



Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

University of Zagreb
Faculty of Architecture
School of Design

145

Godišnjak
Studija
dizajna
*School of
Design
Annual
Review*

IZDAVAČ

Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

PUBLISHER

University of Zagreb
Faculty of Architecture
School of Design

ZA IZDAVAČA

Voditelj Studija dizajna
prof. Stipe Brčić

FOR THE PUBLISHER

Head of School of Design
Professor Stipe Brčić

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



Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

University of Zagreb
Faculty of Architecture
School of Design

Godišnjak
Studija
dizajna
School of
Design
Annual
Review

Zagreb, 2016.

Sadržaj

PREGOVOR _ 7

GODIŠNJE NAGRADE I PRIZNANJA _ 9

PREDDIPLOMSKI STUDIJ _ 19

CILJEVI _ 20

PROJEKTIRANJE – INDUSTRIJSKI DIZAJN _ 23

PROJEKTIRANJE – VIZUALNE KOMUNIKACIJE _ 61

TIPOGRAFIJA _ 121

LIKOVNI PROGRAM _ 147

FOTOGRAFIJA I FILM _ 165

OSNOVE INTERAKTIVNIH MEDIJA _ 181

STUDENTI PREDDIPLOMSKOG STUDIJA _ 191

IZVEDBENI PROGRAM _ 199

DIPLOMSKI STUDIJ _ 207

CILJEVI _ 208

INDUSTRIJSKI DIZAJN _ 211

DIZAJN VIZUALNIH KOMUNIKACIJA _ 227

PROJEKTIRANJE PISMA _ 243

FILM I VIDEO _ 249

INTERAKTIVNI MEDIJI _ 257

DIZAJN INTERAKCIJA _ 263

DIPLOMSKI RADOVI _ 271

STUDENTI DIPLOMSKOG STUDIJA _ 317

IZVEDBENI PROGRAM _ 323

PROJEKTI _ 329

DOGADANJA _ 359

VIJEĆE, POVJERENSTVA, PROGRAMSKI ODBOR _ 381

IN MEMORIAM DR. SC. EDO ŠMIDIHEN,

PROFESSOR EMERITUS _ 384

REGISTAR _ 387

IMPRESUM _ 422

Contents

PREFACE _ 7

ANNUAL AWARDS AND ACKNOWLEDGEMENTS _ 9

UNDERGRADUATE PROGRAMME _ 19

OBJECTIVES _ 20

DESIGN COURSE – INDUSTRIAL DESIGN _ 23

DESIGN COURSE – VISUAL COMMUNICATIONS DESIGN _ 61

TYPOGRAPHY _ 121

VISUAL ARTS PROGRAMME _ 147

PHOTOGRAPHY AND FILM _ 165

BASICS OF INTERACTIVE MEDIA _ 181

UNDERGRADUATE PROGRAMME STUDENTS _ 191

CURRICULUM OUTLINE _ 199

GRADUATE PROGRAMME _ 207

OBJECTIVES _ 208

INDUSTRIAL DESIGN _ 211

VISUAL COMMUNICATIONS _ 227

FONT DESIGN _ 243

FILM AND VIDEO _ 249

INTERACTIVE MEDIA _ 257

INTERACTION DESIGN _ 263

GRADUATION THESIS _ 271

GRADUATE PROGRAMME STUDENTS _ 317

CURRICULUM OUTLINE _ 323

PROJECTS _ 329

EVENTS _ 359

COUNCIL, COMMITTEES, PROGRAMME BOARD _ 381

IN MEMORIAM EDO ŠMIDIHEN, PHD,

PROFESSOR EMERITUS _ 384

ARCHIVE _ 387

IMPRESUM _ 422

PROF. STIPE BRČIĆ

VODITELJ STUDIJA DIZAJNA
HEAD OF THE SCHOOL OF DESIGN



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

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

Predgovor

U ovoj, dvadesetšestoj godini Studija dizajna svoje obrazovanje uspješno je završilo 29 prvostupnica i prvostupnika te 34 magistricice i magistara dizajna. Još jedna diploma je obranjena po starom ('predbolonjskom') sustavu. Istodobno, 32 studentica i studenata upisalo je preddiplomski, a njih 28 diplomski studij dizajna.

Iako organizacijska tranzicija još nije završena, Studij diše punim plućima. I ovaj Godišnjak o tome svjedoči. U nastavi su postignuti vrijedni rezultati. Onim najboljim dodijeljene su već tradicionalne godišnje nagrade i priznanja.

Istodobno, Studij je ostvario niz zanimljivih suradnji, radionica i projekata. Tako je uspješno nastavljena suradnja između naših studenata i studenata Akademije za dramsku umjetnost na projektu FRKA.

Sudrugom RODA u Ženskoj kaznionici Požege realizirana je izuzetno vrijedna radionica 'Rešetke nisu prepreke'. I ove godine u suradnji sa Školom narodnog zdravlja Andrije Štampara i Arhitektonskim fakultetom organizirana je UNICEF-ova radionica 'Prostori učenja u tranziciji'.

Za Strategije obrazovanja, znanosti i tehnologije Republike Hrvatske Studij je izradio projekt vizualnog identiteta i komunikacijskog sustava 'Nove boje znanja'.

Zapaženo je sudjelovanje Studija na Danu D, Tjednu dizajna i Smotri Sveučilišta.

Ove godine u Frankopanskoj 12 otvorena je Galerija Studija dizajna, kao novi komunikacijski kanal vrlo važan kako za internu tako i za eksternu komunikaciju.

Na kraju, zahvaljujem studenticama i studentima, nastavnicima i suradnicima na uloženom trudu i postignutim rezultatima. Zahvalu dugujemo i Arhitektonskom fakultetu s dekanom prof. mr. sc. Borisom Koružnjakom na čelu te Fakultetskom vijeću koje je u svom radu podržavalo interese Studija dizajna.

Prof. Stipe Brčić,
voditelj Studija dizajna

Foreword

In this 26th anniversary of the School of Design, 29 students have successfully completed their Bachelor degree program and 34 students have completed their Master degree program. One of them graduated from the former 'pre-Bologna' study program. Currently 32 students are enrolled in the Bachelor degree program and 28 in the Master degree program. Although the reorganization of the School of Design is still in process, professional work and activities are in full swing. This publication presents the activities that we took part in and the results that we have achieved. Our high-quality professional training has resulted in the traditional annual rewards that went to some of our most successful students. We have established some effective collaboration, held some interesting workshops, and carried out some major projects.

We have continued fruitful collaboration between our students and the students from the Academy of Dramatic Art who are jointly working on FRKA project. Together with Roda Association we held a workshop 'Prison bars are not an obstacle' in the women's penitentiary in Požega. In collaboration with the School of Public Health Andrija Štampar and the Faculty of Architecture we organized a UNICEF workshop 'Study facilities in transition'. Our School is responsible for the visual identity of the project 'New colours of knowledge' – Strategy of Education, Science and Technology of the Republic of Croatia.

We actively took part on D Day, Design Week, and University of Zagreb Fair.

The Gallery of the School of Design was opened this year at 12, Frankopanska st. as a new communication channel which is important both for the internal and the external communication. I express my gratitude to all the students, professors and collaborators for their efforts and the achieved results. We also owe sincere gratitude to the Faculty of Architecture headed by Prof. Boris Koružnjak, M.Sc., and all teaching staff who supported the School of Design and its interests.

Prof. Stipe Brčić
Head of the School of Design

Godišnje nagrade i priznanja

Annual Awards and Acknowledgements

SVEUČILIŠTE U ZAGREBU, ARHITEKTONSKI FAKULTET

STUDIJ DIZAJNA PREDDIPLOMSKI STUDIJ

GODIŠNJE NAGRADE I PRIZNANJA

Godišnje nagrade i priznanja studija dizajna u 14./15. godini

Treću godinu zaredom, Studij dizajna dodjeljuje nagrade i priznanja najboljim studentskim projektima, nastalima u okviru redovnog nastavnog programa na oba usmjerenja: Projektiranje, industrijski dizajn i Projektiranje, vizualne komunikacije. Nagrade i priznanja dodjeljuju se odvojeno, za preddiplomski i diplomski studij te se tako dodatno motivira studente, profesore i asistente za snažniji kreativni angažman u rješavanju projektnih zadataka predviđenih nastavnim programima. Dodjela nagrada i priznanja ima također za cilj stvaranje poticajnog okruženja, kao važnog motivirajućeg čimbenika za poticanje i razvoj kreativnosti. Izbor najboljih radova podrazumijeva valorizaciju i samih nastavnih programa u kojima su nastali ti radovi te stoga omogućuje generacijske usporedbe.

Činjenica da je ovo već treća godina kako Studij dizajna dodjeljuje nagrade i priznanja, potvrđuje da je proces nominacije, izbora i dodjele postao sastavnim dijelom i određeni vrhunac jednogodišnjega obrazovnog ciklusa.

Nagrađeni radovi izloženi su u novotvorenoj Galeriji Studija dizajna, što znači značajniju afirmaciju nagrađenih radova i njihovih autora u širem profesionalnom i društvenom kontekstu. To drugim riječima znači i da nagrađeni radovi prestaju biti tek dijelom internoga obrazovnog procesa te da činom javnog izlaganja postaju dostupniji javnosti.

Za Studij dizajna to predstavlja i svojevrsni čin 'otvaranja', a time i put k snažnijoj afirmaciji u sredini u kojoj djeluje.

Sam čin dodjele nagrade valjalo bi snažnije javno predstaviti i marketinški iskoristiti ne samo za popularizaciju ovog Studija, već i same dizajnerske struke kao jednog od važnijih čimbenika za ekonomski i širi općedruštveni razvoj.

Awards presented by the School of Design 2014/2015

For the third consecutive year the School of Design has been awarding the best student projects developed within the regular teaching programme in both departments: Design – Industrial Design and Design – Visual Communications.

Awards and recognition are conferred separately for the Undergraduate and for Graduate Study Programme and hence students, professors and assistants are additionally motivated to be more deeply creatively involved in providing solutions to terms of reference included in the teaching programmes.

Moreover, the conferring of awards and recognition is also intended to provide a more encouraging environment, as an important motivating factor for the encouragement and development of creativity. The selection of the best works also implies a valorisation of teaching programmes in which they were created and it hence provides the opportunity for generational comparisons. The fact that this is the third year in which the School of Design has been conferring the awards and recognition confirms the fact that the process of nomination, selection and presentation of awards has become an integral part of a one-year educational cycle and is considered as its pinnacle.

The awarded works have been exhibited at the recently opened School of Design Gallery, implying a more significant affirmation of the awarded works and their authors in the broader professional and social context.

In other words, this implies the fact that the awarded works stop being merely a part of the internal educational process and through their public exhibition they become more available to the public.

This is considered as an act of 'opening' of the School of Design and hence a path towards a stronger affirmation in the environment in which it operates.

Nevertheless, the presentation of the award needs to be provided a more vigorous presentation to the public and used from the aspect of marketing not only for the popularisation of this School, but also of the design profession, as one of the fundamental factors in the broader economic and social development.



Voditelj Studija dizajna prof. Stipe Brčić, predsjednik Povjerenstva za dodjelu nagrada prof. mr. sc. Zlatko Kapetanović i studentica Marta Baturina, voditeljica svečanosti dodjele Nagrada i Priznanja SD-a — Head of the School of Design – Stipe Brčić, Professor; President of the Awards Commission Zlatko Kapetanović, MSc, Professor and student Marta Baturina, presenter at the award and acknowledgement presentation ceremony of the School of Design

Djelić slavljeničke atmosfere nakon dodjele Nagrada i priznanja — Festive atmosphere after award and acknowledgement presentation



Dobitnice Valentina Sunek, Dorja Benussi i Zrinka Horvat — Award winners Valentina Sunek, Dorja Benussi and Zrinka Horvat

Prof. Mladen Orešić, studentica Valentina Sunek i asistentica Andrea Hercog — Mladen Orešić, Professor; Valentina Sunek, student and Andrea Hercog, Teaching Assistant

Prof. Stipe Brčić i studentica Zrinka Horvat — Stipe Brčić, Professor and Zrinka Horvat, student

GODIŠNJA NAGRADA STUDIJA DIZAJNA
ANNUAL AWARDS AT THE SCHOOL OF DESIGN
Preddiplomski studij / Projektiranje – Industrijski dizajn
Undergraduate programme / Industrial Design Studio

Valentina Sunek

— Zipka Sway

Cradle Sway

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Rješenje zipke Sway inovativno integrira funkcionalne i oblikovne značajke tražene od klijenta Noona s kojim je provedena suradnja na razvoju namještaja za bebe. Intelligentnim rješenjem konstrukcije omogućuje se sklopivost, prenosivost i podesivost, a pri tome oblikovno odaje mekani, topli i zaštitnički dojam, primjeren namjeni te tim značajkama originalno rješava specifične situacije i potrebe suvremenih mladih roditelja. Rješenje se također odgovorno odnosi prema okolišu kroz projektirani duži životni vijek proizvoda, što se nastojalo postići kvalitetnim izborom materijala i tehnologije, ali i oblikovanjem koje ne podliježe modnim trendovima. Ukupnost pozitivnih značajki rješenja je rezultirala i odlukom tvrtke Noona o nastavku razvoja zipke te njena realizacija i komercijalizacija.

The cradle Sway innovatively integrates the functional and design characteristics required by the Noon Company, for which the furniture for babies project was developed. Intelligent solution allows design possibilities, portability and scalability. The shape gives a soft, warm and protective impression appropriate for the purpose. These characteristics successfully address specific situations and needs of contemporary young parents. This design is environmentally responsible by the product's longer life span, achieved by the quality of materials, technology, and design which is not a subject to fashionable trends. The overall positive characteristics of this cradle design led to the company's decision to further develop, realize and commercialize this cradle.

GODIŠNJA NAGRADA STUDIJA DIZAJNA
ANNUAL AWARDS AT THE SCHOOL OF DESIGN
Preddiplomski studij / Projektiranje – Vizualne komunikacije
Undergraduate programme / Visual Communications Studio

Grgo Petrov

Moj prvi abecedarij

— slikovnica, samoinicirani projekt

My First Alphabet Picture book
Self Initiated Project

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Sve zapaženija devastacija materinjeg jezika tuđicama, dovela je u pitanje opstojnost i vrijednost hrvatskih dijalekata što se osobito osjeti kod mlađih populacija. Nepostojanje suvremenih, moderno oblikovanih materijala za učenje kajkavskog narječja najmlađeg uzrasta, bio je motiv za ovaj rad. Moj prvi abecedarij je ilustrirana knjižica kajkavske abecede, edukativnog karaktera, namijenjena prvenstveno najmlađim uzrastima, koja bi trebala potaći dječji interes za zavičajni jezik, socio-kulturni identitet i zavičajnu baštinu. Stilski i vizualno ujednačen, ovaj fizičkim opsegom mali projekt, uspješno sjedinjuje vještine suvremenog dizajna s potrebom da se stečene vještine stave u funkciju rješavanja konkretnih društvenih problema.

Increasing devastation of the native language by the loaned words and phrases from other languages, which is present especially in younger population, is questioning the viability and value of Croatian dialects. This project was motivated by the lack of contemporary, modern educational materials of kajkavian dialect for the youngest generation. Moj prvi abecedarij (My first alphabet) is illustrated educational booklet of kajkavian alphabet, aimed especially at the youngest age groups, which should stimulate children's interest in native language, socio-cultural identity and local heritage. Although small in volume, this stylish and visually uniformed project successfully combined the skills of contemporary design with the need to put the acquired skills in the function of resolving concrete social problems.



GODIŠNJA NAGRADA STUDIJA DIZAJNA
ANNUAL AWARDS AT THE SCHOOL OF DESIGN
Diplomski studij / Industrijski dizajn
Graduate programme / Industrial Design

Dorja Benussi

Senzomotorno stimulatívna edukacijska oprema

— Diplomski rad

Sensorimotoric stimulating educational equipment / Graduation thesis

MENTOR: Mladen Orešić
KOMENTORICE / CO-MENTOR: Ivana Fabio, Rea Fulgosi-Masnjak



Set stolica i pisaći stol su inovativni proizvodi opreme senzomotorno stimulatívna edukacijskih prostora kojima se potiče senzorna integracija i motorički razvoj. Iako početno namijenjeni terapijskim ustanovama dizajnirani su da se mogu koristiti za svu djecu, jer interakcija s prostorom i opremom podjednako utječe na njihov rast i razvoj, kao i na koncentraciju i sposobnost pamćenja i učenja. Proizvodi donose originalna oblikovna i funkcionalna rješenja, koja su rezultat nove konceptualne postavke i kriterija proizašlih iz opsežnog istraživanja i konzultiranja sa strukom. Posebna pažnja posvećena je odnosu korisnika i predmeta s obzirom na specifičnost zahtjeva, a izborom materijala i tehnologija potvrđuje se odgovoran odnos i prema okolišu. Koncept i rješenja donose nove vrijednosti i doprinose razumijevanju stvarnih potreba u svom području i pri tome postaju realan potencijal za daljni razvoj i realizaciju.

Set of chairs and the desk is an innovative set of products designed as equipment for sensorimotoric stimulation of educational spaces that encourage sensory integration and motoric development of children. The design was initially intended for the therapeutic use for all children, because the interaction with the space and equipment equally affects their growth and development, as well as their concentration, memory and learning ability. Products are originally designed. The functional solutions are led by the new conceptual preferences and criteria resulting from the extensive research and consultation with experts. Special attention was paid to the respect of users and items due to specific requirements. The choice of materials and technology confirms the responsible attitude towards the environment. The concept and the solution brings new value and contribute to understanding the real needs in this field, and thereby becomes a realistic potential for further development and implementation.

GODIŠNJA NAGRADA STUDIJA DIZAJNA
ANNUAL AWARDS AT THE SCHOOL OF DESIGN
Diplomski studij / Dizajn vizualnih komunikacija
Graduate programme / Visual Communications Design

Zrinka Horvat

Taktilna slikovnica za slijepu djecu

— Diplomski rad

Tactile Picture Book for blind children / Graduation thesis

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska



Obavljena istraživanja pokazala su velik manjak kvalitetno oblikovanih didaktičkih sredstava za slijepu djecu. Projekt Taktilna slikovnica, pokušaj je da se ukaže na moguće rješenje ovog problema, a realiziran je uz konzultacije i u suradnji sa stručnjacima koji se bave ovim problemom. Korištenjem odgovarajućih taktilnih materijala, koji aktiviraju i razvijaju osjetilo opipa i osjetilo sluha slijepog djeteta, realiziran je projekt koji svojim plemenitim ciljem, praktičnim značenjem, vještinom oblikovanja i izvedbe, znatno odskaače od uobičajenog izbora tema za diplomski rad.

The performed studies have shown a great lack of well designed didactic materials for blind children. The project Tactile Picture Book is an attempt to point out the possible solution to this problem. It included consultation and cooperation with experts who deal with this problem. The use of appropriate tactile material, which trigger and develop the sense of touch and the sense of hearing of a blind child, resulted in the project whose noble cause, practical significance, design skills and performance, significantly stands out from the usual choice of topics for graduation thesis.



GODIŠNJE PRIZNANJE STUDIJA DIZAJNA
ANNUAL ACKNOWLEDGEMENT AT THE SCHOOL OF DESIGN
Preddiplomski studij/Projektiranje – Industrijski dizajn
Undergraduate programme / Industrial Design Studio

Grupi autorica / Group of authors

Dina Bartolić
Elizabeta Bošnjak
Ivana Hrabar
Katarina Huljev
Maja Jandrić
Monika Močević
Laura Mrkša
Helena Nemeč
Nataša Njegovanović
Iva Udovičić
Lea Vavra
Petra Vrdoljak



'Rešetke nisu prepreke'

— Radionica

'Prison Bars Are Not Obstacles' / Workshop

MENTORICE (VODITELJICE RADIONICE)
MENTORS (WORKSHOP LEADERS)
Sanja Bencetić, Andrea Hercog, Izvorka Jurić,
Ivana Zanze (Udruga Roda / Roda Association)



U suradnji s udrugom Roda, Studij dizajna je organizirao i realizirao radionicu participativnog dizajna i socijalne inkluzije u Ženskoj kaznionici Požega. Nastavnice i studentice Studija, aktivistice udruge Roda i zatvorenice iz Kaznionice su tijekom 5-dnevne radionice zajednički osmislile i izradile uzorke za 8 proizvoda (s ambalažom i vizualnim komunikacijama) namijenjenih bebama i roditeljima, koji će se proizvoditi u Kaznionici, a prihod od kojih će služiti za pokrivanje troškova puta djece i omogućivanje susreta s majkama koje služe zatvorsku kaznu. Proizvodi se odlikuju pročišćenom funkcionalnošću i tehnološkošću izrade prema stvarnim mogućnostima. Svojom funkcijom i pojavnošću osvješćuju neke predrasude o majkama i spolno određenim ulogama roditelja, te potiču razvijanje bliskosti između roditelja i djece. Također sadrže visoku emotivnu dodanu vrijednost, kroz koju osvješćuju problem razdvojenosti majki i djece u ranoj dobi.

In cooperation with the association Roda School of Design organized and realised the workshop of participatory design and social inclusion in the penitentiary for women, in Požega. Mentors and students of the School of Design together with the activists from the association Roda and penitentiary inmates, during the 5-day workshop jointly designed and developed patterns of 8 products (packaging and visual communications) intended for babies and their parents, who will be produced in the penitentiary. The profit from this project will be used to cover the travel expenses for children visiting their parents sentenced to prison. The products are characterized by functionality and are technologically sound. The products functions and shapes surpass some prejudices and raise awareness of mothers and gender roles of parents, encouraging the development of closeness between parents and children. They also contain high emotional added value raising awareness of the problem of separation of mothers and children at an early age.

Sudionice radionice Rešetke nisu prepreke:

— Participants at the workshop Bars are not Obstacles:

Elizabeta Bošnjak, Nataša Njegovanović, Maja Jandrić, Monika Močević,
Lea Vavra, Dina Bartolić, Katarina Huljev, Petra Vrdoljak, Ivana Hrabar

Ciljevi

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

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

Objectives

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

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

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

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

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

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

Projektiranje – Industrijski dizajn

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

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

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

Design Course – Industrial Design

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

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

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

PRVI SEMESTAR

– Analiza prostornih struktura

U prvom zadatku studenti trebaju analizom prirodnoga i predmetnog okoliša svakodnevnog života uočiti i istražiti načela prostornog oblikovanja te iskoristiti ta saznanja za vlastitu interpretaciju predmeta pomoću prostorne kompozicije.

Cilj zadatka je potaknuti studente na analitičko promatranje vlastitog okružja iz kojeg će crpiti ideje za oblikovanje, upoznajući zakonitosti kompozicije trodimenzionalnih oblika putem analize plohe, volumena, mrežne konstrukcije, materijala, teksture i svjetla. Prijeko je potrebno istražiti percepciju tih značajki te ih artikulirati kao alate u oblikovanju.

Tijek zadatka obuhvaća bilježenje zapažanja i razvijanje ideja skicama i predmodelima te konačnu samostalnu izradu prostorne forme koja predstavlja studentovu interpretaciju istraženih fenomena.

FIRST SEMESTER

– Spatial structure analysis

In the first assignment students need to identify and explore the principles of spatial design through analysis of natural and built environment in our everyday lives and subsequently use their insights in their own interpretation of objects through a spatial composition.

The specific objective of the assignment is to encourage students to become involved in analytical observation of objects in their own environment which will provide them with ideas for design, whilst becoming acquainted with composition rules of three-dimensional shapes through analysis of surface, volume, net-like construction, materials, texture and lighting. Analysis of the perception of these features is fundamental and they need to be expressed as tools in the design process.

The course of the assignment comprises of notation of observations and idea development through sketching and pre-models and the final independent creation of a spatial form which presents the student's interpretation of the phenomena explored.

AMIN BAJREKTAREVIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Andrea Hercog



Fotoapararat

Predmet je inspiriran fotoaparatom. Izravna je interpretacija blende fotoaparata i objektiva zajedno prikazujući pokret zooma kroz različite stupnjeve.

Still camera

The object has been inspired by a still camera. It is a direct interpretation of the blend and the lens combined, showing the movement of the zoom through diverse levels.

DORA DOKO

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Andrea Hercog



Vadičep

Inspiracija za nastajanje ove forme bile su kretnje vadičepa i prijenos energije iz ruke korisnika na glavu vadičepa kroz spiralnu oštricu koja naposljetku zakretanjem probija pluteni čep. Redukcija središta i crna sjajna pozadina svojim refleksima pridaju dinamici i doživljaju rotacije jer iz svakog kuta gledanja nastaje drukčiji privid kretanja. Konačna forma također asocira na probijeni pluteni čep kao negativ kretnje oštrice vadičepa.

Corkscrew

The inspiration for the creation of this form were the movements of the corkscrew and the energy transfer from the hand of the user into the upper part of the corkscrew through its worm which eventually pierces through a cork by turning. The reduction of the centre and the shiny black background with their reflexes add to the dynamics and the rotation experience, since different angles of observation create different impressions of the movements. The final form also reminds of the pierced cork as the negative image of the movement of the corkscrew worm.

JOVANA VLAIŠAVLJEVIĆ

MENTORICA: Ivana Fabrio



Sjeckalica 'Happy Chop'

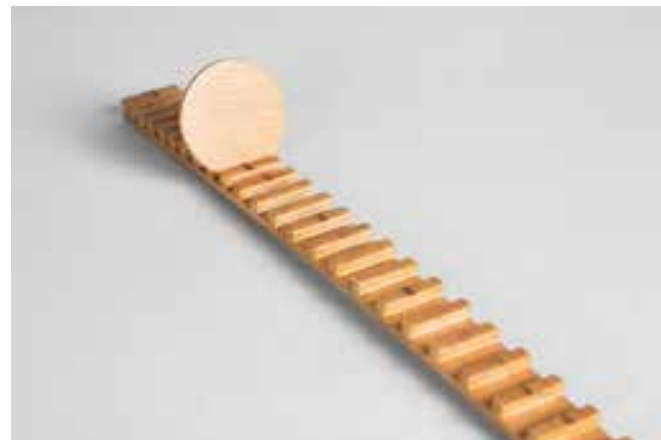
Razmišljanjem o funkciji sjeckalice proizašla je kompozicija inspirirana kretnjom njezinih oštrica odnosno otiscima koje ostavljaju. Dinamika pokreta postignuta je asimetričnom formom koja se sastoji od pet trokuta rastvorenih u prostoru, od kojih se svaki nadovezuje na onaj prethodni.

'Happy Chop' chopping machine

The idea behind the composition was inspired by a reflection on the function of the chopping machine and of the movements of its blades or the marks they leave. Movement dynamics has been achieved through an asymmetric form comprising of five triangles opened up in space each of which adds to the previous one.

VERONIKA KOVAČ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Patentni zatvarač

Nastala forma je proizašla iz analize specifičnog zvuka koji proizvodi patentni zatvarač pri zatvaranju ili otvaranju. Poput našega vidljivog svijeta i naša auditivna okolina određena je zakonitostima i redom. Istraživanjem međuovisnosti zvuka i tišine utvrđen je odnos punih elemenata i praznine. Kako je zvuk rezultat pokreta, stoga i oblikovana forma svoj puni potencijal dobiva tek pokretom.

Zipper

The created form originated from the analysis of a specific sound made by a zipper upon zipping or unzipping. Our auditory environment is regulated by laws and order in the same way as our visible world. Through exploration of interdependence between sound and silence a relationship has been identified between solid features and the void. Since sound is the result of movement, the designed form reaches its full potential only upon movement.

JAN MARIN

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Moka aparat za kavu

Predmet inspiriran Mocom nastao je analizom oblika, rotacijom elemenata te zanimljivim volumenima i njihovim načinom slaganja. Ideja ispijanja kave, jutarnjih rituala i funkcija kave, navela me da dinamičan karakter predmeta ukomponiram u finalnu ideju. Fluidna forma asocira na rukovanje predmetom, a jasna linija rotacije odvojila je pravu funkciju predmeta i dala mu apstraktan prikaz uza zadržavanje karaktera.

Moka coffee machine

The object inspired by Moka was designed following an analysis of the forms, through rotation of its features and interesting volumes and the way they are arranged. The idea of drinking coffee, morning rituals and the function of coffee made me incorporate the dynamic character of the object into the final idea. The fluid form reminds of the running of the machine, whilst a clear rotation line points out the actual function of the object and gives it an abstract image in addition to retaining its character.

LJUBICA GOLUBIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Andrea Hercog



Vrtne škare

Polazišna točka za izradu ove forme bile su vrtne škare. Proučavanjem pokreta koji se događa radeći njima izdvojeno je šest karakterističnih faza tog pokreta. Kut malih i velikih kružnih ploha proporcionalno se smanjuje ili povećava ovisno o tome zatvaramo li ili otvaramo vrtne škare.

Garden shears

The starting point for the creation of this form were garden shears. Six typical phases of the movement were identified following a research of the movement made whilst using garden shears. The angle of small and large circular surfaces is proportionally reduced or increased depending on whether we open or close garden shears.

STELLA GRABARIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Andrea Hercog



Sat

Analiza predmeta te redukcija njegove forme rezultirala je zaključkom da su najbitniji segmenti sata njegove kazaljke koje kruže oko svojeg središta ostavljaju zamišljene koncentrične kružnice. Predmet je sastavljen od šest elemenata. U središtu je kugla koja predstavlja pojedinca, a on se nalazi okružen s pet kružnih elemenata od kojih svaki idući obuhvaća prethodnog i predstavlja jednu od dimenzija (točka, linija, ploha, prostor i vrijeme).

Clock

The analysis of the object and the reduction of its form resulted in the conclusion that the most important features of the clock are its hands that leave imaginary concentric circles whilst circulating around its centre. The object comprises of six features. There is a sphere at its centre which stands for an individual who is surrounded by five circular features each of which includes the previous one and represents one of the dimensions (a point, a line, a surface, space and time).

PRVI SEMESTAR

– Novi život odbačenih predmeta

Tema zadatka bila je prenamjena odbačenih, isluženih i zastarjelih predmeta. Cilj zadatka je bio spoznaja i artikulacija simboličke vrijednosti predmeta, te spoznaja sprege njihove uporabe i značenja, a svrha usvajanje osnova analize postojećih predmeta kroz funkcionalne, tehničke i tehnološke aspekte. Pored toga, studenti su razmatrali simbolički značaj odabranih predmeta u kulturološkom i sociološkom smislu razdoblja njihovog korištenja. Korištene su metode transformiranja odbačenih predmeta, dajući im time novi razlog postojanja u skladu s novim uvjetima. Transformirani predmeti su dobili novu vrijednost koja u njihovoj originalnoj pojavi i načinu korištenja najčešće nije bila prisutna, niti svjesno ugrađena. Radi se o namjerno ugrađenim elementima semantičkih funkcija. Naročita pažnja bila je posvećena ekspresivnoj funkciji, tj. emotivnom doživljaju s ciljem ispitivanja mogućnosti transformacije odbačenog i isluženog u poželjno i korisno, radi kreiranja uvjeta za njihovo trajnije postojanje.

FIRST SEMESTER

– A new life of discarded objects

The topic of this assignment was the transformation of discarded, worn out and outdated objects. The objective was to gain insight and express a symbolic value of objects, as well as to explore the connection between the object's usage and its meaning. The purpose was to adopt basic skills in analyzing the existing objects through functional, technical and technological aspects. Students were also analyzing symbolic meaning of selected objects in cultural and social discourse of the particular period of time of their use. Methods of transformation of the discarded objects were applied in order to give the objects new reasons for their existence according to the present conditions. The transformed objects were given the new values which, in their original appearance and usage mostly were not present, nor were they consciously built in. These values present deliberately applied emotional experience aiming to explore possibilities of transforming the discarded and worn out into a desirable and useful, in order to create conditions for their more durable existence.

ELA MESLEDŽIĆ

MENTORICA: Ivana Fabrio



Kovčeg

Naše intime, udobnost i toplina dnevne sobe materijalizirane su svakodnevnim uporabnim predmetima. Lijepo je sve to staviti u kovčeg i ponijeti sa sobom.

Suitcase

Our intimacy, the comfort and the warmth of the living room materialised in everyday objects. It is nice to put them all into a suitcase and take them with you.

LEONARDA KOMEN

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Sanja Bencetić



Stalak za šešire

Dizajn je proizašao iz zaključka da ne postoji mjesto koje služi samo za odlaganje šešira te kako njima često mjesto oduzmu neki drugi odjevni predmeti. Od ostatka kišobrana i stalka za božićno drveće načinjen je stalak za šešire koji naglašava reprezentativnost šešira i time povećava učestalost njegova nošenja.

Hat rack

The design originated from the conclusion that there is no place that is intended exclusively for hats and what was originally intended as a hat rack is frequently used for hanging other clothing items. A hat rack was made from umbrella pieces and a Christmas tree stand. The hat rack emphasises the presentability of hats and it hence contributes to a higher frequency of their use.

JOVANA VLAISAVLJEVIĆ

MENTORICA: Ivana Fabrio



Stalak za vino

Stalak za vino zadržao je svoju funkciju odlaganja dok je, umetanjem drvenih pločica, već postojeći pravilni raster forme stalka postao multifunkcionalna polica. Namijenjena je stvarima koje lako gubimo, a često trebamo te su nam na ovaj način uvijek pri ruci.

Wine rack

The wine rack retained its function of storage, whilst the existing regular grid of the rack was transformed into a multifunctional shelf through insertion of wooden boards. It is intended for objects that are easily lost, yet used frequently and hence they are always within reach.



STELLA GRABARIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA/ ASSISTANT: Andrea Hercog



Radio Jadran

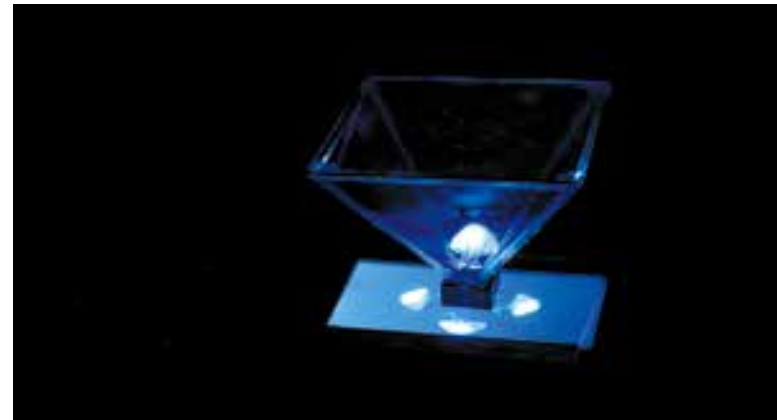
Radio Jadran iz 1950-ih preoblikovan je u policu za CD-ove inspiriranu jukeboxom. Dodane su noge koje odišu stilskim razdobljem pedesetih, a unutar radija također je dodana i programirana led rasvjeta uz koju dolazi i daljinski upravljač. U tamnijim prostorima rasvjeta sa stražnje strane projicira svjetlosnu mrežu na zid. Ugrađeni su i zvučnici na koje se može spojiti bilo kakav uređaj koji ima utor za slušalice.

Radio Jadran

Radio Jadran from the 1950's was transformed into a CD rack inspired by jukebox. Legs have been added reminding of the 1950's style, whilst a programmable led light was added within the radio in addition to a remote control. In dark premises the lighting at the back projects a luminous flux onto the wall. The loudspeakers have also been installed and hence any device with a headphone socket can be connected.

PETRA PIŠKOR

MENTORICA: Ivana Fabrio



Kodak Brownie hologram

Slavni Kodak Brownie nekada je predstavljao revoluciju u proizvodnji fotoaparata. Njegova masovna proizvodnja i laka dostupnost predočavali su tehnološki napredak ranog 20. st. Danas, u 21. stoljeću, tehnologija napreduje naglo i kako bih pokazala iskorak te razliku između revolucionarnog tada i danas, stari Kodakov Brownie pretvoren je u projektor holograma.

Kodak Brownie hologram

The once popular Kodak Brownie used to be considered a revolutionary camera. Its mass production and easy availability showed the technological progress in the early 20th century. Currently, in the 21st century, the technology has been abruptly advancing and hence aiming to illustrate the breakthrough and the difference between what used to be revolutionary at the time and the currently revolutionary, Kodak Brownie was transformed into a hologram projector.

LJUBICA GOLUBIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA/ ASSISTANT: Andrea Hercog



Camera obscura

Camera obscura načinjena je od mlinca za kavu/papar. U ladicu se u tamnoj komori umeće fotopapir koji se kasnije razvija u kemikalijama. Svjetlost ulazi kroz rupicu veličine desetine milimetra. Duljina ekspozicije snimanja ovisi o vremenskim prilikama, tj. količini svjetla.

Camera obscura

Camera obscura is made from a coffee/pepper grinder. A photographic paper is inserted into the drawer in camera obscura and it is later developed using chemicals. The light enters through a tiny hole the size of one tenth of millimetre. The length of the exposure time depends on the weather, primarily on the amount of light.

ERIKA FILIPAN

MENTOR: Zlatko Kapetanović
ASISTENTICA/ ASSISTANT: Andrea Hercog



Sanjke za plac

Ideja je proizašla iz sjećanja na događaj iz djetinjstva kada su potrgane i odbacene stare sanjke ponovo vraćene u istu funkciju. Iako se sanjke više ne koriste u prvotne svrhe, uspomena iz djetinjstva bila je povod da se sanjkama da nova funkcija. Nakon dvadeset godina sanjke su postale 'sanjke za plac'.

Sledge for the market place

The idea behind it originated from a childhood memory when the broken and discarded old sledge was repaired and its function was restored. Irrespective of the fact that the sledge is not used for its original purpose, it assumed a new function. After twenty years the sledge was transformed into a 'sledge for the market place'.

DRUGI SEMESTAR

Oblikovanje proizvoda prema zadanim parametrima

– Didaktička igračka inspirirana hrvatskom baštinom

U drugom se semestru studenti susreću s dizajnom proizvoda u cilju usvajanja predznanja za formativni razvoj i odabir smjera. U tom smislu se od studenata očekuje usvajanje osnova dizajnerskog procesa, kroz koji analiziraju i procjenjuju kriterije za kreiranje vlastitog rješenja. Izvode ga na kompleksnoj razini s jasnim uporabnim i simboličkim vrijednostima te vizualno usklađen. Zadatak je bio igračka inspirirana hrvatskom baštinom, a proveden je u suradnji s udrugom Povucizakulturu. Rezultirao je idejnim rješenjima koja potiču razvoj novih vještina i doživljaja igre, uz poticanje dječjeg samopouzdanja, inventivnosti i kreativnosti. Nekoliko studentskih rješenja je izabrano za razradu i implementaciju na tržište.

