional attitude, to define their position and to articulate their own opinion in the context of modern visual communications, as well as to demonstrate their attitude towards the problem or the field that they have chosen. The project assignment can be based on personal promotion, or on the consideration of a specific phenomenon in the student's surroundings. However, the final presentation has to be done in the media that communicate best, either when it comes to the student's individuality, or the complexity of the problem that the student chose to solve. It encourages the students to react on phenomena and problems around them in line with their vocation.



MARKO CVJETIĆ

Zaboravljeni grad / Forgotten City

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić



Projekt *Zaboravljeni grad* bavi se problemom napuštenih prostora u Zagrebu i njihovim značenjem i funkcijom u današnjem okruženju. Cilj ovog projekta je ponovo aktivirati prostore koji su nekada imali jako gospodarsko i industrijsko značenje, a danas su napušteni i ruševni. Aktivacija bi se trebala postići implementacijom određenih grafičkih elemenata u pojedine objekte, a potom bi se pomoću tih povezanih vizuala šetnjom kroz objekt publici ispričala priča o njemu. U ovoj fazi projekta obrađen je prostor stare tvornice vlakova Gredelj.

The *Forgotten City* project deals with the issue of abandoned spaces in the city of Zagreb and with their meaning and function in the present day surroundings. The project aims to reactivate spaces that used to be of great economic and industrial importance, but today they are abandoned and ruinous. The reactivation should be achieved by the implementation of certain graphic elements into some structures. Those connected visuals would then be used during a walk around the facilities to tell the audience its story. This phase of the project dealt with the old Gredelj train factory.

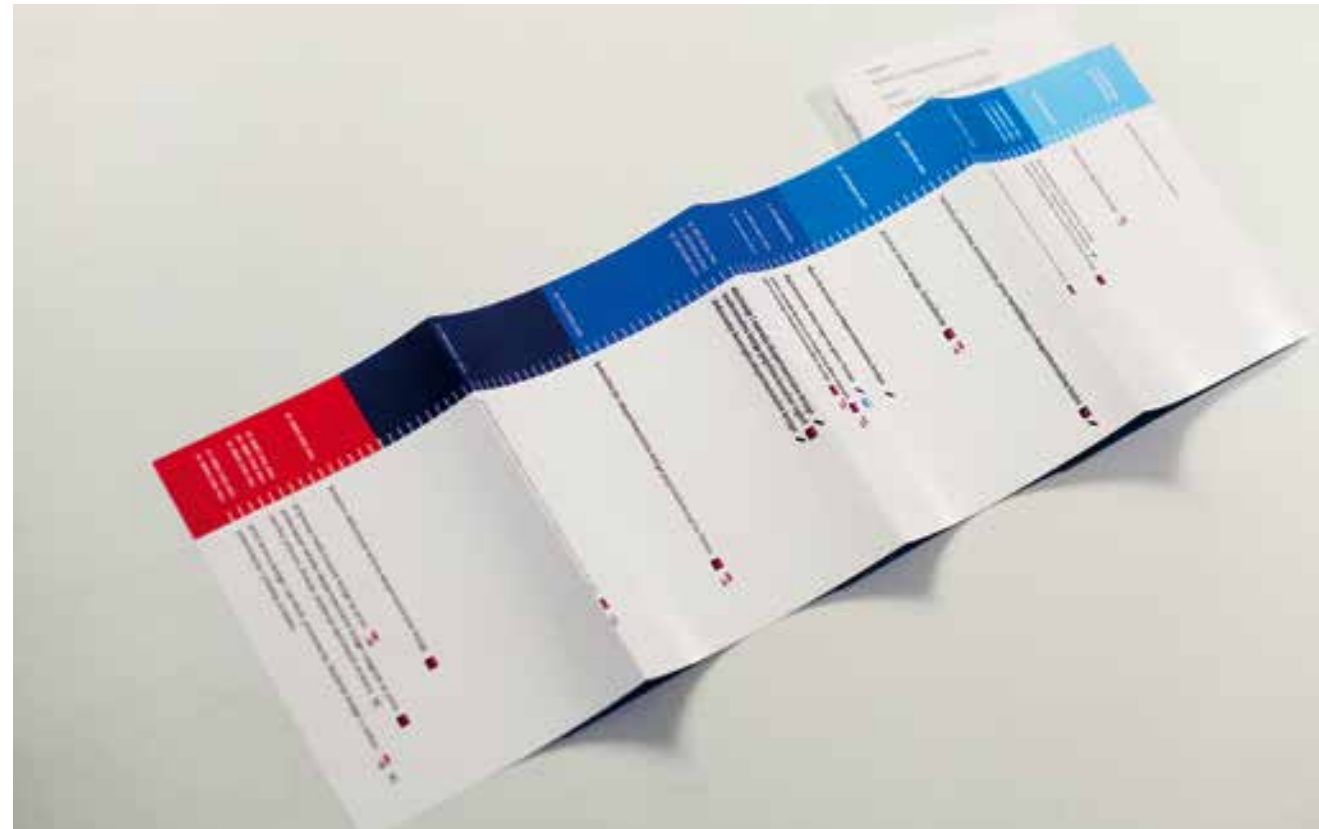
MARKO HRASTOVEC

Samospoznaja – Samopromocija

/Self-awareness – Self-promotion

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić



Kroz vlastito shvaćanje dizajna i predstavljanje najintimnijih faza kroz koje autor prolazi za vrijeme trajanja projekta, izbjegavajući fotografije gotovih radova kao uvriježeni, jedini prikaz za vrednovanje, on nastoji predstaviti sebe i svoj dizajn. Konačna forma je hibrid dnevnika (kronološki poredan i strukturiran sadržaj, osobna razmišljanja) i časopisa, a definirala ju je sama vrsta sadržaja, ali i autorovi afiniteti pri odabiru medija kroz koji će se najlakše izraziti.

The author tries to represent himself and his design through his own understanding of design and through the presentation of the most intimate phases that an author goes through during a project. The author avoids photographs of already completed work as the usual or the only outline for evaluation. The final form is a hybrid of a journal (chronologically ordered and structured content, personal thoughts) and a magazine, defined by the content itself, but also by the author's affinities in the choice of the easiest medium for expression.



JURICA KOLETIĆ

IG-ZG

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić



S obzirom da autor već sedam godina svakodnevno putuje istom željezničkom rutom Ivanić Grad – Zagreb – Ivanić Grad, odlučio je ovim radom sakupiti i zaokružiti stečena iskustva. Rad obrađuje problem novih putnika koji se u vlaku i željezničkom sustavu ne snalaze najbolje, a cilj je poboljšati im kvalitetu putovanja korisnim savjetima. U kreiranom vodiču nalaze se razne priče s opetovanih vožnji, recenzije stanica i njihovih objekata, kao i različiti trikovi i upute za novopečene putnike. Vodič je podijeljen u deset stranica za deset stanica, te se glavni tekst čita dvosmjerno, kako bi dočarao dva smjera putovanja, te zbog dva različita teksta za određenu stanicu (ovisno o orijentaciji čitanja). Treći tekst uz stanicu uputa je za zanimljivije putovanje, označen kao 'Mala tajna za veliku vožnju'.

In view of the fact that the author has been travelling on the same railway route Ivanić Grad – Zagreb – Ivanić Grad every day for the past seven years, he decided to collect and to integrate those experiences in this work. The work deals with the problem of new passengers who have difficulties in finding their way on the train or in the railway system, and it aims to improve the quality of their travels with some useful advice. This guide tells the stories of repeated train rides; it also gives a review of the train stops and their facilities, as well as instructions for the newly fledged passengers. The guide is divided in ten pages for ten train stops. The main text is read in both ways to give the idea of a round-trip journey, and because there are two different texts for each stop (depending on the reader's direction). The third text that accompanies a train stop is an instruction for a more interesting journey, named 'Little secret for a big ride'.





MAJA SUBOTIĆ

Hoću Park / I Want a Park
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić

U želji da svoj grad učini ugodnijim i humanijim za život, autorica je odlučila pokrenuti inicijativu osvještavanja građana Rijeke o nedostatku zelenih površina u gradu, s ciljem poticanja građanskog aktivizma u rješavanju tog problema. Kako smo (pre)zasićeni vizualnim obavjesnicima, bilo je potrebno odmaknuti se od tradicionalnih načina komunikacije, stoga se krenulo u potrvat 'zelene gerile'. To je obuhvaćalo bojanje gradskih površina u zeleno, te postavljanje balona od helija na obojano mjesto, s piktogramom i imenom akcije, te linkom za online prezentaciju projekta. Tako je svrha projekta *Hoću park* potaknuti u građana interes za donošenjem odluka o poboljšanju neposrednog urbanog prostora i razvijanja i rasporeda zelenih površina.

Her desire to turn her city into a more pleasurable and more humane place for living led the author to start an initiative in order to make the citizens of Rijeka aware of the lack of green areas in their city. She wanted to encourage the citizens' activism in dealing with this problem. Since we are (over)exposed to visual information, it was necessary to step back from traditional means of communication. For this reason, the 'green guerrilla' project was started, which included painting some areas of the city in green. Helium balloons were then placed on the painted areas, and they carried the pictograph, the name of the project, and the link for the project's online presentation. The purpose of the *I want a Park* project is to stimulate the citizens' interest in making decision about the improvement of their immediate urban environment by the creation of green areas.



DORA BILANDŽIĆ

Hrelle
 MENTOR Ivan Doroghy
 ASISTENT / ASSISTANT Tomislav Vlainić

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

The *Hrelle* magazine decodes and demystifies consumerist visuals of a spectacle. Its design is a paraphrase of fashion magazines such as *Elle*, *Cosmopolitan*, *Grazia*, *Gloria In*, and so forth. The magazine also represents a kind of a lifestyle manifesto of a subculture of young people living in Zagreb. The magazine examines their perception of the Zagreb flea market Hrelić and of the people who sell there. On a larger scale, the magazine examines their attitude towards the social norms that are imposed upon them every day.





FRANKA TRETINJAK
 Om Nom Nom
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić

Projekt *Om Nom Nom* spoj je dizajna, dizajna hrane, nutricionizma i svjetozazora koji podrazumijeva zdrav život. Ponuđeno rješenje je proizvod u obliku zdravog sendviča kao konkurencije uobičajenim slatkišima, grickalicama i ostaloj hrani namijenjenoj djeci. Dio projekta obrađuje problem uvjeravanja djece da kontinuirano kupuju proizvod, radi čega je osmišljen sustav kodova poput onih za nagradne igre, kojima se uključuje u računalnu online igru. Kako igra ne bi izgubila na zanimljivosti, postoji sustav prikupljanja bodova u kojem igrač nadograđuje i jača svoj virtualni lik, što se postiže kodovima s novih sendviča.

The *Om Nom Nom* project is a combination of design, food product design, nutritionism and healthy lifestyle. The offered solution is a product in form of a healthy sandwich as an alternative to the usual sweets, snacks and other foods given to children. One part of the project deals with the issue of persuading the children to continue buying the product. For that purpose, the author created a system of codes, similar to the one in prize games, and linked with an online computer game. In order to keep the game interesting, there is a system for collecting points, in which the players upgrade and add power to their virtual characters with codes from newly purchased sandwiches.

DINA MILOVČIĆ
 Oriđinali
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić



Oriđinali je alternativni turistički vodič kroz Split. 'Oriđinal' je čudak – originalan, jedinstven i neponovljiv izgledom, odijevanjem, govorom, ponašanjem itd, najčešće i vrlo duhovita osoba. Split je grad koji se upoznaje tek kada se upoznaju njegovi glavni protagonisti – oriđinali. Za upoznavanje splitskih ulica treba upoznati one koji ih ispunjavaju, one koji svakom uglu daju drugu priču. Ovaj vodič govori upravo o tome.

Oriđinali is an alternative tourist guide for the city of Split. An 'oriđinal' is an eccentric – a person who is original, unique and inimitable in appearance, speech, behaviour, etc, and often also very witty. Split is a city you can get familiar with only when you have met its protagonists – the oriđinali. To get to know the streets of Split, it is necessary to meet the people who fill them, those who give a different story to every corner. The guide speaks precisely about that.

DORA LUGARIĆ*Miastenie gravis*

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić



Projekt osvještava ljude o fenomenu *miastenie gravis*, autoimune bolesti koja izaziva slabost mišića. Konceptualno, projekt je takav da na duhovit način upozorava na poteškoće s kojima se oboljeli nose u svakodnevnom životu. Pri komunikaciji poruke koriste se akreditacije koje se mogu nositi oko vrata ili negdje objesiti, te platnena torba i majica, oblikovana tako da se može nositi na dva načina.

The project raises awareness on the phenomenon of *miastenie gravis*, which is an autoimmune disease that causes muscle weakness. Conceptually, the project is such that it warns in an amusing way about the difficulties that the people who suffer from this disease encounter in their everyday life. The message is communicated with the help of accreditation tags that can either be worn around the neck or hung up somewhere, and linen bags and T-shirts, made in such a way that they can be worn in two different ways.

**MARINA ŠURAN PULIG***Zagreb Street Poetry*

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Marina Jakulić



Temelj projekta *Zagreb Street Poetry* misao je da stanovnici grad trebaju vratiti sebi samima, a da bi to učinili moraju proizvesti svoj prostor i svoje vrijeme. Ideja poezije koja prolaznike salijeće sa zidova, s uličnih ograda i s površina trgova, nije neposredno prosvjetiteljska; ali isticanje čudaštva javnog prostora poezijom koja je još uvijek provokativna prije svega ima namjeru te javne površine vratiti prolaznicima. U prekidima rutine, u točkama loma koje život nepovratno mijenjaju, iz naoko besmislene zbrke događaja razvija se smisao, pojam, zajedništvo u duhu.

The underlying idea behind *Zagreb Street Poetry* project is the thought that citizens should reconquer their city, and in order to do such a thing, they have to create their own space and their own time. The idea of poetry that is thrown upon the passers-by from walls, fences and squares is not directly enlightening; however, setting off the eccentricity of a public space with poetry, which has still kept its provocative quality, is intended primarily to give that public space back to passers-by. When the routine is interrupted, at breakage points that change life irreversibly, the apparently meaningless series of events turns into meaning, idea, and spiritual unity.

TIPOGRAFIJA

Typography

Cilj preddiplomskog studija 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 povješću tipografske discipline. Studenti se također upoznaju s osnovama tipografskog sloga, proporcijama, formatima i hijerarhijom teksta.

Nakon pretežno tehničkih vježbi s prve, studenti se na drugoj i trećoj godini susreću s kompleksnijim zadacima poput oblikovanja knjiga, časopisa te digitalnog pisma. Uz aktivno povezivanje znanja usvojenih prethodnih godina, od studenata se očekuje razumjevanje sadržaja te mogućnost interpretacije istog na razne načine.

The goal of the undergraduate programme is to give students fundamental knowledge of typography, such that they can use in their future work. The students learn the basic terminology (typography, typeface, font, typographic units of measure, etc), the basic typeface classification (serif / sans serif; construction of translation and expansion; headline fonts and text fonts, etc), the basic manipulation parameters (horizontal movement – spacing, kerning, tracking, font size – and vertical movement – line spacing and font size), and the history of typography. The students also learn the basics of typography layout, proportions, formats and text hierarchy.

After mostly technical exercises during the first year, the second and third year offer more complex assignments such as designing books, magazines and digital typefaces. While actively combining all the skills and knowledge from previous years, the students are expected to understand the content and interpret it in various ways.

**TREĆI SEMESTAR, TEMA:
PREZENTACIJA PISMA**

Third Semester, Theme: Typeface Specimen

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

Type specimen is a booklet that represents typeface in its full range and in different typographic situations. It is a kind of typeface identity card that holds information about the typeface itself, about its designer and its font publisher, and the story of its birth... The booklet contains the complete family tree (all the characteristic glyphs of a specific typeface, ligatures, alternations and other specifics), instructions for use (display of type styles in different sizes, line spacing and alignment, display of blocks of text for typefaces that are intended for continued text) and other technical information. Moreover, it is also a 'story' about typeface told in an interesting, original and adequate way. The booklet design can be very experimental, but it can also be traditional in its approach and final result, assuming that it contains all the essential elements, and that there is a clear connection between the style of the booklet and of the selected typeface.

ZRINKA HORVAT

Swift

MENTORI / MENTORS Nikola Đurek, Damir Bralić

Swift je tipografsko pismo nizozemskog dizajnera Gerarda Ungera objavljeno 1985. za Linotype Font Foundry. Type specimen se osim knjižice s karakterističnim prikazima pisma sastoji i od omota koji se rastvara u plakat oblikovan kao novinska duplerica.

Swift is a typeface designed by Dutch designer Gerard Unger and published in 1985 for Linotype Font Foundry. In addition to the booklet with typeface characteristics, the type specimen contains a cover that unfolds into a poster the size of a centrefold.



LANA GRAHEK

Sentinel

MENTORI / MENTORS Nikola Đurek, Damir Bralić



'Type specimen' pisma Sentinel inspiriran je 'playbill' kazališnim plakatima s kraja 19. i početka 20. stoljeća – njihovom tipičnom estetikom i upotrebom slab-serifnih pisama. Sam specimen je zapravo poster A1 formata koji se sklapa u A5 knjižicu. Svi primjeri veličina pisma opisi su 'playbill' plakata i uvode nas u posve rastvoren format, koji je replika jednog od kazališnih plakata iz 19. stoljeća.

Sentinel type specimen is inspired by playbill theatre posters from the end of the 19th and the beginning of the 20th century – by their typical aesthetic and the use of slab serif typeface. The specimen itself is actually an A1 format poster that folds into an A5 booklet. All the examples of font sizes are descriptions of playbill posters and they lead us to the completely unfolded format, which is a replica of one of the 19th century theatre posters.

TREĆI SEMESTAR, TEMA: OBLIKOVANJE PISMA

Third Semester, Theme: Typeface Design

LANA GRAHEK

Polu

MENTORI / MENTORS Nikola Đurek, Damir Bralić

Studenti se tehničkom vježbom *LetterModela* (konstrukcijske metode slova) uvode u oblikovanje pisma (*type design*). Riječ je o metodi proizašloj iz pisanja širokim perom (*broad nib*). Njome se studenti upoznaju s logikom kontrasta i konstruktivnim elementima slova. Paralelno, studenti iste principe uvijek bave kroz kontinuiranu i komplementarnu vježbu pisanja širokim perom kojom neposredno savladavaju i ritam pisanja (spacing, kerning, leading) kao i kaligrafske elemente. Nakon ove pripreme faze studenti oblikuju pismo prema zadanim parametrima (konstrukcija, kontrast, x-visina...). Završna faza je digitalizacija i oblikovanje funkcionalnog fonta.

Technical exercise called *LetterModel* (construction techniques for letters) introduces students to type design. It is a method created from the broad nib, through which the students learn about the logic of contrast and constructive elements of types. Simultaneously, the students practice those principles in continued and complementary practice of the broad nib, through which they directly master both the rhythm of writing (spacing, kerning, leading) and the calligraphic elements. After this preparation phase, the students design a typeface according to the given parameters (construction, contrast, x-height, etc). The final phase is digitalization and the designing of a functional font.



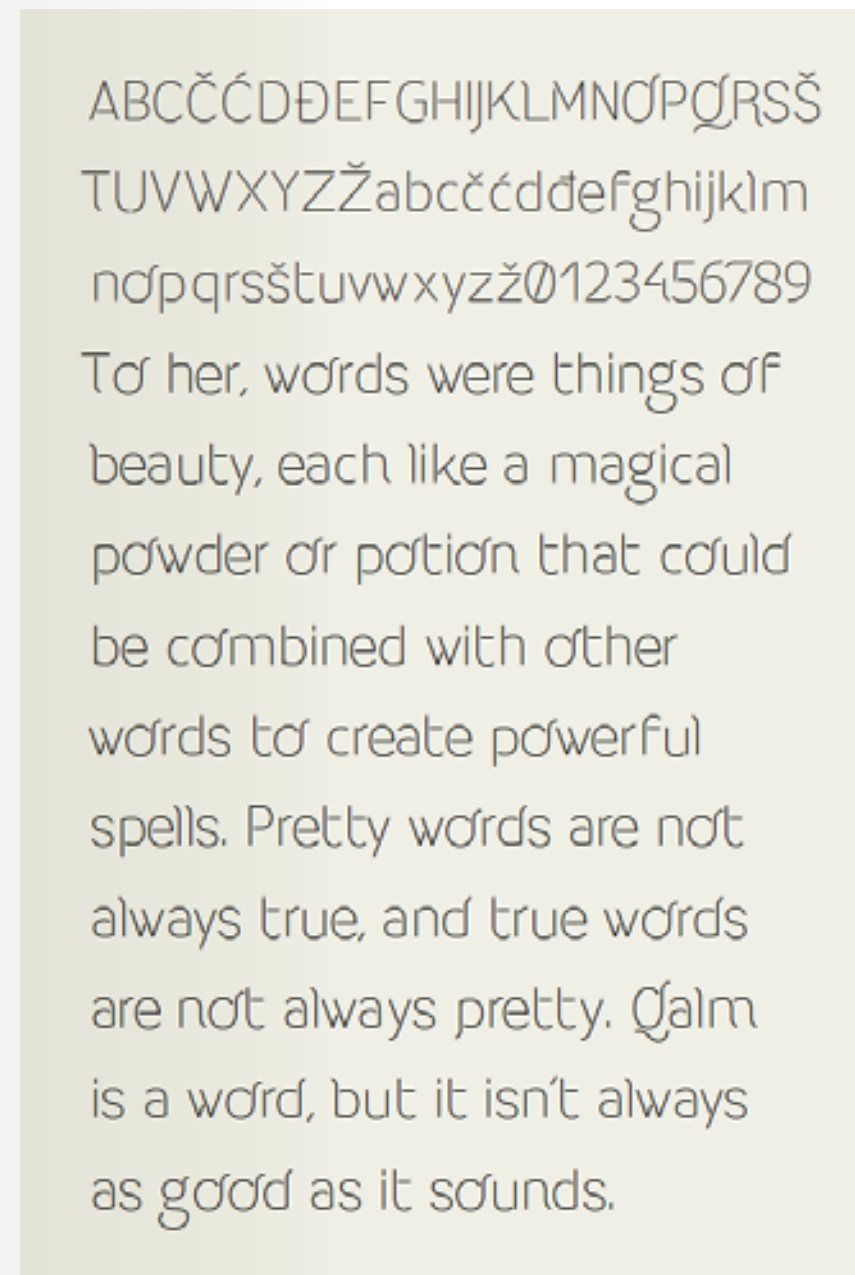
Polu je translacijsko pismo nastalo iz eksperimenata u kombiniranju obliha i uglatih detalja unutar slova. Pismo je primjenjivo u većim dimenzijama (display) kao i za kontinuirani tekst, gdje se detalji gube.

Polu is a translation typeface created from experimental combining of round and angular details within a character. The typeface is usable both in larger dimensions (display) and in flowing text, where details disappear.

MATEA BRKIĆ

Qalm

MENTORI / MENTORS Nikola Đurek, Damir Bralić



Stencil font *Qalm* rezultat je zadatka u kojem je trebalo razviti pismo prema određenim parametrima. Osnovna ideja bila je stvoriti pismo koje odiše čistoćom, elegancijom i mirnoćom pokreta, a s druge strane akcentirati otvore stencila završetcima poteza na pojedinim slovnim znakovima. Svaki slovni znak je određen dvama oblicima – osnovnim i alternativnim rješenjem. Alternativna rješenja zamišljena su za korištenje na početku i na kraju riječi, ali i unutar riječi ako to dopušta susjedni slovni znak.

Stencil font *Qalm* is the result of the assignment in which the students had to develop a typeface according to defined parameters. The central idea was to create a typeface that conveys clear, elegant and smooth motion, but also to emphasize stencil openings with final strokes on some characters. Each character is determined by two forms – basic and alternative solutions. Alternative solutions are meant to be used at the beginning and at the end of a word, but also within the word, if the next character allows such a usage.

ČETVRTI SEMESTAR, TEMA: TIPOGRAFSKA HIJERARHIJA I STRUKTURA

Fourth Semester, Theme: Typographic Hierarchy and Structure

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

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



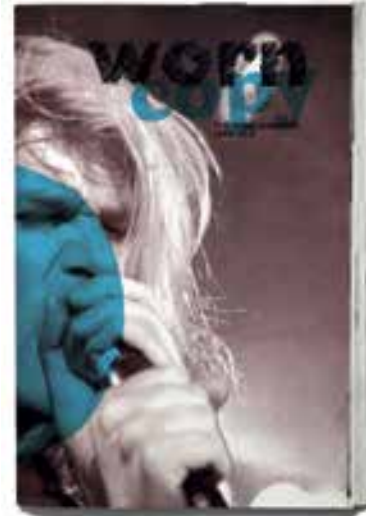
MAJA SUBOTIĆ

Part

MENTORI / MENTORS Damir Bralić, Nikola Durek

Tema ovog časopisa je umjetnost performansa. Cijeli časopis izveden je iz formata A0, bez rezanja ili lijepljenja. Trebalo je pronaći način slaganja papira kako se časopis nakon što se pročita više ne bi mogao složiti u početno stanje. Time se na neki način objektu daje performativna dimenzija. Performans se u umjetnosti najčešće odnosi na događaj u kojem jedna osoba, performer, ili grupa ljudi izvode, tj. ponašaju se na određeni način za drugu grupu ljudi – publiku. Ponekad je granica između performerera i publike vrlo mala, jer je cilj performansa uvući publiku u samu srž radnje kako bi i oni postali dio performansa. Na taj način publika prikazano doživljava izravnim putem. Pristup oblikovanju ovog časopisa rukovodio se istim 'performativnim' principima. Radi lakšeg snalaženja pri 'čitanju' časopisa svaki spread je kodiran vlastitom bojom.

The topic of this magazine is the art of performance. The entire magazine is done in A0 format, without cutting or pasting. It was necessary to find a way to fold paper so that it cannot be returned to the initial state after the magazine was read. This feature gives the object a certain dimension of performance. Performance in art most commonly refers to an event in which one person, called the performer, or a group of people perform, i.e. behave in a certain way for other people – the audience. Sometimes the line between the audience and the performer is very thin, because the goal of a performance is to include the audience into the act itself so that they become a part of the performance. The audience thus experiences the performance directly. The approach to the designing of this magazine was guided by the same performance principles. For easier 'reading' of the magazine each spread is coded by its own colour.

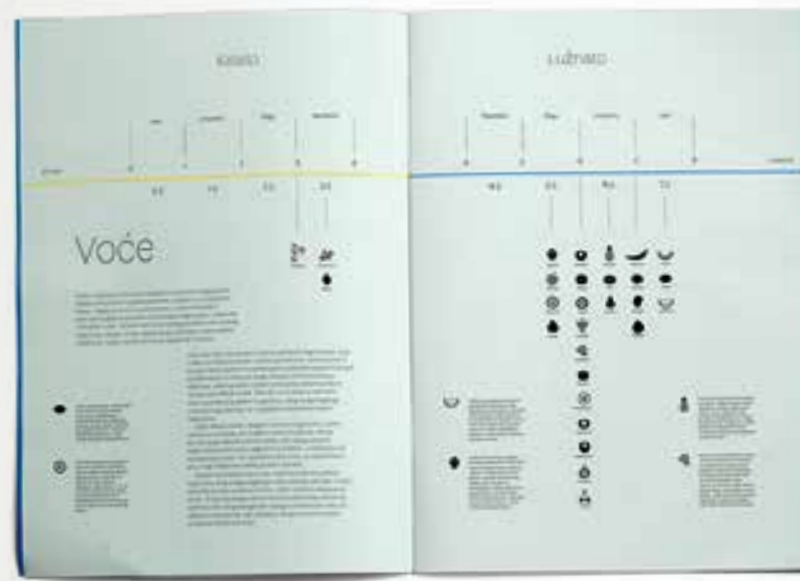


LANA GRAHEK

Worn Copy
 MENTORI / MENTORS Damir Bralić, Nikola Đurek

Worn copy je časopis o lo-fi glazbi. Lo-fi (low fidelity) je žanr koji većinom obuhvaća glazbu snimljenu jeftinim četverokanalnim snimačem na kasetu. Prikazujući kvalitetu snimanja i presnimavanja kasetu, te sam glazbeni doživljaj, časopis se sastoji od dva sloja. Glavni sloj (crni) bavi se lo-fi glazbenicima; njihovim biografijama, intervjuima i recenzijama albuma. Sloj koji povremeno proviruje (plave boje) i upliće se u glavni bavi se njihovim glazbenim uzorima – kao da su nečiju kasetu presnimili, pa glazba zbog same kvalitete medija u nekim trenucima izviruje iz pozadine, ili se može čuti njen utjecaj. Plavi sloj varira u veličini i količini teksta, te nagibu, kao metafora slučajnosti presnimavanja.

Worn copy is a magazine about lo-fi music. Lo-fi (low fidelity) is a genre associated mostly with music recorded with inexpensive four channel cassette recorder. In its two layers, the magazine portrays the quality of cassette recording and copying, as well as the musical experience itself. The main layer (black) deals with lo-fi musicians: their biographies, interviews and album reviews. The blue layer, which occasionally peeps out and interferes with the main layer, deals with their musical role models – as if they recorded somebody else's cassette, and now that music in certain moments appears from the background due to low quality of the medium, or so that its influence can be heard. The blue layer varies in size, amount of text and inclination, as a metaphor of accidental recording.



MATEA BRKIĆ

Clean
 MENTORI / MENTORS Damir Bralić, Nikola Đurek



Clean je časopis o zdravoj prehrani čiji je sadržaj obuhvaćen u tri knjižice, koje funkcioniraju kao zasebni elementi. Plava knjižica simbolizira lužnatost u prehrani, i predstavljena je najvećim formatom. U njoj su zastupljeni grafovi pojedinih namirnica u obliku piktograma. Bijela knjižica simbol je neutralnog stanja organizma, što dočaravaju i same dimenzije kvadratnog oblika. Njezin sadržaj je *Clean* program u trajanju od 21 dan i recepti obroka. Žuta knjižica je najmanjih dimenzija. Ona simbolizira kiselost u organizmu i sastoji se od niza kratkih tekstova vezanih uz detoksikaciju organizma, kao temu časopisa. Samostalne knjižice predstavljaju omjer hrane kakav bi trebalo unositi u organizam – najviše lužnatog, a najmanje kiselog. Presjek svih triju knjižica složenih u omot predstavlja stanje našega organizma prije nego li počnemo s *Clean* programom – najveći je postotak kiselog, a najmanji lužnatog.



Clean is a healthy diet magazine. Its contents are divided in three small books that function as separate elements. The blue book symbolizes alkalinity in diet and it is represented by the biggest format. It contains graphs of certain groceries in form of pictographs. The white book symbolizes the organism's neutral state, which is evoked by its dimensions in the shape of a square. It contains the 21-day *Clean* programme and the recipes for the meals. The yellow book is the smallest. It symbolizes acidity of the organism and it contains a series of short texts about detoxification as the main topic. The books viewed independently represent the recommended ratio of food intake – more alkaline, less acid. Cross-section of all three books folded into the jacket represents the state of our body before we start the *Clean* programme – acid-forming foods take the largest and alkaline-forming foods the smallest proportion.

PETI SEMESTAR, TEMA: TIPOGRAFSKA LINEARNOST I EKSPONENCIJALNOST

Fifth Semester, Theme: Typographic Linearity and Exponentiality

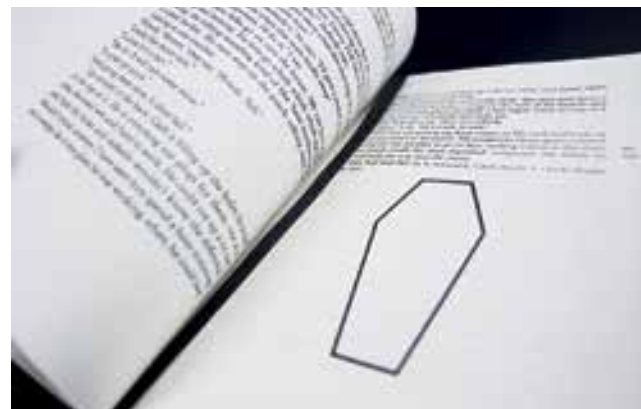
MARKO HRASTOVEC

As I Lay Dying

MENTORI / MENTORS Damir Bralić, Nikola Đurek

- IcoGrada Excellence Award, HDD 1112, Zagreb; Posebno priznanje žirija / Special recognition of the jury, Magdalena festival, Maribor, SLO

Knjiga, definirana u tradicionalnom smislu, stari je medij i ima svoju sintaksu, tj. ima u dobroj mjeri utvrđene obrasce, odnose i pravila prenošenja informacija koja valja poštovati. Ona mora prenijeti tekstualnu, misaonu informaciju 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 koji znatno nadilazi mogućnosti knjige; njen konzervatorski imperativ je time zauvijek poljuljan. Takodjer odavno je poljuljana i njena funkcija najpopularnijeg prijenosnika znanja (tu ulogu preuzima 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 upotrebiti ih kao 'prednosti' kroz koje će do izražaja doći njeni neupitni spoznajni potencijali.



A book, as defined in the traditional sense, is an old medium with its own syntax, i.e. it has well-defined patterns, relations and rules for exchanging information that need to be respected. A book has to convey textual thoughts in an appropriate and optimal manner. In the first phase of the assignment the students shape the selected piece of literary work within the traditional canon, whereas in the second phase of experimental interpretation, they consciously move away from it. The purpose of the assignment is to question the role of the book in the digital age in which digitalised information has reached a level of compression that by far exceeds the potential of a book; its conservative imperative is thus permanently jeopardised. Just as its role of the most popular transmitter of knowledge is long gone (the role was taken over by the internet and television). Nevertheless, because of its well laid-out form and analogy, and because of the fact that it is made to satisfy the reader's desire, the book has kept its credibility and is still linked to us in space and time. Therefore, the goal of this experimental interpretation assignment is to explore the 'limits' of the book as a medium and to turn them into 'advantages' that show the undeniable cognitive potential of a book.

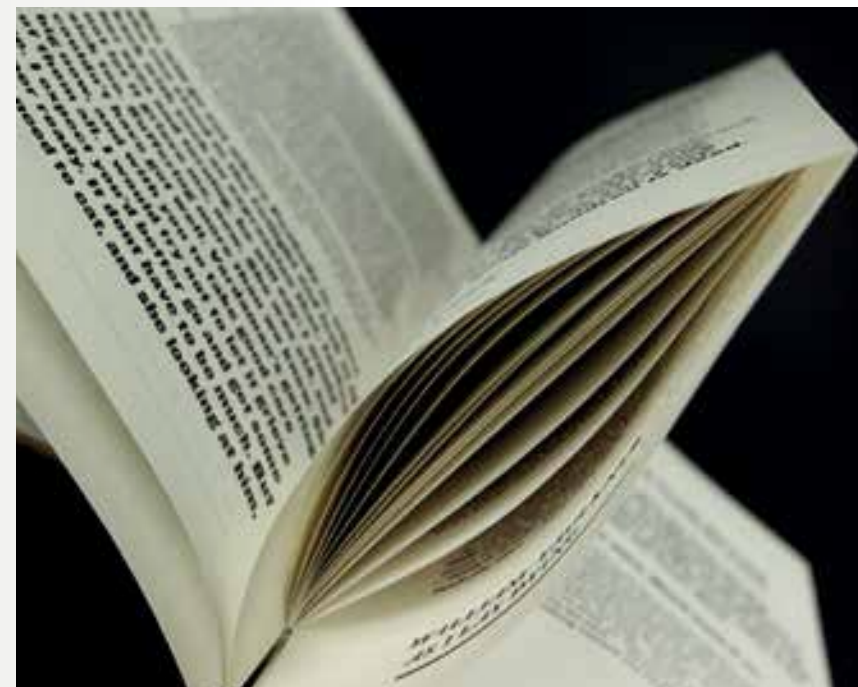
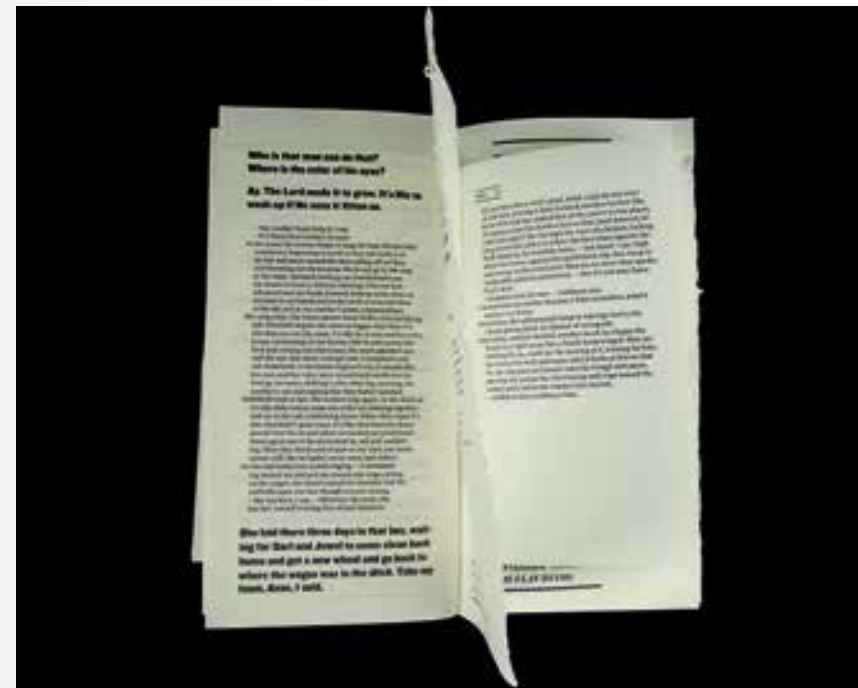


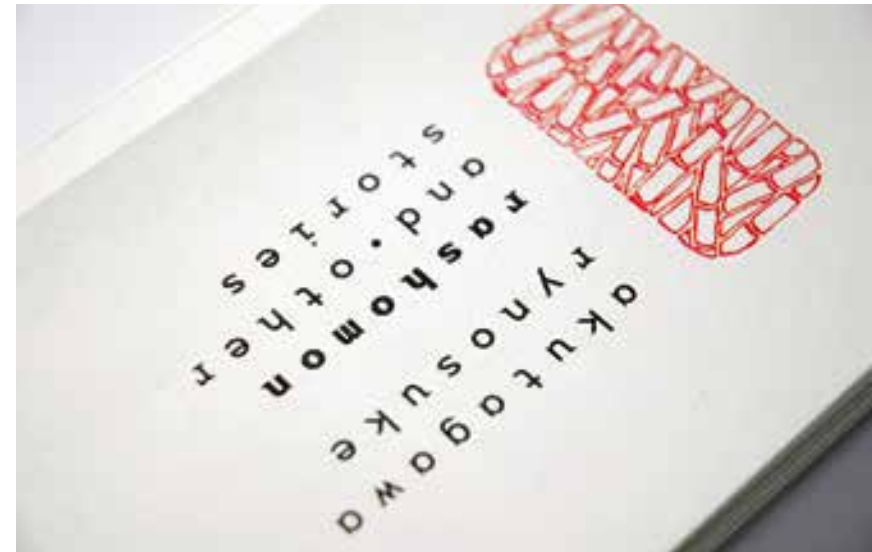
U prvom dijelu zadatka oblikovana je knjiga po tradicionalnim pravilima oblikovanja knjiga. U ovom slučaju je to Faulknerov roman *As I Lay Dying* čije je prvo izdanje iz 1930. iskorišteno kao polazišna točka. Preuzet je originalni format, a slova s naslovnice su digitalizirana, proširena na cijelu abecedu te korištena i za naslove. Oblikovni elementi knjige (osim papira) su primarno crne boje kako bi do izražaja došli unutarnji monolozi (svojevrsni dekoder radnje) koji su po uzoru na postupak rubifikacije naglašeni crvenom bojom.

The first part of the assignment was to design a book according to the traditional rules of book design. In this case the book was William Faulkner's novel *As I Lay Dying* and its first edition from 1930 was used as a starting point. The original format was kept, and the letters from the book's cover were digitalized, made into the whole alphabet and then used in headings as well. The designed elements of the book (apart from paper) are mostly black in order to emphasize the inner monologues (which are a certain decoder of the plot) that are colored in red, along the lines of the rubification process.

Kao i kod većine Faulknerovih romana radnja je prilično zamršena i na momente teško prohodna, a srž radnje ponajbolje se čita iz unutarnjih monologa likova koji su u ovom oblikovanju naglašeni svim raspoloživim sredstvima – od veličine i vrste pisma do formata. Dijelovi knjige 'upakirani' su unutar tih monologa i nemoguće je 'prodrijeti' do kompletnog sadržaja a da čitatelj doslovno ne rastrga stranice knjige. Ovakav pristup donekle je odjek Freudovih teorija o podsvijesti pod čijim utjecajima je bio i sam autor teksta.

As in most Faulkner's novels, the plot is quite complicated and at times difficult to read, whereas the gist is best interpreted in the characters' inner monologues. This kind of book design emphasizes the inner monologues by all available means – from font size and type to the format. Parts of the book are 'wrapped' inside those monologues and it is impossible for the reader to 'reach' the complete content without literally tearing apart the pages of the book. Such approach to some extent echoes Freud's theories of the unconscious, which influenced the author himself.





FRANKA TRETINJAK

Rashomon

MENTORI / MENTORS Damir Bralić, Nikola Đurek

U dizajn knjige interpolirani su elementi tradicionalnog japanskog oblikovanja (ilustracije, tretman naslova, uvez) na način kojim se od čitatelja zahtijeva da, rukujući knjigom i sklapajući blokove i redoslijed teksta, provede vlastitu 'istragu' i donese prosudbu. Blokovi teksta, razbijeni nekonvencionalnim nizanjem stranica, zahtijevaju dodatni angažman pri čitanju. Masa knjige simbolizira lakoću kojom se kroz iskaze iskrivljuju stvarni događaji i uvlači čitatelja kao osmog svjedoka.

Elements of traditional Japanese design (illustrations, headings, binding) were interpolated into the design of the book in the way that requires the reader to manipulate the book. By forming blocks of text and choosing their order, the readers conduct their own 'investigation' and make a judgement. Blocks of text, broken by unconventional sequence of pages, demand extra attention from the reader. The weight of the book symbolizes the lightness in twisting the real events when reporting a story. The reader becomes part of the plot as the eighth witness.



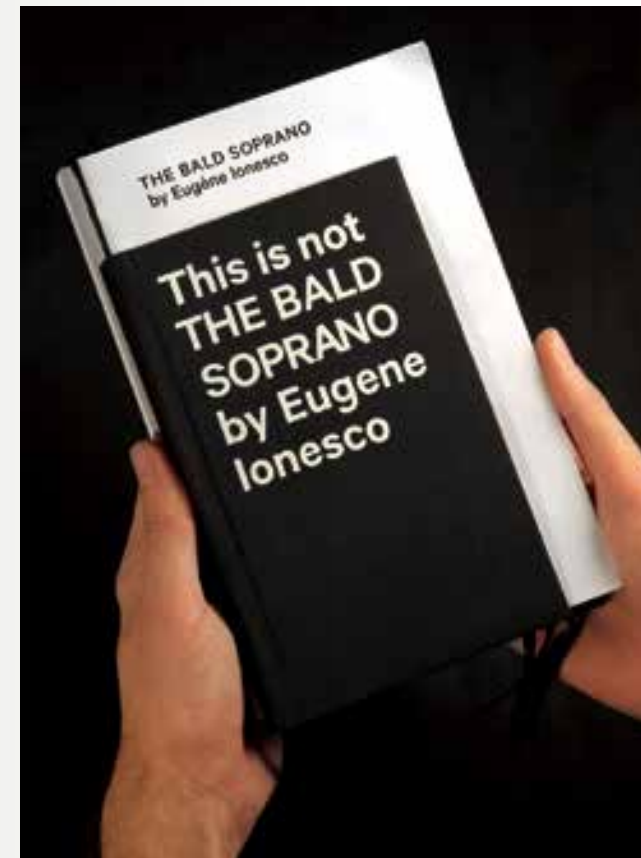
LUKA REICHER

Čelava pjevačica / The Bold Soprano

MENTORI / MENTORS Damir Bralić, Nikola Đurek

U drami *Čelava pjevačica*, primjeru teatra apsurdna, Eugene Ionesco propituje ulogu jezika, lišavajući ga komunikacijske svrhe i pretvarajući ga u formu. Jezik se raspada na klišeje i floskule. Pri oblikovanju knjige propitivani su svi njeni elementi i njihove uloge – korice, uvez, pokazna vrpca, naslovnica, sadržaj, naslovi, paginacija, navigacija, bilješke... Svaki element se lišavanjem svoje utilitarne funkcije, prelaženjem u formalizam nastojao dovesti do apsurdna.

In his exemplar theatre of absurd play called *The Bold Soprano*, Eugene Ionesco questions the role of language by taking away its communicative purpose. The language is decomposed into clichés and empty phrases. The design process examined all elements of the book and their roles – covers, binding, book string, title page, content, headings, page layout, navigation, footnotes... Each element was deprived of its utilitarian function and transformed to formalism that leads to the absurd.



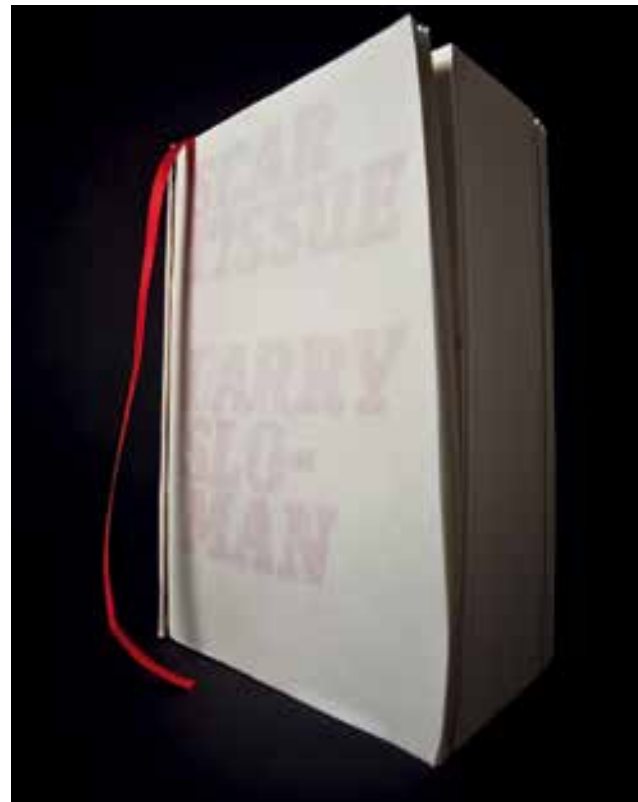
JURICA KOLETIĆ*Scar Tissue*

MENTORI / MENTORS Damir Bralić, Nikola Đurek



Scar Tissue je autobiografska knjiga frontmena grupe Red Hot Chili Peppers, Anthonyja Kiedisa. Osnovni sadržaj knjige uvijek se nalazi na 'recto' (desnim) stranicama na kojima su cenzurirane riječi vezane uz stvari koje su ugrožavale život ovog glazbenika. Na 'verso' (lijevim) stranicama izdvojene su cenzurirane riječi na istim pozicijama na kojima se pojavljuju na prethodnoj stranici. Naslovi poglavlja nalaze se na 'verso' stranicama zajedno s cenzuriranim riječima, a budući da je papir gotovo proziran uslijed male gramature, čitatelj kroz njega vidi poglavlje na kojemu se nalazi. Na hrptu, jedinom čvrstom dijelu knjige, nalazi se infografika koja prikazuje ključne cenzurirane pojmove po poglavljima. Knjiga nije uvezana koricama zbog simbolike 'života na rubu'.

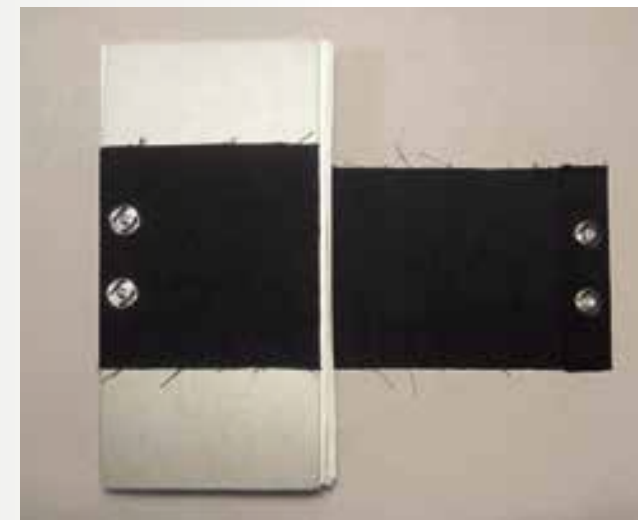
Scar Tissue is the autobiography of the Red Hot Chili Peppers front man, Anthony Kiedis. The essential content is always on the 'recto' (right) side of the book. On those pages the words linked with things that jeopardized the life of this musician were censored. On the 'verso' (left) pages the censored words are shown on the same places where they appear on the previous pages. Chapter headings are written on the 'verso' pages together with the censored words, and since the paper is almost transparent due to its low density, the reader can see through it and read the name of the chapter. The spine, the only hard part of the book, contains infographics that shows key censored words per chapter. The book is not bound in covers on purpose, in order to symbolize 'living on the edge'.

**PAVAO PRGOMET***Adventures of Huckleberry Finn*

MENTORI / MENTORS Damir Bralić, Nikola Đurek

Knjiga je oblikovana prema zakonitostima i ograničenjima slaganja teksta pisačom mašinom kojom je autor knjige fasciniran. Prema nekim izvorima ova knjiga je prva koja je pisana izravno na pisačkoj mašini. Otisnuti listovi su uvezani još jednom inovacijom 19. stoljeća – strojnim šivanjem. Jedino što povezuje prednju i stražnju koricu knjige je neprekinuti niz tako povezanih listova kako bi se potencirao dojam neprekinutog i jednosmjernog 'toka' čitanja. Na taj je način stvorena poveznica s najjačim simbolom iz knjige, rijekom Mississippi. Karakteristike prijeloma koje proizlaze iz upotrebe pisačke mašine su format knjige, širina bloka teksta, mogućnost korištenja dviju boja, lijevo poravnanje te uporaba monospaced pisma.

The book was designed in line with the regularities and limitations of putting together a typewritten text, which fascinates the author. According to some sources, this book was the first one ever written directly on a typewriter. Typewritten pages were bound with the use of another 19th century invention – sewing machine. The only connection between the front and the back cover of the book is the uninterrupted sequence of sheets of paper bound in this way to give the impression of uninterrupted one-way reading 'flow'. This feature created a link with the strongest symbol from the book, the Mississippi river. The characteristics of a break typical for the use of a typewriter are the book's format, width of a block of text, possibility to use two colours, left alignment, and the use of monospaced typeface.



ŠESTI SEMESTAR, TEMA: INTERPRETACIJA SADRŽAJA KROZ TIPOGRAFIJU

Sixth Semester, Theme: Interpretation
of Content Through Typography

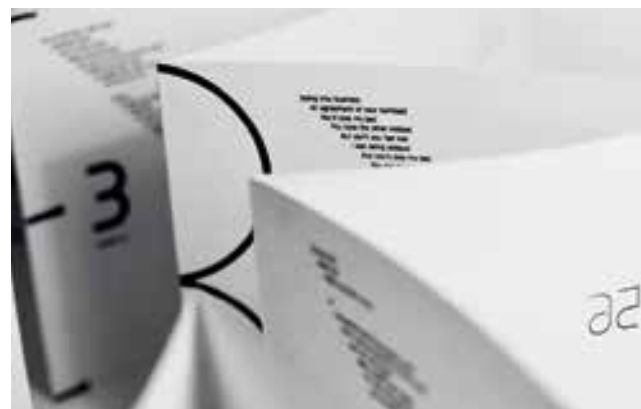
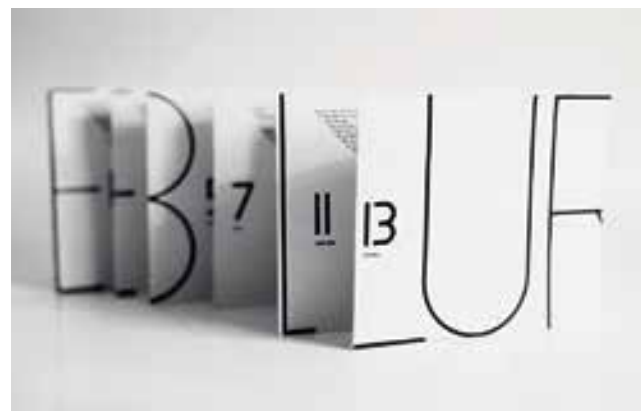
MARKO HRASTOVEC

Blur – 13

MENTORI / MENTORS Damir Bralić, Nikola Đurek

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.

The connection between typography and music lies in their common interest in harmony, proportion, rhythm, etc. Students' assignment is to transgress music into design language, with strict limitations (use of only typographic means of expression, use of only one or two colours). In this context the term packaging is broadly and somewhat abstractly defined – more through its symbolic than its utilitarian function. Typographic appropriation of music is based on the analysis of its flow and 'imprisonment' in time, as well as on its history and the context in which it was made.



Omot albuma '13', nazvanog prema broju pjesama, sastavljen je od jednako toliko dijelova. Svaki izlazi iz standardnog formata omota za proporcionalnu dužinu pjesme te stvara svojevrsnu vremensku lentu albuma koja na sebi nosi tekstove i njihovo vrijeme pojavljivanja unutar pjesme.

The cover of the album '13', named after the number of songs, is composed of just as many pieces. Each piece comes out of the standard format proportionally to the length of the song and thus creates a kind of the album's time sash that carries both lyrics and the times when they appear in the song.

LUKA PERIĆ

Beastie Boys – To The Five Boroughs

MENTORI / MENTORS Damir Bralić, Nikola Đurek

S obzirom da je tema albuma New York, autora su inspirirali karakteristični elementi plana grada. Rješenje je bilo simulirati tlocrt grada koji je oblikovan tako da čini imena pjesama. Svaka pjesma ima svoj modul u kojem je nacrtano ime pjesme. Format je 48 × 60 cm. Svaki modul je formata 12 × 12 cm s primarnom funkcijom pakiranja CD-a, a nakon što se ono otvori, korisnik ga može iskoristiti kao plakat.

Considering that New York is the theme of the album, the author was inspired by characteristic elements of the city map. The solution was to simulate a city map designed in such a way to make the names of the songs. Each song has its own module that carries the name of the song. The format is 48 × 60 cm. Each module has 12 × 12 cm format, with CD packaging as its primary function, but once it is unfolded, the owner can use it as a poster.





TESSA BACHRACH-KRIŠTOFIĆ

The White Stripes – Elephant

MENTORI / MENTORS Damir Bralić, Nikola Đurek

- Nagrada za najbolji dizajn vizualnih komunikacija u studentskoj kategoriji / Award for best visual communications design in student category, HDD 1112, Zagreb

Dizajn omotnice ploče sastoji se isključivo od tipografije koja je otisnuta, fizički dekonstruirana, a zatim ponovo skenirana sa svim ručnim intervencijama, dekomponiranim naslovom i samim tekstovima pjesama, varijacijama u veličini tipografije, rezova, leadinga, kerninga i trackinga. U skladu s prepoznatljivom estetikom samog benda naglašeni su crveni i crni elementi s dosta bjeline, koja pak dodatno pojačava izgrebane, podcrtane, dekomponirane detalje u dizajnu.

The design of the record cover consists solely of imprinted, physically deconstructed typography, which was then re-scanned with all the interventions done by hand, decomposed title and lyrics, variations in typographic size, style, leading, kerning and tracking. In line with the band's recognizable aesthetic, red and black elements were emphasized by a lot of white that gives an additional emphasis to scratched, underlined, decomposed design details.

DORA BILANDŽIĆ

Panda Bear – Person Pitch

MENTORI / MENTORS Damir Bralić, Nikola Đurek

Distorziranim slovima i ritmičnim ponavljanjem uspostavljen je princip analogan načinu na koji je Panda Bear producirao ovaj album – to je eksperimentalni kolaž složen od postojećih pjesama različitih izvođača i žanrova. Kad se knjižica brzo lista, slova postaju animirana i ritmična. Za bolje razumijevanje koncepta potrebno je poslušati album.

Distorted letters and rhythmical repetition create a principle analogous to the way in which Panda Bear produced this album – it is an experimental collage made of songs by different performers and from different genres. When you turn the pages very quickly, the letters become animated and rhythmical. For better understanding of the concept it is necessary to listen to the album.



ŠESTI SEMESTAR, TEMA: DIGITALIZACIJA I REINTERPRETACIJA POSTOJEĆEG PISMA

Sixth Semester, Theme: Digitalisation and Re-interpretation of an Existing Typeface

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

Revival of an existing, non-digital typeface connects the students with the typographic tradition and it directs them to do a research on the history of typography, with special attention on Croatian typographic heritage. Reconstruction and expansion of the 'found' typeface happens in two phases. The first phase is the creation of a digital incarnation of the typeface, as true to the original as possible, whereas in the second phase the students design their own, subjective reinterpretation of the same typeface.