SECOND SEMESTER

Product design according to specified parameters

– A didactic toy inspired by Croatian heritage

During the second semester students address the issue of product design, aiming to acquire prior knowledge for formative development and the selection of programme. Hence, students are expected to master the basics of design process through which they analyse and assess the criteria for the creation of their own solution. They provide it at a complex level with clear operating and symbolic values and visually harmonised. The assignment was to design a toy inspired by Croatian heritage and it was performed in co-operation with Povucizakulturu Association. It resulted in conceptual design that encourages the development of new skills and the experience of the game, whilst encouraging child's self-confidence, inventiveness and creativity. Several students' solutions were selected for further development and implementation on the market.

VERONIKA KOVAČ
MENTOR: Mladen Orešić



Bzz – bzz

Bzz – bzz je društvena, didaktička i prostorna igra inspirirana suživotom pčela i ljudi. Ideja vodilja je bila prevesti univerzalne vrednote koje se mogu naći u pčela na jezik igre. Tijekom procesa stvaranja težilo se povezivanju elemenata signalizacije, logičkog zaključivanja i snalaženja u prostoru te socijalizacije. Oblik igračke proizašao je iz izgleda pčelinjeg saća, odnosno pravilnih šesterokutnih oblika. Bzz – bzz je predviđen za djecu predškolskoga i školskog uzrasta.

Bzz – bzz

Bzz – bzz is a social interactive and a didactic game played in real life environment inspired by co-habitation of humans and the bees. The idea behind it was to translate the universal values present amongst the bees into the language of the game. The toy was aimed to connect signalisation features, logical conclusions, spatial navigation, as well as socialisation throughout the process of creation. The toy shape originated from the honeycomb form, comprising of regular hexagon shapes. Bzz – bzz is intended for pre-school and school children.

ELA MESELDŽIĆ
MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Bestijarij

Bestijarij je igračka inspirirana vjerovanjima u životinje i izvanzemaljska bića u koja se pretvaraju. U dvodimenzionalnom prikazu stvaraju se motivi potrebni za pričanje priča, dok se u prostoru stvaraju životinje. Na taj način ostvarena je metamorfoza, preobrazba jednih oblika u druge. Također, apstraktni oblici omogućuju vlastitu interpretaciju uz minimalnu indikaciju motiva.

Bestiary

Bestiary is a toy inspired by belief in animals and extra-terrestrial beings into which they transform. The two-dimensional layout creates motifs needed for telling tales, whilst animals are created in real space. Consequently, a metamorphosis is achieved, a transformation of some forms into other forms. Moreover, abstract forms enable own interpretation with a minimal indication of motifs.



ANDREJA LOVREKOVIĆ

MENTOR: Mladen Orešić



Nop

Igračka se temelji na vještini pletenja tako da djeca svojim tijelima postaju alat i izmicanjem u prostoru na razne načine pletu kroz igru. Nop se sastoji od predvježbe za najmlađu dob, što će im kasnije olakšati snalaženje u ostalim igrama, zatim od prikaza nekih načina pletenja te vezanja čvorova. To im sve kasnije može poslužiti i u drugim igrama. Ovom igrom stječu se razne kompetencije: usmjerenje pažnje u kretanju kroz prostor, koncentracija, motorika, interakcija s drugom djecom, uspostavljanje pozitivnih veza te osjećaja za drugu djecu i odrasle u prostoru.

Nop

The game is based on knitting skills and hence children's bodies are transformed into tools and they knit by diverse movements through space – they knit whilst playing. Nop comprises of a warm-up exercise for the youngest children and it is intended to subsequently help them grasp other games, as well as of presentation of several knitting techniques and knot tying. They can use all that in other games. Through this game children acquire diverse competencies: focusing their attention on spatial movement, concentration, motor skills, interaction with other children, establishment of positive relationships and evocation of feelings for other children and adults.

JOVANA VLAISAVLJEVIĆ

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Sanja Bencetić



Znatiželjna nit

Znatiželjna nit didaktička je igračka nastala ugledanjem na hrvatsku tradiciju tkanja, tkalačkih stanova te tkanja tapiserija. Temeljeći se na samu tehniku zadržao se princip i proces tkanja koji je vrlo pogodan za razvoj motoričkih sposobnosti i strpljenja. Djeci pruža slobodu stvaranja te potiče istraživački pristup igranju. Razumljiva kružna forma nudi mogućnost više vrsta tkanja, a to su kružno, paralelno i 3D tkanje, od kojih svaka razvija dječju kreativnost i preciznost.

Curious thread

Curious thread is a didactic toy inspired by the Croatian weaving tradition, weaving looms and tapestry weaving. The fundamental weaving principles and processes were used focusing primarily on the technique, aiming to develop motor skills and patience. Children are provided the liberty of creation, whilst being encouraged to adopt research approaches to playing. A comprehensible circular form provides the opportunity of several types of weaving, such as circular, parallel and 3D weaving, each of which is intended to develop child creativity and accuracy.

ERIKA FILIPAN

MENTORICA: Ivana Fabrio



Čičulin

Igračka je inspirirana tradicionalnim načinima pohrane kruha na drvenom stalku na kojem se čuvao kruh za čitav tjedan, a koji ga je istodobno štutio od glodavaca. Cilj igre je da djeca suradnjom zadrže stalak u ravnoteži, a da se pritom riješe svih kolutova.

Čičulin

The toy was inspired by traditional ways of storing bread on a wooden stand where bread was stored throughout the week and in this way it was also protected from rodents. The object of the game is that children maintain the balance of the stand through co-operation and simultaneously get rid of all the rings.



ANTONIJA JURINA

MENTOR: Mladen Orešić



Kamni

Ova dječja igračka inspirirana je tradicionalnom hrvatskom suhozidnom gradnjom bez vezivnih sredstava. Igračka je zapravo sлагачи sustav koji se sastoji od komadića manjih i većih drvenih elemenata nepravilnog volumena što podsjećaju na nepravilnost i neujednačenost kamena u prirodi. Ideja je bila da igračka potakne djecu na prepoznavanje oblika različitih elemenata i usmjeri njihovu pozornost na zadatak - sлагanje/ gradnje složenijih kompozicija.

Kamni

This children's toy has been inspired by traditional Croatian dry stone wall construction without the use of binding material. The toy is actually a construction system comprising of pieces of different-sized components of irregular volume that remind of irregularity and unevenness of natural stone. The toy is intended to encourage children to recognise different shapes of construction components and direct their attention to the assignment – superimposing and construction of complex compositions.

KARLA KOCIJAN

MENTOR: Mladen Orešić



Zvutka

Zvutka je igračka inspirirana hrvatskim narodnim nošnjama i plesovima. Oblik je nastao stilizacijom lutke i zvrka, iz čega je i izvedeno ime. Uza Zvutku u kutiji se nalaze šablone za oslikavanje priloženih tkanina koje predstavljaju haljine odnosno nošnje. Na šablonama su osnovni motivi koji se pojavljuju na svim hrvatskim narodnim nošnjama. Oslikavanjem igračka postaje personalizirana, različita od svake druge igračke te vrste.

Zvutka

Zvutka is a toy inspired by Croatian folk costumes and dances. The design was created through a stylisation of a doll and a spinning top after which it was named. In addition to Zvutka the box includes patterns for ornamentation of the enclosed fabric for dresses or folk costumes. The patterns comprise of the basic motifs used in all Croatian folk costumes. The toy becomes personalised and unique through ornamentation.

PAULA KOVAČ

MENTOR: Mladen Orešić



Pagus

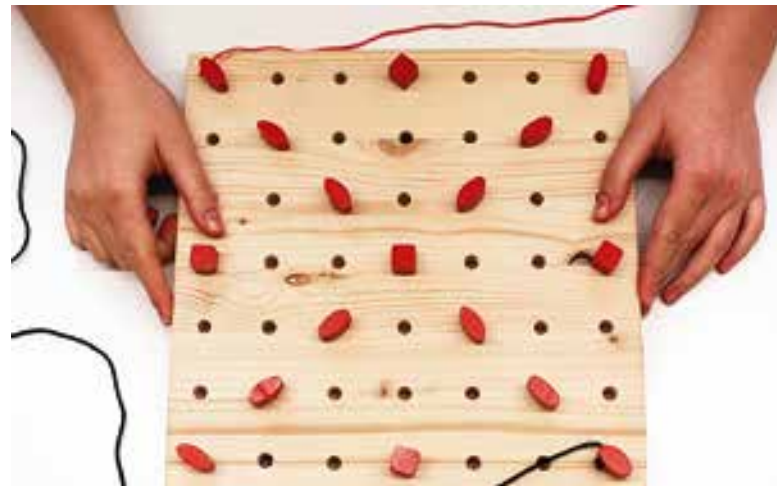
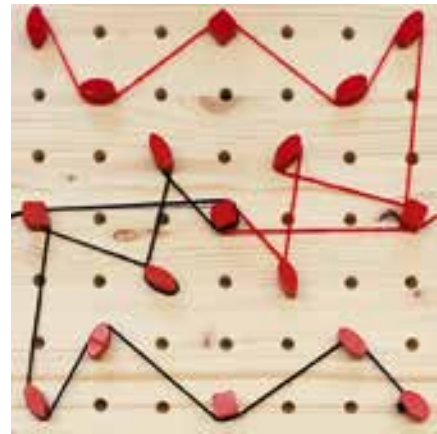
Razvitkom igračke inspirirane paškom čipkom željela se zadržati tradicionalna vrijednost praktičnog rada te segment slobode stvaranja vlastitog uzorka danim materijalima. Na taj se način potiče kreativnost i otvara mogućnost skupnog rada. Konačnom interpretacijom ostvaruje se 3D forma i moderna verzija paške čipke.

Pagus

The design of a toy inspired by Pag lace was aiming to retain the traditional value of practical work and the aspect of freedom to create one's own lace pattern using the available material. Consequently, creativity was encouraged and the opportunity for group work was provided. Through the final interpretation a 3D form was obtained and a modern version of Pag lace.

LJUBICA GOLUBIĆ

MENTORICA: Ivana Fabrio



Motko

Igračka Motko inspirirana je grafizmima vezova sa svečanih ili svakodnevnih nošnji iz cijele Hrvatske. Na drvenu jelovu ploču ubadaju se drveni tipli (klinovi) obojani crveno, od kojih su neki zaobljeni a neki uglati. Zatim se oko njih namotava crvena ili crna vuna, što tvori zanimljive oblike. Za igru je potrebna koncentracija, a igračka poboljšava motoriku kod djece i razvija kreativnost. Također, djeca mogu izmisliti i svoje ornamente, a mogućnosti je bezbroj!

Motko

The toy named Motko has been inspired by graphisms of embroidery from traditional folk costumes used in festive or everyday occasions throughout Croatia. Rounded or angled wooden spikes have been stuck into a fir board. Subsequently, a red or a black wool has been wrapped up around them, creating interesting shapes and forms. The game requires concentration and the toy improves motor skills of children and increases their creativity. Moreover, children can design their ornaments and there is an immense array of combinations!

ROKO JURJEVIĆ

MENTOR: Mladen Orešić



Crobro

Igračka Crobro inspirirana je sitom koje se koristi za prosijavanje brašna prije same izrade kruha ili kolača. Iz igračke se očitava pokret koji se koristi za prosijavanje brašna kroz sito, a i same kuglice asociraju na prosijano brašno, koje su različite po svojoj veličini. Naziv Crobro proizlazi iz latinske riječi cribro, što znači sito.

Crobro

The toy named Crobro has been inspired by a sieve for sifting flour just before making bread or cakes. The toy reflects the movement used upon sifting flour through a sieve and the tiny balls of diverse sizes remind of sifted flour. The name Crobro was derived from a Latin word cribro which stands for a sieve.



TREĆI SEMESTAR

Re/dizajn proizvoda

– Proizvodi jednostavne strukture

Upisom trećeg semestra studenti odabiru usmjerenje. Na Industrijskom dizajnu taj semestar posvećen je stjecanju osnovnih znanja i vještina za formativni razvoj u području dizajna proizvoda. Radi razumijevanja čimbenika dizajna studenti koriste osnovne metode informiranja i istraživanja o dizajnu i za dizajn te usvajaju standarde projektantske dokumentacije. Kritički uspoređuju svojstva aktualnih proizvoda i analiziraju čimbenike dizajna u kontekstu društvenoga i tehnološkog razvoja kako bi planirali upute, zahtjeve i mjerila za dizajn ili redizajn proizvoda. Koristeći osnovne metode kreativnog promišljanja, dizajnirali su proizvode svakodnevne uporabe, a u ovome semestru to je bio izbor između viseće vaze, kantice za zalijevanje i bokala s čašama. Projekt je proveden u suradnji s tvrtkom Klara Gardening i rezultirao je visoko dorađenim idejnim rješenjima od kojih su neki izabrani za daljnju razradu i realizaciju.

THIRD SEMESTER

Product redesign

– Simple structured products

Upon enrolling the third semester students decide on their specific study programme. At the Industrial Design Department the third semester is dedicated to acquisition of basic knowledge and skills required for formative development in the field of product design. Basic methods of informing and research on and for design are used by the students in order to gain insight into design features and they are acquainted with the standards of design documentation. Moreover, they critically compare the features of actual products and analyse design factors in the context of social and technological development in order to plan the instructions, the requirements and the measurements for design or redesign of products. Using the basic methods of creative thinking, the students designed products that are used every day and in this semester they had the opportunity to select between a hanging vase, a watering can and a jug with glasses. The project was implemented in co-operation with the company Klara Gardening and it provided highly sophisticated conceptual design some of which was selected for further development and implementation.

JOSIPA TADIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Bloo

Kantica za zalijevanje cvijeća Bloo sastoji se od dva dijela. Gornji dio ima tanku mlaznicu koju je pri upotrebi moguće zaokrenuti te time kantica poprima potpuno novu formu. Dok se ne koristi, dio s mlaznicom se zatvara, a time se smanjuje prostor koji ona zauzima.

Bloo

A watering can named Bloo comprises of two parts. The upper part has a narrow spout that can be twisted and hence the watering can changes its form entirely. Whilst the watering can is not being used the part with the spout can be closed, which considerably reduces the amount of space it requires.

MATEA BERTINA

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



FlexyPot

Komplet sadrži tri sklopive, fleksibilne, viseće teglice različitih veličina. Ovaj sustav omogućuje prilagodbu širokom spektru komercijalnih teglica razolikih promjera. Namijenjen je uporabi u unutarnjem i vanjskom prostoru. Mogućnost kombiniranja različitih kontrastnih boja omogućuje prilagodbu raznolikim ambijentima.

FlexyPot

The set comprises of three foldable, flexible, hanging flower pots of diverse sizes. This system enables the adaptation to a broad range of commercial pots of diverse diameters. It is intended for both indoor and outdoor use. The possibility of combination of diverse contrasting colours enables adaptation to different ambiances.

LUKA DUNDOVIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Awave

Viseće tegle za biljke s opuštajućim uzorkom valova na sklopivim modulima lagane su za postavljanje. Njihovim rasklapanjem dobiju se tri ukrasne posude u dimenzijama koje prihvaćaju standardne komercijalne teglice od 5 inča, 6 inča i 7 inča. Kada se ne koriste mogu se ponovno sklopiti i postaviti jedna unutar druge kako ne bi zauzimale nepotreban prostor.

Awave

Hanging flower pots with a relaxing wave-like ornament on foldable modules can easily be placed. Upon unfolding them one gets three ornamental pots whose dimensions are suitable for standard commercial 5', 6' or 7' – inch plant pots. When they are not being used, the flower pots can be folded again and placed one inside the other in order to reduce the amount of space they require.

PAULA ŠANTIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Leemo

Klara Leemo je set vrčeva i šest čaša jednostavnoga, geometriziranog oblika, izrađen od visokootporne plastike. Njegov oblik i dimenzije omogućuju ergonomsko korištenje svim uzrastima, ali i uštedu prostora pohranom čaša unutar samog vrča. Komplet se proizvodi u tri boje.

Leemo

Klara Leemo is a set of jugs and six glasses of a simple, geometric shape, made from highly resilient plastic. Its form and dimensions enable ergonomic use for all ages, as well as saving space through storage of glasses within the jug. The set is available in three colours.

MARTA BADURINA

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Mona

Mona je set koji se sastoji od vrča i šest čaša. Vrč je oblikovan s dva elementa koji spajaju minimalistički i organski dizajn, karakterističan za Klara Gardening. Oko osnovnoga valjkastog oblika omotan je 'plašt' koji formira izljevno mjesto i držak te u tlocrtu stvara listoliki oblik vrča. Držak ispunjava silikonski umetak koji omogućuje ugodnije korištenje. Čaše stanjenjem stijenke pri dnu prate oblik vrča. Čaše je moguće pohraniti unutar vrča i učvrstiti ih čepom. Čep sadrži čašicu u koju je moguće staviti čaše dok je vrč ispunjen tekućinom.

Mona

Mona is a set comprising of a jug and six glasses. The jug comprises of two elements that combine minimalist and organic design characteristics of Klara Gardening. Around the basic cylinder shape there is a wrapping that forms a mouth and a handle and creates a leaf-like shape of a jug in the bottom view. The handle is filled with silicone which makes the use more comfortable. The narrowing of the bottom of the glasses reminds of the shape of the jug. The glasses can be placed inside the jug and secured with a cap. The cap contains a small container into which glasses can be placed whilst the jug is filled with liquid.

MATEJ MALTAR

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Waca

Waca je kantica za zalijevanje cvijeća zapremnine 0,5 l. Svojim specifičnim i kompaktnim dizajnom savršeno se uklapa u male stambene prostore. Izrađena je od PP plastike i dolazi u nekoliko boja.

Waca

Waca is a watering can with 0,5 l capacity. Due to its specific and compact design it fits perfectly into confined residential premises. It is made from PP plastic and is available in several colours.

VIKTORIJA JURINA

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Geba

Skulpturalna forma kanticе za zalijevanje proizašla je iz inspiracije prirodnim vodenim oblicima te njezine funkcije kao svagdašnjega uporabnoga i svagdašnjega vidljivog predmeta.

Geba

The sculptural form of the watering can was inspired by natural watery shapes and its function as an everyday use objects and objects visible every day.

ČETVRTI SEMESTAR

Dizajn za poznatoga korisnika

– Oprema za dojenčad

Okvirna tema zadatka na 4. semestru je dizajn za poznatoga korisnika, skupinu ili segment tržišta s ciljem upoznavanja i korištenja osnovnih metoda informiranja i istraživanja te procjene njihovih potreba, želja i mogućnosti. Uže područje je bilo oprema za dojenčad, a odnosilo se na osnovne proizvode: krevetić, zipka, prematalica i hranilica.

Na osnovi analize čimbenika dizajna i identificiranih zakona, propisa i standarda relevantnih za projekt, studenti su uz primjenu metoda i tehnika kreativnog promišljanja dizajnirali proizvode jednostavne strukture i jasne upotrebne vrijednosti i izražajnosti. Posebna pozornost usmjerena je na integriranje uputa o potrebama i mogućnostima potencijalnog proizvođača. Zadatak je formiran i proveden u suradnji s tvrtkom Noona, a rezultirao je s petnaestak rješenja od kojih je zipka Sway studentice Valentine Sunek izabrano za daljnju razradu i realizaciju.

FOURTH SEMESTER

User specific design

– Baby equipment

The general topic of the assignment during the 4th semester is user-specific design, design for a specific group or market segment aiming to introduce and use the basic methods of informing and research and the assessment of the specific needs, wishes and possibilities. Baby equipment was narrowly addressed, concerning the basic products: beddings, cradles, changing tables and booster seats.

Based on the analysis of design factors and identified laws, regulations and standards relevant for the project, students designed simple structured products of obvious practical value and expressiveness using the techniques and methods of creative thinking. A special attention was paid to integration of instructions on the requirements and the capacity of the potential producer.

The assignment was formed and performed in co-operation with the company Noona resulting in some fifteen solutions, one of which was a cradle named Sway designed by the student Valentina Sunek and it was selected for further development and implementation.

MATEJ MALTAR

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Elevate

Elevate je zidni sustav namještaja koji omogućuje prilagodbu elemenata ovisno o potrebama korisnika. Sustav je originalno proizašao iz ideje stola koji 'raste' s djetetom – od previjalice do radnog stola koji se može namjestiti prema visini. Međutim, dodavanjem novih elemenata, kao i neutralnim izgledom sustava, mogućnosti uporabe su se proširile.

Elevate

Elevate is a wall mounted furniture system that enables adaptation of its items based on user needs. The idea behind the system originally was the idea of a table that 'grows' along with the child – from baby changing table to a desk whose height can be adjusted. Nevertheless, by adding new items, as well as by the neutral appearance of the system, its use potential has been extended.

EVA ŠMUC

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Zola

Zola je jednostavna zidna previjalica i ujedno radni stol. Zauzima vrlo malo prostora i jednostavna je za korištenje. Zbog svoje neutralnosti i jednostavnosti lako se uklapa u raznovrsne interijere. Kada više nije potrebna za previjanje djeteta, Zola se pretvara u pisaći stol.

Zola

Zola is a simple wall mounted baby changing table and simultaneously also a desk. It requires considerably little space and it is easy to use. Due to its neutrality and simplicity it fits easily into diverse interiors. When it is no longer needed for baby changing Zola can be transformed into a desk.



VALENTINA SUNEK

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog

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



Sway

Sway svojim jednostavnim elementima pruža djetetu lepršav i ugodan san. Rješenje omogućuje i sklopivost te je idealno za male prostore i spavaće sobe. Mogućnost prenošenja omogućuju jednostavan pristup i držanje djeteta noću blizu roditeljske postelje. Kvalitetnim izborom materijala i tehnologije rješenje se odgovorno odnosi prema okolišu jer je predviđen duži životni vijek proizvoda.

Sway

Sway with its simple features enables the child to sleep comfortably whilst swaying. The solution provides the opportunity of folding and is ideal for confined spaces and bedrooms. The possibility of transfer enables a simple approach and keeping the child by the parents' bed. Due to its choice of high quality material and technology the solution is environmentally friendly, since the expected product life cycle is longer-term.

KLARA MARELIĆ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Ro – Table

Ploha na kojoj se previja dijete na visini je 90 cm, gdje se nalazi i spremnik za spužvu i ostale prijeko potrebne stvari. Spremnik i njegov poklopac rotiraju, a rotacijom spremnika postiže se više prostora na plohi za previjanje. Poklopac tako može služiti kao dodatni prostor za odlaganje stvari tijekom previjanja. Previjalica se kasnije koristi kao radni stol. Utori na plohi za previjanje omogućuju promjenu visine s 90 na 75 cm, tj. na visinu radnog stola.

Ro – Table

The surface where a baby is changed is 90 cm high and it also comprises of a container for the sponge and for other indispensable items. The container and its lid can be rotated and hence more space can be obtained on the baby changing surface. Consequently, the lid can be used as an additional space for disposal of things during the changing of the baby. The changing table can subsequently be used as a desk. The slots on the changing surface enable the change of height from 90 cm to 75 cm – the perfect height for a desk.

PAULA ŠANTIĆ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Krevet(ić)

Krevet(ić) se može koristiti već od rođenja djeteta, ako se madrac podigne na najvišu razinu. Kada dijete počne samostalno sjediti (6 mjeseci), radi njegove sigurnosti madrac se spušta na najnižu razinu. Ogradica je sastavljena od šest međusobno povezanih dijelova od kojih se jedan može skinuti kada dijete počne samostalno ulaziti i izlaziti iz krevetića. Ovaj krevetić 'raste' zajedno s djetetom – jednostavnim razvlačenjem krevetića dobivamo sasvim novu postelju koja se još dugo može koristiti.

A (tiny) bed

A (tiny) bed can be used from the child's birth if the mattress is raised to the highest level. When the baby is able to sit independently (6 months), the mattress is adjusted to the lowest height level to increase the child's safety. The bed rail comprises of six interconnected parts of which one can be replaced when the child begins to get in and out of bed independently. This bed 'grows' along with the child – by simple extension of the bed one gets an entirely new bed for long-term use.

MATEA BERTINA

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Trona

Karakter hranilice počiva na sustavu preklapanja četiri glavna elementa koji čine konstrukciju i omogućuju lako rukovanje i pohranjivanje u prostoru. Trona prati 'rast' djeteta tako da se transformira u dječji stolac te na taj način ostaje prisutna tijekom cijelog djetinjstva.

Trona

The idea behind this baby high chair is the system of combining of four principal features that make up the construction and enable easy use and storage. Trona follows the 'growth' of the child by transforming into a child's chair and it hence remains present throughout the childhood.

JOSIPA TADIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Dječji visoki stolac

Koncept ovog stolca razvijen je zbog problema s kratkotrajnim korištenjem dječjeg pokućstva. Dječji visoki stolac koristi se samo nekoliko mjeseci djetetova života te se nakon toga njegova funkcija gubi. Sjedalo i naslon moguće je pomicati i tako prilagođavati stolac različitim uzrastima.

Baby high chair

The concept of this chair has been developed due to the issue of short-term use of baby furniture. Baby high chair is used only for several months of a baby's life and then it loses its function. The seat and the back of the chair can be moved and hence the chair can be adapted to diverse age groups.

LUCIJA RUBINIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Nana

Dječji visoki stolac Nana 'raste' zajedno s djetetom još od najranije dobi. Dijagonalno usmjerenim kliznim sustavom naslona postiže se simultano mijenjanje visine naslona te dubine sjedišta. Dječji visoki stolac pomicanjem naslona te samog sjedišta postupno mijenja funkciju u sjedalicu za odrasle, ali se ponovno, prema potrebi, može vratiti u funkciju hranilice za najmlađe.

Nana

Nana baby high chair 'grows' along with the baby from the earliest age. The changes of the height of the back of the chair and seat depth are achieved due to its diagonal slide system of the back of the chair. Through moving the back of the chair the baby high chair gradually changes its function and is transformed into adult booster seat, yet it can again be restored to function as a baby high seat if required.

PETI SEMESTAR

Dizajn složenog proizvoda

– Stolac

Stolac kao vječnu temu dizajna često obrađujemo na 5. semestru radi usvajanja širih znanja i vještina u području dizajna proizvoda. Uz razvijanje razumijevanja uloge dizajna u društvenom, kulturološkom i gospodarskom smislu, od studenata se očekuje upoznavanje načela održivosti, ekološkičnosti i etičnosti. Primjenom metoda i tehnika informiranja, istraživanja i eksperimentiranja te oblikovanja zaključaka, studenti su definirali upute, zahtjeve i mjerila za pretpostavljeni smjer razvoja, uz očekivano razumijevanje i integriranje tehničko-tehnoloških mogućnosti i ograničenja proizvodnje u realnom okruženju. Očekivani rezultati bila su rješenja koja uz konceptualnu jasnoću i tehničku usklađenost imaju primjerenu upotrebnu vrijednost i izražajan karakter.

FIFTH SEMESTER

Complex product design

– Chair

Chair is an eternal topic of design that is frequently addressed during the 5th semester aiming to acquire wider knowledge and skills in the field of product design. In addition to the enhancement of understanding of the role of design from the social, cultural and the economic aspect of design, students are expected to gain insight into the principles of sustainability, ecology and ethics. Through application of methods and techniques of informing, research and experimenting, as well as shaping of conclusions, students defined the instructions, requirements and measures for the assumed direction of development, in addition to the expected insight and integration of technical and technological opportunities and constraints of production in real environment. The expected results were solutions that, in addition to conceptual clarity and technical harmonisation, have an adequate practical value and an expressive character.

KATARINA HULJEV

MENTOR: Mladen Orešić, Zlatko Kapetanović
ASISTENT / ASSISTANT: Andrea Hercog



Inspiracija za dizajn bili su secesijski i barski stolci. Savijanjem drva postiže se jednostavnost, kompaktnost i fluidnost konstrukcije. Ovaj je stolac izrađen od četiri dijela svijenog drva, koji se međusobno spajaju zupčastim spojem drva, što je ujedno i estetski privlačan element.

The inspiration for the design were secessionist and bar stools. Simplicity, compactness and construction fluidity were obtained through bending wood. This stool has been made from four parts of bent wood that are integrated through a toothed wood junction, which is simultaneously also aesthetically appealing.

DINA BARTOLIĆ

MENTOR: Mladen Orešić, Zlatko Kapetanović
ASISTENT / ASSISTANT: Andrea Hercog



Stolac spaja tri elementa: naslon koji se produženim dijelovima oslanja na noge, a ujedno i na rubove sjedala. Elementi se međusobno podupiru formirajući trokut, najstabilniji geometrijski lik, dajući stolcu stabilnost i čvrstoću. Brezina šperploča čini konstrukciju laganom, a sama toplina materijala u kontrastu je s geometrijskim, jednostavnim linijama, gotovo plohami i minimalnim krivuljama kojima se nastoji postići otvorenost i trodimenzionalnost.

The chair combines three features: the back that leans on the legs and also on the edges of the seat with its elongated parts. The features support one another forming a triangle which is the most stable geometric shape and accounts for the stability and strength of the chair. The construction is lightweight due to birch plywood, whilst the warmth of the material is in contrast with the geometric, simple lines, almost surfaces and minimal curves made aiming to obtain openness and three-dimensionality.

MONIKA MOČEVIĆ

MENTOR: Mladen Orešić, Zlatko Kapetanović
ASISTENT / ASSISTANT: Andrea Hercog



Stolac je lagan i prozračan a drvo kao prirodni materijal daje mu toplinu. U nacrtu paralelne vertikalne linije nogu i donjeg dijela naslona vizualno izdužuju formu. Kut stražnjih noga pruža stabilnost konstrukciji, a suprotan kut naslona balansira cijelu formu. Minimalističnost ovih dijelova omogućuje naslonu i sjedalu od šperploče da dođu do izražaja. Karakter samom stolcu daje horizontalni linijski uzorak koji je dobiven rezanjem šperploče CNC tehnologijom.

The chair is lightweight and airy and wood as a natural material accounts for its warmth. Parallel vertical lines of the legs and the bottom part of the back visually elongate the form in the design plan. The angle of the back legs provides stability to the construction, whilst the opposite angle of the back of the chair provides balance to the entire form. Minimalism of these parts highlight the back and the seat made from plywood. A horizontal linear pattern, specific for this chair, was obtained through cutting plywood using CNC technology.

IVA VUČEMILOVIĆ-GRGIĆ

MENTOR: Mladen Orešić, Zlatko Kapetanović
ASISTENT / ASSISTANT: Andrea Hercog



Dizajn je inspiriran japanskim drvenim stolicama te industrijskim i školskim stolicama. Kombinacije mekoga zakrivljenog drva i hladnih, oštih, metalnih šipki čine stolac zanimljivim i dinamičnim, a djeluje prozračno i lagano. Materijali od kojih je izrađen su sirovi i nisu dalje obrađivani. Naslon i sjedalo su od borovine, a noge od nehrđajućeg čelika. Zbog svoga laganoga, prozračnog izgleda i svjetline stolac nije nametljiv u prostoru.

The design was inspired by Japanese wooden chairs and industrial and school chairs. Combinations of soft curved wood and cold, sharp, metal bars make the chair interesting and dynamic, whilst appearing airy and lightweight. The materials used are raw and have not been processed any further. The back of the chair and the seat are made from pinewood, whilst the legs are made from stainless steel. Due to its light, airy appearance and the brightness the chair is highly unobtrusive.

ŠESTI SEMESTAR Sustav proizvoda – Rasvjeta

Završni rad usmjerenja Industrijski dizajn preddiplomskog studija složeni je projekt sustava proizvoda. Tema u ak. g. 2014./2015. bila je područje dizajna sustava rasvjete. Zadatak je obuhvatio uočavanje i istraživanje stvarnih potreba, konteksta, potencijala i problema u izabranom području, uz definiranje i analizu svih čimbenika dizajna.

Cilj ovog zadatka je bio usvajanje procesa projektiranja sustava proizvoda u stvarnoj, aktualnoj društveno-gospodarskoj okolini, usvajanje interdisciplinarnog pristupa u suradnji s nositeljima odgovarajućih kolegija i primjena i prezentacija stečenih znanja, vještina i sposobnosti samostalnog djelovanja.

Na temelju uočenih potreba i problema koji proizlaze iz realnih mogućnosti, studenti su razvili nekoliko sustava rasvjetnih tijela različitih svojstava i namjena, koristeći pri tome suvremenu, ali i stvarno dostupnu tehnologiju.

SIXTH SEMESTER System of products – Lighting

The final paper in undergraduate study programme at the department of Industrial design is a complex project of product system. The topic for the academic year 2014/2015 was the area of lighting system design. The assignment comprised of identification and analysis of actual needs, the context, the potential and the problems in the selected area, in addition to providing a definition and analysis of all the features of design.

The specific objective of this assignment was adoption of the process of design of a system of products against the backdrop of real, actual socio-economic environment, adoption of an interdisciplinary approach in co-operation with the directors of the corresponding courses and application and presentation of the acquired knowledge, skills and the ability to act independently. Based on the identified requirements and problems arising from the real opportunities, students developed several systems of lighting fixtures of diverse properties and intended use, using contemporary, yet actually available technology.

JURAJ BALEN
MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Sustavom rasvjete za kućanstvo cilj je bio ostvariti interakciju korisnika i pojedinog rasvjetnog tijela tako da se time kontrolira količina i usmjerenost svjetlosti. Vanjska ovojnica je nepropusna, odnosno svaki element propušta svjetlo s gornje i donje strane, čime se uz pomoć klizanja postiže upravljanje. Sve lampe sustava izvedene su iz istoga ukupnog rasvjetnog tijela koje dolazi u tri veličine te se pruža mogućnost odabira bilo koja tri ili više segmenata za pojedinu svjetiljku.

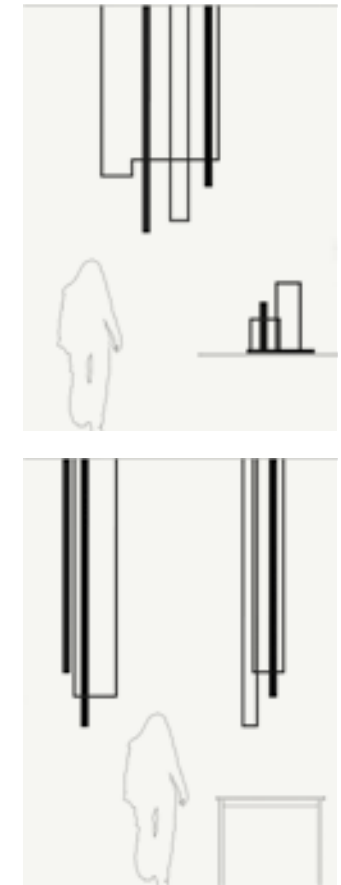
The objective was to establish interaction between the user and an individual lighting fixture through a system of household lighting, aiming to control the quantity and the focus of the light emitted. The exterior shell is impermeable, since each feature lets in light both on the top and on the bottom which is all managed through sliding. All the lamps in the system derive from the same lighting fixture which is available in three sizes and provides the opportunity to select any three or more segments for an individual lamp.

LIDIJA ŠARKO
MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Sustav rasvjete projektiran je na način da on sam bude proizvod. Takvim pristupom oblikovanju otvara se mogućnost individualnog prilagođavanja rasvjetnih tijela prostoru i potrebama korisnika. Jednostavnost pri sklapanju profila omogućuje stvaranje igre svjetla i sjene, odnosno svjetlećih i nsvjetlećih ploha. Jednostavnost oblika također pruža priliku za razigranost kod oblikovanja samoga rasvjetnog tijela u prostoru.

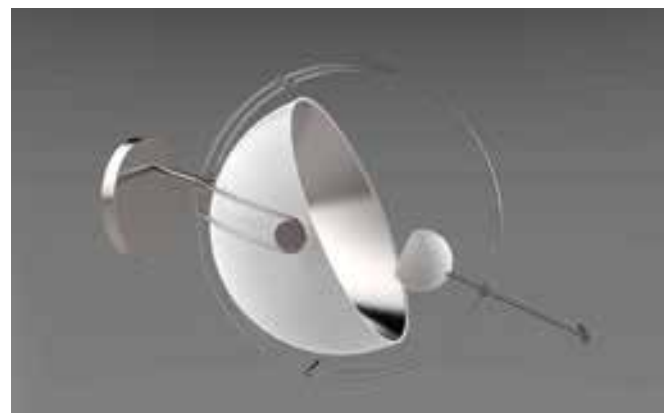
The lighting system has been designed aiming to be considered as a product. This approach to design provided the opportunity of individual adaptation of lighting fixtures to the premises and the user needs. Simplicity upon profile development provided the opportunity for a game between light and shadow or luminous and non-luminous surfaces. Moreover, the simplicity of forms provided the opportunity for playfulness upon the design of the lighting fixture in specific premises.



IVA VUČEMILOVIĆ GRGIĆ

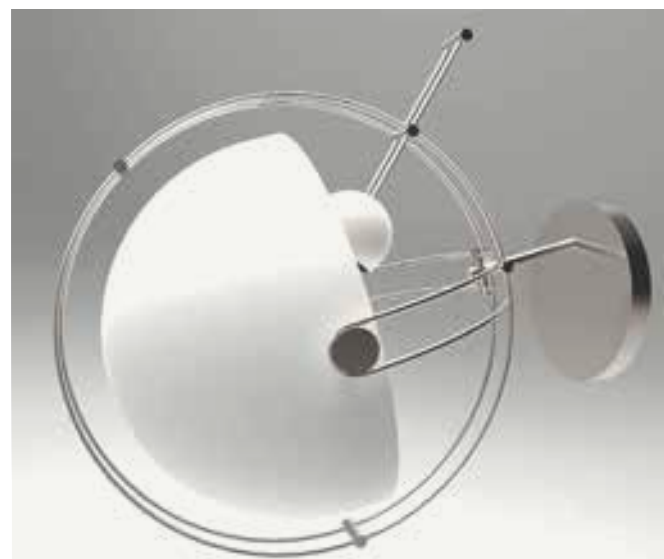
MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Koncept rasvjete je zasnovan na refleksijama koje svjetlo stvara odbijajući se od kupole pod različitim kutovima i udaljenostima. Cilj je stvoriti atmosfersku rasvjetu koja je prilagodljiva prostoru i korisniku. Rasvjetno tijelo ima višestruku mogućnost rotacije te se tako odabire smjer svjetlosti u prostor.

The concept of lighting was based on reflexions created by the light reflecting from the dome under diverse angles and distances. The objective was to create atmospheric lighting adaptable to the space and the user. The lighting fixture has multiple possibility of rotation and it hence selects the direction of its light emitted into the space.



KATARINA HULJEV

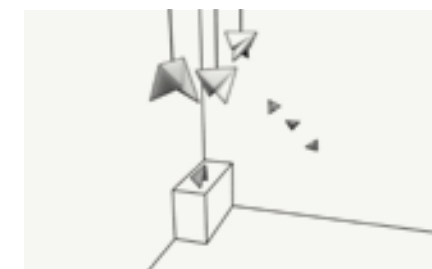
MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Sanja Bencetić



Inspiracija je, osim iz specifičnih tehničkih mogućnosti LED tehnologije, proizašla iz geometrijskih i origami formi koje nastaju vrlo jednostavno – presavijanjem, te daju vrlo zanimljive, ponekad i vrlo kompleksne oblike. Zamišljeno je da se od jednostavnog plašta, u nekoliko presavijanja, dobiju različite forme koje će izgledati zanimljivo i primamljivo iz raznih kutova i kada se ne koriste. Modificiranjem kuta presavijanja i početnog plašta nastalo je konačno rješenje od četiri rasvjetna tijela: dvije različite visilice, stolno rasvjetno tijelo te zidno rasvjetno tijelo.

In addition to specific technical potential of LED technology, the inspiration for this project derived from geometric and origami forms that are considerably easily created – by folding and result in particularly interesting, at times even highly complex forms. The idea behind it was to obtain diverse appealing forms through multiple folding of a simple shell which will look attractive from diverse angles even when they are not being used. The final solution comprising of four lighting fixtures was obtained through modification of the folding angle and the initial shell: two different pendant lights, a desk lamp and a wall light.



Projektiranje – Vizualne komunikacije

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

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

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

Visual Communications Studio

The course Design – Visual Communications is a fundamental formative course in the area of visual communications design which comprises of several stages during the three-year undergraduate study programme. During the first year of the undergraduate study programme students are provided with the fundamental background to the design profession and the basic skills of the design process. Subsequently, students can decide on the area of their orientation in order to master the specific design tasks during the next two years of the undergraduate study programme and acquire core professional competencies. Specific tasks or projects during the course become increasingly complex and students complete them using the knowledge and skills acquired during informative courses which implies the use of visual expression skills (diverse drawing and graphic design disciplines), introduction to the historical development of printing industry and typography, as well as to their diverse rules and their expressive potential. In addition, the course focuses on mastering the basics of photography shooting and introduction to the basic principles of interactive web content design. Furthermore, students are provided continuous education in the theory and the history of design, as well as in the history of art, which encourages long-term development of humanist culture of fundamental importance for academic population in accordance to the basic ethical and aesthetical values and professional standards.

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

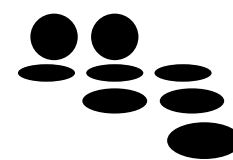
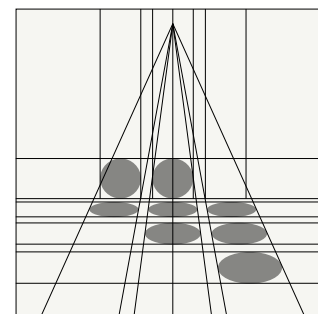
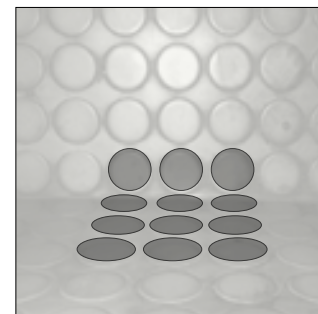
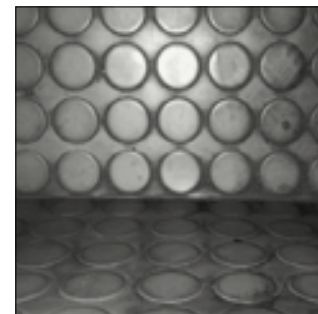
PRVI SEMESTAR Analiza grafičkih struktura – Artikulacija 2D oblika

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

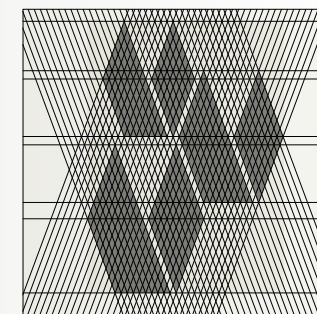
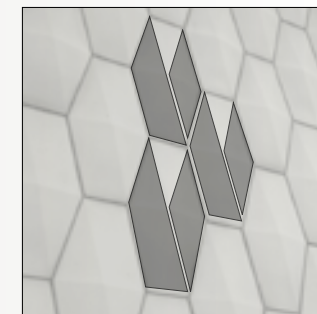
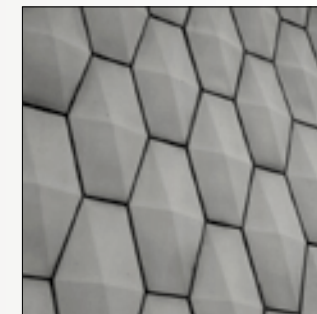
FIRST SEMESTER Analysis of Graphic Structures – Articulation of 2D Shapes

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

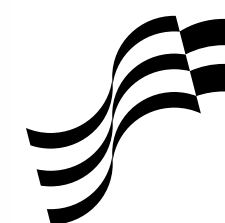
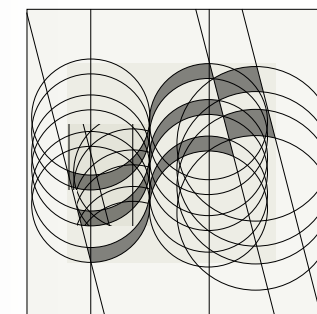
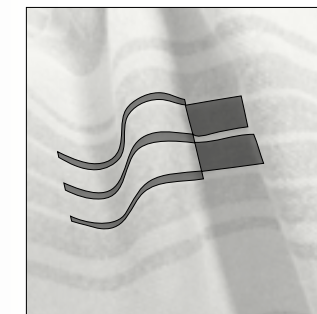
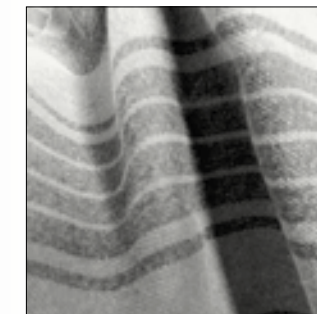
ANDREJA LOVREKOVIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp
Točka / Point



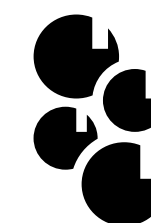
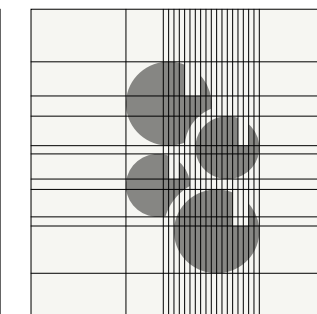
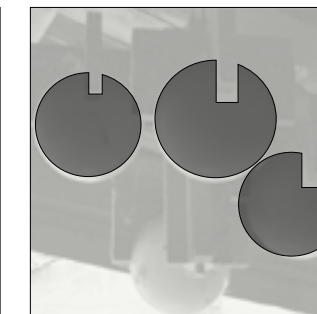
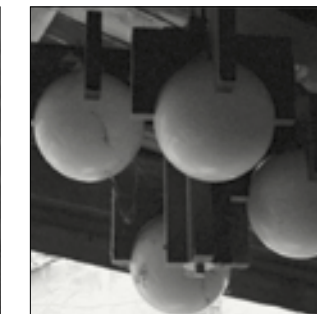
ANTONIJA JURINA
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp
Mreža / Grid



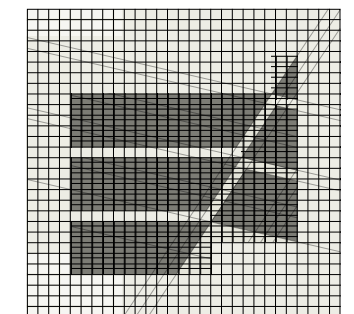
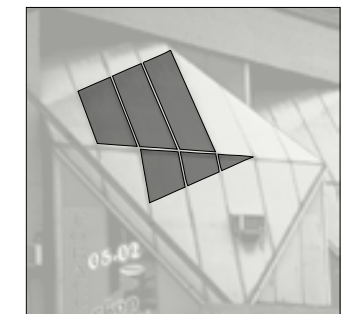
LJUBICA GOLUBIĆ
MENTOR: Stipe Brčić
Linija / Line



LUCIJA NOVOSEL
MENTOR: Ivan Doroghy
ASISTENT / ASSIST.: Tomislav Vlanić
Točka / Point



LUKA PALESTRINA MAZIĆ
MENTOR: Ivan Doroghy
ASISTENT / ASSIST.: Tomislav Vlanić
Linija / Line



PRVI SEMESTAR

Znak

– Označivanje u simbolizirajućoj funkcionalnosti

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

FIRST SEMESTER

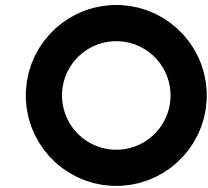
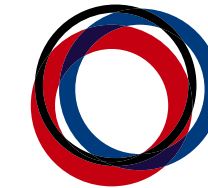
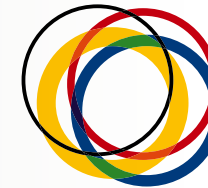
Sign

– Signalling in Symbolising Functionality

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

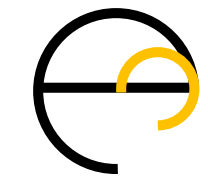
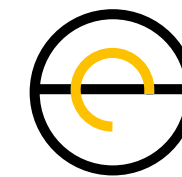
ROKO JURJEVIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp
Vrtić, škola, fakultet
Day-Care Centre, School, University



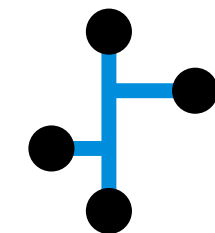
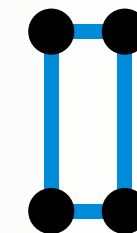
MARIJANA ŠIMAG

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić
Elektropromet, elektrocentar, elektro servis
Electrical equipment trading,
Electrical installation services,
Appliance repairs and electrical equipment services



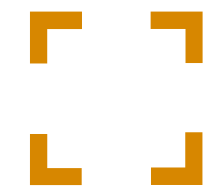
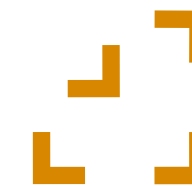
PAULA KOVAČ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp
Hardver, softver, mreža
Hardware, Software, Network



IVANA BAČANEK

MENTOR: Stipe Brčić
Vrtić, škola, fakultet
Day-Care Centre, School, University



MIRTA FILIPOVIĆ

MENTOR: Stipe Brčić
Vodoprivreda, vodoopskrba, vodoinstalacije
Water resources management,
Water supply, Plumbing



PRVI SEMESTAR

Tipografski znak (logotip) – Označivanje u simbolizirajućoj funkcionalnosti

Ovaj zadatak posvećen je proučavanju formalnih značajki tipografskih elemenata (slova) i njihove povezanosti sa simboličkim vrijednostima odabranog pojma te njihovoj sintezi u oblikovanju tipografskog znaka, prepoznatljivoga i vizualno atraktivnoga simboličkog izraza. Oblikujući logotip za određenu temu studenti uče vizualno interpretirati jednostavne sadržaje odabirom postojeće odgovarajuće tipografije i specifičnim međuodnosom tipografskih elemenata unutar odabranog pojma.

FIRST SEMESTER

Typographic sign (logo) – Labelling in symbolising functionality

This assignment focuses on analysis of formal features of typographic design elements (letters) and their correlation with symbolic values of the selected concept and their synthesis in the design of a typographic sign of a recognisable and visually appealing symbolic expression. Through design of a logo for a specific topic students learn about visual interpretation of simple content through a selection of existing corresponding typography and a specific interrelationship amongst typographic elements within a selected concept.

LJUBICA GOLUBIĆ
MENTOR: Stipe Brčić

VERONIKA KOVAČ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

ANDREJA LOVREKOVIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

KARLA KOCIJAN
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

JOVANA VLAISAVLJEVIĆ
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić

ROKO JURJEVIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

IVANA BAČANEK
MENTOR: Stipe Brčić

QUEER

eksperiēnient

BALET

KO RE O GRA FI JA

tūṭtar

PLES

a k o b e c i j a

DRUGI SEMESTAR

Informacijska jedinica

– Oblikovanje plakata zadanog sadržaja

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

SECOND SEMESTER

Information unit

– Design of Poster with specific Content

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

LUKA PALESTRINA MAZIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Dani Orisa 13

Plakat za 13. po redu Dane Orisa vizualno je oblikovan tako da naglasi temu arhitekture. Informacije o događaju postavljene su perspektivno kako bi ostvarili iluziju prostora suvremene arhitekture.

Days of Oris 13

The poster for the 13th edition of Days of Oris event was visually designed to point out the topic of architecture. The information about the event was arranged into a visual perspective aiming to create the illusion of a venue of contemporary architecture.

IVANA BAČANEK

MENTOR: Stipe Brčić



Tjedan suvremenog plesa

Tjedan suvremenog plesa međunarodni je festival suvremenog plesa. Vizual plakata nastao je isticanjem dinamike plesnih pokreta koji su simbolički predstavljani jednostavnim potezima perom.

Dance Week Festival

Dance Week Festival is an international festival of contemporary dance. The poster visual was created through highlighting of the dynamics of dance moves that were symbolically presented through simple strokes of the pen.

ANTONIJA JURINA

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Queer Zagreb Festival

Queer Zagreb Festival propituje društvene norme i vrijednosti te osvještuje i osnažuje queer identitet. Ideja plakata temelji se na preispitivanju osobnog identiteta, spolnosti i rodnosti. Intervencijom na prikazu skulpture Afrodite, simbolom klasične ljepote, simbolički je iskazano vlastito viđenje queer zajednice.

Queer Zagreb Festival

Queer Zagreb festival explores social norms and values and raises awareness and strengthens queer identity. The idea behind the poster was to explore personal identity, sexuality and gender awareness. The intervention on the illustration of the statue of Aphrodite, a symbol of classical beauty, symbolically expressed own perception of queer community.

LEONARDA KOMEN

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



One Take Film Festival

One Take Film Festival međunarodni je festival filmova snimljenih u jednom kadru, bez klasičnoga montažnog postupka. Rješenje plakata temelji se na korištenju fotografije domina tijekom njihova padanja, kao metafore sukcesivne kretnje.

One Take Film Festival

One Take Film Festival is an international festival of films shot in one-take, without classical interruptions. The poster design was based on the use of a photograph of the dominoes falling down, to provide a metaphor of successive movement.

PETRA PIŠKOR

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Plakat Human Rights Film Festival 2015.

Plakat je koncipiran kao tipografski prikaz transparentnosti informacija. Izloženi velikoj količini informacija, odabiremo ih prema vlastitom izboru. Nisu sve jednako uočljive, stoga je i naslov festivala postavljen u različitim jačinama tona u međusobnom preklapanju kako bi se prikazao složen proces iščitavanja.

Poster for Human Rights Film Festival 2015

The idea behind the poster is to provide a typographic illustration of the transparency of information. We are exposed to a huge amount of information and we hence select them according to our preferences. They are not equally noticeable and hence the name of the festival has been written in diverse tone intensities that mutually overlap in order to show the complexity of the process of reading it all out.

LJUBICA GOLUBIĆ

MENTOR: Stipe Brčić



Festival Perforacije

To je festival izvedbenih umjetnosti i performansa. Za vizualno rješenje iskorišten je detalj renesansne slike Sveti Sebastijan Andree Mantegna. Tema iz kršćanske ikonografije o svecu i mučeniku podsjeća na čestu manipulaciju ljudskim tijelom i spolnošću te na aktualne probleme u odnosu religije i politike.

Perforations Festival

It is a festival of performing arts and performances. The visual design includes a detail of the Renaissance painting St. Sebastian by Andrea Mantegna. A topic from Christian iconography about a Saint and a martyr reminds of frequent manipulation of human body and sexuality and the current problems in the relationship between religion and politics.

IVAN KLANAC

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Pssst! Festival nijemog filma

Nijemi film u najširem smislu označuje svaku filmsku snimku koja u sebi ne sadrži audiosnimak. U želji za prikazivanjem te značajke za plakat Festivala nijemog filma odabrana je scena iz filma The Artist. Univerzalni znak 'mute' sugerira da scena nema zvuk, što je i glavna značajka filmova ovog festivala.

Pssst! Silent Film Festival

Silent film in the broadest sense refers to any film that does not include a sound recording. Consequently, aiming to point out this specific feature, a scene from the silent film entitled The Artist was selected for the poster announcing Silent Film Festival. The universally used sign for 'mute' suggests that there is no sound included, which is the principal feature of the films presented at this festival.

DRUGI SEMESTAR

Predmet / informacija

– Povezivanje predmeta i značenja (odnos)

Prvi dodir studenata s marketinškom sferom dizajnerske struke događa se upravo u ovom zadatku. Potrebno je dizajnirati vizualni identitet zadanog proizvoda (najčešće prehrambenog) i cjelokupan specifični informacijski sustav njegove ambalaže, što podrazumijeva ne samo izražavanje do sada upoznatim sredstvima u fazi vizualne sinteze, već i iscrpnu početnu analizu značajki 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 konkretnoga dizajnerskog postupka.

SECOND SEMESTER

Item / Information

– Connection between Objects and Meaning (Relationship)

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

LUKA PALESTRINA MAZIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Solana Pag: Krupna morska sol

Rješenje za vizualno oblikovanje ambalaže morske soli Solane Pag proizlazi iz ideje da se na ambalaži prikaže proces proizvodnje soli, točnije, kristalizacija od morske vode do završnog proizvoda. Na ambalaži primjećujemo kristale koji gradiraju od tamnoplave boje mora do bijele, boje soli.

Pag Salt Works: Coarse sea salt

The idea behind the solution for visual design of the packaging for sea salt produced by Pag Salt Works is to present the process of salt production on the packaging, i.e., from its crystallisation from seawater to the end product. Crystals ranging from dark blue colour of the sea to white, the colour of salt, appear on the packaging.

ANA PAVIČIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



LEONARDA KOMEN

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Ultra Plus: Sardina

Budući da je srdela omiljena i jeftina vrsta ribe, redizajn je morao biti jednostavan i privlačan, a karakterom blizak najširoj ciljanoj skupini, s naglaskom na hrvatsku tradiciju ribarenja. Novom ambalažom cilj je bio istaknuti svježinu, okus i količinu proizvoda, kako bi se razlikovao od sličnih na tržištu.

Ultra Plus: Sardine

Since sardines are a favourite and a budget-friendly fish species, the redesign had to be simple and attractive, whilst also close to the broadest target group with emphasis on the Croatian fishing tradition. The new packaging was intended to point out the freshness, the taste and the quantity of products, aiming to be easily recognised on the market.

Zagrebačke pekarnice Klara: Špageti br. 7

Ambalaža je oblikovana tako da bude razumljiva i da potrošaču omogućiti, u što kraćem vremenu, povezivanje ambalaže sa sadržajem. Ilustracija prikazuje kontinuiranu liniju koja proizlazi iz oblika špageta i interpretira njegovu glavnu značajku: duljinu. Karakteristično za špagete je i način konzumiranja, namatanjem na vilicu. Ambalaža je zamišljena kao vilica oko koje se okretanjem 'namata' ilustracija špageta.

Klara Bakery Zagreb: Spaghetti No. 7

The idea behind the packaging design was to make it comprehensible and to enable consumers to make an instantaneous connection between the packaging and its content. The illustration shows a continuous line originating from the shape of spaghetti and interprets its principal feature: length. The way of eating spaghetti is also typical, by winding it up on a fork. The packaging is designed as a fork to be turned and around which one 'winds up' the illustration of spaghetti.

TREĆI SEMESTAR

Informacijske strukture

– Odnos teksta i slike u sustavu (layout)

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

THIRD SEMESTER

Information structures

– Relationship between the Text and the Photograph in the Layout

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

KARLA NOVAK
MENTOR: Stipe Brčić



Godišnje izvješće: Pogon Jedinstvo

Pogon Jedinstvo je centar za nezavisnu kulturu i mlade u Zagrebu koji djeluje kao neprofitna ustanova. Zalaže se za aktivno sudjelovanje mladih u kulturnim i drugim aktivnostima poput koncerata, predstava, radionica i sl. Za formu izvješća izabran je plakat kao najčešći medij kojim se Pogon obraća svojoj publici. Format plakata je B1 na kojem je prikazano cijelo godišnje izvješće. Ono je podijeljeno na nekoliko poglavlja od kojih je najveće posvećeno godišnjem programu, a prekriva cijelu poleđinu plakata.

Annual report: Unity Factory

Unity Factory is a centre for independent culture and youth in Zagreb operating as a non-profit organisation. It advocates active participation of youth in cultural and other activities such as concerts, performances, workshops, etc. The annual report is in form of a poster, since it is considered as the commonest medium through which the Factory addresses its audiences. The poster is in B1 format and it presents the entire annual report. It is divided into several chapters the largest of which is dedicated to annual programme and it covers the entire back of the poster.

KARLA ČOĆIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

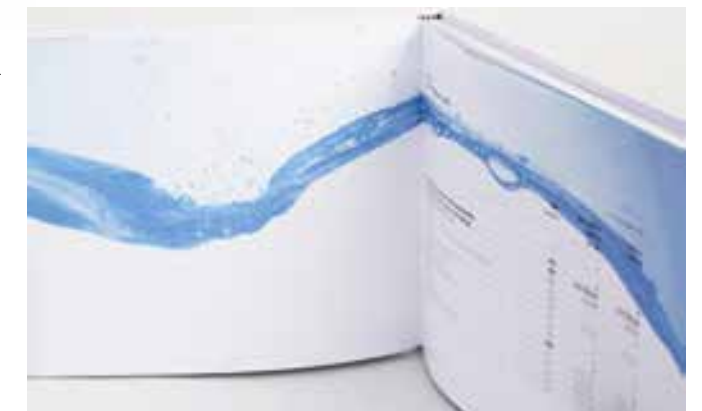


Godišnje izvješće: Saponia

Saponia je vodeća deterdžentsko-toaletna industrija s tradicijom dužom od 118 godina. Njihova vizija je svakodnevno unaprjeđenje života razvijanjem kulture čistoće i zdravlja. Ključna riječ koja je misao vodilja ovoga koncepta je proces čišćenja/ pročišćivanja. Elementi kojima je prikazan koncept su obojene šupljine slova koje predstavljaju nekakvu nečistoću te tekućina koja se razlijeva po stranicama te ispire tu 'nečistoću' i ostavlja čist i pročišćen tekst.

Annual report: Saponia

Saponia is the leading detergent and toiletries industry with a tradition of over 118 years. Its vision is improvement of life on a daily basis through focus on the culture of cleanliness and health. A key word and a leitmotif of this concept is the process of cleaning/purification. The features used to illustrate the concept are coloured cavities in letters which stand for some kind of dirt and a liquid is pouring over the pages and washing away this 'dirt', leaving a purified and a consolidated text.



VITA VREBAC

MENTOR: Stipe Brčić



Godišnjak Arhitektonskog fakulteta

S obzirom na tip sadržaja Godišnjaka AF, mreža je bila ključna točka u konceptu. Razvedena je i pruža mogućnost korištenje nacrtu i fotografija u različitim dimenzijama. Format omogućuje precizan prikaz tehničkih crteža i naglašava monumentalnost arhitekture. Sadržaj zahtijeva jasno vizualno razdvajanje dijelova pa su oblikovane tri zasebne knjige. Korice knjiga su bijele, a zajedno ih drži jednostavna mapa, simbolički podsjetnik na mape koje su neophodne studentima arhitekture.

Faculty of Architecture Zagreb Yearbook

Considering the type of content of Faculty of Architecture Zagreb Yearbook, the grid is the fundamental point of the entire concept. It is indented for and provides the opportunity of using a design plan and photographs in different dimensions. The format enables an accurate illustration of technical drawings and it points out the monumentality of architecture. The content requires clear visual separation of parts and hence three separate books were designed. Book covers are white and they have been bound together by a simple folder - a symbolic reminder of folders which are indispensable for students of architecture.



ENA BEGČEVIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Godišnje izvješće za HEP

Hrvatska elektroprivreda (HEP grupa) nacionalna je tvrtka koja se bavi proizvodnjom i distribucijom električne energije te opskrbom plina. Temeljne vrijednosti su kompetentnost, inovativnost i odgovornost prema okolišu. Glavni cilj rješenja je komunikacija tih vrijednosti na učinkovit način, a inspiracija za to pronađena je u prirodi i primjerima biomimikrije. Biomimikrija je oponašanje prirode suvremenom tehnologijom, pomoću koje možemo dizajnirati i razvijati nove tehnologije.

Annual report for HEP

HEP Group is the national company involved in generation and distribution of electric power and gas supply. Its core values are competitiveness, innovativeness and environmental responsibility. The specific objective of the solution is to communicate the previously mentioned values in an effective way, whilst the inspiration originates from the Nature and the examples of biomimicry. Biomimicry is emulation of the Nature using cutting-edge technology with which new technologies can be designed and developed.

DORJA HORVATIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Godišnje izvješće: Gradske knjižnice

Osnovna ideja je prezentirati knjižnicu raznim formatima i načinima oblikovanja tiskovina – džepnim knjigama, katalozima, novinama. Raznolikim formatima i pristupima oblikovanja stranica sugerirana je književna heterogenost, ali i dodatnih aktivnosti koje danas nude gradske knjižnice. Književna djela dolaze u raznim oblicima, ovisno o karakteru i vremenu nastanka. Ideja je dočarati dinamičnost književnosti, tj. ponudu gradske knjižnice tijekom četiriju pristupa oblikovanja stranice.



Annual report: City Libraries

The idea behind was to present the library in diverse formats and design techniques used in publications – paperback books, catalogues, newspapers. Diverse formats and approaches imply literary heterogeneity, as well as additional activities organised by City Libraries. Literary work has a broad range of forms, depending on the type and the period of creation. The objective was to point out the dynamism of literature, i.e. the programmes provided by City Libraries throughout four approaches to page design.

MIRJAM MILAS

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

Godišnje izvješće: SUVAC Osijek

Poliklinika SUVAG u Osijeku odabrana je za temu godišnjeg izvješća zbog svojih specifičnih djelatnosti, rad s osobama sa slušnim, govornim i jezičnim poteškoćama. Misao vodilja ovog projekta, pitanje što je i postoji li jedna prava stvarnost, predstavljena je posebnim oblikovanjem naslova pojedinih poglavlja, koja samo naizgled djeluju jasno i shvatljivo. Naslovi pokazuju kako i na koji način osobe s disleksijom, disgrafijom i diskalkulijom doživljavaju svijet oko sebe, čime se nastojalo osvijestiti i informirati većinu o svakodnevnim preprekama s kojima se takve osobe susreću.

Annual report SUVAC Osijek

The Osijek – based SUVAG Polyclinic was selected as the topic of the annual report due to its specific activities, work with hearing-impaired people, as well as people with speech and language disorders. The idea behind this project – the question of whether there is a true reality and what it is – has been presented through a special design of several chapter titles which only appear to be clear and intelligible. The titles illustrated the way people suffering from dyslexia, dysgraphia and dyscalculia experience the world around them, aiming to raise the awareness and inform the public on everyday obstacles encountered by such people.



TREĆI SEMESTAR

Informacijske strukture

– Oblikovanje informacijske mape

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

THIRD SEMESTER

Information Structures

– Design of an Information Folder

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

ENA BEGČEVIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Converse

U stoljetnoj tradiciji tvrtka Converse All Star malo je mijenjala bazični dizajn klasičnih tenisa. Jedino što se promijenilo su raznoliki uzorci boja koji odgovaraju aktualnim stilovima. Vodeći se time, koncept se zasniva na interpretaciji iste tenise kroz stilove različitih umjetnika i dizajnera kao svojevrsni omaž njihovu radu.

Converse

During its one hundred year long tradition the company Converse All Star has only insignificantly altered the basic design of classic sneakers. It has only changed diverse colour patterns to match the current styles. Hence, the concept is based on the interpretation of the same sneaker through different styles adopted by artists and designers as a kind of homage to their work.

DORJA HORVATIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Garden: Kalendar

Uz dvanaest mjeseci kalendara, korisnik dobiva dvanaest različitih paketa sa sjemenkama začinskog bilja. Ideja je motivirati i educirati korisnike o važnosti i prednosti vlastitog uzgoja zdrave prehrane. Kalendar osim paketa sa sjemenjem sadrži i sve prijeko potrebne informacije o uzgoju i korištenju biljaka te njihov ilustrativni prikaz.

Garden: Calendar

In addition to twelve months of the calendar, the user also gets twelve diverse packages with herb seeds. The idea behind was to motivate and educate the users on the importance and the advantages of growing your own healthy food. In addition to the packages of seeds, the calendar also provides all the indispensable information on growing and the use of herbs and their illustrated presentation.

MIRJAM MILAS

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

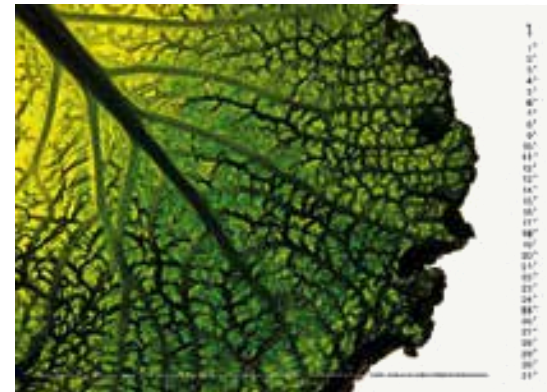


Zdrava hrana

Propitkujući temu o zdravoj hrani nizom neobičnih fotografija odabranoga sezonskog povrća, cilj je i fotografijom istaknuti njihove nadasve zanimljive detalje. Popratnim se tekstovima objašnjava čime je pojedina namirnica bogata, koja su blagotvorna svojstva te kako se tijekom povijesti mijenjala njezina upotreba i značenje.

Healthy food

Questioning the issue of healthy food through a vast array of unusual photographs of selected seasonal vegetables, we were aiming to point out their specifically interesting features through photographs. The accompanying texts provide explanations on the nutrient values of individual ingredients, as well as their benefits and the way their use and importance changes throughout history.



ANJA NIKOLIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Smoothie Factory

Smoothie je slatko piće napravljeno od svježega miksiranog voća, povrća, a nekada i od čokolade i raznih dodataka. Njihova se konzumacija smatra vrlo zdravom i ponekad se koristi kao nutricionistički ispravna zamjena nekog obroka. Za oblikovanje listova kalendara odabrano je 12 sezonskih smoothija, gdje je broj mjeseca složen od voća potrebnog za konkretan recept. Kalendar sadrži tri zimska, tri ljetna, tri proljetna i tri jesenska smoothie recepta.

Smoothie Factory

Smoothie is a sweet beverage made from fresh mixed fruits, vegetables and sometimes even chocolate and different supplements. They are considered extremely healthy and hence they are at times used as a nutritionally correct meal replacement. 12 seasonal smoothies have been selected for calendar design and the number of the month has been made from fruits required for a specific smoothie recipe. The calendar includes three winter, three summer, three spring and three autumn smoothie recipes.

TANJA MODRAKOVIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Knjižnica grada Zagreba

Kalendar za Knjižnicu grada Zagreba osmišljen je kao uporabni predmet. Dvanaest bookmarka (straničnika) kao dvanaest prijedloga za knjigu, oblikovani su kako bi probudili želju za čitanjem i odgovorili na pitanje: 'Što čitati idući mjesec?' Svaki mjesec predstavlja jednu knjigu, a na poleđini bookmarka nalazi se kalendar koji ima i funkciju notesa za zabilješke tijekom čitanja, podsjetnika na datum kada je knjiga posuđena i kada je treba vratiti te kao osobna uspomena na pročitano djelo.

Zagreb City Library

Calendar for Zagreb City Library was designed as an article for daily use. Twelve bookmarks, as twelve proposals for a book, have been designed aiming to arouse interest in reading and to provide an answer to the question: 'What to read next month?' It presents a new book each month and on the back of the bookmarks there is a calendar intended as a notepad for taking notes while reading, a reminder of a date when the book was borrowed and when it has to be returned and as a personal remembrance of the book read.



PAULA ŠOBAT

MENTOR: Stipe Brčić



Pliva zdravlje

Koncept kalendara je osuvremeniti njegovo korištenje budući da kao tiskani proizvod zbog sve veće digitalizacije polako izumire. Uz klasičan prikaz datuma na kalendaru su prikazane biljke čije su peludne aktivnosti najveće tijekom aktualnog mjeseca. Korištenjem pametnog telefona i proširene stvarnosti otvara se novi sloj informacija u kojima korisnik stvara profil u kojem odabire svoju lokaciju te biljke za koje želi pratiti peludnu prognozu. Aplikacija se koristi tako da se odskenira datum na kalendaru, pri čemu se dobiva prognoza za taj dan na zaslonu mobitela.

Pliva health

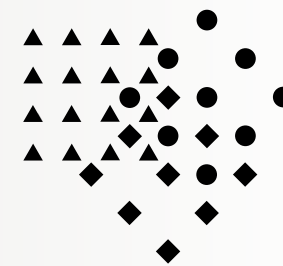
The idea behind the calendar is to modernise its use since it is slowly losing its importance as a printed product as a result of increasing digitalisation. In addition to the classical provision of dates, the calendar also provides information on the plants whose pollination activities are the greatest during the current month. A new layer of information is provided through smartphone use and augmented reality where the user creates a profile in which they select their location for the plants on whose forecast of pollination dates they wish to be regularly informed on. The app is used by scanning the date on the calendar and hence one is provided the forecast for that day on the mobile phone screen.

ČETVRTI SEMESTAR Informacijski sustav – Oblikovanje vizualnog identiteta i signalistike

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

FOURTH SEMESTER Information System – Design of Visual Identity and Signalistics

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



Pučko otvoreno učilište grada Velike Gorice

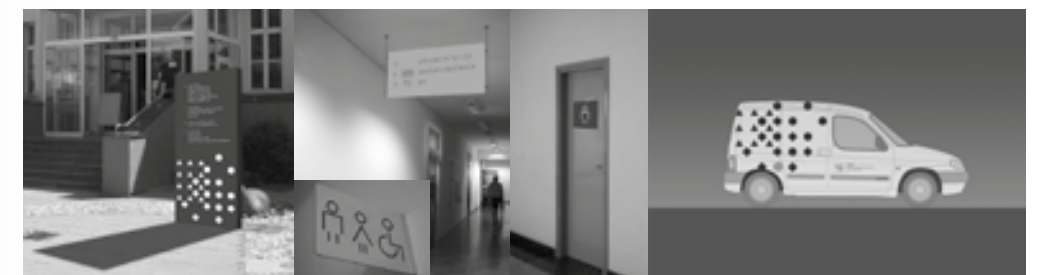
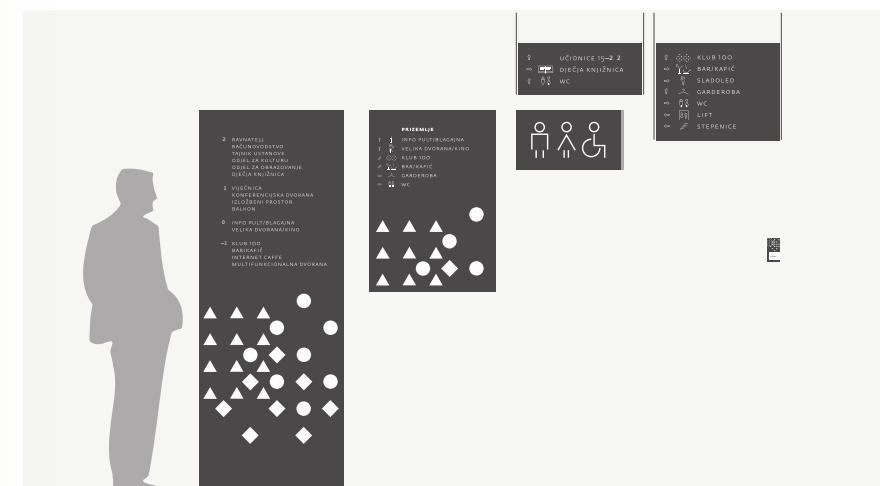
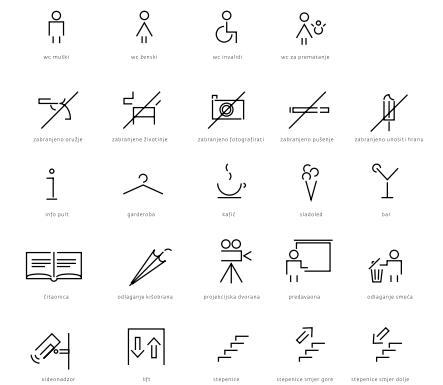
Pučko otvoreno učilište grada Velike Gorice je ustanova za obrazovanje i kulturu koja nudi razne edukativne i kulturne programe. Karakterističan vizualni kod istodobno označuje rad Učilišta na tri postojeća odjela (područja) i spaja ih preklapanjem u prozračan motiv. Time je stvoren dinamičan, otvoren znak koji poziva na druženje i komunikaciju. Jasni geometrijski oblici predstavljaju odjele, dok je svaki sektor djelatnosti Učilišta prikazan umanjnim multipliciranim i strogo umreženim geometrijskim likovima.

Public Open University of the city of Velika Gorica

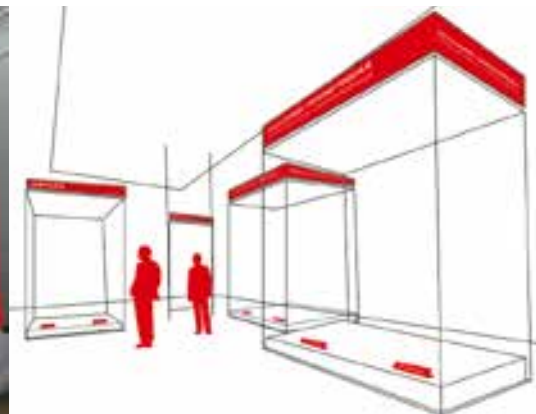
Public Open University of the city of Velika Gorica is an institution for education and culture that provides a vast array of educational and cultural programmes. A characteristic visual code simultaneously illustrates the operation of the Open University in three existing departments (fields) and brings them together through overlapping into a translucent motif. Consequently, a dynamic, open logo was created that invites for socialising and communication. Clear geometric shapes represent departments, whilst each sector of activity of the Open University has been illustrated through diminished multiple and connected geometric shapes.

DORJA HORVATIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

POUVG PUČKO OTVORENO UČILIŠTE VELIKA GORICA



KARLA NOVAK
MENTOR: Stipe Brčić



VITA VREBAC
MENTOR: Stipe Brčić



Dom zdravlja Centar u Zagrebu

Identitet Doma zdravlja nužno mora biti čitak najširem spektru korisnika. Stoga je i prepoznatljivi motiv grčkog križa iskorišten kao temelj oblikovanja vizualnog identiteta. Dom zdravlja je ustanova je koja se bavi liječenjem manje kritičnih slučajeva te funkcionira kao podružnica s mnogo specijalizacija. U identitetu se naglašava pojam 'centra' kao lokacije i dijela naziva ustanove, ali i kao središnji dio sustava koji predstavlja ljudsko tijelo. Signalistika je jasna i čitka, razvijena u logičnu seriju, a strateški je smještena na ključna mjesta unutar zgrade.