TESSA BACHRACH-KRIŠTOFIĆ

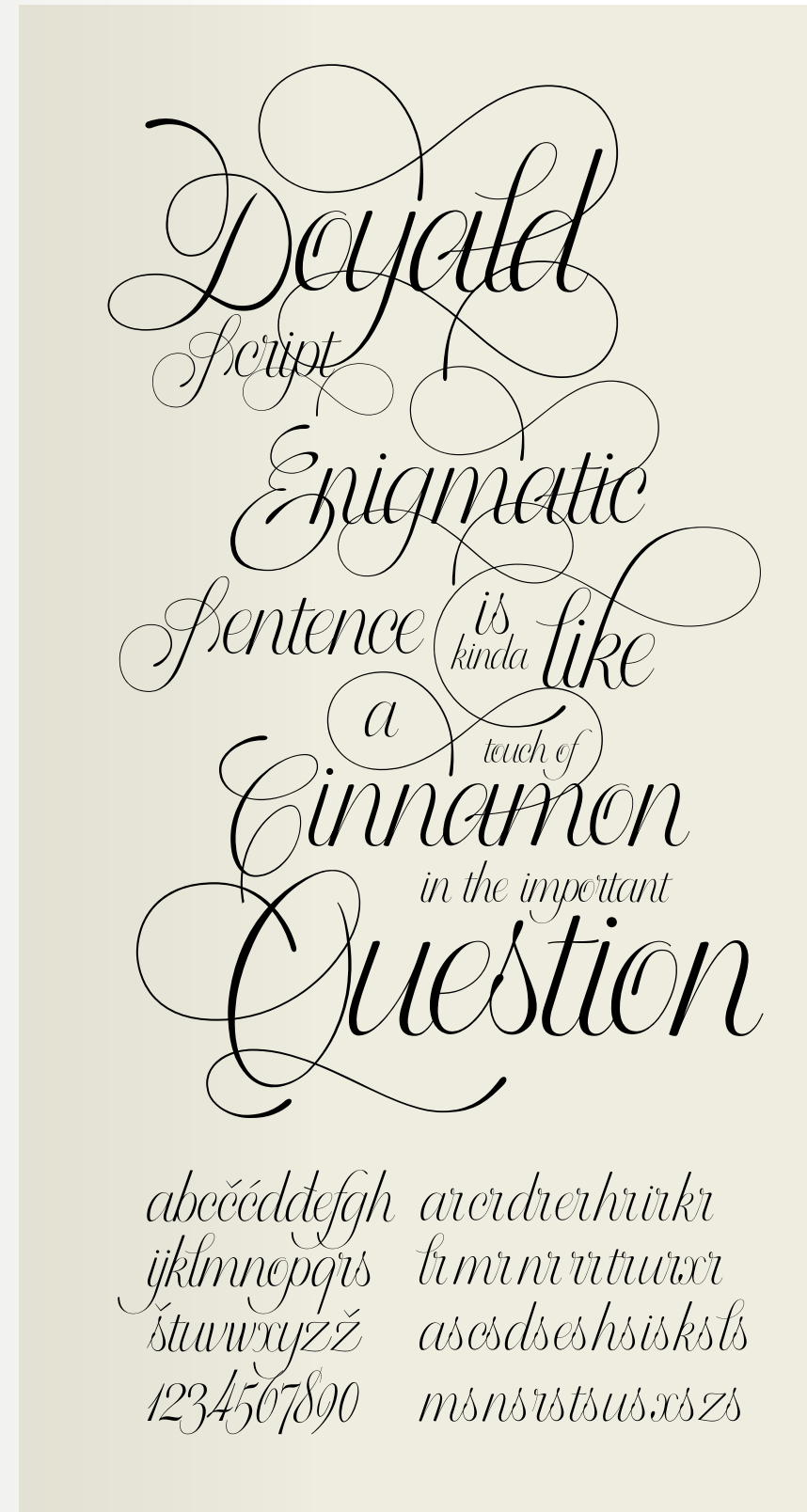
Polet

MENTORI / MENTORS Nikola Đurek, Damir Bralić



Polet je revival tipografije časopisa 'Polet', inspiriran i nazvan po poznatom glasilu. Kako je velik dio stranica 'Poleta' bio posvećen stripu, rocku, fotografiji i sličnim medijima izražavanja mladih, činilo mi se primjerenim oblikovati font kojim će se i danas moći ispisati nazive sličnog sadržaja ili stila. Karakteriziraju ga jednostavne zaobljene, sužene forme. Font svojim imenom i dizajnom postaje posveta jednom razdoblju grafičkog dizajna, časopisu i ljudima koji su ga stvarali.

Polet is a revival of the 'Polet' magazine typography, inspired and named after the well-known magazine. Since a large part of the magazine was dedicated to comics, rock, photography, and similar media preferred by young people, it seemed appropriate to design a font which can be used today to write similar content or style. It is characterized by round, narrow forms. Through its name and design, the font has become a dedication to one era of graphic design, to the magazine and the people who created it.



HRVOJE DOMINKO

Doyald Script

MENTORI / MENTORS Nikola Đurek, Damir Bralić

Pismo Doyald Script nastalo je kao revival postojećeg letteringa. Istražujući rukom pisane slovne kompozicije autor je odlučio napraviti pismo prema letteringu tipografa Doyalda Younga. Doyald Script u sebi nosi prepoznatljivu konstrukciju slova Doyalda Younga uz dodatak ukrasnih poteza koji su autorov doprinos ovome pismu.

Doyald Script typeface was developed as a revival of the existing lettering. During his research of hand-written letter compositions, the author decided to make a typeface based on the lettering of typographer Doyald Young. Doyald Script carries Doyald Young's recognizable letter construction, while the author contributed to this typeface by adding ornaments.

JURICA KOLETIĆ

Logika Sans & Unicase

MENTORI / MENTORS Nikola Đurek, Damir Bralić

Logika Unicase je reinterpretacija zidnog natpisa u haustoru u Masarykovej ulici u Zagrebu. Natpis je ručnog porijekla, a kurenti i verzali su iste veličine (*unicase*), s različitim varijantama istih slovnih znakova. Digitalna verzija je niskokontrastno pismo s pet verzija svakog slovnog znaka, koji se nasumično odabiru prilikom pisanja. Sans verzija je zadržala niski kontrast, veliku x-visinu i oštre detalje koji se iz tanjeg u deblji rez transformiraju u tupe, te slova poprimaju potpuno nove oblike.

Logika Unicase is the reinterpretation of a wall slogan found in a hallway in Masarykova Street in Zagreb. The slogan was hand-written, uppercase and lowercase letters have the same size (*unicase*), with different varieties of the same characters. The digital version is a low-contrast typeface with five versions for each character that are selected randomly while used in writing. The sans typeface version has kept low contrast, large x-height and sharp details that become blunt in thick strokes, and the characters assume completely new styles.

AAAAA

changing details of the sharp parts of different styles

INCLUDING LOGIKA UNICASE

unicase has a lot of discretionary ligatures

CONTEXTUAL

ALTERNATES

ABC ĀēDĐEFHIJKLMN OPQRSŠTUVWXYZ Žabc Āēdđe
 fhijklmnopqršstuvwxyz ŽABC ĀēDĐEFHIJKLM
 NOPQRSŠTUVWXYZ Žabc Āēdđefhijklmnopq
 rsštuvwxyz ŽABC ĀēDĐEFHIJKLMN OPQRSŠTU
 VWXYZ Žabcdēfghijklmnopqrsštuvwxyz ŽABC Ā
 ēDĐEFHIJKLMN OPQRSŠTUVWXYZ Žabc Āēdđ
 efhijklmnopqrsštuvwxyz ŽABC ĀēDĐEFHIJK
 LMNOPQRSŠTUVWXYZ Žabc Āēdđefhijklmn
 opqrsštuvwxyz ŽABC ĀēDĐEFHIJKLMN OPQ
 RSŠTUVWXYZ Žabc Āēdđefhijklmnopqrsštu
 vwxyz ŽABC ĀēDĐEFHIJKLMN OPQRSŠTUV
 XYZ Žabc Āēdđefhijklmnopqrsštuvwxyz

673 REASONS

Unlimited stencil possibilities

kontekstualna

←—————→

KINOGRAFSKA 184

gold miners on map

CREATIVNOST

Tehnologija napreduje svakodnevni svjedoci smo

PARNA LOKOMOTIVA

←—————→

0123456789

←—————→

Technologically impared duck

Archetypal Sans

SENSUALITY THINK USUAL

Reformative structures in small sizes might affect puke

Politician

←—————→

Adjusted for any tekst

Whether mean or cruel she is okay

Thin **& Thick**

MARKO HRASTOVEC

Film Type System

MENTORI / MENTORS Nikola Đurek, Damir Bralić

Tipografski sustav rezultat je opsežnijeg bavljenja geometrijskim formama i općenito sustavima kojima se mogu dobiti slovni oblici. Završeni sustav porodica proteže se kroz 4 stupnja, od potpuno geometrijskih oblika do njihove suvremene reinterpretacije. Kako se takve forme obično vežu uz arhitektonske šablone, kao dodatak slovnim oblicima nalaze se različite vrste kota i dodatni set verzala i brojaka.

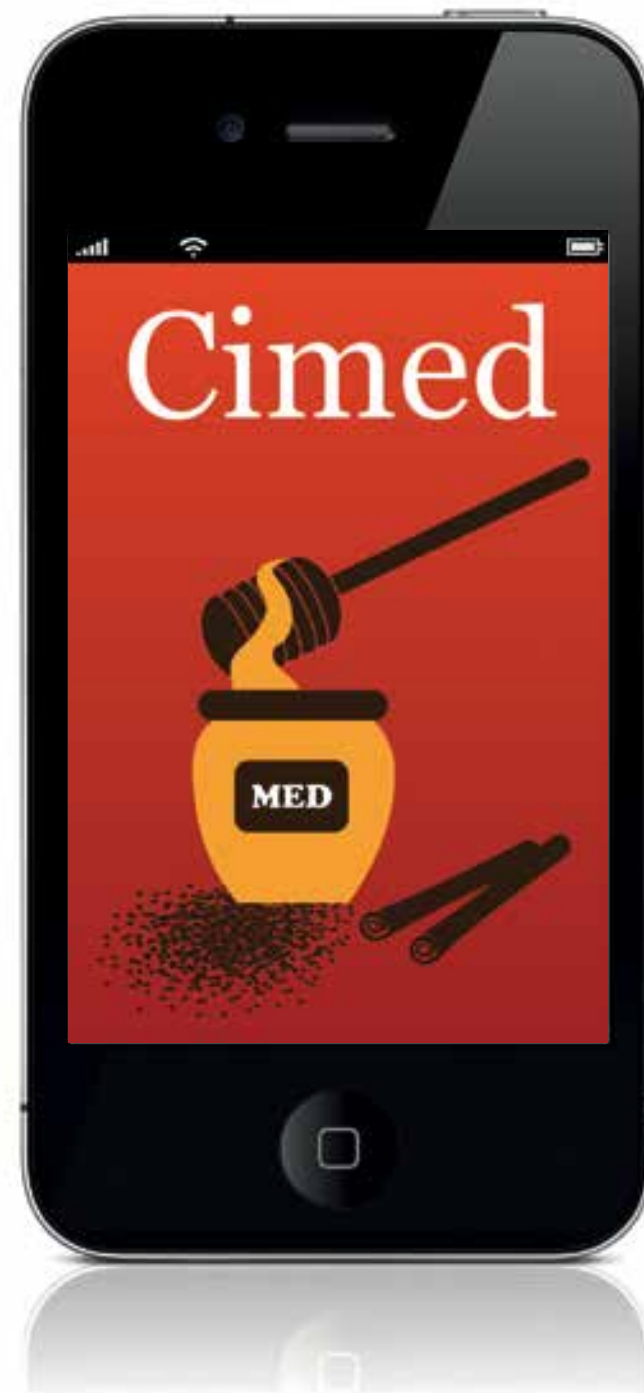
The typographic system is the result of extensive work with geometric forms and type system in general. The completed family system has four levels, from purely geometric forms to modern reinterpretations of those forms. As such forms are normally associated with architectural stencils, besides the characters there are also different kinds of heights and an additional set of uppercase letters and numbers.

INTERAKTIVNI MEDIJI

Interactive Media

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 i 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 cilj kolegija je 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 se kolegij bavi. Osnove interaktivnih medija bave se dizajnom mobilnih aplikacija te dizajnom za web. Kolegij studentima prenosi praktična znanja, tehnike i vještine koje će im pomoći u samostalnom projektiranju suvremenih interaktivnih rješenja.

The course *Interactive Media Basics* is focused on the graphic design theory and practice within the field of digital interactive media. The influence of new digital technologies keeps changing the way in which we express ourselves and communicate, and how we experience the world around us. Considering that we communicate more and more through interactive digital media, the designer's role in thinking about and designing interactive content and presentations has become increasingly important. The goal of this course is to provoke students' understanding and interest in this constantly developing field through lectures, exercises and projects. The course deals with the ways in which this field of design differs from traditional media and it teaches the students how to approach interactive design. The fundamentals of interactive media deal with mobile applications design and web design. The course gives the students practical knowledge, techniques and skills that will be very useful when they start designing their own modern interactive solutions.

**MATEA BRKIĆ***Cimed*

MENTOR Ian Borčić

ASISTENT / ASSISTANT Tin Kadoić

Koncept aplikacije *Cimed* zasniva se na tzv. čarobnom napitku, odnosno spoju cimeta i meda (ci + med). Kao zamjenu za farmaceutske lijekove, nudi recept i upute za pripremu napitka primarno od cimeta i meda. Moguće je odabrati popis tegoba / stanja za koje tražimo lijek te pogledati recept, upute, dodati alarme i pogledati komentare drugih korisnika.

The concept of *Cimed* application is based on the so-called 'magic potion', i.e. on the mixture of cinnamon and honey. It offers a recipe and instructions how to make the potion based primarily on cinnamon and honey, as a substitute for pharmaceutical drugs. We can select the symptoms/conditions that we wish to treat from the list, and we can look up the recipe and instructions, add alarms, or read other users' comments.

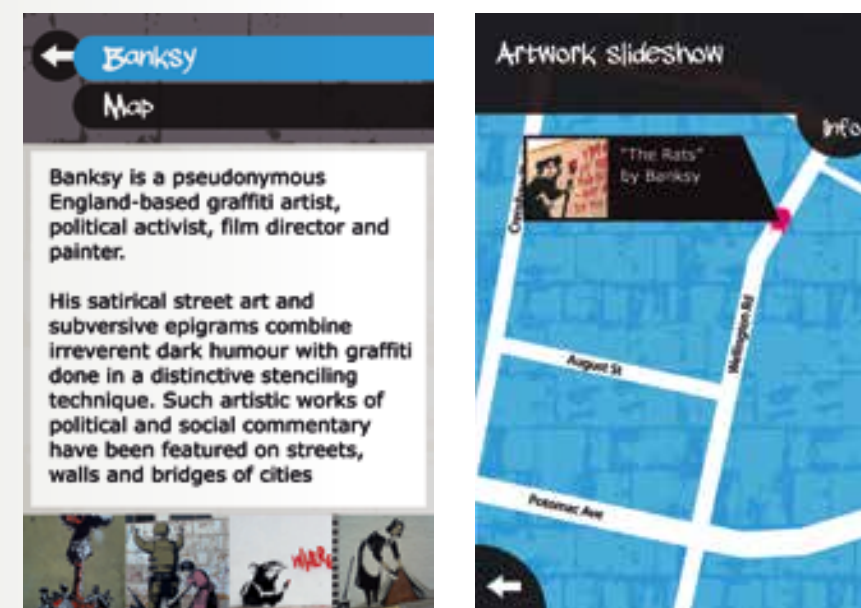
**VANJA PERKOVIĆ***Move*

MENTOR Ian Borčić

ASISTENT / ASSISTANT Tin Kadoić

Cilj aplikacije *Move* potaknuti je korisnika na kretanje, kroz mogućnosti praćenja navika kretanja. Uz pomoć pozadinskog rada, aplikacija je konstantno upaljena, te prati naše kretanje. Kretanje možemo definirati kroz kategorije hodanja, trčanja ili vožnje a kroz cijelu su aplikaciju provedeni elementi gamificationa.

The aim of the *Move* application is to motivate the user for movement by different options for keeping track of the user's habits. With the help of background operation, the application is constantly turned on, and it keeps track of our movement. The movement can be defined through the categories of walking, running or driving, and gamification elements are used throughout the application.

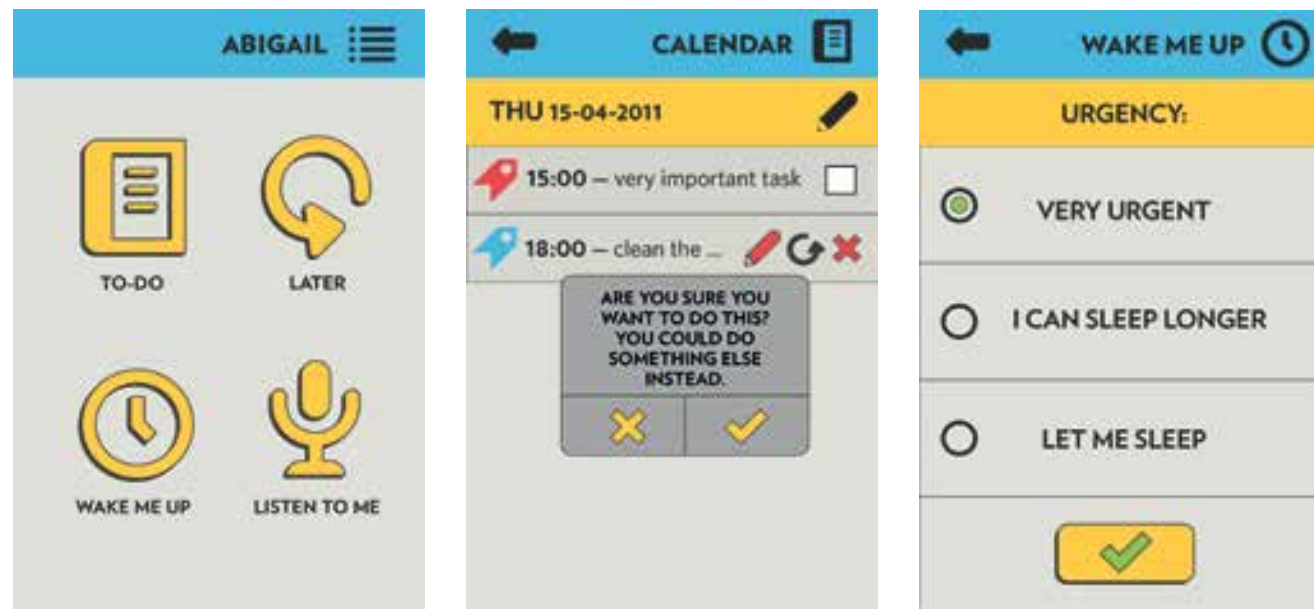
**NINA IVANOVIĆ***Street Art Museum*

MENTOR Ian Borčić

ASISTENT / ASSISTANT Tin Kadoić

Aplikacija se bavi mapiranjem i katalogiziranjem ulične umjetnosti. Uz pretraživanje po ključnoj riječi, opcije koje nudi su pregled po umjetniku, lokaciji, tagovima, te pregled mape grada. Jedinica stranica svakog umjetnika prikazuje njegov kratki opis, popis radova s pripadajućim fotografijama, te mapu radova tog autora.

The application is used to make maps and catalogues of street art. In addition to the key word search, it offers options of search by the artist, location, tags, and a view of the city map. The page of each artist shows the artist's short description, the list of the artist's work along with the photographs, and also the map of the author's work.



LANA GRAHEK

Abigail
 MENTOR Ian Borčić
 ASISTENT / ASSISTANT Tin Kadoić

Abigail je aplikacija koja na različite načine pomaže u organizaciji i boljem iskorištavanju vremena. Cilj je što više spriječiti prokrastinaciju i odgađanje zadataka koje smo si postavili, te povećati efikasnost. Aplikacija to omogućava alatima to-do lista, kalendara, budilica te audio zapisnika bilježaka.

Abigail is an application that in many different ways helps you in better organisation and use of your time. Its purpose is to prevent procrastination of the tasks that we need to fulfil, and to increase efficiency. The application makes it possible with tools such as to-do list, calendar, alarm clock and audio recordings of notes.

ALMA ŠAVAR

Weather Station
 MENTOR Ian Borčić
 ASISTENT / ASSISTANT Tin Kadoić

Weather Station je aplikacija koja omogućava da korisnik sluša glazbu u skladu s vremenskom prognozom. Moguće je jednostavno odabrati koju glazbu želimo slušati u kojim vremenskim prilikama, te podijeliti to s prijateljima. Aplikacija se sastoji od tri osnovna dijela – player, zajednica i mogućnost customiziranja aplikacije.

Weather Station is an application that enables the user to listen to music according to the weather forecast. We can simply choose the music we want to listen to in certain weather conditions, and we can also share it with our friends. The application has three parts – the player, the community and the option for customising the application.



IVOR VRBOS

+OSC
 MENTOR Ian Borčić
 ASISTENT / ASSISTANT Tin Kadoić

+OSC je aplikacija za bežično kontroliranje vizualizacija, te jedina aplikacija koja nudi kreaciju layouta samih kontrola unutar aplikacije. Uz veliki popis kontrolora, svaki od njih se može prilagoditi specifičnom projektu. Aplikacija nudi i odabir definiranih layouta kontrola.

+OSC is the name of the application for weightless control of visualisations, and the only application that offers layout design for the controls within the application. There is a long list of controllers, and each of them can be adjusted to a specific project. The application also offers a choice of defined control layouts.



FOTOGRAFIJA

Photography

Fotografija je samostalna vizualna umjetnost, ali i osnova izražavanja u bliskim joj medijima, te se kao takva izučava na fotografskim kolegijima Studija dizajna. U današnje vrijeme fotografsko obrazovanje spada u opće obrazovanje, a pogotovo u obrazovanje profesionalnog dizajnera. Osnove fotografskog znanja preduvjet su za pravilno promišljanje i izražavanje fotografskom slikom. Kolegij *Fotografija* sadržajno određuju upoznavanje teorijskih osnova tehnike fotografiranja i kompozicije fotografske slike, te fotografiranje analognim fotoaparatom, diapozitiv i C/B fotografskim materijalom kroz izvedbeni program vježbi, a s ciljem razvijanja fotografskog umijeća i sposobnosti predočavanja stvarnosti fotografijom.

Kolegij *Fotografija i film 1 i 2* u svom praktičnom programu sadrži poučavanje o boji i filmskom svjetlu, a u teoretskom dijelu počinje se učiti o osnovama filmske teorije. Studenti ovog kolegija bave se složenijim postupcima fotografskog izražavanja, upoznavanjem teorije i praktičnog fotografiranja u uvjetima postojećeg svjetla i u fotografskom studiju, s profesionalnom umjetnom rasvjetom u kontroliranim svjetlosnim uvjetima. U oba preddiplomska kolegija studenti se pod mentorskim vodstvom Stanka Hercega i Aleksandre Dabanović bave slobodnim fotografskim temama ali i zadanim vježbama – primijenjenom fotografijom kao vrlo moćnim medijem za bolje izražavanje u svojim kreativnim dizajnerskim projektima.

In addition to being an autonomous visual art, photography also forms the basis for expression in the media immediately related to photography. As such, it is researched in photography courses at the School of Design. Today, knowledge of photography belongs to general education, and especially to higher education in design. The fundamental knowledge in photography is a precondition for proper conceptual photographic thinking and visual expression. The course *Photography* introduces students to the basic theoretical knowledge of photographic techniques and composition, while the practical sections of the courses in photography equip students with the abilities to use analogue cameras, slides and black and white photographic material. The aim of the course is to develop students' photographic skills and abilities for representing reality through photography.

The courses *Photography and Film 1 & 2* provides students with practical knowledge about colour and film lighting and basic theoretical knowledge of film theory. Students attending the courses have to deal with complex procedures of photographic expression. They learn about the theory and practice of photographing in natural lighting conditions and in a photographic studio in artificial lighting under controlled conditions. Under the supervision of Stanko Herceg and Aleksandra Dabanović, students of both courses individually choose a photographic topic and do predefined exercises; that is, they deal with the concept of applied photography which they often use as a powerful medium in order to find the best expression for their creative design projects.



ALMA ŠAVAR
Arhitektura / Architecture
MENTOR Stanko Herceg
ASISTENT / ASSISTANT
Aleksandra Dabanović



MATKO BUNTIĆ
Slobodna tema / Free Topic
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



FRANKA TRETINJAK
Crno bijelo u boji / Black and White in Colour
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



ANA ŠOLIĆ
Poznati predmet / Familiar Object
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



ADRIANA PAVELIĆ
Toplo-hladno / Warm-Cold
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



TESSA BACHRACH-KRIŠTOFIĆ
Nezasićene boje / Unsaturated Colours
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



TESSA BACHRACH-KRIŠTOFIĆ
Koloristički akcent / Colour Accent
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



TIHANA ŠARE
Portret / Potrait
MENTOR Stanko Herceg
ASISTENT / ASSISTANT
Aleksandra Dabanović



ANA ARMANO
Koloristički trozvuk – terciari / Tertiary Colours
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



FRANKA TRETINJAK
Koloristički trozvuk – sekundari / Secondary Colours
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



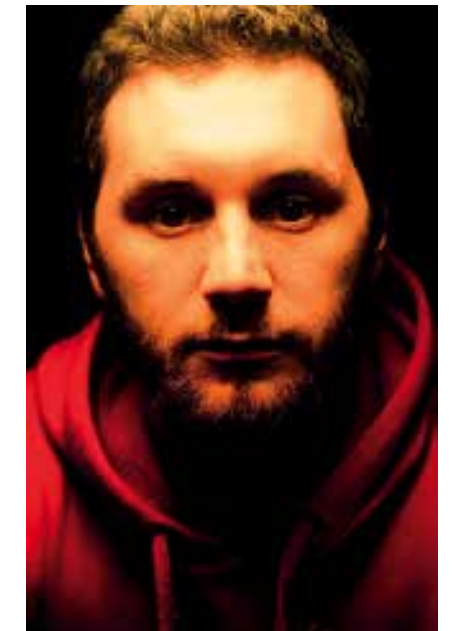
RUĐER NOVAK MIKULIĆ
Koloristički trozvuk – primari / Primary Colours
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



MAJA SUBOTIĆ
Svjetlo neona / Neon Light
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



ADRIANA PAVELIĆ
Svjetlo natrija / Natrium Light
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



TESSA BACHRACH-KRIŠTOFIĆ
Svjetlo žarulje / Light Bulb Light
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



KARLO PAVIČIĆ
Svjetlo svijeće / Candle Light
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović

ADRIANA PAVELIĆ
Portret u studiju / Studio Portrait
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



FRANKA TRETINJAK
Svjetlo žive / Mercury Light
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



LUKA REICHER
Akt u studiju / Studio Nude
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



ADRIANA PAVELIĆ
Visoki tonski ključ / High Key Tone
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović



IVAN VUKMANIĆ
Visoki tonski ključ / High Key Tone
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Aleksandra Dabanović

DIPLOMSKI STUDIJ

Graduate Programme

Obrazovanje dizajnera u tehnološki uvjetovanom i globalno umreženom društvu predmet je kontinuiranog razvoja. Osim zadovoljavanja potreba i rješavanja problema u kontekstu industrijskog dizajna i vizualnih komunikacija, dizajn se danas bavi unapređenjem životnih i društvenih scenarija, kreiranjem doživljaja i projektiranjem strategija koje su predmet dizajnerskog promišljanja. Umjesto percipiranja svoje publike kao pasivnih konzumenata, dizajn ih danas tumači kao kompleksna, zahtjevna i nepredvidiva bića. Na temelju spoznaje o materijalnoj kulturi i primjene kritičkog mišljenja, studenti se uz projektiranje predmeta i komunikacija bave i dizajniranjem okolnosti njihove upotrebe, dizajnom scenarija. Takva definicija dizajna podrazumijeva savladavanje vještina koje su potrebne za refleksivno istraživanje i koncipiranje života ljudi, za razumijevanje gospodarstva, društva i kulture na globalnoj razini, kao i za stvaranje preduvjeta za održivo predviđanje budućnosti. Studente se osposobljava za rad u kreativnoj industriji, za suradnju u multidisciplinarnim timovima na promišljanju složenih strategija, te za samostalno, poduzetničko djelovanje.

Na diplomskom studiju cilj edukacije stjecanje je kompetencija immanentnih zvanju magistra dizajna. Te kompetencije uključuju sposobnost samostalne provedbe projekata kao rezultata teorijsko-istraživačkog rada, te koncipiranje i upravljanje strategijama i procesima razvoja dizajna s ciljem unapređenja društvenih i gospodarskih sustava. Program diplomskog studija zasniva se na kritičkom i kreativnom istraživanju suvremenih fenomena utemeljenom na razumijevanju specifičnog dizajnerskog promišljanja i intenzivnoj koheziji teorijsko-metodoloških i praktično-projektnih kolegija.

Mnoge suvremene pojave nije moguće razumjeti bez poznavanja i primjene naprednih istraživanja kroz artikulirane metodološke sustave, te analitičkog i kritičkog pristupa obradi tih pojava. Cilj ovlađavanja navedenim vještinama jest promišljanje vlastitog djelovanja, kao i smisla struke, osobito u uvjetima promjena kroz koje prolazi suvremeno društvo i materijalna kultura. Programom se nastoje nadići stereotipni okviri discipline. Istražujući zajedničko ili preklopajuće polje znanstvenih i umjetničkih disciplina, stvaraju se uvjeti za propitivanje metoda i prirode dizajnerskog djelovanja, načina produkcije i oblika komunikacije. Suvremena dizajnerska praksa realizira se u širokom području koje dotiče i psihologiju, antropologiju, društvene fenomene, dizajn usluga, interakcija i doživljaja, kao i materijalnu te nematerijalnu kulturu. Obrazovne metode diplomskog studija primarno se odnose na stjecanje iskustva studenata u teoriji i kritici, kao i u metodološkim vještinama, na poznavanje suvremenih tehnologija i materijala, te na realizaciju projekata s gospodarskim subjektima u okolnostima realnog okruženja.

Design education in technologically conditioned and globally networked society is a subject to continuous development. Along with the satisfying needs and problem solving activities within the context of industrial design and visual communications, design today is occupied with life and social scenario improvements, creating experience and strategies as subjects of design thinking process.

The design public nowadays is considered as complex, demanding and unpredictable beings rather than passive consumers. Except designing the actual products, students design circumstances under which products are to be used. They actually design scenarios based on their understanding of material culture and critical thinking. Such definition of design implies acquiring skills they need for reflex research and to conceptualize human life, for understanding society's economy and culture on global level, as well as to create preconditions for the anticipation of sustainable future.

Students train for work in creative industries, to collaborate in multidisciplinary teams on complex strategies, as well as for independent entrepreneurship.

Graduate level of education is aiming to give inherent competences for the Masters of Design. These competences include ability for independent project execution based on the theory and research, as well as to bring concepts and manage developmental design strategies and processes, in order to enhance social and economic systems.

Graduate studies program is based on critical and creative research of contemporary phenomena, on the grounds of understanding the specific design thinking processes along with the intense cohesion among theoretical – methodological and practical – design studio courses.

It is impossible to understand numerous contemporary features without knowledge and appliance of the advanced research through articulated methodological systems, as well as without their analytical and critical elaborations. The aim of acquiring the forementioned skills is to encourage thinking about one owns work as well as about the meaning of the profession especially under the conditions of the changes contemporary society and material culture are going through.

The intention is to go beyond the stereotyped frameworks of the discipline. Research of the joint or overlapping fields of scientific and artistic disciplines create conditions for questioning methods, nature of design, ways of production and forms of communication.

Contemporary design practice is realised in broad range including psychology, anthropology, social phenomena, design of services, interactions and experience as well as material and non-material culture. Educational methods of the graduate studies are primarily related to acquiring students' experience in theory and critical thinking, methodological skills, understanding contemporary technology and materials, as well as project realisation with manufacturers under the conditions of realistic surrounding.

INDUSTRIJSKI DIZAJN

Industrial Design Studio

U području industrijskog dizajna na diplomskom studiju naglasak se u zadacima projektiranja stavlja na vještinu snalaženja u kontekstu realnog okruženja, s primarnim ciljem usvajanja i primjene kritičkog mišljenja, metoda istraživanja, kao i tehnika upravljanja projektnim timovima. Zadaci zahtijevaju samostalni odabir tema iz neposrednog životnog okruženja, što podrazumijeva kontinuirana opažanja fenomena suvremenog života, složena istraživanja njihovih društvenih, gospodarskih i tehnoloških aspekata, kao konkretnu osnovu sintetičkog dijela društveno i gospodarski angažiranih projekata. Pored samoiniciranih tema, studenti sudjeluju u projektima koji su rezultat konkretne suradnje s pojedinim tvrtkama i obrtima, na unapređenju poslovnih strategija, kao i promišljanju novih proizvoda i sustava. Pri projektiranju se primjenjuju znanja o suvremenim tehnologijama u smislu njihove implementacije u projekte dizajna, na razini trenutne primjene, ali i konceptualnih vizija razvoja. Cilj je, dakle, usavršiti stečena znanja i vještine te omogućiti studentu – magistarskom kandidatu – vođenje projekata i upravljanje procesima razvoja dizajna u svim njegovim aspektima. Pritom je svakom studentu omogućeno da kroz individualni rad s mentorom, komentatorom, te vanjskim suradnicima, kao i odabirom izbornih kolegija formulira vlastite sklonosti i otkrije mogućnosti za svoju specijalizaciju.

Druga godina završna je u formativnom smislu i zasniva se na dva povezana segmenta završnog rada – magistarske diplome. U prvom segmentu (trećem semestru) studente se usmjerava i potiče na samostalni teorijski i istraživački rad kao predradnje za projekt. Studenti trebaju pokazati razinu zrelosti u prepoznavanju problema, spoznavanju potreba i utjecaja okoline te bitnih funkcionalnih i semantičkih datosti za početak elaboracije diplome.

Po završetku semestra studenti predaju završni tekst teorijske teze / istraživačkog elaborata koja uključuje i sve relevantne čimbenike pripreme za projekt kao rezultata istraživanja u stvarnom kontekstu. Potom u završnom semestru, po prihvaćanju teksta, izrađuju diplomski projekt koji treba pokazati njihovo snalaženje u struci, na razini koja podrazumijeva samostalno vođenje projekta, upravljanje procesima razvoja dizajna 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 courses in the field of industrial design within the graduate programme focuses through practical design assignments on the resourcefulness skills in relation to the real-life environment, with a primary goal of encouraging the adoption and expression of critical thinking, use of research methods and strategies for managing project teams.

The assignments require an individual choice of topics from the immediate living environment, which presupposes continuous observation of contemporary life events, complex research of their social, economic and technological aspects as a concrete basis for the synthesis phase of the design process related to socially and economically relevant projects. In addition to individually selected topics, students also participate in the projects which resulted from a concrete cooperation with certain firms and trades by helping them improve their business strategies and conceptualisation of new products and systems. In the design process they use the knowledge about contemporary technology and their implementation in the final products, on the level of their temporary use, but also of further conceptual development. The aim is, therefore, to improve the acquired knowledge and skills and enable students to manage projects and design development process in all its aspects. Each student is provided with an opportunity to discover his or her own tendencies and possibilities of specialisation through individual work with mentors, co-mentors or other associate lecturers and through selection of elective courses according to specific interests.

The second, final formative year, is based on two interrelated segments of the master thesis. The first segment (third semester) directs and motivates students to individually engage in theoretical thinking and research which represents a preparation stage for the final design project. Students are required to show maturity in recognizing a design problem, needs of the real environment and its influences, as well as important functional and semantic elements needed for the elaboration of the final design.

At the end of the semester students hand in the final texts containing their theoretical hypotheses/research reports which include all relevant factors of the preparation for the final projects as a result of the research in a real-life environment. In the final semester, after their texts have been accepted, students carry out their graduation projects which show their skills in the design process and practice, both in terms of individual project management, management of the design process development and communication with other professions during the design process. The final design project and the theoretical hypothesis/research report are considered equally important parts of the graduation process and present the academic elements which differentiate master level from the bachelor level.

PRVI SEMESTAR, TEMA: DIZAJN U REALNOM OKRUŽENJU

First Semester, Theme: Real-life Environment
Design

Prvi zadatak na diplomskom studiju industrijskog dizajna svojevrsni je uvod u osmišljavanje i izradu diplomskog rada na sljedećoj, posljednjoj godini studija. Zadatak zahtijeva odabir teme iz neposrednog životnog okruženja, te analizu njenih društvenih, gospodarskih i tehnoloških aspekata, kao istraživanje povijesnog razvoja pojava ili problema koji se pri tome javljaju. Naposljetku, nužno je utvrditi aktualno stanje fenomena koji se proučavaju i pokušati predvidjeti njihov budući razvoj, nakon čega slijedi postavljanje projektnog zadatka, odnosno ciljeva dizajna – što, kako i za koga. Svrha zadatka jest dizajnirati sustav proizvoda i/ili usluga kao pokušaj rješenja uočenih problema i oblikovnu artikulaciju postavljenog koncepta, te kao izraz vlastitih stavova i vizija.

The first assignment in the graduate programme of industrial design is a form of introduction to the conceptualisation of the final design as part of the graduation thesis on the second and the last year of the programme. The assignment includes the selection of a topic (design problem) from a living environment and analysis of its social, economic and technological aspects, as a form of research into the historical development of phenomena or problems related to the topic. Finally, it is necessary to establish a current state of the researched phenomena and to predict their future development, which is followed by the definition of a project assignment or the goals of the design – what, how and for whom. The purpose of the assignment is to design a system of products and/or services as an attempt to solve the perceived problems and the formal articulation of the proposed concept according to their personal attitudes and visions.



ANDREA ŠIMIĆ

Socijalna interakcija – Donji grad / Social Interaction – Lower Town
MENTOR Zlatko Kapetanović
ASISTENTI / ASSISTANTS Sanja Bencetić, Ivana Fabrio

Kako je okvir ovog zadatka bio dizajn u realnom okruženju, kao polazna točka istraživanja odabran je grad Zagreb, koji se pokazao idealnim poligonom za svojevrsni socijalni eksperiment. Istraživanje je počelo kratkim uvidom u povijesni razvoj grada i pojedinih četvrti, te se nastavilo dokumentiranjem postojeće situacije na javnim prostorima širega gradskog središta. Otkrivanjem velike površine neiskorištenih i neuređenih blokovskih dvorišta stvorena je idealna podloga za daljnji smjer istraživanja. Sljedeća faza odnosila se na sama dvorišta. U razgovorima sa stanarima otkriveno je veliko nezadovoljstvo trenutnim stanjem dvorišta, dok se analizom postojećih katastarskih podloga utvrdila gotovo nerješiva situacija s obzirom na nesređenost vlasničkih odnosa. Stanari i njihova dobra volja prepoznati su kao jedino sredstvo intervencije. Stoga je provedena anketa kojom se evaluirao međusobni odnos stanara. Rezultati su potvrdili ranije prikupljene informacije – najveći problem, ujedno i uzrok nesređenosti dvorišta, jest nedovoljno poznavanje i interakcija među stanarima. Cilj istraživanja time je postao pronalazak načina kojim bi se održavala konstantna razina socijalne interakcije među stanarima, te je i konačno rješenje materijalizacija samo jednog od nekoliko mogućih varijanti rješenja.

Since the assignment presupposed a real environment design, the city of Zagreb was chosen as the starting point of the research, which showed to be an ideal case for some form of social experiment. The research included a short historical development of the city and its quarters, and documentation of the existing situation in public spaces in the wider city centre area. Large, unused and neglected interior courtyards of building blocks presented an ideal basis for further research. The following stage was related to those courtyards. Conversations with the tenants reveals a great dissatisfaction with the current state of these spaces, while an analysis of cadastral documents confirmed almost unsolvable problems of ownership. The tenants and their good will were seen as the only means of intervention. It was therefore decided to conduct a questionnaire survey in order to evaluate mutual relationships of the tenants. The results confirmed the earlier information-based assumption – the biggest problem, and at the same time the cause of the poor state of the courtyards was insufficient familiarity and interaction among the tenants. The goal of the research was thereby turned into a solution – a way which could maintain a constant level of social interaction among the tenants. The final solution is therefore the materialisation of only one of several possible ones.

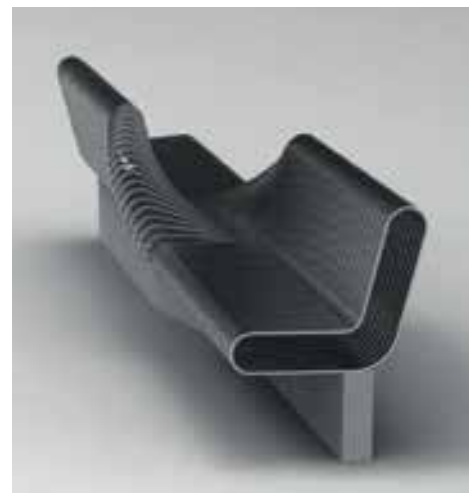
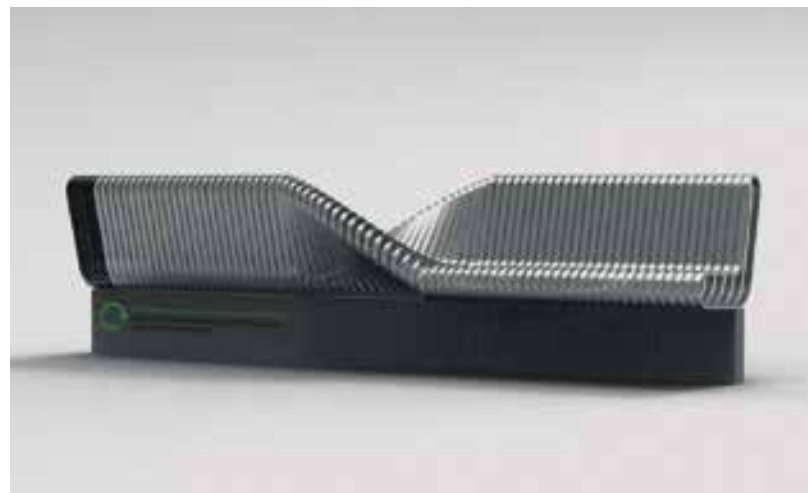
MARTA ANIĆ-KALIGER

Kampanja za recikliranje u gradu Zagrebu

/ Recycling Campaign in the City of Zagreb

MENTOR Zlatko Kapetanović

ASISTENTI / ASSISTANTS Sanja Bencetić, Ivana Fabrio



Nedovoljno recikliranje i odvajanje otpada veliki je problem u svim zemljama i zato je izrazito važno da Zagreb kao glavni grad Hrvatske promijeni i poboljša svoj način gospodarenja otpadom. Istraživanje je pokazalo da je, osim promjene zakona i organizacije sustava za odgovorno gospodarenje otpadom, jako važno educirati i motivirati građane da prihvate taj način djelovanja. Osmišljen je koncept dugoročne kampanje podijeljene u tri koraka. Prvi dio kampanje trebao bi osvijestiti građane o problemu, drugi motivirati, a treći educirati kako bi mogli početi primjenjivati novi sustav. Prikazana klupa dio je drugog koraka kampanje, čija je svrha pokazati građanima da recikliranje materijala nije uzaludno jer se oni koriste u proizvodnji predmeta koje svakodnevno susrećemo. Napravljena je od jednakih aluminijskih prola, od kojih je 5% izrađeno od sirovog aluminija i obojano u crno, a ostatak je u originalnoj boji aluminija proizvedenog od recikliranog materijala. Klupa komunicira poruku da se za istu količinu energije od recikliranog materijala može proizvesti 95% više nego od aluminija dobivenog iz prirodnih sirovina.

Insufficient recycling and selection of waste is a great problem faced by all countries. That is why it is extremely important for Zagreb, as the capital of Croatia, to change and improve its waste management. Research has shown that, in addition to the changes of regulations and organisation of the responsible waste management, it is important to educate and motivate citizens to accept proposed way of living and behaviour. The assignment is a concept of a long term campaign divided into three phases which are necessary for the adoption of the new system. The first part includes bringing awareness to the citizens about the problem, while the other includes motivation and the third education. The bench presented here is part of the second campaign phase and its purpose is to show the citizens that recycling materials are not useless since they are used in the production of objects we see and use everyday. The bench was made from identical aluminium profiles 5% of which was made from raw aluminium and painted black, while the rest is from recycled material painted in the natural colour of aluminium. The bench conveys the message that 95% more of the product can be created from recycled material which was produced with the same amount of energy as natural aluminium.

**MARIO DOBREČEVIĆ**

Prozorigami / Imaginograms

MENTOR Zlatko Kapetanović

ASISTENTI / ASSISTANTS Sanja Bencetić, Ivana Fabrio

Analizirajući čekaonice zagrebačkih bolnica i ambulanti (Traumatološka u Draškovićevoj, Klinika za dječje bolesti Zagreb, Dom zdravlja Zaprešić...), kao i ponašanje pacijenata i njihove pratnje u tim prostorima, došlo se do zaključka kako je najčešće riječ o hladnim mjestima u kojima prevladava nervoza, napetost i stres, a nedostaje empatije i sadržaja za osobe koje tamo provode (ne)određeno vrijeme. S ciljem da se pronađe rješenje koje bi sugeriralo alternativu zapaženom ponašanju (prevrtanje papira i mobitela po rukama, prešetavanje, nervozno 'cupkanje' nogom), osmišljen je koncept koji se temelji na jednom papiru (20 x 20 cm), s tekstom koji je moguće pročitati tek kada se po uputama koje se nalaze na poledini papir presavine na određeni način, otkrivajući tri vježbe koje bi mogle pomoći ljudima u tom trenutku (vježbe opuštanja, koncentracije, disanja). Nakon što se papir presavine te je tekst moguće normalno pročitati, također se može odlijepiti traka s poledine tog origamija te ga naljepiti na bilo koju površinu u čekaonici (zid, prozore, vrata), kreirajući jedan novi doživljaj i identitet cjelokupnog prostora.

Research on waiting rooms in Zagreb hospitals and emergency rooms (Trauma Clinic in Drašković Street, Children's Hospital Zagreb, Medical Centre in Zaprešić...), and an analysis of the behaviour of patients and accompanying people led to the conclusion that these rooms are cold spaces replete with neurosis, tension and stress, and lacking in empathy and contents for the people who spend (un)determinate amount of time in them. The goal of the project is to provide an alternative to the perceived behaviour (twirling a piece of paper or a mobile phone, walking up and down, nervous leg shaking). The proposed solution comprises a piece of paper (20 x 20 cm) with a text which can be read only by folding the paper in a proper way according to the instruction on its back. It then reveals three exercises which could help people while they wait for medical examination (relaxation, concentration and breathing exercises). After reading the text, people can remove a piece of adhesive tape from this origami and stick it onto any surface in the waiting room (wall, windows, doors) creating thereby a new experience and identity of the space.

DRUGI SEMESTAR, TEMA: DIZAJN U KONTEKSTU RAZVOJA TEHNOLOGIJE – EKO NAMJEŠTAJ

Second Semester, Theme: Design in
the Context of Technological Development

– Eco-furniture

Tema zadatka u drugom semestru jest dizajn u kontekstu razvoja tehnologije, a akademske godine 2011/2012. vezan je uz projekt uspostavljanja standarda ekološko prihvatljivog namještaja i dizajniranja elemenata i sustava namještaja u skladu s tim kriterijima. Projekt je pokrenut u suradnji s klasterom Hrvatski interijeri, a u njemu također sudjeluju studenti šestog semestra Preddiplomskog studija. Motiv jest reagirati na aktualnu globalnu zabrinutost u vezi s održavanjem harmonije prirodnog i tehnološkog okruženja, i priključiti se procesima informiranja, educiranja i djelovanja na tom području. U suradnji sa stručnim savjetnicima iz područja ekologije i održivog razvoja istražila su se mnoga područja koja određuju cjelokupni životni ciklus proizvoda od ideje ili odluke o nastanku, pa do nestanka potrebe za njim, te su donesene smjernice za uspostavljanje principa, kriterija i standarda odgovornog razvoja proizvoda. Studentska rješenja nastoje kreativno i inovativno zadovoljiti osnovne zahtjeve te simboliziraju takav pristup. U nastavku projekta rješenja će biti i realizirana te podvrgnuta ocjenjivanju ekološke podobnosti.

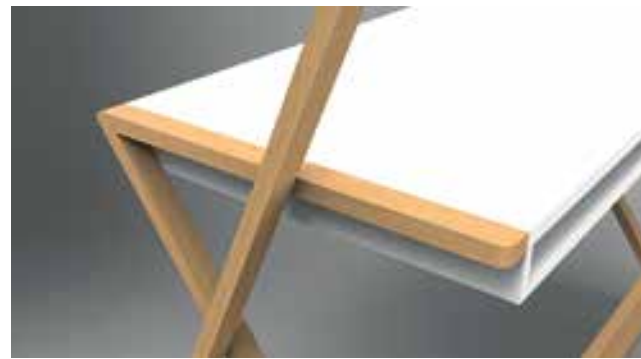
The topic of the second semester assignment is the design in the context of technological development. In the year 2011/2012 it was connected to the project whose goal was to establish standards for ecologically acceptable furniture and design of elements and systems of furniture in accordance to the set criteria. The project was launched in cooperation with the Croatian Interiors Cluster, and it included works of undergraduate students attending sixth semester. The motive was to respond to the present global concern about maintaining harmonious relationship between the natural and technological environment, and to engage in the process of informing, educating and actively working in that area. Cooperation with professional advisers from the field of ecology and sustainable development led to research of many areas which define an entire life cycle of a product, from the moment it is conceived, decided to be produced to the moment it ceased to be used. The cooperation also gave birth to principles, criteria and standards of responsible product development. Students' designs attempt to creatively and innovatively meet the basic requirements and to symbolize such an approach. The next stage of the project entails the creation of a final product and its evaluation of ecological acceptability.

MARIJA RUŽIĆ, MARTA ANIĆ-KALIGER

Sustav namještaja / Room for Youngsters

MENTOR Mladen Orešić

ASISTENT / ASSISTANT Sanja Bencetić



U okviru teme ekološkog namještaja, ciljna skupina ovog projekta bili su mladi ljudi dobi od tinejdžerske do tridesetih godina. Primijećeno je da mladi danas često žive u sobama koje ne odgovaraju njihovim željama i potrebama, te je provedeno istraživanje na tu temu, iz kojeg su proizašli temelji za konačni proizvod – tri različita komada namještaja. Anketna je pokazala da stol i ormar često ne odgovaraju potrebama korisnika, stoga je projekt posvećen upravo tim komadima, a iz tog rješenja proizašao je i dodatni komad za odlaganje stvari. Svi komadi su jednostavni, a korisnik ih lako može prilagođavati svojim potrebama. Sastoje se od jednakih profila od masivnog drva, te ploha od drvenih ploča, što je proizvedeno od lokalnog drva s FSC certifikatom i bez štetnih tvari. Svi komadi dolaze u 'flat pack' pakiranju i korisnik ih lako može sam sastaviti i rastaviti. Osim osnovnih komada predviđeni su i dodatni limeni komadi različitih oblika kojima si korisnik može individualizirati namještaj i prilagoditi ga svojim potrebama, a ostavljen je i prostor za improvizaciju i dodavanje svojih elemenata.

The assignment related to the topic of ecological furniture envisaged the target group whose age ranged from teenagers to the thirty-year-olds. Judging from general observation, young people today often live in rooms which do not satisfy their wishes and needs. The conducted research on this topic yielded results which were taken as the basis for the final product – three different pieces of furniture. The survey conducted among young people showed that the wardrobe and desk do not meet their needs. The project was therefore dedicated to solving the problem of these items and simultaneously gave birth to another piece of storage furniture. All pieces are simple in design, and users can easily adapt them to their needs. The framework was made from full wood while the surfaces are from wooden panels produced from local wood with FSC certificate and containing no toxic ingredients. All pieces are flat packed and users can easily assemble and disassemble the pieces. In addition to the based pieces, there are also additional variously shaped tin elements which users can make individual shapes and adjust the furniture according to their needs. The furniture also leaves some space for improvisation and adding of users' elements.



**MARIO DOBREČEVIĆ***Stol za dnevni boravak / Sitting Room Table*

MENTOR Mladen Orešić

ASISTENT / ASSISTANT Sanja Bencetić

Koncept je proizašao iz ciljeva i zahtjeva postavljenih u kontekstu zadatka 'Eko namještaj', a svode se na stavljanje konstruktivnih karakteristika masivnog drva u prvi plan, te isticanje vizualnog i taktalnog doživljaja materijala kroz reduciranu količinu njegove upotrebe nastalu korištenjem standardiziranih dimenzija tijekom proizvodnje. Time se obuhvaćaju četiri bitna procesa u životnom ciklusu proizvoda: manufakturni, transportni, održivi i reciklažni. Rješenje se temelji na stolu za dnevni boravak koji se sastoji od pet drvenih gredica (od hrastovine ili oraha) i staklene plohe. Sve su gredice približno sličnih dimenzija (kako bi se reducirala dodatna obrada tijekom proizvodnje i pojednostavila standardizacija), spajaju se na istovjetan način (pod kutem od 45°), te tako drže i dodatno stabiliziraju staklenu plohu stola.

The concept came out of the goals and requirements posed in the assignment 'Eco furniture', which include focusing on the constructive characteristics of full wood and stressing the visual and tactile experience of the material through its reduced use, which was made possible by standardizing dimensions during production. This integrates four significant processes in the life cycle of a product: manufacturing, transportation, sustainability and recycling. The solution was based on a sitting room table consisting of five wooden strips (oak or walnut) and a glass surface. All the strips are similar in dimensions (in order to reduce additional processing during production and simplify standardisation), and they are joined in the same way (at the angle of 45°), and in that way support the glass surface and make it additionally stable.

FILIP PERAIĆ*Namještaj za odlaganje / Storage Furniture*

MENTOR Zlatko Kapetanović

ASISTENT / ASSISTANT Sanja Bencetić



Otpad koji nastaje pri krojenju drva skladišti se s namjerom da se iskoristi za neki budućni proizvod ili za ogrjev, što nisu idealna rješenja. Nekima je prerada za brikete ekonomski neprihvatljiva, a predviđanje dimenzija i planiranje iskoristivosti iznimno je rijetko. Specifičnost ove vrste otpada je ta što je materijal vrhunske kvalitete – jednake onoj od koje se proizvodi namještaj. Teško se iskorištava zbog toga što je različitih dimenzija i nema proizvoda koji su prilagođeni tom problemu. Stoga je glavna ideja projekta bila osmisliti proizvod koji će se prilagoditi problemu i s minimalnom obradom iskoristiti nestandardiziranu građu, pri tome ispunivši zahtjeve ekologije i serijske proizvodnje. Rješenje je sustav koji se sastoji od dva proizvoda – police i vješalice. Proizvodi se sastoje od jedne cijevi i različitih vrsta otpadnog drva, koje imaju različitu duljinu, širinu i debljinu, s tim da ni jedna polica ni vješalica nije ista. Nakon što se selektira odgovarajuće drvo, ono se minimalno obrađuje. Na cijev se slažu komadi drva po želji (jedino pravilo: polica ima standardiziranu nogu koja obvezno mora biti na dnu), a ljepilo se ne koristi.

Waste created in the process of cutting wood is stored for some future products or firewood, which is not the ideal use. Wood briquette processing is for some economically unacceptable, and dimension prediction and efficiency planning extremely rare. Specific characteristics of this sort of waste are its exceptional quality of the material – equal to those from which furniture is made. It is difficult to use to because its dimensions vary and there are no products which are adapted to that problem. The main idea of the project was, therefore, to come up with a product which can be adapted to this problem be made from minimally processed, un-standardized material and meet the demands of both ecology and serial production. The solution is a system which includes two products – a shelf and a hanger. They consist of one pipe and various forms of waste wood of different length, width and thickness. Not a single hanger or shelf is identical to any other. After suitable wood object is selected, it is minimally processed. Wooden pieces are placed on the pipe (the only rule is that the shelf has a standardized leg which necessarily needs to be on the bottom) without the use of glue.

VIZUALNE KOMUNIKACIJE

Visual Communications Studio

Na prvoj godini diplomskog studija edukacija se nastavlja s ciljem stjecanja kompetencija imanentnih zvanju magistra dizajna, koje studente osposobljava za samostalno vođenje projekata i upravljanje procesima razvoja dizajna. Na zadacima projektiranja vizualnih komunikacija naglašava se sposobnost snalaženja u kontekstu realnog okruženja, s primarnim usvajanjem tehnika upravljanja projektnim timovima, ali i znanja i vještina znanstveno utemeljenog i kritičkog promatranja zbilje. 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. Smisao zadataka projektiranja, dakle, jest usavršiti stečena znanja i vještine te osposobiti studenta – magistarskog kandidata za vođenje projekata i upravljanje procesima razvoja dizajna u svim njegovim aspektima. U tom bi procesu svaki student trebao 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.

Druga, 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 problem(e), u skladu sa standardima akademskog pisanja znanstvenih radova, pri čemu je ključno spoznati potrebe i utjecaje okoline na odabrani fenomen, te važne funkcionalne i semantičke datosti za početak elaboracije diplome.

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, završnom semestru, ako je tekst prihvaćen, 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 educational goals of the first year of the graduate programme include imparting competencies which facilitate students' individual project management and design development. Courses in visual communications focus on the abilities of students to respond well in their professional relationship to the real environment by acquiring principles and methods necessary for the management of project teams, but also knowledge and skills of scientifically grounded and critical interpretation of reality. Students choose topics or problems of immediate personal or general social interest. They learn to articulate their observations and views through expressive means offered by design, but also to entice and form a public discourse for various social groups by way of innovative visual communications. The goal of the design assignment is, therefore, to advance prior knowledge and skills and equip graduate students with skills for design project management and development in all its aspects. That process should include students' articulation of personal inclinations and discovery of possibilities of their future development through individual work with a supervisor and selection of appropriate electives. Cooperation with other students and experts from various disciplines related to design is both supported and encouraged.

The second, final year of the graduate programme is based on two segments of the graduation thesis. The first segment entails an individual research project and exploration of theoretical literature as preparation for the final design project. In order to complete it, students need to recognize and analyze specific problem(s) in accordance to the standards of academic principles of scientific paper writing at which it is crucial to know the needs and impacts of the environment on the selected phenomenon, and important functional and semantic elements for the elaboration of the graduation project.

Research results in the first semester of the second year are the so called theoretical hypothesis and research report. They include all relevant elements of the preparation for the design project, which is an extension of research in the real environment. In the second semester of the second year students create their graduate design project, given that their textual work is accepted. With their design they show professional competence which entails individual design project management and communication with other professions during the design process. Elective courses on this year's programme are closely related to mastering individual work in design. The design project and theoretical hypothesis/research report are the elements which differentiate the master level from the bachelor level, and are considered equally important elements in the process of obtaining a graduation degree.

PRVI SEMESTAR, TEMA: DIZAJN U KONTEKSTU REALNOG OKRUŽENJA

First semester, Assignment: Design within Real-life 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 assignment students are faced with in the graduate programme adds, on the one hand, to the knowledge and skills acquired in the undergraduate programme, and on the other hand, presents a certain introduction to the creation of the final design project, that is, the graduation thesis. It is crucial to direct students' awareness towards recognizing contemporary topics and problems in the field of visual communications, mass media and digital technologies, but also the wider social, economic and political contexts. After choosing a topical field for their assignment students select one of communication forms or design genre of contemporary visual culture, ranging from print media (books, monographs, collection of papers, newspaper...), corporate design and signage, packaging design for industrial or service sectors, and outdoor advertising (poster series and the like), to interactive digital technologies on various platforms. It is important to use the tools of visual communications in articulating the recognized problem and innovatively expressing personal views and attitudes, with the goal of enticing and directing public discourses about certain topics. These tools skills and competencies which each graduate student should possess, which makes this assignment inevitably a primary step in the graduate programme in visual communications.



TOMISLAV ŠESTAK

Vizualni identitet plakata za HNK Varaždin

/ Visual identity of the poster for the HNK in Varaždin

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlanić

- Golden Bra, Magdalena Festival, Maribor, SLO



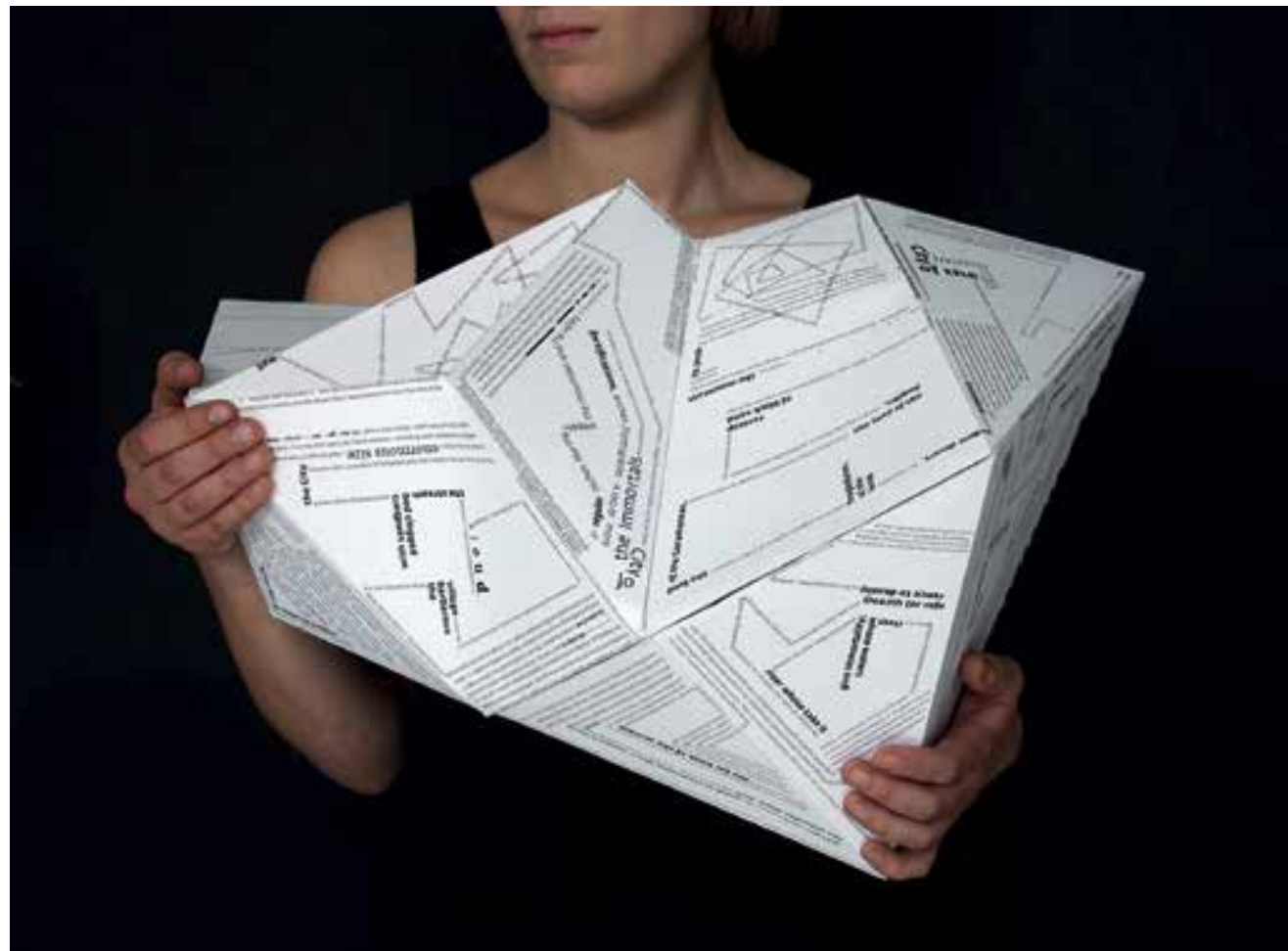
Hrvatsko narodno kazalište u Varaždinu i Klub Rogoz dio su iste zgrade i koriste isti oglašivački prostor. Kako bi se naglasilo dijeljenje zajedničkog radnog i reklamnog prostora osmišljen je koncept plakata u plakatu. Plakati se tijekom dana ponašaju poput klasičnih kazališnih plakata, a noću oglašavaju koncerte, tulum i radionice. Promjena iz dnevnog u noćno stanje omogućena je postavljanjem plakata unutar 'city light' kioska, te ilustrativnim intervencijama na stražnjoj strani plakata.

The Croatian National Theatre (HNK) in Varaždin and the Rogoz Club are situated in the same building and use the same advertising space. A wish to emphasize this shared working and advertising space led to the concept of a poster within a poster. Such posters can be standard theatre posters during day, informing about plays, and concert posters at night, informing about concerts, parties and workshops. The shift from a day to a night use is made possible by placing them in city light boxes and by adding illustrations on their back sides.

KARLA PALISKA*Besmrtnik / The Immortal*

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić



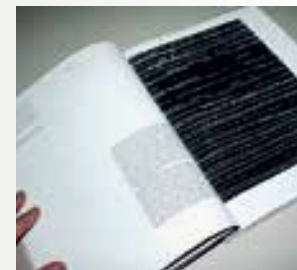
Rad predstavlja istraživanje osnova knjige kao tiskanog medija u razdoblju kada digitalni mediji otvaraju prostor novom definiranju knjige i promjeni načina na koji ju percipiramo. Što je uopće knjiga danas? Kako paradoks e-knjige, koja ne udovoljava ni jednom kriteriju definiranja tradicionalne knjige, utječe na našu percepciju iste? Rad je promišljanje potencijala fizičke knjige, odnosno njenih specifičnih kvaliteta neprevodivih u prostor digitalnog iskustva: forme (volumena, taktilnih efekata, itd...), te odnosa forme i njenog utjecaja na čitalačko iskustvo. Te aspekte istražujem kroz pokušaj prostorne konfiguracije djela *Besmrtnik* Jorgea Louisa Borgesa, potragom za sustavom pretvorbe sadržaja u originalnu formu. Ideja je bila izazvati intimni kontakt i interakciju s knjigom, te u konačnici naglasiti prostornost objekta kroz dobivanje jedinstvenog 'suvenir' čitalačkog iskustva.

The work represents research on books as print media in the period when digital media invite new definitions and a change in the ways we perceive books. What is a book today? How the paradoxical e-book, which does not meet a single criterion of traditional book definition, impact our perception of it? The work represents a process of thinking about potentials of a physical book, its specific qualities which cannot be transferred into a digital experience: form (volume, tactile effects, etc), and the relationship between its form and its impact of the experience of reading. These aspects are explored through an attempt to spatially configure Jorge Louis Borges' work *The Immortal* by looking for a system which can transform the content into an original form. The idea was to establish an intimate contact and interaction between the reader and the book and emphasize the spaciousness of the object by making it a unique 'souvenir' of the reading experience.

SANDRO DUJMEVIĆ*Monografije Grupe šestorice / Monographs on the Group of Six Authors*

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Marina Jakulić



Riječ je o seriji monografija suvremenih hrvatskih umjetnika – Dimitrija Bašičevića Mangelosa, Mladena Stilinovića i Vlade Marteka, što je izbor iz zamišljene biblioteke Grupe šestorice. Dizajn se temelji na izboru lo-fi materijala – običnih A4 papira Vlade Marteka, neobrađenih ljepenki i folija, te uveza klanjanjem u knjigama Mladena Stilinovića, i pisanja olovkom, karakterističnog za sve umjetnike. Rješenje se oslanja na modernističku estetiku formatom i mrežom od dvanaest kolonni, te odabirom tipografije kao odrazom razdoblja u kojem ovi umjetnici djeluju, kreirajući sustav i pružajući dovoljno slobode budućim dizajnerima pri oblikovanju monografija ostalih autora Grupe šestorice.

The project consists of a series of monographs of contemporary Croatian artists – Dimitrije Bašičević Mengelos, Mladen Stilinović and Vlado Martek, selected from an envisaged publishing series on the Group of Six Authors. The design was based on lo-fi materials which include simple A4 paper sheets corresponding to Martek's works, unprocessed cardboard, transparencies, and stapled binding suggestive of Mladen Stilinović's books, and pencil writing characteristic of all group members. The design solution draws on the modernist aesthetics in its format and twelve-column grid, and typography which reflects the period of these artists' activity. The idea was to create a system and offer enough space for future interventions in the design of the monographs on other members of the group.

IVA HRVATIN

Turistička signalizacija / Tourism Signage

MENTOR Nenad Dogan

ASISTENT / ASSISTANT Marina Jakulić



U posljednjih pet godina Rovinj kao turistička destinacija stagnira prema većini statistika. Sadašnje ciljne skupine turista u ljetnoj sezoni mlade su obitelji srednje klase, nešto manje studenti i mladi, te turisti treće dobi. Zajednički im je interes kulturna baština područja, što je uz prirodne ljepote osnova turističke ponude Rovinja. No, ne uviđa se kako je te osnove potrebno kategorizirati u koherentni sustav gradskih atrakcija; stoga se ovaj projekt temelji na ideji predavljanja mjesne povijesti i tradicije sustavom tematskih tura koje turiste potiču da krenu u samostalno otkrivanje grada. Te ture pripovijedaju prošlost grada kroz sve bitne punktove – razne znamenitosti, lokacije važnih događaja, tradicionalne obrte i gastronomske poslastice. Sadržaji tura obuhvaćaju povijest grada, njegovu sakralnu i profanu tradiciju, te povezuju više razina razvoja Rovinja u cjelovitu sliku. Svaka tura sastoji se od tri cjeline: tematske brošure – turističkog vodiča, prateće signalistike u određenom gradskom prostoru, te paketa suvenira usko povezanih s temom ture. Predstavljene su priče o rovinjskim tabacchinama; o batani, brodogradnji i ribarstvu; te priča o poznatoj i zaslužnoj obitelji Hutterott. Ovim fleksibilnim sustavom Rovinj može biti predstavljen u onoliko tura koliko pučkih legendi i priča iz prošlosti može ponuditi.

Rovinj has been shown by the majority of statistics related to tourism to have stagnated as a tourist destination in the last five years. The present profile of tourist visiting in summer are young middle class families, students and young people to a smaller extent, and people in the third age of life. Their common interest is cultural heritage of the area, which is, in addition to natural sites, Rovinj's basic tourist offer. It has not been realized, however, that this basic offer needs to be organized into a coherent system of city attractions. This project is therefore based on the idea to represent the local history and tradition by a system of thematically organized routes which can entice tourists to explore the city individually. The routes present the history of the city through all important points – landmarks, locations of important events, traditional crafts and dishes of the local gastronomy. The content of the routes comprises the city's religious and secular tradition and they connect several different historical layers of Rovinj into a unique picture. The design of each route comprises three segments: thematic brochure – tourist guide, signage system in a particular urban area, and souvenirs closely related to the topic of each route. The stories about the city include the Rovinj *tabacchini* (female workers in the tobacco industry), *batana* (fishing boat), shipbuilding and fishing, the esteemed Hutterott family etc. This flexible system can help Rovinj present itself with as many routes as there are local legends and stories about the past.

ANDRIJA MUDNIĆ

Škola i video igre / School and video games

MENTOR Ivan Doroghy

ASISTENT / ASSISTANT Tomislav Vlainić

- Golden Bra, Magdalena festival, Maribor, SLO

Ovaj projekt nastoji riješiti gorući problem među mladima – nedostatak motivacije i interesa za stjecanjem znanja. Zamisao je bila objediniti zabavne elemente računalnih igara i školski program u kreaciji dinamičnog sustava temeljenog na zadacima i nagradama za učenike koji ih ispunjavaju, pa je napravljen popis elemenata zbog kojih računalne igre izazivaju relativnu ovisnost. Gotovo svaka računalna igra ima nekakav bodovni sustav gdje se skuplja imaginarna valuta i koristi se u osvajanju novih opcija. S bodovima se često dobivaju vizualni trofeji, samo ikone ili crteži koji predstavljaju naš uspjeh, i naši ih prijatelji mogu vidjeti. Što ako bi svaki zadatak bio izazov koji se nagrađuje određenim brojem bodova i trofejem, ovisno o vašem uspjehu? Što ako bi ocjene zapravo bile zbroj bodova koje ste tako osvojili? Mogućnost biranja koje ćete zadatke tako riješiti (unos se element donošenja odluka) također je nešto što bi moglo ojačati našu motivaciju. Ova vrsta sustava podržava i rang-listu bodova, jer kompeticija sigurno povećava motivaciju nekih korisnika. Pri dizajnu sustava mnogi su drugi faktori uzeti u obzir; a rezultat je pristupačno korisničko sučelje koje služi kao baza podataka, gdje svaki učenik ima svoj profil. Na njemu može provjeriti svoj trenutni status i napredak u svakom predmetu (zadatke, bodove, trofeje, rang-liste, itd.) Profil također služi kao rokovnik i društvena mreža preko koje učenici mogu komunicirati, razmjenjivati bilješke, pronalaziti informacije i razgovarati sa svojim profesorima.

This project attempts to solve an acute problem among young people – the lack of motivation and interest in acquiring knowledge. The idea is to integrate entertaining elements of computer games with the school curriculum for the creation of a more dynamic system based on assignments and awards for pupils. One part of the project was also a list of elements of computer games which can create some form of addiction. Almost every game has a scoring system according to which players collect imaginary currency and use it for completing successive levels. Scores are often awarded with a visual trophy, icons or drawings which stand for the player's success visible to all other players. What if every school assignment was a challenge awarded with a certain number of credits and a trophy, dependent on the pupils' achievements? What if grades were actually a sum of credits? A possibility to choose which assignment to complete in that way (decision – making process is thereby introduced) is also something which can entice motivation. This sort of system supports ranking of credits because competition most certainly heightens motivation of some users. The design process took into consideration many other factors which all resulted in a user-friendly interface serving as a data base of personal profiles belonging to each pupil. The profile contains the current status and improvements in each subject (assignments, credits, trophies, rankings etc.). The profiles also serve as a personal organizer and a social network on which pupils can communicate with each other, exchange notes, find information and communicate with their teachers.



**MARINA JUKIĆ**

Iz fotelje do Papue Nove Gvineje / From an Armchair to Papua New Guinea

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić

Mihovil Marinović (r. 1985.), student menadžmenta i vaterpolist i Tonči Talaja (r. 1985.), diplomirani politolog, u studenom 2011. krenuli su na 'low-budget' putovanje Dalekim istokom. Prošli su kroz 14 država i boravili u oko 50 gradova. Cilj im je bio upoznati kulture istočnih zemalja, ostvariti nova poznanstva i dobro se provesti. S ciljem olakšavanja njihove komunikacije s domom, te kako bi se omogućilo zainteresiranima da 'iz fotelje' prate njihovo putovanje, autorica ih je podržala kreacijom interaktivne web stranice – dnevnika putovanja. U kontekstu vizualnih komunikacija htjelo se ispitati kako dizajn funkcionira u uvjetima stvarnog vremena, odnosno kako će se razvijati za vrijeme samog putovanja. Putnicima je prije polaska uručen obrazac za bilježenje najvažnijih činjenica s putovanja, kulturoloških saznanja i osobnih doživljaja. Prilikom svake promjene lokacije, putnici bi ispunili obrazac, poslali ga autorici putem e-maila, a onda bi nastali odgovarajući vizuali za tu lokaciju. Cilj projekta bio je i poigrati se formom putopisnih blogova, koji su često opterećeni tekstem, s tek tu i tamo pokojom fotografijom ili rutom prikazanom Google Maps servisom. Ova web stranica omogućuje posjetiteljima bolje razumijevanje sadržaja integrirajući tekst, video i fotografije na pregledan način. Svakom gradu kroz koji su putnici prošli pripada jedna infografika. Kaotična kompozicija ilustracije daje dojam statičnog filma, pa se jednim pogledom na kartu dobiva općeniti doživljaj grada. Klikom na svaku od ilustracija u infografici dolazi se do dodatnih informacija o lokaciji. Svaka infografika sastoji se od informacija o gradu, aktivnostima putnika, kulturi, te ču i piću. Tako grafika ostaje pregledna, a posjetitelj filtrira one informacije koje ga zanimaju.

Mihovil Marinović (born 1985), a student of management and a water polo player and Tonči Talaja (born 1985) a graduate in political science, embarked in November 2011 on a low-budget journey in the Far East. They travelled in 14 countries and visited around 50 cities. Their aim was to become familiar with the culture of eastern countries, meet new people and have fun. Wishing to facilitate their communication with the people at home, and make it easier for all those interested to follow the voyages from their 'armchairs' this project came to life in a form of an interactive web site – a travel journal. In the context of visual communications the idea behind the project was to explore the ways in which design can function in real-time conditions and how it can develop during the travels. Prior to departure, the travellers were given a form in which to record the most important facts from the travels, cultural insights and personal experiences. With each new location the forms would be emailed to the author of the web site who would create appropriate visuals for the previously visited location. The aim of the project was to play with the form of travelling blogs often containing too much text and very few photos or routes shown in Google Map. This web site, however, enables users to better understand the content through clearly organized and integrated textual, video and photographic material. Each city visited by the travellers belongs to one infographic. A chaotic composition of illustrations in an infographic seems like a static film and a single look at the map results in a general impression of a city. By clicking on each of the illustrations user receives information of the location. Each infographic is composed of the following categories: information about city, travellers' activities, culture, gastronomy. Such an organisation keeps the graphics clear, and user can filter most interesting information.

MIHOVIL VARGOVIĆ

Mobilna aplikacija za dijabetičare / Mobile Application for Diabetics

MENTOR Stipe Brčić

ASISTENT / ASSISTANT Luka Borčić

● Best Newcomer, Magdalena festival, Maribor, SLO



Projekt se bavi prehranom dijabetičara, vrlo važnom stavkom održavanja njihovog zdravlja. Postoji nekoliko problema. Deklaracije proizvoda u praksi ne govore ništa jer su samo birokratski popis sastojaka, te se miješaju one s različitim logikom. Ističu se sastojci u različitim količinama, dok se podsvjesno gubi ukupna količina sastojaka u ambalaži, a postoje i nedostaci u dizajnu. Dijabetičar mora napamet preračunavati nutrijente za svoju količinu obroka, a zatim to isto pretvarati u ugljikohidratne jedinice, kako bi sebi znao odrediti ispravnu dozu inzulina. Zadaća osmišljene aplikacije je olakšati usporedbu i izbor proizvoda u procesu kupnje, te slaganje obroka i preračunavanje. Aplikacija razrađuje i problem vizualnog prikaza alfanumeričkih podataka, što se rješava opcijom skeniranja bar kodova prehrambenih proizvoda. Projekt predviđa obaveznu suradnju korisnika s dijabetologom i stvaranje vlastite baze podataka.

The project deals with diabetic nutrition, which is an important element in maintaining their health. There are, however, several problems. Product labels practically do not say anything because they are just a bureaucratic list of ingredients, and there are different systems of labelling. Ingredients are given in different amounts, while the entire packaged amount is subconsciously lost. Evident are also design-related shortcomings. Diabetic have to learn by heart the ways in which to calculate nutrients for their meals, and to convert them into carbohydrate units to be able to determine sufficient dosage of insulin. The purpose of the application is to facilitate comparison and selection of products in shopping, composition of foods and calculation. The application also deals with the problem of visual representation of numerical data which is solved with the possibility of scanning bar codes of products. This product envisages necessary cooperation of users with diabetes specialists and the creation of a personal database.

DRUGI SEMESTAR, TEMA: DIZAJN U KONTEKSTU RAZVOJA KOMUNIKACIJSKIH MEDIJA

Second Semester, Theme: Design within the
Development of Communication Media

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 upravo 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 the assignment is contrary to the previous one, although they share a rather similar context. The students are required to create a socially engaging multimedia campaign on a given topic. In other words, the form (in a wide sense of the term) precedes the choice of the topic because it is necessary to master the skills in agitation and persuasion but also of two-way communication in the process of informing the public about a certain problem and directing social potential towards its solution. Content and form are, naturally, correlated so the aim of the assignment is to interpret classical forms of media campaigns in a new, original way, while maintaining some of their characteristic elements, like campaign titles, slogans and the like. This assignment can be said to explore research potential and creative capacities of students in relatively limited formal conditions, which is the most frequent situation in the practice of a professional designer. The assignment, naturally, presupposes competently carried out preliminary research and a continued cooperation with colleagues from different professions, if necessitated by the topic, which is the spirit of the interdisciplinary character of the design profession and educational methodology of the school.

VANESSA ŠERKA KUSTEC

Isključi do kraja / Power Them Off
MENTOR / MENTOR Nenad Dogan
ASISTENT / ASSISTANT Marina Jakulić



Električni uređaji i tijekom rada u *stand-by* načinu troše energiju – čak do 15% mjesečne potrošnje. Većinu tih uređaja (televizor, digitalni prijamnik, hi-fi linija...) koriste mlađi tinejdžeri od 12 do 15 godina i važno je za njih da se nauče boljim navikama. Maskota društvene kampanje *Isključi do kraja* nastala spajanjem elemenata simboličkog prikaza štednje – 'kasice prasice' i fizičkog trodimenzionalnog dijela, odnosno utičnice. Promotivni paket kampanje uključuje šest naljepnica za utičnice, 180 novčića i info kartica. Novčići na sebi imaju napisanu vrijednost trošenja tijekom jedne noći – cca. 12 h u *stand-by* načinu rada. Tinejdžeri bi uz dogovor s roditeljima za svaki uređaj koji isključe dobili odgovarajuću količinu novčića. Na kraju mjeseca tinejdžer ima pravo tražiti dodatni džeparac u ukupnom iznosu novčića, oko 120–150 kn.

Electronic devices take up to 15% of monthly energy consumption when they work in the *stand-by* mode. Most of these devices (TV set, digital receiver box, hi-fi system...) are used by young teenagers from 12 to 15 years of age. It is important for them to learn better habits. The mascot of the *Power Them Off* social campaign was created by combining elements of a symbolic representation of saving – piggy bank, and a physical three-dimensional element – socket. The promotional package of the campaign includes six stickers for sockets, 180 coins and info cards. Coins are marked with the value corresponding to night energy consumption – around 12 hours in the *stand-by* mode. Teenagers could make a deal with their parents to receive a certain amount of coins for every device they power off. At the end of a month a teenager could rightfully ask additional pocket money of 120–150 kuna.

MARINA JUKIĆ

Obrti u srcu grada / Crafts in the Heart of the City
MENTOR Stipe Brčić
ASISTENT / ASSISTANT Luka Borčić



Stari zagrebački obrti dio su identiteta grada još od trinaestog stoljeća. U današnje vrijeme krize i recesije kada su ljudi okrenuti sve većoj potrošnji i kupovini jeftine uvozne robe, ovi mali, ali korisni segmenti gospodarstva svakog dana nestaju s karte grada. Mali obrtnici nude kvalitetne proizvode i usluge, popravke korisne svakome, no građani su ih ili zaboravili ili uopće nisu svjesni njihova postojanja. Uvrštavanjem u turističku ponudu grada obrti bi dobili novu priliku za održavanje tradicije i izlazak iz društvene izolacije. Atrakcija za turiste ujedno bi postala i atrakcija za građane, koji se često ugledaju na strance. Prema toj pretpostavci osmišljena je web stranica koja sadrži kompletan popis zagrebačkih obrta, koji su raspoređeni i označeni na interaktivnoj mapi starog zagrebačkog centra. Građani i turisti mogli bi kreirati svoje rute obilazaka, pretraživati proizvode i usluge koji ih zanimaju te bilježiti svoja iskustva. Kako bi se obrte istaknulo u moru korporativnih oglasa na zagrebačkim ulicama, oblikovan je standardizirani vizualni sustav, koji jasno oglašava lokacije obrtničkih radnji te popise proizvoda i usluga koje obrtnici nude.



Ever since the 13th century, old handicrafts have formed part of the identity of Zagreb. Today, in the time of economic crisis and growing consumption of cheap imported goods, these small, but useful segments of the local economy have been disappearing from the city map. Small craft businesses offer quality products and services, but the citizens have forgot them or have never been aware of their existence. By introducing them as a tourist offer of the city, these businesses would get a new opportunity to maintain the tradition and to come out of social isolation. Tourist attraction would become attraction for the citizens who usually appropriate tourist behaviour. That assumption has led to the creation of a web site containing a comprehensive list of Zagreb crafts located and marked on an interactive map of the old part of Zagreb. Both citizens and tourists could create their own routes, browse through products and services and record their experiences. In order to make the crafts prominent in the sea of corporate ads in the streets of Zagreb, the project includes a standardized visual system which clearly marks the locations of craft shops and list of their products and services.



KARLA PALISKA

Kampanja za promicanje rodne ravnopravnosti / Gender Equality Campaign
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić

Kampanja promicanja rodne ravnopravnosti nastala je kao odgovor na problem nedovoljne informiranosti građana o problemu diskriminacije na temelju spola, afirmirajući zakonski okvir koji se protiv toga bori. Kampanja se referira na zbornik 'Rodna ravnopravnost i diskriminacija u Hrvatskoj', objavljen 2012. godine, koji je nastao na temelju istraživanja 'Percepcija, iskustva i stavovi o rodnoj diskriminaciji u RH', što su ga proveli Odsjek za psihologiju i Odsjek za sociologiju Filozofskog fakulteta, Fakultet političkih znanosti i Institut za društvena istraživanja. Strategija kampanje glasi *Od informacije i edukacije do reakcije!* Osnovni medij kampanje je razglednica s pratećom infografikom, te web stranica s edukativnim sadržajem. Uloga razglednica je pobuditi interes ciljnih skupina, zahvaljujući specifičnom intimnom karakteru tog medija. Web stranica, s druge strane, osim statistički obrađenih podataka i zaključaka provedenog istraživanja nudi također i mogućnost preuzimanja svih tiskanih materijala korištenih u kampanji, te prostor za raspravu.

Gender equality campaign has been created as a response to the insufficiently informed public opinion about the problem of gender-based discrimination. By affirming the legal framework of the gender equality, the campaign refers to the collection of papers 'Gender Equality and Discrimination in Croatia' that was published in 2012 as a result of research 'Perception, Experiences and Attitudes about Gender Discrimination in the Republic of Croatia'. The research was conducted by the Departments of Sociology and Psychology of the Faculty of Humanities and Social Sciences, Faculty of Political Sciences and the Institute of Social Research. The campaign strategy *From information to education to reaction!* The main campaign media consists of a postcard with the accompanying infographic and an educational web site. The purpose of the postcard is to spark interest in the target groups with its specifically intimate character. The web site, on the other hand, offers statistical data and conclusions of the conducted research, enables download of all printed material used in the campaign, and offers space for public discussion.



IVA HRVATIN

Antibully kampanja / Anti-Bullying Campaign
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić



'Bullying' je problem koji se javlja u cijelome svijetu, pa tako i u Hrvatskoj, a kvalitetna borba protiv vršnjačkog nasilja iziskuje mnogo više od oglašivačke kampanje – ona traži uporište u školskoj i dječjoj psihologiji i sociologiji, kako bi se društvo moglo pravilno educirati, a stopa nasilja smanjiti. Cilj ove 'anti-bullying' kampanje zato je intervencija, a ne prevencija – osmišljena je kampanja u kojoj dijete može sudjelovati, a može ju i samostalno oblikovati. Stoga je osnovni cilj kampanje edukacija, provučena kroz zabavne sadržaje poput interaktivnih igara, proizvodnje vlastitih 'anti-bully' promo materijala i raznih drugih 'uradi sam' sadržaja na webu. Kampanja je predstavljena sloganom 'challenge accepted', inače dobro poznatom mlađim generacijama, a promotivni flyer i stickeri pozivaju djecu na akciju i aktivno sudjelovanje u borbi protiv nasilja u školama.

Bullying is today a recurrent problem in the entire world, including Croatia. A successful fight against violence demands more than just an advertising campaign. It needs to be grounded in the school and child psychology and sociology, in order to properly educate the society and decrease violence. The aim of the anti-bullying campaign is therefore intervention and not prevention – the campaign is envisaged to include children's creative participation in it. The main objective of the campaign is to educate through entertaining tools such as interactive games, creation of individual anti-bullying promotional material and various other contents with the use of 'do-it-yourself' online tools. The slogan of the campaign – 'challenge accepted' – is well known among younger generations. Flyers and stickers invite children to actively participate in the fight against violence in schools.

TIPOGRAFIJA

Typography

Savladvanjem 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 objedinjuje znanja iz mikro tipografskog i makro tipografskog smjera i osposobljava studente i studentice za istraživački rad i tipografsko izražavanje u različitim oblikovnim kontekstima i kroz široki spektar medija.

By mastering the course material in typography students acquire skills in typographic design and special awareness of the integrative approach to the process of 'designing fonts' and 'designing with fonts'. The course combines the knowledge from micro typography and macro typography and equips students with skills for research and typographic expression in different design contexts and a wide range of media.

MIHOVIL VARGOVIĆ*Norma Sans & Sans Condensed*

MENTORI / MENTORS Nikola Đurek, Damir Bralić



Pismo *Norma Sans* dizajnirano je za putokazne table na prometnicama. Projektiranju pisma prethodilo je istraživanje u područjima čitljivosti i prepoznatljivosti slovnih znakova te analiza postojećih tipografija korištenih u cestovnoj signalizaciji. Pismo karakterizira niski kontrast, velika x-visina, kratki ascenderi i descenderi, otvorene forme, optičke korekcije te proporcije prilagođene hrvatskim dijakriticima.

The *Norma Sans* typeface has been designed for the purposes of road sign posts. The design of this typeface was preceded by research related to the levels of legibility and recognizability of letters and by an analysis of the fonts used in road signage. The typeface is characterized by a low contrast, tall x-height, short ascenders and descenders, open forms, optical corrections and the proportions adjusted to the Croatian diacritics.

**Norma Sans
& Condensed**

Zagreb Ozalj
Slavonski Brod
Karlovac
Krk Zadar
Varaždin
Split Rijeka
Kutina Sisak
Osijek Senj
Šibenik Pula

ANDRIJA MUDNIĆ*Milosz Sans & Slab*

MENTORI / MENTORS Nikola Đurek, Damir Bralić

- Posebno priznanje na međunarodnom studentskom natjecanju 'Type Milosz 2011' / Honorable mention at international student competition 'Type Milosz 2011', PL

Pisma *Milosz Sans* i *Milosz Slab* nastavak su razvoja porodice *Milosz* iz prethodne akademske godine. Riječ je o pismima namijenjenima kontinuiranom tekstu, s međusobno ujednačenom x-visinom i debljinom poteza, kako bi funkcionirale zajedno. Oba pisma sadrže velik broj ligatura kojima se rješavaju problemi koji nastaju prije svega u hrvatskom i poljskom, ali i u ostalim europskim jezicima.

The *Milosz Sans* and *Milosz Slab* typefaces result from a continual development of the *Milosz* font family in the previous academic year. These typefaces are intended for continuous text with equal x-height and thickness of stroke in order to function together. Both typefaces contain a great number of ligatures which help solve problems primarily with the Croatian and Polish languages, but some other European languages as well.

In 2011, the New Art Foundation *Znaczący Się* conducted the Type Design International Student Competition 'Milosz 2011' The Competition was set up to commemorate the centennial of the birth of Czesław Miłosz – poet, writer, translator and Nobel Prize laureate in literature. Upon awarding the prize to Miłosz, the Swedish Academy praised him as the author 'who with uncompromising clear-sightedness voices man's exposed condition in the world of severe conflicts.' Thus, we followed the lead and asked the Jury to look for the typeface *Milosz* that would not only bring out the craft of the type designer but would also reflect the spirit of Miłosz's writings.

A typeface that, in the words of Miłosz's friend Jerzy Ilg, is 'fervent and austere, mystical and sensuous, youthful and welcoming death, conquerous and subtle, serious and laughing hard.' In October 2011, the international Jury – Barbara Kęsek-Bardel, Veronika Burian, Pilar Cano, Robert Oleś and Kuba Sowiński awarded the prize to Damien Collot of France. Mr Collot is a 2011 graduate of École supérieure d'art et de design in Amiens and his work was supervised by Mr Titus Nemeth. The Jury also awarded an Honorable Mention to a team of designers from School of Design in Zagreb, Croatia – Marko Hrastovec, Andrija Mudnić and Luka Reicher.

INTERAKTIVNI MEDIJI

Interactive Media

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 i 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 cilj kolegija je 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 se kolegij bavi.

Na kolegiju *Interaktivni mediji*, kroz koncepciju i oblikovanje mobilne aplikacije i dizajna za web, traži se od korisnika istraživački i eksperimentalni rad unutar zadanih okvira. Naglasak je na stvaranju nove vrijednosti u lokalnom društvu s rezultatima na globalnoj razini. Propitujemo kako na inovativan način iskoristiti potencijale digitalnih tehnologija u svrhu poboljšanja ili unapređenja kvalitete naših života, individualno i kao zajednice.

The course *Interactive Media* focuses on the theory and practice of graphic design related to digital interactive media. The influence of digital technologies has increasingly changed the ways we communicate, self-expression and perception of the world around us. Since there is a growing use of interactive digital media for communication, the role of designers in conceptualising and designing these interactive media and presenting contents is growing in importance. The lectures and practical work on projects within the course impart understanding and create interest in students for this developing field. The topics dealt with in the course cover issues related to the ways this area of design is distinguished from the traditional media and to the ways in which to approach to conceptualizing and designing interactive media.

The course assignment includes the creation of a concept and design of a mobile application and a web site for which students are required to conduct research and experiments within a given framework. The focus is on creating new value in the local community with global results. Inquiries are made into innovative ways of using the potentials of digital technologies in order to improve the quality of our individual and communal lives.

**MARINA STANČEV***Terraneo Festival*

MENTOR Ian Borčić

ASISTENT / ASSISTANT Tin Kadoić

Kroz promišljanje sadržaja bitnog za festival i njegove posjetitelje, ova web stranica stavlja u fokus izvođače i njihovu prezentaciju. Novosti i informacije za kampere na drugoj su razini komunikacije. Modularni grid omogućava prilagodbu *layouta* svakom tipu uređaja, dok se 'rupe' popunjuju uzorkom grafičkog koda.

Envisaged to provide content relevant to the festival and its visitors, this web site focuses on the festival performers and their presentation. News and information for campers are on the second level of communication. A modular grid facilitates the adjustment of the layout to every type of device, while the 'holes' are filled with a graphic code pattern.

**MIHOVIL VARGOVIĆ***Hrvatske željeznice / Croatian Railways*

MENTOR Ian Borčić

ASISTENT / ASSISTANT Tin Kadoić

Online stranica Hrvatskih željeznica stavlja u fokus modul za provjeru termina dolaznih i odlaznih vlakova i rezervaciju karata. Uz to, predstavljene su i servisne informacije HŽ-a kao i akcije koje se često provode. Reducirano sučelje omogućava brzu i jednostavnu dostupnost informacijama s mobilnih uređaja.

The Croatian Railways website focuses on the module for the information about train arrivals and departures and ticket reservation. In addition, the site also contains service information about the Croatian Railways and special offers and campaigns organized by the company. A reduced interface enables faster and simpler access to information from mobile devices.



SANDRO DUJMEHOVIĆ

Hrvatska turistička zajednica / Croatian National Tourist Board
 MENTOR Ian Borčić
 ASISTENT / ASSISTANT Tin Kadoić

Zadatak oblikovanja online stranice Hrvatske turističke zajednice jest odgovoriti na potrebe različitih tipova posjetitelja. Tako, primjerice, na stranicu preko računala dolaze korisnici koji se tek informiraju o Hrvatskoj, kao i turisti koji putem mobilnih uređaja (na svojoj destinaciji) traže najbliži događaj, restoran, ili neki drugi sadržaj.

The assignment of designing an online site for the Croatian National Tourist Board is to meet the needs of its various users. The site is, for example, visited by users from their desktops who want information about Croatia as well as tourists who want to find on their mobile devices (in a destination in Croatia) a nearby event, restaurant, or something else.



MARINA JUKIĆ

Terraneo Festival
 MENTOR Ian Borčić
 ASISTENT / ASSISTANT Tin Kadoić

Modularnim gridom koji se provlači kroz cijelu online stranicu Terraneo Festivala, pokušava se predstaviti različiti tip sadržaja, koji se kodira i bojom – izvođači, multimedija, novosti i servisne informacije. Grid omogućava interakciju sa sadržajem bez otvaranja nove podstranice, te na taj način otvara mogućnost bezbrojnim varijacijama layouta.

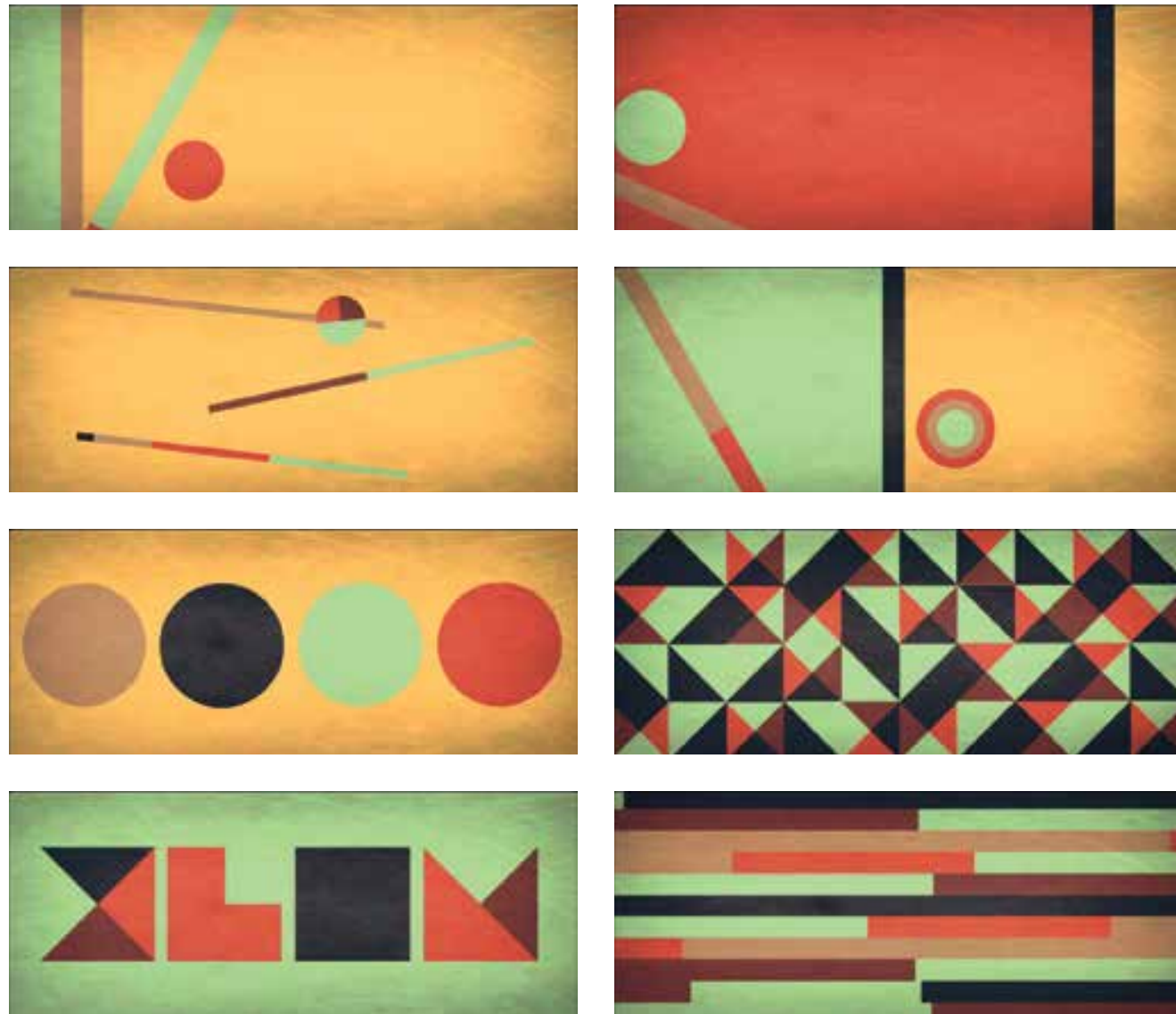
A modular grid covering the entire online site of the Terraneo Festival attempts to present various information categories which are also colour-coded – performers, multimedia, news and service information. The grid enables interaction with the content without opening new pages and thereby creates possibilities for countless variation of the layout.

FILM I VIDEO

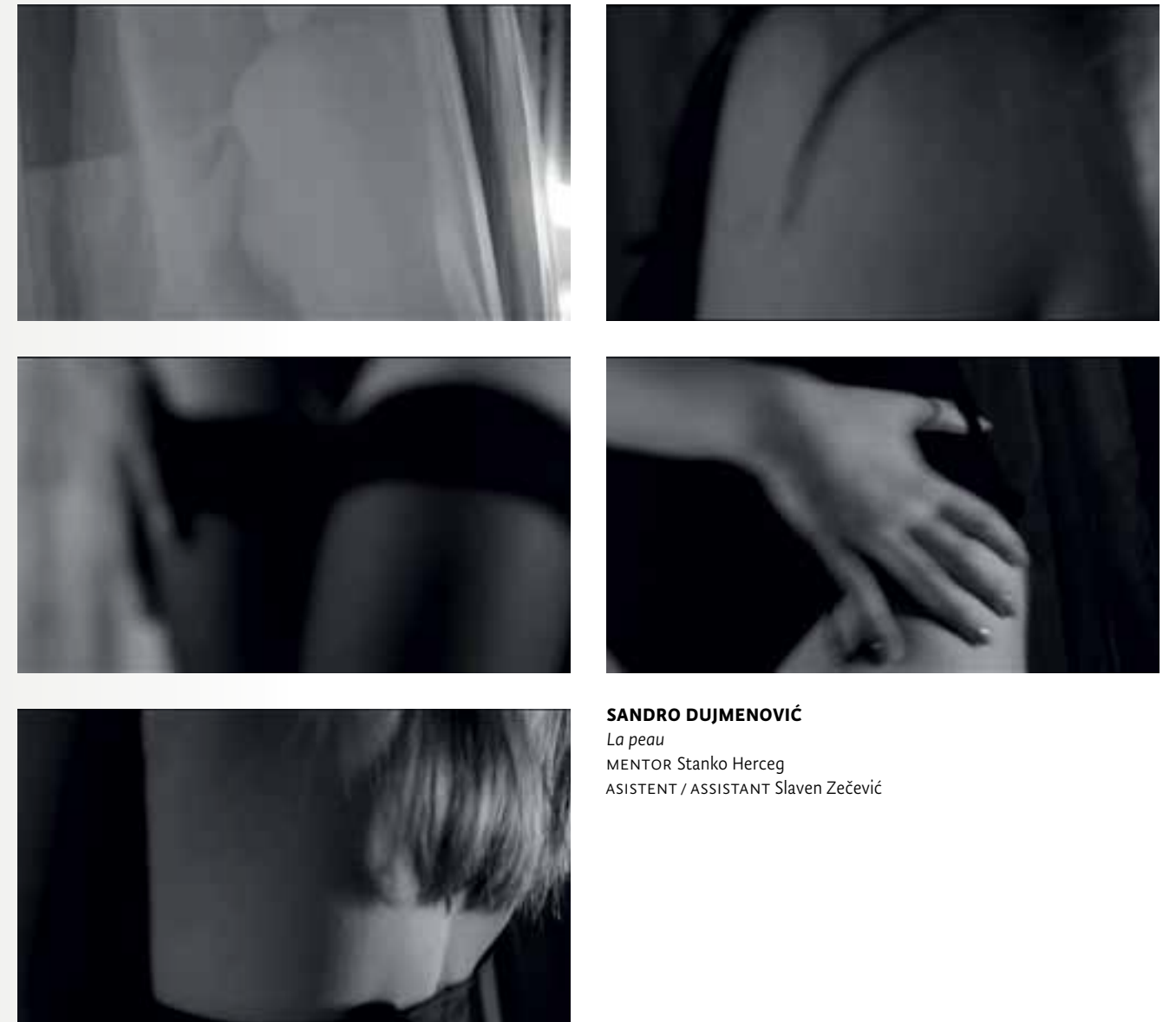
Film and Video

Premda se odnos dizajna i filma povijesno manifestirao u raznim oblicima, možemo ga odrediti kao čvrstu sinergiju. Dizajn i film nisu svoje veze ostvarivali isključivo kroz često ekonomski uvjetovan proces filmske produkcije, već dijeleći teoretske pojmove poput vizualne komunikacije, a zatim i kroz usmjerenost na izražajno korištenje prostora te mogućeg utjecaja na različite segmente društva u kojem djeluju. Moguća komplementarnost dizajna i filma osnova je kolegija *Film i video* u okviru diplomskog Studija dizajna. Uspostavljen kao teoretsko-praktični kolegij u okviru kojeg se studenti usmjeravaju na temeljne značajke filmskog i video stvaralaštva, cilj kolegija je studentima ponuditi mogućnost vizualnog promišljanja i autorskog djelovanja u mediju koji je čest pratitelj njihovog sadašnjeg i budućeg djelovanja. Rezultat autorskog djelovanja studenata su filmske vježbe koje sami izvedbeno ostvaruju pod mentorstvom svojih profesora, Stanka Hercega i Slavena Zečevića.

Although the relationship between design and film has taken different forms in the course of history, we can define it as a strong synergy. Design and film have not establish mutual connection exclusively through economically conditioned process of film production, but through sharing theoretical concepts, such as visual communications, and through adherence to expressive use of space with potential impact on various segments of society. Possible complementary relationships between design and film are the basis of the course *Film and Video* in the graduate programme of the School of Design. The course combines theoretical and practical aspects which introduce students to fundamental characteristics of work in the fields of film and video. The aim is to provide students with skills of visual thinking and individual activities in the media which frequently accompany their present and future work. The result of students' authorial works comes in the form of film exercises which they do under the supervision of their professors, Stanko Herceg and Slaven Zečević.



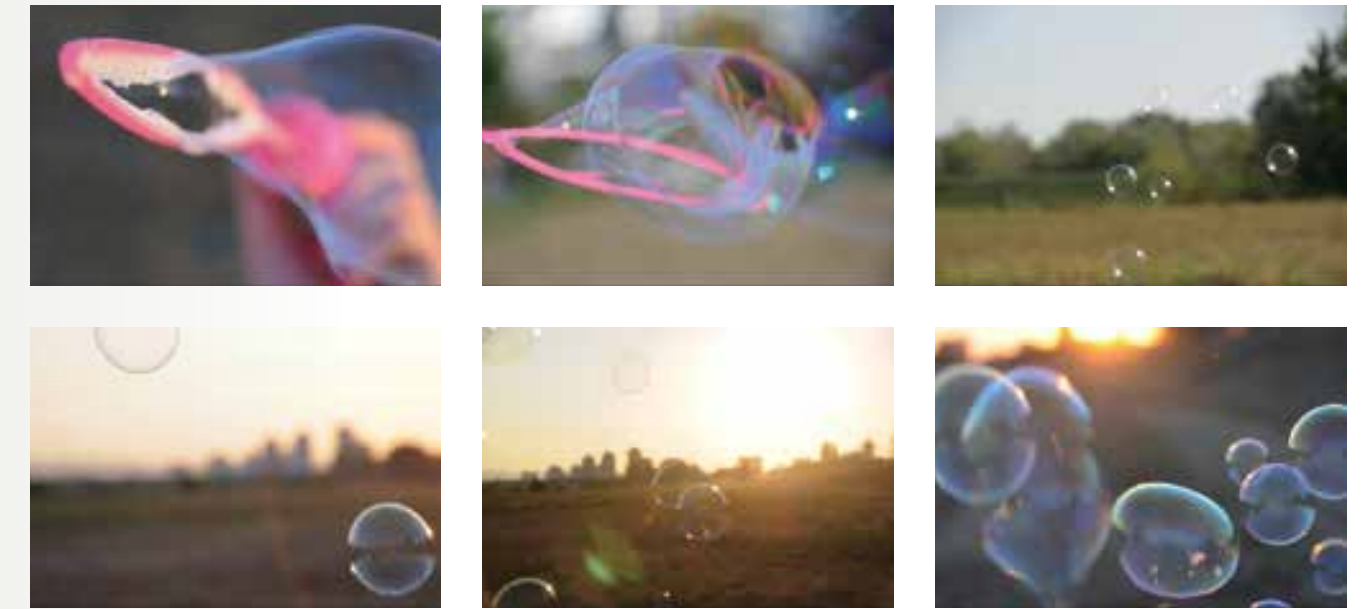
TOMISLAV ŠESTAK
Kompozicija 6.A.K. / Composition 6.A.K.
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Slaven Zečević



SANDRO DUJMEHOVIĆ
La peau
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Slaven Zečević

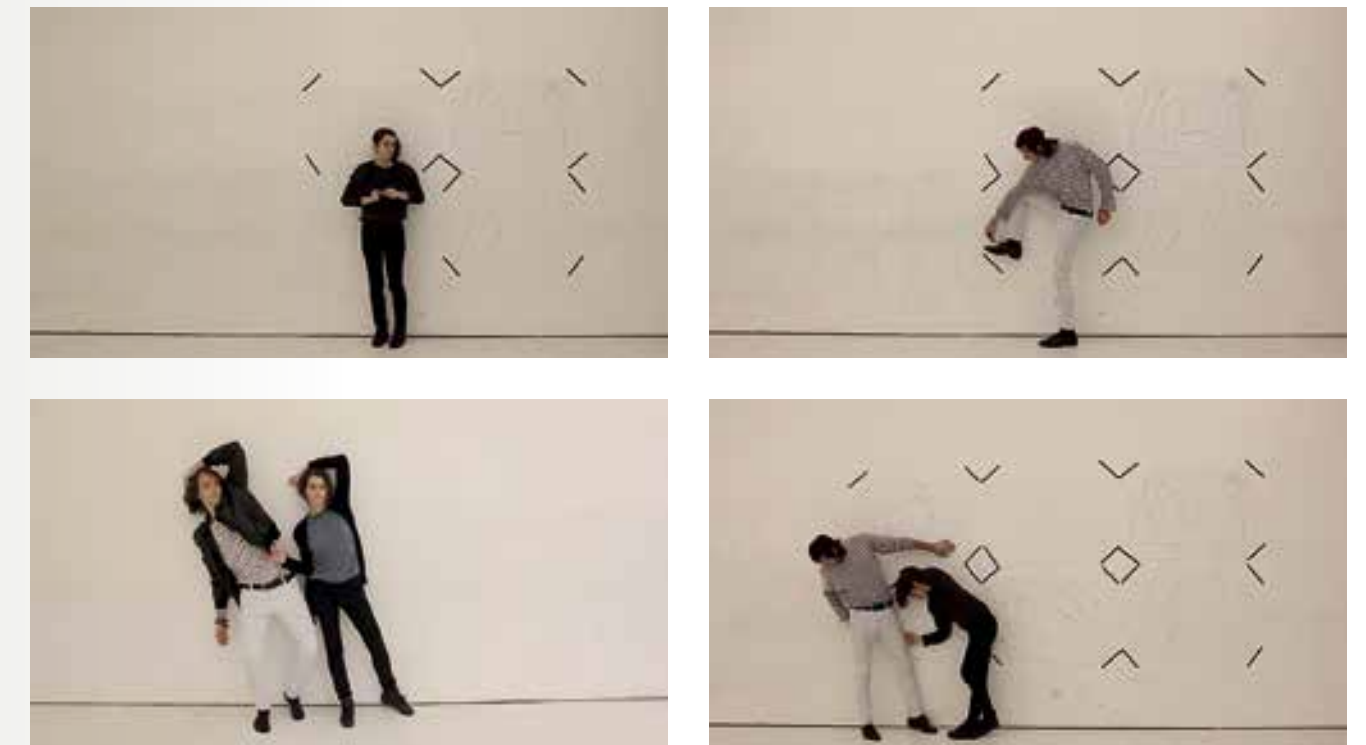


VANESSA ŠERKA
Pazi snima se / Attention, the camera's rolling
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Slaven Zečević



MARIJA RUŽIĆ
Voyage
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Slaven Zečević

MARTINA GRANIĆ
Anatomy of a Process
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Slaven Zečević





MARINA JUKIĆ
Doručak / Breakfast
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Slaven Zečević



IVA HRVATIN
Sweet Valentine
MENTOR Stanko Herceg
ASISTENT / ASSISTANT Slaven Zečević

DIPLOMSKI RADOVI

Graduation Thesis

SANJA ROTTER*Materijalne i nematerijalne vrijednosti drva**/ Material and Immaterial Value of Wood*

SMJER / COURSE Industrijski dizajn / Industrial Design

MENTOR Mladen Orešić

KOMENTOR / CO-MENTOR Vedran Kasap

- Nagrada za najbolji koncept u studentskoj kategoriji
/ Award for the best concept in the student category,
HDD 1112, Zagreb

Projekt predstavlja koncept životnog ciklusa čovjeka i drva kroz četiri faze – rođenje/djetinjstvo, mladost, zrelost i starost/smrt, nazvane po godišnjim dobima – Proljeće, Ljeto, Jesen i Zima. Arhetipski principi koji određuju svaku od tih faza, grade i oblikuju predmete. U artefakte je ugrađeno više razina simboličkih i strukturalnih procesa. Na materijalnoj razini, to su faze od trenutka rezanja materijala, preko oblikovanja i konstrukcije, sve do dekonstrukcije materijala na samom kraju. Na simboličkoj razini, to su ideje o značenju svake faze u procesu života, i o procesu transformacije od organizma do predmeta. Funkcija i oblik koji je slijedi prate životni ciklus proizvoda od nastajanja pa do raspadanja.

The project represents a concept of the life cycle of humans and wood through four phases – birth / childhood, youth, adulthood and old age/death named after the four seasons – Spring, Summer, Autumn and Winter. The products are built and designed according to the archetypal principles which determine each of the phases. Several symbolic and structural processes have been built in the artefacts. On the material level, these phases include cutting of wood, design and construction and deconstruction at the very end. On the symbolical level, they include ideas about the meaning of each phase in life and of the transformation process from an organism to the object. The function and form follow the life cycle of the product from its production to decay.



KATARINA PERIĆ

Urbana oprema nove generacije – 'Kyoto', kartonski objekt
/New-Generation Urban Equipment – 'Kyoto', Cardboard Object
 SMJER / COURSE Industrijski dizajn / Industrial Design
 MENTOR Mladen Orešić
 KOMENTOR / CO-MENTOR Vedran Kasap

Ideja promjene temeljna je karakteristika svakoga grada. Prostor (nepomičnim formama definiran kao trajan i određen) doživljava kontinuirane promjene kroz privremene okupacije za sve tipove namjena i aktivnosti. Uzimajući u obzir dinamiku nove generacije, infrastruktura takvih okupacija postaje urbana oprema čije su temeljne karakteristike privremenost i laka izmjenjivost. Kyoto je objekt zamišljen kao dio takve opreme. Načinjen je od valovite ljepenke i kartona, čija ekološka narav, tehničke karakteristike i cijena odgovaraju takvim kriterijima. Čvrsta konstrukcija bez ljepljenja omogućava da se objekt koristi kao stolac ili stolić. Realnu primjenu nalazi u opremanju raznovrsnih manifestacija, povremenih okupljanja, festivala, izložbi i ostalih kratkotrajnih događanja. Pogodan je za raznovrsne grafičke aplikacije, te tako postaje jednostavna platforma za širok spektar diferenciranja. Kyoto je lako prenosiv i izrađen u tri veličine koje omogućuju modularne kombinacije i brze modifikacije prostora. Upečatljiv oblik čini ga snažnim komunikacijskim sredstvom i identitetskim markerom, čime postaje predmet igre i želje.