Central Health Centre in Zagreb

The identity of the Health Centre needs to be intelligible to the widest range of users. Hence, the recognisable motif of a Greek cross has been used as the basis for the design of its visual identity. Health Centre is an institution involved in treating less critical cases and it functions as a branch with a large number of specialisations. The concept of 'central' both as a location and a part of the name of the institution, as well as the central part of the system that stands for human body has been pointed out. The signalistics is clear and legible, developed into a logical series and it has been strategically located at focal points within the building.



MIRJAM MILAS

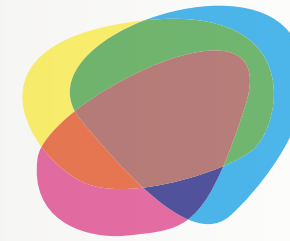
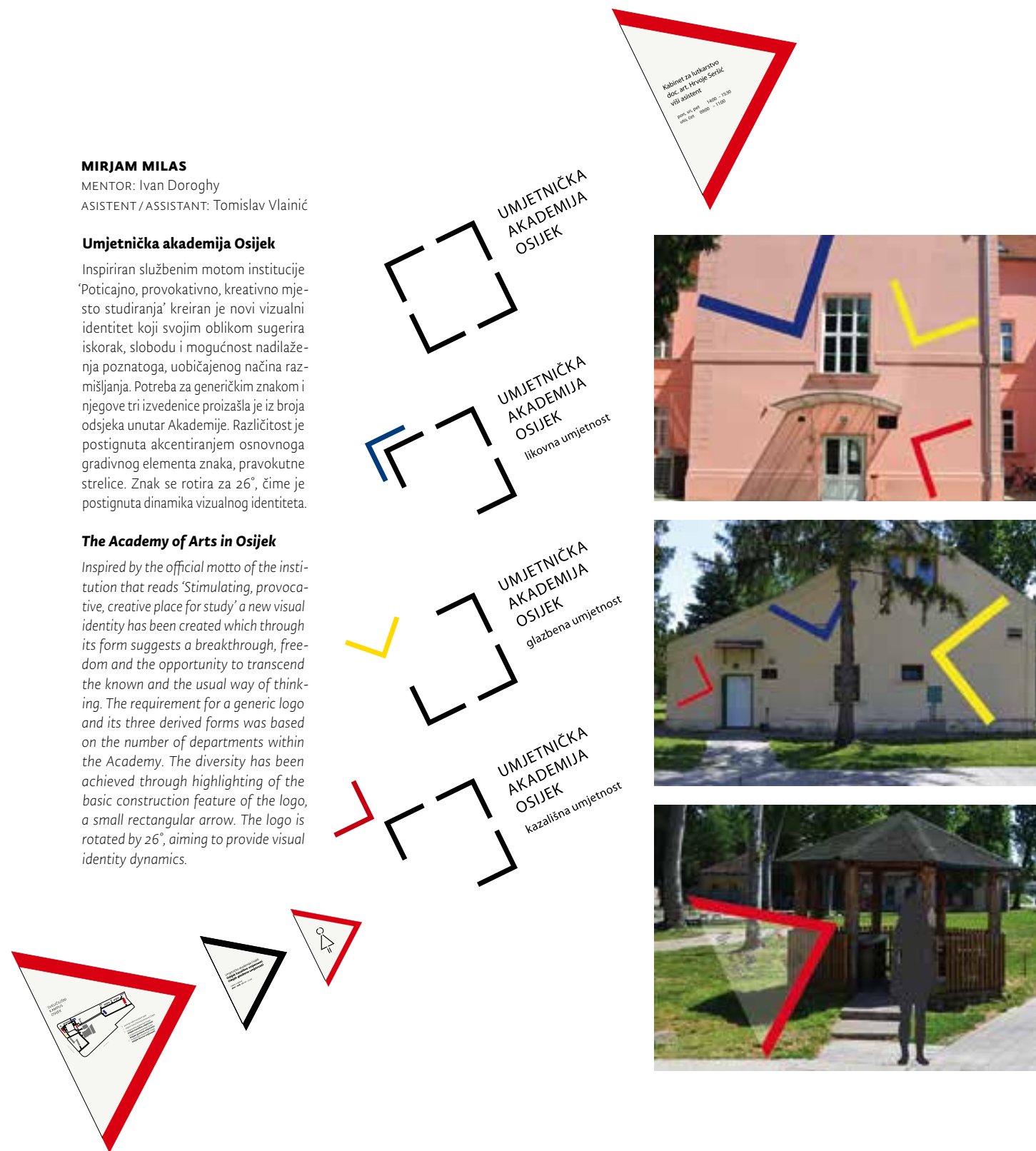
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

Umjetnička akademija Osijek

Inspiriran službenim motom institucije 'Poticajno, provokativno, kreativno mjesto studiranja' kreiran je novi vizualni identitet koji svojim oblikom sugerira iskorak, slobodu i mogućnost nadilaženja poznatoga, uobičajenog načina razmišljanja. Potreba za generičkim znakom i njegove tri izvedenice proizašla je iz broja odsjeka unutar Akademije. Različitost je postignuta akcentiranjem osnovnoga gradivnog elementa znaka, pravokutne strelice. Znak se rotira za 26°, čime je postignuta dinamika vizualnog identiteta.

The Academy of Arts in Osijek

Inspired by the official motto of the institution that reads 'Stimulating, provocative, creative place for study' a new visual identity has been created which through its form suggests a breakthrough, freedom and the opportunity to transcend the known and the usual way of thinking. The requirement for a generic logo and its three derived forms was based on the number of departments within the Academy. The diversity has been achieved through highlighting of the basic construction feature of the logo, a small rectangular arrow. The logo is rotated by 26°, aiming to provide visual identity dynamics.



Arheološki muzej Zagreb



PAULA ŠOBAT

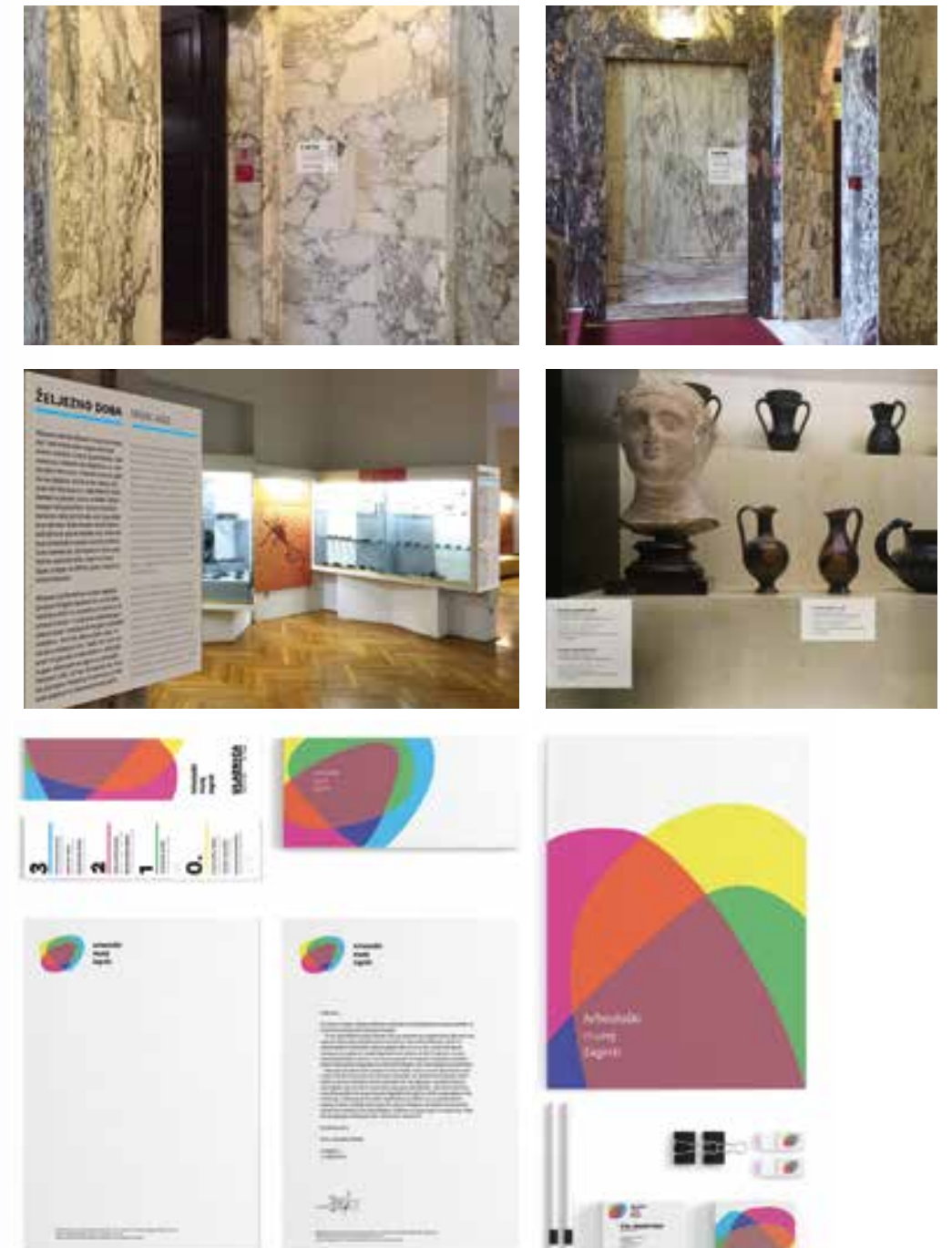
MENTOR: Stipe Brčić

Arheološki muzej

Koncept je proizašao iz pojmova vezanih uz arheologiju, fragmentarnost i slojevitost. Slojevitost se iščitava u obliku znaka koji se sastoji od tri sloja, pri čemu svaki nosi jednu primarnu boju. Preklapanjem slojeva i miješanjem boja dobivamo nove vrijednosti, kao što u arheologiji istražujući i skupljajući dolazimo do novih vrijednosti i informacija. Za signalistiku su preuzete boje iz znaka, primarne su odabrane za katove s glavnim zbirnkama, a sekundarne za sekundarne sadržaje.

Archaeological Museum

The idea behind the project originated from the concepts linked with archaeology, fragmentariness and stratification. The stratification is shown in the form of a logo comprising of three layers where each of them is in one primary colour. Through overlapping of layers and mixing of colours one gets new values, in a similar way in which in archaeology one gets new values and collects information through research and collection. Concerning signalistics, colours have been taken from the logo, the primary colours have been selected for the floors with the principal collections, whilst the secondary colours are intended for secondary content.



PETI SEMESTAR

Komunikacijski sustav

– Identitet skupine proizvoda

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

FIFTH SEMESTER

Communication System

– Identity of a Group of Products

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

NIKOLINA FUZUL

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Ekozona

Ekozona je robna marka višega cjenovnog ranga koja predstavlja niz prirodnih proizvoda čija je značajka ekološki uzgoj te bogatstvo visokovrijednih hranjivih sastojaka. Analizom proizvoda unutar brenda zaključeno je kako upravo jasno definirana skupina potrošača uvjetuje određen smjer u oblikovanju proizvoda. Informiranje o zdravim sastojcima proizvoda bila je ključna ideja pa je infografikom prikazana tablica hranjivih vrijednosti koja je sastavni dio svake ambalaže.

Ekozona (Ecozone)

Ekozona (Ecozone) is a higher price bracket brand that presents a vast array of natural products whose specific feature is ecological farming and abundance of high-valued nutritional ingredients. The analysis of products within the brand showed that a clearly defined group of consumers dictates the orientation of product design. The specific objective was to provide information on the healthy nutritional ingredients of the products and hence a nutrition facts table, as an integral component of the packaging, has been presented using infographics.

ELIZABETA LONČAR

MENTOR: Stipe Brčić



Pivo Mikkeller

Oblikovanje ove ambalaže temelji se na ideji da se pivu Mikkeller da prepoznatljiv i zanimljiv izgled, poštujući pritom karakter svake pojedine vrste piva. To je postignuto jednostavnim ilustracijama koje nenametljivo izražavaju osobnost svakog okusa, a cijeloj liniji proizvoda daju upečatljiv izgled.

Mikkeller Beer

The idea behind the design of this packaging was to provide Mikkeller beer with a recognisable and an interesting appearance, paying special attention to the specific features of each beer type. That was achieved through simple illustrations that discreetly express the personality of each taste and give an impressive appearance to the entire line of products.



IVA LEUSTEK
MENTOR: Stipe Brčić



Začini Kotányi

Začini Kotányi namijenjeni su i amaterima i profesionalnim kuharima te su više od običnog dodatka jelu. Začini daju karakter svakom jelu što je značajka koja je u osnovi glavna ideja u oblikovanju ovog rješenja. Značajke začina te načini kako se koriste povezan je s dijakritičkim znakovima koji su različitog oblika (točke, crtice, kvačice, kružići i sl.), a dodaju se nekom slovu za odgovarajući izgovor, kao što se i začini dodaju jelu radi postizanja posebnoga, karakterističnog okusa. Količina vizualnih elemenata je minimalna radi lakšega i bržeg čitanja informacija.

Kotányi seasoning

Kotányi seasoning is intended both for cooking enthusiasts and for professional chefs and are more than a simple food additive. Seasoning gives a specific character to each dish and this feature was the main idea behind the design of this solution. Seasoning features and ways they are used were connected with diacritical marks of diverse forms (full stops, hyphens, carons, small rings, etc.) and they are added to a letter in order to show a specific way of pronouncing it, the same as seasoning is added to dishes to achieve a special characteristic taste. The quantity of visual features is minimum, aiming to increase the speed of reading and help in reading the information.



DORA KASUN
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić



Začini Nadalina

Pod začinima podrazumijevamo dijelove biljaka koji se zbog svog sadržaja okusa ili mirisa koriste u pripravljanju svih vrsta hrane kako bi je se oplemenilo. Začini su tijekom povijesti imali značajnu gospodarsku, političku ali i kulturnu ulogu. Svaki začini vezan je uz specifičnu kulturu, običaje ili tradicije te kazuje svoju priču. Neke priče su svima poznate, a druge tek treba doznati i istražiti. Ilustracije asociraju upravo te priče koje su ispričane na poledini ambalaže.

Nadalina seasoning

The seasoning comprises of ground herbs that are used in preparation of all types of dishes due to their taste or smell and in order to enhance their flavour. Throughout history seasoning has played an important economic, political and cultural role. Each type of seasoning is linked with a specific culture, customs or traditions and it has a story to tell. Some stories are widely known, whilst others have yet to be learnt and explored. The illustrations remind of the specific stories told on the back of the packaging.

OTTO KUŠEC
MENTOR: Stipe Brčić



Žarulje General Electric

Žarulje pretvaraju mrak u svjetlo i predstavljaju pomagalo važno za svakodnevni život. Pozitivna simbolika svjetla u osnovi je idejnog rješenja ambalaže. Funkcionalna važnost ove ambalaže je informiranje korisnika o prednostima suvremenih žarulja za što su iskoristeni piktogrami koji zamjenjuju velike količine teksta i svode podatke na one najosnovnije. Sukladno karakteru proizvoda korišteni su ekološki prihvatljivi materijali, a tisak je jednobojan.

General Electric light bulbs

Light bulbs transform darkness into light and are considered important in everyday life. The conceptual design of the packaging is primarily based on positive symbolism of light. The importance of this packaging from the functional aspect is to inform the user of the advantages of modern light bulbs and hence pictograms have been used to replace large quantities of text and present only the crucial information. In accordance with the specific features of the product ecologically acceptable materials have been used and the print is monochrome.

MIRAN BAŠIĆ
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Kečap, senf i majoneza

Kečap, senf i majoneza izrazito su popularni proizvodi koje povezuje s brzom hranom, brzim načinom života, popularnom i urbanom kulturom. Idejni koncept ove pojmove prikazuje prepoznatljivim vizualnim jezikom, specifičnim za dio prometnih oznaka poput boja semafora. Asocijacija na brzinu postignuta je trodimenzionalnim dijelovima etiketa koji na simbolički način upućuju na izlaz iz uobičajenog. Veza s potencijalnom skupinom postignuta je jednostavnim, duhovitim intervencijama u imenima proizvoda.

Ketchup, mustard and mayo

Ketchup, mustard and mayo are extremely popular products linked with fast food, a fast-paced life, popular and urban culture. The conceptual outline presented these concepts using a recognisable visual language, specific for some traffic signs such as traffic lights colours. The association of speed was achieved through three-dimensional parts of labels that in a symbolic way show the exit from the ordinary. A connection with the potential group has been achieved through simple, witty interventions in product names.



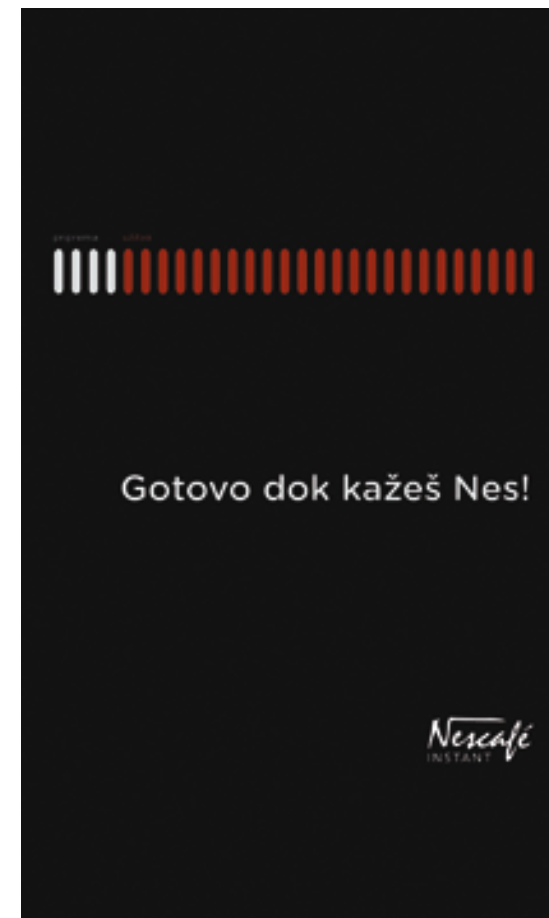
PETI SEMESTAR Komunikacijski sustav – Oglašavanje

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

FIFTH SEMESTER Communication System – Advertising

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

MICHELLE ANTONIA KOVAČEVIĆ
MENTOR: Stipe Brčić



Nescafe instant

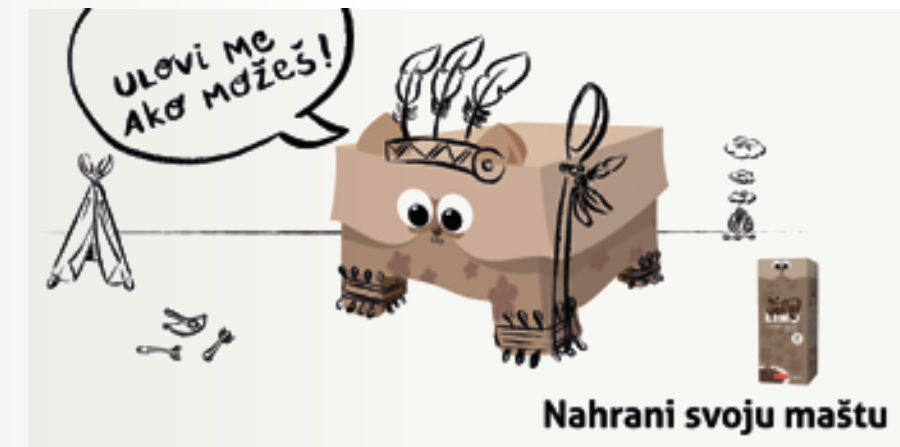
Nescafe instant je kava namijenjena ciljanoj skupini okupiranoj svakodnevnim brojnim obvezama. Osnovne značajke ovog proizvoda su brzina i jednostavnost pripreme uz ugodan okus. Brzina je simbolički prikazana linijama očitavanja (loading bar) u dvije boje, gdje bijela boja predstavlja vrijeme pripreme, a smeđa vrijeme uživanja. Korišten slogan 'Gotovo dok kažeš Nes' pojačava naglasak na brzinu, a jednostavnost je prikazana reducirano oblikovanim oglasom.

Nescafe instant

Nescafe instant is intended for a target group involved in a large number of everyday obligations. Basic features of this product are speed and the simplicity of preparation, as well as agreeable flavour. The speed has been symbolically shown through a loading bar in two colours, where white stands for preparation time and brown for the time of coffee enjoyment. The slogan that reads 'Ready until you say Nes' additionally points out the preparation speed, whilst the simplicity has been shown through a reduced design of the advertisement.

MLADEN UDOVIČIĆ

MENTOR: Nenad Dogan
KOMENTOR / COMENTOR: Veljko Žvan
ASISTENTICA / ASSISTANT: Romana Kajp



Lino

Žitne kašice Lino – hrana je primarno namijenjena dojenčadi i maloj djeci, no ciljana skupina su roditelji. Ta činjenica određuje oblikovanje serije oglasa za koji se koristi vizualni jezik blizak djeci, dok se tekstualni dio oglasa obraća roditeljima. Djecu se motivira na igru likovima koje dobivaju otvaranjem kutije, s kojima mogu uz pomoć roditelja osmisliti vlastite priče. Motivi ilustracija su predmeti koje dijete najčešće nalazi za stolom za vrijeme jela poput žlica i tanjura,

Lino

Lino cereal puree is a food product intended primarily for suckling infants and babies, with parents as the target group. This fact defines the design of a series of advertisements where the visual language used is familiar to children, whilst the textual aspect of the advertisement addresses the parents. Children are motivated to play through the characters they get upon opening the packaging which they can subsequently use to invent their own stories with the help of their parents. The motifs of illustrations are objects children most frequently see on the table, such as spoons and plates.



NIKOLINA FUZUL

MENTOR: Ivan Doroghy
KOMENTOR / KOMENTOR: Veljko Žvan
ASISTENT / ASSISTANT: Tomislav Vlainić



Ketchup, majoneza i senf

Proučavanje popularne kulture i moderne komunikacije internetom, dovelo je do ideje da se iskoristi poznati znak ljestvi (hashtag #) koji se proširio po svim društvenim mrežama, a označuje ključnu riječ kojom se filtriraju objave i informacije. Korištenje hashtaga na simboličan način izrazilo je razmjenu informacija, duhovitost i neformalizam mladih. Uz taj znak korištene su fotografije proizvoda s dodatnim ilustrativnim intervencijama koji su povezani s naslovima oglasa.

Ketchup, mayo and mustard

The study of the popular culture and modern communication over the Internet resulted in the idea to use the popular hashtag # that has spread throughout social networks and it stands for the crucial word through which posts and information are filtered. The use of hashtag expressed information exchange in a symbolic way, as well as the wit and the informality of youth. Besides the hashtag, photographs of the products were used with additional illustrational interventions linked with the ad titles.



BORJAN PAVLEK

MENTOR: Nenad Dogan
KOMENTOR / KOMENTOR: Veljko Žvan
ASISTENTICA / ASSISTANT: Romana Kajp

Kviki

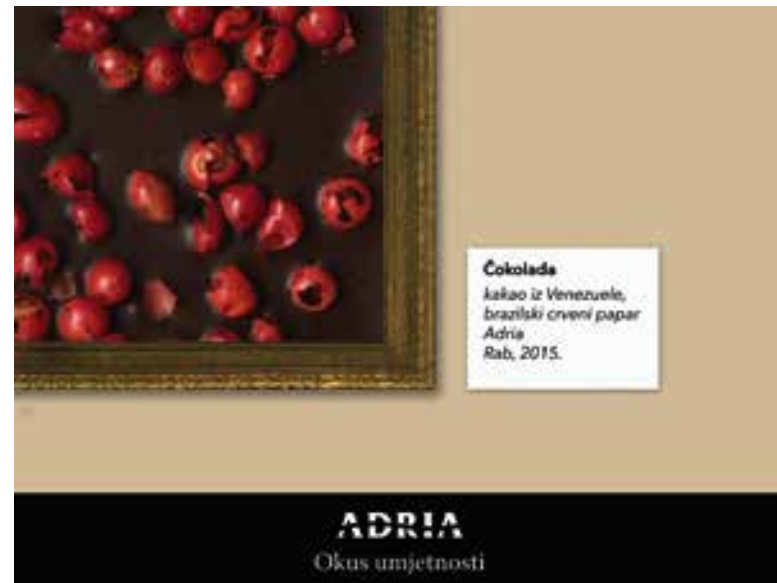
Dizajn ambalaže Kviki zamišljen je tako da se u mladim potrošačima potakne znatiželja i asocijacija na druženja i popularne dječje igre. Svima znana dječja igra skrivača bila je osnovni motiv pa su i likovi na ambalažama stavljani u taj kontekst. Skrivanjem likova iza ploha željelo se zaintrigirati potencijalne kupca, a sloganom 'Pik, spas za mene' potaknuti na traženje skrivenih likova, čime na simboličan način počinje igra. Tako se igra skrivača seli na billboarde i citylighte, dok se pik koji spašava nalazi na polici u trgovini.

Kviki

The idea behind Kviki packaging design was to arouse curiosity amongst young consumers, as well as to elicit associations to socialising and popular children's games. The basic motif was the well-known game hide-and-seek and hence the characters on the packaging were put into this context. The idea of the characters hiding behind the level surfaces was aiming to arouse interest of the potential buyers, whilst the slogan 'Safe' was intended to encourage them to start looking for the hidden characters which, in a symbolic way, was intended to start the game. Hence, the game of hide-and-seek has been transferred to billboards and city lights, whilst the means to be 'Safe' is to be found on the store shelf.

PETRA GRUBIŠIĆ

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Veljko Žvan
ASISTENT / ASSISTANT: Tomislav Vlanić



Adria

Cilj kampanje je staviti naglasak na likovnu izražajnost proizvoda koja ih u kombinaciji s aromom čini drugačijima. Svaki kolačić ili čokolada, nastala ručnim radom, poput maloga je umjetničkog djela, posebna, slobodnog poteza, bez imitacija. 'Okus umjetnosti' je slogan, a na svakom oglasu nalazi se tekst oblikovan kao informacija ispod izložka u muzeju. Sastojci su zamijenili likovnu tehniku, umjetnik je Adria, a sam proizvod tretiran je kao umjetničko djelo, prikazan uvećanim fragmentom i uokviren raskošnim okvirom poput 'umjetnine'.

Adria

The campaign is aiming to point out the visual expressiveness of the products that makes them different in combination with the flavour. Each cookie or chocolate that was handmade is like a separate artwork, special, expressing its freedom and original. The slogan that reads 'The flavour of art' and each advertisement includes a text designed as a museum label providing the information about a museum exhibit. The ingredients replaced the visual art technique and the artist is Adria, whereas the product has been treated as artwork, shown through augmented fragment and framed in a lavish frame like real artwork.

NIKOLINA KENTRIĆ STANČIĆ

MENTOR: Stipe Brčić



Dorina

Jednostavna komunikacija izražava pristupačnost proizvoda. Nije nužno informirati o samome proizvodu jer su kvalitete i značajke potrošaču već dobro poznate. U obraćanju prvenstveno mladim ljudima poruka nije doslovna i izravna, već je svojevrsna igra riječi. Komunikacija počinje izrazom 'nikad...', a nastavlja se izrazom 'uvi-jek...', čime se izaziva privid proturječnosti pa poruka izdvaja kampanju i proizvod od uobičajene prakse u oglašavanju.

Dorina

Straightforward communication expresses product affordability. Information on the product is not required, since the product features and its quality is well-known. The message intended primarily for young people is not literal and direct, but it is a specific word play. Communication commences with the word 'never' and it proceeds with 'always', which creates the illusion of contradiction and hence the message makes the difference and both the campaign and the product differ from common advertising practices.

ŠESTI SEMESTAR

Komunikacijski sustav

– Komunikacija autorskoga umjetničkog sadržaja

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 jednoga 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 njegova vizualnog identiteta, onako kako ga vidi student. Pravi izazov za završnu godinu trogodišnjeg studija!

SIXTH SEMESTER

Communication System

– Communication of Author's Artistic Content

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

MLADEN UDOVIČIĆ

MENTOR: Nenad Dogan

ASISTENTICA / ASSISTANT: Romana Kajp



Kazalište Gavella

Riječ je o vizualno dojmljivoj predstavi koju obilježavaju nadrealnost, slojevitost i iluzija. To je priča o prevrtljivosti i igranju ljudskim sudbinama. U predstavi se odvija preobrazba likova pod utjecajem čarolije. Za plakat je korištena slika isprepletenih ruku koje osvijetljenje čini siluetu magarca. Silueta je ilustrativna intervencija kojoj je dodan prikaz sazviježđa, što zajedno čini bijeli cvijet kojim se Puk vilenjak koristi kako bi izazvao čaroliju.

Gavella Theatre

It is a visually impressive performance whose features are the surreal, stratification and illusions. It is a story about fickleness and playing with human destinies. Character transformation takes place throughout the performance under the influence of magic. The poster presents the image of hands entwined that form the silhouette of a donkey as a result of exposure to backlight. The silhouette is an illustrative intervention to which a presentation of a constellation has been added creating a white flower which Puk, the elf, uses to make magic.

BORJAN PAVLEK

MENTOR: Nenad Dogan

ASISTENTICA / ASSISTANT: Romana Kajp



Teatar EXIT

Exit je privatno gradsko alternativno kazalište koje se u nešto više od dvadeset godina postojanja uspjelo pozicionirati na kartu zagrebačkih kazališta. Obilježavaju ga provokativne i britke predstave, što je u oblikovanju plakata izraženo jasno prikazanom sintezom dvaju elemenata u znak/piktogram. Jedan element za oblikovanje piktograma preuzet je iz predstave, dok je drugi simplificirani grafički oblik koji u kombinaciji s prvim daje potpuno novo značenje. Korištena crvena podloga naglašuje snagu teatarskog izraza Teatra Exit.

EXIT Theatre

Exit is a private alternative theatre that has managed to establish itself in the city. It has been operating for over two decades. It features provocative and acute performances which has been shown through the design of its poster through a clearly presented synthesis of two features to make a sign/pictogram. One feature for pictogram creation was taken over from a performance, whilst the other is a simplified graphic form which, combined with the first feature, conveys an entirely new meaning. The red background points out the strength of theatrical expression of Exit Theatre.



GALA MARIJA VRBANIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Teatar &TD

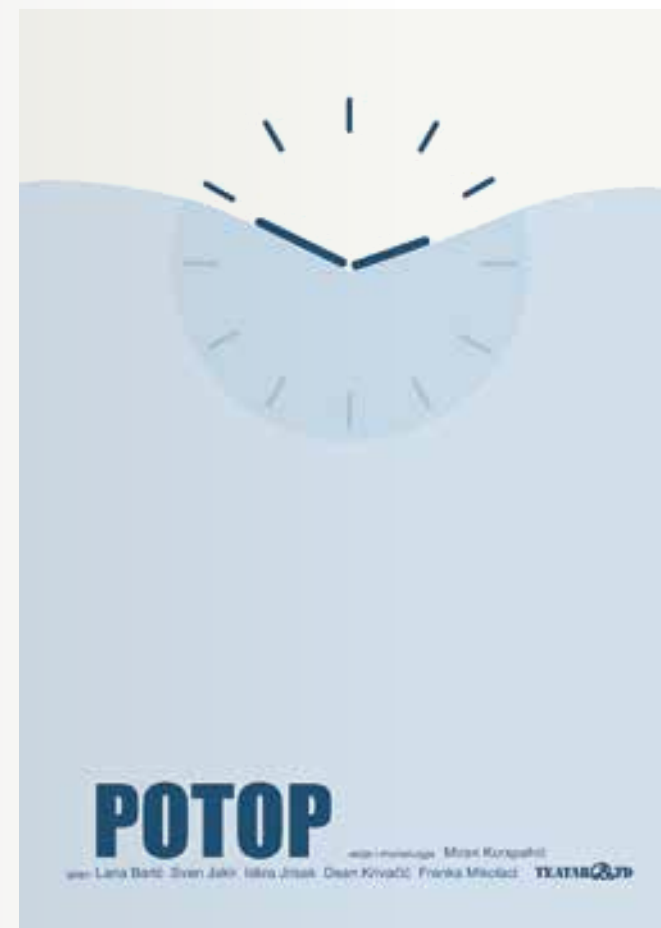
Kazalište &TD je eksperimentalno i avangardno kazalište. Sukladno tome plakati su oblikovani upotrebom eksperimentalne fotografije i tipografije koja služi kao ilustracija i stilski objedinjuje sva tri plakata. U odabranim su se predstavama često neki pojmovi preklapali i time dolazili u sukob pa je preklapanje postalo sastavni dio plakata. Neki dijelovi vizualnog rješenja ostavljeni su da izgledaju nedovršeno, a time i sukladno duhu kazališta. Svi plakati imaju tri zajednička elementa koji se sadržajno mijenjaju, prikazujući tako karakter predstave.

&TD Theatre

&TD Theatre is an experimental and an avant-garde theatre. Consequently, its posters have been designed through experimental photography and typography used as illustration and aiming to stylistically integrate the three posters. Considering the frequent overlapping and even clashing of some concepts in the selected performances, overlapping has become an integral component of the poster. Some aspects of the visual solution have been intentionally made to appear unfinished, aiming hence to match the spirit of this theatre. All the posters have three common features that change concerning the content in order to present the character of the performance.

IVA LEUSTEK

MENTOR: Stipe Brčić



Teatar &TD

Potop je predstava koja donosi poteškoće jedne obitelji tijekom dvije vremenski različite, ali istodobno prikazane radnje. Na plakatu je paralelnost radnji simbolizirana satom koji se iščitava kada se dvije radnje (potopljena prošlost i sadašnjost) sagledaju kao cjelina. Ko rukom odneseno predstava je o tri prijatelja koji se svaki na svoj način muči s vlastitim, ali i tuđim emocijama. U duhu predstave, na plakatu je na ironičan način prikazan zahod koji simbolički postaje sredstvo rješavanja problema, odnosno otpuštanja tenzija i frustracija likova.

&TD Theatre

Deluge is a performance illustrating the difficulties encountered by a family during two plots which have a different timeline, but have been presented simultaneously. The parallel plots have been presented on the poster through a symbolism of a clock that is to be read when two plots ('the submerged past and the present') appear as a unity. Like blown away is a performance about three friends who tackle their own, as well as someone else's emotions each in their own way. Hence, the poster ironically presents a toilet that symbolically becomes a means for solving problems, i.e. for releasing the tensions and frustrations of the characters.

HELENA NEMEC
MENTOR: Stipe Brčić



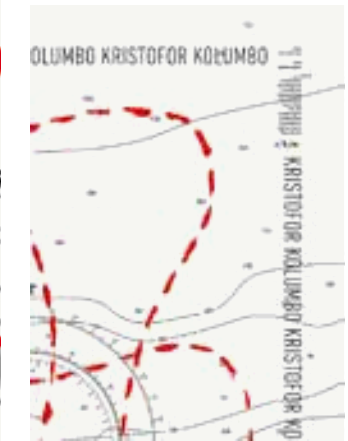
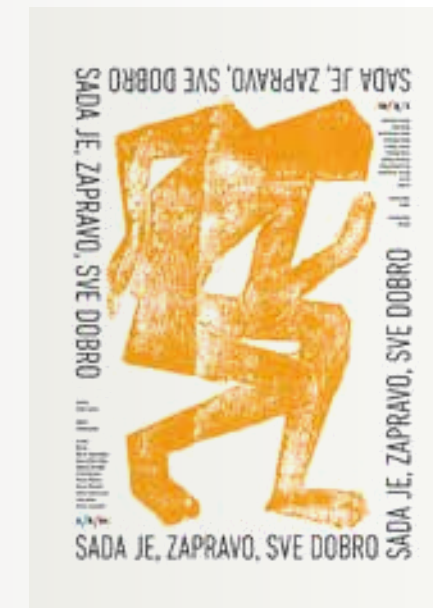
Mala scena

Mala scena malo je i nezavisno dječje kazalište. Predstave imaju relativno jednostavnu radnju, a minimalistička scenografija odaje dojam ručne izrade. Ta obilježja prikazana su čistim vektorskim plohamama, čiju strogost razbijaju bijeli detalji, skicoznoga i crtačkog poteza. Naslovi su izvedeni digitaliziranom ručnom kaligrafijom što naglašuje zaigrani dječji karakter kazališta.

Mala scena

Mala scena is a small and an independent children's theatre. The performances have a relatively simple plot, whilst its minimalist scenery creates the impression of being handmade. These features have been shown through pure vectorial surfaces, whose rigidity has been mitigated by white details of a sketchy drawing. Digitised hand calligraphy has been used for the titles aiming to point out the playful childish aspect of the theatre.

DORA KASUN
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

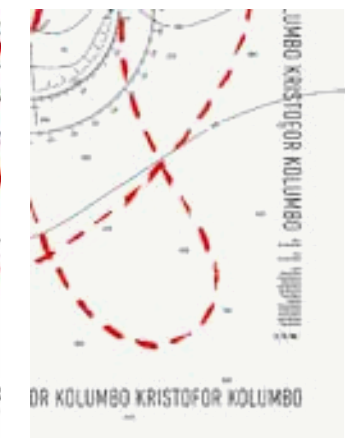


ZKM

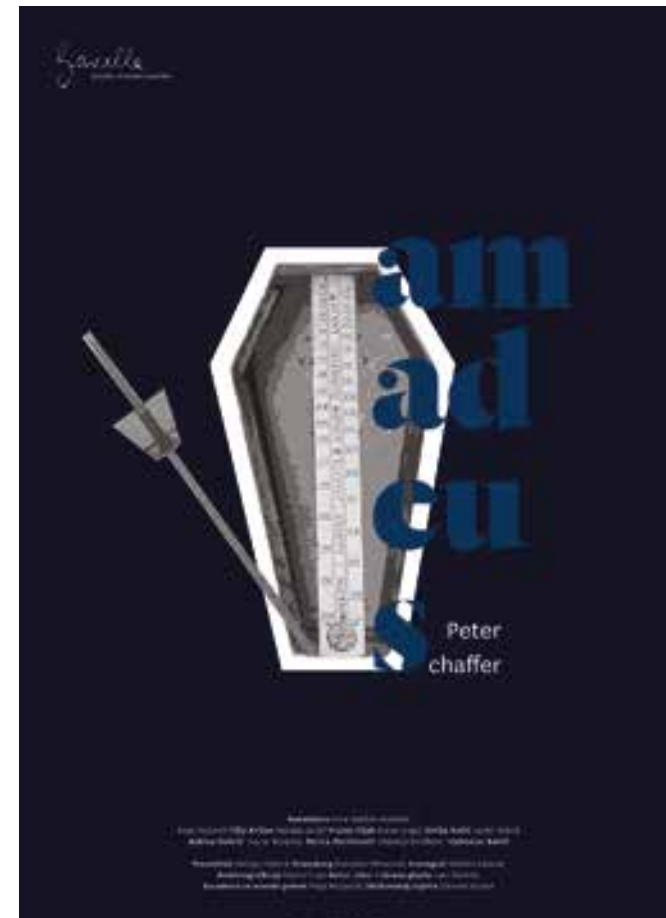
Glavna tema predstave Sada je, zapravo, sve dobro ZKM-a – je neosjetljivost sredine na probleme pojedinca koji ne upravljaju svojim sudbinama. Plakat je komponiran tako da se može postaviti na dvije strane, čime njegov položaj simbolički određuje položaj lika. U predstavi Kolumbo tema je sukob individualca s vizijom i banalnosti mase. Plakat ima četiri dijela koji funkcioniraju i kao kompozicija koja sugerira kolektivno kršenje i izgubljenost.

ZKM

The main topic of the performance entitled *Actually, Everything's all Right Now* by ZKM is the indifference of the others to the problems faced by individuals who do not manage their own destinies. The poster has been designed to be presented on both sides, which symbolically defines the position of the character. The topic of the performance entitled *Columbus* is the conflict between an individual with a vision and the banality of the masses. The poster comprises of four parts which function also as a composition that implies both collective socialising and forlornness.



DUNJA LESAR
MENTOR: Stipe Brčić



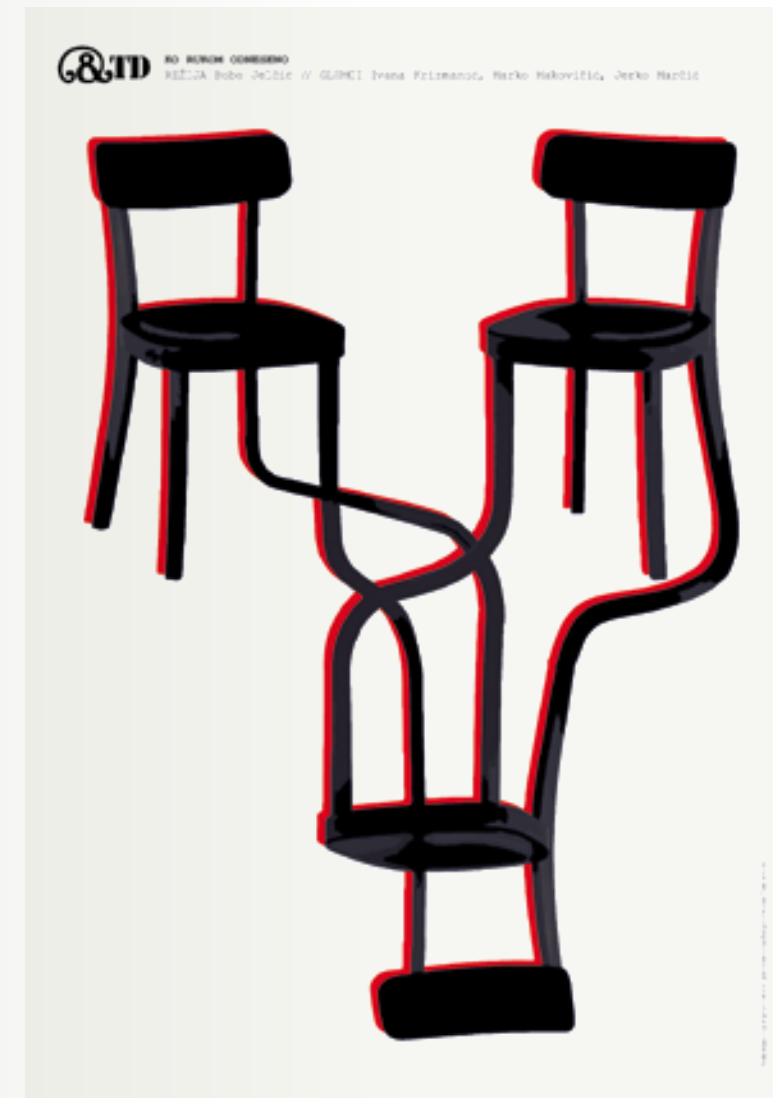
Gavella

Tema predstave Bojim se da se sada poznajemo je prekid veze. Plakatom se nastojalo simbolički prikazati ponovno stvaranje osobnog identiteta nakon prekida, slaganje vlastite slike, ali i prazninu i zadanost navikom. Predstava Amadeus temelji se na Salierijevu monologu o Mozartu nakon njegove smrti. Tema odbrojavanja otkucaja vremena do smrti velikog glazbenika izražena je spojem lijesa i kazaljke metronoma.

Gavella

The topic addressed in the performance I'm afraid we know each other now is a breakup of a relationship. The poster was aiming to symbolically present the creation of a personal identity after a breakup, the creation of one's own image, as well as the emptiness and the predetermination of habits. The performance Amadeus is based on Salieri's monologue on Mozart after his death. The topic is a countdown of the passage of time until the death of a great musician expressed through the image of a coffin and the pointer of the metronome.

NIKOLINA FUZUL
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Teatar &TD

Koncept oblikovanja polazi od činjenice da se pred prolaznika s kojim plakat komunicira postavi određeni vizual i njime izazove interes za kazališnu predstavu. Fokus je na motivima iz svakodnevice koji su česta tema mnogih predstava. Ilustracije prikazanim vizualnim elementima navode gledatelja na promišljanje o predstavi, a indirektno i o vlastitoj svakodnevici.

&TD Theatre

The idea behind the design was to place a specific visual before the passer-by whom the poster addresses and hence to arouse interest in the theatrical performance. The focus is on everyday motifs that are a frequent topic of a large number of performances. Illustrations with the presented visual features encourage the public to think about the performance and indirectly also about their own everyday life.

ŠESTI SEMESTAR

Komunikacijski sustav u odgovarajućim medijima – Multimedijalna prezentacija

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

SIXTH SEMESTER

Communication System in the relevant Media – Multimedia Presentation

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



Moj prvi abecedarij

Moj prvi abecedarij ilustrirana je knjižica kajkavske abecede edukativnoga karaktera, namijenjena prvenstveno najmlađim uzrastima. Cilj je potaknuti djecu i mlade na zanimanje za vlastiti jezik, sociokulturni identitet i baštinu, usvajajući riječi te duh svojstvenoga govora. Nedostupnost suvremenih, moderno oblikovanih sredstava namijenjenih mladima za učenje kajkavskog narječja bio je osnovni motiv za ovaj projekt.

My first abecedarium

My first abecedarium is an illustrated educational booklet of kajkavian alphabet, intended primarily for the youngest readers. The specific objective is to arouse interest amongst children and youth in their own language, sociocultural identity and heritage, aiming to learn the words and gain insight in the spirit of a typical language. Non-availability of contemporary, modern tools intended for youth for the learning of kajkavian dialect was the principal motive for the implementation of this project.

GRGO PETROV

MENTOR: Nenad Dogan

ASISTENTICA / ASSISTANT: Romana Kajp

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



MIRAN BAŠIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić



Dubrovnik

Grad Dubrovnik određen je vlastitom prošlošću i zbog toga teško funkcionira kao suvremena socijalna sredina. Cilj ovog projekta je potaknuti komunikaciju među građanima, afirmirati istraživanje te osvijestiti ljude o postojanju problema u razumijevanju grada. Projekt se sastoji od niza naljepnica koje ironičnim tonom upozoravaju, ali i propituju stavove građana o svome gradu. Skup naljepnica koje građani lijepe po javnim površinama čini plakat koji postavlja pitanje o tome što je Dubrovnik danas.

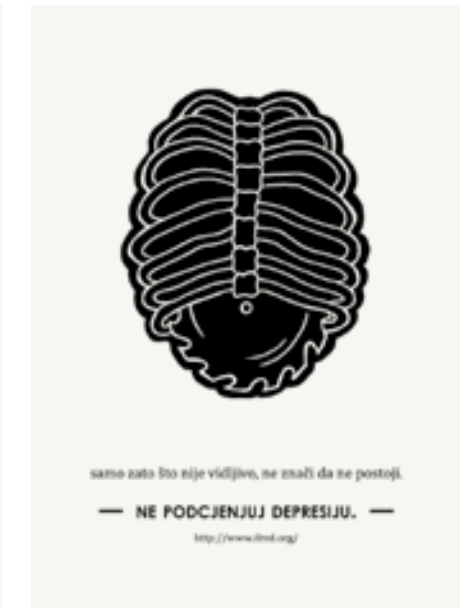
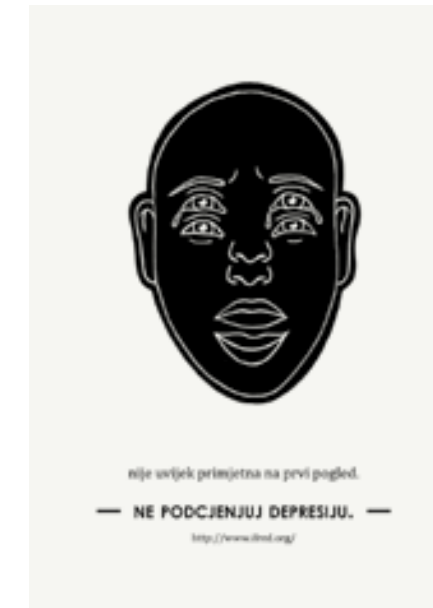
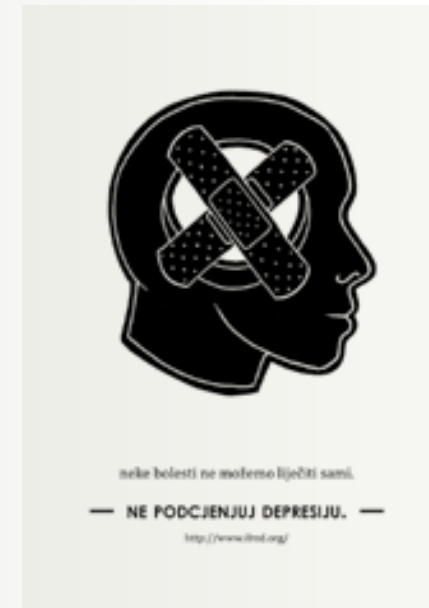
Dubrovnik

The City of Dubrovnik has been defined by its own past and it hence faces difficulties in functioning as a modern social environment. The specific objective of this project was to encourage communication amongst the citizens, establish research and raise awareness about the problems in the understanding of the city. The project comprises of a vast array of stickers that issue a warning using an ironic tone, yet they also question the citizens' attitudes about their city. The poster comprises of a set of stickers to be affixed on public surfaces by the citizens and a question has been posed on what Dubrovnik is in this moment.



HELENA NEMEC

MENTOR: Stipe Brčić



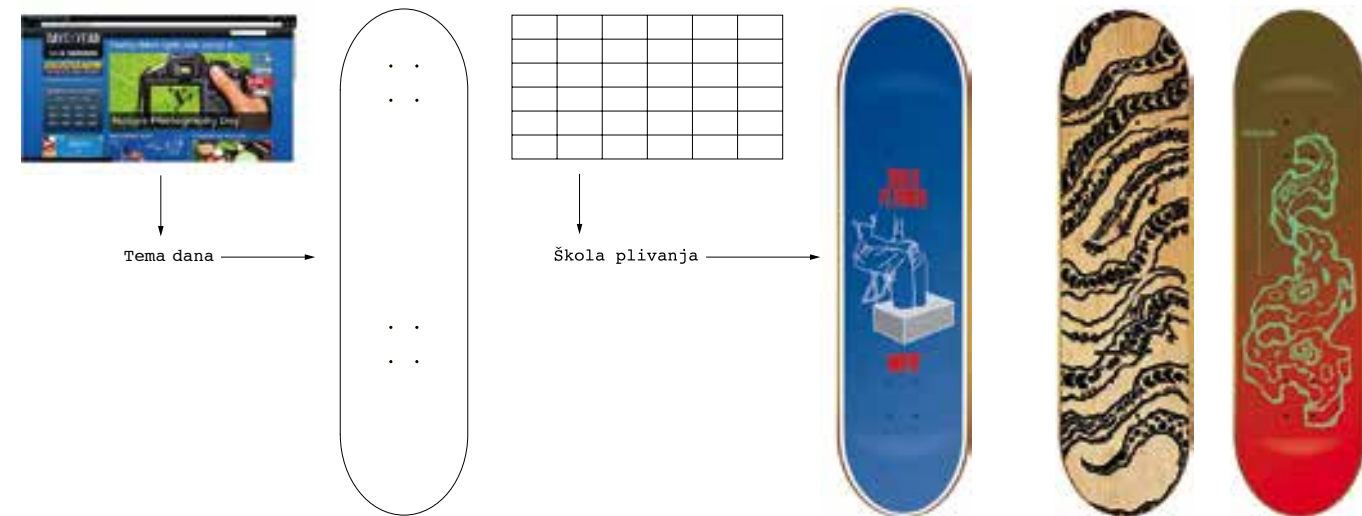
Ne podcjenjuj depresiju

Projekt se sastoji od sustava plakata za podizanje svijesti, edukaciju i razbijanje stigme o depresiji. Odluka je bila pokazati 'karakter' ovog problema korištenjem ilustracija u negativu, čime se simbolički izražavaju negativni osjećaji s kojima se depresivni ljudi susreću. Svaka od ilustracija predstavlja jedan aspekt bolesti s kojim se treba nositi, unutrašnji psihički i fizički, te vanjski aspekt odnosom okoline prema tom problemu.

Do not underestimate depression

The project comprises of a system of posters intended to raise awareness, provide education and break the stigma around depression. The intention was to show the 'character' of this problem through the use of negatives of illustrations, which symbolically expressed negative feelings faced by people suffering from depression. Each illustration shows one aspect of the disease which needs to be tackled, both the internal concerning the psychical and the physical aspects, as well as the external aspect concerning the attitude of the others towards this problem.

MATEJ VUČKOVIĆ
MENTOR: Stipe Brčić



Skate daska dnevno

Proces rada tijekom studija odvija se unutar komotnih vremenskih okvira. Više nego dovoljno je vremena kako bi se pomno isplanirao projekt, provelo detaljno istraživanje, osmislio koncept te realizirao finalni rad. Samoiniciranim projektom nastojalo se ispitati vlastite kapacitete skraćujući trajanje zadatka na jedan dan. Tematski je rad vezan uz projekt oblikovanja kalendara, projektiranjem grafike za jednu skate dasku dnevno.

A Skateboard per day

The process of work throughout the study takes places within an easy going time frame. There is more than sufficient time available in order to comprehensively plan a project, conduct a detailed research, develop a concept and implement the final solution. The self-initiated project was aiming to analyse own capacities reducing the duration of the assignment to one day. The work is thematically linked with a calendar design project, through the design of a graphics for one skateboard per day.

OTTO KUŠEC
MENTOR: Stipe Brčić



Sustav longboarding signalizacije — vraćanje igre u svakodnevnicu

Longboarding je rekreacijski sport velike popularnosti. Izmislili su ga kalifornijski surferi kojima je bilo potrebno kopneno vozilo koje oponaša kretanje daskom po valovima. Vožnja ovisi o kvaliteti podloge, što u Zagrebu predstavlja problem zbog mnogih oštećenih nogostupa i drugih prepreka. Projekt izrade upozorenja na prepreke, ilustracijama vezanima uz morsku mitologiju, longboarding duhovito vraća u kontekst vodenog sporta.

Longboarding signalisation system — the return of games into everyday life

Longboarding is a highly popular recreational sport. It was invented by Californian surfers who needed a land vehicle that would imitate the movement of their surfboard whilst riding the waves. The ride depends on surface quality, which is a problem in Zagreb due to a large number of damaged sidewalks and other obstacles. The project of the creation of warnings about obstacles, illustratively linked with sea mythology, wittily puts longboarding in the context of water sports.

DORA KASUN

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Anatomija projekta

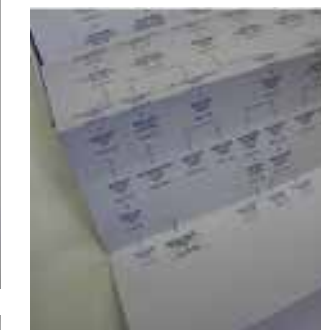
Publikacija predstavlja pregled vlastitih dizajnerskih pristupa trima donekle sličnim projektima. Analizom vlastitoga kreativnog procesa i mapiranjem postupaka, nastojalo se osvijestiti probleme koji se pojavljuju tijekom procesa kako bi ih prepoznali i izbjegli u sljedećem procesu. Poseban naglasak je stavljen na temu originalnosti kao sastavni, a vjerojatno i ključni element dizajnerskog postupka.

Anatomy of a project

The publication provides an overview of own design approaches to three fairly similar projects. The analysis of own creative process and the mapping of actions were intended to raise awareness about the problems that appear throughout the process in order to be recognised and avoided during the next process. A special emphasis was put on the topic of originality, as an integral and probably also a crucial feature of design process.

SARA PAVLEKOVIĆ PREIS

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Obiteljsko stablo

Projekt je zamišljen kao prostor pohranjivanja i sistematizacije obiteljske povijesti koja prožima faktografske podatke i usmenu predaju. Zamišljeno je da knjigu posjeduje jedna osoba dok svaki član obitelji može dodati svoj dio povijesti. Uvez omogućuje ubacivanje skupljenih podataka koje se provodi u četiri kategorije na različitim formatima papira. Obiteljsko stablo gradi se naljepnicama koje sadrže imena novih članova obitelji s događajima povezanih s njima.

A family tree

The idea behind the project was to provide room for storage and systematisation of family history that permeates fact-oriented information and word-of-mouth. The book is supposed to be owned by one person, whilst each family member can add their own part of family history. The binding enables the insertion of the collected information in four categories on diverse paper sizes. The family tree is built through stickers that contain the names of new family members along with the events linked with them.

Tipografija

Cilj tipografskih kolegija na preddiplomskom studiju je stvaranje osnovnoga, upotrebljivog fundusa znanja o tipografiji. Studenti se upoznaju s osnovnim terminima (tipografija, pismo, font, mjerne jedinice...), osnovnom klasifikacijom pisama (serifni / neserifni; 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 povišću tipografske discipline. Studenti se također upoznaju s osnovama tipografskog sloga, proporcijama, formatima i hijerarhijom teksta.

Nastava se provodi pretežno u obliku niza praktičnih vježbi koje tipografsku disciplinu opisuju iz oba smjera – makrotipografskog (rad sa slovima, mreže, formati...) i mikrotipografskog (analiza slovnih oblika i njihove konstrukcije, crtanje slovnih znakova i cijelih pisama). Nakon usvajanja uobičajenih rješenja za uobičajene probleme (pravila) od studenata se očekuje i kritički stav te mogućnost inteligentnog odstupanja od pravila. Nakon uvodnih predavanja i pretežno tehničkih vježbi s prve godine, 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 da do kraja preddiplomskog studija svakoj vrsti dizajnerskog problema/projekta mogu pristupiti tipografski i potencijalno ga isključivo tako i riješiti.

Typography

Typography courses during the undergraduate study programme are intended to create a basic and applicable background knowledge on typography. Students are introduced to fundamental concepts (typography, typeface, font and units of measure, to name a few), the basic classification of typeface (serif / sans-serif; construction of translation and expansion; headline fonts and fonts for body text, etc.), fundamental parameters of manipulation (horizontal scaling – spacing, kerning, tracking, typeface size – and vertical scaling – letter spacing and typeface size) and history of typography as a discipline. Students are also introduced to fundamentals of typographic syllable, proportions, formats and typographic hierarchy.

Courses comprise primarily of a broad range of practical assignments that present typography at two levels – the macrotypography level (work with glyphs, grid systems, formats, etc.) and the microtypography level (analysis of glyph forms and their construction, drawing of glyphs and entire typefaces). Following the acceptance of common solutions for the usual problems (rules) students are expected to assume a critical stance and show the ability of smart divergence from the rules.

After the introductory lectures and primarily technical assignments during the first year, in their second and third year of study students are faced with more complex assignments such as design of books, magazines and digital fonts.

In addition to the active integration of all the knowledge acquired during the previous years, students are expected to be able to address any type of design issue from the stance of typography and potentially solve it in this way by the time they have completed the undergraduate study programme.

PRVI SEMESTAR

Kaligrafija

– Pisanje širokim perom

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

FIRST SEMESTER

– Broad nib pen calligraphy

Calligraphy is a branch of visual art that addresses writing as a visual arts form and is considered as fundamental knowledge of glyph forms. Through the use of a broad nib pen students are introduced to the logic of contrast, constructive features of glyphs, proportions and they indirectly master the rhythm within words and between words (word-spacing) and between the lines (line spacing). Perfecting the writing techniques in this assignment is not an end in itself, since the knowledge acquired through writing is directly applicable wherever glyphs are involved from the design of logos and information systems to the design of books and magazines.

IVANA BAČANEK

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek

Eine alte Dame trinkt
zum ersten Mal Whi
sky. Sie uberlegt eine
Weile und meint dan
Merkwurdig, das Ze-
ug schmeckt genau...

KARLA KOCIJAN

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek

Home is where the heart is,
And I gave it to you in a paper
bag even though its tarnished.
You told me it's the best you
ever had, you got my secret
combination, and I don't be
giving that out easily

I was born in Paris. Father was a gentle,
easy-going person, a salad of racial
genes. A Swiss citizen, of French and
Austrian descent, with a dash of the
Danube in his veins. I am going to pass
around in a minute some lovely, glossy

STELLA GRABARIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek

Behind every tree is
a cutting machine,
and a kite fallen
from grace.
And you never did
learn to let little
things go, you never
did learn to let me be
Well I, own this field
And I, wrote this sky
And I, have no reason
to reason with you

ELA MESELDŽIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek

DRUGI SEMESTAR

– Izrada vlastitog monograma

Monogram je znak sastavljen od dva ili više slova, inicijala osobe ili kompanije te se poput klasičnog logotipa koristi za raspoznavanje i označivanje. Monogram ima dugu povijest (od kovanog novca i plemićkih oznaka do tiskara, izdavača i umjetnika), a do danas se njegova upotreba zadržala primarno kao inačica logotipa. Ovim uvodnim zadatkom studenti se osmišljavanjem i iscrtavanjem vlastitog monograma upoznavaju s crtanjem Bézierovim krivuljama, ograničenjima pri reprodukciji ovisno o mediju te smislenom povezivanju forme i sadržaja (vlastite osobnosti).

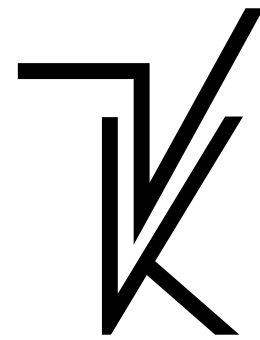
SECOND SEMESTER

– Creation of one's own monogram

Monogram is a sign comprising of two or more letters, the initials of a person or a company and is used as a classical logotype for identification and labelling. Monogram has a long history (from coins and aristocratic emblems to printing offices, publishers and artists), whilst it is currently used primarily as a version of logo. In this introductory assignment students are introduced to drawing with Bézier curves through design and drawing of their own monogram, as well as the limitations upon reproduction depending on the media and meaningful integration of form and content (of their own personality).

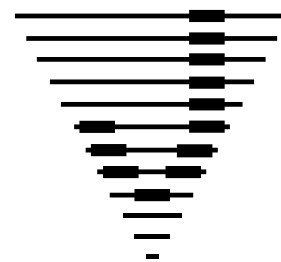
VERONIKA KOVAČ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek



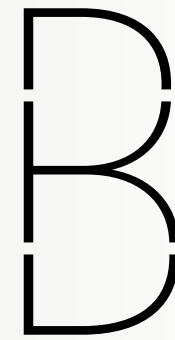
JOVANA VLASAVLJEVIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek



KLARA BILIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek



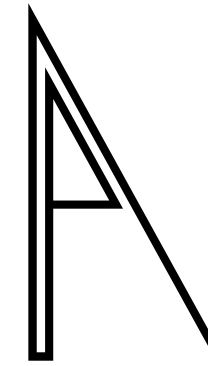
ERIKA FILIPAN

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek



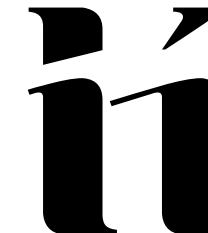
ANA PAVIČIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek



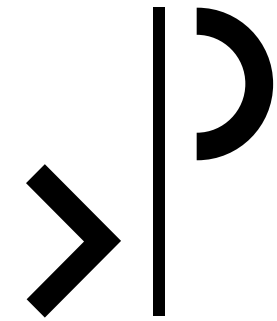
MONIKA HODAK

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek



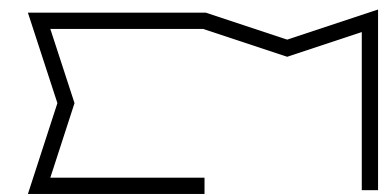
PAULA KOVAČ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek



ELA MESELDŽIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek



TREĆI SEMESTAR

– Crtanje serifnih slova i njihovih izvedenica

Početna točka ovog zadatka je ručno crtanje jedne riječi serifnim slovima srednjega kontrasta. Stilska obilježja slova ostavljena su na slobodu studentima, dokle god se pridržavaju osnovnih pravila o konstrukciji i proporcijama slova. Riječ se potom digitalizira, oblici dorađuju te se prelazi na dizajniranje još četiri varijacije proizašle iz početnog crteža: visoki kontrast, niski kontrast, sans te slobodna interpretacija. U ovoj vježbi se od studenata očekuje svladavanje osnova oblikovanja pisma – dosljednost u proporcijama slova, debljinama poteza, vrsti detalja. Različitim varijacijama vježbom se pokušava potaknuti istraživanje slovnih oblika i proširenje shvaćanja tipografskih sustava i njihovo potencijalno korištenje.

THIRD SEMESTER

– Drawing of serif typefaces and their derived forms

The initial task is drawing of a word using serif alphabet letters of medium contrast. Students are free to decide on the stylistic features of the letters, providing they comply with the basic rules on construction and proportions of the letters. The word is subsequently digitized, the forms are improved and four additional variations originating from the initial drawing are designed: high contrast, low contrast, sans and free interpretation. Students are expected to master the basics of letter design – consistency in proportions of letters, thickness of lines and the type of detail. Through diverse variations the assignment is striving to encourage the research on letter forms and raise awareness of typographic systems and their potential use.

LUKA DUNDOVIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek

northfield
northfield
northfield
northfield
northfield

RAFAEL MILČIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek

opaque
opaque
opaque
opaque
opaque

MIRJAM MILAS

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek

malkia
malkia
malkia
malkia
malkia

VITA VREBAC

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Lana Grahek

vapirn
vapirn
vapirn
vapirn
vapirn

TREĆI SEMESTAR – Presentacija pisma

Uobičajen način prezentacije pisma jest knjižica koja predstavlja pismo u punom opsegu i u različitim tipografskim situacijama. Radi se o svojevrsnoj osobnoj iskaznici pisma koja sadrži podatke o samom pismu, njegovu 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 obvezni elementi te da postoji jasna stilaska poveznica knjižice i odabranog pisma.

THIRD SEMESTER – Type Specimen

The common way to present a typeface is a booklet intended to comprehensively present the typeface in diverse typographic situations. It is a specific identity card of a typeface providing information on the typeface, its designer, font publisher and a story of its origin, to name a few. The booklet includes a comprehensive overview of the typeface family (an overview of all the characteristic glyphs of each specific graphic style, ligatures, alternations and other specific features), recommendations for use (an overview of graphic styles in diverse sizes, line spacing and alignments, an overview of text blocks for graphic styles intended for the composition of the body text) and other technical information. Moreover, it is also a 'story' about a typeface told in an interesting, original and adequate way. Booklet design needs to be considerably experimental and simultaneously also traditional in its approach and in the final result, providing all the mandatory features have been included and there is a clear stylistic link between the booklet and the selected typeface.

KARLA ČOTIĆ
MENTOR: Hrvoje Živčić



Archer

Specimen se nalazi na karticama koje s jedne strane sadržavaju opis jednog od rezova Archera ili opisuje obilježja fonta, a s druge strane prikaz je tog reza ili njegove značajke. Strane na kojoj su prikazi rezovi mogu se složiti u plakat. Kartice su našle inspiraciju u karticama za kuhanje s receptima jer je cijeli font izvorno osmišljen za časopis Martha Stewart Living koji se bavio receptima za kuhanje kao i uputama za uređenje kućanstva te rukotvorstvom.

Archer

Specimen is presented on cards that on one side provide a description of one of Archer styles or describe font features, whilst on the other side an overview of this style has been provided or its features. The card sides presenting the styles can be used to form a poster. The cards were inspired by recipe cards, since the font was created for Martha Stewart Living magazine that provides cooking recipes and home decorating tips, as well as handicraft.

MIRJAM MILAS
MENTOR: Hrvoje Živčić



Hello!

Naziv pisma te njegova prilagodljivost raznim jezicima bili su poticaj da se promotivni materijal za predstavljanje ovog pisma oblikuje poput avionskog pisma, specifično iscrtkanog ruba. Svako pismo vezano je uz zemlju čiji jezik u pisanom obliku ima neku posebnost (dijakritike, naglasci, učestalost verzala). Pismo se otvara u mali plakat na kojemu su prikazana obilježja tipografskog pisma.

Hello!

The name of the typeface and its adaptability to diverse languages provided an encouragement to opt for design of the promotional material for the presentation of this typeface using the form of a specifically marked air mail. Each typeface is linked with the country whose written language has some specific features (diacritical marks, stress marks, frequency of capital letters). Upon opening the letter is transformed into a small poster that presents typeface features.

PAULA ŠOBAT
MENTOR: Hrvoje Živčić



Meta

Font Meta je humanističko pismo njemačkog tipografa Erika Spiekermanna. Budući da se sastoji od serifne i sans serifne verzije, koncept je bio potencirati tu dualnost samom formom specimena. Oblikovan kao dva spojena plakata, presavijanjem i rotacijom stvaraju se četiri verzije lica plakata kojima se mogu prikazati usporedno značajke serifnog i sans serifnog pisma ili po želji samo jednog od njih.

Meta

Meta font is a humanist-style typeface designed by the German type designer Erik Spiekermann. Since it comprises of a serif and a sans-serif version, the intention was to emphasise this duality through a specimen form. Designed as two combined posters, four versions of poster sides have been created through folding and rotation, aimed at simultaneous presentation

EVA ŠMUC
MENTOR: Hrvoje Živčić



Optical Character Recognition

Umjesto klasičnog predstavljanja nekog pisma, u slučaju ove publikacije odabrana tema je optičko prepoznavanje znakova, kao podloga za nastanak i razvoj OCR fonta. Knjižica pruža kratki povijesni pregled te kasnije prolazi kroz temeljne procese nužne za prepoznavanje slova i znakova od strane računala. U pokušaju što boljeg i doslovnog objašnjenja tih procesa, neki su od njih prikazani korištenjem slojeva paus-papira kako bi se što bolje prikazala njihova kromologija i metodičnost.

Optical Character Recognition

Instead of the classical presentation of a typeface, this publication opted for optical character recognition as the basis for the creation and development of OCR font. The booklet provides a brief historical overview and subsequently presents basic processes required for character and letter recognition by the computer. Aiming to provide the best literal explanation of these processes, some of them were presented using layers of tracing paper in order to provide a better overview of their chronology and methodology.

ČETVRTI SEMESTAR

– Oblikovanje pisma po zadanim parametrima

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

FOURTH SEMESTER

– Typeface design according to specific parameters

Students are expected to gain an insight into the anatomy of letters, types of contrast and the basic skills of letter drawing. Based on randomly selected parameters (construction, contrast, proportions, thickness and type of lines, to name a few) students draw sketches of one word. Randomly selected parameters enable new and unexpected situations and encourage students to draw 'outside the box'. The initial sketches will provide a template for typeface design. Upon defining the typeface design, the letters are digitised (scanned and drawn using Bézier's curves) and designed into a functional digital font.

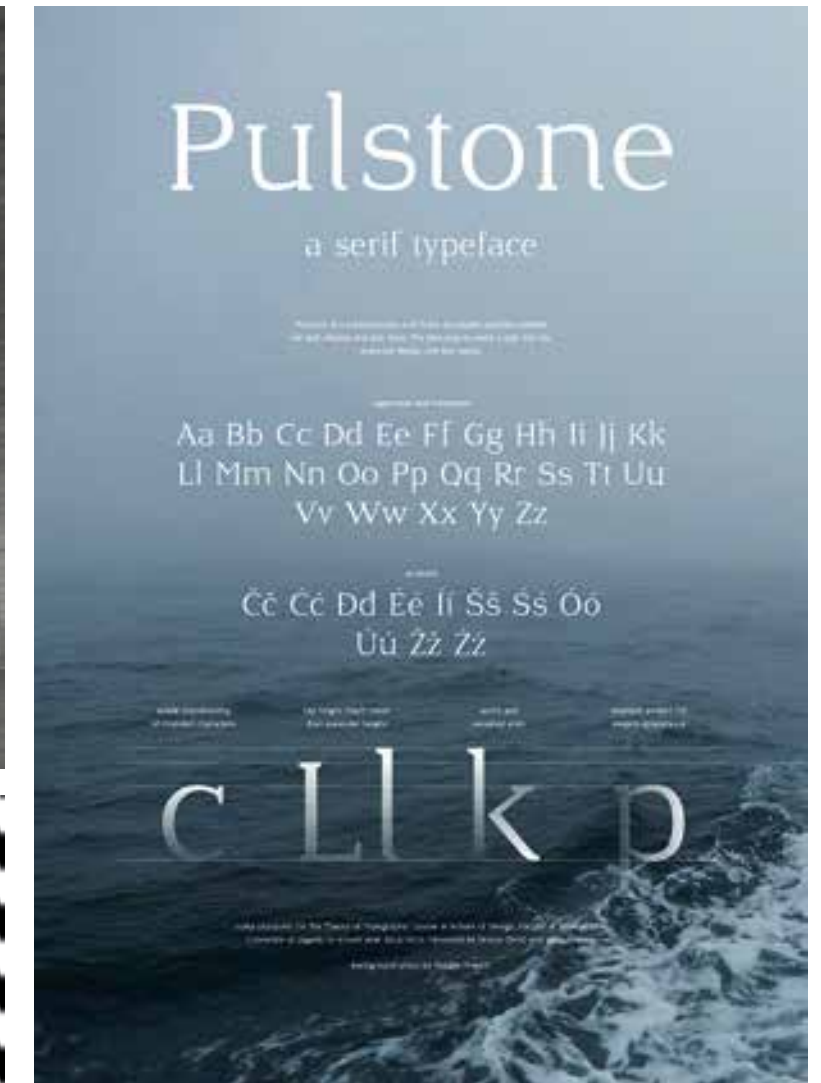
PAULA ŠOBAT
MENTOR: Hrvoje Živčić



EVA ŠMUC
MENTOR: Hrvoje Živčić



LUKA DUNDOVIĆ
MENTOR: Hrvoje Živčić



VITA VREBAC
MENTOR: Hrvoje Živčić

ČETVRTI SEMESTAR

– Tipografska hijerarhija i struktura

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

FOURTH SEMESTER

– Typographic hierarchy and structure

The assignment comprised of the design of an imaginary magazine addressing an arbitrary issue. It is important to highlight the typographic feature of the content arising from the internal logic of the magazine, text hierarchies, the grid, the sections and navigation. This complex assignment merges the form and the content, encouraging critical thinking, research and clear topic articulation and communication amongst students.

KLARA ZAHER

MENTOR: Hrvoje Živčić



Filmaš

Koncept časopisa Filmaš temelji se na predstavljanju specifičnih filmskih postupaka. Svaki od njih je analiziran, objašnjen te reinterpetiran odgovarajućim dizajnom u tiskanoj formi. Rezultat toga je eksperimentalan i razveden prijelom časopisa koji na simboličan način ocrta logiku filmskog razmišljanja.

Filmaš

The idea behind the magazine Filmaš is based on the presentation of specific film procedures. Each of them was analysed, explained and reinterpreted through a corresponding design in print form. It all resulted in an experimental and dissociated layout of the magazine that in a symbolic way shows the logic of thinking from the aspect of film creation.



LUKA DUNDOVIĆ

MENTOR: Hrvoje Živčić



ArtWork

ArtWork je zamišljen kao mjesečnik koji okuplja novosti iz svijeta suvremene umjetnosti te predstavlja čitateljima događanja, projekte i manje poznate umjetnike. Prijelom se prilagođuje vrsti sadržaja bila to izvješća s izložbi, razgovori s umjetnicima ili reprodukcijama umjetničkih ostvarenja. Ne bi li se istaknula informativna uloga teksta, slike koje slijede tekst su akromatske, a ukupan dojam je bliži nekoj vrsti readera nego klasičnog časopisa.

ArtWork

The idea behind the monthly magazine ArtWork is to provide news from the world of contemporary art and present events, projects and less well-known artists. The layout is adapted to content type – depending on whether we are dealing with exhibition reports, conversations with artists or art reproductions. Aiming to point out the informative role of the text, the photos that follow are achromatic and the overall impression is closer to a type of reader rather than a classical magazine.



VITA VREBAC

MENTOR: Hrvoje Živčić



Drag Mag

Drag Mag je časopis koji tematizira drag kulturu koja se primarno dijeli na Young i Oldschool. Posljedično tome, časopis je koncipiran na jednakom zastupanju oba žanra što je ostvareno dijeljenjem na dva povezana, ali suprotna segmenta. Svaki od njih počinje s jedne strane što znači da časopis ima dvije jednakovrijedne naslovne stranice i smjera čitanja. Young dio koristi slobodniji prijelom koji vizualizira činjenicu da se radi o mladoj generaciji Queensa koje se referiraju na avangardnu modu. Oldschool dio je prelomljen na tradicionalniji način, po uzoru na kulturne modne časopise, što je pak vezano uz kulturu balova i vougeanja. Young i Oldschool susreću se u sredini časopisa – povezuje ih zajednička duplerica koja objašnjava osnovne pojmove drag terminologije.

Drag Mag

Drag Mag is a magazine about drag culture which is primarily divided into Young and Oldschool. Consequently, the magazine covers both genres, which has been achieved through its division into two related, yet opposing segments. Each of them commences from one side which means that the magazine comprises of two equally important front covers and two reading directions. Young has a freer layout which visualises the fact that we are dealing with a young generation of Queens focusing on avant-garde fashion. Oldschool has a more traditional layout, inspired by cult-status fashion magazines, which is linked with the culture of balls and vogue. Young and Oldschool merge in the middle of the magazine – they have a common centre-fold which explains the basic concepts of drag terminology.