Transformation is the fundamental characteristic of every city. Space (defined by immovable forms as specific and durable) is subject to continuous changes by being exposed to temporary occupancy for different purposes and activities. Taking into consideration the dynamics of a new generation, the infrastructure of such a type of occupancy becomes urban equipment characterised by temporality and easy adaptability. Kyoto is an object envisaged as part of that equipment. It is created out of corrugated fibreboard and cardboard whose ecological and technical characteristics and price correspond to the new demand. Its firm glue-less structure makes possible its transformation into a chair or a coffee table. It can be used as equipment for various events, temporary gatherings, festivals, exhibitions and the like. It is suitable for various graphic applications thereby becoming a simple platform for a wide range of differentiation. Kyoto is a mobile object and comes in three sizes which allow for combinations of modules and quick spatial modifications. Its distinct shape makes it a powerful means of communication, an identity marker, and an object of play and desire.

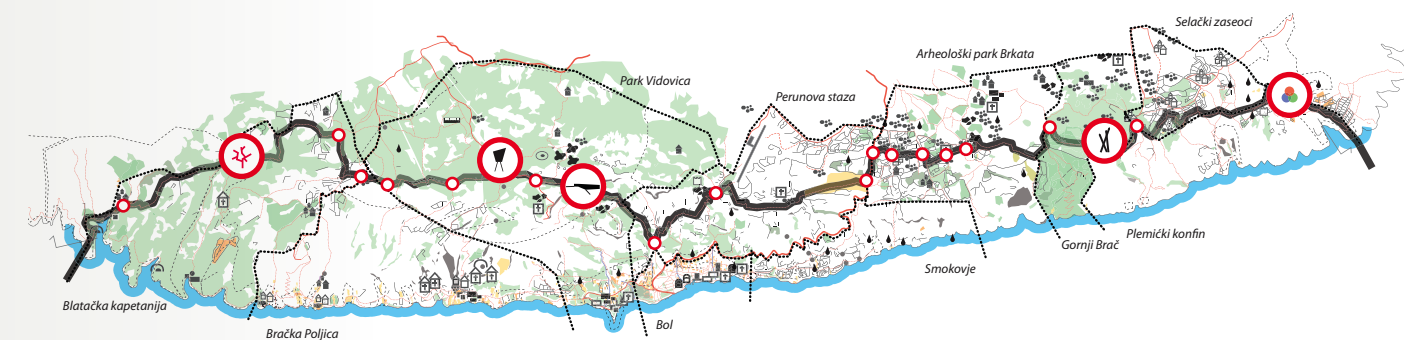


NERA NEJAŠMIĆ

Ispreplitanje urbane i prirodne scenografije otoka Brača
/ Merging the Urban and Natural Scenery of the Island of Brač
 SMJER / COURSE Industrijski dizajn / Industrial Design
 MENTOR Mladen Orešić
 KOMENTOR / CO-MENTOR Ivana Fabrio

Scenografija otoka naglašava međuovisnost urbanog i prirodnog pejzaža. Taj homogeni odnos postupno je postao heterogen, a otočni resursi neravnomjerno korišteni. Kroz rad se prepoznalo vrijednosti iz prošlosti, te pokušalo odgovoriti na pitanja o budućnosti otoka, na primjeru dijelova njegove južne strane, koja u malom reprezentativno obuhvaća aktualne probleme otočnog okoliša. Panova vidilica povezuje istočnu i zapadnu stranu otoka – ona je postojeći put i lungomare, koji se penje i do 750 m visine i pruža promatranje isječaka otoka koji sadrže zaboravljenu scenografiju: napuštena pastirska sela, tajanstvene samostane i crkvice, te prirodne fenomene. Zbog ispreplitanja priobalja i unutrašnjosti otoka, Vidilica je kopnena jednako koliko i morska. Na njoj se nalaze različite točke koje označavaju mjesta skretanja prema crkvi, samostanu, pastirskom selu ili prirodnom fenomenu. Neke prizivaju klasičnu signalistiku, dok su druge oblikovane u duhu umjetničke instalacije ili urbane opreme – ovisno o karakteru prostora i onome što nam otkrivaju. Neke su statične i tradicionalne, dok su druge interaktivne i suvremene te platforma za druge intervencije. Cilj projekta bio je otkriti niz nepoznatih prostora koji će potaknuti lokalno stanovništvo da ih prepoznaju kao mjesta samostalnog djelovanja i neposredne koristi. Premda projekt obuhvaća 21 točku, obrađene su reprezentativne – četiri na konceptualnoj razini, a jedna na razini izvedbenog rješenja.

The island's scenery manifests itself through the interdependence of urban and natural landscape. That homogenous relationship has gradually become heterogeneous with unevenly used resources of the island. The research has resulted with recognized values inherited from the past and the thesis attempts to provide solutions to the future development of the island based on certain areas in its south part which represents in small scale the overall problems of the island environment. The Panova vidilica walkway connects the eastern and western part of the island. It climbs uphill reaching 750 m in height and offers views of one section of the island featuring forgotten scenery: desolate shepherds' dwellings, a mysterious monastery and church, and natural beauties. Due to the close connection of the littoral and the hinterland of the island, Vidilica is both a continental walkway and a seashore promenade. It contains different spots which mark the ways leading to the church, monastery, shepherds' dwellings or natural sites. Some of them recall standard signage, while others are designed to resemble art installations or urban equipment, depending on the characteristics of the space and what they reveal. Some are static and traditional, while others are interactive and contemporary and can serve as platforms for future design. The aim of the project was to discover a number of unknown spaces which can entice the local population to recognize them as places which can foster individual activities and have immediate benefit. Although the project comprises 21 spots, only representative ones were analysed and presented – four on the level of conceptual design and one on the level of detail design.



MIA KLEMENČIĆ

Integracija lokalnog identiteta u dizajnerski proizvod / Integration of Local Identity Into A Design – Synergy Between The Town Of Novi Vinodolski And The Lošinj Hotel

SMJER / COURSE Industrijski dizajn / Industrial Design
MENTOR Mladen Orešić

Rješenja su inspirirana fenomenom dualnosti, koja prožima grad i njegovu okolinu. Hotel Lošinj primjer je cjeline sastavljene od dviju suprotnosti. Zbog toga se rješenje temelji na dualnosti materijala, boja i formi. Osnovni element rješenja je maskiranje, kako samog prostora i predmeta u njemu, tako i osoba u interijeru. Preuzimanje novih identiteta interpretira se prostorom. Elementi namještaja sjedinjuju se s elementima interijera, kao što i gosti kroz interakciju s pojedinim elementima stječu nove uloge i preoblikuju prostor. Višeznačni fenomen maskiranja interpretiran je oblikovnom formom, kako bi se identitet na posjetitelja reflektirao što jednostavnije i zabavnije. Cijeli prostor artikuliran je u duhu maskara i mesopusta, kako bi se alegorijski prenijele informacije o lokalnim osobitostima. Naglasak je na igri smirenih boja, bijelih i plavih tonova, koje su ujedno i karakteristične boje grada, prema općem vizualnom identitetu Kvarnera. Intervencije u interijeru događaju se u prostorima hotelskog kafića i recepcije.

Design solutions were inspired by the phenomenon of duality which permeates the town and its surrounding. The Lošinj Hotel exemplifies a complex made up of two contrary principles. The design is therefore based on the duality of materials, colours and forms. The basic element of the design consists of masking the space and objects in it, as well as people in the interior. The process of assuming new identities is interpreted by the space. Furniture is merged with the interior, and hotel guests get new roles and redesign the space through interaction with individual elements. Multiple meanings of masking are interpreted by a designed form so as to achieve reflection of identity on the visitor as simple and as entertaining as possible. The entire space is articulated in the spirit of carnival and masks in order to allegorically convey information about local characteristics. Emphasis is given to the interplay of colours, blue and white tones, which are the characteristic colours of the town, as part of the general visual identity of Kvarner. Interventions in the interior are reserved for the space occupied by the hotel café and the reception desk.



MARIJA JUZA*Balkanski vizualni sistemi / Balkan Visual Systems*

SMJER / COURSE Vizualne komunikacije / Visual Communications

MENTOR Stipe Brčić

KOMENTOR / CO-MENTOR Luka Borčić

Balkanski vizualni sistemi eksperimentalni su projekt propitivanja kompleksnog vizualnog identiteta Balkana putem četiri vizualna pristupa unutar kojih su projektirani fleksibilni vizualni sistemi pomoću kojih se Balkan može posredovati i vizualizirati. *Balkanski vizualni sistemi* zasnivaju se na prethodnom istraživanju 'Vizije identiteta Balkana' u kojem su istražene antropološke, socijalne i povijesno-političke dimenzije pojma Balkan, te sažete vizualne reprezentacije poimanja njegovog identiteta u današnjoj vizualnoj kulturi. Tokom istraživanja kreiran je i blog na kojem su prikupljeni i obrađeni brojni vizualni materijali (www.balcans.tumblr.com). *Balkanski vizualni sistemi* sastoje se od 4 vizualna sistema koji posreduju identitet Balkana kroz različite vizualne pristupe: slikovni sistemi, fotopisma, interpretacije i intervencije. Ovi hibridni dizajn sistemi inspirirani su Balkanom te pokušavaju izraziti segmente njegovog identiteta dok istodobno mogu biti i šire upotrijebljeni kao sredstva istraživanja slike i značenja ili kao kreativni sistemi u dizajnu vizualnih komunikacija. Komuniciranje Balkana putem slika, sistema značenja i elemenata vizualnih komunikacija, dio je i veće potrage za onakvim dizajnom vizualnih komunikacija koji bi taj fenomen mogao izraziti, istrpjeti i iskomunicirati. www.balkan.babushke.com

Balkan Visual Systems is an experimental project which questions the visual identity of the Balkans through four visual approaches and through design of flexible visual systems by which the Balkans can be perceived and visualized. *Balkan Visual Systems* is based on a prior research entitled 'Visions of the Balkans Identity' which examined the anthropological, social, historical and political dimensions of the concept of the Balkans, summing up the visual representations of the perceptions of its identity in today's visual culture. During this research, many visual materials were collected and processed through surveys and a research blog (www.balcans.tumblr.com). The *Balkan Visual Systems* consists of 4 visual systems that mediate visual identity of the Balkans through different visual approaches: Image systems, Photofonts, Interpretations and Interventions. They are hybrid design systems, inspired by the Balkans, trying to express complex segments of its identity which anyone can use as a means of exploring images and meanings, or as inspirational and creative systems in visual communications design. Conveying the Balkans through images, symbolic systems and elements of visual communications is a part of a larger quest – to design visual communications system which could express, keep up and communicate the phenomenon of the Balkans. www.balkan.babushke.com

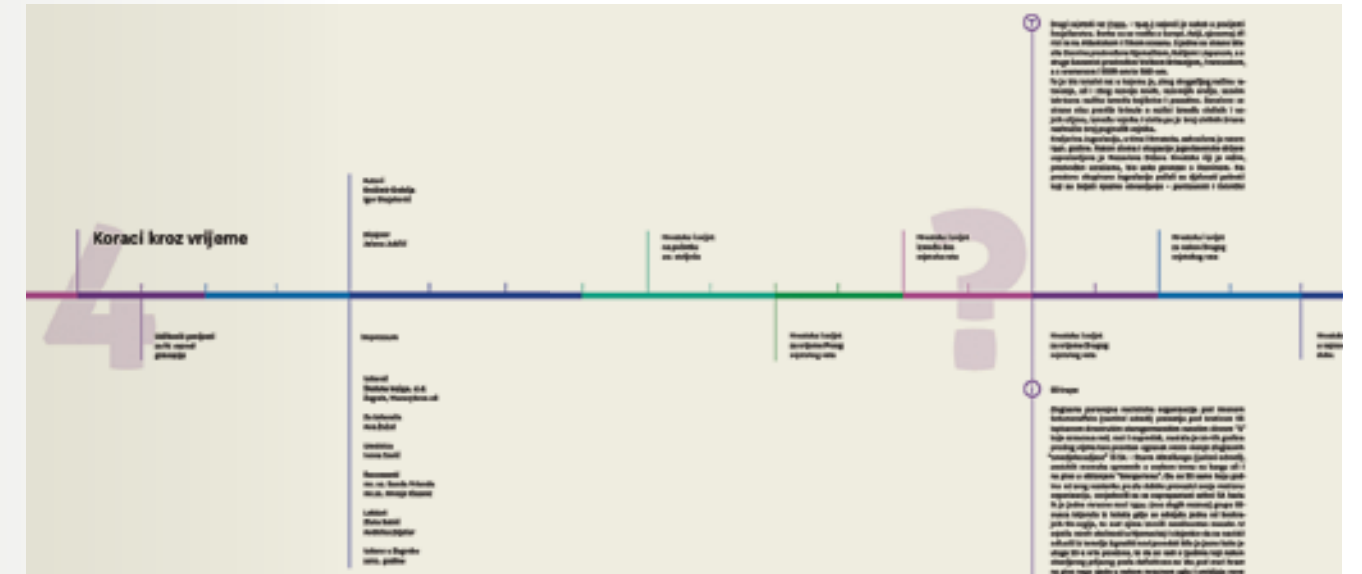


JELENA JUKČIĆ

Interaktivni udžbenik iz povijesti / Interactive History Textbook
 SMJER / COURSE Vizualne komunikacije / Visual Communications
 MENTOR Nenad Dogan
 KOMENTOR / CO-MENTOR Marina Jakulić

Interaktivni udžbenik iz povijesti zamišljen je kao vremenska crta po kojoj se navigira isključivo horizontalnim kretanjem. Na toj crti se nalaze naslovna stranica, sadržaj i šest nastavnih cjelina. Za potrebe ovoga projekta realizirani su svi karakteristični dijelovi udžbenika i nastavne cjeline 'Hrvatska i svijet za vrijeme Drugog svjetskog rata'. Nastavne cjeline odvojene su bojom, a unutar gore navedene izabrani su ključni događaji, te su u skladu s vremenskim slijedom pozicionirani na crtu s lijeva na desno. Svaka je godina podijeljena na dvanaest polja koja predstavljaju mjesece, kako bi se događaji mogli što preciznije postaviti. Tijek vremena također je naglašen bojom, jer svaku godinu unutar nastavne cjeline označava sve tamnija nijansa. Klikom na naslovnu stranicu ulazimo u sadržaj udžbenika gdje odabirom određene cjeline dolazimo na njen početak, preskačući cjeline prije nje. No, horizontalnim kretanjem po vremenskoj crti možemo pregledati sve nastavne cjeline bez obzira na to gdje su smještene. Sadržaj o svakome od događaja na vremenskoj crti grupiran je u šest kategorija: slike, osnovni tekst, interaktivne mape, audio i video sadržaji, te dodaci. Svako od kategorija pridodana je i odgovarajuća ikona koja predstavlja gumb za paljenje i gašenje određenog sadržaja. Od događaja do događaja varira broj kategorija, jer o nekima postoji puno materijala za kreiranje svih kategorija; dok o drugima ne postoje npr. video ili audio sadržaji, ili nema smisla formirati mapu, ovisno o karakteristikama događaja.

This interactive history textbook is conceived as a time line with exclusively horizontal navigation. It consists of a cover page, contents and six teaching units. The teaching unit 'Croatia and the World in the Second World War' and all the parts in the textbook dealing with the topic have been used and adapted for the purposes of this project. The teaching units are differentiated by colour, and within the WWII unit key events were selected and have been displayed along the timeline in the chronological order from left to right. Each year is divided into twelve fields representing the months in order to enable precise arrangement of the events. The course of time is also stressed in colour by marking each year within a teaching unit with a darker shade from the previous one. By clicking on the cover page users enter the contents of the textbook where they can select certain units and directly go to their beginning pages. Horizontal movement along the timeline provides an overview of all units. Information about each event marked on the timeline is grouped into six categories: images, basic text, interactive maps, audio and video contents and additional material. Each category can be accessed through an icon. The number of categories varies for each event, since some events can be represented with various forms of information, while others cannot contain video or audio contents and there is no point in creating new maps depending on the characteristics of each event.



GORAN ŠOŠA

Kastrum / Castrum

SMJER / COURSE Vizualne komunikacije / Visual Communications

MENTOR Nenad Dogan

KOMENTOR / CO-MENTOR Marina Jakulić

Stvaranjem nove platforme za izražavanje stavova, predstavljanje osobne dinamike pojedinaca te njihova kreativnog stvaralaštva, stvorili bi se preduvjeti za prikazivanje Splita kao kreativnog grada. Na taj način bi identitet zajednice primarno promišljali građani koji pritom sami sebi postaju ciljna skupina, što je naposljetku ključ opstanka identitetskog sustava. Kastrum je multidisciplinarna web platforma koja se bavi kulturnim razvojem grada Splita tj. razvojem i predstavljanjem njegovih kreativnih potencijala. Sinergija koja će biti stvorena kreativnom dinamikom unutar mreže projekta Kastrum generirat će trenutno nevidljivi grad. Split, određen isprepletanjem individualnih identiteta kroz vizualizaciju širokog spektra kreativnih praksi, kao virtualno mjesto susreta, istodobno javni i privatni prostor, točka u kojoj se rađa neformalni identitet, dovoljno jak i homogen da transformira postojeću identitetsku mapu grada.

The creation of a new platform for expressing individual views and opinions, for presenting personal dynamic of individuals and their creative work could form preconditions for representing Split as a creative city. Identity of the community could in that way be formed primarily by the citizens themselves who address their own issues and become their own target groups, which is crucial for maintaining identity. Castrum is a multidisciplinary web platform which deals with cultural development of Split, that is, the development and presentation of its creative potentials. The synergy formed by the creative dynamics within the network of the Castrum project will presently generate an invisible city. By defining the city through intertwined individual identities and visualisation of a wide range of creative practices, it can become a virtual meeting place, both a private and public space. It can become a point which gives birth to informal identity, strong and homogeneous enough to transform the existing identity map of the city.



LUKA PREDRAGOVIĆ

Torchio 24

SMJER / COURSE Vizualne komunikacije / Visual Communications

MENTOR Ivan Doroghy

KOMENTOR / CO-MENTOR Tomislav Vlanić

Projekt *Torchio 24* propituje oblikovanje knjige i ulogu dizajnera kao njezinog čitatelja i oblikovatelja. Kroz tri teksta istog autora prikazano je kako oblikovanje knjige ne treba pratiti gotove formule, već je moguće svakoj knjizi pristupiti na neuobičajen i osoban način. *Torchio 24* predstavlja u potpunosti subjektivan pogled na sadržaj i njegov utjecaj na čitatelja/dizajnera. Okupio je potpuno različito oblikovane knjige, vanjšinom ih vizualno povezao i stvorio istaknut identitet istoimene izdavačke kuće. *Torchio 24* knjige nisu nužno oblikovane kako bi se konzumirao originalni književni tekst, već je ostavljen prostor dizajneru da tipografskim intervencijama i opremom oblikuje tekst, čime nastaje potpuno novo i drukčije književno djelo.

The *Torchio 24* project explores book design and the role of a designer as someone who both reads it and gives it a form. Three texts by the same author have been used to demonstrate that book design should not adhere to formulas and standards but that it is possible to have an unusual and personal approach. The project represents an entirely subjective interpretation of the book content and its impact on the reader/designer. It included completely different book designs which led to the creation of a common denominator for their exterior visual characteristics and design of the identity of the publishing company with the same name. The *Torchio 24* books have not been necessarily designed to allow for the consumption of the original literary texts. They rather leave some space for the designer to intervene typographically, thereby designing the texts and creating new and different literary works.



PROJEKTI

Projects

Izvannastavni projekti unazad nekoliko godina postali su neizostavan dio programa Studija dizajna, u oba strukovna opredjeljenja – industrijskom dizajnu i vizualnim komunikacijama. Riječ je o kontinuiranom nizu heterogenih suradnji koje profesori i studenti organiziraju s raznolikim subjektima kulture, medija i industrije, u duhu interdisciplinarnog karaktera Studija i profesije dizajna, pri čemu je neprekidan razvoj usvajanjem znanja i iskustava iz srodnih struka njihova imanentna edukativna i profesionalna potreba. S jedne strane, ovi izvanredni projekti omogućuju studentima da se već tijekom školovanja okušaju u radu na zadacima u realnom društvenom okruženju, što ih upoznaje s velikim potencijalima, ali i određenim ograničenjima koja ih čekaju u budućem profesionalnom životu. Studenti uče kako vještine usvojene na projektantskim i ostalim formativnim kolegijima prediplomskog i diplomskog studija primijeniti u realnoj praksi; tijekom projekta kroz neprekidne konzultacije sa svim uključenim stranama razvijaju timski duh i rafiniraju svoje vještine verbalne i vizualne artikulacije problema, prezentacije rezultata svoga rada i njihove evaluacije, i u konačnici imaju zadovoljstvo vidjeti kako njihove kreacije žive samostalni život, podložne reagiranju publike kojoj se obraćaju. Ukratko, studenti upoznaju cjelokupni proces inicijacije, razrade i finalizacije projekata, bilo da se radi o dizajniranju sustava namještaja, osmišljavanju komunikacijskih sustava i vizualnih identiteta kulturnih priredbi, ili o nečemu drugome. U svakom slučaju, svaka suradnja u tom smislu predstavlja dragocjeno iskustvo koje će mnogima od njih olakšati ulazak u profesionalne vode i donijeti prijeko potrebne materijale za ono što dizajnera prije svega predstavlja klijentima – njegov, odnosno njezin portfolio.

S druge strane, ovakvi projekti znače vjerojatno najbolju moguću promociju Studija dizajna u širem društvenom kontekstu, predstavljajući ga kao relevantan subjekt različitih inovacija i respektabilnu obrazovnu ustanovu koja odgaja talentirane, maštovite, radišne i odgovorne profesionalce, što se najčešće i potvrđuje u kasnijem svakodnevnom radu studenata, a to i je profesorima najveće moguće priznanje.

In the past several years extracurricular projects of the school have become an unavoidable part of both the programme in visual communications and the industrial design. They represent continuous cooperation which professors and students have with various partners from the fields of culture, media and industry, which is in the spirit of the interdisciplinary character of the school and the design profession. In that process, it is both an educational necessity, as well as a professional one, to continuously acquire new knowledge and experience from related professions in order to ensure self-development. These projects enable students to test their own skills in creating designs in the real-life environment during their studies. Such an experience introduces them to great potentials but also limitations awaiting them in their future professional life. In the course of the work on the projects, students learn how to use the skills acquired in practical and theoretical undergraduate and graduate courses. Through constant consultation with all the parties involved in the projects, students develop capabilities for team work; they refine verbal and visual skills in articulating problems, present results of their work and evaluation. Finally, have the pleasure of observing how their designs embark on an individual life and become subject to reactions and comments by the audience to whom they are intended. In short, students become familiar with the process of conceptualization, development and finalisation of projects, whether the product is furniture, communication systems, visual identity, cultural event etc. In any case, any sort of similar cooperation represents a valuable experience which can facilitate students' entry into profession and bring indispensable materials which present designers to clients – the designer's portfolio.

In addition, these projects also present probably the best possible promotion of Zagreb's School of Design in the wider social context, presenting it as a relevant generator of various innovations and as a respectable academic institution which educates talented, creative, diligent and responsible professionals. Success of the students in their later professional years earns reputation for the school which is the biggest possible recognition and acknowledgment of the professors' professionalism.

ŠEST POGLEDA NA SOBU

Six views on a room

VODITELJI PROJEKTA / PROJECT LEADERS

Mladen Orešić, Studij dizajna / School of Design

Tatjana Kos, Hrvatski interijeri, d.o.o. / Croatian Interiors Ltd

- Nagrada CBTour / CBTour Award
- 36. Inova Zlatno odličje / 36 Inova Golden Award

Projekt *Šest pogleda na sobu* potaknulo je nekoliko motiva. S jedne strane, Hrvatska je zemlja orijentirana ka turizmu, ali bez jasne strategije i prepoznatljivosti. S druge strane, na ovom području postoji veliko iskustvo i tradicija u proizvodnji namještaja koja godinama sustavno nazaduje; obrazuju se mladi dizajneri čiji se kreativni potencijal ne prepoznaje, a oprema se uglavnom uvozi. Kako je posljednjih godina Studij dizajna u sklopu svoga programa redovno osmišljavao projekte namijenjene realnom okruženju, a klaster Hrvatski interijeri izrazio potrebu za zajedničkim proizvodom, ustanovila se suradnja i partnerstvo u razvoju proizvoda s novim vrijednostima u turističkoj djelatnosti Hrvatske.

Prije svega, ovaj bi projekt trebao biti inspiracija turističkim djelatnicima u postavljanju novih kriterija osmišljavanja karaktera usluge, a time i doživljaja boravka. Svaki ugostitelj, lokalitet, regija, a i zemlja doživljavaju se na više razina, pa i time ostvaruju li pretpostavke i želje turista. Tko dolazi u Hrvatsku, što ga motivira i privlači te što čini hrvatski identitet osnovna su pitanja na koja se želi odgovoriti ovim projektom. Naravno, odgovori moraju pratiti suvremene potrebe, a rješenja treba tražiti u originalnosti autohtonog i izražajnosti tradicionalnog, s time da to nije pogled unatrag, već uspostavljanje kontinuiteta u promicanju onih vrijednosti koje iskreno proizlaze iz hrvatske civilizacijske biti i okvira ove kulture.

Za industriju namještaja projekt treba biti primjer da Hrvatska svojim proizvodom može biti konkurentna, ako se u njega ugrade nove, prepoznatljive vrijednosti dobivene sinergijom iskustva, razumijevanja i kreativnosti, prema načelima iskrenog i odgovornog promišljanja svrhe nastajanja proizvoda. Važno je poznavati bit proizvoda kako bi ga se kontinuirano unaprjeđivalo, dalo mu karakter i postiglo povjerenje korisnika. U tome nije presudna ni tehnologija ni stanje gospodarstva, nego svijest o potrebama, sposobnostima i potencijalima.

Projekt je nastao s ciljem da preraste u stvarnost i zaživi u gospodarskom, ali i kulturološkom smislu. Naravno, to će se dogoditi ako turistički djelatnici prepoznaju šansu da u suradnji s dizajnerima i proizvođačima mogu svojim objektima dati ona obilježja i zanimljivosti koje će gost prepoznati i cijeliti. Takav gost dovodi novog gosta. Novi gost treba novi krevet. Novi krevet treba dati novi doživljaj. To treba osmisliti. Treba i proizvesti. Nije li to krug koji se priželjkuje?

Provedena su iscrpna istraživanja turizma kao fenomena u kontekstu povijesnog razvoja i suvremenih trendova; istraženi su potencijalni izvori inspiracija u prirodnim i kulturološkim karakteristikama lokaliteta i regija; analizirana su očekivanja i potrebe suvremenog turista, konzultirali su se stručnjaci turističkih djelatnosti, te su proučeni relevantni propisi i standardi. Postavljene su osnove koncepta i jasni kriteriji za projektiranje, te je uz iskustvo i vještine djelatnika proizvodnih tvrtki izvedeno šest prototipova soba za turistički smještaj.

Šest soba – svaka na svoj način interpretira viziju razvoja turizma, ali i realnost potencijala sprege dizajna, proizvodnje i turizma.

Six views on a room is project which was set in motion by several elements. On the one hand, Croatia is a tourism oriented country, but having no clear strategy and distinction. On the other hand, it is a country with a lot of experience and tradition in furniture manufacturing which has gradually been regressing for years. It is also a country which mainly imports equipment and which educates designers whose creative potential stays unrecognized. During the last several years the School of Design has insisted on projects intended for the use in the real environment, and it established cooperation with the Croatian Interiors cluster, which expressed a need for shared projects, in terms of developing new value products for Croatian tourist industry.

This project should primarily be an inspiration to tourist workers in setting new criteria for service characteristics and consequently tourist experience. Each owner of food and drink business, every tourist place, region or a country is experienced by visitors on several levels, including the experience related to the satisfaction of tourists' needs and wishes. This project therefore tries to answer to the basic questions such as who comes to Croatia, what motivates and attracts them and what is Croatian identity. Naturally, the answers should reflect contemporary needs and solutions should be looked for in original authenticity and traditional expressiveness. This, however, does not mean turning back to the past, but establishing continuity in promoting those values which are truthful essence of the Croatian life and culture.

This project should provide an example to the furniture industry of the ability of Croatian products to be competitive, if they are imbued with new, recognizable values created by a synergy of experience, understanding and creativity, according to the principles of truthful and responsible development of the products' purpose. It is important to know the essence of the product in order to work on its competitive features, to give it a character and reach users' trust. This process necessitates neither technology nor economic wealth but the consciousness about the needs, abilities and potentials.

The aim is to turn the project into reality and launch its economic and cultural life. Naturally, this is possible only if tourist workers recognize the opportunity of entering into cooperation with designers and manufacturers in order to provide their own facilities with such features and attraction which guests will recognize and appreciate. Such a guest brings a new guest. New guests need new beds. New beds need to be given new experience. That needs to be created and produced. Isn't this the desired development?

There has been extensive research on tourism within a historical development and contemporary trends. The research included potential sources of inspiration in the natural and cultural characteristics of places and regions, and analysis have been made of the expectations and needs of contemporary tourists. Tourism experts have been consulted and relevant regulations and standards studied. Groundwork has been laid for the concept and clear designing criteria and the experience and skills of the manufacturers have been used to create six prototypes of rooms for tourist accommodation.

Six rooms – each interprets its own vision of tourism development but also the real potential lying in the integration of design, manufacturing and tourism.

LUKSUZNA HOTELSKA SOBA / LUXURIOUS HOTEL ROOM

KATEGORIJA / CATEGORY ★★★★★

STUDENTI / STUDENTS Vlatka Leskovar, Filip Havranek, Marija Ružić

VODITELJI GRUPE / HEAD OF GROUP Zlatko Kapetanović, Mladen Orešić, Kristina Lugonja



Luksuzna soba odstupa od klasičnog pojma luksuza i propituje nove vrijednosti: tišinu, lakoću, iskrenost, nenametljivost, izvornost, element iznenađenja, osobni pristup, i ostale vrijednosti koje predstavljaju luksuz suvremenog (urbanog) čovjeka. Bogatstvo sveukupnog dojmova i novog iskustva nadomještaju potrebu za materijalnim vrijednostima koje nisu preduvjet ostvarenja ekskluzivnosti. Pristup se može objasniti pojmom turizma doživljaja, a prepoznatljivost destinacije ovdje je vrlo bitna. Tako se usklađenošću cjelokupne ponude s posebnostima lokacije turistu pruža toliko željeni doživljaj autohtonog.

Luxury room departs from the classical idea of luxury and explores new values: silence, lightness, truthfulness, unobtrusiveness, originality, element of surprise, personal approach and other values which represent the luxury of a contemporary (urban) person. The richness of the total impression and new experience makes up for the need of material values, which are not prerequisite for exclusivity. The approach can be explained with the concept of experience tourism, and the distinction of the destination is here extremely important. The harmonious relationship of the total tourist offer and the particularities of the location provide tourists with much desired authentic experience.

**DIZAJN FREI – DIZAJN NAMJEŠTAJA ZA HOTELSKE SOBE I APARTMANE
/ DESIGN FREI – FURNITURE FOR HOTEL ROOMS AND APARTMENTS**

KATEGORIJA / CATEGORY ★★★★★

STUDENTI / STUDENTS Marija Tizaj, Anamaria Sever, Mia Vučić, Kristina Mirošević

VODITELJ GRUPE / HEAD OF GROUP Neven Kovačić



Design frei karakterizira unaprijeđenje poznatih pristupa oblikovanju namještaja u najzastupljenijoj ponudi hotelskog smještaja srednje i više kategorije. To su: varijabilnost – niz individualnih elemenata koji se lako međusobno kombiniraju; fleksibilnost – prilagodljivost sobama različitih dimenzija i tlocrtnog rasporeda; ekspresivnost – odabirom materijala, tekstura i površinske obrade omogućava se što kvalitetnije uklapanje u specifični kontekst hotela, podneblja i regije; te ekonomičnost – koriste se logične i jednostavne konstrukcije zbog veće konkurentnosti unutar zadanog tržišnog segmenta.

Design Frei is characterised by advanced approaches to designing furniture in the most frequent type of accommodation in middle and high category hotels. They are: variability – a number of individual elements which can be easily mutually combined; flexibility – adaptability to the rooms of various dimensions and floor plans; expressivity – selection of materials, textures and surface treatment enables furniture to complement the specific context of the hotel, environment and region; and cost-effectiveness – the use of logical and simple structures to reach bigger competitiveness within the given market segment.



**HOTELSKA SOBA ZA ZDRAVSTVENI I WELLNESS TURIZAM
/ HEALTH AND WELLNESS TOURISM HOTEL ROOM**

KATEGORIJA / CATEGORY ★★★★★

STUDENTI / STUDENTS Ika Peraić, Luka Jelaska, Sanja Tušek

VODITELJI GRUPE / HEAD OF GROUP Sanja Bencetić, Mladen Orešić

Wellness soba prati preobrazbu turističkog života, odnosno postavljanje kvalitete življenja, brige o zdravlju i sigurnosti ljudi u središte pozornosti. U tom procesu ruše se unificirani oblici dokolice, i kada materijalne vrijednosti prestanu biti najvažniji dio turističkog boravka, rezultat je potraga za zdravim ambijentima. Informacije i spoznaje prikupljene istraživanjem dale su bitne odrednice za koncipiranje prostora sobe. U nju su ugrađene određene kvalitete koje se temelje na bogatstvu autohtonih raznolikosti i elemenata prostora koji sažimaju senzibilitet i strukture oblikovanja ovog podneblja, te turista čine prijemčivim aspektima ponude važnima za zdravlje.

Wellness room reflects the transformation of tourist life, or in other words, setting the quality of life, care for health and security of people into the centre of attention. That process destroys the unified forms of leisure, and when material values ceased to be the most important aspect of tourist visit, the result is a search for healthy environments. Research information and conclusions set the basic guidelines for conceptualization of this room. It contains certain qualities based on rich authentic versatility and spatial elements which sum up the design sensibility and structures of this environment and make tourists susceptible to the aspects of the tourist offer which are important for their health.





SUSTAVI NAMJEŠTAJA ZA HOSTELE / HOSTEL FURNITURE SYSTEMS

KATEGORIJA / CATEGORY ★★★
STUDENTI / STUDENTS Sandra Maglov,
Ena Priselec, Kristina Crnek Vidović
ILUSTRACIJE / ILLUSTRATION Ena Jurov
VODITELJ GRUPE / HEAD OF GROUP Vedran Kasap

Hosteli su područje u ekspanziji sa specifičnom estetikom, proizašlom iz ležernosti cijelog načina putovanja i samog koncepta ponude. Uočeno je da vlasnik često sam intervenira u prostor, čime mu daje originalnost i karakter, što otvara bogat prostor za oblikovanje opreme hostelskih soba. U ovom rješenju standardizirani su samo osnovni modularni elementi, a širok kreativni prostor definiranja osobnosti je individualiziran.

Hostels are currently an expanding market. They have particular aesthetics deriving from the casualness of travelling and the very concept of the tourist offer. Hostel owners frequently equip and decorate their spaces by themselves which gives the hostels originality and a special character. That, in turn, creates enough room for designing furniture for hostel rooms. This project includes standardisation of only the basic modular elements, with enough space being left for individual expression and personal creativity.

HOTELSKA SOBA ZA EKO-TURIZAM / HOTEL ROOM FOR ECO-TOURISM

KATEGORIJA / CATEGORY ★★★★★
STUDENTI / STUDENTS Livija Filipčić, Marta Anić-Kaliger, Vedran Erceg
VODITELJI GRUPE / HEAD OF GROUP Marijan Orešić, Mladen Orešić



Eko soba prati karakteristike sve popularnijeg eko-turizma. Eko-putnicima nude se prirodno očuvani prostori, korištenje jednostavnih vrsta smještaja, strogo pridržavanje zaštite okoliša, uključujući i ograničen broj posjetitelja. U skladu s time, gosti koji koriste takvu vrstu odmora ekološki su osviještene i obrazovane osobe, koje istražuju i poštuju kulturu i običaje lokalnog stanovništva, te se prilagođuju području u koje dođu.

Eco-room reflects all the characteristics of growingly popular eco-tourism. Eco-travellers are offered preserved natural spaces, the use of simple types of accommodation, strict adherence to environment protection principles and rules, including a limited number of visitors. In accordance with that, such tourists are ecologically aware and educated people who explore and respect the culture and tradition of the local people, and adjust to the area where they spend their vacations.

'SMALL & FRIENDLY MEETINGS' HOTELSKA SOBA / 'SMALL & FRIENDLY MEETINGS' HOTEL ROOM

KATEGORIJA / CATEGORY ★★★★★
STUDENTI / STUDENTS Nera Nejašmić, Luka Gobin, Ruđer Novak-Mikulčić (suradnik)
VODITELJ GRUPE / HEAD OF GROUP Ivana Fabrio



Poslovna soba rezultat je istraživanja o doživljajima i potrebama zahtjevne kategorije turista – tzv. novih putnika. Uočeno je da turisti sve manje vremena provode u hotelskim sobama jer su usmjereni na istraživanje lokalne kulturne i gastronomske ponude, te rasonodu. Zbog skraćenog prosječnog boravka putnika na jednome mjestu, kvaliteta usluga i sadržaja postaje važnija od samih prostornih kapaciteta. Projektirana u skladu sa zahtjevima i željama novog putnika, organizacija sobe maksimalno iskorištava skućeni prostor preklapanjem funkcija pojedinih elemenata interijera, što rezultira inovativnim, hibridnim tipologijama namještaja.

Business room resulted from research on experiences and needs of the demanding group of tourists – the so called 'new travellers'. According to research, tourists spend discernibly less time in hotel rooms because they are focused on the exploration of the local culture, gastronomy and entertainment. Due to average shortening of stays in one place, the quality of service and programmes become more important than accommodation. The room has been designed in accordance with the requirements and wishes of the new traveller. The organization of the room enables maximal usage of a small space by giving multiple functions to interior elements which results in innovative, hybrid types of furniture.

MEĐUNARODNE RADIONICE INKLUZIVNOG DIZAJNA: EXTRA / ORDINARY DESIGN

International Workshops of Inclusive Design:
Extra/Ordinary Design

- Nagrada za najbolji koncept u profesionalnoj kategoriji, HDD 1112, Zagreb
Award for the best concept in the professional category, HDD 1112, Zagreb

Projekt *Extra / Ordinary Design* pokrenut je 2011. u suradnji s Helen Hamlyn Centrom za dizajn pri Royal College of Art iz Londona, a uz podršku British Council Hrvatska i Hrvatskog dizajnerskog društva, kako bi studenti dizajna i profesionalni dizajneri imali prilike ne samo upoznati teorijsku osnovu, već i steći praktično iskustvo primjene metodologije inkluzivnog dizajna.

Druga u seriji radionica održana je u ožujku 2012. godine u Osijeku i Belišću, u suradnji s udrugama Slap i NEOS iz Osijeka, te udrugom Zvono iz Belišća. Radionicu su vodile Julia Cassim (Helen Hamlyn Centar za dizajn pri Royal College of Art, London) i Sanja Bencetić (Studij dizajna).

Tijekom 5 dana trajanja radionice, četiri interdisciplinarna tima dizajnera, osoba s poteškoćama i voditelja proizvodnji, koje su vodili iskusni britanski dizajneri i eminentni domaći kolege, surađivali su na osmišljavanju novih proizvoda, proizvodnih procesa, ambalaže, prezentacije i distribucije proizvoda, izradi prototipova i osmišljavanju vizualnog identiteta. Dizajneri su stekli nova znanja, iskustva i spoznaje o inkluzivnom dizajnu i socijalnoj inkluziji, te o prednostima i načinima sudjelovanja stvarnih korisnika u projektima dizajna, osobito onih s poteškoćama u interakciji sa svakodnevnim okolinom. Ova radionica proširila je dosadašnja znanja i iskustvo na lokalnu razinu istočne Hrvatske, ali je i omogućila proširenje djelovanja metodologije na socijalnu inkluziju, odnosno postizanje konkurentnosti na tržištu rada osobama koje su zbog bivše ovisnosti bile isključene, čime projekt dodatno naglašava širu društvenu odgovornost dizajna. S obzirom na realno lokalno stanje dizajna i gospodarstva, ova radionica dizajnerima je također omogućila iskustvo, upoznavanje tehnologija i mogućnost afirmacije kroz realizaciju proizvoda. Udruge-partneri i zaposlenici stekli su uvid u mogućnosti i načine komunikacije i suradnje s dizajnerima, te prednosti uključivanja dizajna u poslovni proces. Radionica je osnažila komunikaciju unutar samih udruga i potaknula značajnije sudjelovanje zaposlenika s poteškoćama u procesu razvoja novih proizvoda. Kroz izložbe i medijsko praćenje projekta stručnoj i široj javnosti demonstriran je ne samo inkluzivni dizajn, već i značaj dizajna općenito kao alata konkurentnosti.

Projekt s proizvodima nastalima tijekom radionice predstavljen je na festivalu mladih dizajnera Dan D u lipnju 2012. godine, te bienalnoj izložbi hrvatskog dizajna 1112 u studenom 2012. godine, gdje mu je dodijeljena nagrada u kategoriji Koncepta.

The *Extra/Ordinary Design* project was launched in 2011 in cooperation with the Helen Hamlyn Centre for Design at the Royal College of Art in London, and supported by the British Council Croatia and the Croatian Association of Designers. It provided an opportunity for design students and professionals to learn about the theory and gain practical experience in adopting an inclusive design methodology.

The second in a series of workshops was held in March 2012 in Osijek and Belišće, in cooperation with the Osijek – based NGOs, Slap and Neos, and the Belišće-based Zvono. The workshop was headed by Julia Cassim (Helen Hamlyn Centre for Design at the Royal College of Art, London) and Sanja Bencetić (School of Design, Zagreb)

During the five-day workshop, four interdisciplinary teams of designers, people with difficulties and project managers, all coordinated by experienced British and esteemed Croatian designers, cooperated on the creation of new products, production processes, packaging, presentation and distribution of products, prototype creation and shaping visual identity. Designers gained new experience, acquired new knowledge about inclusive design and social inclusion, and about advantages and ways real users can participate in design projects, especially those people who have difficult relationship and interaction with their everyday environment.

This workshop disseminated the existing knowledge and experience in East Croatia, but it also enabled broadening of the methodological scope to include social inclusion, that is, to achieve labour market competitiveness of the people whose former addiction excluded them from the market. The project thus additionally emphasizes a wider social responsibility of design. With regard to the reality of the local design and economy, this workshop also enabled designers to gain experience, to learn about new technologies and to affirm themselves through the products they created. NGO partners and employees gained an insight into the possibilities and ways of communication and cooperation with designers, and advantages from including design into the business process. The workshop helped built communication within the NGOs and stimulated significant participation of workers with difficulties in the process of new product development. Exhibitions and media covered projects provided the public information about inclusive design and the general importance of design as a tool for achieving competitiveness.

The project and the products created in the course of the workshops were presented at the festival of young designers, D Day, in June 2012, and at the biannual exhibition of Croatian design 1112 in November 2012 where it was awarded in the category for Best Concept.



8. KRADU – KAZALIŠNA REVIJA

8th KRADU – Theatre Festival

28.3. – 1.4.2012.

Akademija dramskih umjetnosti / Academy of Dramatic Arts, Zagreb

Kazališna revija Akademije dramske umjetnosti tradicionalna je scenska manifestacija koju još od sredine devedesetih u prostorima ADU organiziraju sami studenti, a održava se bijenalno, izmjenjujući se s filmskom revijom F.R.K.A. Prošle se akademske godine 2011./2012. KRADU održavala osmi put. Studenti ADU prvi put su ostvarili suradnju sa studentima Studija dizajna, koji su kreirali cjelovit vizualni identitet festivala, kao i njegove web stranice, a izradili su i plakate za svih jedanaest studentskih predstava na repertoaru. Također, u prostorima ADU tijekom trajanja festivala bila je upriličena izložba njihovih radova. Osim uspješne kolaboracije s našim studentima, studenti ADU surađivali su i sa studentima Muzičke akademije u pripremi pojedinih predstava, stoga je 8. KRADU doista predstavljala kompleksni, integrirani zajednički projekt mladih kreativaca u više relevantnih područja kulture, te putokaz kako bi se kontinuirane suradnje na Sveučilištu u Zagrebu ubuduće mogle odvijati. Pri tome je bitno napomenuti kako je prije svega riječ o studentskoj inicijativi u kojoj su upravo oni imali primarnu i odlučujuću ulogu. Studentice Tessa Bachrach-Krištofić, Dina Milovčić i Franka Tretinjak, zadužene za dizajn vizualnog identiteta, uzele su u obzir da se KRADU u svojoj promociji već tradicionalno dotiče aktualnih tema u društvu; pa su se odlučile nadovezati na sveprisutne naznake pada društvenog i kulturnog morala. Slogan *Svi kradu, mi dramimo!* upućuje na u društvu zanemarene pozitivne vrijednosti. Dizajn inspiriran estetikom policijskih traka uočljiv je i upozorava. Osim karakteristične žute boje sadrži i tipografiju JeanLuc, prema Jean Luc Godardu, priznatom velikanu svijeta dramske umjetnosti. Takav kod, svodeći elemente promocije na zajednički nazivnik, daje jak i prepoznatljiv vizualni identitet.

Nadalje, studenti prve godine diplomskog studija vizualnih komunikacija (Sandro Dujmenović, Marija Gašparović, Martina Granić, Iva Hrvatin, Marina Jukić, Daria Marinović, Andrija Mudnić, Karla Paliska, Marina Stančev, Vanessa Šerka, Tomislav Šestak, Made Turčinović i Mihovil Vargović), podijeljeni u tri tima pod vodstvom mentora i asistenata Nenada Dogana i Marine Jakulić, Stipe Brčića i Luke Borčića, Ivana Doroghyja i Tomislava Vlainića; kreirali su jedanaest plakata za predstave 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 predstava, kolegama s različitih, ali ipak bliskih fakulteta, koja će se, nadamo se, nastaviti i u budućnosti.

The Theatre Festival of the Academy of Dramatic Arts is an event which has been organized since the mid-1990s by the students of the Academy. It is held in the Academy building biennially, alternating with the F.R.K.A. film festival. The academic year 2011/2012 was the eighth year of the KRADU festival. Academy students cooperated for the first time with students of the School of Design who created the entire visual identity of the festival and its web site and made posters for all eleven students' plays in the repertoire. During the festival the Academy building was a venue of an exhibition showing works of design students. In addition to successful collaboration with design students, the Academy students also collaborated in certain plays with the students of the Music Academy in Zagreb. The 8th KRADU festival was really a complex, integral project of creative young people in several cultural areas. It was also a shiny example of how future cooperative projects at the University of Zagreb might look like. It is also important to mention that this was primarily a student initiative in which they had the most important and definitive role.

The design of the festival's visual identity was in the hands of the students Tessa Bachrach-Krištofić, Dina Milovčić and Franka Tretinjak who took into consideration that the KRADU festival has a traditional promotion which addresses hot social topics. They thus decided to build the identity on the basis of the evident and ubiquitous signs of the destruction of social and cultural morals. The slogan *Svi kradu, mi dramimo!* (All steal, we dramatize) suggests the social neglect of positive values. The design was inspired by the aesthetic of the police tape. In addition to the characteristic yellow colour the letters were written in the JeanLuc font, named after the French director Jean Luc Godard, a luminary of the world of cinema. By providing a common denominator to all the elements of the promotion, this code becomes a strong and recognizable visual identity.

Furthermore, first-year graduate students of visual communications (Sandro Dujmenović, Marija Gašparović, Martina Granić, Iva Hrvatin, Marina Jukić, Daria Marinović, Andrija Mudnić, Karla Paliska, Marina Stančev, Vanessa Šerka, Tomislav Šestak, Made Turčinović and Mihovil Vargović) were divided into three teams and supervised by Nenad Dogan, Marina Jakulić, Stipe Brčić, Luka Borčić, Ivan Doroghy and Tomislav Vlainić. They created eleven posters for the plays performed at the festival, which were directed, written, and acted in by the Academy students. The precondition for good poster design was therefore a close and active cooperation between the creators of the plays, colleagues from different, yet related academic disciplines. Such collaboration will hopefully continue in the future.



**TESSA BACHRACH-KRIŠTOFIĆ,
DINA MILOVČIĆ
I FRANKA TRETINJAK**
Vizualni identitet KRADU
/ KRADU Visual Identity

MENTOR Nenad Dogan
ASISTENTI / ASSISTANTS
Luka Borčić, Tomislav Vlainić



MARINA JUKIĆ
Ona i On (Skica sjene jednog odnosa)
/ Her and Him (Shadow Sketch of a Relationship)
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić



KARLA PALISKA
Što se dogodilo / What Has Happened
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić



ANDRIJA MUDNIĆ
Maruzella
 MENTOR Ivan Doroghy
 ASISTENT / ASSISTANT Tomislav Vlanić



MIHOVIL VARGOVIĆ
Oko stola / Around the Table
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić



SANDRO DUJMEHOVIĆ
Zagrebački pentagram / Zagreb Pentagram
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić



MARTINA GRANIĆ
Vlastita soba / Personal Room
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić



VANESSA ŠERKA
Interes prema surovome životu nestao je poput dima
 / Interest in Harsh Life Vanished in Smoke
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić



IVA HRVATIN, MARIJA GAŠPAROVIĆ
I živjeli su sretno / And They Lived Happily
 MENTOR Nenad Dogan
 ASISTENT / ASSISTANT Marina Jakulić



MARINA STANČEV
Kako ljube bludnice / Love of Courtesan
 MENTOR Stipe Brčić
 ASISTENT / ASSISTANT Luka Borčić



TOMISLAV ŠESTAK
Igra / Game
 MENTOR Ivan Doroghy
 ASISTENT / ASSISTANT Tomislav Vlanić



DARIA MARINOVIĆ, MADE TURČINOVIĆ
Kaos iza kulisa / Chaos Behind the Scene
 MENTOR Ivan Doroghy
 ASISTENT / ASSISTANT Tomislav Vlanić

FOTOGRAMI

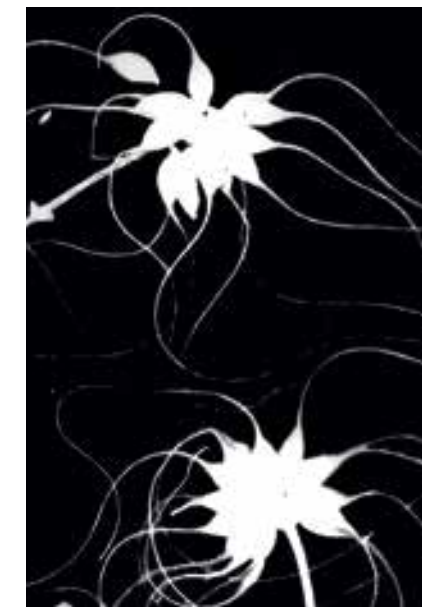
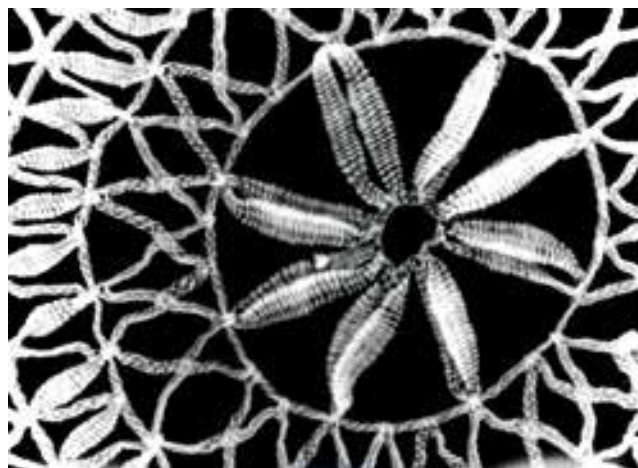
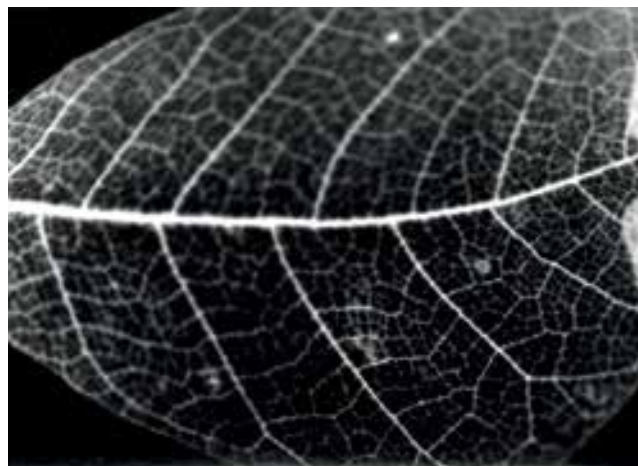
Photograms

26. – 30. 6. 2012.

Toyota Creative Dimensions, Zagreb

Tijekom akademske godine 2011./2012., uz vodstvo mentora, profesora Stanka Hercega i asistentice Aleksandre Dabanović, pokrenut je projekt gdje su studenti Studija dizajna i Arhitektonskog fakulteta učili o jednoj od tehnika izrade fotografije, procesu kreacije fotograma. Fotogram je fotografska slika napravljena bez upotrebe kamere. Postavljanjem objekta izravno na foto-osjetljiv materijal kao što je foto-papir (koji sadrži kemikalije koje reagiraju na svjetlost), te osvijetljavanjem fotopapira i sadržaja na njemu u kontroliranim uvjetima dobivamo negativ obrisa predmeta. Rezultat ovog procesa su sjene predmeta koji je bio postavljen na foto-papir, a one variraju tonom i ovise o transparentnosti predmeta koji se nalazio na samom papiru. Nakon što se foto-papir izloži svjetlosti u kontroliranim uvjetima, gdje u prostoriji u kojoj se proces odvija jedini izvor svjetlosti jest crvena žarulja (jer je foto-papir osjetljiv na cijeli spektar svjetlosti osim na crvenu boju), stavljamo osvijetljeni papir u razvijatelj (vrsta kiselina) na određeni vremenski period. Nakon otprilike jedne minute počinju se pojavljivati obrisi predmeta, i gdje su površine bile zaštićene od svjetlosti ostat će bijele boje, a ostatak slike će pocrniti. Nakon što se negativ slike pojavi na foto-papiru, ispiramo kemikalije u vodi te sliku stavljamo u fiksir (vrsta lužine) na otprilike 15 minuta, gdje se negativ na foto-papiru fiksira kako ne bi izbljedio na svjetlu. Tehnikom izrade fotograma koristili su se mnogi poznati fotografi i umjetnici kao što su Man Ray, László Moholy-Nagy, Christian Schad, Imogen Cunningham, Pablo Picasso i drugi. Ovim projektom htjeli smo približiti studentima fotografiju kao vrstu umjetnosti, kao vizualni eksperiment koji otvara sferu izražavanja 'zastarjelom' tehnologijom koja je danas skoro potpuno zapostavljena, a može poslužiti kao osvježanje u svijetu zasićenom digitalnom tehnologijom.

In the academic year 2011/2012, professor Stanko Herceg and his assistant Aleksandra Dabanović launched a project which introduced to students of the School of Design and Faculty of Architecture the technique of making photograms. A photogram is a photographic image made without a camera. Placing an object directly onto the light-sensitive material, such as photographic paper (which contains light reactive chemicals) and exposing it to light in controlled conditions, achieves the result which is a negative shadow image of the object. The shadows vary in tone and they depend of the degree of the object's transparency. After the photographic paper is exposed to light in controlled conditions, in a darkroom where the only source of light is a red light bulb (since the photographic paper is sensitive to the entire colour spectrum except for red), the paper is inserted in a developing agent (type of acid) and left in it for a certain amount of time. After about a minute contours of the object start appearing in the paper. The areas of the paper which stayed in shadow will remain white, whereas the rest of the paper will become darker. After the negative image appears, chemicals are washed off in water and the image is inserted into a fixer (alkaline solution) for about 15 minutes in which the negative is being fixed so not to fade due to light. Photograms were created by many famous photographers and artists such as Man Ray, László Moholy-Nagy, Christian Schad, Imogen Cunningham, Pablo Picasso and others. The goal of the project was to familiarize students with photography as a form of art, as a visual experiment which creates the space for expression with the help of 'outdated' technology which is today almost completely neglected, but can be used in refreshing ways in today's world filled with digital technology.



DOGAĐANJA

Events

Ako rubrika *Projekti* predstavlja izvannastavnu aktivnost u čijoj je organizaciji Studij dizajna neposredno sudjelovao, ili je kao ustanova bio uključen u neki segment njenog osmišljavanja, tada je rubrika *Događanja* posvećena manifestacijama i festivalima na kojima je Studij dizajna sudjelovao zajedno s drugim visokoškolskim ustanovama, ili je riječ o pratećim programima određenih projekata koji su bili otvoreni za javnost. Također, u ovu rubriku ulaze tradicionalna fakultetska događanja i ceremonije, poput inauguracije novih prvostupnika, magistara i diplomaca dizajna, ali i ležernije veselice kao što je vrlo popularna i posjećena Re-Hrelič aukcija, koja se svake godine održava par dana prije Božića. Uključeni su i neki domaći, ali i regionalni strukovni natječaji na kojima su studenti postizali zavidne uspjehe, šireći tako dobar glas o fakultetu i zajedničkim nastojanjima studenata i profesora. No, *Događanja* prikazuju i jednu drugu, internu, široj javnosti možda nepoznatu stranu Studija dizajna – prikazuju ga kao opuštenu mjesto druženja i stjecanja prijateljstava, kao poticajno mjesto provođenja slobodnog vremena i intenzivne, dinamične socijalizacije; ukratko, kao drugi dom kako njegovih polaznika, tako i djelatnika. U razvijanju takve pozitivne i gostoljubive atmosfere sve veću ulogu ima i Klub studenata dizajna, osnovan prije par godina, koji u popularnom 'Podrumu', svojem sjedištu u Frankopanskoj 12, postaje odlučujući faktor povezivanja studenata različitih godina i smjerova, te generator suptilnih, dobrodošlih promjena i dobrog raspoloženja – vidljiv razlog za optimizam u godinama koje dolaze.

If the section *Projects* presents extracurricular activities partially organized by the School of Design, than the section *Events* can be dedicated to events and festivals in which the school participated together with other higher education institutions, or events within certain projects which were open to the general public. This section also includes the traditional faculty gatherings and ceremonies, such as inauguration of first-year undergraduate students, students who have obtained their BA or MA degree in design and more casual gathering such as the popular and frequented Re-Hrelič auction which is held each year, several days before Christmas. There are also Croatian and regional professional competitions at which design students achieved enviable success, thus building up a good reputation about the school and the shared efforts of students and their professors. On the whole, *Events* show another, internal, and widely unfamiliar side of the School of Design. It shows it as a relaxed place for creating friendships, as a place with stimulating atmosphere for spending free time and intense, dynamic socialization. In short, it is almost a second home to both students and the staff. In nurturing such a positive and hospitable atmosphere an increasingly important role is played by the Club of Design Students. It was founded several years ago, with a meeting place in the popular 'Podrum' (Cellar) in 12 Frankopanska Street, and it has become a determining factor in creating bonds among students of different academic years and programmes and generating subtle, welcoming changes and good spirit – an obvious reason for optimism in the years to come.

**PROMOTIVNI ŠTAND STUDIJA DIZAJNA
NA SMOTRI SVEUČILIŠTA U ZAGREBU /
SCHOOL OF DESIGN PROMOTION STAND
AT THE UNIVERSITY FAIR IN ZAGREB**

13. – 15. 10. 2011., Studentski centar Sveučilišta
u Zagrebu



AUTORI / AUTHORS Ivan Vukmanić, Ana Armano,
Marko Hrastovec, Franka Tretinjak, Luka Reicher,
Andrija Mudnić, Katarina Perić
MENTORI / MENTORS Tomislav Vlanić, Luka Bor-
čić, Vedran Kasap

U vrijeme održavanja smotre u Hrvatskoj su bili održavani parlamentarni izbori te su mediji bili zasićeni predizbornim kampanjama političkih stranaka koje su svim sredstvima pozivale stanovnike da glasaju za njih. Kao što je strankama cilj dobiti glas stanovnika tako je i fakultetima i studijima na smotri cilj privući studente da u procesu državne mature odaberu njihov fakultet odnosno studij kao potencijalni izbor. Studij dizajna je stoga za vrijeme i u prostorima smotre pomoću brojnih plakata, letaka i naljepnica vodio 'agresivnu' kampanju stereotipnim političkim vizualnim jezikom, nezaobilaznim floskulama te neostvarivim predizbornim obećanjima. Stand Studija dizajna je postao scenografija za imaginarnu konferenciju za novinare na kojemu su noseća lica stranke/studija primala zainteresirane građane/studente te komunicirala svoje političke/studijske programe.

During the University Fair Croatia held general elections so the media was replete with election campaigns of political parties which used all the means possible to call on citizens to vote for them. Just as the goal of the parties was to obtain votes of people, so the objective of faculties and universities presented at the fair was to interest students in choosing a particular faculty of study programme in the process of high school graduation examination. The School of Design therefore conducted an 'aggressive' campaign during and at the venue of the fair with numerous posters, flyers and stickers designed in accordance with a stereotypical political visual language with clichéd statements and unreal election promises. The School of Design stand became in that way a scenery for an imaginative press conference at which the prominent faces of the parties/school accepted interested citizens/students and communicated their political/academic programmes.

**NASTUP STUDIJA DIZAJNA NA AMBIENTI
2011. / PARTICIPATION OF THE SCHOOL OF
DESIGN IN THE AMBIENTA FAIR**

19. – 23. 10. 2011., Zagreb

Na 38. Ambienti, međunarodnom sajmu namještaja, unutarnjeg uređenja i prateće industrije, Studij dizajna predstavio je u suradnji s klasterom Hrvatski interijeri jedan od svojih najambicioznijih projekata – Šest pogleda na sobu. U projektiranju predstavljenih prototipova šest soba sudjelovale su dvije generacije studenata vođene mentorima i asistentima, u izvedbi dvadesetak proizvođača i opremaša, članova klastera. Prototipovi su bili izloženi u cjelovitom ambijentalnom obliku, a na centralnom izložbenom prostoru multimedijalno je prezentiran istraživački i konceptualni segment projekta. Studij je također na zasebnom izložbenom prostoru predstavio tridesetak radova studenata na temu stolca, izvedenih u obliku modela-prototipova. Ukupan nastup ocijenjen je izuzetno uspješnim, što je pratio i značajan medijski interes.



One of the most ambitious projects of the School of Design – A Room with Six Views, was presented in cooperation with the Croatian Interiors cluster at the 38th Ambienta Fair, an international fair of furniture, interior design and supporting industry. The design of the exhibited prototypes of the six rooms were created by two generations of students supervised by the staff of the school, and produced by twenty manufacturers and designers, all cluster members. The prototypes were exhibited in their integral environment, and the research and concept behind the project were presented in multimedia in the central section of the exhibition space. The school also showed in a separate exhibition space thirty prototypes of chairs created by design students. The entire participation was assessed as extremely successful, which also raised significant media interest.

**PREZENTACIJE PROJEKTA 'ŠEST POGLEDA
NA SOBU' / PRESENTATIONS OF THE
PROJECT 'SIX VIEWS ON A ROOM'**



Projekt Šest pogleda na sobu nakon Ambiente kontinuirano se predstavlja na važnim sajmovima u Hrvatskoj i inozemstvu u cilju uspostavljanja poslovnih kontakata. Posebno treba istaknuti uspješan nastup na sajmu u Riminiju, Italija, gdje prezentacija projekta izaziva velik interes i pohvale stručne publike. Prezentacije u suradnji s klasterom Hrvatski interijeri pomaže i Hrvatska gospodarska komora.

— SAJAM SIA GUEST, 26.–29. studenoga 2011.,
Rimini, Italija
— SAJAM GAST, 21.–25. ožujka 2012., Split
— SAJAM PROMOHOTEL, 28.–31. ožujka 2012.,
Rovinj
— DANI TURIZMA I ENOGASTRONOMIJE, 9.–12.
svibnja 2012. godine, Zagreb

Following the Ambienta Fair, the project has been continually presented at important fairs and exhibitions in Croatia and abroad with an aim of establishing business contacts. Special attention should be given to the fair in Rimini, Italy, where the project raised great interest and earned commendations from professionals. Presentations of the project in cooperation with the Croatian Interiors cluster were supported by the Croatian Chamber of Economy.

— SIA GUEST FAIR, 26–29 Nov 2011, Rimini,
Italy
— GAST FAIR, 21–25 Mar 2012, Split
— PROMOHOTEL FAIR, 28–31 Mar 2012, Rovinj
— DAYS OF TOURISM AND ENOGASTRONOMY,
9–12 May 2012, Zagreb

**RE-HRELIĆ AUKCIJA / RE-HRELIĆ
AUCTION**

22. 12. 2011., Zagreb



Svake godine, nekoliko dana prije Božića, Studij dizajna organizira aukciju radova nastalih u sklopu drugog zadatka na prvoj godini pred-diplomskog studija, na kolegiju Projektiranje – industrijski dizajn. Tako je bilo i pred Božić 2011. Studenti su u razdoblju od nekoliko tjedana udah-nuli novi život već pohabanim i zaboravljenim predmetima, pronađenima na popularnom Hre-liću, najpoznatijem zagrebačkom sajmu rabljenih stvari. Nekada su ti predmeti disali punim plućima, ispunjavajući funkciju zbog koje su i nastali, no zbog zuba vremena i ubrzane modernizacije isto tako su i nestali. Sada su najsretnije predmete mladi kreativci Studija dizajna izabrali za pola-znu točku svoga drugoga studentskog rada, te ih ponudili na licitaciji kako bi provjerili njihovu novu vrijednost. Aukcija se održavala u dvorišnom prostoru Studija dizajna, gdje je dvjestotinjak posjetitelja žustro dizalo palice; kako bi pokazali voditelju aukcije, stand-up komičaru Ivanu Šariću, da prihvaćaju ponudenu cijenu. U vedrom i vese-lom tonu studenti su skupili simboličnu novčanu svotu koju su pametno uložili u širenje spoznajnih obzora i jačanje svoje opće informiranosti.

Each year, several days before Christmas the School of Design organizes an auction of students' works created as their second assignment within the course Industrial Design on the first year of the undergraduate programme. The auction was held in 2011 as well. In the period of several weeks students gave a new life to worn out and forgotten objects, found and bought at popular Hrelić, the most famous flea market in Zagreb. Those objects used to have a wholesome life, fulfilling the purpose for which they had been made. However, time had taken its toll on them and modernisation had made them disappear. The luckiest of them were chosen by young creative students of the School of Design to be the starting point of their second projects and were later auctioned so as to prove their newly acquired value. The auction was held in the courtyard of the School of Design building where about two hundred visitors swiftly waved their auction bats in order to show the auctioneer, the stand-up comedian Ivan Šarić, that they accepted the bid. In a cheerful and vivacious atmosphere the students raised a symbolic amount of money which they cleverly invested in broadening their knowledge and awareness.



POSJET IZLOŽBI 'NIKO KRALJ – NEPOZNATI POZNATI DIZAJNER' / VISIT TO THE EXHIBITION 'NIKO KRALJ – THE UNKNOWN FAMOUS DESIGNER'

15. 12. 2011. – 4. 3. 2012., Ljubljana, Slovenija

U ožujku 2012. studenti 2. i 3. godine preddiplomskog studija industrijskog dizajna posjetili su izložbu 'Niko Kralj – nepoznati poznati dizajner', održanu u Muzeju arhitekture i oblikovanja u Ljubljani. Pod stručnim vodstvom kustosice Špele Šubic i u pratnji docentice Sanje Bencetić, studenti su imali priliku detaljno upoznati sveukupni rad, ali i specifične informacije o pojedinim projektima Nike Kralja, jednog od najznačajnijih industrijskih dizajnera u povijesti dizajna na prostoru bivše Jugoslavije. Njegova inovativna rješenja, nastala racionalnim i lucidnim korištenjem specifičnih svojstava materijala, obilježila su domaći dizajn namještaja i interijera druge polovice 20. stoljeća. Iscrpne informacije i mogućnost opservacije izložaka studentima predstavljaju dragocjeno iskustvo, primjenjivo u vlastitim projektnim zadacima na studiju i u budućem stručnom radu.

In March 2012, second and third year undergraduate students of industrial design visited the exhibition Niko Kralj – Unknown Famous Designer which was mounted at the Museum of Architecture and Design in Ljubljana. Guided by the curator Špela Šubic, and accompanied by assistant professor Sanja Bencetić, the students had an opportunity to gain detailed information about the entire oeuvre and individual projects by Niko Kralj, one of the most important figures in the history of design in former Yugoslavia. His innovative solutions, created by rational and lucid use of specific characteristic of materials, marked the Yugoslavian furniture and interior design of the second half of the 20th century. Detailed information about the designs as well as the opportunity to observe and analyze them was a valuable experience which can be useful in their own project assignments in the course of studies and in their future careers as well.

EDU ZGRAF

15. 3. – 5. 4. 2012.

Galerija ULUPUH-a, Galerija PU, Teatar &TD, Galerija Permanenta / ULUPUH Gallery, PU Gallery, &TD Theatre, Permanenta Gallery



U sklopu ZGRAFA 11 organiziran je program namijenjen studentima dizajna i njihovim radovima, koji se sastojao od međunarodne izložbe Krenimo od početka te EduZgraf radionice. U sklopu EduZgraf stručnih radionica pozvani su dizajneri Dejan Dragosavac – Ruta, dizajner i vizualni umjetnik Igor Kuduz i kolektiv Blender.hr koji se u svojoj praksi dotiču pitanja alternativnih komunikacijskih i društvenih potencijala vizualnih komunikacija. Radionice su bile fokusirane na problem sudjelovanja grafičkog dizajna i vizualnih komunikacija u javnoj sferi te traženje puteva za odgovorne i dijaloške komunikacije.

The international exhibition of graphic design and visual communications ZGRAF 11 also comprised an international exhibition of works by design students. The exhibition was preceded by the EduZgraf workshops, some of which were headed by designer Dejan Dragosavac – Ruta, designer and visual artist Igor Kuduz and the Blender.hr collective who deal with in their professional life the issues of alternative communication and social potential of visual communications. Problems addressed by the workshops included the participation of graphic design and visual communications in the public sphere and the ways which can enable responsible and dialogical communication.



SPLITINTERACTIONS

Radionice dizajna interakcija, Umjetnička Akademija / Interaction Design Workshop, Art Academy, Split

14. – 19. 3. 2012.

Odsjek za dizajn vizualnih komunikacija Umjetničke akademije u Splitu nastavio je tradiciju održavanja radionica interakcija. Uz specijalističke sadržaje iz područja dizajna interakcije, svrha radionice je promovirati interdisciplinarni pristup obrazovanju koji je osobito potreban i poticajan u području dizajna. Tema 6. radionice bila je *hibridni gradovi* u okviru koje su sudionici promišljali, kritički problematizirali i ponudili rješenja vezana uz korištenje novih tehnologija u kontekstu budućih gradova, njihove dostupnosti građanima te odnosa stvarnog i virtualnog urbanog prostora. Trideset sudionika sedmodnevnih radionica vodili su Nelly Ben Hayoun (University of Westminster, Kingston University) i Michael Smyth (Edinburgh Napier University). U radionicama je sudjelovalo i pet studenata Studija dizajna: Marta Anić-Kaliger, Marija Ružić, Kazimir Samoščanec, Luka Predragović i Marina Mijatović. Sedma radionica interakcija 2011. pod naslovom *Suvremene utopije* održana je od 19. do 24. ožujka 2012. pod vodstvom voditelja Ivica Mitrovića, docenta Umjetničke akademije u Splitu. Projekt *Splitopija* bavio se utopijskim scenarijima budućnosti grada Splita a nastao je pod mentorstvom britanskog dvojca Dash & Dem (Demitros Kargotis i Dash McDonald, predavači na Coventry University) kao rezultat briefa *Better safe than sorry*. U projektu su sudjelovali studenti Studija dizajna: Marina Jukić i Ivor Vrbos u suradnji s kolegama studentima iz Hrvatske i inozemstva.

The Department of Visual Communications Design at the Art Academy in Split continued with its tradition of holding interaction workshops *splitinteractions*. In addition to dealing with specialists topics in interaction design, the purpose of the workshops was, among other things, to promote an interdisciplinary approach to education which is especially necessary and stimulating in the field of design. The topic of the 6th workshop was *Hybrid Cities* within which participants explored, critically analyzed and offered solutions to the issues related to the use of new technology in the context of future cities, access to their citizens and relationship between the real and virtual urban spaces. Seven-day long workshops, each attended by thirty participants, were headed by Nelly Ben Hayoun (University of Westminster, Kingston University) and Michael Smyth (Edinburgh Napier University). The workshop participants also included five students from the School of Design: Marta Anić-Kaliger, Marija Ružić, Kazimir Samoščanec, Luka Predragović and Marina Mijatović. The 7th interaction workshop 2011 entitled *Contemporary Utopias* was held in 19–24 March 2012 and was facilitated by Ivica Mitrović, assistant professor at the Art Academy in Split. The project *Splitopia* dealt with utopian future scenarios for the city of Split, and was created under the supervision of the DashnDem duo (Demitrios Kargotis and Dash McDonald, lecturers at Coventry University) as a result of the *Better safe than sorry* brief. The project also included the participation the School of Design students Marina Jukić and Ivor Vrbos in collaboration with other Croatian and international students.

INAUGURACIJA PRVOSTUPNIKA I MAGISTARA DIZAJNA / INAUGURATION OF THE NEW GENERATIONS OF BACHELORS AND MASTERS

svibanj / May, 2012., Gliptoteka HAZU
/ Glyptotheque, Croatian Academy
of Sciences and Arts, Zagreb

Nakon završenog trogodišnjeg preddiplomskog i/ili dvogodišnjeg diplomskog Studija dizajna, prethodno ispunivši sve zakonom predviđene uvjete, studenti stječu akademski naslov prvostupnik, odnosno magistar dizajna, te im se na svečanoj promociji daju odgovarajuće diplome. Promocija novih generacija prvostupnika i magistara predstavlja završni čin i krunu njihova višegodišnjeg truda i zalaganja. Prigoda je to i za predstavljanje novih generacija javnosti i od posebnog je značaja kako za Studij dizajna, tako i za njegove studente. Ceremonija podjele akademskih naslova najsvetčaniji je čin. Otvorena je javnosti, te se stoga tradicionalno održava u Gliptoteci HAZU. Ovom svečanošću zaokružuje se značajan razdoblje života studenata, nakon čega počinje njihov put u samostalno bavljenje strukom kojoj od tog trenutka i formalno pripadaju.

Prisutnima na svečanosti inauguracije prvostupnika i magistra dizajna obratio se Dekan Arhitektonskog fakulteta Sveučilišta u Zagrebu, prof. mr. sc. Boris Koružnjak, a diplome prvostupnicima i magistrima uručili su profesor Zlatko Kapetanović i docentica Sanja Bencetić.

After finishing three years of undergraduate, and/or two years of graduate programme and with all fulfilled requirements prescribed by the law, students are entitled for the academic title of Bachelor, or Master of Design. In accordance they receive the appropriate certificate or diploma at the inauguration ceremony. Inauguration of the new generations of bachelors and masters represents their final, crowning act of perennial efforts during their studying period. The inauguration ceremony is a chance to introduce these new generations to the public and, as the most solemn act, it is of the utmost importance for students as well as for the School of Design. The ceremony, traditionally taking place at the Glyptotheque of the Croatian Academy of Sciences and Arts is opened to the public. It presents the end of an important segment in the life of each student, after which they formally belong to their professions.

Professor Boris Koružnjak, MA, dean of the Faculty of Architecture, University of Zagreb, addressed the attendees at the inaugural ceremony of the graduates and the masters of design, while their diplomas were presented to them by professor Zlatko Kapetanović and assistant professor Sanja Bencetić.



DIZAJNER: AUTOR ILI UNIVERZALNI VOJNIK – AKCIJA! / DESIGNER: AUTHOR OR UNIVERSAL SOLDIER – ACTION!

28. – 31. 3., 2012., Beograd

Međunarodna strukovna konferencija (Grafčki) Dizajner: Autor... održala se u prostorima Kulturnog centra Beograd i na pratećim lokacijama od 28. do 31. ožujka 2012. godine. Četverodnevna serija predavanja, rasprava, radionica i izložbi priznatih autora, dizajnera i teoretičara iz Srbije, regije i Europe bila je prije svega namijenjena studentima umjetničkih fakulteta i fakulteta za dizajn, ali i mladim profesionalcima i široj publici. Treće izdanje konferencije, s podnaslovom Akcija!, bavilo se mogućnošću učinkovitog bunta dizajnera protiv postojećeg poretka, tj. problemom učinkovitog društvenog angažmana. Tu su i pitanja koja su organizatori postavili sudionicima konferencije: 'Živimo u sustavu koji s lakoćom upija svaku kritičku akciju i već u sljedećem trenutku pretvara je u dio svojeg stroja. Ima li u našim zatvorenim svjetovima, svakodnevno zagledanima samo u vlastiti tanjur i ekran, još volje i snage za akciju? Jesu li strategije otpora postojećem poretku i aktivna borba odgurnute na društvenu i profesionalnu marginu? Je li nam varljiva sigurnost margine dovoljna?'

U sklopu programa održana je i radionica koju je vodio docent Damir Bralić uz asistenciju Luke Borčića i Darija Devića. Pod motom 'Dizajner u stvarnom životu' polaznici su ispitivali učinkovitost i stvarne granice djelovanja dizajnera i njegovog utjecaja na promjene u društvu. Neki od prepoznatih problema bili su: sloboda izražavanja u elektroničkim medijima, korupcija, problem plastičnog otpada, legalizacija lakih opojnih droga, nošenje krzna, svjetlosno zagađenje, etnička tolerancija... Ovom ambicioznom repertoaru 'gorućih svjetskih' problema sudionici su morali pristupiti na način da svojim rješenjima barem na mikro razini ostvare realnu i mjerljivu promjenu, i tako izbjegnu 'salonski aktivizam' koji ne rješava konkretne probleme, u segmentu u kojem se dizajnom doista mogu riješiti, već se troši u jalovom prokazivanju očitog. Druga karakteristika rješenja trebala je biti 'ponovljivost procesa dizajna' tj. rješenje dizajnera morali su moći ponoviti amateri, što bi potvrdilo njegovu snagu, masovnost i učinkovitost. Suočivši se s ovakvim projektnim zadatkom sudionici su izvrsno reagirali, pokazavši značajan intelektualni interes i znatiželju. U svojim su se radovima dotakli tema odnosa javnog i privatnog, virtualnog i realnog, totalne demokracije, dizajna događaja i dizajna običaja... Studenti su pokazali veliku zrelost i sposobnost razmišljanja 'izvan kutije', a njihovi radovi bili su u konačnici vrlo uspješni i lucidni, te veoma zapaženi na



završnoj prezentaciji. Vrlo je zanimljivo i sljedeće: ova konferencija, kao i Zgraf 11 (u novonastalom studentskom segmentu EduZgraf), svoju koncepciju temelji na angažiranom First Things First Manifestu iz 1964. i 2000. godine koji afirmira prioritete građanskog aktivizma i kritičkog djelovanja u struci. Očito je to smjerokaz kojim starija generacija dizajnera nastoji usmjeriti djelovanje i razvoj najmlađih kolega: beskompromisni pristup vlastitom pozivu.

The international professional conference 'Graphic Designer: Author...' took place at the Cultural Centre and other venues in Belgrade, Serbia, on 28-31 March 2012. A four-day long programme included presentations, discussions, workshops and exhibitions by esteemed authors, designers and theoreticians from Serbia, the region and Europe. They addressed issues of interest primarily to students of academic programmes in arts and design, but also to other young professionals and the general public. With the subtitle 'Action!' this conference explored the possibility of effective revolt of designers against the current system, that is, the issue of a more effective social involvement. That view brought about the questions posed by the organizers to the conference participants: 'Do we live in a system which easily accepts criticism and turns it in the next moment into a part of its machinery. Is there in our closed up worlds, constantly focused only on our personal sustenance and home screens, any more willingness and desire for action? Have resistance strategies and active battle against the system been pushed onto the social and professional margins? Is the illusive security provided by the margin satisfactory?'

The conference programme included a workshop headed by Damir Bralić, and assisted by Luka Borčić and Dario Dević. Spurred by the

slogan 'Designer in a real life' the participants explored the efficiency and the real boundaries of the design practice and its impact on social changes. Some of the recognized problems included freedom of speech in electronic media, corruption, plastic waste problems, legalization of light drugs, fur production, light pollution, ethnic tolerance... This ambitious repertoire of acute world problems were approached by the participants in a way that they were supposed to come up with solutions which could achieve, at least on a micro level, real and measurable change, avoiding thus 'armchair activism' which does not solve actual problems solvable by design, but exhausts itself in stating the obvious. Another characteristic of the solutions should be the 'iterative characteristics of the design process', or, in other words, professional designs were supposed to be replicated by amateurs, which would confirm the strength, massive scale and efficiency of the original designs. Faced with such a project the participants responded well, showing a considerable intellectual interest and curiosity. In their works, they touched upon the relationship between the private and the public, virtual and real, total democracy, design of events and traditions...

Students showed great maturity and ability to think outside the box and their works were very successful and explicit, and rather well noticed at the final presentation. An interesting fact is that the concept of this conference, just like Zgraf 11 (in a new segment of student participation, EduZgraf) is based on the socially engaged the 'First Things First' manifests from 1964 and 2000, which affirm priorities of civic activism and professional critical approach. It is obvious in what direction the older generation of designers tries to lead the work and development of young colleagues: towards uncompromised approach to their own vocation.

MAGDALENA

17. – 19. 5. 2012., Maribor, Slovenija / Slovenia

Magdalena, poznati mariborski festival kreativne komunikacije, namijenjen prije svega mladim generacijama dizajnera vizualnih komunikacija, jedna je od najznačajnijih regionalnih strukovnih manifestacija, i odvija se u pravilu jednom godišnje. Četrnaesta Magdalena predstavila je uobičajeni niz zanimljivih izložbi, radionica i predavanja međunarodno afirmiranih dizajnera. Organiziran je i tradicionalni natječaj, na vrlo dobrom glasu u profesionalnoj i studentskoj zajednici, u sklopu kojega stručni žiri dodjeljuje prve i druge nagrade (Golden Bra i Silver Bra), i posebna priznanja u kategorijama posvećenima većini disciplina vizualnih komunikacija. Dodjeljuje se i glavna, univerzalna nagrada festivala, zvana Magdalena, za sveukupno najbolji rad prijavljen na natječaj, koji je otvoren za profesionalce i studente, i ne pravi razliku između radova jednih i drugih. Žiri 14. Magdalene, kojim je predsjedavao njemački dizajner i kreativni strateg Steffan Stauber, glavnu je nagradu dodijelio studentima preddiplomskih studija vizualnih komunikacija i industrijskog dizajna – Ivanu Orinu Vrkašu, Marinku Murgiću i Ruđeru Novaku Mikuliću, za multimedijalni projekt Canvas Community, kompleksnu oglašivačku kampanju za proizvođača papira, inicijalno nastalu kao odgovor na brief prestižnog britanskog natječaja D&AD, gdje je rad ušao uži izbor finalista. Pored uspješnog trojca, žiri 14. Magdalene u ostalim je kategorijama nagradio i mnoge druge naše studente, koji su se prijavili uglavnom s projektima kreiranima u sklopu nastave, stoga se može reći kako je Studij dizajna u cjelini ostvario izniman uspjeh. Također, bitno je napomenuti kako su na natječajnoj izložbi bili predstavljeni svi prijavljeni radovi, bez posebne selekcije. U nastavku slijedi popis svih nagrađenih studenata.



The famous festival of creative communication, Magdalena, taking place in Maribor is intended primarily for young generations of visual communications designers. It is one of the most significant professional events, and it is organized once a year. The 14th Magdalena presented a number of interesting exhibitions, workshops and lectures held by internationally renowned designers. The festival also included the traditionally organized competition which accepts entries by professionals and students equally, with which it achieves positive reputation in both professional and student circles. Competition entries are awarded with first and second awards (Golden Bra and Silver Bra) by the jury which also awards special commendations for the categories related to visual communications.

The main award of the festival, Magdalena, is awarded for the best competition entry. The jury of the 14th Magdalena, which included German designer and creative strategist Steffan Stauber, handed the main award to students of the undergraduate programme in visual communications and industrial design – Ivan Orin Vrkaš, Marinko Murgić and Ruđer Novak Mikulić for the multimedia project 'Canvas Community', a complex advertising campaign for a paper manufacturer. The work had initially been created as a response to the brief of the prestigious D&AD competition where it was short listed. In addition to these successful contestants, many other students of the School of Design were awarded

in other categories for the works they had created within the academic programme of the school. The school can therefore be said to have achieved a great success. It is also important to mention that the design competition exhibition presented all submitted entries, without a special selection. The students awarded at the festival are the following:

MAGDALENA: Ivan Orin Vrkaš, Marinko Murgić, Ruđer Novak Mikulić.

GOLDEN BRA: Tomislav Šestak, Andrija Mudnić, Jurica Koletić, Vina Čurčija, Marina Mijatović, Marko Hrastovec, Luka Reicher, Katarina Perić, Luka Perić, Ivan Orin Vrkaš, Marinko Murgić, Ruđer Novak Mikulić.

BEST NEWCOMER: Mihovil Vargović.

SILVER BRA: Tessa Bachrach-Krištofić, Karla Pališka, Zrinka Buljubašić, Bojan Krištofić, Ivan Orin Vrkaš, Luka Perić.

POSEBNO PRIZNANJE ŽIRIJA / SPECIAL JURY COMMENDATION: Antonio Karača, Marko Hrastovec.

FESTIVAL STUDENATA ARHITEKTURE I DIZAJNA: DA FESTIVAL / ARCHITECTURE AND DESIGN STUDENTS FESTIVAL: DA FESTIVAL

2. – 3. 6. 2012., Arhitektonski fakultet/ Faculty of Architecture



DA festival je festival studenata Arhitekture i Studija dizajna koji je nastao u organizaciji Kluba studenata dizajna i udruge Kultra. Festival se prije svega zalaže za promicanje studenata s područja arhitekture i dizajna. Briga za važnost i povezanost ovih dviju srodnih struka osnovna je nit vodilja koja je mlade ponukala da se odluče na ovakav projekt i da se zajedničkom suradnjom studenata sa Studija dizajna i Arhitekture upozna javnost sa sadržajima i projektima kojima se oni bave tokom studiranja i koji na žalost vrlo često ostaju u ladicama fakulteta. Najvažniji je cilj afirmacija mladih i talentiranih studenata koji žele ponuditi nove, svježije i kreativne ideje na području dizajna vizualnih komunikacija, industrijskog dizajna, dizajna interijera, tipografije, fotografije i filma, te arhitekture, urbanizma, stanovanja i ostalih disciplina iz struke. Cilj je također i jače upoznavanje javnosti sa studentskim projektima i njihovom neospornom kvalitetom koja je često nagrađena na raznim festivalima, kako kod nas u Hrvatskoj, tako i na međunarodnom planu.

Drugi po redu DA festival 2012. bio je obogaćen i s dvije gostujuće izložbe: predstavljanjem studenata Arhitektonskog festivala s beogradskog sveučilišta, kao i pregledom radova studenata Odsjeka za dizajn vizualnih komunikacija Umjetničke akademije, te studija Arhitekture Sveučilišta u Splitu. S potonjima zagrebački Studij dizajna uspješno surađuje unazad nekoliko godina, a međusobna fluktuacija studenata, ali i profesora značajno je pospješena sudjelovanjem na radionici Interakcija u organizaciji splitskih kolega. Također, neizostavni dio DA festivala gostujuća su predavanja, na kojima se predstavljaju kako prekaljeni stručnjaci, tako i sadašnji i bivši studenti svih institucija uključenih u projekt. Zabavna, zanimljiva i poticajna predavanja na proteklom su festivalu održali Nikola Radeljković iz studija za industrijski dizajn Numen/For Use, predstavnici dizajna studija XYZ, produkt dizajner Filip Gordon Frank, arhitektonski biro NFO, fotografkinja Mare

Milin, te poznati profesor emeritus Arhitektonskog fakulteta, dr. sc. Nikola Filipović.

U odnosu na svoje prvo izdanje, DA festival, unatoč jednakom vremenu trajanja (dva dana), vidljivo je narastao, organizatori su ostvarili vrijedne suradnje, što nedvojbeno predstavlja kvalitetan temelj za nastavak razvoja festivala i daljnje i čvršće povezivanja studenata ovih struka iz Hrvatske, ali i regije, te šireg inozemstva.

The DA Festival is an event showing works by students of the Faculty of Architecture and School of Design in Zagreb. It is organized by the Students' Club and the Culture Association with the aim of promoting architecture and design students. The importance and interconnection of these two professions was the main reason behind the idea to launch such a project and to establish cooperation between students of the School of Design and the Faculty of Architecture in order to inform the public about the projects they deal with in the course of their education, which, unfortunately, often stay hidden somewhere in the drawers of the faculties. The objective of the event it to achieve affirmation of young and talented students who wish to offer new, fresh and creative ideas in the field of visual communications design, industrial design, interior design, typography, photography and film, and architecture, urban planning, housing, and other areas of the professions. The aim is also to inform the public about student projects and their indisputable quality often awarded at various festivals in Croatia and abroad.

The second DA Festival was held in 2012 and its programme was enriched with two visiting exhibitions. One showed works by the students of the Faculty of Architecture at the University of Belgrade, and the other featured works by students from the Department of Visual Communications Design at the Art Academy in Split, and architecture students of Split University. Zagreb's School of Design has had in the last several years a successful cooperation with the University of Split. The exchange of students and professors between the two cities and their faculties is considerably enhanced by the participation in the Interaction workshops organized by the colleagues in Split. In addition, an inescapable part of the DA Festival is a number of guest lecturers ranging from esteemed professionals to the present and former students of all institutions included in the project. Entertaining, interesting and stimulating lectures at the last festival were held by Nikola Radeljković from the Numen/For Use studio of industrial design, representatives of the xyz design studio, product designer Filip Gordon Frank, the NFO architectural studio, photographer Mare Milin, and the esteemed professor emeritus Nikola Filipović from the Faculty of Architecture.

The second DA Festival has discernibly grown, despite the same duration of the event (2 days) and the organizers established valuable cooperation which arguably represents a sound basis for the future development of the festival and further and stronger connections between students of these professions in Croatia, in the region and wider.

IZLOŽBA 'FOTOGRAMI' / EXHIBITION 'PHOTOGRAMS'

26. – 30. 6. 2012., Toyota Creative Dimensions, Zagreb

Otvorenje izložbe 'Fotogrami', pod vodstvom mentora, profesora Stanka Hercega i asistentice Aleksandre Dabanović, u organizaciji studentica Dore Bilandžić, Adriane Pavelić i Ozane Ursić, održalo se u utorak, 26. lipnja 2012. u zagrebačkom prostoru Toyota Creative Dimensions. Izložba je bila otvorena do 30. lipnja. Na izložbi publika je imala priliku vidjeti radove studenata Studija dizajna i Arhitektonskog fakulteta, nastale u sklopu projekta izučavanja fotograma, specifične tehnike izrade fotografije bez upotrebe kamere. Riječ je o zadatku na kolegiju *Fotografija i film 1*, na trećoj godini preddiplomskog Studija dizajna, koji je zbog velikog zanimanja studenata prerastao u samostalni projekt, te u konačnici i u izložbu.

The Photograms exhibition, organized by students Dora Bilandžić, Adriana Pavelić and Ozana Ursić, and supervised by Professor Stanko Herceg and assistant Aleksandra Dabanović, was opened on Tuesday, 26 June 2012 on the premises of the Toyota Creative Dimensions in Zagreb. The exhibition was opened until 30 June, and presented works by students of the Faculty of Architecture and School of Design which had been created within the photogram making project, a technique of making photographs without the use of camera. The project was conceived as a student assignment in the course *Photography and Film 1*, held on the third year of the School of Design's undergraduate programme. Due to a great interest of students, it grew into an independent project which ended in an exhibition.

DAN D / D-DAY

15. – 17. 6. 2012.

Stara klaonica / Old Slaughterhouse, Zagreb

Budući da je Dan D festival namijenjen prije svega mladim autorima, organizatori (Hrvatsko dizajnersko društvo i agencija Pepermint) od samog početka izravno surađuju s našim studentima, te ih uključuju ne samo u izlaganje, nego i u kreiranje identiteta festivala, promotivnih materijala i elemenata postava izložbi i drugih događanja u Stara klaonici. Grafički tim Dana D 2012. (održanog od 15. do 17. lipnja) u sastavu: Mihovil Vargović, Tomislav Šestak, Vanessa Šerka i Andrija Mudnić uz mentorstvo asistenata Damira Bralića i Luke Borčića – zadatak je shvatio jednako ozbiljno, odmaknuo se od dosadašnjih rješenja i ponudio nešto novo. Vodeći se zahtjevom ekonomičnosti, ali i međusobne kompatibilnosti dizajna postava i dizajna vizualnog identiteta, gotovo sva dvodimenzionalna i trodimenzionalna oprema Dana D izvedena je iz istog materijala – valovitih ljeperki koje su studentima i organizatorima bile na raspolaganju zahvaljujući suradnji i donaciji tvrtke Box ambalaža. Produktaški tim, u sastavu: Marija Ružić, Marta Anić-Kaliger, Filip Peraić, Anamaria Sever i Mario Dobrečević uz mentorstvo profesora Mladena Orešića – u istom je materijalu projektirao cijeli sustav za postavljanje izložbi, panoje, postamente, stolce, itd. Sustav i elementi postava uvažavaju činjenicu da se u sam ambijent, zbog zaštite, ne smije intervenirati, te su stoga predviđene debele ploče valovite ljeperke koje simuliraju pozadinski zid i služe kao ploha za izlaganje plakata ili vješanje drugih artefakata. Sam 'namještaj' pak predviđa mogućnost spajanja i kombiniranja u veće cjeline, a pri dizajniranju vodilo se računa o tome da se samom konstrukcijom doskoči fragilnosti materijala u za njega pomalo neuobičajenoj funkciji. I grafičarski i produktaški tim bili su u potpunom dosluhu i sinergiji, a izniman interes i otvorenost ovakvom eksperimentu pokazala je i sama Box Ambalaža kao tvrtka-partner.



Istodobno, da bi multifunktionalnost bila dodatno zadovoljena, osnovna serija plakata tiskana na valovitim ljeperkama funkcionirala je i kao serija šablona iz kojih se izrezuju svi rekviziti i suvenirni Dana D. Tako svaki plakat, s otisnutim logotipom i osnovnim informacijama o festivalu, u sebi ujedno sadrži i predmete poput 'dizajnerskih' naočala, lepeza za sparni lipanj, generičkih legendi za štandove izlagača, bedževa i podmetača za piće u pauzama obilaska. No, to nije sve, jer se za promotivnu kampanju Dana D i samih autora njegova vizualnog identiteta proces dizajniranja, tiskanja i stavljanja plakata u upotrebu kontinuirano fotografirao, a te su se fotografije distribuirale do zadnjeg trenutka kao prava mala narativna serija o studentima, njihovom radu i tijeku nastajanja Dana D 2012. Identitet Dana D tako se sastojao ne samo od statičnih vizuala, nego i od priče koja stoji iza promotivnih materijala te mladih ljudi koji su je željeli ispričati.

Pored sudjelovanja u organizaciji i dizajniranja festivala (a pojedini sadašnji i bivši studenti također su sudjelovali u središnjoj izložbi Dana D 2012, D-Sajmu), Studij dizajna predstavio se i izdvojenom kolektivnom izložbom studenata različitih godina, nazvanom Studij dizajna sad!, na kojoj su predstavljeni radovi nastali u sklopu raznih kolegija tijekom akademske godine 2010./2011. Tako se Studij dizajna uspješno i na više razina predstavio na svježoj i kvalitetnoj manifestaciji, koja je uz one tradicionalne – bijenalnu Izložbu hrvatskog dizajna i Zgraf, međunarodni festival vizualnih komunikacija u samo dvije godine održavanja nedvojbeno postala treće najvažnije domaće strukovno događanje.



Since the D Day Festival is dedicated primarily to young people, the organizers (the Croatian Association of Designers and the Pepermint Agency) have from the very start cooperated with design students and directly included not only their works for the exhibition but their creativity for shaping the festival's identity, designing promotional material and exhibition elements and events organized in the Old Slaughterhouse. The graphic design team of the D Day 2012 (held on 15–17 June) included the students Mihovil Vargović, Tomislav Šestak, Vanessa Šerka and Andrija Mudnić who were supervised by teaching assistants of the School of Design, Damir Bralić and Luka Borčić. They took their job seriously and broke away from the usual practice by offering something new. Guided by the demands for cost-efficiency and compatibility between the exhibition design and the visual identity design, almost all two-dimensional and three-dimensional equipment for the festival was created out of the same material – corrugated fibreboard which was at the students' and organizers' disposal owing to the cooperation with the packaging company Box and their donation of the material.

The project design team, which included the students Marija Ružić, Marta Anić-Kaliger, Filip Peraić, Anamaria Sever and Mario Dobrečević, and Professor Mladen Orešić as their supervisor, designed from the same material the entire exhibition furniture – panels, platforms and stands, chairs etc. The exhibition design and its elements are respectful of the fact that the environment should not have any additional interventions due to protection. Therefore, thick sheets of corrugated fibreboard simulate a background wall and serve as surfaces for mounting posters and other artefacts. The exhibition 'furniture' offers a possibility of combining elements into bigger complexes, while proper attention was given to solving the problem of material fragility with the very structure. Both teams worked in harmony and synergy, and an exceptional interest and readiness for such an experiment was demonstrated by the partnering company Box Packaging.

In order to satisfy the need for multifunctional features of design, the basic series of posters printed on corrugated fibreboards functioned also as stencils from which all the props and souvenirs for the D Day were cut out. That is why each poster, with a printed logo and basic information about the festival, also contained objects such as 'designers' glasses, fans for hot June, generic labels for exhibition stands,



badges and coasters for drinks during breaks. However, this is not all. During the promotional campaign of the D Day and very authors of its visual identity, the process of designing, printing and mounting of the posters was continually being photographed. The photos were distributed all around and they functioned as a short narration about the students, their work and the process of creating D Day 2012. The identity of the festival therefore comprised not only static visuals but also a story behind the promotional material and young people who wanted to tell it.

In addition to participating in the organisation and the design of the festival (certain present and former students also participated in the central exhibition of the D Day 2012, D-Market), the School of Design presented itself at a group exhibition of selected works by students of various study programmes, which was called The School of Design Now! The exhibition featured students' works created within various courses during the academic year 2010/2011. In addition to the traditional events such as the biennial Exhibition of Croatian Design and Zgraf – international festival of visual communications, the School of Design has been successfully presented on several levels at this fresh and noteworthy event which has become in only two years the third most important Croatian professional happening.

YOUNG CREATIVE CHEVROLET 2012

2. 7. 2012.

Young Creative Chevrolet godišnji je europski natječaj za učenike i studente primijenjenih umjetnosti i dizajna, pokrenut prije šest godina s tri osnovna cilja: promicanje kreativnosti, podrška mladim umjetnicima na počecima njihovih karijera i promicanje ključnih vrijednosti Chevroleta, četvrtog po redu najjačeg branda međunarodne industrije automobila. Natječaj organizira ograna Chevrolet Europe u suradnji s predstavnicima tvrtke u pojedinim zemljama, a program natječaja je takav da se na njega prijavljuju škole i fakulteti zajedno sa svojim učenicima i studentima. Svake godine natječaj sve više raste i dobiva sve veći publicitet, kao i respektabilnu reputaciju u struci kojoj je namijenjen. Natjecanje se odvija u kategorijama mode, fotografije, videa i vizualnih umjetnosti, od kojih svaka dobiva zaseban brief u skladu s općom temom natječaja. Prvi krug natječaja odvija se na nacionalnoj razini, a pobjednici u svim kategorijama po izboru stručnog žirija nastavljaju natjecanje na europskoj razini, gdje im se pruža mogućnost izdašnog novčanog dobitka i prilika za obrazovanje i stažiranje na perspektivnim mjestima u vodećim tvrtkama u određenom području struke.

Krajem 2011. godine Studij dizajna sa svojim se studentima prvi put prijavio na Young Creative Chevrolet i već su premijernim sudjelovanjem ostvarili izniman uspjeh. Osnovna tema proteklog naječaja glasila je 'Make it happen', što je podrazumijevalo interpretaciju ideje o životu punom prilika, 'bez obzira što želite učiniti, promijeniti ili biti, sada je vrijeme da to ostvarite' (iz promotivnog teksta natječaja). Na nacionalnoj razini natječaja, najuspješnijom se pokazala interpretacija ove krilatice koju su u kategoriji fotografije ostvarili studenti Maja Subotić i Ivan Orin Vrkaš, osvojivši prvu nagradu. Ivan Orin Vrkaš ovaj je uspjeh samostalno ponovio i u kategoriji vizualnih umjetnosti, gdje je njegov dizajn za liniju majica na zadanu temu, pod geslom 'Never tire', također proglašen najboljim. Nadamo se da će neki novi klinici u aktualnoj akademskoj godini na ovom natječaju ostvariti podjednak uspjeh, ako ne i veći!



The Young Creative Chevrolet is an annual European design competition for pupils and students of secondary schools of applied arts and university design programmes. It was launched six years ago with three fundamental objectives: to promote creativity, support young artists at the beginning of their careers and to promote the key values of Chevrolet, the fourth largest brand in the global automotive industry. The competition is organized by Chevrolet Europe in cooperation with the firm's representatives from various countries, and the procedures entails application of individual secondary schools and universities together with their pupils and students. The competition grows with each year and gains bigger publicity and respectable reputation in the profession. It contains the categories of fashion, photography, video and visual arts, each of which gets a separate brief in accordance with the general topic of the competition. The first round takes place on a national level and the winners in each of the categories, elected by a professional jury, continue competing on the European level. The awards at this level include a rather significant amount of money and an opportunity for further education or internship in specific professional fields in leading firms.

At the end of 2011, students of the School of Design in Zagreb participated for the first time in the Young Creative Chevrolet competition and they achieved extraordinary success. The general topic was the slogan 'Make it happen' which entailed interpretation of the idea about a life full of opportunities, 'no matter what you want to do, change or be, now is the time to make it happen' (citation from the competition leaflet). The first award at the national level went to Maja Subotić and Ivan Orin Vrkaš who gave a photographic interpretation of the slogan. Ivan Orin Vrkaš also won the first award in the visual communications category with a T-shirt design with the slogan 'Never tire'. We hope that this year some new kids will be equally, if not even more, successful at the competition.

LJETNA ŠKOLA MOTOVUN / MOTOVUN SUMMER SCHOOL

6. – 11. 8. 2012., Motovun

U sklopu Ljetne škole arhitekture i urbanizma Arhitektonskog fakulteta Motovun 2012. od 6. do 11. kolovoza udjela u radu uzeo je i Studij dizajna kroz interdisciplinarnu radionicu koju su vodili asistenti Luka Borčić i Vedran Kasap. U sklopu radionice dva predavanja je održala i docentica Sanja Bencetić na temu Inkluzivni dizajn i Dizajn doživljaja u turizmu. Predavanje o inkluzivnom dizajnu uputilo je na značajan porast starije populacije i očekivanja ljudi s poteškoćama za socijalnom integracijom i ravnopravnim sudjelovanjem u svakodnevnom životu, a koji predstavljaju izazov uobičajenim postavkama o načinima kako proizvodi i usluge trebaju biti dizajnirani.

Drugo predavanje je tematiziralo činjenicu da zahvaljujući novim sustavima komunikacije, a u skladu s evolucijom zahtjeva i želja na tržištima ekonomski razvijenih društava, korisnici zamjenjuju uloge pasivnog promatrača u procesu razvoja i inovacija i umjesto jednostavnog procesa izbora i korištenja unaprijed dizajniranih proizvoda i sustava očekuju kompleksnu mogućnost prilagodbe prema osobnim zahtjevima i očekivanjima. Uvodno predavanje o metodologiji istraživanja u dizajnu održao je docent Damir Bralić. Radionica je strateški ciljala pokušaj interdisciplinarnog uvida u stanje prirode i kulture u Motovunu i okolici, a u svrhu istraživanja mogućih tema za buduće radionice koje bi vrlo široko tretirale pozicioniranje metodologije dizajna u realno okruženje. U radionici su sudjelovali studenti Franka Tretinjak, Dominik Markušić, Nataša Njegovanović, Petra Vrdoljak, Petra Jelaska i Nina Ivanović.

Radovi s radionice predstavljaju skicu stanja u gradu i okolici, nakon preliminarnog istraživanja i analize situacije u izgrađenoj strukturi i prirodnim karakteristikama prostora. Specifičnosti Motovuna i njegove mikrolokacije istaknute su kao resurs za buduća istraživanja i analizu potencijala za intervenciju dizajna kao interaktivnog generatora promjene. U tu svrhu radovi s radionice predložili su neke inicijalne koncepcije kao poticaj za daljnji dijalog o temi grada. Završna prezentacija i diskusija održana je skupa s prezentacijom radova studenata arhitekture



The Motovun summer school of architecture and urbanism organised by the Faculty of Architecture and taking place on 6–11 August 2012, included an interdisciplinary workshop by the School of Design headed by teaching assistants Luka Borčić and Vedran Kasap. Two lectures on inclusive design and experience design in tourism were held as part of the workshop by assistant professor Sanja Bencetić. The lecture on inclusive design brought to light the realisation of a significant growth in the number of elderly people and expectations that people with difficulties have of social integration and equal participation in everyday life. All that represents a challenge to the usual perceptions of the ways products and services should be designed.

The second lecture addressed the fact that the evolution of market demands of economically developed societies and new communication systems lead to the transformation of users who shed the role of passive observers of development and innovation. Instead of simple choosing and using pre-designed products and system, they expect complex possibilities of adjustment according to their own requirements and expectations. The introductory lecture on design research methodology was held by assistant

professor Damir Bralić. The strategic objective of the workshop was to get an interdisciplinary view of the natural and cultural characteristics of Motovun and its surrounding for the purpose of research of potential topics for future workshops which could take a broad approach in applying design methodology into a real-life environment. The participants of the workshop included the following students: Franka Tretinjak, Dominik Markušić, Nataša Njegovanović, Petra Vrdoljak, Petra Jelaska and Nina Ivanović.

Following a preliminary research and analysis of the situation in the built environment and natural characteristics of Motovun, the works created at the workshop came to represent a sketch of the situation in the town and its surrounding area. Particularities of Motovun and its micro location were marked as resource for future research and analysis of potentials in order to make possible for design to act as interactive generator of changes. For that purpose the workshop works offered initial concepts as an encouragement for further dialogue about the town. The final presentation and discussion on the topic was held together with the presentation of works by architecture students.

RADIONICA STUDIJA DIZAJNA NA ŠPANCIRFESTU / SCHOOL OF DESIGN WORKSHOP AT ŠPANCIRFEST

24. 8. – 1. 9. 2012., Varaždin

Već četiri godine Studij dizajna i varaždinski Špancirfest, festival dobrih emocija (odnosno kvalitetne glazbe, kazališta, filma te općenito kulture u okruženju ulice i urbane gradske vreve) kontinuirano surađuju sa zajedničkim ciljem poticanja i oživljavanja gospodarstva, industrije, turizma i kulture u lokalnom kontekstu. Svake se godine u vrijeme održavanja festivala, u posljednjem tjednu kolovoza, održavaju studentske radionice, otvorene za javnost, na kojima se metodološkim i multidisciplinarnim pristupom kreiraju i razvijaju projekti koji će pomoći lokalnoj zajednici. Zadaci radionice kreirani su za određene lokalne subjekte, a od studenata – sudionika očekuje se ponuda izvedivih i isplativih rješenja prilagođenih mogućnostima tehnologije lokalnih tvrtki i proizvođača. Na ovakav se način najširoj javnosti predstavljaju projekti koji istodobno afirmiraju kulturu i praksu dizajna, ali i niz lokalnih vrijednosti i specifičnosti koje sudionici originalno interpretiraju i obogaćuju. Prednost ovakvog pristupa je i u tome što proizvode kreirane na radionici mogu odmah ispitati krajnji korisnici – građani Varaždina i ostali posjetitelji festivala.

Fokus protekle radionice bio je na osmišljavanju i izradi jednostavnih elemenata urbane opreme, čime se pokušalo odgovoriti na nove potrebe grada Varaždina u vrijeme održavanja Špancirfesta, kada je diljem gradskih prostora izvanredno povećan protok ljudi iz svih krajeva zemlje, ali i regije. Cilj je bio sinergijom industrijskog dizajna i vizualnih komunikacija uočiti novonastale promjene i trenutačno reagirati proizvodnjom urbane opreme od lako dostupnih i jeftinih materijala. To je podrazumijevalo objekte koji su samo u tom određenom razdoblju ispunjavali potrebe za odmorom ili zabavom, rješavali problem otpada, signalistike i sl, uz reference na lokalne specifičnosti i identitet u širem kontekstu regije i grada, ali i užem kontekstu pojedinih dijelova grada, ulica, zgrada i sl. Svi su elementi urbane opreme bili načinjeni od papirne građe, odnosno kartona zbog njegove ekonomičnosti i ekološke prirode. Također, bitno je napomenuti kako je neposredno prije početka festivala (zaključno s 24. kolovoza), u izložbenom prostoru Gradske tržnice održana izložba svih radova koji su nastali na radionicama Studija dizajna i Špancirfesta od 2009. do 2011. godine, koja je poslužila kao uvod u ovogodišnju radionicu. U njoj su pak sudjelovali studenti Dora Bilandžić, Niko Crnčević, Mario Dobrečević, Nikica Jurković, Dina Milovčić, Adriana Pavelić, Katarina Perić, Sanja Rotter, Marina Trošić i Ozana Uršić, a radu su ih vodili asistenti Luka Borčić i Vedran Kasap, uz suradnju međunarodno priznatog dizajnera Vanje Cuculića.

Kao i proteklih godina, produkti studenata uspješno su se uklopili u život grada Varaždina i kreativnu energiju Špancirfesta, nastavljajući kontinuitet koji će sigurno i dalje rasti.



In the last four years, the School of Design and the organizers of Špancirfest – the festival of good emotions (that is, good music, theatre, film and generally, culture that goes on in the streets of Varaždin) have been collaborating with the common goal of stimulating and reviving the local economy, industry, tourism and culture. Each year in the last week of August, the festival programme includes workshops for students but also open to the general public. The workshops are based on methodological and interdisciplinary approaches to the creation and development of projects which can help the local community. Since workshop projects are envisaged to be of use to the community, the participating students are expected to offer a range of cost-effective and feasible solutions adjusted to the technological possibilities of particular local companies and manufacturers. This way the public is presented with projects and products that affirm both the culture and practice of design, but also a number of local values and particularities which the participants originally interpret and enrich with their creativity. The advantage of such an approach lies in the fact that the products created in the workshops can be evaluated by end users – the citizens of Varaždin and other festival visitors.

The last year's workshop focused on the creation of simple elements of urban equipment, which was an attempt to respond to new demands of the city of Varaždin in the period of the festival, when a lot of urban spaces receive a large number of people from all parts of the country and the region. The aim of the workshop was to use the synergy of industrial design and visual communications so as to determine newly emerging changes and immediately react to them by creating urban equipment from easily attainable and cheap materials. That entailed only the facilities which in that particular time were required to meet leisure and entertainment demands of visitors. Solutions were found for the problems of waste, signage, etc., taking into consideration the local particularities and identity in the wider context of the city and region, but also in a narrow sense of certain parts of the city, streets, buildings etc. All the elements of the urban equipment were made from cardboard due to its cost-efficient and ecological characteristics.

It is also important to mention that immediately before the beginning of the festival (until and including 24th August), Varaždin's Public Library hosted an exhibition of all the works created in the festival workshops from 2009 to 2011 which served as an introduction to this year's workshop. Its participants included the students Dora Bilandžić, Niko Crnčević, Mario Dobrečević, Nikica Jurković, Dina Milovčić, Adriana Pavelić, Katarina Perić, Sanja Rotter, Marina Trošić and Ozana Uršić. They were supervised by Luka Borčić and Vedran Kasap, research and teaching assistants at the School of Design, in collaboration with Vanja Cuculić, an internationally renowned designer.

Similarly to the previous years, students' products were successfully integrated into the city life and the creative energy of Špancirfest, continuing the cooperation which will certainly keep growing in the future.





IZLOŽBA HRVATSKOG DIZAJNA 1112 / EXHIBITION OF CROATIAN DESIGN 1112

13. 9. – 15. 11. 2012., Muzej za umjetnost i obrt / Museum of Arts and Crafts, Zagreb

Bijenalna Izložba hrvatskog dizajna u organizaciji Hrvatskog dizajnerskog društva središnja je domaća strukovna manifestacija koja od 1999. godine predstavlja kompetentan i relevantan pregled najvažnijih grana dizajna: vizualnih komunikacija, industrijskog dizajna, dizajna elektroničkih/interaktivnih medija, dizajna ambalaže, postava izložbi, signalizacije i prostorne grafike, dizajnerskog koncepta, te modnog, odnosno odjevnog dizajna. Prilikom svečanog otvaranja izložbe međunarodni ocjenjivački sud dodjeljuje nagrade u svakoj od spomenutih kategorija, i to za profesionalce i za studente, a studenti Studija dizajna, koji se godinama kontinuirano predstavljaju na Izložbi, redovito su i među nagrađenima.

Ocjenjivački sud ove je godine djelovao u sastavu: informacijski arhitekt Vanja Bertalan, grafički dizajner i tipograf Nikola Đurek, industrijski dizajner Neven Kovačić, modni dizajner i likovni umjetnik Silvio Vujičić, grafička dizajnerica Narcisa Vukojević, industrijski dizajner Jure Miklavc (Slovenija), te grafički dizajner Mirko Ilić (SAD). Dakako, dodjeljuju se i Velika nagrada HDD-a, kao i Nagrada za životno djelo, no one, naravno, ne dotiču studentsku kategoriju. Ali, zasebna nagrada ICOGRADA Excellence Award, pod pokroviteljstvom i u tradiciji krovnog svjetskog udruženja dizajnera vizualnih komunikacija, svake se godine dodjeljuje ukupno najboljem radu u području vizualnih komunikacija, bez obzira je li riječ o profesionalnoj ili studentskoj kategoriji.