PAULA ŠOBAT

MENTOR: Hrvoje Živčić



Filmograf

Časopis je osmišljen kao mjesečnik kina Tuškanac te temama prati filmove na repertoaru. Sadržaj je razvrstan po kategorijama koje se pojavljuju u rasporedu projekcija, kao npr. In memoriam, Kratki utorak, Restrospektiva ili Tjedan stranog filma. Kazalo, kao glavni nositelj koncepta, organizirano je kao isječki slika koje se tek u potpunosti rastvore (analogija otvaranja filmskog platna) kada se dođe na određeni članak.

Filmograph

This is a monthly magazine of Tuškanac cinema and the topics addressed accompany the films on the cinema repertoire. The content has been divided into categories that appear in film screening schedule, such as for example In memoriam, Short Tuesday, Retrospective or International Film Week. The Index, as the principal bearer of the concept, has been designed as clippings of photographs which are completely opened only upon reaching a specific article (analogy of the opening of the film screen).

PETI SEMESTAR

– Digitalizacija i reinterpretacija postojećeg pisma

'Revival' postojećeg, a nedigitaliziranog pisma veže 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 analizom zatečenih formi te kreiranjem što vjernije digitalne inkarnacije pisma, dok u drugoj studenti oblikuju vlastitu, subjektivnu reinterpretaciju i njegovu nadogradnju.

FIFTH SEMESTER

– Digitisation and reinterpretation of an existing typeface

'Revival' of the existing, yet non-digitised typeface takes students back to typographic tradition and encourages them to conduct a research on the history of typography with a special highlight on the Croatian typographic heritage. The reconstruction and upgrade of the existing typeface is performed in two phases. The first presents an analysis of the existing forms and the creation of a faithful digital version of the typeface, whilst in the second phase students design their own, subjective reinterpretation and the upgrade.

DUNJA LESAR

MENTOR: Nikola Đurek
DEMONSTRATOR: Lana Grahek



Manon

Tipografija Manon je revival fonta pronađenog kao naslov na naslovnoj stranici libreta za operu Manon, knjizi koja datira iz godine 1910. Ostatak abecede razvijen je prema manje kontrastnoj verziji pronađenoj unutar stranica libreta. Zbog visokoga kontrasta, ovo serifno pismo pretežno je namijenjeno za korištenje u naslovima. Visoki kontrast i 'pucanje' slova (nestajanje najtanjih dijelova) pri manjim veličinama inspiriralo je dvije stencil verzije pisma.

Manon

Manon typography is a revival of the font that was found as the title on the front page of Manon opera libretto, a book dating back to 1910. The remainder of the alphabet was designed based on a lower contrast version found throughout the pages inside the libretto. Due to high contrast, this serif typeface is primarily intended for headlines. High contrast and 'breaking' of letters (disappearance of the thinnest parts) in smaller sizes inspired two stencil versions of the typeface.

MIRAN BAŠIĆ

MENTOR: Nikola Đurek
DEMONSTRATOR: Lana Grahek



Quentin

Quentin je pismo nastalo kao spoj dva zasebna pisma: pismo starog logotipa tvrtke Badel i iscrtnanih slova s naslovnica knjiga iz Jugoslavije. Preuzete su određene značajke iz oba pisma, poput svojstvenih krivulja te oblika pojedinih znakova i prilagođene jedne drugima, kako bi rezultat bio što ujednačenije i funkcionalnije pismo.

Quentin

Quentin is a typeface created as a combination of two separate typefaces: the typeface used in the former logo of the company Badel and lined letters from front covers of books from former Yugoslavia. Features of both typefaces have been included, such as specific curves and design of separate glyphs and it has been mutually adapted, aiming to design a homogeneous and functional typeface.

DONAT RADAS

MENTOR: Nikola Đurek
DEMONSTRATOR: Lana Grahek

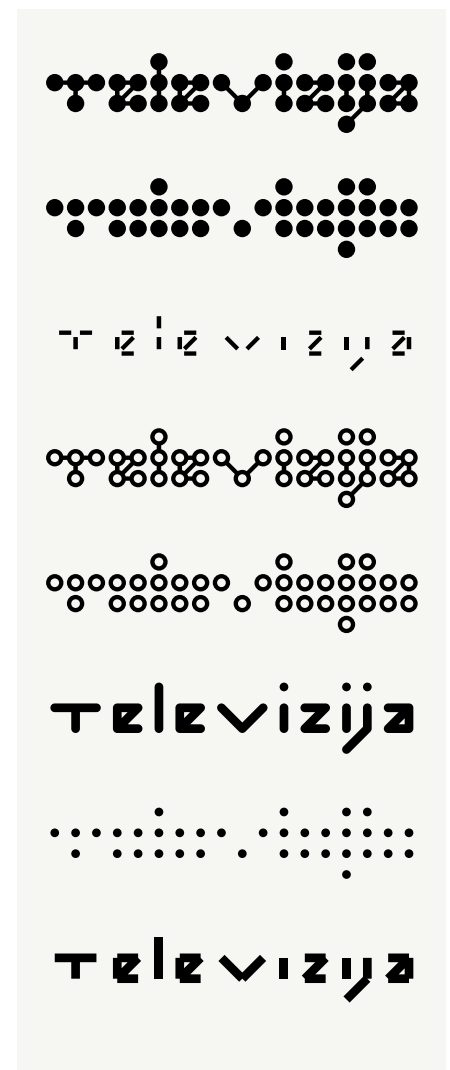


RTZ

RTZ je geometrijsko eksperimentalno pismo bazirano na dizajnu logotipa Radiotelevizije Zagreb iz 1971., kojeg je oblikovao slovenski arhitekt, kipar i dizajner Jože Brumen. Na temelju geometrijskih principa postavljenih u izvornom logotipu, razvijen je sustav pisama koje slijede istu konstrukciju, ali manipuliraju dimenzijama pojedinih elemenata.

RTZ

RTZ is a geometric experimental typeface based on logo design of the Zagreb Radiotelevision dating back from 1971, designed by the Slovenian architect, sculptor and designer Jože Brumen. Based on geometric principles defined in the original logo, a system of typefaces has been developed that follows an identical construction, yet they manipulate the dimensions of individual features.



PETI SEMESTAR

– Tipografska linearnost i eksponencijalnost

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

FIFTH SEMESTER

– Typographic linearity and exponentiality

Book, defined in a traditional sense, are classical media with their own syntax, i.e. with considerably well-defined patterns, relations and rules of information transfer that need to be complied with. They need to convey information in an appropriate and optimal way. Students design a selected work upon experimental interpretation, consciously departing from the traditional canons of book design. The specific objective of the assignment was to analyse the role of books against the backdrop of a digital era in which information has achieved a level of compression through digitisation which considerably transcends the potential of books, whilst the role of books as the most popular knowledge transmitter has been taken over by the Internet and television. Moreover, due to their formal layout, analogousness and their being practical, books have retained their credibility. Hence, the objective of experimental interpretation was to explore the 'limitations' of books as media and transform them into advantages to point out their indisputable cognitive potential.

MIRAN BAŠIĆ

MENTOR: Nikola Đurek
DEMONSTRATOR: Lana Grahek



SARA PAVLEKOVIĆ PREIS

MENTOR: Nikola Đurek
DEMONSTRATOR: Lana Grahek



Na rubu pameti

Glavno pitanje Krležina romana Na rubu pameti jest pitanje ljudskog morala te postoji li uopće. U ovoj interpretaciji, tekući tekst je prelomljen tradicionalno, odnosno reprezentira rigidnost i nebitnost socijalne većine koju Krleža osuđuje, a svi dijelovi teksta koji opisuju radikalne misli ili ideje glavnog lika tretirani su poput neke vrste proglašenja, odnosno optužbe na račun moralno bolesnog društva te su otisnute bijelo na bijelo, kao neka vrsta cenzure koju i sam lik prolazi te ga je teško pročitati. Taj dio teksta je reljefno izdignut od samog papira i služi kao neka vrsta testa čitatelja jer je nužno išarati stranice knjige da bi se pročitalo, odnosno prekršiti tradicionalne konvencije odnosa prema knjizi.

On the Edge of Reason

The principal issue addressed in Krleža's novel On the Edge of Reason is the issue of human morality and the issue of its existence. In this interpretation the layout of the body text is traditional, aiming to show the rigidity and unimportance of social majority which is criticized by Krleža, whilst all the text segments that describe radical thoughts or ideas of the principal character have been treated as a type of proclamation or accusation of a morally ill society and have been printed white on white, as a type of censorship undergone by the main character who is hence hard to grasp. This text segment has been raised from the paper in a relief form and is intended as a specific test for the reader, since the books need to be scribbled over in order to become legible, that is traditional conventions of relationship towards books need to be violated.

Država

Kao edukativno zanimljiv način čitanja Platona, Država je iskomunicirana kroz društvenu igru. Dinamika igre funkcionira na načelu rasprave uz pomoć koje je cilj stvoriti idealnu državu. Glavne kartice sadrže dijaloge iz knjige. Egzistencijalno filozofska pitanja koja se u svojoj biti ne mijenjaju, bez obzira na vrijeme postavljanja, stavljaju igrača u položaj da mora sam razmisliti o odgovoru, a ne ga samo pročitati. Kontekst vremena utječe da odgovor ne mora biti isti, no što je sličniji Platonovu, prije se stvara idealna država. S obzirom na to da nitko sam sebi nije dovoljan, svatko bi se trebao pridržavati svoje društvene uloge, pravedno raditi svoj posao te se stalaži ne smiju miješati. Likovi u igri su vladari, vojnici i robovi, a cilj je da svaki igrač dođe do položaja u državi koji pripada određenom liku.

The Republic

Aiming to provide an educational and interesting way of reading the Republic by Plato, the book has been communicated through a social game. The dynamics of the game functions according to the principle of debate, aiming to help in the creation of an ideal Republic. The main cards contain the dialogues from the book. Existential philosophical questions whose essence never changes, irrespective of the time of occurrence, make the player think of the answers rather than merely reading them. The time context impacts on the answers, yet the greater the similarity between the player's answer and Plato's answer, the sooner the ideal Republic will be established. Since no one is self-sufficient, everyone should comply with their social role, duly perform their duties and, in addition, social classes must not be mixed. The characters in the game are rulers, soldiers and slaves and each player needs to reach the position in the Republic that is appropriate for each character.

OTTO KUŠEC
MENTOR: Nikola Đurek
DEMONSTRATOR: Lana Grahek



DUNJA LESAR
MENTOR: Nikola Đurek
DEMONSTRATOR: Lana Grahek

Nepodnošljiva lakoća postojanja

Oblikovanjem knjige ideja suprotstavljanja lakoće i težine prikazana je na nekoliko razina. Za razliku od uobičajene forme knjige kao objekta, u ovom slučaju se događa inverzija te su korice izrađene od perja, a stranice od neuobičajeno debelog papira. Poigravanje sa suprotnostima nastavlja se i oblikovanjem teksta, gdje svako poglavlje kompozicijom teksta, debljinom i veličinom slova pokušava dočarati dojam težine ili lakoće. Paginacija je namjerno naglašena te se koristi kao simbol prolaznosti vremena, tijeka knjige i života likova.

The Unbearable Lightness of Being

Through the design of the book the idea of opposition of lightness and heaviness has been shown at several levels. As opposed to the customary form of the book as an object, in this case an inversion has occurred where the book covers have been made from feathers and its pages from unusually thick paper. Playing with the opposites continues also through text design where each chapter by text composition, thickness and size of the letters is intended to create an impression of lightness or heaviness. Pagination has been intentionally highlighted and is used as a symbol of ephemerality of time, the course of the book and the lives of its characters.



Zombie Survival Guide

Knjiga je zamišljena kao priručnik za preživljavanje u post-apokaliptičnom svijetu, s naglaskom na obranu od zombija, fantastičnih stvorenja koja su dio popularne kulture. Sadržaj je ironičan, no napisan ozbiljnim tonom, čime se nastojalo knjigu učini zanimljivom i posebnom. Taj ozbiljan i realističan pristup u prijelomu teksta naglašen je i doveden do ekstrema. Posebna pozornost posvećena je praktičnosti: stranicu s popisom opreme moguće je istrgnuti i objesiti na zid, dok se pregled oružja i alata rastvara u veće dimenzije radi preglednosti. Poglavlje koje nabroja kategorije i značajke zombija u prijelomu dobiva palčani registar radi lakšega i bržeg snalaženja u hitnim situacijama.



Zombie Survival Guide

The idea behind the book was to provide a survival guide in a post-apocalyptic world with particular emphasis on the defence from zombies, fantasy creatures that are part of a popular culture. The content is ironic, yet it has been written using a serious tone, aiming to make the book interesting and special. This approach, that is both serious and realistic, has been highlighted in the layout of the text and brought to the extreme. A special attention was paid to practicality: a page with a list of equipment can be torn out and put on the wall, whilst the overview of tools and equipment was brought to large-scale dimensions to provide a greater clarity. The chapter that lists the categories and the features of zombies is provided a thumb index in the layout in order to assure easier and a more efficient coping with emergency situations.



ŠESTI SEMESTAR

– Iscrtavanje slova

Iscrtavanje slova je 'pisanje' građenjem oblika slova koji ne ovisi o sredstvu kojim se piše, već je rezultat 'retuširanja' poteza i postupnog poboljšavanja njegove kvalitete. U konačnom rezultatu nema razlike između iscrtanih slova i tipografskog pisma, osim što je kod prvog svaki slovni znak spremljen na svoju poziciju u fontu (digitalnom ili analognom), dok iscrtana slova čine nerazdvojivu cjelinu (poput logotipa). Iscrtavanje slova često se koristi kod projekata koji zahtijevaju tipografsku specifičnost, ali nemaju velik uporabni opseg. Iscrtana slova mogu biti ekspresivna i odvažna s obzirom na to da nastaju na temelju konkretnih projektantskih zahtjeva i jasno predviđene, ograničene uporabe (što je rijetko slučaj s tipografskim pismima široke namjene). U ovom zadatku studenti odabiru nekoliko naziva proizvoda raznih kategorija – od brendova pića, naslova knjiga, filmova ili pak imena muzičkih sastava te istražuju koji slovni oblici najbolje odražavaju značenje i kontekst odabranog naziva.

SIXTH SEMESTER

– Hand-drawn typography

Hand-drawing of letters implies writing through construction of letter design which does not depend on the writing tools, as it is a result of 'retouching' the lines and gradual improvement of quality. The final result does not show any differences between the hand-drawn letters and the typeface, except that in the former each glyph has been placed in its own position in the font (digital or analogous), whilst the hand-drawn letters make an inseparable unity (like a logo). Hand-drawn letters are frequently used for projects that require typographic specificity, yet their scope of use is rather limited. Moreover, hand-drawn letters can be both expressive and brave since they are created based on specific design requirements and clearly designated, limited use (which is seldom the case with broadly used typefaces). In this task students select several names for products of diverse categories – from beverage brands, book titles, films or music band names and analyse the type of glyph which will most adequately convey the meaning and the context of the selected name.

DUNJA LESAR

MENTOR: Nikola Đurek
DEMONSTRATOR: Lana Grahek

reality
killed
- THE -
video
star

WINES
WITH
NINES

DUNJA LESAR

MENTOR: Nikola Đurek
DEMONSTRATOR: Lana Grahek

to catch a thief

le mépris

MASCULIN FÉMININ

alphaville

à bout de souffle

MIRAN BAŠIĆ

MENTOR: Nikola Đurek
DEMONSTRATOR: Lana Grahek

Dictador

JEFFERSON

Shanahan

papagaya

Hennessy

Likovni program

CRTANJE 1, 2, 3, 4 – Kolegij započinje vježbama crtanja po promatranju, polazeći od proporcije oblika, perspektive, prostora i kompozicije slike. U drugom semestru izvode se vježbe crtanja po sjećanju, uz razvijanje osobnosti likovnog izraza. U trećem semestru razvija se sposobnost crtačke čistoće, likovnoga i grafičkog izraza tehnikom 'asocijativne memorije'. U četvrtom semestru komparativno vrednovanje oblikovanja pripada crtačkom, tonskom, rasteriranom, modelacijskom i kolorističkom zadatku unutar primarno likovnog izražavanja. Ekspresija, stilizacija, konstrukcija ili redukcija su u funkciji imaginacije slobodnog i zadanog crteža.

GRAFIČKE TEHNIKE 1, 2 – Studenti vježbama proučavaju specifičan vizualni jezik pojedine grafičke tehnike te sagledavaju širu sliku o načinu, primjerenosti i svrsi korištenja određene tehnike u kontekstu vremena i stupnju razvoja vizualnih komunikacija. Kombinirajući različite tehnike, izražavaju svoje ideje i otiskuju ih na različitim materijalima te analiziraju proces vizualnog razmišljanja, metodom povezivanja vizuala i pripadajućih pojmova.

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

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

ILUSTRACIJA 1, 2 – Tema kolegija je upoznavanje pojma i značenja ilustracije u vizualnoj komunikaciji. Poznavanje osnovnih elementata i područja primjene, odnos forme i sadržaja, te odnos i primjena ilustracije s ostalim oblicima vizualnih komunikacija. Istražuju povijesne stilove i suvremene trendove, a predavanjima i vježbama razvijaju kritički odnos, oblikovne i tehničke vještine i osobni vizualni jezik.

Visual Arts Programme

DRAWING 1, 2, 3, 4 – The course commences with observational drawing practice, from shape and proportions, perspective, space and picture composition. The programme focuses on drawing from memory and the development of identity of visual expression. The third semester develops the skills of purity of drawing, visual and graphic expression through the technique of 'associative memory'. In the fourth semester the comparative evaluation of design belongs to drawing, tonal, raster image, modelling and coloristic assignment within visual arts expression. Expression, stylisation, construction or reduction are in function of imagination during the free-topic and the assigned-topic drawing.

GRAPHIC TECHNIQUES 1, 2 – Students study the specific visual language of individual graphic techniques and get a broader overview of the ways, the appropriateness and the scope of use of a specific technique in the context of time and according to the development level of visual communications. Students express their ideas and print them on different materials. The process of visual thinking is analysed through a method of matching visuals and the corresponding concepts.

VISUAL DESIGN 1, 2 – Course topics comprise of introduction to features of planar and spatial composition, their application in design and analysis of interrelation between elementary forms and generation of spatial from planar composition. Possibilities of creation of a 'new' form using diverse visual techniques are explored through creative decomposition and transformation of an assigned form.

NUDE 1, 2 – The programme of this elective course focuses on human proportions and the transformation of a 3D model into a 2D drawing. Human body is positioned in space and its interrelation with articles of daily use is presented. The objective of the course is to develop the ability to create an original drawing as an independent interpretation of the topic of human body.

ILLUSTRATION 1, 2 – The course focuses on the introduction to the concept of illustration and its meaning in visual communications and on insight into the basic features, the scope of application, the relationship between form and content and the application of illustrations with other forms of visual communications. Historical and contemporary styles are explored and a critical attitude is developed through lectures and practical classes with a focus on design, technical skills and a personal visual language.

IVANA BAČANEK

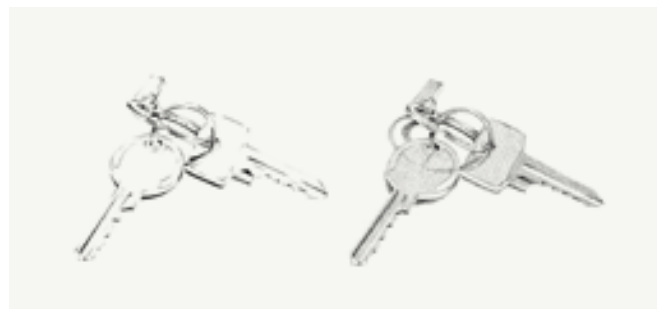
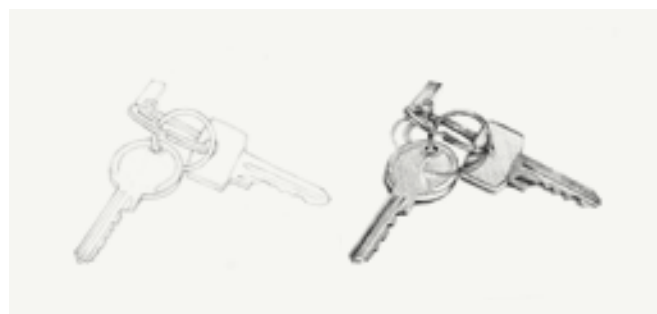
CRTANJE 1 / DRAWING 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Ključevi

— Crtačka analiza trodimenzionalnog modela kroz kontraste i raster
Tehnika: olovka, tuš

Keys

— Drawing analysis of a three-dimensional model through contrast and raster
Technique: pencil, drawing ink



PETRA PIŠKOR

CRTANJE 1 / DRAWING 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Tekstura – skica

— Mrtva priroda, crtačka analiza trodimenzionalnog modela kroz teksturu, skica
Tehnika: olovka

Texture – rough draft

— Still life, drawing analysis of a three-dimensional model through texture, rough draft
Technique: pencil



IVANA BAČANEK

CRTANJE 1 / DRAWING 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Tekstura

— Mrtva priroda, crtačka analiza trodimenzionalnog modela kroz teksturu
Tehnika: olovka

Texture

— Still life, drawing analysis of a three-dimensional model through texture
Technique: pencil



LUKA PALESTRINA MAZIĆ

CRTANJE 1 / DRAWING 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Stolac – skica

— Studija trodimenzionalnog predmeta
Tehnika: flomaster

Chair – rough draft

— Drawing analysis of a three-dimensional model
Technique: felt tip pen



MARTINA PETRIC

CRTANJE 1 / DRAWING 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Fotoaparat

— Crtačka analiza trodimenzionalnog modela
Tehnika: olovka, drvena bojica

Still camera

— Drawing analysis of a three-dimensional model
Technique: pencil, colour pencils



LJUBICA GOLUBIĆ

CRTANJE 1 / DRAWING 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Stolac

— Studija trodimenzionalnog modela
Tehnika: olovka

Chair

— Drawing analysis of a three-dimensional model
Technique: pencil



LUKA PALESTRINA MAZIĆ

CRTANJE 1 / DRAWING 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Fotoaparat – skica

— Crtačka analiza trodimenzionalnog modela
Tehnika: flomaster, marker

Still camera – rough draft

— Drawing analysis of a three-dimensional model
Technique: felt tip pen, marker



NINA STUPAR

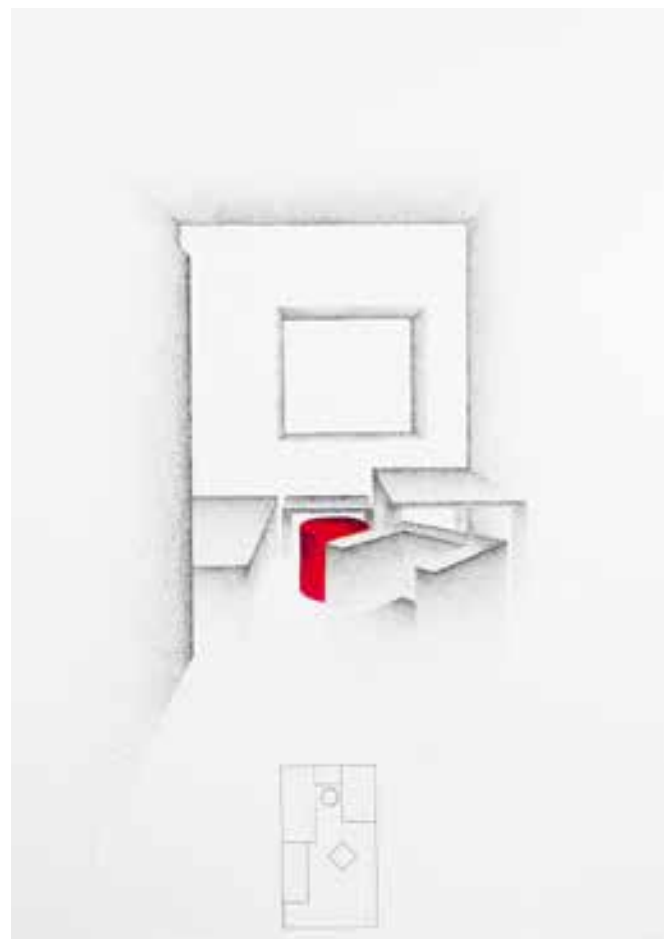
CRTANJE 1 / DRAWING 2
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Kvadrati

— Teorija boja, hommage kvadratu
Tehnika: drvena bojica

Squares

— Theory of colours, Hommage to the square
Technique: colour pencils



LEONARDA KOMEN

CRTANJE 1 / DRAWING 2
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Soba

— Crtačka vježba sobe u perspektivi po zadanom tlocrtu, slobodno interpretirano tonskom obradom
Tehnika: tuš, drvena bojica

Room

— Drawing exercise of a room in one-point perspective based on a specified ground plan, free interpretation through tonal finishing
Technique: drawing ink, colour pencils



MIRJAM MILAS

CRTANJE 1 / DRAWING 3
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Dizajnerski predmet

— V. Panton, stolci
Tehnika: olovka

Designed object

— V. Panton, chairs
Technique: pencil



MORANA LAUŠIN

CRTANJE 1 / DRAWING 3
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Dizajnerski predmet

— M. Vignelli, čajnici
Tehnika: drvena bojica

Designed object

— M. Vignelli, teapots
Technique: colourpencils



FILIP KOVAČIĆ

CRTANJE 1 / DRAWING 3
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Utichnica

— Afirmiranje asocijativnog 'spremišta' anonimnim predmetom kao polaznom pretpostavkom u crtačkom procesu
Tehnika: olovka

Power socket

— Affirmation of an associative 'storage' through an anonymous object as an initial assumption in the drawing process
Technique: pencil



LUCIJA RUBINIĆ
CRTANJE 1 / DRAWING 3
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Osam šalica
— Vizualna analiza likovnih tehnika
Tehnika: olovka, tuš, flomaster, tempera, drvena bojica, akvarel, paper-cutting, kolaž

Eight cups
— Visual analysis of visual arts techniques
Technique: pencil, drawing ink, felt tip pen, tempera, colour pencils, watercolour, papercutting, collage



PETRA KOVAČEVIĆ
CRTANJE 1 / DRAWING 4
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Panton
— Teorija boja, hommage Verneru Pantonu
Tehnika: akrilne boje

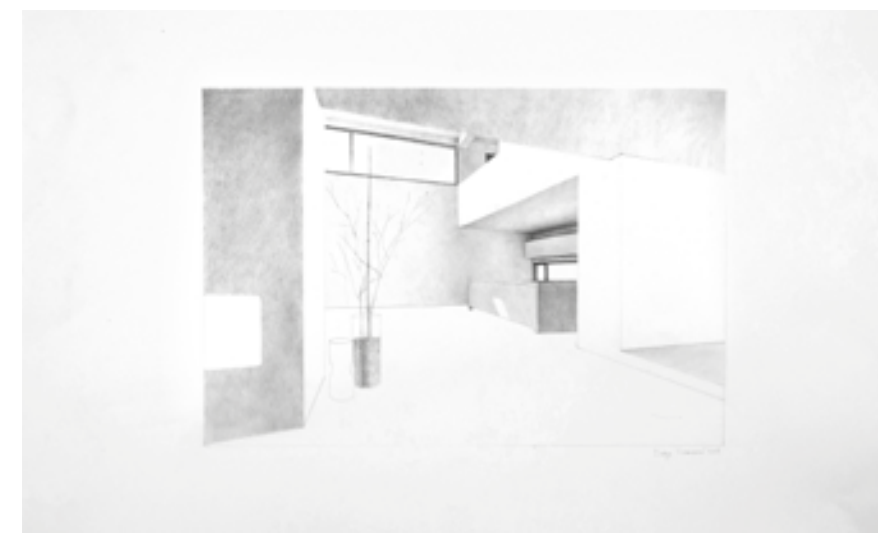
Panton
— Theory of colours, Hommage to Verner Panton
Technique: acrylic paint



KARLA NOVAK
CRTANJE 1 / DRAWING 4
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Muzička akademija
— Crtež arhitektonske kompozicije u urbanom kontekstu
Tehnika: olovka, drvena bojica, flomaster

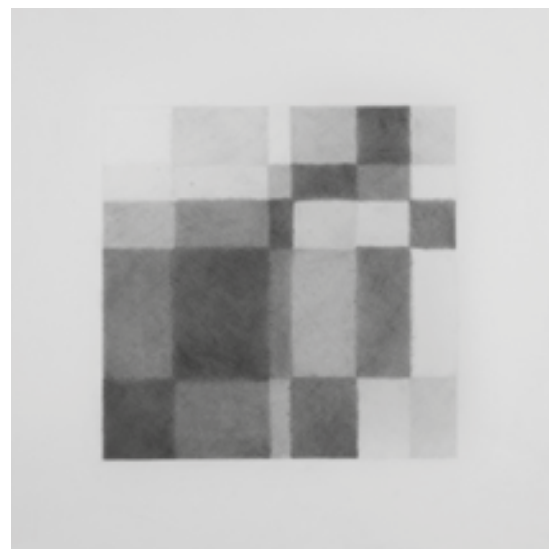
Music Academy
— Drawing of the architectural composition in an urban context
Technique: pencil, colour pencil, felt tip pen



DORJA HORVATIĆ
CRTANJE 1 / DRAWING 4
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Interijer
— Fotografija interijera, istraživanje elemenata kompozicije i prijenos u crtež
Tehnika: olovka

Interior
— Interior photography, research on composition features and use in drawing
Technique: pencil



ANA PAVIČIĆ

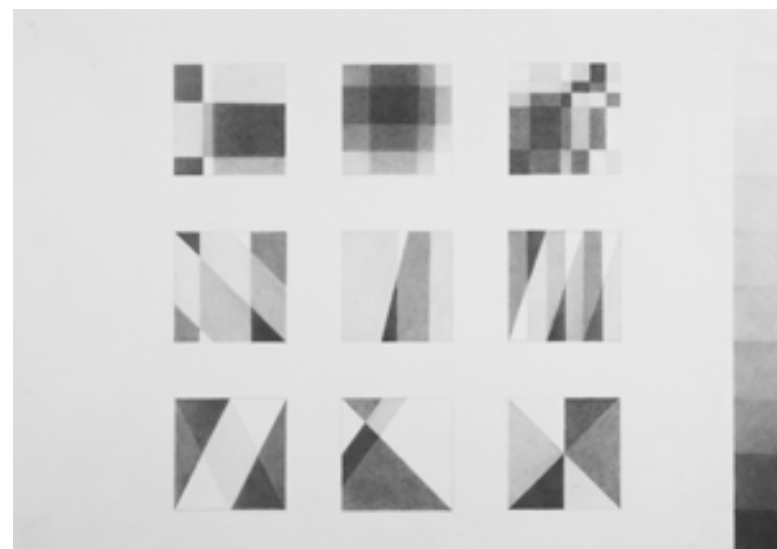
PLASTIČNO OBLIKOVANJE 1 / THEORY OF FORM 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Raspodjela kvadrata 1

— Vježba izrade kompozicije tonskom raspodjelom plohe kvadrata
Tehnika: olovka

Division of the surface of the square 1

— Creating a composition through a tonal division of the surface of the square
Technique: pencil



ANA PAVIČIĆ

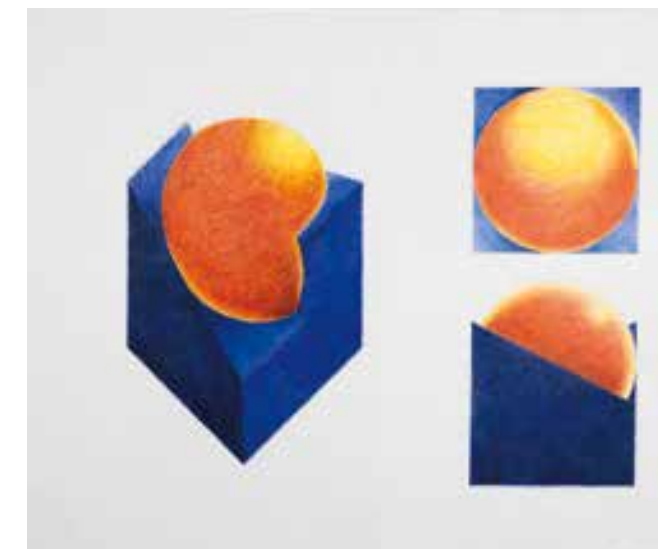
PLASTIČNO OBLIKOVANJE 1 / THEORY OF FORM 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Raspodjela kvadrata 2

— Vježba izrade uvećane kompozicije tonskom raspodjelom plohe kvadrata
Tehnika: olovka

Division of the surface of the square 2

— Creating an enlarged composition through a tonal division of the surface of the square
Technique: pencil



VERONIKA KOVAČ

PLASTIČNO OBLIKOVANJE 2 / THEORY OF FORM 2
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Kocka i kugla (fotke crteža i modela)

— Vježba izrade kompozicije dekompozicijom zadanih formi kugle i kocke
Tehnika: olovka, drvena bojica, gipsani model

Kocka i kugla cube and sphere (photos of drawings and models)

— Creating a composition through decomposition of the assigned shape of a sphere and a cube
Technique: pencil, colour pencil, plaster model





ANJA NIKOLIĆ

CRTANJE AKT 1 / FIGURE DRAWING 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Sjedeća figura

— Studija ljudske figure koja sjedi
Tehnika: olovka

Seated nude figure

— A study of a seated nude male figure
Technique: pencil



MORANA LAUŠIN

CRTANJE AKT 1 / FIGURE DRAWING 1
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Ruka s ružem

— Studija ruke s uporabnim predmetom
Tehnika: olovka, drvena bojica

A hand with a lipstick

— A study of a hand with a usable item
Technique: pencil, colour pencil



MORANA LAUŠIN

CRTANJE AKT 1 / FIGURE DRAWING 1
MENTOR: BORIS ILEKOVIĆ
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Stojeća figura

— Studija ljudske figure koja stoji, kroki
Tehnika: olovka

Standing figure

— A study of a standing human figure, croquis
Technique: pencil



ANJA NIKOLIĆ

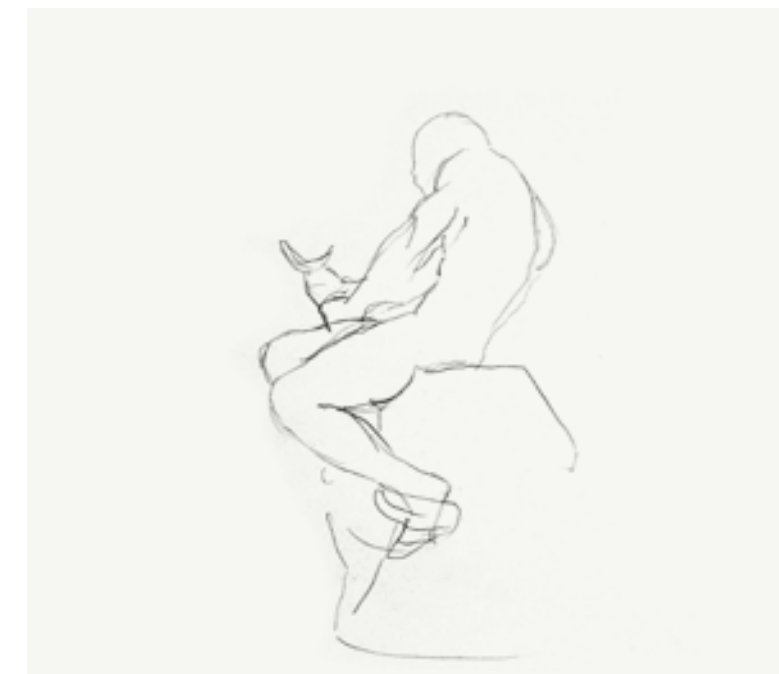
CRTANJE AKT 2 / FIGURE DRAWING 2
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Skulptura gliptoteka

— Studija ljudske figure kroz skulpturu
Tehnika: olovka

Sculpture glyptothèque

— A study of a human figure through sculpture
Technique: pencil



MORANA LAUŠIN

CRTANJE AKT 2 / FIGURE DRAWING 2
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Skulptura

— Studija ljudske figure kroz skulpturu, kroki
tehnika: olovka

Sculpture

— A study of a human figure through sculpture, croquis
Technique: pencil

GRGO PETROV
GRAFIČKE TEHNIKE / GRAPHIC TECHNIQUES
MENTOR: Mario Petrak
— Sitotisk / Mesh Screen Printing



GRGO PETROV
GRAFIČKE TEHNIKE / GRAPHIC TECHNIQUES
MENTOR: Mario Petrak
— Proces otiskivanja sitotiska / Screen Printing Process



MIKAELA CVITANOVIĆ
GRAFIČKE TEHNIKE / GRAPHIC TECHNIQUES
MENTOR: Mario Petrak
— Metoda povezivanja vizuala i pojmova /
Visual Thinking Techniques



NIKOLINA FUZUL
GRAFIČKE TEHNIKE / GRAPHIC TECHNIQUES
MENTOR: Mario Petrak
— Proces otiskivanja linoreza / Linocut Printing Process



NIKOLINA FUZUL
GRAFIČKE TEHNIKE / GRAPHIC TECHNIQUES
MENTOR: Mario Petrak
— Linorez / Linocut



NIKOLINA FUZUL
GRAFIČKE TEHNIKE / GRAPHIC TECHNIQUES
MENTOR: Mario Petrak
— Metoda povezivanja vizuala i pojmova /
Visual Thinking Techniques



GRGO PETROV
GRAFIČKE TEHNIKE / GRAPHIC TECHNIQUES
MENTOR: Mario Petrak
— Metoda povezivanja vizuala i pojmova /
Visual Thinking Techniques

MLADEN UDOVIČIĆ

ILUSTRACIJA 1 / ILLUSTRATION 1
MENTOR: Inja Kavurić Kireta

Inicijali

— Odnos ilustracije i tipografije/letteringa, inicijali
Tehnika: tuš, vektorska ilustracija

Initials

— Relationship between illustration and typography/lettering, initials
Technique: drawing ink, vector illustration



GALA Marija VRBANIĆ

ILUSTRACIJA 1 / ILLUSTRATION 1
MENTOR: Inja Kavurić Kireta

Kaligram

— Odnos ilustracije i tipografije/letteringa, kaligram
Tehnika: vektorska ilustracija

Calligram

— Relationship between illustration and typography/lettering, a calligram
Technique: vector illustration