Upravo je ove godine laureat te značajne nagrade naš student Marko Hrastovec, a dodijeljena mu je za rad 'As I Lay Dying', originalnu tipografsku interpretaciju književnog klasika Williama Faulknera, nastalu u sklopu kolegija Tipografije na trećoj godini studija. Ostali laureati u studentskim kategorijama su Tessa Bachrach-Krištofić za najbolji dizajn vizualnih komunikacija – omot ploče 'The White Stripes', kreiran također na kolegiju Tipografije (mentori: Nikola Đurek i Damir Bralić); zatim Ozana Uršić, koja je primila Priznanje HDD-a u kategoriji produkta/industrijskog dizajna za rad 'Stolica Pegula' (mentori: Mladen Orešić, Vedran Kasap); te Sanja Rotter, koja je osvojila Nagradu HDD-a za najbolji dizajnerski koncept, za svoj diplomski rad 'Wood: Material /Intangible' (mentori: Mladen Orešić, Vedran Kasap). Pored studenata, Sanja Bencetić, asistentica na kolegiju Projektiranje – Industrijski dizajn, te nositeljica kolegija Inkluzivni dizajn na diplomskom studiju, zajedno s Juliom Cassim osvojila je Nagradu HDD-a za najbolji koncept u profesionalnoj kategoriji, za osmišljavanje radionica inkluzivnog dizajna Extraordinary design, koje su se prošle kalendarske godine održale u Osijeku, a na njima su osim studenata Studija dizajna sudjelovali i studenti s drugih srodnih fakulteta, ali i zainteresirani profesionalci. Svi nagrađeni radovi nastali su tijekom akademske godine 2011./2012, te su još jednom pokazali vitalnost i kvalitetu studijskog programa, ali i dokazali veliku vrijednost zajedničkih napora studenata, profesora i ostalog fakultetskog osoblja.

The biennial exhibition of Croatian design, organized by the Croatian Association of Designers (HDD) is the major professional event in the country which has since 1999 presented a complete and relevant overview of the most significant branches of design: visual communications, industrial design, electronic/interactive media design, the design of packaging, exhibitions, signage and spatial graphics, design concepts and fashion design. At the ceremonial opening of the exhibition the international jury awards prizes in each of the aforementioned categories, for both professional and student works. Students of the School of Design have been for years presenting their works at the exhibition, and have regularly been awarded.

This year's jury was comprised of information architect Vanja Bertalan, graphic designer and typographer Nikola Đurek, industrial designer Neven Kovačić, fashion designer and artist Silvio Vujičić, graphic designer Narcisa Vukojević, industrial designer Jure Miklavc (Slovenia), and graphic designer Mirko Ilić (USA). HDD's Grad Prix and Life Award have been given to esteemed professionals. However, the special Excellence Award awarded by ICOGRADA, under the auspices and according to the tradition of this top world association of visual communications designers, is awarded each year to the best work in the field of visual communications, regardless whether it belongs to a student or professional category.

This year's laureate of ICOGRADA Excellence Award was our student Marko Hrastovec. His work 'As I Lay Dying' was awarded for its original typographic interpretation of William Faulkner's world famous classic piece of literature. The design was created within the third year course 'Typography'. Other winning participants in the student categories were Tessa Bachrach-Krištofić for the best visual communications design – The White Stripes's LP cover, created also within the course 'Typography' (supervisors: Nikola Đurek and Damir Bralić); Ozana Uršić has been given HDD's Commendation in the category of product/industrial design for the work 'Jinxed Chair' (mentors: Mladen Orešić, Vedran Kasap), and Sanja Rotter has been awarded by HDD for the best design concept for the work 'Wood: Material / Intangible' (mentors: Mladen Orešić, Vedran Kasap).

In addition to students, HDD award for the best concept in professional category was given to Julia Cassim and Sanja Bencetić, teaching assistant in the course 'Industrial Design', and mentor for the course 'Inclusive Design' in the graduate programme. The awarded concept was the inclusive design workshops entitled Extraordinary Design, which were held in Osijek last year. The participants of the workshops included not only students of the School of Design, but of many other related faculties, and professional designers interested in the topic. All the awarded works were created in the course of the academic year 2011/2012 and they showed once again the vitality and quality of the study programme. They also proved a great value of joint efforts of students, professors and the entire staff of the School of Design.

IZVEDBENI PROGRAM

Curriculum Outline

PREDDIPLOMSKI STUDIJ

1. GODINA	1. SEMESTAR			2. SEMESTAR		
	Pred.	Vježbe	ECTS	Pred.	Vježbe	ECTS
Zajednički predmeti						
Projektiranje – Industrijski dizajn 1, 2	15	30	3.5	15	30	3.5
Projektiranje – Vizualne komunikacije 1, 2	15	30	3.5	15	30	3.5
Crtanje 1, 2	0	30	2.5	0	30	2.5
Kompozicija 1, 2	15	15	2.5	15	15	2.5
Plastično oblikovanje 1, 2	15	15	2.5	15	15	2.5
Vizualna kultura 1, 2	30	0	2.5	30	0	2.5
Uvod u dizajn 1, 2	15	15	2.5	15	15	2.5
Povijest pisma i tipografije	15	15	2	0	0	–
Teorija tipografije 1	0	0	–	15	15	2
Osnove informacijskog dizajna	15	15	2	0	0	–
3D modeliranje i vizualizacija	0	0	–	15	15	2
Matematika 1, 2	15	15	2	15	15	2
Nacrtna geometrija i perspektiva 1, 2	15	15	2.5	15	15	2.5
Engleski za dizajn / Njemački za dizajn 1, 2	15	15	2	15	15	2
Tjelesna i zdravstvena kultura 1, 2	0	30	–	0	30	–
		420	30		420	30

NOSITELJI KOLEGIJA	SURADNICI
izv. prof. mr. sc. Zlatko Kapetanović izv. prof. Mladen Orešić	doc. mr. sc. Sanja Bencetić doc. Ivana Fabrio stručni suradnik Vedran Kasap asist. Neven Kovačić
izv. prof. Stipe Brčić izv. prof. Nenad Dogan izv. prof. Ivan Doroghy	asist. Luka Borčić asist. Marina Jakulić asist. Tomislav Vlainić
izv. prof. Boris Ileković prof. dr. sc. Ivan Juras izv. prof. Marcela Munger	
prof. Marcel Bačić	
v. pred. Marija Rendić-Miočević prof. Renata Waldgoni	
izv. prof. dr. sc. Milan Pelc	
izv. prof. dr. sc. Feđa Vukić	
doc. Damir Bralić	
doc. dr. sc. Nikola Đurek	doc. Damir Bralić
doc. Damir Bralić	
prof. dr. sc. Bojan Baletić	asist. mr. sc. Roberto Vdović
v. pred. mr. sc. Juraj Hrnčević v. pred. Zlatko Klanac	
v. pred. mr. sc. Božica Hajsig v. pred. mr. sc. Nikoleta Sudeta	
v. pred. mr. sc. Neda Borić pred. Dubravka Đurić Nemeč	
v. pred. mr. sc. Zvonko Vranić	

2. GODINA	3. SEMESTAR			4. SEMESTAR		
	Pred.	Vježbe	ECTS	Pred.	Vježbe	ECTS
Zajednički predmeti						
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	2.5
Metodologija dizajna	15	15	2.5	0	0	–
Fotografija	0	0	–	15	30	3
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	–
		150	9.5		165	12
Predmeti smjera industrijski dizajn						
Projektiranje – Industrijski dizajn 3, 4	15	45	6.5	15	45	6.5
Konstruiranje pomoću računala	15	30	3	0	0	–
Ergonomija 1, 2	30	0	3	30	0	2
Mehanika 1, 2	30	0	3	30	0	2.5
Osnove konstrukcija	0	0	–	15	15	2
Konstrukcije drvnih proizvoda 1	0	0	–	15	30	3
		165	15.5		195	16
Izborni predmeti smjera industrijski dizajn*						
Crtanje akt 1, 2	0	30	2.5	0	30	2
Osnove interaktivnih medija 1, 2	15	15	2.5	15	15	2
Grafički materijali i tisak 1, 2	15	15	2.5	15	15	2
		60	5		30	2
Predmeti smjera vizualne komunikacije						
Projektiranje – Vizualne komunikacije 3, 4	15	45	6.5	15	45	6.5
Teorija tipografije 2, 3	15	30	3	15	30	3
Grafički proizvodi 1, 2	30	15	2.5	15	0	2
Grafički materijali i tisak 1, 2	30	15	3	15	15	2
Osnove interaktivnih medija 1, 2	15	30	3	15	30	2.5
		240	18		195	16
Izborni predmeti smjera vizualne komunikacije**						
Crtanje akt 1, 2	0	30	2.5	0	30	2
Ergonomija 1, 2	30	0	2.5	30	0	2
Tipografija – računarski slog 1, 2	15	15	2.5	15	15	2
		30	2.5		30	2

* Upisuje se 60 sati predavanja/vježbi (ECTS 5)

** Upisuje se 30 sati predavanja/vježbi (ECTS 2.5)

NOSITELJI KOLEGIJA	SURADNICI
izv. prof. Boris Ileković prof. dr. sc. Ivan Juras izv. prof. Marcela Munger	
prof. dr. sc. Miljenko Jurković	
v. pred. mr. sc. Krunoslav Kamenov	
prof. dr. sc. Goroslav Keller	
izv. prof. Stanko Herceg	doc. Aleksandra Dabanović
v. pred. mr. sc. Neda Borić pred. Dubravka Đurić Nemeč	
pred. Dina Korper Žemva	
v. pred. mr. sc. Zvonko Vranić	
izv. prof. mr. sc. Zlatko Kapetanović izv. prof. Mladen Orešić	doc. mr. sc. Sanja Bencetić doc. Ivana Fabrio stručni suradnik Vedran Kasap asist. Neven Kovačić
prof. dr. sc. Dorian Marjanović	asist. Damir Deković doc. dr. sc. Mario Štorga
izv. prof. dr. sc. Tanja Jurčević-Lulić prof. dr. sc. Diana Milčić	
prof. dr. sc. Zdenko Tonković	
prof. dr. sc. Milan Opalić	doc. dr. sc. Dragan Žeželj
prof. dr. sc. Ivica Grbac	v. asist. dr. sc. Ivica Župčić
prof. Zlatko Kauzlarić izv. prof. Darko Bakliža	
pred. Ian Borčić	asist. Tin Kadoić
v. pred. dr. sc. Tomislav Kosić	
izv. prof. Stipe Brčić izv. prof. Nenad Dogan izv. prof. Ivan Doroghy	asist. Luka Borčić asist. Marina Jakulić asist. Tomislav Vlanić
doc. dr. sc. Nikola Đurek	doc. Damir Bralić
v. pred. dr. sc. Tomislav Kosić	
v. pred. dr. sc. Tomislav Kosić	
pred. Ian Borčić	asist. Tin Kadoić
izv. prof. Darko Bakliža prof. Zlatko Kauzlarić	
izv. prof. dr. sc. Tanja Jurčević-Lulić prof. dr. sc. Diana Milčić	
izv. prof. dr. sc. Klaudio Pap prof. dr. sc. Vilko Žiljak	

3. GODINA	5. SEMESTAR			6. SEMESTAR		
	Pred.	Vježbe	ECTS	Pred.	Vježbe	ECTS
Zajednički predmeti						
Uvod u povijest dizajna	30	0	2.5	0	0	–
Marketing 1, 2	30	0	2	30	0	2
Psihologija za dizajnere	0	0	–	30	0	2
Uvod u ekološku psihologiju	30	0	2	0	0	–
Socijalna ekologija	0	0	–	15	15	2
		90	6.5		90	6
Predmeti smjera industrijski dizajn						
Projektiranje – Industrijski dizajn 5, 6	15	75	8	15	75	8
Konstrukcije drvnih proizvoda 2	30	15	3	0	0	–
Konstrukcije proizvoda iz plastike	0	0	–	30	30	4.5
Drvni proizvodi	0	0	–	30	0	2
Elementi arhitektonskog projektiranja 1, 2	15	30	3.5	15	30	3.5
Strojarske konstrukcije	30	15	3	0	0	–
		225	17.5		225	18
Izborni predmeti smjera industrijski dizajn*						
Fotografija i film za industrijski dizajn 1, 2	15	30	3.5	15	30	3.5
Tehnike prezentiranja pomoću računala 1, 2	15	15	2.5	15	15	2.5
Likovne vježbe – ilustracija 1, 2	15	15	2.5	15	15	2.5
Scenografija 1, 2	30	15	3.5	30	15	3.5
		75	6		75	6
Predmeti smjera vizualne komunikacije						
Projektiranje – Vizualne komunikacije 5, 6	15	75	8	15	75	8
Fotografija i film 1, 2	15	45	4	15	45	4
Računarska reprofotografija 1, 2	30	15	3.5	15	15	2.5
Prostorni problemi dizajna	0	0	–	15	30	3.5
Oglašavanje	15	15	2	0	0	–
		225	17.5		225	18
Izborni predmeti smjera vizualne komunikacije*						
Likovne vježbe – ilustracija 1, 2	15	15	2.5	15	15	2.5
Scenografija 1, 2	30	15	3.5	30	15	3.5
Dizajn fonta i kaligrafija 1, 2	15	30	3.5	15	30	3.5
Elementi arhitektonskog projektiranja 1, 2	15	30	3.5	15	30	3.5
Tehnike prezentiranja pomoću računala 1, 2	15	15	2.5	15	15	2.5
Grafičke tehnike 1, 2	0	30	2.5	0	30	2.5
		75	6		75	6

* Upisuje se 75 sati predavanja/vježbi (ECTS 6)

NOSITELJI KOLEGIJA	SURADNICI
izv. prof. dr. sc. Feđa Vukić	
prof. dr. sc. Jurica Pavičić	
izv. prof. dr. sc. Željko Jerneić	
prof. dr. sc. Dinka Čorkalo Biruški	
izv. prof. dr. sc. Anka Mišetić	asist. dr. sc. Marija Geiger Zeman
izv. prof. mr. sc. Zlatko Kapetanović	doc. mr. sc. Sanja Bencetić
izv. prof. Mladen Orešić	doc. Ivana Fabrio
	stručni suradnik Vedran Kasap
	asist. Neven Kovačić
prof. dr. sc. Ivica Grbac	v. asist. dr. sc. Ivica Župčić
doc. dr. sc. Tatjana Haramina	
prof. dr. sc. Andrija Bogner	
prof. dr. sc. Nikola Filipović	doc. Siniša Justić
izv. prof. dr. sc. Tanja Jurčević-Lulić	
prof. dr. sc. Diana Milčić	
izv. prof. Stanko Herceg	doc. Aleksandra Dabanović
	stručni suradnik Vedran Kasap
izv. prof. Ivan Doroghy	asist. Inja Kavurić Kireta
prof. Zlatko Kauzlarić	
izv. prof. Darko Bakliža	
izv. prof. Stipe Brčić	asist. Luka Borčić
izv. prof. Nenad Dogan	asist. Marina Jakulić
izv. prof. Ivan Doroghy	asist. Tomislav Vlainić
izv. prof. Stanko Herceg	doc. Aleksandra Dabanović
izv. prof. dr. sc. Klaudio Pap	
prof. dr. sc. Vilko Žiljak	
prof. dr. sc. Boris Morsan	izv. prof. Stanko Stergaršek
pred. Veljko Žvan	
izv. prof. Ivan Doroghy	asist. Inja Kavurić Kireta
izv. prof. Darko Bakliža	
prof. Zlatko Kauzlarić	
doc. dr. sc. Nikola Đurek	doc. Damir Bralić
prof. dr. sc. Nikola Filipović	doc. Siniša Justić
	stručni suradnik Vedran Kasap
doc. Josip Baće	

Undergraduate Programme

FIRST YEAR	1 st SEMESTER			2 nd SEMESTER		
	Lectures	Exercises	Credits	Lectures	Exercises	Credits
Joint Courses						
Industrial Design Studio 1, 2	15	30	3.5	15	30	3.5
Visual Communications Studio 1,2	15	30	3.5	15	30	3.5
Drawing 1, 2	0	30	2.5	0	30	2.5
Composition 1, 2	15	15	2.5	15	15	2.5
Theory of Form 1, 2	15	15	2.5	15	15	2.5
Visual Culture 1, 2	30	0	2.5	30	0	2.5
Introduction to Design 1, 2	15	15	2.5	15	15	2.5
History of Script and Typography	15	15	2	0	0	–
Theory of Typography	0	0	–	15	15	2
Basic Information Design	15	15	2	0	0	–
3D Modelling and Visualisation	0	0	–	15	15	2
Mathematics 1, 2	15	15	2	15	15	2
Descriptive Geometry and Perspective 1, 2	15	15	2.5	15	15	2.5
English for Design / German for Design 1, 2	15	15	2	15	15	2
Physical Education 1, 2	0	30	–	0	30	–
		420	30		420	30

COURSE LEADERS	ASSOCIATES AND ASSISTANTS
Zlatko Kapetanović, MSc, associate professor Mladen Orešić, associate professor	Sanja Bencetić, MSc, assistant professor Ivana Fabrio, assistant professor Vedran Kasap, expert associate Neven Kovačić, teaching assistant
Stipe Brčić, associate professor Nenad Dogan, associate professor Ivan Doroghy, associate professor	Luka Borčić, teaching assistant Marina Jakulić, teaching assistant Tomislav Vlanić, teaching assistant
Boris Ileković, associate professor Ivan Juras, PhD, full professor Marcela Munger, associate professor	
Marcel Bačić, full professor	
Marija Rendić-Miočević, senior lecturer Renata Waldgoni, full professor	
Milan Pelc, PhD, associate professor	
Feđa Vukić, PhD, associate professor	
Damir Bralić, assistant professor	
Nikola Đurek, PhD, assistant professor	Damir Bralić, assistant professor
Damir Bralić, assistant professor	
Bojan Baletić, PhD, full professor	Roberto Vdović, MSc, teaching assistant
Juraj Hrnčević, MA, senior lecturer Zlatko Klanac, senior lecturer	
Božica Hajsig, MA, senior lecturer Nikoleta Sudeta, MA, senior lecturer	
Neda Borić, MA, senior lecturer Dubravka Đurić Nemeč, lecturer	
Zvonko Vranić, MA, senior lecturer	

SECOND YEAR	3 rd SEMESTER			4 th SEMESTER		
	Lectures	Exercises	Credits	Lectures	Exercises	Credits
Joint Courses						
Drawing 3, 4	0	30	2.5	0	30	2.5
Art History 1	30	0	2.5	0	0	–
Art History 2	0	0	–	30	0	2.5
Design Methodology	15	15	2.5	0	0	–
Photography	0	0	–	15	30	3
English for Design/ German for Design 3, 4	15	15	2	15	15	2
Intellectual Property Basics	0	0	–	30	0	2
Physical Education 3, 4	0	30	–	0	30	–
		150	9.5		165	12
Courses in the Industrial Design Programme						
Industrial Design Studio 3, 4	15	45	6.5	15	45	6.5
Computer-Aided Design	15	30	3	0	0	–
Ergonomics 1, 2	30	0	3	30	0	2
Mechanics 1, 2	30	0	3	30	0	2.5
Mechanical Engineering Basics	0	0	–	15	15	2
Wooden Products Engineering 1	0	0	–	15	30	3
		165	15.5		195	16
Elective Courses in the Industrial Design Programme *						
Figure Drawing 1, 2	0	30	2.5	0	30	2
Interactive Media Basics 1, 2	15	15	2.5	15	15	2
Graphic Materials and Printing 1, 2	15	15	2.5	15	15	2
		60	5		30	2
Courses in the Visual Communications Programme						
Visual Communications Studio 3, 4	15	45	6.5	15	45	6.5
Theory of Typography 2, 3	15	30	3	15	30	3
Graphic Products 1, 2	30	15	2.5	15	0	2
Graphic Materials and Printing 1, 2	30	15	3	15	15	2
Interactive Media Basics 1, 2	15	30	3	15	30	2.5
		240	18		195	16
Elective Courses in the Visual Communications Programme **						
Figure Drawing 1, 2	0	30	2.5	0	30	2
Ergonomics 1, 2	30	0	2.5	30	0	2
Computer Type Layout 1, 2	15	15	2.5	15	15	2
		30	2.5		30	2

* Students attend 60 hours of lectures/exercises (ECTS 5)

** Students attend 30 hours of lectures/exercises (ECTS 2.5)

COURSE LEADERS	ASSOCIATES AND ASSISTANTS
Boris Ileković, associate professor Ivan Juras, PhD, full professor Marcela Munger, associate professor	
Miljenko Jurković, PhD, full professor Krunoslav Kamenov, MA, senior lecturer Goroslav Keller, PhD, full professor Stanko Herceg, associate professor	Aleksandra Dabanović, assistant professor
Neda Borić, MA, senior lecturer Dubravka Đurić Nemeč, lecturer Dina Korper Žemva, lecturer Zvonko Vranić, MA, senior lecturer	
Zlatko Kapetanović, MSc, associate professor Mladen Orešić, associate professor	Sanja Bencetić, MSc, assistant professor Ivana Fabrio, assistant professor Vedran Kasap, expert associate Neven Kovačić, teaching assistant
Dorian Marjanović, PhD, full professor Tanja Jurčević-Lulić, PhD, associate professor Diana Milčić, PhD, full professor Zdenko Tonković, PhD, full professor Milan Opalić, PhD, full professor Ivica Grbac, PhD, full professor	Mario Štorga, PhD, assistant professor Dragan Žeželj, PhD, assistant professor Ivica Župčić, PhD, senior teaching assistant
Darko Bakliža, associate professor Zlatko Kauzlarić, full professor Ivan Borčić, lecturer Tomislav Kosić, PhD, senior lecturer	Tin Kadoić, teaching assistant
Stipe Brčić, associate professor Nenad Dogan, associate professor Ivan Doroghy, associate professor Nikola Đurek, PhD, assistant professor Tomislav Kosić, PhD, senior lecturer Tomislav Kosić, PhD, senior lecturer Ivan Borčić, lecturer	Luka Borčić, teaching assistant Marina Jakulić, teaching assistant Tomislav Vlanić, teaching assistant Damir Bralić, assistant professor Tin Kadoić, teaching assistant
Darko Bakliža, associate professor Zlatko Kauzlarić, full professor Tanja Jurčević-Lulić, PhD, associate professor Diana Milčić, PhD, full professor Klaudio Pap, PhD, associate professor Vilko Žiljak, PhD, full professor	

THIRD YEAR	5 th SEMESTER			6 th SEMESTER		
	Lectures	Exercises	Credits	Lectures	Exercises	Credits
Joint Courses						
Introduction to the History of Design	30	0	2.5	0	0	–
Marketing 1, 2	30	0	2	30	0	2
Psychology for Designers	0	0	–	30	0	2
Introduction to Ecological Psychology	30	0	2	0	0	–
Social Ecology	0	0	–	15	15	2
		90	6.5		90	6
Courses in the Industrial Design Programme						
Industrial Design Studio 5, 6	15	75	8	15	75	8
Wooden Products Engineering 2	30	15	3	0	0	–
Plastic Products Engineering	0	0	–	30	30	4.5
Wooden Products	0	0	–	30	0	2
Elements of Architectural Design 1, 2	15	30	3.5	15	30	3.5
Mechanical Engineering Design	30	15	3	0	0	–
		225	17.5		225	18
Elective Courses in the Industrial Design Programme*						
Photography and Film for Industrial Design 1, 2	15	30	3.5	15	30	3.5
Computer-Aided Presentation Techniques 1, 2	15	15	2.5	15	15	2.5
Illustration 1, 2	15	15	2.5	15	15	2.5
Stage Design 1, 2	30	15	3.5	30	15	3.5
		75	6		75	6
Courses in the Visual Communications Programme						
Visual Communications Studio 5, 6	15	75	8	15	75	8
Photography and Film 1, 2	15	45	4	15	45	4
Digital Repro Photography 1, 2	30	15	3.5	15	15	2.5
Spatial Design Problems	0	0	–	15	30	3.5
Advertising	15	15	2	0	0	–
		225	17.5		225	18
Elective Courses in the Visual Communications Programme*						
Illustration 1, 2	15	15	2.5	15	15	2.5
Stage Design 1, 2	30	15	3.5	30	15	3.5
Font Design and Calligraphy 1, 2	15	30	3.5	15	30	3.5
Elements of Architectural Design 1, 2	15	30	3.5	15	30	3.5
Computer-Aided Presentation Techniques 1, 2	15	15	2.5	15	15	2.5
Graphic Techniques 1, 2	0	30	2.5	0	30	2.5
		75	6		75	6

* Students attend 75 hours of lectures/exercises (ECTS 6)

COURSE LEADERS	ASSOCIATES AND ASSISTANTS
Feđa Vukić, PhD, associate professor	
Jurica Pavičić, PhD, full professor	
Željko Jerneić, PhD, associate professor	
Dinka Čorkalo Biruški, PhD, full professor	
Anka Mišetić, PhD, associate professor	Marija Geiger Zeman, PhD, teaching assistant
Zlatko Kapetanović, MA, associate professor	Sanja Bencetić, MA, assistant professor
Mladen Orešić, associate professor	Ivana Fabio, assistant professor
	Vedran Kasap, expert associate
	Neven Kovačić, teaching assistant
Ivica Grbac, PhD, full professor	Ivica Župčić, PhD, senior teaching assistant
Tatjana Haramina, PhD, assistant professor	
Andrija Bogner, PhD, full professor	
Nikola Filipović, PhD, full professor	Siniša Justić, assistant professor
Tanja Jurčević-Lulić, PhD, associate professor	
Diana Milčić, PhD, full professor	
Stanko Herceg, associate professor	Aleksandra Dabanović, assistant professor
	Vedran Kasap, expert associate
Ivan Doroghy, associate professor	Inja Kavurić Kireta, teaching assistant
Darko Bakliža, associate professor	
Zlatko Kauzlarić, full professor	
Stipe Brčić, associate professor	Luka Borčić, teaching assistant
Nenad Dogan, associate professor	Marina Jakulić, teaching assistant
Ivan Doroghy, associate professor	Tomislav Vlanić, teaching assistant
Stanko Herceg, associate professor	Aleksandra Dabanović, assistant professor
Klaudio Pap, PhD, associate professor	
Vilko Žiljak, PhD, full professor	
Boris Morsan, PhD, full professor	Stanko Stergaršek, associate professor
Veljko Žvan, lecturer	
Ivan Doroghy, associate professor	Inja Kavurić Kireta, teaching assistant
Darko Bakliža, associate professor	
Zlatko Kauzlarić, full professor	
Nikola Đurek, PhD, assistant professor	Damir Bralić, assistant professor
Nikola Filipović, PhD, full professor	Siniša Justić, assistant professor
	Vedran Kasap, expert associate
Josip Baće, assistant professor	

DIPLOMSKI STUDIJ

1. GODINA	1. SEMESTAR			2. SEMESTAR		
	Pred.	Vježbe	ECTS	Pred.	Vježbe	ECTS
Zajednički predmeti						
Sociologija kulture	0	0	–	15	15	3
Teorija i povijest dizajna 1, 2	15	15	3	15	15	3
Umjetnost danas	0	0	–	30	0	2
Znanstveno – istraživačke metode	15	15	2	0	0	–
Razvoj koncepata i strategija	15	15	3	0	0	–
Film i video 1, 2	15	30	3.5	15	30	3.5
		135	11.5		135	11.5
Predmeti smjera industrijski dizajn						
Industrijski dizajn 1, 2	15	60	7.5	15	60	7.5
Interieur 1, 2	15	30	4	15	30	4
Izbor materijala	15	30	3.5	0	0	–
Suvremene tehnologije materijala	0		–	15	30	3.5
		165	15		165	15
Izborni predmeti smjera industrijski dizajn*						
Elektronska slika 1, 2	15	30	3.5	15	30	3.5
Kolegiji sa Sveučilišta	45	0	3.5	45	0	3.5
		45	3.5		45	3.5
Predmeti smjera vizualne komunikacije						
Dizajn vizualnih komunikacija 1, 2	15	60	7.5	15	60	7.5
Kreativna komunikacija i društvo 1, 2	15	30	4	15	30	4
		120	11.5		120	11.5
Izborni predmeti smjera vizualne komunikacije**						
Projektiranje pisma 1, 2	15	30	3.5	15	30	3.5
Interaktivni mediji 1, 2	15	30	3.5	15	30	3.5
Elektronska slika 1, 2	15	30	3.5	15	30	3.5
Kolegiji sa Sveučilišta	45	0	3.5	45	0	3.5
		90	7		90	7

* Upisuje se 45 sati predavanja/vježbi (ECTS 3.5)

** Upisuje se 90 sati predavanja/vježbi (ECTS 7)

NOSITELJI KOLEGIJA	SURADNICI
izv. prof. dr. sc. Anka Mišetić	asist. dr. sc. Marija Geiger Zeman
izv. prof. dr. sc. Feđa Vukić	
v. pred. mr. sc. Krunoslav Kamenov	
pred. dr. sc. Geran Marko Miletić	
doc. Ivana Fabrio	
izv. prof. Stanko Herceg	asist. mr. sc. Slaven Zečević
izv. prof. mr. sc. Zlatko Kapetanović	doc. mr. sc. Sanja Bencetić
izv. prof. Mladen Orešić	doc. Ivana Fabrio
	stručni suradnik Vedran Kasap
	asist. Neven Kovačić
doc. mr. sc. Sonja Tadej	
prof. dr. sc. Tomislav Filetin	
prof. dr. sc. Mladen Šercer	
doc. Miljenko Bukovčan	
izv. prof. Stipe Brčić	asist. Luka Borčić
izv. prof. Nenad Dogan	asist. Marina Jakulić
izv. prof. Ivan Doroghy	asist. Tomislav Vlanić
pred. Veljko Žvan	
doc. dr. sc. Nikola Đurek	doc. Damir Bralić
pred. Ian Borčić	asist. Tin Kadoić
doc. Miljenko Bukovčan	

2. GODINA	3. SEMESTAR			4. SEMESTAR		
	Pred.	Vježbe	ECTS	Pred.	Vježbe	ECTS
Zajednički predmeti						
Teorija i povijest dizajna 3	30	0	6	0	0	–
Tehnike prezentiranja	15	15	2	0	0	–
Upravljanje dizajnom	30	0	3	0	0	–
Poslovno upravljanje	30	0	3	0	0	–
		120	14		0	–
Predmeti smjera industrijski dizajn						
Industrijski dizajn 3	15	75	13.5	0	0	–
Industrijski dizajn – Diploma	0	0	–	0	210	20
Diploma – obrana	0	0	–	0	0	10
		90	13.5		210	30
Izborni predmeti smjera industrijski dizajn*						
Inkluzivni dizajn	30	0	2.5	30	0	2.5
Kolegiji sa Sveučilišta	30	0	2.5	30	0	2.5
		30	2.5		30	2.5
Predmeti smjera vizualne komunikacije						
Dizajn vizualnih komunikacija 3	15	75	13.5	0	0	–
Dizajn vizualnih komunikacija – Diploma	0	0	–	0	210	20
Diploma – obrana	0	0	–	0	0	10
		90	13.5		210	30
Izborni predmeti smjera vizualne komunikacije*						
Inkluzivni dizajn	30	0	2.5	0	0	–
Kolegiji sa Sveučilišta	30	0	2.5	0	0	–
		30	5		0	–

* Upisuje se 30 sati predavanja/vježbi (ECTS 2.5)

NOSITELJI KOLEGIJA	SURADNICI
izv. prof. dr. sc. Feđa Vukić	
doc. Ivana Fabrio	
prof. dr. sc. Goroslav Keller	
prof. dr. sc. Velimir Srića	
izv. prof. mr. sc. Zlatko Kapetanović	doc. mr. sc. Sanja Bencetić
izv. prof. Mladen Orešić	doc. Ivana Fabrio
	stručni suradnik Vedran Kasap
	asist. Neven Kovačić
izv. prof. mr. sc. Zlatko Kapetanović	doc. mr. sc. Sanja Bencetić
izv. prof. Mladen Orešić	doc. Ivana Fabrio
	stručni suradnik Vedran Kasap
	asist. Neven Kovačić
doc. mr. sc. Sanja Bencetić	
izv. prof. Stipe Brčić	asist. Luka Borčić
izv. prof. Nenad Dogan	asist. Marina Jakulić
izv. prof. Ivan Doroghy	asist. Tomislav Vlainić
izv. prof. Stipe Brčić	asist. Luka Borčić
izv. prof. Nenad Dogan	asist. Marina Jakulić
izv. prof. Ivan Doroghy	asist. Tomislav Vlainić
doc. mr. sc. Sanja Bencetić	

Graduate Programme

FIRST YEAR	1 st SEMESTER			2 nd SEMESTER		
	Lectures	Exercises	Credits	Lectures	Exercises	Credits
Joint Courses						
Sociology of Culture	0	0	–	15	15	3
Theory and History of Design 1, 2	15	15	3	15	15	3
Art Today	0	0	–	30	0	2
Scientific Research Methods	15	15	2	0	0	–
Concept and Strategy Development	15	15	3	0	0	–
Film and Video 1, 2	15	30	3.5	15	30	3.5
		135	11.5		135	11.5
Courses in the Industrial Design Programme						
Industrial Design 1, 2	15	60	7.5	15	60	7.5
Interior Design 1, 2	15	30	4	15	30	4
Selection of Materials	15	30	3.5	0	0	–
Contemporary Materials Technologies	0		–	15	30	3.5
		165	15		165	15
Elective Courses in the Industrial Design Programme*						
Electronic Images 1, 2	15	30	3.5	15	30	3.5
Courses at the University (free choice)	45	0	3.5	45	0	3.5
		45	3.5		45	3.5
Courses in the Visual Communications Programme						
Visual Communications Design 1, 2	15	60	7.5	15	60	7.5
Creative Communication and Society 1, 2	15	30	4	15	30	4
		120	11.5		120	11.5
Elective Courses in the Visual Communications Programme**						
Type Design 1, 2	15	30	3.5	15	30	3.5
Interactive Media 1, 2	15	30	3.5	15	30	3.5
Electronic Images 1, 2	15	30	3.5	15	30	3.5
Courses at the University (free choice)	45	0	3.5	45	0	3.5
		90	7		90	7

* Students attend 45 hours of lectures/exercises (ECTS 3.5)

** Students attend 90 hours of lectures/exercises (ECTS 7)

COURSE LEADERS	ASSOCIATES AND ASSISTANTS
Anka Mišetić, PhD, associate professor	Marija Geiger Zeman, PhD, teaching assistant
Feđa Vukić, PhD, associate professor	
Krunoslav Kamenov, MA, senior lecturer	
Geran Marko Miletić, PhD, lecturer	
Ivana Fabio, assistant professor	
Stanko Herceg, associate professor	Slaven Zečević, MA, teaching assistant
Zlatko Kapetanović, MA, associate professor	Sanja Bencetić, MA, assistant professor
Mladen Orešić, associate professor	Ivana Fabio, assistant professor
	Vedran Kasap, expert associate
	Neven Kovačić, teaching assistant
Sonja Tadej, MA, assistant professor	
Tomislav Filetin, PhD, full professor	
Mladen Šerčer, PhD, full professor	
Miljenko Bukovčan, assistant professor	
Stipe Brčić, associate professor	Luka Borčić, teaching assistant
Nenad Dogan, associate professor	Marina Jakulić, teaching assistant
Ivan Doroghy, associate professor	Tomislav Vlanić, teaching assistant
Veljko Žvan, lecturer	
Nikola Đurek, PhD, assistant professor	Damir Bralić, assistant professor
Ian Borčić, lecturer	Tin Kadoić, teaching assistant
Miljenko Bukovčan, assistant professor	

SECOND YEAR	3 rd SEMESTER			4 th SEMESTER		
	Lectures	Exercises	Credits	Lectures	Exercises	Credits
Joint Courses						
Theory and History of Design 3	30	0	6	0	0	–
Presentation Techniques	15	15	2	0	0	–
Design Management	30	0	3	0	0	–
Business Management	30	0	3	0	0	–
		120	14		0	–
Courses in the Industrial Design Programme						
Industrial Design 3	15	75	13.5	0	0	–
Industrial Design – Graduation Thesis	0	0	–	0	210	20
Graduation Thesis – Oral Presentation	0	0	–	0	0	10
		90	13.5		210	30
Elective Courses in the Industrial Design Programme*						
Inclusive Design	30	0	2.5	30	0	2.5
Courses at the University	30	0	2.5	30	0	2.5
		30	2.5		30	2.5
Courses in the Visual Communications Programme						
Visual Communications Design 3	15	75	13.5	0	0	–
Visual Communications Design – Graduation Thesis	0	0	–	0	210	20
Graduation Thesis – Oral Presentation	0	0	–	0	0	10
		90	13.5		210	30
Elective Courses in the Visual Communications Programme*						
Inclusive Design	30	0	2.5	0	0	–
Courses at the University (free choice)	30	0	2.5	0	0	–
		30	5		0	–

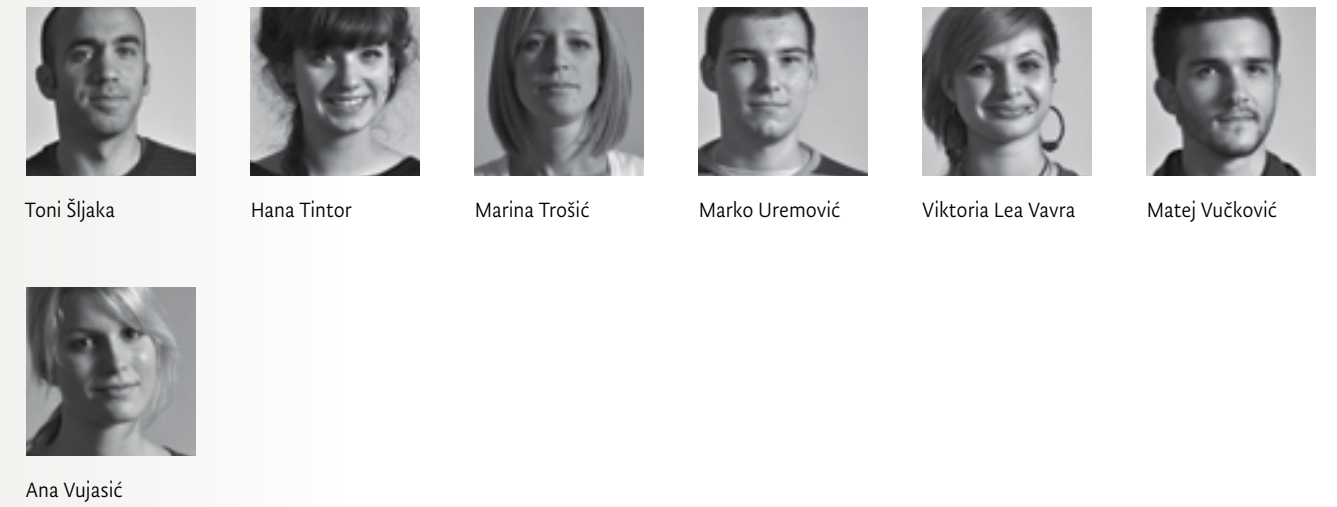
* Students attend 30 hours of lectures/exercises (ECTS 2.5)

COURSE LEADERS	ASSOCIATES AND ASSISTANTS
Feđa Vukić, PhD, associate professor	
Ivana Fabrio, assistant professor	
Goroslav Keller, PhD, full professor	
Velimir Srića, PhD, full professor	
Zlatko Kapetanović, MA, associate professor	Sanja Bencetić, MA, assistant professor
Mladen Orešić, associate professor	Ivana Fabrio, assistant professor
	Vedran Kasap, expert associate
	Neven Kovačić, teaching assistant
Zlatko Kapetanović, MA, associate professor	Sanja Bencetić, MA, assistant professor
Mladen Orešić, associate professor	Ivana Fabrio, assistant professor
	Vedran Kasap, expert associate
	Neven Kovačić, teaching assistant
Sanja Bencetić, MA, assistant professor	
Stipe Brčić, associate professor	Luka Borčić, teaching assistant
Nenad Dogan, associate professor	Marina Jakulić, teaching assistant
Ivan Doroghy, associate professor	Tomislav Vlanić, teaching assistant
Stipe Brčić, associate professor	Luka Borčić, teaching assistant
Nenad Dogan, associate professor	Marina Jakulić, teaching assistant
Ivan Doroghy, associate professor	Tomislav Vlanić, teaching assistant
Sanja Bencetić, MA, assistant professor	

STUDENTI

Students

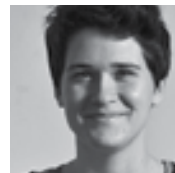
1. GODINA PREDDIPLOMSKOG STUDIJA
1st Year Undergraduate Programme



2. GODINA PREDDIPLOMSKOG STUDIJA

2nd Year Undergraduate Programme

INDUSTRIJSKI DIZAJN / INDUSTRIAL DESIGN



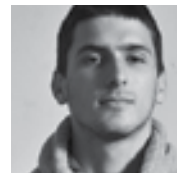
Marta Birkić



Maja Bošković



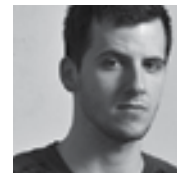
Niko Crnčević



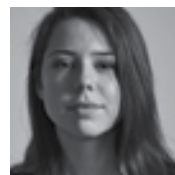
Andrej Đukić



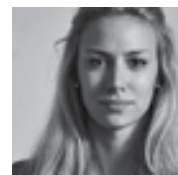
Ana Herceg



Stanislav Kostić



Dorotea Kutleša



Lucija Nićeno



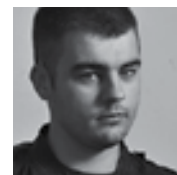
Tamara Petruša



Kristina Prgomet



Ana Šolić

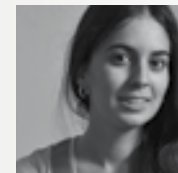


Matija Špoljar



Petra Vrdoljak

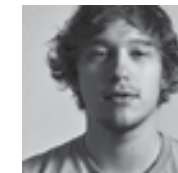
VIZUALNE KOMUNIKACIJE / VISUAL COMMUNICATIONS



Matea Brkić



Anta Bučević



Matko Buntić



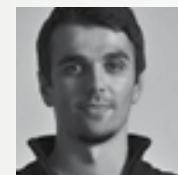
Lana Grahek



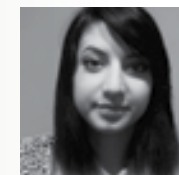
Zrinka Horvat



Nina Ivanović



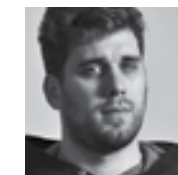
Mario Jekić



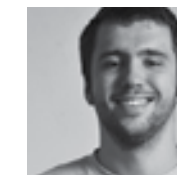
Paula Kasač



Vitomira Martinjak



Lovro Mioković



Vanja Perković



Pavao Prgomet



Ana Somek



Tihana Šare



Alma Šavar



Lara Žic

3. GODINA PREDDIPLOMSKOG STUDIJA 3rd Year Undergraduate Programme

INDUSTRIJSKI DIZAJN / INDUSTRIAL DESIGN



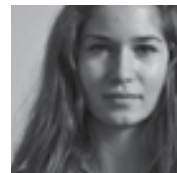
Ana Armano



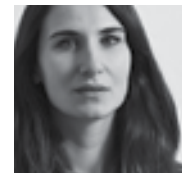
Kristina Crnek
Vidović



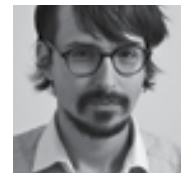
Vedran Erceg



Ema Gerovac



Josipa Gregorina



Filip Havranek



Petra Jelaska



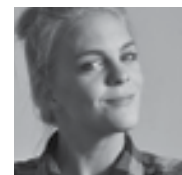
Luka Jelaska



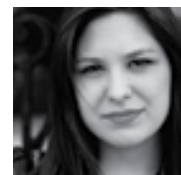
Dorja Komazlić



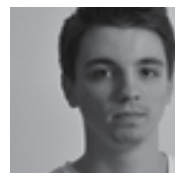
Iva Markovac



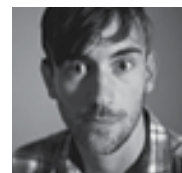
Kai Ana Matulina



Kristina Mirošević



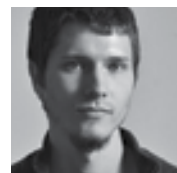
Ruđer Novak-Mikulčić



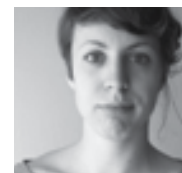
Nenad Ocvirek
Mijatović



Adriana Pavelić



Karlo Pavičić



Ena Priselec



Janja Roškar



Franka Spetić

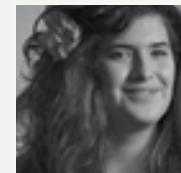


Ozana Ursić

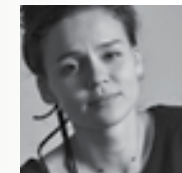


Ivan Vukmanić

VIZUALNE KOMUNIKACIJE / VISUAL COMMUNICATIONS



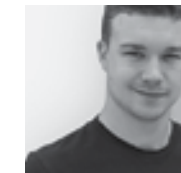
Tessa Bachrach
Krištofić



Dora Bilandžić



Marko Cvijetić



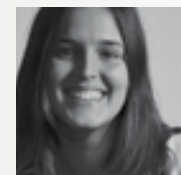
Hrvoje Dominko



Slavica Farkaš



Tihomir Filipec



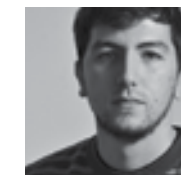
Andrea Franić



Rajko Gregurić



Hrvoje Grubišić



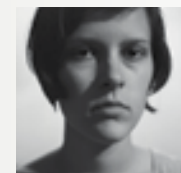
Marko Hrastovec



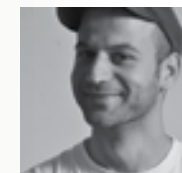
Iva Jankov



Nikica Jurković



Ena Jurov



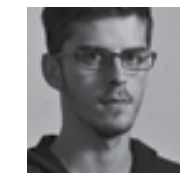
Antonio Karača



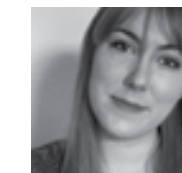
Leila Kasumović



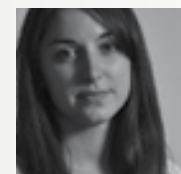
Anja Knezić



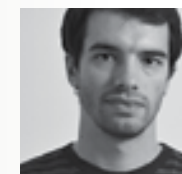
Jurica Koletić



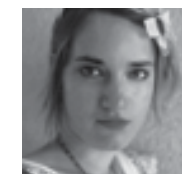
Dora Lugarić



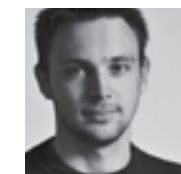
Dina Milovčić



Marinko Murgić



Tea Pavić



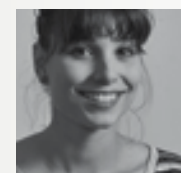
Luka Perić



Katarina Ratkaj



Luka Reicher



Maja Subotić



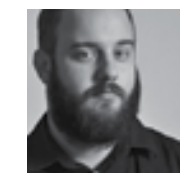
Marina Šuran Pulig



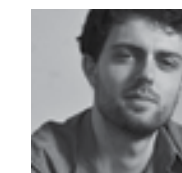
Željka Tkalčec



Franka Tretinjak



Ivor Vrbos



Ivan Orin Vrkaš

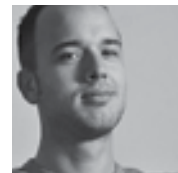
1. GODINA DIPLOMSKOG STUDIJA

1st Year Graduate Programme

INDUSTRIJSKI DIZAJN / INDUSTRIAL DESIGN



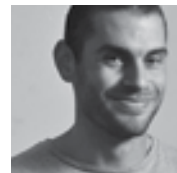
Marta Anić-Kaliger



Mario Dobrečević



Sandra Maglov



Filip Peraić



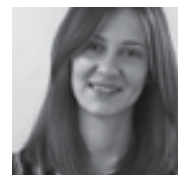
Marija Ružić



Ana Sekulić



Anamaria Sever



Andrea Šimić



Sanja Tušek

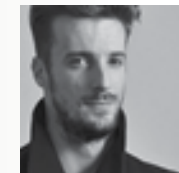


Marko Vilipić

VIZUALNE KOMUNIKACIJE / VISUAL COMMUNICATIONS



Laura Bosazzi



Sandro Dujmenović



Aleksandra Furač



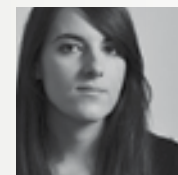
Marija Gašparović



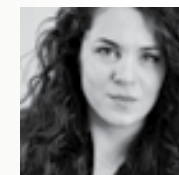
Martina Granić



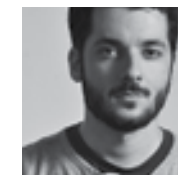
Iva Hrvatin



Marina Jukić



Daria Marinović



Andrija Mudnić



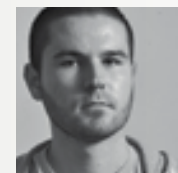
Karla Paliska



Marina Stančev



Vanessa Šerka



Tomislav Šestak



Made Turčinović



Mihovil Vargović



Ivor Vinski



Stjepan Zorko

2. GODINA DIPLOMSKOG STUDIJA

2nd Year Graduate Programme

INDUSTRIJSKI DIZAJN / INDUSTRIAL DESIGN



Hana Ciliga



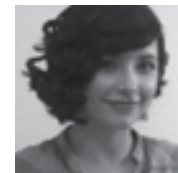
Matija Cvetković



Dora Đurkesac



Livija Filipčić



Ana Goričanec



Branka Kipke



Mía Klemenčić



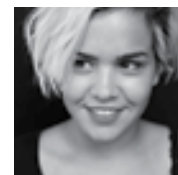
Vlatka Leskovar



Ivan Levak



Nera Nejašmić



Katarina Perić



Sanja Rotter

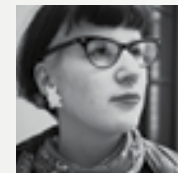


Marija Tizaj



Kristina Vugrinski

VIZUALNE KOMUNIKACIJE / VISUAL COMMUNICATIONS



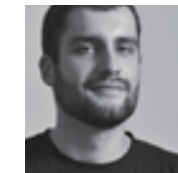
Vina Čurčija



Jelena Jukčić



Marija Juza



Bojan Krištofć



Marina Mijatović



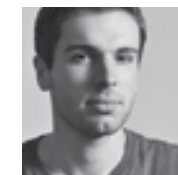
Luka Predragović



Petra Prgomet



Romana Rođaković



Kazimir
Samoščanec



Željko Šimeg



Goran Šoša

VIJEĆE STUDIJA DIZAJNA
POVJERENSTVA
PROGRAMSKI ODBORI
School of Design Council
Committees
Programme Board

ČLANOVI VIJEĆA STUDIJA DIZAJNA

doc. Baće Joško, ALU
 prof. Bačić Marcel, ALU
 izv. prof. Bakliža Darko, ALU
 prof. dr. sc. Baletić Bojan, AF
 doc. Bencetić Sanja, AF
 prof. dr. sc. Bogner Andrija, ŠF
 pred. Borčić Ian, vs
 asist. Borčić Daniel Luka, vs
 viši pred. mr. sc. Borić Neda, AF
 doc. Bralić Damir, vs
 izv. prof. Brčić Stipe, AF, voditelj Studija dizajna
 doc. Bukovčan Miljenko, vs
 prof. dr. sc. Čorkalo Dinka, FF
 doc. Dabanović Aleksandra, vs
 asist. Deković Damir, FSB
 izv. prof. Dogan Nenad, AF
 izv. prof. Doroghy Ivan, AF
 pred. Đurić Nemeć Dubravka, vs
 doc. Đurek Nikola, UMAS
 doc. Fabio 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
 asist. Jakulić Marina, vs
 izv. prof. dr. sc. Jerneić Željko, FF
 prof. dr. sc. Juras Ivan, vs
 izv. prof. dr. sc. Jurčević Tanja, FSB
 prof. dr. sc. Jurković Miljenko, FF
 doc. Justić Siniša, AF
 viši pred. mr. sc. Kamenov Krunoslav, ALU
 izv. prof. mr. sc. Kapetanović Zlatko, AF
 asist. Kadoić Tin, vs
 struč. surad. Kasap Vedran, TV
 prof. Kauzlarić Zlatko, ALU
 asist. Kavurić Kireta Inja, vs
 prof. dr. sc. Keller Goroslav, EF
 viši pred. Klanac Zlatko, AF
 asist. Kovačić Neven, vs
 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
 izv. prof. Munger Marcela, vs
 prof. dr. sc. Opalić Milan, FSB

izv. prof. Orešić Mladen, AF
 izv. prof. dr. sc. Pap Klaudio, GF
 prof. dr. sc. Pavičić Jurica, EF
 izv. prof. dr. sc. Pelc Milan, vs
 viši pred. Rendić Miočević Marija, AF
 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 Sonja, AF
 prof. dr. sc. Tonković Zdenko, FSB
 asist. mr. sc. Vdović Roberto, AF
 asist. Vlanić Tomislav, vs
 viši pred. mr. sc. Vranić Zvonko, vs
 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
 prof. dr. sc. Žiljak Vilko, GF
 viši asist. dr. sc. Župčić Ivica, ŠF
 pred. Žvan Veljko, vs

PREDSTAVNICI STUDENATA

Preddiplomski studij
 – 1. godina: Matija Sviben
 – 2. godina: Tamara Petruša (industrijski dizajn), Matea Brkić (vizualne komunikacije)
 – 3. godina: Dorja Komazlić (industrijski dizajn), Maja Subotić (vizualne komunikacije)
 Diplomski studij
 – 1. godina: Marta Anić-Kaliger (industrijski dizajn), Martina Granić (vizualne komunikacije)
 – 2. godina: Marija Tizaj (industrijski dizajn), Luka Predragović (vizualne komunikacije)

ALU* Akademija likovnih umjetnosti
 AF* Arhitektonski fakultet
 EF* Ekonomski fakultet
 FF* Filozofski fakultet
 FSB* Fakultet strojarstva i brodogradnje
 GF Grafički fakultet
 ŠF Šumarski fakultet
 TV Tehničko veleučilište
 vs vanjski suradnik

* Fakulteti potpisnici sporazuma o organizaciji i provođenju nastave na Studiju dizajna.

DEKAN prof. mr. sc. Boris Koružnjak
 TAJNIK dipl. iur. Deanka Hirjan

VODITELJ ISPOSTAVE STUDIJA
 DIZAJNA Višnja Krajnović

SURADNIK U STUDENTSKOJ REFERADI
 STUDIJA DIZAJNA Sanja Bušić

POVJERENSTVA

POVJERENSTVO ZA OBRANU DIPLOMSKOG
 RADA NA DIPLOMSKOM STUDIJU
 Industrijski dizajn:
 doc. Ivana Fabio
 izv. prof. dr. sc. Anka Mišetić
 izv. prof. Mladen Orešić /
 izv. prof. mr. sc. Zlatko Kapetanović
 izv. prof. dr. sc. Feđa Vukić
 + članovi koji se imenuju u odnosu
 na temu rada
 Vizualne komunikacije:
 izv. prof. Stipe Brčić / izv. prof. Ivan Doroghy
 izv. prof. Nenad Dogan
 doc. dr. sc. Nikola Đurek
 izv. prof. Stanko Herceg
 izv. prof. dr. sc. Feđa Vukić
 + članovi koji se imenuju u odnosu
 na temu rada

POVJERENSTVO ZA OBRANU DIPLOMSKOG
 RADA NA DODIPLOMSKOM STUDIJU
 Grafički dizajn:
 izv. prof. Stipe Brčić
 izv. prof. Nenad Dogan
 izv. prof. Ivan Doroghy
 izv. prof. Stanko Herceg
 v. pred. dr. sc. Tomislav Kosić
 izv. prof. dr. sc. Milan Pelc
 Produkt dizajn:
 prof. dr. sc. Ivica Grbac
 doc. dr. sc. Tatjana Haramina
 izv. prof. mr. sc. Zlatko Kapetanović
 izv. prof. dr. sc. Anka Mišetić
 izv. prof. Mladen Orešić
 izv. prof. dr. sc. Feđa Vukić

POVJERENSTVO ZA PROVOĐENJE I OCJENU
 INTERVJUA NA PREDDIPLOMSKOM STUDIJU
 doc. Damir Bralić
 izv. prof. Stipe Brčić
 izv. prof. Nenad Dogan
 doc. dr. sc. Nikola Đurek
 doc. Ivana Fabio
 izv. prof. mr. sc. Zlatko Kapetanović
 stručni suradnik Vedran Kasap
 izv. prof. Mladen Orešić
 izv. prof. dr. sc. Milan Pelc
 izv. prof. dr. sc. Feđa Vukić

POVJERENSTVO ZA PRIPREMU I
 PROVEDBU RAZREDBENOG POSTUPKA
 NA PREDDIPLOMSKOM STUDIJU
 doc. mr. sc. Sanja Bencetić
 asist. Luka Daniel Borčić
 izv. prof. Stipe Brčić
 Sanja Bušić
 izv. prof. Nenad Dogan
 izv. prof. Ivan Doroghy
 doc. dr. sc. Nikola Đurek
 doc. Ivana Fabio
 asist. Marina Jakulić
 izv. prof. mr. sc. Zlatko Kapetanović
 stručni suradnik Vedran Kasap
 izv. prof. Mladen Orešić
 asist. Tomislav Vlanić
 izv. prof. dr. sc. Feđa Vukić

POVJERENSTVO ZA OCJENU SPOSOBNOSTI
 VIZUALNOG MIŠLJENJA I LIKOVNOG
 IZRAŽAVANJA (1. i 2. Selekcijski krug)
 izv. prof. Stipe Brčić
 izv. prof. Nenad Dogan
 doc. dr. sc. Nikola Đurek
 izv. prof. Boris Ileković
 prof. dr. sc. Ivan Juras
 izv. prof. mr. sc. Zlatko Kapetanović
 stručni suradnik Vedran Kasap
 asist. Inja Kavurić Kireta
 izv. prof. Mladen Orešić
 v. pred. Marija Rendić-Miočević

POVJERENSTVO ZA PRIPREMU I
 PROVOĐENJE RAZREDBENOG POSTUPKA
 NA DIPLOMSKOM STUDIJU
 doc. mr. sc. Sanja Bencetić
 izv. prof. Stipe Brčić
 izv. prof. Nenad Dogan
 izv. prof. Ivan Doroghy
 doc. dr. sc. Nikola Đurek
 doc. Ivana Fabio
 izv. prof. mr. sc. Zlatko Kapetanović
 izv. prof. Mladen Orešić
 izv. prof. dr. sc. Feđa Vukić

PROGRAMSKI ODBOR

prof. dr. sc. Bojan Baletić
 izv. prof. Stipe Brčić
 izv. prof. Nenad Dogan
 izv. prof. Ivan Doroghy
 doc. Ivana Fabio
 prof. dr. sc. Tomislav Filetin
 izv. prof. mr. sc. Zlatko Kapetanović
 izv. prof. dr. sc. Anka Mišetić
 izv. prof. Mladen Orešić
 izv. prof. dr. sc. Feđa Vukić

SCHOOL OF DESIGN COUNCIL MEMBERS

Baće Joško, assistant professor, ALU
 Bačić Marcel, full professor, ALU
 Bakliža Darko, associate professor, ALU
 Baletić Bojan, PhD, full professor, AF
 Bencetić Sanja, assistant professor, AF
 Bogner Andrija, PhD, full professor, ŠF
 Borčić Ian, lecturer, vs
 Borčić Daniel Luka, teaching assistant, vs
 Borić Neda, MA, senior lecturer, AF
 Bralić Damir, assistant professor, vs
 Brčić Stipe, associate professor, AF,
 Head of School of Design
 Bukovčan Miljenko, assistant professor, vs
 Čorkalo Dinka, PhD, full professor, FF
 Dabanović Aleksandra, assistant professor, vs
 Deković Damir, teaching assistant, FSB
 Dogan Nenad, associate professor, AF
 Doroghy Ivan, associate professor, AF
 Đurić Nemeć Dubravka, lecturer, vs
 Đurek Nikola, assistant professor, UMAS
 Fabio Ivana, assistant professor, AF
 Filetin Tomislav, PhD, full professor, FSB
 Filipović Nikola, PhD, full professor, vs
 Geiger Marija, PhD, teaching assistant,
 Institute 'Ivo Pilar'
 Grbac Ivica, PhD, full professor, ŠF
 Hajsig Božica, MA, senior lecturer, AF
 Haramina Tatjana PhD, assistant professor, FSB
 Herceg Stanko, associate professor, AF
 Hrnčević Juraj, MA, senior lecturer, AF
 Ileković Boris, associate professor, vs
 Jakulić Marina, teaching assistant, vs
 Jerneić Željko, PhD, associate professor, FF
 Juras Ivan, PhD, full professor, vs
 Jurčević Tanja, PhD, associate professor, FSB
 Jurković Miljenko, PhD, full professor, FF
 Justić Siniša, assistant professor, AF
 senior lecturer Kamenov Krunoslav, ALU
 Kapetanović Zlatko, MA, associate professor, AF
 Kadoić Tin, teaching assistant, vs
 Kasap Vedran, expert associate, TV
 Kauzlarčić Zlatko, full professor, ALU
 teaching assistant Kavurić Kireta Inja, vs
 full professor PhD Keller Goroslav, EF
 senior lecturer Klanac Zlatko, AF
 Kovačić Neven, teaching assistant, vs
 Kosić Tomislav, PhD, senior lecturer, vs
 Marjanović Dorian, PhD, full professor, FSB
 Milčić Diana, PhD, full professor, GF
 Miletić Geran Marko, PhD, lecturer,
 Institute 'Ivo Pilar'
 Mišetić Anka, PhD, associate professor,
 Institute 'Ivo Pilar'
 Morsan Boris, PhD, full professor, AF

Munger Marcela, associate professor, vs
 Opalić Milan, PhD, full professor, FSB
 Orešić Mladen, associate professor, AF
 Pap Klaudio, PhD, associate professor, GF
 Pavičić Jurica, PhD, full professor, EF
 Pelc Milan, PhD, associate professor, vs
 Rendić Miočević Marija, senior lecturer, AF
 Srića Velimir, PhD, full professor, EF
 Stergaršek Stanko, associate professor,
 Faculty of Agriculture
 Sudeta Nikoleta, MA, senior lecturer, AF
 Šercer Mladen, PhD, full professor, FSB
 Štorga Mario, PhD, assistant professor, FSB
 Tadej Sonja, assistant professor, AF
 Tonković Zdenko, PhD, full professor, FSB
 Vdović Roberto, MA, teaching assistant, AF
 Vlanić Tomislav, teaching assistant, vs
 Vranić Zvonko, MA, senior lecturer, vs
 Vukić Feđa, PhD, associate professor, AF
 Waldgoni Renata, full professor, AF
 Zečević Slaven, MA, teaching assistant, vs
 Žemva Korper Dina, lecturer, vs
 Žeželj Dragan, PhD, assistant professor, FSB
 Žiljak Vilko, PhD, full professor, GF
 Župčić Ivica, PhD, senior teaching assistant, ŠF
 Žvan Veljko, lecturer, vs

STUDENT REPRESENTATIVES**Undergraduate Programme:**

- 1st year: Matija Sviben
 - 2nd year: Tamara Petruša (industrial design),
Matea Brkić (visual communications)
 - 3rd year: Dorja Komazlić (industrial design),
Maja Subotić (visual communications)
- Graduate Programme:**
- 1st year: Marta Anić-Kaliger
(industrial design), Martina Granić
(visual communications)
 - 2nd year: Marija Tizaj (industrial design),
Luka Predragović (visual communications)

ALU* Academy of Fine Arts

AF* Faculty of Architecture

EF* Faculty of Economics and Business

FF* Faculty of Humanities and Social Sciences

FSB* Faculty of Mechanical Engineering and Naval Architecture

GF Faculty of Graphic Arts

ŠF Faculty of Forestry

TV Polytechnic of Zagreb

vs vanjski suradnik

* Faculties-signatories of the Agreement on the organisation and implementation of the teaching programme at the School of Design.

DEAN Boris Koružnjak, MA
 UNIVERSITY SECRETARY Deanka Hirjan, J.D.
 HEAD OF THE SCHOOL OF DESIGN
 Stipe Brčić, associate professor

HEAD OF THE SCHOOL OF DESIGN
 BRANCH OFFICE Višnja Krajnović

ASSISTANT IN THE SCHOOL OF DESIGN'S
 STUDENT ADMINISTRATION OFFICE Sanja Bušić

COMMITTEES

COMMITTEE FOR THE GRADUATION
 THESES AND FINAL EXAMINATION
 IN GRADUATION PROGRAMME
 Industrial Design:
 Ivana Fabio, assistant professor
 Anka Mišetić, PhD, associate professor
 Mladen Orešić, associate professor /
 Zlatko Kapetanović, MA, associate professor
 Feđa Vukić, PhD, associate professor
 + members appointed in relation
 to the thesis topic
 Visual Communications:
 Stipe Brčić, associate professor /
 Ivan Doroghy, associate professor
 Nenad Dogan, associate professor
 Nikola Đurek, PhD, assistant professor
 Stanko Herceg, associate professor
 Feđa Vukić, PhD, associate professor
 + members appointed in relation
 to the thesis topic

COMMITTEE FOR THE GRADUATION
 THESES AND FINAL EXAMINATION IN
 UNDERGRADUATE PROGRAMME
 Graphic Design:
 Stipe Brčić, associate professor
 Nenad Dogan, associate professor
 Ivan Doroghy, associate professor
 Stanko Herceg, associate professor
 Tomislav Kosić, PhD, senior lecturer
 Milan Pelc, PhD, associate professor
 Produkt dizajn / Product Design:
 Ivica Grbac, PhD, full professor
 Tatjana Haramina, PhD, assistant professor
 Zlatko Kapetanović, MA, associate professor
 Anka Mišetić, PhD, associate professor
 Mladen Orešić, associate professor
 Feđa Vukić, PhD, associate professor

COMMITTEE FOR HOLDING AND ASSESSING
 UNDERGRADUATE PROGRAMME INTERVIEWS
 Damir Bralić, assistant professor
 Stipe Brčić, associate professor
 Nenad Dogan, associate professor
 Nikola Đurek, PhD, assistant professor
 Ivana Fabio, assistant professor
 Zlatko Kapetanović, MA, associate professor
 Vedran Kasap, expert associate
 Mladen Orešić, associate professor
 Milan Pelc, PhD, associate professor
 Feđa Vukić, PhD, associate professor

PROGRAMME COMMITTEE

Bojan Baletić, PhD, full professor
 Stipe Brčić, associate professor
 Nenad Dogan, associate professor
 Ivan Doroghy, associate professor
 Ivana Fabio, assistant professor
 Tomislav Filetin, PhD, full professor
 Zlatko Kapetanović, MA, associate professor
 Anka Mišetić, PhD, associate professor
 Mladen Orešić, associate professor
 Feđa Vukić, PhD, associate professor

COMMITTEE FOR ADMISSION TO
 UNDERGRADUATE PROGRAMME
 Sanja Bencetić, MA, assistant professor
 Luka Daniel Borčić, teaching assistant
 Stipe Brčić, associate professor
 Sanja Bušić
 Nenad Dogan, associate professor
 Ivan Doroghy, associate professor
 Nikola Đurek, PhD, assistant professor
 Ivana Fabio, assistant professor
 Marina Jakulić, teaching assistant
 Zlatko Kapetanović, MA, associate professor
 Vedran Kasap, expert associate
 Mladen Orešić, associate professor
 Tomislav Vlanić, teaching assistant
 Feđa Vukić, PhD, associate professor

COMMITTEE FOR ASSESSING VISUAL THINKING
 AND ARTISTIC EXPRESSION (1ST AND 2ND
 ROUNDS OF SELECTION PROCESS)
 Stipe Brčić, associate professor
 Nenad Dogan, associate professor
 Nikola Đurek, PhD, assistant professor
 Boris Ileković, associate professor
 Ivan Juras, PhD, full professor
 Zlatko Kapetanović, MA, associate professor
 Vedran Kasap, expert associate
 Inja Kavurić Kireta, teaching assistant
 Mladen Orešić, associate professor
 Marija Rendić-Miočević, senior lecturer

COMMITTEE FOR ADMISSION TO
 GRADUATE PROGRAMME
 Sanja Bencetić, MA, assistant professor
 Stipe Brčić, associate professor
 Nenad Dogan, associate professor
 Ivan Doroghy, associate professor
 Nikola Đurek, PhD, assistant professor
 Ivana Fabio, assistant professor
 Zlatko Kapetanović, MA, associate professor
 Mladen Orešić, associate professor
 Feđa Vukić, PhD, associate professor

AKTIVNOSTI PROFESORA

Teachers Activities

NIKOLA ĐUREK

Uz svoj predavački rad na Studiju dizajna i Odsjeku za vizualne komunikacije Umjetničke akademije u Splitu, doc. dr. sc. Nikola Đurek tijekom akademske godine 2011./2012. primio je priznanje međunarodne udruge Type Directors Club (New York) – Nagradu za izvrsnost u području type dizajna. Također, dobitnik je nagrade AICA (International Association of Art Critics Award) za svoje tipografije Marlene, Delvard i Plan Grottesque. Tipografija Marlene osvojila je i priznanje Letter 2, kao jedna od najboljih u razdoblju od 2001. do 2011. po izboru Association Typographique Internationale. Zajedno s kolegama Andrejem Kratkym i Peterom Bifakom dobitnik je Nacionalne nagrade dizajna Slovačke za kreaciju tipografije Nara. Održavao je predavanja u Splitu, Bratislavi i Den Haagu. Bio je član međunarodnog žirija na Izložbi hrvatskog dizajna 1112 u organizaciji Hrvatskog dizajnerskog društva.

In addition to his academic activities at the School of Design in Zagreb and at the Department of Visual Communications of the Art Academy in Split, PhD Nikola Đurek, assistant professor, was awarded for his creative work. In the academic year 2011/2012 he received the Award for Excellence in Type Design given by the Type Directors Club international association from New York. He also received an award by the International Association of Art Critics for his typefaces Marlene, Delvard and Plan Grottesque. Marlene was selected by the Association Typographique Internationale for commendation at the Letter 2 competition as one of the best typefaces in the period 2001–2011. As part of the designer group consisting of himself, Andrej Kratky and Peter Bifak, Đurek received Slovakia's National Prize for the design of the Nara typeface. He held lectures in Split, Bratislava and Den Haag. He was also a member of the international jury at the 1112 Exhibition of Croatian Design organized by the Croatian Association of Designers.

STANKO HERCEG

Uz predavanje i mentorski rad na kolegijima Fotografija, Fotografija i Film 1 i 2, te Film i video 1 i 2 na Studiju dizajna, Stanko Herceg je vanjski predavač na Akademiji dramske umjetnosti u Zagrebu. Održao je samostalnu fotografsku izložbu 'Blow up/Blow down' u Muzeju suvremene umjetnosti Istre u Puli (2012.). Također, 2011. bio je član ocjenjivačkog žirija Pula film festivala, a 2012. član ocjenjivačkog suda natječaja Creative Reporter. Koautor je udžbenika 'Digitalno doba – masovni mediji i digitalna kultura', izdavač Sveučilište u Zadru, listopad 2011. Direktor je fotografije igrano-eksperimentalnog filma 'Svi uvjeti za priču' Lukasa Nole iz 2011. godine, a također je i direktor fotografije eksperimentalnog filma 'Od do' Mirande Herceg iz 2012. S tim je filmovima sudjelovao na sljedećim domaćim, regionalnim i međunarodnim festivalima: Dani hrvatskog filma (Zagreb), Split film festival, 25 FPS (Zagreb), Message to Man (St. Peterburg), Kasseler Dokfest (Kassel) i Alternative Film Video (Beograd).

As a lecturer in the courses 'Photography', 'Photography and Film 1 and 2', 'Film and Video 1 and 2', and as a supervisor of students' work at the School of Design, Stanko Herceg also teaches courses at Zagreb's Academy of Dramatic Arts. He exhibited at the solo photographic exhibition 'Blow up/Blow down' at the Museum of Contemporary Art of Istria in Pula (2012). In 2011 he was a member of the Pula Film Festival jury, and in 2012 a member of the jury at the Creative Reporter competition. He co-authored the textbook entitled Digital Age – Mass Media and Digital Culture, published by the University of Zadar in October 2011. Herceg's film work includes the position of the director of photography in Lukas Nola's 2011 film 'All Conditions for a Story' and Miranda Herceg's experimental film 'From to' in 2012. The films were shown at the following Croatian, regional and international festivals: The Days of Croatian Film (Zagreb), Split Film Festival, 25 FPS (Zagreb), Message to Man (St. Peterburg), Kasseler Dokfest (Kassel) and Alternative Film Video (Belgrade).

ZLATKO KAPETANOVIĆ

Izv. prof. mr.sc. Zlatko Kapetanović tijekom ak. godine 2011./2012. bio je član međunarodnog žirija natječaja iF Design Talent 2012, namijenjenog studentima i mladim profesionalnim dizajnerima, kojeg svake godine organizira udruga iF International Forum Design GmbH, jedna od najcjedenijih svjetskih udruga za organizaciju dizajn natječaja (www.ifdesign.de). Svaki je član trebao pregledati oko 230 radova. Također, 2011. prof. Kapetanović bio je član međunarodnog žirija Izložbe hrvatskog dizajna 0910, a 2010. bio je i predsjednik ocjenjivačkog suda natječaja za dizajn namještaja i opreme dječjih vtića, u sklopu projekta *Drvo je prvo* (nositelj projekta: Hrvatska gospodarska komora i Ministarstvo regionalnog razvoja, šumarstva i vodnog gospodarstva, u suradnji s Hrvatskom komorom arhitekata i inženjera u graditeljstvu, te Hrvatskog dizajnerskog društva). Ak. godine 2010./2011. primio je i nagradu natječaja A' Design u Italiji, u kategoriji društveno odgovornog dizajna, kao mentor studentice Edite Barabaš na njenom diplomskom radu *Sunflower – Solar Powered Lunchbox*.

During the academic year 2011/2012 was appointed as a member of the international jury for iF Design Talent Competition. The competition is organised each year by the iF International Forum Design GmbH for design students and young designers, and it is one of the most respected association specialised in organising design competitions (www.ifdesign.de). Each member of the international jury reviewed about 230 projects. In 2011. prof. Kapetanović was also appointed as a member of the international jury for the 0910 Croatian Design Exhibition. In 2010. he was a president of the jury for the daycare centre furniture and accessories, organised by the Croatian Chamber of Economy, Ministry of Regional Development, Forestry and Water Management, and Croatian Designers Association. In academic year 2010/2011 was awarded with A' Design Award, Italy, in the socially responsible design category, as mentor for the *Sunflower – Solar Powered Lunchbox* graduation project by Edita Barabaš.

VEDRAN KASAP

Krajem akademske godine 2011./2012., stručni suradnik Vedran Kasap je zajedno s Vanjom Cuculićem (Studio Cuculić) i Draganom Lucijom Ratković u sklopu Izložbe hrvatskog dizajna 1112 primio Priznanje HDD-a u području dizajna postava izložbi, signalizacije i prostorne grafike u profesionalnoj kategoriji, a za projekt Plitvičke doline – projektiranje sustava informiranja i signalizacije za NP Plitvička jezera, koji je naručila Turistička zajednica Općine Rakovica.

At the end of the academic year 2011/2012, assistant professor Vedran Kasap, Vanja Cuculić (Cuculić Studio) and Dragana Lucija Ratković were jointly awarded by HDD in the fields of exhibition design, signage and spatial graphics design in professional category. The awarded project was Plitvičke doline – design of information system and signage for the Plitvička jezera National Park, commissioned by the Tourist Board of Rakovica Municipality.

MLADEN OREŠIĆ

Uz mentorski rad na kolegijima Projektiranje Industrijski dizajn, Mladen Orešić tijekom akademske godine 2011./2012. potiče i vodi suradnju Studija dizajna sa gospodarstvom na razvojnim projektima te organizira prezentacije radova studenata Studija dizajna na izložbama i sajmovima. Pokreće i vodi projekt 'Eko namještaj' u suradnji sa klastrom Hrvatski interijeri u kojem su partneri Hrvatske šume i Hrvatska gospodarska komora. Također vodi suradnju Studija dizajna sa tvrtkom Tehnoguma. Organizira izložbu studenata Studija dizajna na temu dizajna stolica, na međunarodnom sajmu namještaja, unutrašnjeg uređenja i prateće industrije Ambiena. Organizira i vodi projekt 'Šest pogleda na sobu' koji osvaja slijedeće nagrade: nagradu CBTour, Nagradu za najbolju inovaciju u turizmu 2011. te međunarodno Zlatno odličje na 36. Inovi, tradicionalnoj nacionalnoj izložbi inovacija. Kao mentor dobiva nagradu Red Dot design award u Essenu, za rad Oblo studenta Marka Pavlovića. Za svoj mentorski rad osvaja i 2012 CEI Award of the International Design Contest Trieste Contemporanea za rad Mlinac, studentice Ene Priselec. Mentor je i nagrađenih radova Stolica Pegula studentice Ozane Uršić i projekta Wood: Material/ Intangible studentice Sanje Rotter, nagrađenih na Izložbi hrvatskog dizajna 1112. Koautor je referata 'Didaktička igračka Oblo' na znanstveno-stručnom skupu 'Projekti i projektni menadžment' u Zagrebu i 'Doživljaj u turizmu' na stručnom skupu 'Trendovi u opremanju hotela' u Splitu. Na Danu D sudjeluje kao voditelj projekta dizajna postava izložbe, koji je rezultat suradnje Studija dizajna i Hrvatskog dizajnerskog društva. Član je ocjenjivačkog suda natječaja 'Donacija godine', Zagrebačke banke i Hrvatske obrtničke komore za najuspješnije projekte iz područja tradicijskog obrtništva.

During the 2011/2012 academic year, besides his work as mentor in Industrial Design courses, Mladen Orešić initiated and led the cooperation of the School of Design with the economy, in development projects, while he also organised presentations of the School of Design students' works at exhibitions and fairs. He initiated and led the 'Eco furniture' project in collaboration with the Hrvatske šume (Croatian Forests) company and the Croatian Chamber of Economy, both members of the Croatian Interiors cluster. He also acted as the key person in cooperation between the School of Design and the Tehnoguma Company. Within the Ambiena Fair, the International Furniture, Interior Decoration and Supporting Industry Fair, he organised an exhibition of the School of Design students' works dedicated to the design of chairs. He organised and led the 'Six Views on a Room' project which has won the CBTour award for the best innovation in tourism in 2011, and an international Gold medal at the 36th Inova, the traditional national innovations exhibition. As a mentor, he was awarded the Red Dot design award in Essen for the work Oblo by the student Marko Pavlović, and the 2012 CEI Award of the International Design Contest Trieste Contemporanea, for the work Mlinac by the student Ena Priselec. He was also mentor of the awarded works Jinxed Chair by the student Ozane Uršić and the Wood: Material/ Intangible by the student Sanja Rotter, awarded at the Exhibition of Croatian Design 1112. He was the co-author of the report 'Didactic toy Oblo' presented at the scientific-professional conference 'Projects and Project Management' held in Zagreb, and the report 'Experience in Tourism' presented at the professional conference 'Trends in Hotel Furnishings' held in Split. At the D Day festival he participated as Head of the exhibition design project, as a result of the collaboration between the School of Design and the Croatian Association of Designers. He is a member of the Jury of the 'Donation of the Year' contest for the best project in the field of traditional crafts, organised by the Zagrebačka banka bank and the Croatian Chamber of Trades and Crafts.

MILAN PELC

Veljaču 2012. proveo je u Leipzigu kao gostujući znanstvenik na Geisteswissenschaftliches Zentrum Ostmitteleuropa (GWZO), pri Sveučilištu u Leipzigu. Tema istraživanja bila je umjetnost i kultura srednje Europe u doba dinastije Jagelovića ('Europa Jagellonica 1386.–1572.'). Suradivao je u pripremi međunarodne izložbe 'Europa Jagellonica 1386.–1572.: Art and Culture in Central Europe under the Jagiellonian Dynasty.' Izložba je otvorena 19. svibnja 2012. u Kutnoj Hori (Češka), u rujnu je prešla u Varšavu, dok u prosincu prelazi u Potsdam. Milan Pelc je 23. 2. 2012. održao na GWZO Leipzig javno predavanje pod naslovom 'Kunst und ihre Auftraggeber in Kroatien zur Zeit der Jagellonen (1490.–1526.)'. Od 29. do 31. ožujka 2012. sudjelovao je na međunarodnom skupu posvećenom povjesničaru umjetnosti Josefu Strzygowskom u njegovom rodnom gradu Bielsko/Biala u Poljskoj. Održao sam referat pod naslovom 'Josef Strzygowsky und kroatische Kunstgeschichte'.

Pelc spent February 2012 in Leipzig as a guest lecturer at the Geisteswissenschaftliches Zentrum Ostmitteleuropa (GWZO) at Leipzig University. His research was related to the art and culture of Central Europe during the reign of the Jagiellonian Dynasty ('Europa Jagellonica 1386–1572'). He collaborated on the international exhibition Europa Jagellonica 1386–1572: Art and Culture in Central Europe under the Jagiellonian Dynasty which was opened on 19 May 2012 in Kutna Hora (The Czech Republic). In September the same year it was presented in Warsaw and it is planned to be shown in Potsdam. On 23 February 2012 Pelc held a public lecture entitled Kunst und ihre Auftraggeber in Kroatien zur Zeit der Jagellonen (1490–1526) at the GWZO Leipzig. He participated in the international congress dedicated to Josef Strzygowski with the presentation entitled Josef Strzygowsky und kroatische Kunstgeschichte. The conference was held in this art historian's home town of Bielsko-Biala in Poland.

FEĐA VUKIĆ

Dekan Arhitektonskog fakulteta prof.mr.sc. Boris Koružnjak i prodekan za međunarodnu suradnju prof.dr.sc. Feđa Vukić boravili su od 13. do 16. svibnja u Helsinkiju, kako bi se na Aalto School of Arts, Design and Architecture bolje upoznali s finskim modelom visokog obrazovanja u domeni dizajna i arhitekture. Ostvareni su brojni radni sastanci i postavljeni solidni temelji za buduću suradnju dva fakulteta.

Dr.sc. Feđa Vukić sudjelovao je kao voditelj jednog workshopa na znanstveno-stručnoj konferenciji Balcan Locus Phocus, a koja je održana na Fakultetu dizajna i vizualne komunikacije, Ekonomsko sveučilište, u Izmiru Turska, od 28. do 30. lipnja. Konferenciju je suorganizirala Parsons The New School iz New Yorka. U sklopu konferencije je diplomirana dizajnerica Marija Juza prezentirala razvijeni dio sviojeg diplomskog rada Balcan Typeface and Visual System.

Sudjelovao je također u stvaranju sadržaja na znanstvenom simpoziju s međunarodnom recenzijom Design Frontiers: Territories, Concepts, Technologies koj je u organizaciji International Comitee for Design History Studies ove godine održan na University of Sao Paolo, Brazil od 04. do 06. rujna. U zborniku simpozija objavio je znanstveni rad Art Criticism and the Semantic Construction of the Concept of Design.

Sudjeluje kao predavač na znanstvenom simpoziju s međunarodnom recenzijom The Material Culture of Sport, koji je u organizaciji Design History Society ove godine održan na University of Brighton, School of Arts and Design, od 13. do 16. rujna. Održao je izlaganje na temu The Quest for Multicultural Reason: Visual Identity of Mediterranean Games and Cold War Europe.

Tijekom srpnja 2012. iz tiska je izašla knjiga Teorija i povijest dizajna, kritička antologija, sveučilišni udžbenik koji je priredio i predgovorom popratio dr.sc. Feđa Vukić. Knjigu je objavio Arhitektonski fakultet Sveučilišta u Zagrebu i Golden marketing – Tehnička knjiga.

Objavljeni znanstveni članci:

1. Melancholy Quest for Reason, Circles of Interference, Csorba Silla, Edith, Franceschi, Branko (ur.), Budapest, Zagreb : Kassak Muzeum, Budapest, Institut za istraživanje avangarde, Zagreb, 2012., str. 16–35.
2. Design for Tomorrow, ICOGRADA Design Education Manifesto 2011 / Bennett, Audrey; Vulpinari, Omar (ur.). Montreal: International Council of Graphic Design Associations, 2011., str. 136–139.
3. Crta nejasnog razgraničenja: vizualna kultura devedesetih u Hrvatskoj, Povijest hrvatskog jezika, Književnost i kultura devedesetih, Zbornik radova 40. seminara Zagrebačke slavističke škole / Mićanović, Krešimir (ur.). Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, Zagrebačka slavistička škola, 2012., str. 169–182.
4. Kultura wizualna lat osiemdziesiątych w Chorwacji, Chorwacja lat osiemdziesiątych XX wieku, kultura, jezyk, literatura, Malczak, Leszek; Pycia, Paulina; Ruttar, Anna (ur.), Katowice: Uniwersytet Slaski, Wydawnictwo Gnome, 2011., str. 71–88.

The dean of the Faculty of Architecture, Boris Koružnjak, and the vice dean for international cooperation, Dr. Feđa Vukić, visited on 13–16 May the Aalto School of Arts, Design and Architecture in Helsinki in order to gain insight into the Finnish model of further education in the domain of design and architecture. Having attended numerous meetings with the Finnish colleagues they managed to lay a solid groundwork for the future collaboration of the two faculties.

Vukić participated as a workshop facilitator in the professional and scientific conference Balkan Locus Phocus which was held at the Faculty of Design and Visual Communications at the Izmir University of Economics, Turkey, in the period 28–30 June. The conference was co-organized by the Parsons – The New School for Design in New York. Marija Juza, a graduated designer, presented a development of her graduation thesis on the Balkan Typeface and Visual System.

Dr. Vukić participated in the international scientific conference 'Design Frontiers: Territories, Concepts, Technologies' which is organized by the International Committee for Design History Studies and held at the University of Sao Paolo in Brazil in 4–6 September 2012. His scientific paper Art Criticism and the Semantic Construction of the Concept of Design was published in the conference proceedings with international peer review.

Another Vukić's paper presentation entitled 'The Quest for Multicultural Reason: Visual Identity of Mediterranean Games and Cold War Europe' was given at the scientific conference The Material Culture of Sport organized by the Design History Society and held at the University of Brighton, School of Arts and Design on 13–16 September 2012.

In July 2012, a university textbook 'Theory and History of Design, Critical Anthology' was edited and prefaced by Dr. Feđa Vukić. The book was published by the Faculty of Architecture, University of Zagreb and the Golden Marketing – Tehnička knjiga publishing company. He also published the following paper:

1. Melancholy Quest for Reason, Circles of Interference, Csorba Silla, Edith, Franceschi, Branko (editor), Budapest, Zagreb: Kassak Muzeum, Budapest, Institut za istraživanje avangarde, Zagreb, 2012, p. 16–35.
2. Design for Tomorrow, ICOGRADA Design Education Manifesto 2011 / Bennett, Audrey; Vulpinari, Omar (editor). Montreal: International Council of Graphic Design Associations, 2011, p. 136–139.
3. Crta nejasnog razgraničenja: vizualna kultura devedesetih u Hrvatskoj, Povijest hrvatskog jezika, Književnost i kultura devedesetih, (Blurry Dividing Line: visual culture in Croatia of the 1990s) Zbornik radova 40. seminara Zagrebačke slavističke škole / Mićanović, Krešimir (editor). Zagreb: Filozofski fakultet Sveučilišta u Zagrebu, Zagrebačka slavistička škola, 2012, p. 169–182.
4. Kultura wizualna lat osiemdziesiątych w Chorwacji, Chorwacja lat osiemdziesiątych XX wieku, kultura, jezyk, literatura, Malczak, Leszek; Pycia, Paulina; Ruttar, Anna (editor), Katowice: Uniwersytet Slaski, Wydawnictwo Gnome, 2011, p. 71–88.

REGISTAR

Register

2011/2012

NASTAVNICI / TEACHING STAFF

Bačić Marcel
 Baće Joško
 Bakliža Darko
 Baletić Bojan
 Bencetić Sanja
 Bogner Andrija
 Borić Neda
 Borčić Ian
 Borčić Luka Daniel
 Bralić Damir
 Brčić Stipe
 Bukovčan Miljenko
 Čorkalo Dinka
 Dabanović Aleksandra
 Deković Damir
 Dogan Nenad
 Doroghy Ivan
 Đurek Nikola
 Đurić Nemeč Dubravka
 Fabrio Ivana
 Filetin Tomislav
 Filipović Nikola
 Geiger Marija
 Grbac Ivica
 Hajsig Božica
 Haramina Tatjana
 Herceg Stanko
 Hrnčević Juraj
 Ileković Boris
 Jakulić Marina
 Jerneić Željko
 Juras Ivan
 Jurčević Tanja
 Jurković Miljenko
 Justić Siniša
 Kadoić Tin
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kasap Vedran
 Kavurić Kireta Inja
 Kauzlaric Zlatko
 Keller Goroslav
 Klanac Zlatko
 Korper Žemva Dina
 Kosić Tomislav
 Kovačić Neven
 Marjanović Dorijan
 Milčić Diana
 Miletić Geran Marko
 Mišetić Anka
 Morsan Boris

Munger Marcela
 Opalić Milan
 Orešić Mladen
 Pap Klaudio
 Pavičić Jurica
 Pelc Milan
 Rendić Miočević Marija
 Srića Velimir
 Stergaršek Stanko
 Sudeta Nikoleta
 Šercer Mladen
 Štorga Mario
 Tadej Sonja
 Tonković Zdenko
 Vdović Roberto
 Vlainić Tomislav
 Vranić Zvonko
 Vukić Feđa
 Waldgoni Renata
 Zečević Slaven
 Žeželj Dragan
 Žiljak Vilko
 Župčić Ivica
 Žvan Veljko

VODITELJ / HEAD
 Stipe Brčić

UPISANI NA SVEUČILIŠNI PRED-
DIPLOMSKI STUDIJ / STUDENTS
ENROLLED IN THE UNIVERSITY
UNDERGRADUATE STUDIES

Balen Juraj
 Bitunjac Marina
 Bjeliš Barbara
 Bošnjak Elizabeta
 Franjić Iva
 Gelo Martina
 Goreta Matej
 Gudiček Karmela
 Habjan Klasja
 Hrabar Ivana
 Jandrić Maja
 Japundžić Hana
 Kelemen Tena
 Markušić Dominik
 Mesarić Rebecca
 Mrkša Laura
 Nakić-Vojnović Zita
 Njegovanović Nataša
 Obradović Jana
 Oršanić Fran
 Prelec Maja
 Prša Josipa
 Sviben Matija
 Šaban Ivan
 Šljaka Toni
 Tintor Hana
 Trošić Marina
 Uremović Marko
 Vavra Viktoria Lea
 Večerić Valentino
 Vučković Matej
 Vujasić Ana

UPISANI NA SVEUČILIŠNI
DIPLOMSKI STUDIJ / STUDENTS
ENROLLED IN THE UNIVERSITY
GRADUATE STUDIES

Anić-Kaliger Marta
 Dobrečević Mario
 Dujmenović Sandro
 Gašparović Marija
 Granić Martina
 Hrvatin Iva
 Jukić Marina
 Marinović Daria
 Mudnić Andrija
 Paliska Karla
 Peraić Filip
 Ružić Marija
 Sekulić Ana
 Sever Anamaria
 Stančev Marina
 Šerka Vanessa
 Šestak Tomislav
 Šimić Andrea
 Turčinović Made
 Vargović Mihovil
 Vilipić Marko

DODIPLOMSKI SVEUČILIŠNI
STUDIJ — DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Borković Karolina
 Gelić Svjetlana
 Klemens Vedran
 Lončarić Igor
 Ljubić Dolores
 Mikulandra Morana
 Zelić Matija

SVEUČILIŠNI PREDDIPLOMSKI
STUDIJ — PRVOSTUPNICI /
UNIVERSITY UNDERGRADUATE
STUDIES — BACHELORS

Armano Ana
 Bachrach-Krištofić Tessa
 Bilandžić Dora
 Crnek Vidović Kristina
 Cvijetić Marko
 Erceg Vedran
 Farkaš Slavica
 Filipec Tihomir
 Franić Andrea
 Gerovac Ema
 Gregorina Josipa
 Gregurić Rajko
 Hrastovec Marko
 Jankov Iva
 Jelaska Luka
 Jelaska Petra
 Jurković Nikica
 Jurov Ena
 Karača Antonio
 Kasumović Leila
 Knezić Anja
 Koletić Jurica
 Lugarić Dora
 Markovac Iva
 Milovčić Dina
 Mirošević Kristina
 Novak-Mikulić Ruđer
 Pavić Tea
 Perić Luka
 Prišelec Ena
 Reicher Luka
 Roškar Janja
 Subotić Maja
 Tkalčec Željka
 Tretinjak Franka
 Ursić Ozana
 Vrbos Ivor
 Vrkaš Orin Ivan
 Vukmanić Ivan

SVEUČILIŠNI DIPLOMSKI STUDIJ
— MAGISTRI / UNIVERSITY
GRADUATE STUDIES — MASTERS

Cvetković Matija
 Đurkesac Dora
 Levak Ivan
 Mijatović Marina
 Prgomet Petra
 Rotter Sanja
 Ciliga Hana
 Filipčić Livija
 Jukčić Jelena
 Juza Marija
 Klemenčić Mia
 Krištofić Bojan
 Nejašmić Nera
 Perić Katarina
 Predragović Luka
 Šoša Goran
 Tizaj Marija
 Šimeg Željko

2010/2011

NASTAVNICI / TEACHING STAFF

Bačić Marcel
 Baće Joško
 Bakliža Darko
 Baletić Bojan
 Bencetić Sanja
 Bogner Andrija
 Borčić Ian
 Borčić Luka Daniel
 Borić Neda
 Bralić Damir
 Brčić Stipe
 Bukovčan Miljenko
 Čorkalo Dinka
 Dabanović Aleksandra
 Deković Damir
 Dogan Nenad
 Doroghy Ivan
 Đurek Nikola
 Đurić Nemeć Dubravka
 Fabrio Ivana
 Filetin Tomislav
 Filipović Nikola
 Geiger Marija
 Grbac Ivica
 Hajsig Božica
 Haramina Tatjana
 Herceg Stanko
 Hrnčević Juraj
 Ileković Boris
 Jakulić Marina
 Jerneić Željko
 Juras Ivan
 Jurčević Tanja
 Jurković Miljenko
 Justić Siniša
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kasap Vedran
 Kauzlaric Zlatko
 Keller Goroslav
 Klanac Zlatko
 Korper Žemva Dina
 Kosić Tomislav
 Kovačić Neven
 Marjanović Dorijan
 Milčić Diana
 Miletić Geran Marko
 Mišetić Anka
 Morsan Boris
 Munger Marcela
 Opalić Milan

Orešić Marijan
 Orešić Mladen
 Pap Klaudio
 Pavičić Jurica
 Pelc Milan
 Rendić Miočević Marija
 Srića Velimir
 Stergaršek Stanko
 Sudeta Nikoleta
 Šercer Mladen
 Štorga Mario
 Tadej Sonja
 Tonković Zdenko
 Vdović Roberto
 Vlanić Tomislav
 Vranić Zvonko
 Vukić Feđa
 Waldgoni Renata
 Zečević Slaven
 Žeželj Dragan
 Žiljak Vilko
 Župčić Ivica

VODITELJ / HEAD
 Kapetanović Zlatko

UPISANI NA SVEUČILIŠNI PRED-
DIPLOMSKI STUDIJ / STUDENTS
ENROLLED IN THE UNIVERSITY
UNDERGRADUATE STUDIES

Barić Valentina
 Birkić Marta
 Bošković Maja
 Brkić Matea
 Bučević Anta
 Buntić Matko
 Crnčević Niko
 Đukić Andrej
 Falica Vedran
 Grahek Lana
 Grčević Borna Aaron
 Grubić Sara
 Herceg Ana
 Horvat Zrinka
 Ivanović Nina
 Jekić Mario
 Kostić Stanislav
 Kutleša Dorotea
 Martinjak Vitomira
 Mioković Lovro
 Nićeno Lucija
 Perković Vanja
 Petruša Tamara
 Prgomet Kristina
 Radas Donat
 Šare Tihana
 Šavar Alma
 Škiljić Lovro
 Šolić Ana
 Špoljar Matija
 Vrdoljak Petra
 Žic Lara

UPISANI NA SVEUČILIŠNI
DIPLOMSKI STUDIJ / STUDENTS
ENROLLED IN THE UNIVERSITY
GRADUATE STUDIES

Anderlon Sanda
 Bosazzi Laura
 Čurčija Vina
 Filipčić Livija
 Furač Aleksandra
 Jukčić Jelena
 Juza Marija
 Krištofić Bojan
 Leskovar Vlatka
 Maglov Sandra
 Nejašmić Nera
 Predragović Luka
 Samoščanec Kazimir
 Šimeg Željko
 Šoša Goran
 Tizaj Marija
 Tušek Sanja
 Vinski Ivor
 Zorko Stjepan

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Barbarić Petra
 Bastaić Saša
 Đukić Zoran
 Jelinčić Ante
 Pavlović Jan
 Plahtan Andrej
 Rak Marijana
 Sabljčić Branimir
 Serdarušić Mislav
 Škalić Vedrana
 Volf Kristina
 Vucić Luka
 Zadro Ante

SVEUČILIŠNI PREDDIPLOMSKI
STUDIJ – PRVOSTUPNICI /
UNIVERSITY UNDERGRADUATE
STUDIES – BACHELORS

Anić-Kaliger Marta
 Dobrečević Mario
 Gašparović Marija
 Gobin Luka
 Granić Martina
 Gulić Matija
 Hrvatin Iva
 Jukić Marina
 Kolar Igor
 Marinović Daria
 Mudnić Andrija
 Paliska Karla
 Peraić Ika
 Peraić Filip
 Ružić Marija
 Sekulić Ana
 Sever Anamaria
 Šerka-Kustec Vanessa
 Šneler Hana
 Tomić Ana Maria
 Turčinović Made
 Vargović Mihovil
 Viličić Marko
 Vranko Hannah
 Vučić Mia

SVEUČILIŠNI DIPLOMSKI STUDIJ
– MAGISTRI / UNIVERSITY
GRADUATE STUDIES – MASTERS

Bogovac Mía
 Boljar Hrvoje
 Burazin Anamaria
 Dizdar Bor
 Mastrović Ketí
 Matković Katarina
 Mihaljević Niko
 Milički Petra
 Milovac Maša
 Pećirko Tihana
 Rimac Ana
 Vinković Leopold
 Zlatec Katarina

2009/2010

NASTAVNICI / TEACHING STAFF

Bačić Marcel
 Baće Joško
 Bakliža Darko
 Baletić Bojan
 Bencetić Sanja
 Bogner Andrija
 Borčić Ian
 Borčić Luka Daniel
 Borić Neda
 Bralić Damir
 Brčić Stipe
 Bukovčan Miljenko
 Čorkalo Dinka
 Dabanović Aleksandra
 Deković Damir
 Dogan Nenad
 Doroghy Ivan
 Đurek Nikola
 Đurić Nemeć Dubravka
 Fabrio Ivana
 Filetin Tomislav
 Filipović Nikola
 Geiger Marija
 Grbac Ivica
 Hajsig Božica
 Herceg Stanko
 Hrnčević Juraj
 Ileković Boris
 Indof Janez
 Jakulić Marina
 Jerneić Željko
 Juras Ivan
 Jurčević Tanja
 Jurković Miljenko
 Justić Siniša
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kasap Vedran
 Kauzlarić Zlatko
 Keller Goroslav
 Klanac Zlatko
 Korper Žemva Dina
 Kosić Tomislav
 Kuduz Ivan
 Marjanović Dorijan
 Milčić Diana
 Miletić Geran Marko
 Mišetić Anka
 Morsan Boris
 Muftić Osman
 Munger Marcela

Opalić Milan
 Orešić Marijan
 Orešić Mladen
 Pap Klaudio
 Pavičić Jurica
 Pelc Milan
 Rendić Miočević Marija
 Srića Velimir
 Stergaršek Stanko
 Sudeta Nikoleta
 Šercer Mladen
 Štorga Mario
 Tadej Sonja
 Tonković Zdenko
 Vdović Roberto
 Vlainić Tomislav
 Vodopija Mirjana
 Vranić Zvonko
 Vukić Feđa
 Waldgoni Renata
 Zečević Slaven
 Žeželj Dragan
 Žiljak Vilko
 Župčić Ivica

VODITELJ / HEAD
 Kapetanović Zlatko

UPISANI NA SVEUČILIŠNI PRED-
DIPLOMSKI STUDIJ / STUDENTS
ENROLLED IN THE UNIVERSITY
UNDERGRADUATE STUDIES

Armano Ana
 Bachrach-Krištofić Tessa
 Bilandžić Dora
 Cvijetić Marko
 Dominko Hrvoje
 Farkaš Slavica
 Franić Andrea
 Gerovac Ema
 Gregorina Josipa
 Grubišić Hrvoje
 Hrastovec Marko
 Jelaska Petra
 Karača Antonio
 Kasač Paula
 Kirasić Krešimir
 Koletić Jurica
 Komazlić Dorja
 Lugarić Dora
 Markovac Iva
 Milovčić Dina
 Pavelić Adriana
 Pavičić Karlo
 Perić Luka
 Prgomet Pavao
 Ratkaj Katarina
 Roškar Janja
 Somek Ana
 Spetić Franka
 Subotić Maja
 Šuran Pulig Marina
 Tretinjak Franka
 Ursić Ozana
 Vukmanić Ivan

UPISANI NA SVEUČILIŠNI
DIPLOMSKI STUDIJ / STUDENTS
ENROLLED IN THE UNIVERSITY
GRADUATE STUDIES

Baron-Brljević Sarah
 Bogovac Mía
 Burazin Anamaria
 Ciliga Hana
 Cvetković Matija
 Dizdar Bor
 Đurkesac Dora
 Goričanec Ana
 Kipke Branka
 Klemenčić Mía
 Levak Ivan
 Mastrović Ketí
 Matković Katarina
 Mihačević Niko
 Mijatović Marina
 Milički Petra
 Milovac Maša
 Pećirko Tihana
 Prgomet Petra
 Rimac Ana
 Rođaković Romana
 Vinković Leopold
 Vugrinski Kristina
 Zlatec Katarina

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Bauer Tina
 Beus Maja
 Blakšić Vlatka
 Blažinčić Petra
 Bogešić Marko
 Bojko Irina
 Brčić Bernardo
 Bronić Matea
 Cuculić Helena
 Frgačić Lucija
 Hudina Lana
 Jovanovac Marko
 Kadoić Tin
 Klasić Jelena
 Klemenčić Nina
 Komparak Draga
 Korper Žemva Nikša
 Kovačić Ana
 Kovačić Mía
 Magić Ivan
 Marić Mía
 Mazinjanin Damir
 Pavlek Gordana
 Rede Vedran
 Rukavina Petra
 Segulin Petra
 Sivački Bojan
 Sokolean Maja
 Stipišić Tanja
 Šećerkadić Samir
 Tomljenović Elvis
 Veljača Ivan
 Vučenik Marko
 Vujčić Alan
 Vuletić Ivona
 Zeman Andrea

SVEUČILIŠNI PREDDIPLOMSKI
STUDIJ – PRVOSTUPNICI /
UNIVERSITY UNDERGRADUATE
STUDIES – BACHELORS

Anderlon Sanda
 Balen Nevena
 Bosazzi Laura
 Cipriš Darija
 Čurčija Vina
 Filipčić Livija
 Furač Aleksandra
 Jelačić Vanessa Lana
 Jukčić Jelena
 Juza Marija
 Kolar Maja
 Leskovar Vlatka
 Maglov Sandra
 Maltar Sonja
 Matijević Petra
 Nanut Ivan
 Predragović Luka
 Samoščanec Kazimir
 Šimeg Željko
 Šoša Goran
 Tantepl Danko
 Tizaj Marija
 Topić Dinko
 Tušek Sanja
 Zorko Stjepan

SVEUČILIŠNI DIPLOMSKI STUDIJ
– MAGISTRI / UNIVERSITY
GRADUATE STUDIES – MASTERS

Bonačić Marita
 Cvitić Filip
 Dević Dario
 Ilaš Dragana
 Ivančić Kristina
 Ivašić Dino
 Lemac Matea
 Lugonja Kristina
 Matas Maja
 Miloloža Krešimir
 Nigoević Negra
 Orbanić Ana
 Oršolić Jasmina
 Tevšić Ana
 Večenaj Andrija
 Zelmanović Jaša
 Živčić Hrvoje

2008/2009

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bačić Marcel
Bakliža Darko
Baletić Bojan
Bencetić Sanja
Bičanić Antun
Bogner Andrija
Borić Neda
Bralić Damir
Brčić Stipe
Bukovčan Miljenko
Čorkalo Dinka
Dabanović Aleksandra
Deković Damir
Dogan Nenad
Doroghy Ivan
Đurek Nikola
Đurić Nemeć Dubravka
Fabijanić Nenad
Fabrio Ivana
Filetin Tomislav
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Hrnčević Juraj
Ileković Boris
Indof Janez
Jakulić Marina
Jerneić Željko
Juras Ivan
Jurčević Tanja
Jurković Miljenko
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kasap Vedran
Kauzlarčić Zlatko
Klanac Zlatko
Korper Žemva Dina
Kosić Tomislav
Kuduz Ante
Kuduz Ivan
Lapaine Božidar
Marjanović Dorijan
Milčić Diana
Miletić Geran Marko
Mišetić Anka
Morsan Boris
Muftić Osman
Munger Marcela

Opalić Milan
Orešić Marijan
Orešić Mladen
Pap Klaudio
Pavičić Jurica
Pelc Milan
Rendić Miočević Marija
Stergaršek Stanko
Sudeta Nikoleta
Šercer Mladen
Štorga Mario
Tadej Sonja
Tkalec Stjepan
Tonković Zdenko
Vdović Roberto
Vlainić Tomislav
Vranić Zvonko
Vukić Feđa
Waldgoni Renata
Žeželj Dragan
Žiljak Vilko

VODITELJ / HEAD
Kapetanović Zlatko

UPISANI NA SVEUČILIŠNI PRED-
DIPLOMSKI STUDIJ / STUDENTS
ENROLLED IN THE UNIVERSITY
UNDERGRADUATE STUDIES

Anić-Kaliger Marta
Crnek Vidović Kristina
Dumbović Petra
Dvornik Antonija
Erceg Vedran
Filipec Tihomir
Gašparović Marija
Gobin Luka
Granić Martina
Gulić Matija
Havranek Filip
Hrvatinić Iva
Jankov Iva
Jelaska Luka
Jukić Marina
Jurković Nikica
Jurov Ena
Kasumović Leila
Marinović Daria
Matulina Kai Ana
Mirošević Kristina
Mudnić Andrija
Murgić Marinko
Novak Petar
Novak-Mikulčić Ruđer
Paliska Karla
Pavlinić Nikola
Peračić Ika
Reicher Luka
Ružić Marija
Sever Anamaria
Tkalčec Željka
Turčinović Made
Vargović Mihovil
Vučić Mia

UPISANI NA SVEUČILIŠNI
DIPLOMSKI STUDIJ / STUDENTS
ENROLLED IN THE UNIVERSITY
GRADUATE STUDIES

Boljar Hrvoje
Bonačić Marita
Cvitić Filip
Dević Dario
Ileš Dragana
Ivančić Kristina
Ivašić Dino
Lemac Matea
Lugonja Kristina
Matas Maja
Miloloža Krešimir
Nigoević Negra
Orbanić Ana
Oršolić Jasmina
Perić Katarina
Rotter Sanja
Tevšić Ana
Večenaj Andrija
Zelmanović Jaša
Živčić Hrvoje

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Barabaš Edita
Bjelić Tanja
Drezgić Bojan
Friščić Marija
Giunio Andro
Glažar Ivana
Juraić Helena
Miletić Maja
Miličić Mirko
Mojaš Nora
Morasi Piperčić Simon
Mudnić-Cerineo Petar
Orlandini Katarina
Plasajec Željka
Plužarić Vilim
Poljanec Ana-Marija
Raos Matija
Sirotić Martina
Smrekar Dino
Steković Nikolina
Šoša Jelena
Štromar Lidija
Telenta Lena
Tomčić Marija
Toplak Ivo

SVEUČILIŠNI PREDDIPLOMSKI
STUDIJ – PRVOSTUPNICI /
UNIVERSITY UNDERGRADUATE
STUDIES – BACHELORS

Baron-Brljević Sarah
Bogovac Mía
Burazin Anamaria
Čanak Robert
Đurkesac Dora
Goričanec Ana
Huber Marina
Kipke Branka
Klemenčić Mía
Krištofić Bojan
Levak Ivan
Mastrović Ketii
Matković Katarina
Mihaljević Niko
Mijatović Marina
Milički Petra
Miloš Ivona
Milovac Maša
Pavlović Marko
Pećirko Tihana
Plečko Aleksandar
Prgomet Petra
Rimac Ana
Rođaković Romana
Vinković Leopold
Vinski Ivor
Vugrinski Kristina
Zlatec Katarina

2007/2008

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bačić Marcel
Bakliža Darko
Baletić Bojan
Bencetić Sanja
Bogner Andrija
Borić Neda
Bralić Damir
Brčić Stipe
Bukovčan Miljenko
Čorkalo Dinka
Dabanović Aleksandra
Deković Damir
Dogan Nenad
Doroghy Ivan
Đurek Nikola
Đurić Nemeć Dubravka
Fabijanić Nenad
Fabrio Ivana
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Hrnčević Juraj
Ileković Boris
Indof Janez
Jerneić Željko
Juras Ivan
Jurčević Tanja
Jurković Miljenko
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kasap Vedran
Kauzlaric Zlatko
Klanac Zlatko
Korper Žemva Dina
Kosić Tomislav
Kuduz Ante
Kuduz Ivan
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Milčić Diana
Mišetić Anka
Morsan Boris
Muftić Osman
Munger Marcela
Opalić Milan
Orešić Marijan

Orešić Mladen
Pap Klaudio
Pavičić Jurica
Pelc Milan
Rendić Miočević Marija
Rogić Ivan
Stanković Tino
Stergaršek Stanko
Sudeta Nikoleta
Štorga Mario
Tadej Sonja
Tkalec Stjepan
Tonković Zdenko
Vdović Roberto
Vlainić Tomislav
Vranić Zvonko
Vukić Feđa
Waldgoni Renata
Žeželj Dragan
Žiljak Vilko

VODITELJ / HEAD
Kapetanović Zlatko

UPISANI NA SVEUČILIŠNI PRED-
DIPLOMSKI STUDIJ / STUDENTS
ENROLLED IN THE UNIVERSITY
UNDERGRADUATE STUDIES

Anderlon Sanda
Babić Sonja
Bosazzi Laura
Čurčija Vina
Dobrečević Mario
Filipčić Livija
Furač Aleksandra
Gregurić Rajko
Ilić Ana
Jelačić Vanessa Lana
Jukić Jelena
Knežić Anja
Kolar Igor
Leskovar Vlatka
Maglov Sandra
Matijević Petra
Ocvirek-Mijatović Nenad
Pavić Tea
Peraić Filip
Predragović Luka
Prišelec Ena
Samoščanec Kazimir
Šerka Kustec Vanessa
Šimeg Željko
Šneler Hana
Šoša Goran
Tantegl Danko
Tizaj Marija
Tomić Ana Maria
Topić Dinko
Tušek Sanja
Vranko Hannah
Vrkaš Orin Ivan

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Abramović Janja
Bilić Zlata
Boras Želimir
Brknjač Andrea
Budor Dora
Cvahte Siniša
Čendak Katarina
Čukelj Ivana
Čule Maja
Čuk Zoran
Deskar Ana
Dolečki Luka
Draganić Maja
Forster Petra
Guina Toni
Jakulić Marina
Jovetić Nives
Jurin Lea
Kaučić Maja
Klarić Vedran
Knez Matija
Knežević Vedrana
Kos Anamarija
Kurti Toni
Maltar Mihaela
Mikuš Carmen
Mrazek Ana
Peko Nikoleta
Perković Ana
Prizmić Damir
Rakočević Vanja
Raukar Goran
Senjak Jelena
Sporiš Marija
Ščavničar Karolina
Šesnić Marko
Šmidt Ana
Topić Matea
Topolnjak Andreja
Turković Goran
Vučković Mia
Zver Tajana
Župić Ana

SVEUČILIŠNI PREDDIPLOMSKI
STUDIJ – PRVOSTUPNICI /
UNIVERSITY UNDERGRADUATE
STUDIES – BACHELORS

Bobanović Sikirica Duga
Boļjar Hrvoje
Bonačić Marita
Ciliga Hana
Cvitić Filip
Dević Dario
Ileš Dragana
Ivančić Kristina
Ivašić Dino
Knežević Aleksandra
Lemac Matea
Lugonja Kristina
Matas Maja
Miloloža Krešimir
Nigoević Negra
Orbanić Ana
Oršolić Jasmina
Perić Katarina
Rotter Sanja
Šerić Martina
Tevšić Ana
Večenaj Andrija
Zelmanović Jaša
Živčić Hrvoje

2006/2007

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bačić Marcel
Baće Joško
Bakliža Darko
Baletić Bojan
Bogner Andrija
Bojčetić Nenad
Borić Neda
Bralić Damir
Brčić Stipe
Bukovčan Miljenko
Čorkalo Dinka
Dabanović Aleksandra
Deković Damir
Dogan Nenad
Doroghy Ivan
Đurek Nikola
Đurić Nemeć Dubravka
Fabijanić Nenad
Fabrio Ivana
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Horvat Sanja
Hrnčević Juraj
Ileković Boris
Indof Janez
Jerneić Željko
Juras Ivan
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kasap Vedran
Kauzlarčić Zlatko
Klanac Zlatko
Kosić Tomislav
Kuduz Ante
Kuduz Ivan
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Milčić Diana
Mišetić Anka
Morsan Boris
Muftić Osman
Munger Marcela

Opalić Milan
Orešić Marijan
Orešić Mladen
Pap Klaudio
Pavičić Jurica
Pelc Milan
Reberski Siniša
Rendić Miočević Marija
Rogić Ivan
Stanković Tino
Stergaršek Stanko
Sudeta Nikoleta
Sviličić Blaž
Štorga Mario
Tadej Sonja
Tkalec Stjepan
Tonković Zdenko
Vdović Roberto
Vranić Zvonko
Vranković Nikola
Vukić Feđa
Waldgoni Renata
Žeželj Dragan
Žiljak Vilko

VODITELJ / HEAD
Kapetanović Zlatko

UPISANI NA SVEUČILIŠNI PRED-DIPLOMSKI STUDIJ / STUDENTS ENROLLED IN THE UNIVERSITY UNDERGRADUATE STUDIES

Baron-Brljević Sarah
Bogovac Mia
Burazin Anamaria
Cipriš Darija
Đurkesac Dora
Goričanec Ana
Gospodarić Vedran
Huber Marina
Juza Marija
Kipke Branka
Klemenčić Mia
Kolar Maja
Krištofić Bojan
Maltar Sonja
Matković Katarina
Mihaljević Niko
Mijatović Marina
Milički Petra
Miloš Ivona
Milovac Maša
Nanut Ivan
Pavlović Marko
Pećirko Tihana
Prgomet Petra
Rimac Ana
Rođaković Romana
Sekulić Ana
Veljačić Antonija
Vilipić Marko
Vinković Leopold
Vinski Ivor
Vugrinski Kristina
Zlatec Katarina

DODIPLOMSKI SVEUČILIŠNI STUDIJ – DIPLOMANTI / PRE-BOLOGNA GRADUATES

Bačun Nina
Boban Petar
Bratović Roberta
Gobac-Bandur Nikolina
Golik Linda
Grakalić Maja
Hrnčir Korina
Kajp Romana
Kazinoti Karlo
Kostović Ljubica
Letica Tena
Mesić Maja
Orešić Dina
Pamuković Ivana
Pogačnik Bruno
Pokos Roman
Rašić Marko
Skender Martina
Tomičić Miran
Turković Tomislav
Vrabec Vedrana
Zlonoga Petra