MIKELA CVITANOVIĆ

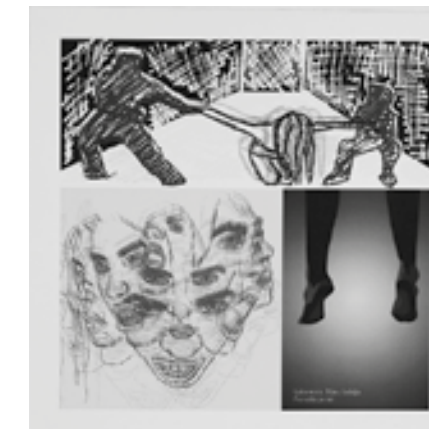
ILUSTRACIJA 1 / ILLUSTRATION 1
MENTOR: Inja Kavurić Kireta

Kaligram

— Odnos ilustracije i tipografije/letteringa, kaligram
Tehnika: tuš, vodena boja

Calligram

— Relationship between illustration and typography/lettering, a calligram
Technique: drawing ink, watercolour



DINA BARTOLIĆ

ILUSTRACIJA 1 / ILLUSTRATION 1
MENTOR: Inja Kavurić Kireta

Six word story

— Vizualni jezik, naracija
Tehnika: kombinirana tehnika, digitalna ilustracija

Six word story

— Visual expression, narration
Technique: combined techniques, digital illustration

MONIKA MOČEVIĆ

ILUSTRACIJA 1 / ILLUSTRATION 1
MENTOR: Inja Kavurić Kireta

Osjeti – sinestezija

— Forma i sadržaj, osjeti/sinestezija
(koje je boje ponedjeljak?)
Tehnika: drvena bojica, suha pastela

Senses – synesthesia

— Form and content, senses/synesthesia
(what colour is Monday?)
Technique: colour pencil, soft pastel



NIKOLINA FUZUL

ILUSTRACIJA 1 / ILLUSTRATION 1
MENTOR: Inja Kavurić Kireta

Kaligram

— Odnos ilustracije i tipografije/letteringa, kaligram
Tehnika: tuš

Calligram

— Relationship between illustration and typography/lettering, a calligram
Technique: drawing ink

KATARINA HULJEV

ILUSTRACIJA 1 / ILLUSTRATION 1
MENTOR: Inja Kavurić Kireta

Fotografija

— Odnos ilustracije i fotografije
Tehnika: kolaž

Photography

— Relationship between illustration and photography
Technique: collage

GRGO PETROV

ILUSTRACIJA 2 / ILLUSTRATION 2
MENTOR: Inja Kavurić Kireta

Paradoks

— Vizualni jezik: jezične figure (paradoks)
Tehnika: tuš

Paradox

— Visual expression: linguistic figures (paradox)
Technique: drawing ink



MIRAN BAŠIĆ

ILUSTRACIJA 2 / ILLUSTRATION 2
MENTOR: Inja Kavurić Kireta

Retro

— Istraživanje umjetničkih stilova (retro)
Tehnika: vektorska ilustracija

Retro

— Exploring art styles (retro)
Technique: vector illustration



OTTO KUŠEC

ILUSTRACIJA 2 / ILLUSTRATION 2
MENTOR: Inja Kavurić Kireta

Karakter i aplikacije

— Vizualni jezik: nositelj priče i priča, Charlie
Tehnika: kombinirana tehnika

Character and applications

— Visual expression: the protagonist and the story, Charlie
Technique: combined techniques



HELENA NEMEC

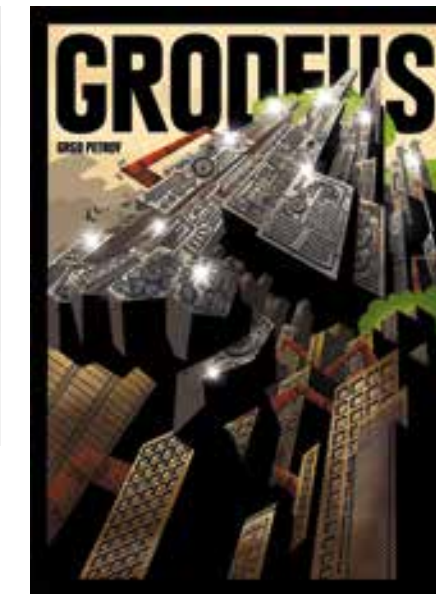
ILUSTRACIJA 2 / ILLUSTRATION 2
MENTOR: Inja Kavurić Kireta

Karakter i aplikacije

— Vizualni jezik: nositelj priče i priča, U visine
Tehnika: tuš, akvarel

Character and applications

— Visual expression: the protagonist and the story, To the Heights
Technique: drawing ink, watercolour



GRGO PETROV

ILUSTRACIJA 2 / ILLUSTRATION 2
MENTOR: Inja Kavurić Kireta

Karakter i aplikacije

— Vizualni jezik: nositelj priče i priča, Grodeus
Tehnika: vektorska ilustracija

Character and applications

— Visual expression: the protagonist and the story, Grodeus
Technique: vector illustration



NIKOLINA FUZUL

ILUSTRACIJA 2 / ILLUSTRATION 2
MENTOR: Inja Kavurić Kireta

Karakter i aplikacije

— Vizualni jezik: nositelj priče i priča, Transformacija
Tehnika: vektorska ilustracija

Character and applications

— Visual expression: the protagonist and the story, Transformacija
Technique: vector illustration

Fotografija i film

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

Photography and film

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

MIRJAM MILAS
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Poznati predmet / Familiar object



MIRJAM MILAS
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Akt / Nude



ANJA NIKOLIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Pejzaž / Landscape



VALENTINA SUNEK
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Arhitektura / Architecture



LUKA DUNDOVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Reportaža / Reportage



MATEA BERTINA
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Portret / Portrait



KLARA ZAHER
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Poznati predmet / Familiar object



LUCIJA RUBINIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Arhitektura / Architecture



DORA ČALDAROVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Portret / Portrait



LUCIJA RUBINIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Pejzaž / Landscape



JOSIPA TADIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Akt / Nude



DORA ČALDAROVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Reportaža / Reportage

DINA BARTOLIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Koloristički trozvuk – sekundari / Coloristic three tone chord – secondary colours



TIN BURIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

**Koloristički trozvuk – tercijari /
Coloristic three tone
chord – tertiary colours**



SARA PAVLEKOVIĆ PREIS

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Miješano svjetlo / Mixed light



SARA PAVLEKOVIĆ PREIS

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Zasićene boje / Saturated colours



OTTO KUŠEC

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Inspirirano umjetničkim djelom / Inspired by a work of art



SARA PAVLEKOVIĆ PREIS

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Svjetlo žive / Mercury light



HELENA NEMEC

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Portret u studiju / Portrait in the studio



NIKOLINA KENTRIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Svjetlo žarulje / Light bulb light



DUNJA LESAR

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

**Stolac u studiju / A chair in
the studio**



GALA MARIJA VRBANIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

**Koloristički trozvuk –primari /
Coloristic three tone chord
– primary colours**



ANA VUKO

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Sjeverno svjetlo / Northern light



DORA KASUN

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Visoki tonski ključ / High key

GALA MARIJA VRBANIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Akt u studiju / Nude in the studio



MICHELE KOVAČEVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Akt u studiju / Nude in the studio



BORJAN PAVLEK
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Akt u studiju / Nude in the studio



MATEA JURČEVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Portret u studiju / Portrait in the studio



Osnove interaktivnih medija

Kolegij Osnove interaktivnih medija fokusiran je na teoriju i praksu dizajna vizualnih komunikacija unutar područja interaktivnih medija. Utjecaj novih digitalnih tehnologija sve više mijenja način na koji se izražavamo, na koji komuniciramo te kako doživljavamo svijet oko sebe.

S obzirom na to da se naša komunikacija u potpunosti promijenila u posljednjih nekoliko godina, uloga dizajnera u promišljanju i oblikovanju tih interaktivnih sadržaja i prezentacija od izuzetne je i stalno rastuće važnosti. Predavanjima, vježbama i projektima kolegij ima za cilj kod studenata pobuditi 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. Kolegij studentima nastoji prenijeti praktična znanja, tehnike i vještine koje im pomažu u samostalnom projektiranju suvremenih interaktivnih rješenja.

Basics of Interactive Media

The course entitled Fundamentals of Interactive Media focused on theory and practice of visual communications design within the area of interactive media. The impact of new digital technologies is increasingly changing the way we express ourselves, the way we communicate and the way we experience the world around us.

Considering the fact that our communication has undergone comprehensive changes during the last several years, the role of designers in reflexion and design of these interactive contents and presentations is of extreme and continuously increasing importance. The specific objective of the course was to deepen students' insight and arouse their interest in this continuously developing area. Moreover, the course addressed the issue of how this design area differs from the traditional media and how to approach the reflexion and design of interactive content in this context.

The course was aiming to transfer practical knowledge, techniques and skills intended to help students in independent design of contemporary interactive solutions.

TREĆI SEMESTAR – Mobilna aplikacija

Na prvom semestru Uvoda u interaktivne medije studenti se bave promišljanjem i projektiranjem mobilnih aplikacija. Zadatak je odabran djelomično zbog njegovih ograničenja, formata, veličine ekrana te tipova interakcija, no većim dijelom zbog sveprisutnosti tog medija u našem svakodnevnom životu i okolini. Mobilne aplikacije omogućuju iskorištavanje specifičnih tehničkih značajki uređaja poput geolokacijskih mogućnosti, akcelerometra i žiroskopa.

THIRD SEMESTER – Mobile Application

During the first semester of the course entitled Introduction to Interactive Media students reflected on mobile applications and their design. The assignment was selected partly due to its constraints, its format, the size of its screen and types of interactions, yet primarily due to the omnipresence of this media in our everyday lives and the environment. Mobile apps enabled the use of specific technical features of devices such as geolocation potential, accelerometer and gyroscope.

TANJA MODRAKOVIĆ
MENTOR: Tin Kadoić

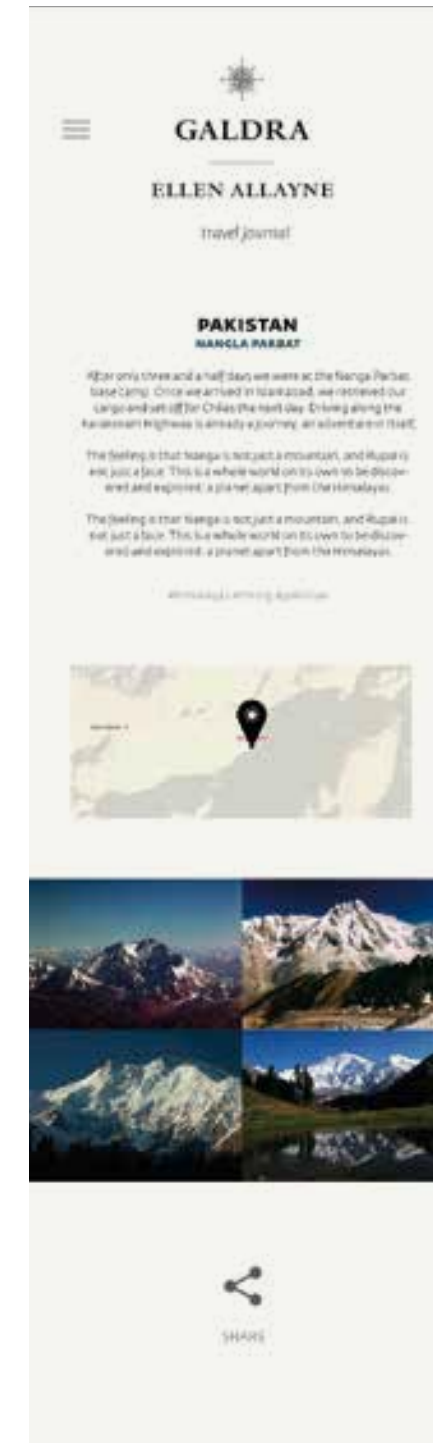


Galdra

Galdra je aplikacija kojom korisnik istražuje nove i zanimljive lokacije na temelju osobnog izbora. Funkcionira putem hashtagova pomoću kojih je moguće odabrati destinacije i interese, a aplikacija ih slaže u kombinacije. Galdra je ujedino i blog na kojem korisnik postavlja vlastite putopise, a omogućuje i opciju repostanja zanimljivih lokacija, čime se olakšava traganje za drugim odredištima. Aplikacija je namijenjena prvenstveno za otkrivanje i spremanje lokacija, odabranih prema osobnim korisnikovim interesima.

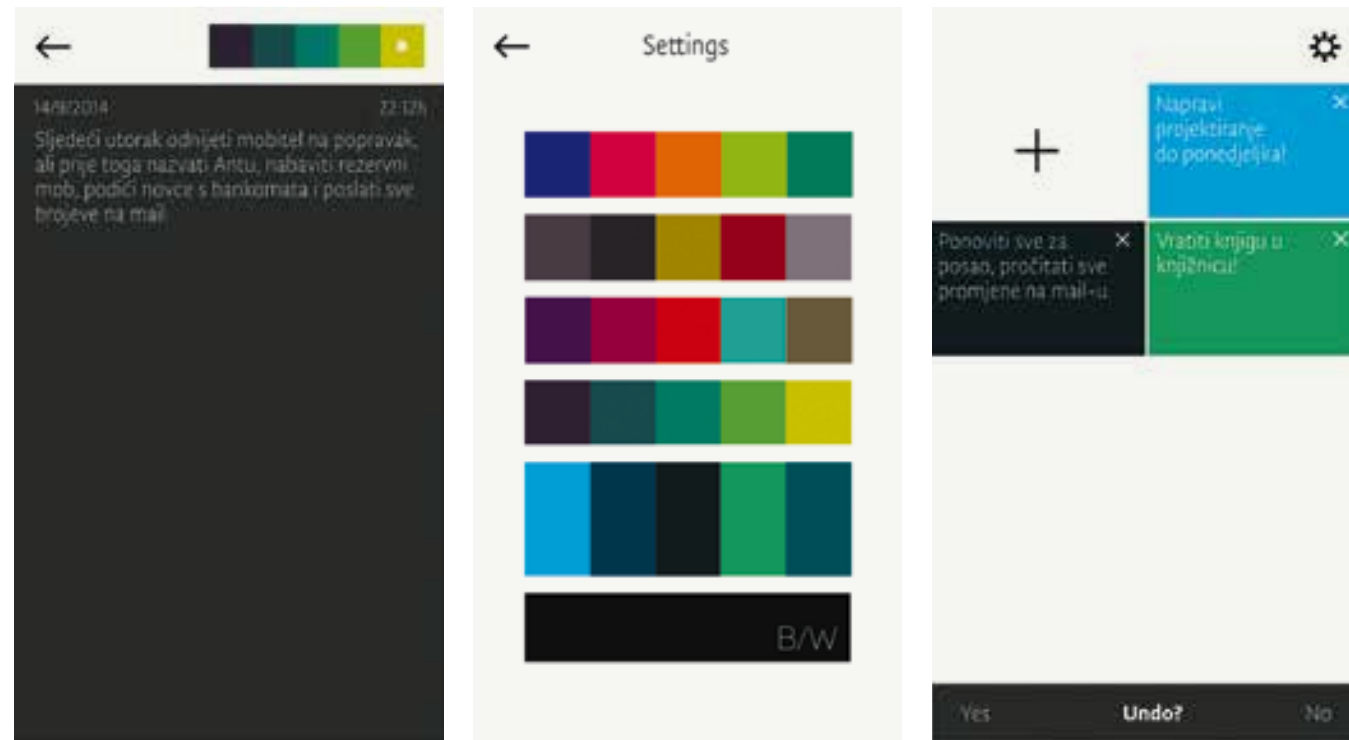
Galdra

Galdra is an app through which users explore interesting new locations based on personal choice. A resource supporting this function is a hashtag through which destinations and interests can be selected and the app arranges them into groups. Galdra is simultaneously also a blog in which the users post their own travelogues and it also provides the option of reposting interesting locations, which facilitates the search for other destinations. The app is primarily intended for identifying and saving of locations selected according to users' own interests.



JOSIPA TADIĆ

MENTOR: Tin Kadoić



Start-add

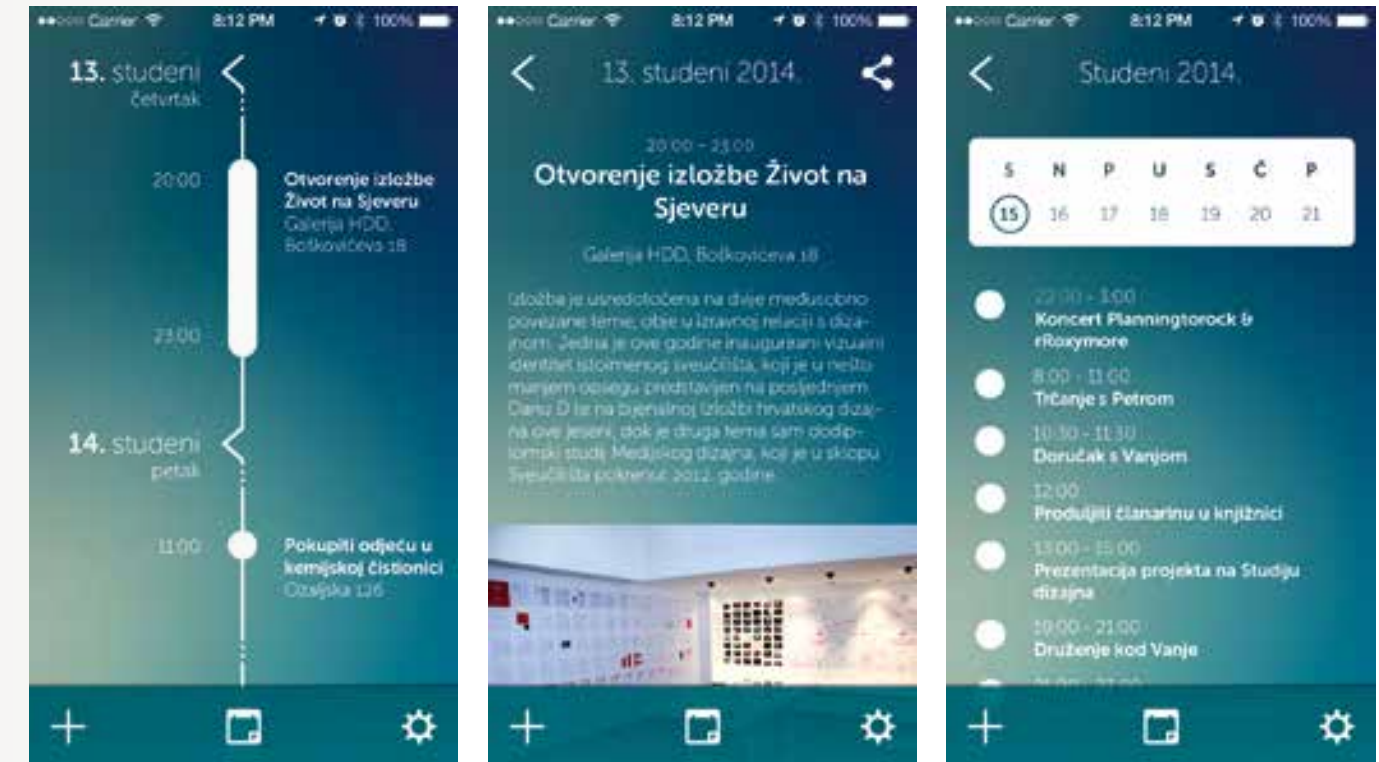
Aplikacija je vezana uz problem svakodnevne organizacije bilješki. Temelji se na principu dodavanja novih bilješki i brisanju starih koje se automatski, bez obzira radi li se o jednim i drugima, slažu u mrežu.

Start-add

The app addressed the issue of daily planning of notes. It is based on the principle of adding new notes and deleting the old ones which, irrespective of their category, are organised in a grid.

LUKA DUNDOVIĆ

MENTOR: Tin Kadoić



Doba

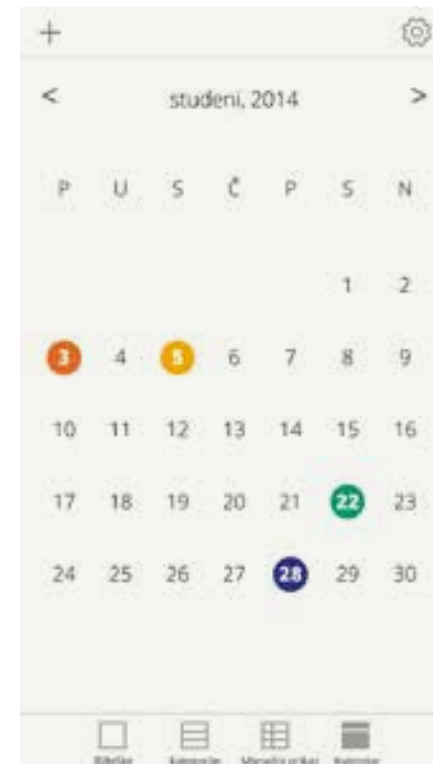
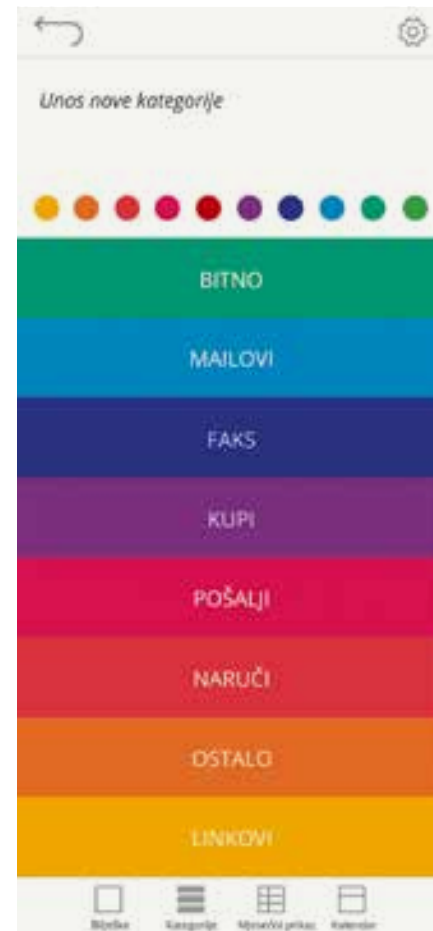
Označivanje vremena u obliku vremenske lente omogućuje lakše praćenje obveza, događaja i podsjetnika kojima se intuitivno upravlja potezom prsta. Omogućeno je unošenje neograničenog broja događanja ili obveza, a aplikacija će ih složiti po redu prilikom vraćanja na početak vremenske lente. Osim kao vremenska lenta, aplikacija nudi i uobičajen prikaz obveza u obliku kalendara i popisa.

Doba

Using a timeline to label time helps in keeping abreast of the obligations, events and reminders that are intuitively managed by finger moves. An unlimited number of events or obligations can be entered and the app will arrange them in the adequate order upon returning to the start of the timeline. In addition to providing a timeline, the app also provides an overview of obligations in the form of a calendar and a list.

PAULA ŠANTIĆ

MENTOR: Tin Kadoić



Noted

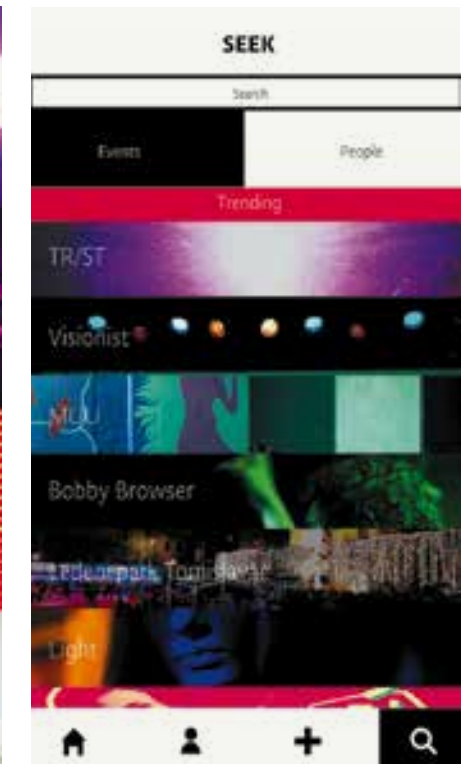
Ovo je aplikacija za pisanje i pohranjivanje bilješki. Jednostavna je za korištenje i osmišljena kao pomoć pri organizaciji obveza. Korisnicima omogućuje sortiranje bilješki po kategorijama, uz prikaz prema mjesečnom izlistu i uz kalendarski prikaz.

Noted

It is an app for writing and saving notes. It is simple to use and it is intended to help in the planning of obligations. Users can arrange their notes according to categories, providing an overview according to a monthly list and a calendar overview.

VITA VREBAC

MENTOR: Tin Kadoić



@tm

Aplikacija omogućuje dijeljenje snimaka snimljenih tijekom aktualnih događanja među korisnicima interneta. Korisnik odabire snimku načinjenu na odabranom događaju te je razmjenjuje pomoću ove aplikacije, uz dodavanje imena lokacije te naziva događaja. Događaji koji su najposjećeniji bit će najzastupljeniji na home screenu, a aplikacija je sastavljena kao sredstvo akumulacije aktualnih događanja radi registracije novih tzv. 'hip' lokacija koje se nalaze u odabranom gradu.

@tm

The app enables video footage sharing amongst Internet users during actual events. The user selects a video footage made on a specific event and shares it using this app and adding location and event names. The most popular events will be highlighted on the home screen. The app is intended to provide a means of accumulation of actual events, aiming to register new hip locations in a selected city.

ČETVRTI SEMESTAR

– Web

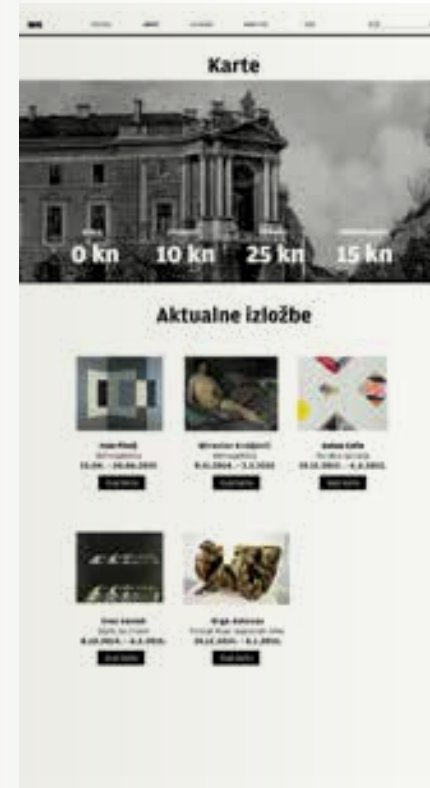
Drugi semestar fokusira se na medij web-stranica. Polazi se od definiranja subjekta, istraživanja potreba korisnika i ciljeva web-stranice, definiranja informacijske arhitekture, wireframeova pa sve do završne faze – vizualnog dizajna. Subjekti za projekt birani su iz servisne kategorije (KBC, AKZ, Hrvatska lutrija), državnih institucija (ministarstva, TZ, galerije) te dobrovoljnog rada (Suza, Zaklada Civilno društvo).

FOURTH SEMESTER

– Web

The second semester focused on the media of website. Firstly, the issue was defined, which was followed by analysis of user requirement and website objectives, defining of information architecture, wireframes and the final phase – visual design. Subjects for the project were selected from the category of services (Clinical Hospital Centre, Zagreb Bus Terminal, Croatian Lottery), state institutions (ministries, tourist boards, galleries) and charity work (Suza, Civil Society Foundation).

VITA VREBAC
MENTOR: Tin Kadoić



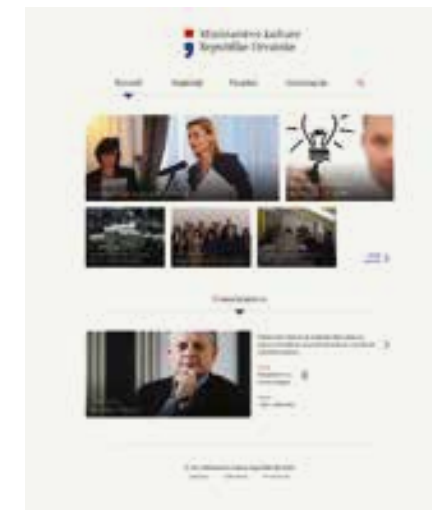
Moderna galerija

Dizajn web-stranica za Modernu galeriju osmišljen je kao jednostavan i pregledan online prostor u kojem se daje primat pregledavanju izložbi i kupovini ulaznica. Web-stranicama prevladavaju reprodukcije umjetničkih djela te se na početnoj stranici infinite scrollom mogu pregledavati izložbe, od najaktualnijih do onih već zatvorenih. Detaljne informacije o svakoj izložbi mogu se dobiti klikom na odabranu izložbu na početnoj web-stranici, nakon čega se otvara stranica posvećena odabranoj izložbi, s prikazom jednog od dva moguća layouta koji ovise o količini teksta i slika koje kustosi napišu i prilože odabranoj izložbi.

Modern gallery

Website design for Modern Gallery comprises of a straightforward and schematic online venue where the focus has been placed on viewing exhibitions and ticket purchase. Website abounds with art reproductions and the homepage provides the opportunity for exhibition viewing through infinite scrolling, ranging from the most actual ones to those that have already closed. Comprehensive information on each exhibition can be accessed by clicking to a selected exhibition on the website and hence the site dedicated to this specific exhibition is opened, providing an overview of one of the two possible layouts which depends on curatorial text quantity written and posted on the selected exhibition.

LUKA DUNDOVIĆ
MENTOR: Tin Kadoić



Ministarstvo kulture

Ministarstvo kulture je središnje tijelo državne uprave koje potiče kulturno djelovanje i promovira različite kulturne projekte na državnoj razini. Internetske stranice toga tijela trebale bi slijediti tu svrhu. Njihov korisnik morao bi brzo i jednostavno doći do željenih informacija. Najnovije i najvažnije informacije trebale bi se odmah vidjeti te biti popraćene slikom i piktogramima. Daljnjom navigacijom kroz stranicu korisnik bi pristupio detaljnijim podacima koji ga zanimaju.

Ministry of Culture

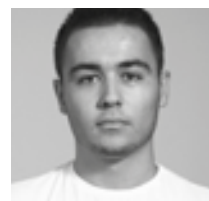
The Ministry of Culture is a central government administrative entity which encourages cultural activities and promotes diverse culture projects at the state level. Consequently, its website needs to be designed in accordance with this scope. Its users need to be provided the information effectively and in a simple way. The most recent and the most important information needs to be visible instantly and it needs to be accompanied by photographs and pictograms. Upon further navigation through the website the users would access comprehensive information of their special interest.

Studenti
Preddiplomskog studija

*Undergraduate programme
students*

1. godina
Preddiplomskog studija

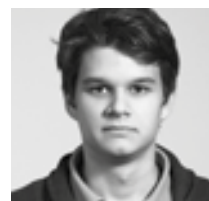
1st Year
Undergraduate Programme



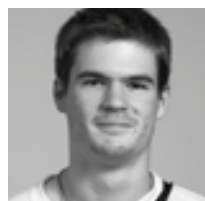
Josip Andrešić



Ivana Bačaneč



Amin Bajrektarević



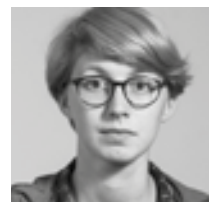
Darian Bakliža



Klara Bilić



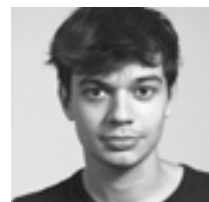
Dora Doko



Antonija Jurina



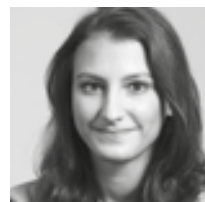
Roko Jurjević



Ivan Klanac



Karla Kocijan



Leonarda Komen



Paula Kovač



Lucija Novosel



Luka Pastrina Mazić



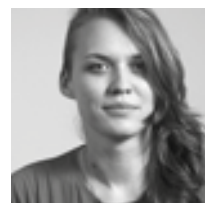
Ana Pavičić



Martina Petric



Petra Piškor



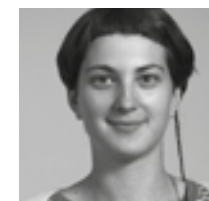
Lucija Sever



Erika Filipan



Mirta Filipović



Ljubica Golubić



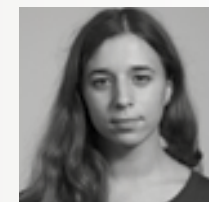
Stella Grabarić



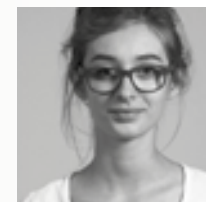
Monika Hodak



Sandra Huskić



Veronika Kovač



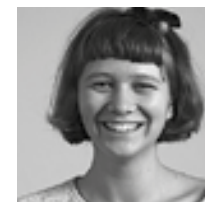
Andreja Lovreković



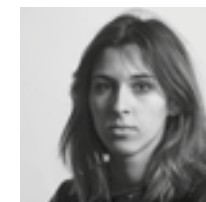
Jan Marin



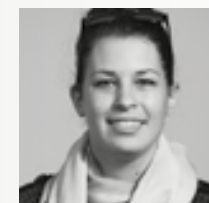
Lucija Matić



Ela Meseldžić



Tanja Modraković



Nina Stupar



Marijana Šimag



Tea Taneski



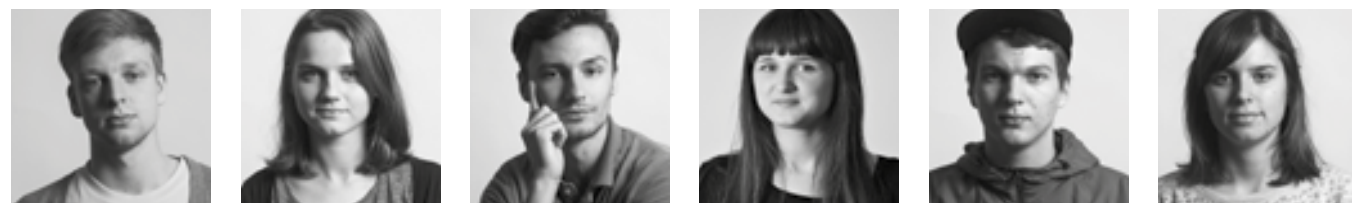
Jovana Vlaisavljević

2. godina
Preddiplomskog studija
Industrijski dizajn

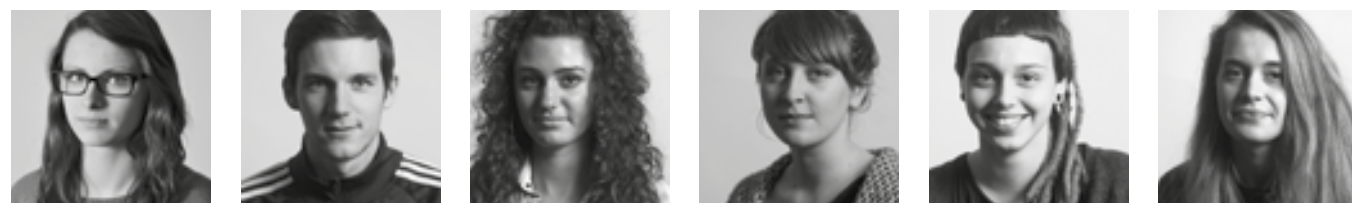
2nd Year
Undergraduate Programme
Industrial Design



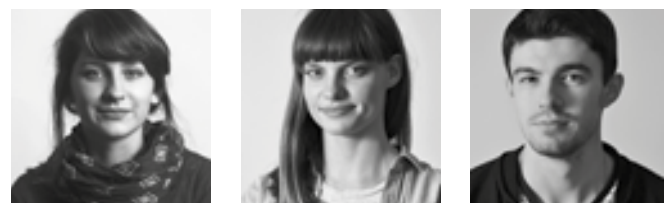
Marta Badurina Matea Bertina Dora Čaldarović Tea Dragaš Luka Dundović Viktoria Jurina



Mihovil Karač Ana Kikerec Filip Kovačić Morana Laušin Matej Maltar Klara Marelič



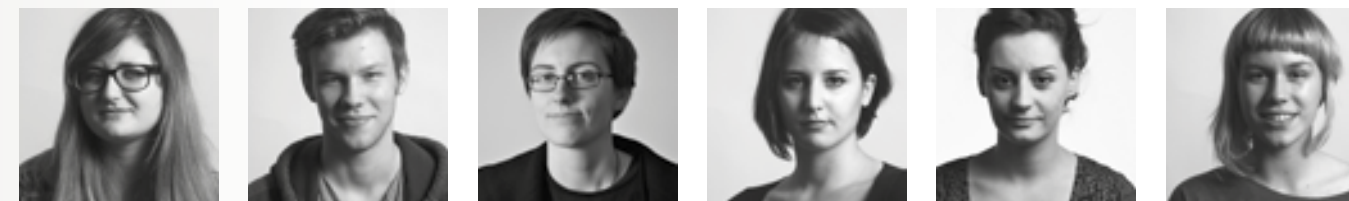
Monika Močević Vilim Redža Lucija Rubinić Valentina Sunek Paula Šantić Eva Šmuc



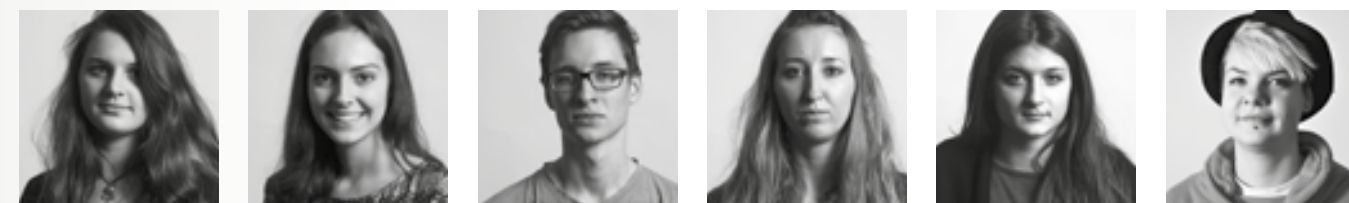
Josipa Tadić Iva Vučemilović-Grgić Mirko Vučić

2. godina
Preddiplomskog studija
Vizualne komunikacije

2nd Year
Undergraduate Programme
Visual communications



Ena Begčević Bruno Bolfan Mikela Cvitanović Karla Čotić Iva Franjić Dorja Horvatić