2005/2006

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bačić Marcel
Baće Joško
Bakliža Darko
Bičanić Antun
Bogner Andrija
Bojčetić Nenad
Borić Neda
Brčić Stipe
Bukovčan Miljenko
Cuculić Vanja
Čorkalo Dinka
Dabanović Aleksandra
Deković Damir
Dogan Nenad
Doroghy Ivan
Đurek Nikola
Đurić Nemeć Dubravka
Fabijanić Nenad
Fabrio Ivana
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Horvat Sanja
Hrnčević Juraj
Ileković Boris
Indof Janez
Jerneić Željko
Juras Ivan
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kasap Vedran
Kauzlarčić Zlatko
Klanac Zlatko
Koržinek Marko
Kosić Tomislav
Kuduz Ante
Kuduz Ivan
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Milčić Diana
Mišetić Anka
Morsan Boris
Muftić Osman

Munger Marcela
Opalić Milan
Orešić Marijan
Orešić Mladen
Pap Klaudio
Pavičić Jurica
Pelc Milan
Reberski Siniša
Rendić Miočević Marija
Rogić Ivan
Serdarević Izvorka
Stanković Tino
Stergaršek Stanko
Sudeta Nikoleta
Sviličić Blaž
Štorga Mario
Tadej Sonja
Tkalec Stjepan
Tonković Zdenko
Vranić Zvonko
Vranković Nikola
Vukić Feđa
Waldgoni Renata
Žeželj Dragan
Žiljak Vilko

VODITELJ / HEAD
Brčić Stipe

UPISANI NA SVEUČILIŠNI PREDDIPLOMSKI STUDIJ / STUDENTS ENROLLED IN THE UNIVERSITY UNDERGRADUATE STUDIES

Bajc Matija
Balen Nevena
Bobanović Sikirica Duga
Boljar Hrvoje
Bonačić Marita
Čiliga Hana
Cvitić Filip
Čanak Robert
Dević Dario
Ileš Dragana
Ivančić Kristina
Ivašić Dino
Kapudija Sara
Knežević Aleksandra
Lemac Matea
Levak Ivan
Lugonja Kristina
Mastrović Ketii
Matas Maja
Miličević Ana
Miloloža Krešimir
Nigoević Negra
Orbanić Ana
Oršolić Jasmina
Perić Katarina
Plečko Aleksandar
Putina Tarna
Rotter Sanja
Šerić Martina
Tevšić Ana
Večenaj Andrija
Zelmanović Jaša
Zorko Stjepan
Živčić Hrvoje

DODIPLOMSKI SVEUČILIŠNI STUDIJ – DIPLOMANTI / PRE-BOLOGNA GRADUATES

Azinović Eva
Bielen Hrvoje
Bilušić Aleksandra
Bobić Sanja
Bratinčević Ivana
Čizmić Petra
Fabijanić Jana
Filipović Melita
Golić Antonija
Hričko Boris
Jašovec Nenad
Jelić Nikolina
Kalenski Lidija
Kraljević Nera
Krtalić Angelina
Kunej Ana
Lavrić Sandra
Morožin Iva
Mrva Miroslav
Novosel Lidija
Paškvan Branimir
Pavković Ivo
Raduka Mirna
Siladi Krešimir
Strinavić Tatjana
Šestan Kristina
Šunjerga Antonio
Udovičić Mirta
Uglješić Vesna
Vuksanović Silva
Žuljević Ivana

2004/2005

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bačić Marcel
Baće Joško
Bakliža Darko
Bičanić Antun
Bogner Andrija
Bojčetić Nenad
Borić Neda
Brčić Stipe
Bukovčan Miljenko
Cuculić Vanja
Čorkalo Dinka
Deković Damir
Dogan Nenad
Doroghy Ivan
Dvorski Krunoslav
Đurić Nemeć Dubravka
Fabijanić Nenad
Fabrio Ivana
Filipović Nikola
Frank Filip Gordon
Grbac Ivica
Hajsig Božica
Herceg Stanko
Horvat Sanja
Hrnčević Juraj
Ileković Boris
Indof Janez
Jerneić Željko
Juras Ivan
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarić Zlatko
Koržinek Marko
Kosić Tomislav
Kramer Erika
Kuduz Ante
Kuduz Ivan
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Milčić Diana
Morsan Boris
Muftić Osman
Munger Marcela
Opalić Milan

Orešić Marijan
Orešić Mladen
Pap Klaudio
Pavičić Jurica
Pavlič Davor
Pelc Milan
Reberski Siniša
Rendić Miočević Marija
Rogić Ivan
Serdarević Izvorka
Stergaršek Stanko
Sudeta Nikoleta
Sviličić Blaž
Štorga Mario
Tadej Sonja
Tkalec Stjepan
Tonković Zdenko
Vranić Zvonko
Vranković Nikola
Vukić Feđa
Waldgoni Renata
Žeželj Dragan
Žiljak Vilko

VODITELJ / HEAD
Brčić Stipe

UPISANI / ENROLLED

Bauer Tina
Blakšić Vlatka
Blažinčić Petra
Brčić Bernardo
Bronić Matea
Čurković Iva
Dumbović Petra
Đukić Zoran
Frgačić Lucija
Gelić Svjetlana
Glavaš Karla
Hudina Lana
Jelinčić Ante
Jovanovac Marko
Kadoić Tin
Klemenčić Nina
Komparak Draga
Korper Žemva Nikša
Lončarić Igor
Obranović Borna
Pavlek Gordana
Pavlović Jan
Plahtan Andrej
Rukavina Petra
Stipišić Tanja
Šoša Jelena
Volf Kristina
Vrbos Ivor
Vučenik Marko
Vuletić Ivona
Zadro Ante
Zeman Andrea

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Balaić Marin
Borovnjak Ivana
Bralić Damir
Budić Vendi
Čipin Jana
Despot Filip
Đaković Iva
Eškinja Maja
Glavor Željko
Gotovuša Tihana
Grubišić Mirna
Hrkač Ana
Hržina Iva
Juras Luka
Kos Monika
Kovačević Lina
Pavlinek Nika
Perić Saša
Radaić-Došen Ivona
Radovanović Ivana
Ravnjak Jelena
Salopek Zlatka
Šrajer Jakov
Volfand Marija
Vrban Gordan
Vučić Mia
Vulić Ivana

2003/2004

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bačić Marcel
Baće Joško
Bakliža Darko
Bičanić Antun
Bogner Andrija
Bojčetić Nenad
Borić Neda
Brčić Stipe
Bruketa Davor
Bukovčan Miljenko
Čorkalo Dinka
Deković Damir
Dogan Nenad
Doroghy Ivan
Dvorski Krunoslav
Đurić Nemeć Dubravka
Fabijanić Nenad
Fabrio Ivana
Filipović Nikola
Frank Filip Gordon
Grbac Ivica
Hajsig Božica
Herceg Stanko
Horvat Sanja
Hrnčević Juraj
Ileković Boris
Indof Janez
Jerneić Željko
Juras Ivan
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarić Zlatko
Koržinek Marko
Kosić Tomislav
Kramer Erika
Kuduz Ante
Kuduz Ivan
Kurilj Paula
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Milčić Diana
Morsan Boris
Muftić Osman
Munger Marcela

Opalić Milan
Orešić Marijan
Orešić Mladen
Pap Klaudio
Pavičić Jurica
Pavlič Davor
Pelc Milan
Reberski Siniša
Rendić Miočević Marija
Rogić Ivan
Serdarević Izvorka
Stergaršek Stanko
Sudeta Nikoleta
Sviličić Blaž
Tadej Sonja
Tkalec Stjepan
Tonković Zdenko
Vranić Zvonko
Vranković Nikola
Vukić Feđa
Waldgoni Renata
Žeželj Dragan
Žiljak Vilko

VODITELJ / HEAD
Brčić Stipe

UPISANI / ENROLLED

Abramović Janja
Barabaš Edita
Bastaić Saša
Bilić Zlata
Bojko Irina
Budor Dora
Čule Maja
Dolečki Luka
Drezgić Bojan
Friščić Marija
Glažar Ivana
Juraić Helena
Jurin Lea
Kaučić Maja
Klisurić Ivan
Kos Anamarija
Kurti Toni
Marić Mia
Miletić Maja
Miličić Mirko
Mojaš Nora
Morasi Piperčić Simon
Orlandini Katarina
Partić Dominik
Perković Ana
Rakočević Vanja
Raos Matija
Raukar Goran
Sirotić Martina
Sivački Bojan
Sporiš Marija
Steković Nikolina
Škalić Vedrana
Topić Matea
Toplak Ivo
Veljača Ivan
Vučković Mia
Zalukar Hrvoje
Žvorc Danka

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI
/ PRE-BOLOGNA GRADUATES

Anić-Ivičić-Gradina Bosiljka
Cvetković Morana
Dobranić Dunja
Gjurček Sven
Ivanov Samel
Jančar Klara
Kapetanović Ivan Tvrtko
Korlaet Matej
Kovač Aleksandar
Kurtić Dragana
Lukač Jelena
Mikulić Klara
Nedeljković Zrinka
Pancer Alica
Pašić Ines
Petak Ana
Poturica Nina
Romić Ivana
Rukovanjski Davor
Skenderović Senka
Sladić Iva
Šunjić Zoran
Videc Petra
Zafron Marjan
Zavacki Sonja
Zec Barbara

2002/2003

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bačić Marcel
Baće Joško
Bakliža Darko
Bičanić Antun
Bogner Andrija
Bojčetić Nenad
Borić Neda
Brčić Stipe
Bruketa Davor
Bukovčan Miljenko
Čorkalo Dinka
Deković Damir
Dogan Nenad
Doroghy Ivan
Dvorski Krunoslav
Đurić Nemeč Dubravka
Fabijanić Nenad
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Horvat Sanja
Hrnčević Juraj
Ileković Boris
Indof Janez
Jerneić Željko
Juras Ivan
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlaric Zlatko
Keller Goroslav
Koržinek Marko
Kosić Tomislav
Kramer Erika
Kuduz Ante
Kuduz Ivan
Kurilj Paula
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Milčić Diana
Morsan Boris
Muftić Osman
Munger Marcela
Opalić Milan

Orešić Marijan
Orešić Mladen
Pap Klaudio
Pavlič Davor
Reberski Siniša
Rendić Miočević Marija
Rogić Ivan
Stergaršek Stanko
Sudeta Nikoleta
Sviličić Blaž
Štorga Mario
Tadej Sonja
Tkalec Stjepan
Tonković Zdenko
Vranić Zvonko
Vranković Nikola
Vukić Feđa
Waldgoni Renata
Žeželj Dragan
Žiljak Vilko

VODITELJ / HEAD
Brčić Stipe

UPISANI / ENROLLED

Barbarić Petra
Benasić Marija-Terezija
Bjelić Tanja
Boras Želimir
Cuculić Helena
Čendak Katarina
Deskar Ana
Draganić Maja
Dvornik Antonija
Forster Petra
Giunio Andro
Guina Toni
Jakučić Marina
Jovetić Nives
Klarić Vedran
Klasić Jelena
Knežević Vedrana
Kržišnik Borna Gustav
Ljubić Dolores
Mazinjanin Damir
Morić Mihovil
Mrazek Ana
Peko Nikoleta
Saftić Lidija
Senjak Jelena
Sokolean Maja
Ščavničar Karolina
Šesnić Marko
Šmidt Ana
Tomčić Marija
Topolnjak Andreja
Turković Goran
Vucić Luka
Župić Ana

DODIPLOMSKI SVEUČILIŠNI
STUDIJI – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Babić Ivana
Banek Ana
Banić Ana
Baranović Vesna
Bilić Dora
Cuculić Vanja
Čizmić Maja
Deverić Vito
Đogić Ivona
Đurić Krešimir
Franečić Elena
Galić Renata
Gjergja Vjekoslav
Gugić Ana
Jurišić Jagoda
Kasap Vedran
Korica Duška
Kuharić Luka
Kurnik Irena
Marinac Nives
Marković Jelena
Matoš Bojan
Müller Tina
Sudar Siniša
Šestan Blanka
Šiško Nikola
Šobot Miroslava
Tutnjević Ljiljana
Vicković Ana
Vučićević Antica
Vukmanović Maša
Zelić Tvrtko

2001/2002

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bačić Marcel
Baće Joško
Bakliža Darko
Bičanić Antun
Bogner Andrija
Bojčetić Nenad
Borić Neda
Brčić Stipe
Bruketa Davor
Bukovčan Miljenko
Čorkalo Dinka
Deković Damir
Dogan Nenad
Doroghy Ivan
Dvorski Krunoslav
Đurić Nemeč Dubravka
Fabijanić Nenad
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Horvat Sanja
Hrnčević Juraj
Ileković Boris
Indof Janez
Ivančević Radovan
Jerneić Željko
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlaric Zlatko
Keller Goroslav
Kolaček Zdenko
Koržinek Marko
Kosić Tomislav
Kramer Erika
Križ Filipović Davorka
Kuduz Ante
Kuduz Ivan
Kurilj Paula
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Milčić Diana
Morsan Boris
Muftić Osman
Munger Marcela

Opalić Milan
Orešić Marijan
Orešić Mladen
Pap Klaudio
Pavlič Davor
Reberski Siniša
Rendić Miočević Marija
Rogić Ivan
Stergaršek Stanko
Sudeta Nikoleta
Sviličić Blaž
Štorga Mario
Tadej Sonja
Tkalec Stjepan
Tonković Zdenko
Vranić Zvonko
Vranković Nikola
Vučković Krešimir
Vukić Feđa
Vulin Ante
Waldgoni Renata
Žeželj Dragan
Žiljak Vilko

VODITELJ / HEAD
Vulin Ante

UPISANI / ENROLLED

Baćun Nina
Beus Maja
Bilušić Aleksandra
Bratović Roberta
Gobac-Bandur Nikolina
Golik Linda
Grakalić Maja
Hrnčir Korina
Ivezić Tina
Kajp Romana
Kazinoti Karlo
Knez Matija
Kostović Ljubica
Kovačić Ana
Kovačić Mia
Krtalić Angelina
Letica Tena
Magić Ivan
Mesić Maja
Mudnić-Cerineo Petar
Pamuković Ivana
Pavković Ivo
Plužarić Vilim
Pogačnik Bruno
Poljanec Ana Marija
Rak Marijana
Rede Vedran
Skender Martina
Vrečko Primož
Zelić Matija
Zvonoga Petra
Zver Tajana

DODIPLOMSKI SVEUČILIŠNI
STUDIJI – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Bagić Maja
Bilić Petra
Blasin Barbara
Bogdanić Mirta
Decker Lovorka
Frank Filip-Gordon
Galić Ana
Grgurević Tina
Grgurević Lea
Knez Matija
Jelić Marina
Jonjić Silvia
Kovačević Ivana
Križan Ivan
Marović Moniroz
Momčilović Ivana
Mujezinović Ivian Kan
Paschenko Olexander
Uravić Veronika
Vlahović Ines
Vrcelj Davor
Vučićević Božidarka

2000/2001

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bačić Marcel
Baće Joško
Bakliža Darko
Bičanić Antun
Bogner Andrija
Borić Neda
Brčić Stipe
Bruketa Davor
Bukovčan Miljenko
Čorkalo Dinka
Deković Damir
Dogan Nenad
Doroghy Ivan
Dvorski Krunoslav
Đurić Nemeć Dubravka
Fabijanić Nenad
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Horvat Sanja
Hrnčević Juraj
Ileković Boris
Indof Janez
Ivančević Radovan
Jerneić Željko
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarčić Zlatko
Keller Goroslav
Kolaček Zdenko
Koržinek Marko
Kosić Tomislav
Kramer Erika
Križ Filipović Davorka
Kuduz Ante
Kuduz Ivan
Kurilj Paula
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Milčić Diana
Morsan Boris
Muftić Osman
Munger Marcela

UPISANI / ENROLLED

Bobić Sanja
Bogešić Marko
Borovnjak Ivana
Bratinčević Ivana
Cvahte Siniša
Čizmić Petra
Čukelj Ivana
Dupalo Jasmina
Eškinja Maja
Eškinja Šime
Golić Antonija
Grancarić Krešimir
Herić Ozren
Kalenski Lidija
Kos Monika
Kraljević Nera
Lavrić Sandra
Maltar Mihaela
Martinović Ana
Mikuš Carmen
Orešić Dina
Rašić Marko
Sabljic Branimir
Segulin Petra
Serdarušić Mislav
Strinavić Tatjana
Szomi Istvan
Šećerkadić Samir
Šunjerga Anonio
Telenta Lena
Tomljenović Elvis
Turković Tomislav
Udovičić Mirta
Uglješić Vesna
Vrabec Vedrana
Vuksanović Silva
Žuljević Ivana

DODIPLOMSKI SVEUČILIŠNI
STUDIJI – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Bručić Irena
Čačić Antonia
Čale Mirena
Dešković Aleksandar
Gamulin Damir
Gjakun Maja
Grbac Mirna
Havelka Jelena
Hercog Jelenko
Hrust Nataša
Meglajec Irena
Mesić Filip
Mikluš Lidija
Miličić Ivana
Novak Dubravka
Pap Tamara
Polić Sanja
Roksandić Dean
Stagličić-Balen Antun
Stastny Iva
Šlat Zrinka
Uroda Toni
Vidović Mislav
Žiljak Ivana

1999/2000

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bačić Marcel
Baće Joško
Bakliža Darko
Bičanić Antun
Bogner Andrija
Borić Neda
Brčić Stipe
Bukovčan Miljenko
Čorkalo Dinka
Deković Damir
Dogan Nenad
Doroghy Ivan
Dvorski Krunoslav
Đurić Nemeć Dubravka
Fabijanić Nenad
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Hrnčević Juraj
Ileković Boris
Indof Janez
Ivančević Radovan
Jerneić Željko
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarčić Zlatko
Keller Goroslav
Kolaček Zdenko
Kosić Tomislav
Kramer Erika
Kranjčević Eduard
Križ Filipović Davorka
Kuduz Ante
Kuduz Ivan
Kurilj Paula
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Milčić Diana
Morsan Boris
Muftić Osman
Munger Marcela
Nevžala Maja
Opalić Milan

Orešić Marijan
Orešić Mladen
Pap Klaudio
Reberski Siniša
Rendić Miočević Marija
Rogić Ivan
Stergaršek Stanko
Sudeta Nikoleta
Sviličić Blaž
Štorga Mario
Tkalec Stjepan
Tomičić Davor
Tonković Zdenko
Vranić Zvonko
Vranković Nikola
Vukić Feđa
Vulin Ante
Waldgoni Renata
Žeželj Dragan
Žiljak Vilko

VODITELJ / HEAD
Vulin Ante

UPISANI / ENROLLED

Balačić Marin
Bešlić Nina
Boban Petar
Čular Iva
Dumić Martina
Đaković Iva
Filipović Melita
Gotovuša Tihana
Hrkač Ana
Hržina Iva
Kirasić Krešimir
Kirin Iskra
Klobučar Ana
Kralj Branimir
Kunej Ana
Mikulandra Morana
Morožin Iva
Mrva Miroslav
Novosel Lidija
Nujić Marko
Paškvan Branimir
Pavlinek Nika
Pokos Roman
Prizmić Damir
Radovanović Ivana
Raduka Mirna
Salopek Zlatka
Siladi Krešimir
Šestan Kristina
Videc Petra
Volfand Marija
Vučić Mia
Vučićević Antica
Vujčić Alan

DODIPLOMSKI SVEUČILIŠNI
STUDIJI – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Berc Ana
Blažinčić Ivo
Božić Goran
Brajčević Tamara
Cavar Lana
Fabrio Ivana
Janota Mirela
Jelić Ana
Jonke Sven
Jurinec Antonija
Kojundžić Franka
Koržinek Marko
Kraljević Tomislav
Kunić Sanjin
Malčić Ivona
Manestar Tena
Maričić Irena
Nosso Petra
Novak Morana
Paulić Željko
Pecnik Mihaela
Pete Danijel
Pišek Nikolina
Podnar Anamarija
Podnar Nikolina
Pojatina Ana
Radeljčević Nikola
Radulić Sanja
Serdarević Izvorka
Slunjski Kristina
Šolić Sunčica
Tkalec Renata
Vlainić Tomislav
Vukojević Narcisca
Zlatunić Zlatko

1998/1999

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
 Alfirević Gorjana
 Bačić Marcel
 Baće Joško
 Bakliža Darko
 Bauer Goran
 Bičanić Antun
 Bogner Andrija
 Bojčetić Nenad
 Borić Neda
 Brčić Stipe
 Bukovčan Miljenko
 Čorkalo Dinka
 Deković Damir
 Dogan Nenad
 Doroghy Ivan
 Dvorski Krunoslav
 Đurić Nemeč Dubravka
 Fabijanić Nenad
 Filipović Nikola
 Grbac Ivica
 Hajsig Božica
 Herceg Stanko
 Hrnčević Juraj
 Ileković Boris
 Indof Janez
 Ivančević Radovan
 Jerneiž Željko
 Jović Matko
 Jurčević Tanja
 Jurković Miljenko
 Jurković Nada
 Justić Siniša
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kauzlaric Zlatko
 Keller Goroslav
 Kolaček Zdenko
 Kosić Tomislav
 Kramer Erika
 Kranjčević Eduard
 Križ Filipović Davorka
 Kuduz Ante
 Kuduz Ivan
 Lapaine Božidar
 Ljuljka Boris
 Marjanović Dorijan
 Mikić Krešimir
 Milčić Diana
 Morsan Boris

Muftić Osman
 Munger Marcela
 Nevžala Maja
 Opalić Milan
 Orešić Marijan
 Orešić Mladen
 Pap Klaudio
 Reberski Siniša
 Rendić Miočević Marija
 Rogić Ivan
 Stergaršek Stanko
 Sudeta Nikoleta
 Sviličić Blaž
 Tkalec Stjepan
 Tomičić Davor
 Tonković Zdenko
 Vranić Zvonko
 Vranković Nikola
 Vukić Feđa
 Vulin Ante
 Waldgoni Renata
 Žiljak Vilko

VODITELJ / HEAD
 Vulin Ante

UPISANI / ENROLLED

Anić-Ivičić-Gradina Bosiljka
 Beara Sandra
 Bielen Hrvoje
 Borković Karolina
 Bralić Damir
 Budić Vendi
 Čipin Jana
 Despot Filip
 Dobranić Dunja
 Fabijanić Jana
 Galić Renata
 Grubišić Mirna
 Jančar Klara
 Jelić Nikolina
 Kapetanović Ivan Tvrtko
 Korica Duška
 Korlaet Matej
 Kurtić Dragana
 Lukač Jelena
 Mikulić Klara
 Petak Ana
 Plasajec Željka
 Radaić Ivona
 Skenderović Senka
 Smrekar Dino
 Šrajac Jakov
 Tutnjević Ljiljana
 Vrban Gordan
 Zavacki Sonja
 Zec Barbara
 Zmaić Goran Josip

DODIPLOMSKI SVEUČILIŠNI
STUDIJI – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Babić Jelena
 Bilić Dubravka
 Boban Ivana
 Bočvarov Saša
 Bubić Koraljka
 Canki Iva
 Čavar Maja
 Đuroković Dražen
 Flegar Diana
 Garojević Goran
 Golik Gordana
 Hinšt Nikolina
 Ivičević-Bakulić Ivan
 Janković Tea
 Jelić Tomislav
 Jovanović Mila
 Kljajić Tanja
 Koporić Nataša
 Marušić Nela
 Matovina Krešimir
 Modričić Srđana
 Mosner Iva
 Penava Zrinka Barbara
 Petrak Mario
 Rajki Tina
 Stanišljević Igor
 Steiner Danko
 Szigeti Vladimir
 Vidović Hrvoje
 Zovko Maja
 Zubčić Vesna
 Žaja Ana

1997/1998

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
 Alfirević Gorjana
 Bačić Marcel
 Bakliža Darko
 Bauer Goran
 Bičanić Antun
 Bogner Andrija
 Bojčetić Nenad
 Borić Neda
 Brčić Stipe
 Bukovčan Miljenko
 Čorkalo Dinka
 Deković Damir
 Dogan Nenad
 Doroghy Ivan
 Dvorski Krunoslav
 Đurić Nemeč Dubravka
 Fabijanić Nenad
 Filipović Nikola
 Grbac Ivica
 Hajsig Božica
 Herceg Stanko
 Hrnčević Juraj
 Ileković Boris
 Indof Janez
 Ivančević Radovan
 Jerneiž Željko
 Jović Matko
 Jurčević Tanja
 Jurković Miljenko
 Jurković Nada
 Justić Siniša
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kauzlaric Zlatko
 Keller Goroslav
 Kolaček Zdenko
 Kosić Tomislav
 Kramer Erika
 Kranjčević Eduard
 Kranjčević Stanka
 Križ Filipović Davorka
 Kuduz Ante
 Kuduz Ivan
 Lalić Tomislav
 Lapaine Božidar
 Ljuljka Boris
 Marjanović Dorijan
 Mikić Krešimir
 Milčić Diana
 Morsan Boris

Muftić Osman
 Munger Marcela
 Nevžala Maja
 Opalić Milan
 Orešić Marijan
 Orešić Mladen
 Pap Klaudio
 Reberski Siniša
 Rek Vesna
 Rendić Miočević Marija
 Rogić Ivan
 Stergaršek Stanko
 Sudeta Nikoleta
 Šerman Karin
 Štorga Mario
 Terze Zdravko
 Tkalec Stjepan
 Tomičić Davor
 Tonković Zdenko
 Vranić Zvonko
 Vranković Nikola
 Vukić Feđa
 Vulin Ante
 Waldgoni Renata
 Žiljak Vilko

VODITELJ / HEAD
 Šmidihen Edo

UPISANI / ENROLLED

Azinović Eva
 Babić Ivana
 Banek Ana
 Banić Ana
 Baranović Vesna
 Cvetković Morana
 Čizmić Maja
 Čuk Zoran
 Dalić Anđelko Zoran
 Franekić Elena
 Gjergja Vjekoslav
 Gjurček Sven
 Gotovac Ivo
 Gugić Ana
 Ivanov Samel
 Jurišić Jagoda
 Klemens Vedran
 Kovačević Lina
 Kurnik Irena
 Marinac Nives
 Nedeljkić Zrinka
 Pancer Alica
 Pašić Ines
 Poturica Nina
 Pružek Tanja
 Ravnjak Jelena
 Rukovanjski Davor
 Saletović Mirna
 Sladić Iva
 Sudar Siniša
 Šaban Jelena
 Šmidt Kristina
 Šunjić Zoran
 Vukmanović Maša
 Vulić Ivana

DODIPLOMSKI SVEUČILIŠNI
STUDIJI – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Anžek Romina
 Baus Marko
 Bogunović Mia
 Botteri Aron
 Bruketa Davor
 Denić Zrinka
 Dolić Jadranka
 Dragun Silvana
 Drašković Darko
 Galeta Karlo
 Garaj Vanja
 Glavić Lara
 Goreta Jasna
 Iričanin Dario
 Klemens Vedran
 Madunić Vladimir
 Makvić Iva
 Marković Ivica
 Mićin Anisa
 Miljak Cvijeta
 Mulabegović Elma
 Petrović Kristijan
 Poturić Igor
 Rošin Stjepko
 Sobotinčić Igor
 Stilić Bojan
 Šerbetić Nikolina
 Švob Radovan
 Uhlik Ivana
 Vranješ Igor
 Vučić Ivana

1996/1997

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
 Alfirević Gorjana
 Bačić Marcel
 Bakliža Darko
 Bauer Goran
 Bičanić Antun
 Bogner Andrija
 Bojčetić Nenad
 Brčić Stipe
 Bukovčan Miljenko
 Čorkalo Dinka
 Deković Damir
 Dogan Nenad
 Doroghy Ivan
 Dvorski Krunoslav
 Đurić Nemeć Dubravka
 Fabijanić Nenad
 Filipović Nikola
 Grbac Ivica
 Hajsig Božica
 Herceg Stanko
 Hrnčević Juraj
 Ileković Boris
 Indof Janez
 Ivančević Radovan
 Jerneić Željko
 Jović Matko
 Jurčević Tanja
 Jurković Miljenko
 Jurković Nada
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kauzlaric Zlatko
 Keller Goroslav
 Kosić Tomislav
 Kramer Erika
 Kranjčević Eduard
 Kranjčević Stanka
 Križ Filipović Davorka
 Kuduz Ante
 Kuduz Ivan
 Lalić Tomislav
 Lapaine Božidar
 Ljuljka Boris
 Marjanović Dorijan
 Mikić Krešimir
 Morsan Boris
 Muftić Osman
 Munger Marcela
 Opalić Milan
 Orešić Marijan

Orešić Mladen
 Pap Klaudio
 Reberski Siniša
 Rek Vesna
 Rendić Miočević Marija
 Rogić Ivan
 Stergaršek Stanko
 Sudeta Nikoleta
 Šerman Karin
 Terze Zdravko
 Tkalec Stjepan
 Tomičić Davor
 Tonković Zdenko
 Vranić Zvonko
 Vranković Nikola
 Vukić Feđa
 Vulin Ante
 Waldgoni Renata
 Žiljak Vilko

VODITELJ / HEAD
 Šmidihen Edo

UPISANI / ENROLLED

Bagić Maja
 Bilić Dora
 Bilić Petra
 Bošnjak Darin
 Bručić Irena
 Cuculić Vanja
 Deverić Vito
 Donadini Mladen
 Đogić Ivona
 Đurić Krešimir
 Frank Filip-Gordon
 Gjakun Maja
 Grgurević Lea
 Hripko Boris
 Jonjić Silvia
 Kasap Vedran
 Kocijan Elizabeta
 Marić Krešimir
 Marović Moniroz
 Meglajec Irena
 Mesić Filip
 Mihelčić Mirna
 Mujezinović Ivian Kan
 Müller Tina
 Mustafa-Kamal Mariam
 Novak Dubravka
 Paschenko Olexander
 Pohl Martin
 Polić Sanja
 Šestan Blanka
 Tolić Dinko
 Uravić Veronika
 Vicković Ana
 Vlahović Ines
 Zelić Tvrko
 Žiljak Ivana

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Ajanović Amra
 Ausenak Daria
 Bajto Maja
 Baletić Ana
 Borovac Aleksandar
 Brajdić Aljoša
 Brežanski Alan
 Ceraj-Cerić Iva
 Čavar Petar Krešimir
 Dragašević Lana
 Erben Marko
 Farčić Gabrijela
 Golubić Kristina
 Jelavić-Mitrović Nikolina
 Jerić Mirna
 Juričić Darko
 Kačunić Tomislav Jurica
 Katić Tanja
 Klarica Ivana
 Kovačić Neven
 Kramarić Goran
 Krasić Sandra
 Krile Maro
 Krpina Lana
 Leiner Ulla
 Lujanac Tonka
 Malnar Tatjana
 Marinović Ana
 Mokos Željka
 Pavičić Marina
 Prižmić Saša
 Roller Sara
 Sinković Nikola
 Stepić Robert
 Storić Marijana
 Šebalj Viola
 Štimac Goran
 Šuper Dražen

1995/1996

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
 Alfirević Gorjana
 Bačić Marcel
 Bakliža Darko
 Bauer Goran
 Bičanić Antun
 Bogner Andrija
 Bojčetić Nenad
 Brčić Stipe
 Bukovčan Miljenko
 Čorkalo Dinka
 Deković Damir
 Dogan Nenad
 Doroghy Ivan
 Dvorski Krunoslav
 Đurić Nemeć Dubravka
 Fabijanić Nenad
 Filipović Nikola
 Grbac Ivica
 Hajsig Božica
 Herceg Stanko
 Hrnčević Juraj
 Ileković Boris
 Indof Janez
 Ivančević Radovan
 Jerneić Željko
 Jović Matko
 Jurčević Tanja
 Jurković Miljenko
 Jurković Nada
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kauzlaric Zlatko
 Keller Goroslav
 Kosić Tomislav
 Kramer Erika
 Kranjčević Eduard
 Kranjčević Stanka
 Križ Filipović Davorka
 Kuduz Ante
 Kuduz Ivan
 Lalić Tomislav
 Lapaine Božidar
 Ljuljka Boris
 Marjanović Dorijan
 Mikić Krešimir
 Morsan Boris
 Muftić Osman
 Munger Marcela
 Opalić Milan
 Orešić Marijan

Orešić Mladen
 Pap Klaudio
 Reberski Siniša
 Rek Vesna
 Rendić Miočević Marija
 Rogić Ivan
 Stergaršek Stanko
 Sudeta Nikoleta
 Tadej Sonja
 Terze Zdravko
 Tkalec Stjepan
 Tomičić Davor
 Tonković Zdenko
 Vranić Zvonko
 Vranković Nikola
 Vukić Feđa
 Vulin Ante
 Waldgoni Renata
 Žiljak Vilko

VODITELJ / HEAD
 Šmidihen Edo

UPISANI / ENROLLED

Biondić Sanja
 Blasin Barbara
 Bogdanić Mirta
 Božić Goran
 Dešković Aleksandar
 Fabio Ivana
 Gačina Joško
 Galić Ana
 Gotovac Sarah
 Havelka Jelena
 Hraste Ivna
 Jalšovec Nenad
 Juras Luka
 Jurinec Antonija
 Karić Dalida
 Kovač Aleksandar
 Kuharić Luka
 Kurelac Iva
 Lončar Ana
 Maričić Irena
 Marković Jelena
 Matoš Bojan
 Mikluš Lidija
 Miličić Ivana
 Momčilović Ivana
 Pap Tamara
 Paulić Željko
 Puljić Jurana
 Roksandić Dean
 Romić Ivana
 Skender Lana
 Stastny Iva
 Šlat Zrinka
 Šobot Miroslava
 Tomac Danko
 Valek Monika
 Vidović Mislav
 Vrcelj Davor
 Vučićević Božidarka
 Vukojević Narcisa
 Zafron Marijan

DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Brčić Tihoni
 Cupec David
 Ferlin Mauricio
 Fotak Helena
 Galić Klara
 Glavaš Boris
 Husnjak Davor
 Ivaniš Goran
 Janković Danijela
 Jurinec Ksenija
 Kezić Ada
 Kličinović Tea
 Kolendarić Ana
 Koprivnjak Lovorka
 Kordić Andrea
 Lazanja Branimir
 Lokin Iva
 Majstorović Antonija
 Marčetić-Marinović Ljubica
 Markoč Marina
 Mataković Katica
 Matičević Ana
 Milovanović Andrea
 Milutin Romana
 Mioč Marijana
 Ortynski Berislav
 Palijan Davorin
 Pavlica Sanja
 Peko Ivana
 Radović Romina
 Rukavina Branimir
 Sazunić Nela
 Sinovčić Elza
 Stanić Marko
 Stubičar Saša
 Thumm Luka
 Tkalec Zrinka
 Zagorac Predrag
 Zekušić Irena
 Zubak Morana
 Žiljak Jana

1994/1995

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
 Alfirević Gorjana
 Bačić Marcel
 Bakliža Darko
 Bauer Goran
 Bičanić Antun
 Bogner Andrija
 Bojčetić Nenad
 Brčić Stipe
 Bukovčan Miljenko
 Čorkalo Dinka
 Deković Damir
 Dogan Nenad
 Doroghy Ivan
 Dvorski Krunoslav
 Đurić Nemeć Dubravka
 Fabijanić Nenad
 Filipović Nikola
 Grbac Ivica
 Hajsig Božica
 Herceg Stanko
 Hrnčević Juraj
 Ileković Boris
 Indof Janez
 Ivančević Radovan
 Jerneić Željko
 Jurčević Tanja
 Jurković Miljenko
 Jurković Nada
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kauzlaric Zlatko
 Keller Goroslav
 Kosić Tomislav
 Kramer Erika
 Kranjčević Eduard
 Kranjčević Stanka
 Križ Filipović Davorka
 Kuduz Ante
 Kuduz Ivan
 Lalić Tomislav
 Lapaine Božidar
 Ljuljka Boris
 Marjanović Dorijan
 Mikić Krešimir
 Morsan Boris
 Muftić Osman
 Munger Marcela
 Opalić Milan
 Orešić Marijan
 Orešić Mladen

Pap Klaudio
 Reberski Siniša
 Rek Vesna
 Rendić Miočević Marija
 Rogić Ivan
 Stergaršek Stanko
 Sudeta Nikoleta
 Terze Zdravko
 Tkalec Stjepan
 Tomičić Davor
 Tonković Zdenko
 Vaništa Josip
 Vranić Zvonko
 Vranković Nikola
 Vukić Feđa
 Vulin Ante
 Waldgoni Renata
 Žiljak Vilko

VODITELJ / HEAD
 Šmidihen Edo

UPISANI / ENROLLED

Berc Ana
 Čačić Antonia
 Čale Mirena
 Flegar Diana
 Gamulin Damir
 Golik Gordana
 Gorički Saša
 Grabovac Mirjana
 Grbac Mirna
 Grgurević Tina
 Hrust Nataša
 Iveta Danijel
 Janota Mirela
 Juretić Ivan
 Keller Robin
 Koporčić Nataša
 Kraljević Tomislav
 Križan Ivan
 Kunić Sanjin
 Mandić Lučiano
 Manestar Tena
 Novak Morana
 Pecnik Mihaela
 Podnar Anamarija
 Podnar Nikolina
 Pojatina Ana
 Rajkić Tina
 Serdarević Izvorka
 Slunjski Kristina
 Stagličić-Balen Antun
 Stanišljević Igor
 Šimunić Lana
 Špoljar Damir
 Tkalec Renata
 Zlatunić Zlatko
 Zovko Maja

DODIPLOMSKI SVEUČILIŠNI
STUDIJI – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Baković Miranda
 Benjak Krešimir
 Čoporda Ratko
 Dakić Tatjana
 Dezotti Sanda
 Dubovečak Vesna
 Fabekovec Marijo
 Franković Orsat
 Glinska Adrianna Beata
 Kirinić Sanja
 Krpan Dino
 Krpić Nives
 Maksimovski Saša
 Matek Tomislav
 Patrlj Ana-Marija
 Puškarić Mirjana
 Puškarić Vesna
 Radovniković Veljko
 Soviček Jadranka
 Šoštarić Tanja
 Vlajo Koraljka
 Zglavnik Dubravka

1993/1994

NASTAVNICI / TEACHING STAFF

Ajduković Dejan
 Alfirević Ivo
 Bakliža Darko
 Bogner Andrija
 Bojčetić Nenad
 Bosner Željko
 Brčić Stipe
 Bukovčan Miljenko
 Dogan Nenad
 Doroghy Ivan
 Đurić Nemeć Dubravka
 Fabijanić Nenad
 Filipović Nikola
 Grbac Ivica
 Hajsig Božica
 Herceg Stanko
 Homadovski Aleksandar
 Hrnčević Juraj
 Ileković Boris
 Indof Janez
 Ivančević Radovan
 Jerneić Željko
 Jović Matko
 Jurčević Tanja
 Jurković Miljenko
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kauzlaric Zlatko
 Keller Goroslav
 Kincl Branko
 Kolaček Zdenko
 Kosić Tomislav
 Kramer Erika
 Kranjčević Eduard
 Kranjčević Stanka
 Kuduz Ante
 Kuduz Ivan
 Lalić Tomislav
 Lapaine Božidar
 Ljuljka Boris
 Marjanović Dorijan
 Mikić Krešimir
 Morsan Boris
 Munger Marcela
 Opalić Milan
 Orešić Marijan
 Orešić Mladen
 Pap Klaudio
 Rek Vesna
 Rendić Miočević Marija
 Rogić Ivan

Semenski Damir
 Stergaršek Stanko
 Sudeta Nikoleta
 Šerman Karin
 Taboršak Dragutin
 Terze Zdravko
 Tkalec Stjepan
 Tomičić Davor
 Tonković Zdenko
 Vaništa Josip
 Vranić Zvonko
 Vranković Nikola
 Vulin Ante
 Waldgoni Renata
 Žiljak Vilko

VODITELJ / HEAD
 Šmidihen Edo

UPISANI / ENROLLED

Ajanović Amra
 Alujević Saša
 Anžek Romina
 Babić Jelena
 Ban Ivan
 Baranović Franka
 Billić Dubravka
 Blažinić Ivo
 Boban Ivana
 Bogunović Mia
 Bralić Vedran
 Brkić Vera
 Cavar Lana
 Decker Lovorka
 Drašković Darko
 Garojević Goran
 Glavić Lara
 Janković Tea
 Jelić Marina
 Jonke Sven
 Jovanović Mila
 Kljajić Tanja
 Kožul Maja
 Kraljević Ivan
 Lukaček Ivan
 Makvić Iva
 Marković Ivica
 Matovina Krešimir
 Mičin Anisa
 Miljak Cvijeta
 Modrić Srđana
 Mosner Iva
 Mulabegović Elma
 Noso Petra
 Petrović Kristijan
 Pišek Nikolina
 Popović Vinco
 Radeljković Nikola
 Radulić Sanja
 Stasiow Željka
 Steiner Danko
 Šerbetić Nikolina
 Tomičić Miran
 Uhlik Ivana
 Uroda Toni
 Vidović Hrvoje
 Villi Iva
 Vlajnić Tomislav
 Vlatko Maro
 Zubčić Vesna
 Žaja Ana

DODIPLOMSKI SVEUČILIŠNI
STUDIJI – DIPLOMANTI /
PRE-BOLOGNA GRADUATES

Barišić Arni
 Bencetić Sanja
 Bogdanović Jasmina
 Božek Suzana
 Ivanković Ivana
 Kapicl Renata
 Kavurić Inja
 Kolumbić Antun
 Komarica Borjan
 Kortizija Martina
 Marjanović Sonja
 Matušić Terezija
 Mikulić Melina
 Milošević Aleksandra
 Pečenko Marina
 Reljan Tamara
 Šaban Janislav
 Šmetić Daniela
 Turčin Nada

1992/1993

NASTAVNICI / TEACHING STAFF

Ajduković Dejan
 Alfrević Ivo
 Bakliža Darko
 Bogner Andrija
 Bosner Željko
 Božić Željko
 Brčić Stipe
 Bukovčan Miljenko
 Dogan Nenad
 Doroghy Ivan
 Đurić Nemeč Dubravka
 Fabijanić Nenad
 Filipović Nikola
 Grbac Ivica
 Hajsig Božica
 Herceg Stanko
 Homadovski Aleksandar
 Hrnčević Juraj
 Ileković Boris
 Indof Janez
 Ivančević Radovan
 Jurković Miljenko
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kauzlarić Zlatko
 Keller Goroslav
 Kincl Branko
 Klanac Zlatko
 Kodrnja Zoran
 Kosić Tomislav
 Kramer Erika
 Kranjčević Eduard
 Kranjčević Stanka
 Kuduz Ante
 Kuduz Ivan
 Lapaine Božidar
 Ljuljka Boris
 Marjanović Dorijan
 Medić Berislav
 Meštrović Matko
 Mikić Krešimir
 Morsan Boris
 Muftić Osman
 Munger Marcela
 Opalić Milan
 Orešić Marijan
 Orešić Mladen
 Paro Frane
 Rek Vesna
 Rendić Miočević Marija
 Rogić Ivan

Semenski Damir
 Stergaršek Stanko
 Sudeta Nikoleta
 Taboršak Dragutin
 Tkalčec Emilija
 Tkalec Stjepan
 Tomičić Davor
 Vaništa Josip
 Vranić Zvonko
 Vranković Nikola
 Vulin Ante
 Waldgoni Renata
 Žiljak Vilko

VODITELJ / HEAD
 Šmidihen Edo

UPISANI / ENROLLED

Babaja Iva
 Bednjanec Darko
 Belinić Ivica
 Brajević Tamara
 Bruketa Davor
 Bubić Koraljka
 Canki Iva
 Čavar Maja
 Denić Zrinka
 Dolić Jadranka
 Đuroković Dražen
 Freškura Mladen
 Garaj Vanja
 Grubić Mario
 Hajon Ivo
 Hinšt Nikolina
 Hlupić Vlatka
 Ivanda Roko
 Ivičević-Bakulić Ivan
 Jelić Tomislav
 Jerić Mirna
 Jukić Renato
 Knapić Andrea
 Knezović Suzana
 Kolanović Dubravka
 Koržinek Marko
 Kovačević Ivana
 Kuduz Ana
 Mađunić Vladimir
 Malčić Ivona
 Milin Marija
 Nadilo Antonija
 Pavičić Marina
 Peraić Anastazija
 Pete Danijel
 Petrak Mario
 Roller Sara
 Szigeti Vladimir
 Šolić Sunčica
 Štokić Dario
 Šunk Davor
 Švob Radovan
 Zidić Antun Juraj

1991/1992

NASTAVNICI / TEACHING STAFF

Alfrević Gorjana
 Alfrević Ivo
 Alfrević Izidor
 Bakliža Darko
 Božić Željko
 Brčić Stipe
 Doroghy Ivan
 Đurić Nemeč Dubravka
 Filipović Nikola
 Grbac Ivica
 Hajsig Božica
 Homadovski Aleksandar
 Hrnčević Juraj
 Indof Janez
 Ivančević Radovan
 Jurković Miljenko
 Kamenov Krunoslav
 Kapetanović Zlatko
 Kauzlarić Zlatko
 Keller Goroslav
 Kincl Branko
 Klanac Zlatko
 Kosić Tomislav
 Kramer Erika
 Kranjčević Eduard
 Kranjčević Stanka
 Kuduz Ante
 Kuduz Ivan
 Kurilj Paula
 Lapaine Božidar
 Marjanović Dorijan
 Meštrović Matko
 Mikić Krešimir
 Morsan Boris
 Muftić Osman
 Munger Marcela
 Opalić Milan
 Orešić Marijan
 Orešić Mladen
 Paro Frane
 Rek Vesna
 Rendić Miočević Marija
 Rogić Ivan
 Semenski Damir
 Stergaršek Stanko
 Sudeta Nikoleta
 Šutej Miroslav
 Taboršak Dragutin
 Tkalčec Emilija
 Tkalec Stjepan
 Uršić Božidar

Vaništa Josip
 Vranić Zvonko
 Vranković Nikola
 Vulin Ante
 Waldgoni Renata
 Žiljak Vilko

VODITELJ / HEAD
 Šmidihen Edo

UPISANI / ENROLLED

Arula Dalibor
 Ausenak Daria
 Bajto Maja
 Baletić Ana
 Baus Marko
 Borovac Hrvoje
 Brajdić Aljoša
 Brčić Tihoni
 Ceraj Iva
 Cupec David
 Čirić Tanja
 Dragašević Lana
 Dragun Silvana
 Duljković Mina
 Đekić Siniša
 Galeta Karlo
 Golubić Kristina
 Hercog Jelenko
 Iričanin Dario
 Ivaniš Goran
 Jelavić-Mitrović Nikolina
 Jelić Ana
 Juričić Darko
 Katić Tanja
 Klarica Ivana
 Kovačić Neven
 Krasić Sandra
 Krile Maro
 Krpina Lana
 Lazanja Branimir
 Leiner Ulla
 Letica Ana
 Ljubičić Igor
 Malnar Tatjana
 Marinović Ana
 Mataković Katica
 Mokos Željka
 Peko Ivana
 Soviček Jadranka
 Stanić Marko
 Storić Marijana
 Šiško Nikola
 Šuper Dražen
 Thumm Luka
 Tkalec Zrinka
 Uglješić Nebojša
 Vučić Ivana
 Zubak Morana
 Žiljak Jana

1990/1991

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bakliža Darko
Brčić Stipe
Đurić Nemeć Dubravka
Glavina Ivan
Gorjana Alfirević
Grbac Ivica
Hajsig Božica
Hrnčević Juraj
Ivan Doroghy
Ivančević Radovan
Izidor Alfirević
Jecić Stjepan
Jurković Miljenko
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarić Zlatko
Keller Goroslav
Klanac Zlatko
Kramer Erika
Kranjčević Eduard
Kranjčević Stanka
Kuduz Ante
Kuduz Ivan
Kurilj Paula
Lapaine Božidar
Ljubičić Boris
Mikić Krešimir
Mohorovičić Andre
Morsan Boris
Muftić Osman
Munger Marcela
Opalić Milan
Orešić Marijan
Orešić Mladen
Paro Frane
Rek Vesna
Rendić Miočević Marija
Rogić Ivan
Semenski Damir
Stergaršek Stanko
Sudeta Nikoleta
Šutej Miroslav
Taboršak Dragutin
Tkalčec Emilija
Tkalec Stjepan
Uršić Božidar
Vaništa Josip
Vranić Zvonko
Vulin Ante
Waldgoni Renata

VODITELJ / HEAD
Šmidihen Edo

UPISANI / ENROLLED

Aralica Višeslav
Benjak Krešimir
Bernardić Branko
Bočvarov Saša
Bogeljić Sonja
Borovac Aleksandar
Brknjač Andrea
Čoporda Ratko
Čavar Petar Krešimir
Dubovečak Vesna
Erben Marko
Fabekovec Marijo
Farčić Gabrijela
Fotak Helena
Galić Klara
Glavor Željko
Glogolja Krešimir
Goreta Jasna
Husnjak Davor
Janković Danijela
Jurinec Ksenija
Kožarić Filip
Krpan Dino
Krpčić Nives
Kulović Bojana
Kumanović Dinko
Lalović Damjan
Lokin Iva
Lujanac Tonka
Majstorović Antonija
Mamula Srđan
Marčetić-Marinović Ljubica
Matek Tomislav
Matičević Ana
Milošević Aleksandra
Milovanović Andrea
Milutin Romana
Mioč Marijana
Ortynski Berislav
Palijan Davorin
Patrlj Ana-Marija
Pavlica Sanja
Payer Ira
Pečenko Marina
Penava Zrinka Barbara
Perić Saša
Poturić Igor
Preglej Maja
Rapaić Milan
Reljan Tamara
Rošin Stjepko

Rukavina Branimir
Sabljčić Ante
Savić Sanja
Sinković Nikola
Sinovčić Elza
Stilinović Bojan
Stubičar Saša
Šebalj Viola
Štimac Goran
Tireli Dorian
Trstenjak Ljiljana
Turčin Nada
Vlajo Koraljka
Vodopija Željka
Vranješ Igor
Zglavnik Dubravka
Žalig Tihomir
Žinić Nikola

1989/1990

NASTAVNICI / TEACHING STAFF

Alfirević Ivo
Bakliža Darko
Brčić Stipe
Filipović Nikola
Glavina Ivan
Hajsig Božica
Hrnčević Juraj
Ivančević Radovan
Jecić Stjepan
Jurković Miljenko
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarić Zlatko
Keller Goroslav
Klanac Zlatko
Kramer Erika
Kranjčević Eduard
Kranjčević Stanka
Kuduz Ante
Kuduz Ivan
Kurilj Paula
Lapaine Božidar
Ljubičić Boris
Ljuljka Boris
Mikić Krešimir
Mohorovičić Andre
Morsan Boris
Muftić Osman
Munger Marcela
Orešić Marijan
Orešić Mladen
Rek Vesna
Rendić Miočević Marija
Rogić Ivan
Sudeta Nikoleta
Šutej Miroslav
Taboršak Dragutin
Tkalčec Emilija
Uršić Božidar
Vaništa Josip
Vranić Zvonko
Vulin Ante
Waldgoni Renata

VODITELJ / HEAD
Šmidihen Edo

UPISANI / ENROLLED

Baković Miranda
Barišić Arni
Boban Daniela
Bogdanović Jasmina
Botteri Aron
Božek Suzana
Brežanski Alan
Cerovec Višnja Barbara
Dakić Tatjana
Dezotti Sanda
Dobrinčić Bianka
Drakula Nataša
Ferlin Mauricio
Franković Orsat
Glavaš Boris
Glinska Adrianna Beata
Hristov Dubravko
Ivanović Ivana
Jedrejčić Zoran
Jeić Kristina
Ježina Srećko
Jovičić Zrinka
Kačunić Tomislav Jurica
Kapić Renata
Kavurić Inja
Kezić Ada
Kirinić Sanja
Kličinović Tea
Kolendarić Ana
Kolumbić Antun
Komarića Borjan
Koprivnjak Lovorka
Kordić Andrea
Kortizija Martina
Kramarić Goran
Labura Svebor
Lepčin Igor
Maksimovski Saša
Marjanović Sonja
Markoč Marina
Marušić Nela
Matusić Terezija
Mikulić Melina
(Milosavljević) Bencetić Sanja
Mortigijja Vinka
Nuhbegović Elmedin
Prižmić Saša
Puhalović Damir
Puškarić Mirjana
Puškarić Vesna
Radović Romina

Radovniković Veljko
Sazunić Nela
Sobotinčić Igor
Stepić Robert
Šaban Janislav
Šimetić Daniela
Šiško Diana
Šoštarčić Tanja
Šutej Šimun
Zagorac Predrag
Zekušić Irena

PREMINULI

Deceased

5. 2. 2012. godine preminuo je akademik arhitekt Ante Vulin. Bio je profesor na kolegijima *Crtanje* i *Likovne vježbe* Studija dizajna od njegova osnivanja. U dva mandata od 1998. do 2002. obnašao je dužnost voditelja Studija dizajna.

1. 5. 2012. preminuo je akademski slikar i grafičar Ivan Kuduz, profesor na kolegijima *Crtanje* i *Likovne vježbe* na Studiju dizajna.

26. 12. 2011. preminuo je inženjer Damir Deković, asistent na kolegiju *Konstruiranje pomoću računala* na Studiju dizajna.

February 5, 2012 died architect Ante Vulin, member of the Croatian Academy of Arts and Sciences. Professor Vulin held *Drawing* and *Visual Arts Class* at the School of Design since its foundation in 1989. Late prof. Vulin was appointed as the Head of the School of Design for two mandates, from 1998 to 2002.

May 1, 2012 died painter and graphic artist Ivan Kuduz, professor of *Drawing* and *Visual Arts Class* at the School of Design.

December 26, 2011 died Damir Deković, mechanical engineer, assistant at the *Computer Aided Design Class* at the School of Design.

IMPRESSUM

Imprint

UREDILI / EDITORS

Damir Bralić, Stipe Brčić, Nenad Dogan, Ivan Doroghy,
Nikola Đurek, Stanko Herceg, Zlatko Kapetanović,
Mladen Orešić, Feđa Vukić

IZVRŠNI UREDNIK / EXECUTIVE EDITOR

Ivan Doroghy

SURADNICI / ASSOCIATES

Luka Borčić, Matea Brkić, Romana Kajp, Bojan Kristofić

TEKSTOVI / TEXTS

Stipe Brčić, Ivana Fabrio, Sanja Horvat
Bojan Kristofić, Feđa Vukić

REGISTAR / REGISTER

Višnja Krajnović, Sanja Bušić

ART DIREKTOR / ART DIRECTOR

Nenad Dogan

DIZAJN / DESIGN

Hrvoje Živčić

FOTOGRAFIJE / PHOTOGRAPHY

Adriana Pavelić, Arhiv Studija dizajna / School of Design Archive

LEKTURA / PROOFREADING

Nada Dmitrović-Kristofić

PRIJEVOD / TRANSLATION

Ana Bizjak, Željka Miklošević

PRIPREMA / PREPRESS

Kaligraf

TISAK / PRINTING

Printera

Tiskano na papiru Fedrigoni / Printed on Fedrigoni paper:

Symbol Matt Plus 170 g/m² (knjižni blok / text block)

Symbol Matt Plus, 300 g/m² (korice / cover)

Ispira Passione, 250 g/m² (ovitak / jacket)

PARTNERI / PARTNERS

ICSID – International Council of Societies of Industrial Design
ICOGRADA – International Council of Graphic Design Associations
Royal College of Art / Helen Hamlyn Center
Hrvatsko dizajnersko društvo / Croatian Designers Society
ULUPUH / The Croatian Association of Artists of Applied Arts
Studentski centar Sveučilišta u Zagrebu /
University of Zagreb Student Centre

Umjetnička akademija Split / Arts Academy of the University of Split
Akademija za likovno umetnost Ljubljana /

Academy of Fine Arts and Design, Ljubljana

Akademija dramske umjetnosti / Academy of Dramatic Art
Zagrebački velesajam – Ambienta Zagreb Fair / Ambienta Fair

Hrvatska gospodarska komora – Centar za dizajn /
Croatian Chamber of Economy – Design Centre

Klaster hrvatski interijeri / Croatian Interiors cluster

Toyota Centar Zagreb

Chevrolet – psc Zagreb

Turistička zajednica grada Varaždina – Špincirfest /

Varazdin City Tourist Association – Špincirfest

Papirus papiri

Zahvaljujemo tvrtki Fedrigoni na sponzorstvu kojim
je potpomogla izdavanje Godišnjaka Studija dizajna.

We thank the Fedrigoni Company for its sponsorship in support
of the publishing of the Annual review of the School of Design.





Sveučilište u
Zagrebu
University of Zagreb

Sveučilište u Zagrebu
Osnovano 1669. godine
REKTOR prof. dr. sc. Aleksa Bjeliš

FAKULTETI KOJI SUDJELUJU U
REALIZACIJI STUDIJA DIZAJNA
Arhitektonski fakultet, organizator
Akademija likovnih umjetnosti
Ekonomski fakultet
Filozofski fakultet
Fakultet strojarstva i brodogradnje

University of Zagreb
Founded in 1669
RECTOR Aleksa Bjeliš, Professor, PhD

FACULTIES PARTICIPATING IN THE ORGANISATION
AND FUNCTIONING OF THE SCHOOL OF DESIGN
Faculty of Architecture, organising participant
Academy of Fine Arts
Faculty of Economics and Business
Faculty of Philosophy
Faculty of Mechanical Engineering and Naval Architecture

www.unizg.hr