Petra Kovačević Mirjam Milas Rafael Milčić Anja Nikolić Karla Novak Ena Piškorić



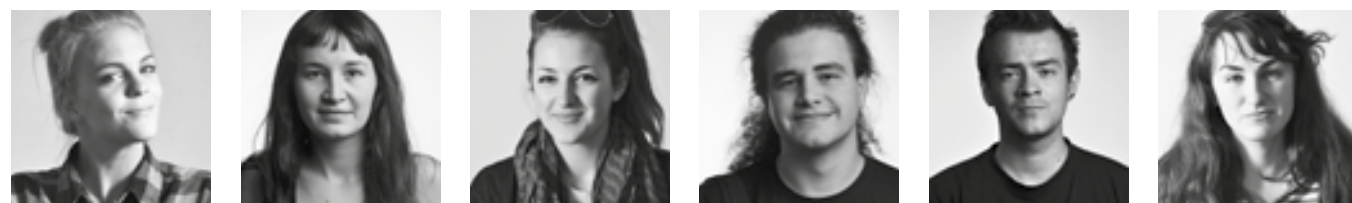
Paula Šobat Vita Vrebac Ivona Vuri Klara Zaher

3. godina
Preddiplomskog studija
Industrijski dizajn

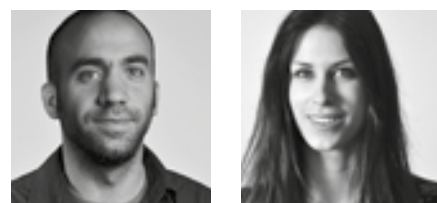
3rd Year
Undergraduate Programme
Industrial Design



Juraj Balen Dina Bartolić Stela Cvijanović Sara Grubić Karmela Gudiček Katarina Huljev



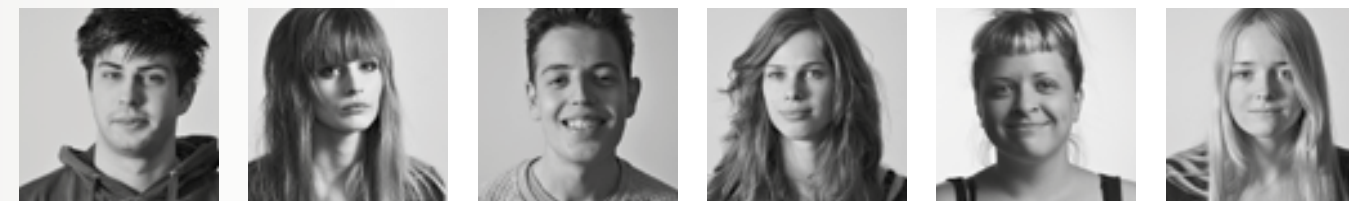
Kai Ana Matulina Maja Prelec Petra Salarić Matija Sviben Ivan Šaban Lidija Šarko



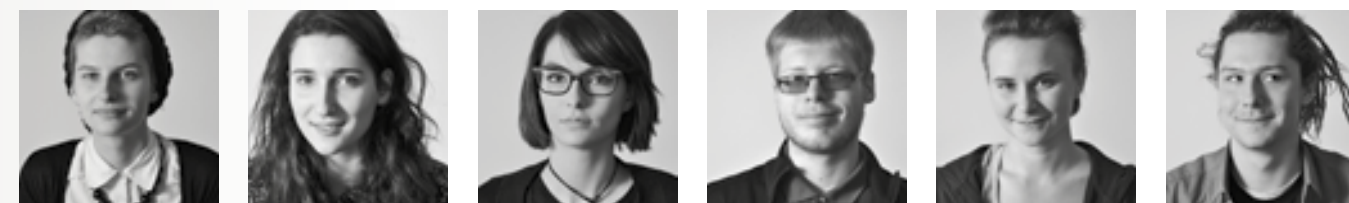
Toni Šljaka Jasna Zoričić

3. godina
Preddiplomskog studija
Vizualne komunikacije

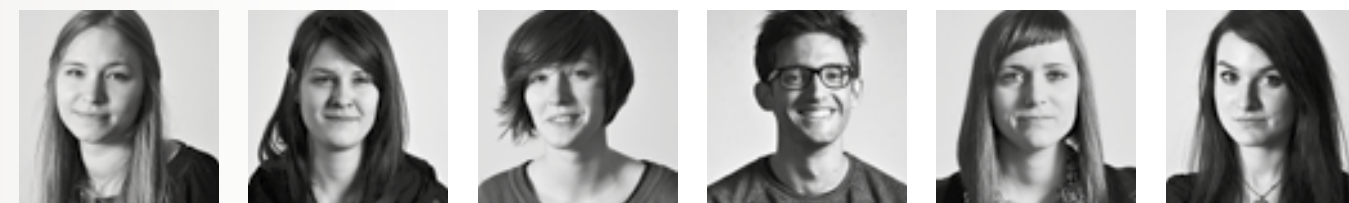
3rd Year
Undergraduate Programme
Visual communications



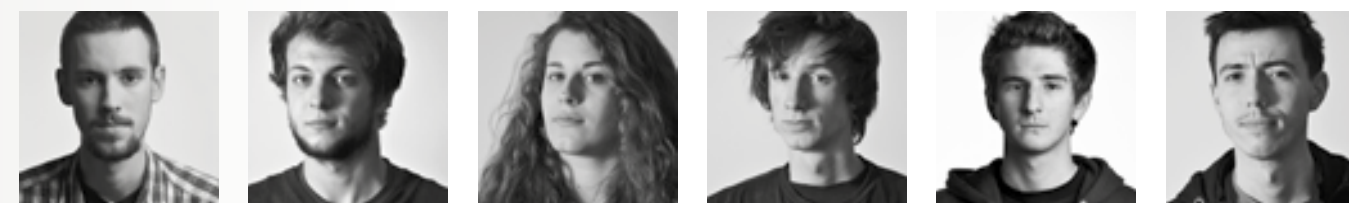
Miran Bašić Marina Bitunjac Tin Burić Nikolina Fuzul Martina Gelo Petra Grubišić



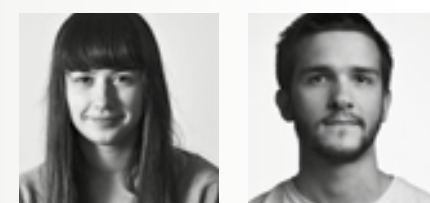
Matea Jurčević Dora Kasun Nikolina Kentrić Stančić Juraj Koščica Michelle Antonia Kovačević Otto Kušec



Dunja Lesar Iva Leustek Elizabeta Lončar Dominik Markušić Rebecca Mesarić Helena Nemeč



Fran Oršanić Borjan Pavlek Sara Pavleković Preis Grgo Petrov Donat Radas Mladen Udovičić



Gala Marija Vrbanić Matej Vučković

Preddiplomski studij
Izvedbeni program

*Undergraduate Programme
Curriculum Outline*

PREDDIPLOMSKI STUDIJ 1. godina

Izvedbeni program / Curriculum Outline

Predmeti / Courses

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

UNDERGRADUATE PROGRAMME First Year

1. semestar / 1st semester

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

2. semestar / 2nd semester

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

Nositelji kolegija / Course Leaders

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

Suradnici / Associates and Assistants

asist. Andrea Hercog / <i>teaching assistant</i> doc. mr. sc. Ivana Fabrio / <i>assistant professor</i>
asist. Romana Kajp / <i>teaching assistant</i> doc. Tomislav Vlanić / <i>teaching assistant</i>
asist. Inja Kavurić Kireta / <i>teaching assistant</i>
asist. Inja Kavurić Kireta / <i>teaching assistant</i>
asist. Hrvoje Živčić / <i>teaching assistant</i>
asist. Hrvoje Živčić / <i>teaching assistant</i>
asist. mr. sc. Roberto Vdovičić / <i>MSc, teaching assistant</i>

PREDDIPLOMSKI STUDIJ 2. godina

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

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

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

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

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

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

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

Predmeti smjera vizualne komunikacije Courses in the Visual Communications Programme

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

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

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

UNDERGRADUATE PROGRAMME Second Year

3. semestar / 3rd semester

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

0 30 –

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

0	30	2.5
15	30	2.5
30	15	2.5
–	–	–
	30	2.5

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

0	30	2.5
15	15	2.5
	30	2.5

4. semestar / 4th semester

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

0 30 –

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

0	30	2.5
15	30	2.5
30	15	2.5
–	15	2.5
	75	5

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

0	30	2.5
15	15	2.5
	30	2.5

Nositelji kolegija / Course Leaders

izv. prof. Boris Ileković / associate professor
pred. dr. sc. Ivana Podnar / PhD, lecturer
doc. mr. sc. Sanja Bencetić / MSc, assistant professor
izv. prof. Stanko Herceg / associate professor
pred. Jelena Parizoska / lecturer
doc. mr. sc. Ivana Fabrio / assistant professor

pred. dr. sc. Vlatka Wertheimer / PhD, lecturer

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

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

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

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

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

izv. prof. Boris Ileković / associate professor

pred. Tin Kadoić / lecturer

pred. dr. sc. Krešimir Dragičević / PhD, lecturer

pred. dr. sc. Krešimir Dragičević / PhD, lecturer

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

prof. Nenad Dogan / associate professor

pred. Tin Kadoić / lecturer

pred. dr. sc. Krešimir Dragičević / PhD, lecturer

pred. dr. sc. Krešimir Dragičević / PhD, lecturer

izv. prof. Boris Ileković / associate professor

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

Suradnici / Associates and Assistants

asist. Inja Kavurić Kireta / teaching assistant

asist. Pavel Posavec

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

doc. dr. sc. Dragan Žeželj / associate professor

doc. dr. sc. Ivica Župčić / associate professor

asist. Inja Kavurić Kireta / teaching assistant

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

asist. Hrvoje Živčić / teaching assistant

asist. Inja Kavurić Kireta / teaching assistant

PREDDIPLOMSKI STUDIJ 3. godina

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

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

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

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

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

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

Predmeti smjera vizualne komunikacije Courses in the Visual Communications Programme

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

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

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

UNDERGRADUATE PROGRAMME Third Year

5. semestar / 5th semester

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

15	75	8
30	15	3
–	–	–
15	30	3
180		14

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

15	75	8
15	30	2.5
15	30	3.5
180		14

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

6. semestar / 6th semester

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

15	75	8
–	–	–
15	15	3
15	30	3
165		14

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

15	75	8
15	30	2.5
15	30	3.5
180		14

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

Nositelji kolegija / Course Leaders

izv. prof. dr. sc. Feđa Vukić / PhD, associate professor
prof. dr. sc. Jurica Pavičić / PhD, full professor
izv. prof. dr. sc. Marijan Palmović / PhD, associate professor
izv. prof. dr. sc. Anka Mišetić / PhD, associate professor
pred. Veljko Žvan / lecturer

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

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

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

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

doc. dr. sc. Nikola Đurek / associate professor
doc. Vedran Kasap / assistant professor
izv. prof. Boris Ileković / associate professor
pred. dr. art. Ivana Knez / PhD, / lecturer
pred. Mario Petrak / teaching assistant

Suradnici / Associates and Assistants

v. asist. dr. sc. Morana Fudurić / PhD, lecturer

asist. Andrea Hercog / teaching assistant

doc. dr. sc. Ivica Župčić / associate professor

asist. Pavel Posavec
asist. Inja Kavurić Kireta / teaching assistant

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

asist. Pavel Posavec

asist. Inja Kavurić Kireta / teaching assistant

Ciljevi

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

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

Objectives

New economic and social relationships at the global and the local level are continuously established due to technological development, creating the conditions for modernisation of material production and communication and subsequently the entire society. Design is considered to be an intellectual activity which includes the development of living and social scenarios, systems, services and creation of experiences and strategies at a business, occupational and social level. In accordance with the previously mentioned principles, the curriculum of graduate studies has been created in order to encourage students to critically observe the technological, social and human environment as the basis for implementation of their design projects. Consequently, the definition of design implies acquisition of skills required for the research, primarily focusing on new, innovative methods in the perception of living circumstances and in gaining a comprehensive insight into the economy, society and culture at the global and the local level, as well as implementation of standards of sustainable development in the fields of ecology, economy and culture. The postgraduate study programme of design covers new fields of interest such as interaction design, events and experience design, as well as interactive media design and consequently enables students to acquire competencies required for work in creative industry, for co-operation and management of interdisciplinary teams, for creation and implementation of complex strategies, as well as for independent and interdisciplinary action. Competencies of master degree holders in design acquired upon the completion of this study programme include also the ability of independent creation and implementation of projects as a result of theoretical and research work, creation of concepts and strategies for design development in order to promote social and economic systems, as well as play the strategic and proactive role at both the academic and the occupational level.

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

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

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

Industrijski dizajn

Industrial design

Diplomski studij dizajna osposobljuje studente da kroz razumijevanje društvenoga, kulturološkoga i tehnološkoga konteksta razvijaju nove odnose i strategije s ciljem humaniziranja života i unapređenja struke. Studenti usvajaju metode upravljanja projektnim procesima i timovima, te provode složena istraživanja socijalnih, gospodarskih i tehnoloških aspekata. Pored samostalno iniciranih projekata, studenti sudjeluju i u projektima koji proizlaze iz suradnje s konkretnim gospodarskim, društvenim, javnim i privatnim subjektima, nastojeći pri tome implementirati istraživane fenomene u razvoj konceptualnih inovacija u domeni proizvoda, sustava, usluga i strategija. Tijekom prve godine diplomskog studija studenti usvajaju spoznaje o suvremenim tehnologijama i društvenim procesima uslijed kojih nastaju nove mogućnosti i potrebe, koje implementiraju u procese dizajniranja i vizije novog razvoja. Studentima je omogućeno da individualnim radom uz odgovarajući odabir mentora, komentora i vanjskih suradnika, kao i odabirom izbornih predmeta, ovisno o odabranom području istraživanja, formuliraju vlastite sklonosti prema pojedinim područjima industrijskog dizajna.

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

Postgraduate study of design trains students to develop new relationships and strategies in order to ennoble life and promote their line of work through a comprehensive insight into social, cultural and technological context. Students acquire deep insight into methods of project management and management of project teams and conduct complex research of social, economic and technological aspects. In addition to individually initiated projects, students participate in projects originating from co-operation with specific economic, social, public and private entities, striving to implement the analysed phenomena into the development of conceptual innovation in the domain of products, systems, services and strategies. During the first year of postgraduate study students acquire knowledge on modern technologies and social processes which provide new opportunities and create new requirements which they subsequently implement into the design processes and into their visions of new development. Students are provided the opportunity to formulate their own preferences for specific fields of industrial design through individual work and a selection of a mentor, co-mentor, external partners and elective subjects depending on the selected area of research.

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

PRVI SEMESTAR

– Dizajn u realnom okruženju

Tema zadataka u 1. semestru diplomskog studija je vlastita afirmacija u realnom okruženju, s ciljem usvajanja procesa dizajna na razini inovativnog koncepta. Pri tome je naročita pozornost usmjerena prema razvoju samostalnosti tijekom svih faza procesa dizajna, od snalaženja u stvarnom okruženju, vještina vođenja projekta i razvojnog tima, upravljanja procesima razvoja dizajna, do istraživanja i artikuliranja vlastitih stavova dizajnom. Studenti su, u skladu s osobnim sklonostima i interesima te prema stvarno raspoloživim resursima, definirali teme i potrebna istraživanja u realnom društvenom, gospodarskom i tehnološkom kontekstu i kroz aspekte povijesnog razvoja, aktualnog stanja i predviđanja budućeg razvoja. Na temelju svojih spoznaja studenti su trebali samostalno odrediti ciljeve, kriterije i zahtjeve za dizajn te stvoriti koncepte na temelju vlastitih stavova, rezultirajući funkcionalno i oblikovno inovativnim proizvodima, njihovim sustavima i uslugama.

FIRST SEMESTER

– Design in real environment

The topic of the assignment in the 1st semester of the graduate study programme is one's own affirmation in the real environment, whilst striving to master the design process at the innovative concept level. The principal attention is focused towards the development of independence throughout the phases of the design process, from dealing with the real environment, the skills of managing projects and development teams, design development process management, to research and expression of one's own attitudes through design.

Students defined the topics and the required research in real social, economic and technological context in accordance with their own interests and inclinations and through aspects of historical development, the actual situation and predictions of future development. Based on the insights gained students had the task to independently define their objectives, criteria and design requirements and create concepts based on their own attitudes, resulting in functional and innovative design of products, their systems and services.

LEA VAVRA

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Ivana Fabrio



Problemi gradskog azila za napuštene pse

Istraživanjem problema pasa litalica i azila u gradu na primjeru skloništa Dumovec, utvrđeno je da skloništu nedostaje prostora i sredstava za stvaranje boljih uvjeta. Potrebno je informiranje građana o azilu, poticanje na udomljavanje i donacije. Rješenje se temelji na odnosu i interakciji čovjeka i psa što bi trebalo potaknuti senzibilitet i osvješćivanje ljudi o azilima. Intervencijama u parkovima i parkovima za pse, poticalo bi se širenje informacija i razgovor o problemu. Doniranje bi bilo potaknuto nagradama za donatore, što bi pomoglo prijenos poruku javnosti. Aktivnosti u parku bi se izvodile, lopticama i poslasticama namijenima psima, uz korištenje jednostavnih instrumenata i interaktivne ploče. Prijedlog predviđa korištenje lako dostupnih i pristupačnih materijala u izradi elemenata.

Problems faced by the city dog shelter

Following a research conducted in Dumovec dog shelter addressing the issue of stray dogs in the city and the available dog shelters, the conclusion has been reached that the dog shelter lacks both space and the resources in order to provide better conditions. The general public needs to be informed about the dog shelter and encouraged to adopt dogs and give donations. The solution focuses on the relationship and the interaction between humans and dogs, aiming to encourage sensitivity and raise awareness about dog shelters. Interventions in parks and dog parks are intended to encourage the dissemination of information and the discussion about this issue. Donations would be encouraged through prizes for donors which would help in conveying the message to the public. The activities in the park would be performed using balls and dog treats, as well as simple devices and an interactive board. The solution includes the use of easily available and accessible materials in the creation of components.



LAURA MRKŠA

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Cloud

Propitivanjem novih potreba unutar stambenog prostora, nametnulo se rješenje koje počiva na otvorenom prostoru kao sve češćem obliku organizacije stambenog prostora. Različite funkcije prostora, traže mogućnost transformacije sadržajnih elemenata. Prijedlog Cloud modularnog je karaktera, što omogućuje kreiranje različitih atmosfera unutar stambenog prostora. Sastoji se od drvenog postolja i četiri štapa. Udobnost se postiže poplunom koji se rasprostire preko drvene konstrukcije. Ovisno o zahtjevima korisnika moguće je stvoriti individualnu čahuru za pojedinca, sjedalicu za dvojce ili prostranu površinu za veći broj ljudi. Oblik i funkcija proizvoda postiže se ubadanjem štapova u predviđene utore u postolju kao i pričvršćivanjem popluna pomoću džepova koje sadrži na poledini. Cloud ostavlja dojam prozračnoga, udobnog elementa koji funkcionalno objedinjuje kako velike tako i male prostore.

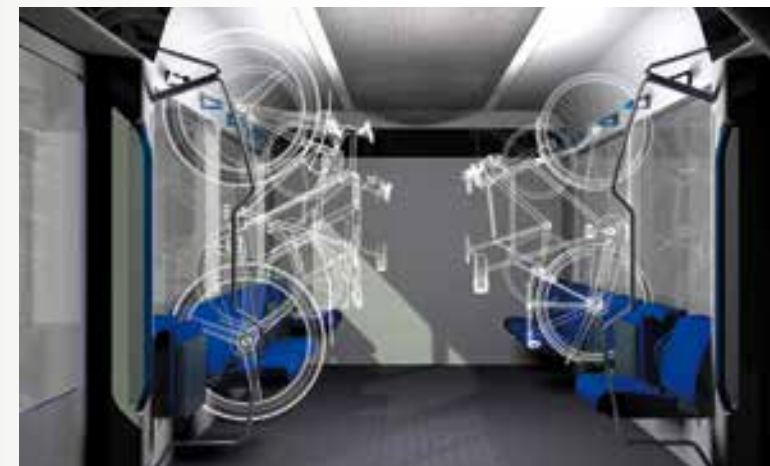
Cloud

Through a scrutiny of new needs arising within the residential premises, a solution has been provided based on open space as an increasingly frequent organisational form of residential premises. Diverse spatial functions require the opportunity of transformation of content components. The solution entitled Cloud has modular features, which enables the creation of diverse ambiances within the residential premises. It comprises of a wooden platform and four rods. Comfort is achieved with a quilt that is spread across the wooden construction. Depending on user requirements a separate cocoon for an individual can be provided, a seat for two or a spacious surface for a larger number of people. The form and the function of the product is achieved through placement of rods into specific slots in the platform, as well as through fastening of the quilt fabric with the pockets on its back. Cloud leaves the impression of an airy and comfortable component that functionally integrates both large and confined spaces.



VALENTINO VEČERÍČ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Ivana Fabrio



Vlak

Vlak se sastoji od četiri vagona, svaki dužine 25 metara i širine 3 metra. Prvi i zadnji vagon ujedno su i lokomotive. Srednja dva vagona namijenjena su putnicima koji putuju duže i sjede, dok je prvi i zadnji vagon namijenjen putnicima koji putuju na kraćim relacijama i većinom stoje. Ti vagoni imaju manje sjedala od ostalih, postavljena su uz zid vlaka, a imaju prostor za odlaganje bicikala. Šest vrata u prvom i osam u drugom vagonu omogućuju brz izlazak i ulazak putnika. U sredini drugoga i trećeg vagona nalazi se prostor pridviđen za ljude u invalidskim kolicima. Rukohvat je izmaknut na dva mjesta da se dobije što veća duljina prihvata. U vlaku i izvan vlaka nalazi se ukupno 50 OLED ekrana koji služe prikazivanju informacija.

A train

The train comprises of four cars whose length is 25 meters and width 3 meters. The first and the last car are also locomotives. Two central cars are intended for long distance passengers who normally sit during the ride, whilst the first and the last car is intended for standing passengers travelling short distances. These cars have a smaller number of seats and they are placed by the train walls. They also have bicycle spaces. Six doors in the first and eight in the second car enable fast passenger exchange. At the centre of the second and of the third car a wheelchair space has been provided. Handrail has been removed at two points aiming to provide more room for wheelchair passengers. The train is provided with a total of 50 OLED screens intended for information display both in its interior and exterior.

NATAŠA NJEGOVANOVIĆ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Projekt Studija dizajna pri Arhitektonskom fakultetu Sveučilišta u Zagrebu i Kreativne radionice učenika gimnazije

Osnovni cilj Projekta bilo je poticanje razvoja urbane kulture i kritičkog promišljanja svakodnevice grada. Autor projekta zamišlja Grad Požegu kao mjesto koje aktivno živi na kulturno-društvenom planu, a svojim sadržajem zadovoljava sve ciljne skupine građana: kao mali grad s razvijenom urbanom kulturom, proaktivnim građanstvom, jasno definiranim lokalnim identitetom i pametno iskorištenim resursima. Privlačan je za život kako lokalnom stanovništvu tako i gostima koji ga imaju prilike upoznati. U skladu s ciljevima projekta, osmišljen je niz akcija unutar svake faze Projekta (Detekcija, Negacija, Valorizacija, Afirmacija), na granici street arta i performansa, provedenih unutar javnog prostora i u interakciji s građanima.

A project implemented by the School of Design at the Faculty of Architecture of the University of Zagreb and the Creative Workshop of grammar school students

The specific objective of the project was to encourage the development of urban culture and critical thinking about the urban daily routine. The project author imagined the city of Požega as a place with active life from a cultural and social aspect. Its content meets the needs of all the targeted groups of citizens; it is a small town with a developed urban culture, proactive citizens, a clearly defined local identity and a smart use of resources. It provides an appealing life both for the local community and the visitors who get the opportunity to become acquainted with it. A vast array of activities within each project phase has been provided in accordance with project objectives (detection, negation, valorisation, affirmation), on the boundary between street art and performance, performed within the public space in interaction with the citizens.

ELIZABETA BOŠNJAK

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Ivana Fabio



Dječja soba

Prilagodljivi namještaj prati rast i razvoj djece od treće godine života pa sve do tinejdžerske dobi, a mogućim transformacijama otvara mogućnosti za igru, brze i jednostavne promjene položaja. Krevet standardnih dimenzija obogaćen je dodatnom konstrukcijom koja omogućava razne transformacije prostora. Rotirajuća ploha pretvara se u ploču za crtanje, slikanje i slične aktivnosti. Prostor ispod kreveta sadrži ladicu za pohranu igračkaka i prizmi presvučenih tkaninom, koje mogu poslužiti kao objekti za sjedenje, ležanje pa čak i kao tobogani te uz druge elemente unutar sobe činiti različite kompozicije koje dijete prilagođava svome svijetu igre. Stol dvijema pozicijama omogućava promjenu visine te veličine radne površine pa se na taj način prilagođava uzrastu djece.

Children's room

Flexible furniture is adapted to growth and development of children from the age of three to their teenage years and play opportunities are provided through potential transformations and fast and simple changes of position. A standard-dimension bed has been enhanced by an additional construction that enables diverse spatial transformations. Through rotation of a plane surface it can be transformed into a board used for drawing, painting and similar activities. The space under the bed contains a drawer for the storage of toys and upholstered prisms that can be used for sitting, lying and even as slides and, in addition to other furniture components within the room. Moreover, they can form diverse compositions which can be adapted by the child to their own world of play. Due to its two positions the desk can adjust its height and the size of its work surface and is hence adapted to children's age.

DRUGI SEMESTAR

Dizajn u kontekstu razvoja tehnologije

– LED rasvjeta

Tema zadatka u drugom semestru je dizajn u kontekstu razvoja tehnologije, a akademske godine 2014/2015. vezan je za LED rasvjetu. Studenti su istraživali na koji način će razvoj LED tehnologije promijeniti način na koji percipiramo i koristimo umjetni rasvjetu. Kako i u kojoj mjeri sveprisutan razvoj tehnologije mijenja poimanje dizajna i nastaje li potreba za postavljanjem drukčijih ciljeva i metodologija dizajna, samo su neka pitanja kojima su se bavili studenti. Osim propitivanja uloge dizajna i potrebe za razvojem novim uvjetima primjerenijih metodologija u kreativnom postupku, studenti su propitali i moguće ishode svojeg djelovanja: što je sve moguće postići i kakav utjecaj, naročito na doživljajnoj razini, može imati njihovo eksperimentiranje, odnosno razmatranje kreativnih potencijala koje razvoj tehnologije pruža. Cilj zadatka je upoznavanje konteksta razvoja tehnologija kao važnog za postavljanje i izvedbu projekta te osmišljavanje rješenja koja potiču razvoj novih tehnologija ili primjene postojećih tehnologija na nove načine.

SECOND SEMESTER

Design in the context of technology development

– LED lighting

The topic of the assignment was design in the context of technology development and in the academic year 2014/2015 it was linked with LED lighting. The impact of the development of LED technology on the way artificial lighting is used was explored. In what way and to what extent the omnipresent technological development changes the perception of design and the need of different objectives and design methodologies were some of the topics addressed. Students analysed also the potential outcomes of their activities: what can be achieved and the extent of the impact of experimentation, primarily at the experiential level, or consideration of creative potential resulting from technological development. The objective of the assignment is to gain insight into the context of technological development that is fundamental for project setup and implementation and planning of the solutions aimed at enhancement of development of new technologies or use of the existing technologies in innovative ways.



NATAŠA NJEGOVANOVIĆ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Ivana Fabrio



Rasvjeta budućnosti

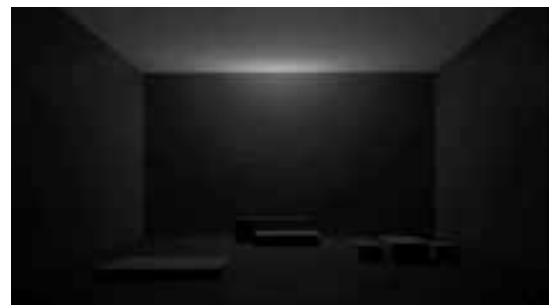
Rasvjeta budućnosti integrirana je u arhitekturu. Zidovi obloženi svjetlosnim tapetama omogućuju apsolutnu fleksibilnost rasvjete i njezinu personalizaciju. Zamišljeni sustav pokreću čovjek i priroda. Efekti prirodnih pojava poput vjetrova i kiše, prenose se u interijer kada senzori detektiraju njihovo postojanje u eksterijeru. Svjetlosne simulacije takvih pojava čovjek može i sam odabrati, ako za njima osjeti potrebu. Aktiviranje pojedinih svjetlosnih zona koje odgovaraju određenim aktivnostima, moguće je učiniti pokretom, dodiranjem i suvremenom tehnologijom (aplikacije na pametnim telefonima). Položaj izvora svjetlosti, njegova površina, intenzitet i boja, posve su prilagodljivi trenutnim potrebama.

Future lighting

Future lighting solutions have been integrated into architecture. Walls coated with LED – embedded wallpaper ensure absolute lighting flexibility and its personalisation. The system is activated by man and the Nature. The effects of natural phenomena, such as the wind and the rain, are transferred indoors when the sensors have detected their appearance outdoors. Lighting simulation of such phenomena can be independently selected if needed. The activation of specific lighting zones corresponding with specific activities can be performed through movement, touch and modern technology (smartphone apps). Light source position, its surface, intensity and colour are entirely adaptable to current requirements.

LAURA MRKŠA

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Ivana Fabrio



Temporal motion light

Tema je LED rasvjeta u kontekstu razvoja tehnologija. Krenuvši od spoznaje kako svjetlost dolazi iz prirode, a da umjetna rasvjeta predstavlja svojevrsnu ekstenziju prirodnog svjetla, uočeno je da je sam čovjek s vremenom narušio ravnotežu izmjene svjetla u unutarnjem prostoru. Osnovna ideja koncepta bila je ostvariti prijeko potrebnu količinu svjetla unutarnjeg prostora, koja imitira prirodnu izmjenu svjetla, sjene i tame. Kreirani sustav sastoji se od elastične polupropusne LED tkanine razapete po stropu koja mehaničkim pomicanjem i izmjenom propusnosti svjetla simulira prirodni protok svjetla. Na taj se način u interijeru nastavlja prirodan tijek izmjene svjetla i sjene, dana i noći.

Temporal motion light

The topic is LED lighting in the context of technological development. Having realised that light originates from the Nature and artificial lighting is an extension of natural light, a conclusion was made that humans have in time disrupted the balance of alternation of light in the interior. The fundamental idea behind it was to provide the indispensable quantity of light in the interior that imitates the natural alternation of light, shadow and darkness. The created system comprises of elastic and semi-permeable LED cloth stretched out on the ceiling that simulates the natural flow of light through mechanical movement and alternation of permeability of light. Consequently, the natural process of alternation of light and darkness, days and nights continues in the interior.

VALENTINO VEČERIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Andrea Hercog



Svjetlosna signalizacija na raskrižjima

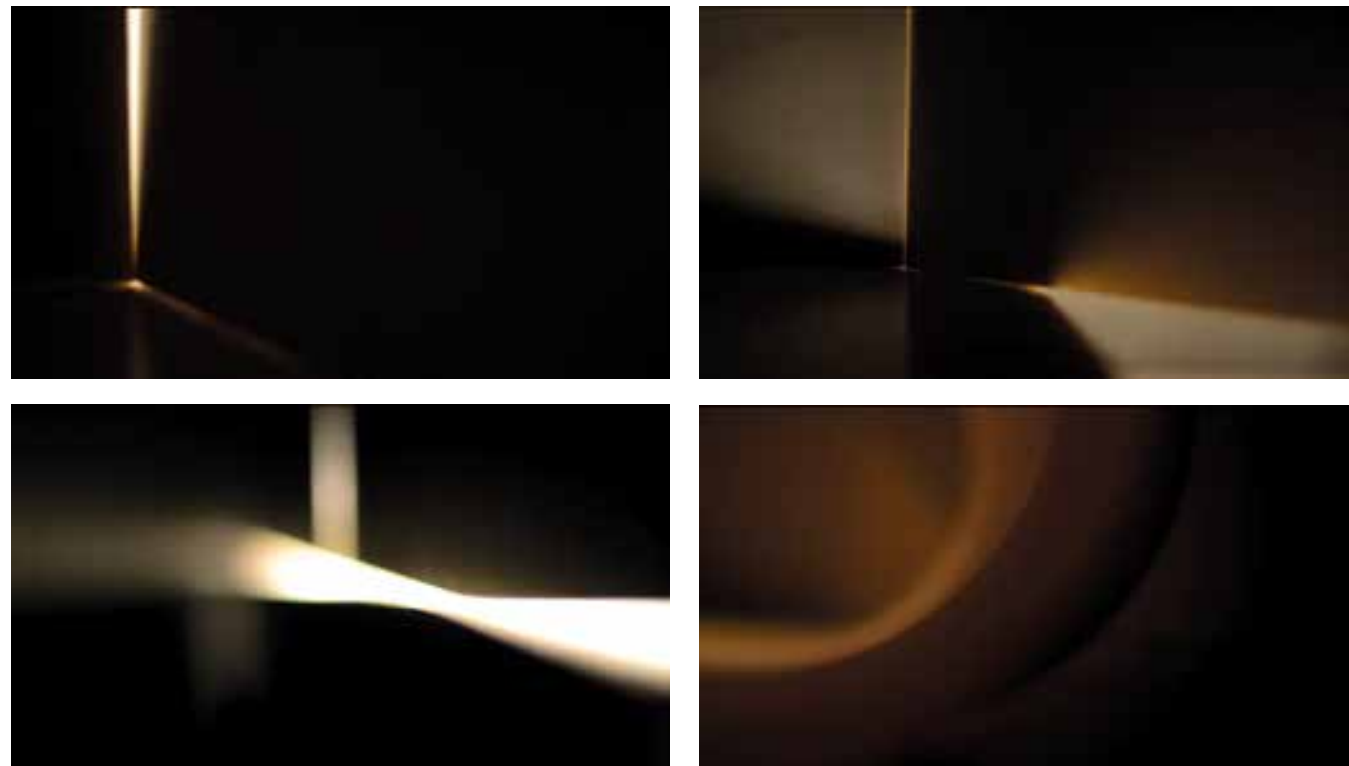
Cilj projekta je maksimalno iskoristiti mogućnosti i prednosti novih tehnologija LED svjetla i optike u novom sustavu svjetlosne signalizacije na raskrižjima. Mogućnost koju tehnologija Google glassa omogućuje je da novi semafori budu istih dimenzija kao i postojeći ali uz pet puta veću vidljivost. Nove tehnologije omogućavaju vidljivost semafora iz onoga kuta koji je zaista potreban. Google glass je ekran koji omogućava prikazivanje različitih informacija kao što su putokazi i znakovi. Navedena tehnologija omogućava da se signalizacija za pješake postavi na kolniku. Animirani oblici na semaforima osim bojom prepoznatljivo su vizualno kodirani čime se i daltonisti mogu snalaziti na raskrižju.

Traffic-lights at the crossroads

The project is intended to maximally exploit the potential of new LED lighting technologies and optics in a new system of traffic lights signalisation at crossroads. Google glass technology provides the opportunity for traffic lights to retain their current dimensions, albeit increasing their visibility fivefold. The new technologies enable the visibility of traffic signals from the required angle. Google glass is a screen that enables the display of diverse information such as road signs and sign posts. This technology makes possible the placement of the signalisation for pedestrians on the road surface. The animated signals on traffic lights have been provided with a recognisable visual code, in addition to their diverse colours, which makes it possible even for the colour blind persons to find their way at the crossroads.

TAMARA PETRUŠA

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Ivana Fabrio



New Light on Light

Projekt se temelji na kombinaciji svjetla s njenom komplementarnom vrijednošću – mrakom. Svjetlost se oslobađa iz mraka, pri čemu je mrak važan gradivni element. Oslobađanje se odvija pomicanjem i transformiranjem ploha, zidova i raznih elemenata u stambenom prostoru. Bit projekta je da ne koristimo prekidač pri paljenju svjetla, već da dopustimo svjetlosti da se postupno oslobađa pomicanjem strukturalnih elemenata prostora. Projekt nas navikava i podsjeća na postojanje neizbježnih suprotnosti koje nadopunjuju jedna drugu, svjetlost i mrak.

New Light on Light

The idea behind the project is the combination of light with its complementary value – darkness. Light is liberated from darkness, yet darkness is an important constituent feature. The liberation occurs through movement and transformation of plane surfaces, walls and diverse features in residential premises. The project aims to avoid using the light switch upon turning on the light, as it strives to let the light liberate itself freely through the movement of the structural features of the premises. The idea behind is to remind us and help us in getting used to the existence of the inevitable opposites, light and darkness, that are complementary one to another.



ELIZABETA BOŠNJAK

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Andrea Hercog



Transformacija svjetla

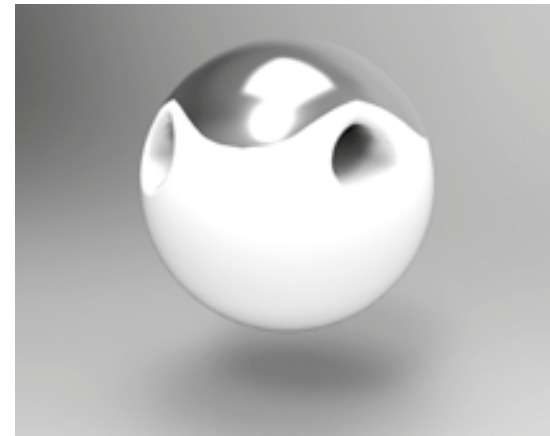
Osmišljen je sustav osvjetljenja koje se transformira ovisno o potrebama i željama korisnika. Jedan izvor svjetla koji je u prostoru nenapadan i "nevidljiv", zadovoljava potrebe opće, funkcionalne, ambijentalne i akcentne rasvjete. 'Pametne' aluminijske folije transformiraju se iz potpune plošnosti do izrazito dekorativnih formi. Termokromna boja čini ugašeno rasvjetno tijelo gotovo nevidljiv u prostoru, a paljenjem ona lagano nestaje propuštajući svjetlo na željenim dijelovima. Tehnologija upravljanja pomoću Leap Motiona korisniku olakšava korištenje sustavom upravljanja gestikulacijom koja je bliska i prirodna čovjeku.

Transformation of light

A lighting system that can be transformed depending on user requirements or wishes has been built. It is an unintrusive and 'invisible' lighting source that meets the requirements of general, functional, ambient and accent lighting. 'Smart' aluminium foils are transformed from full flatness to extremely decorative forms. The turned off light fitting is almost invisible in space due to its thermochromic colour which slowly disappears upon turning the light fitting on and hence emits light to desired spots. The use of Leap Motion technology helps the user through the opportunity to use gesticulation that is both familiar and natural.

LEA VAVRA

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Andrea Hercog



Malo leteće rasvjetno tijelo

Tehnologija dronova spojena s mogućnostima LED rasvjete pruža osvjetljenje u različitim pozicijama i za različite potrebe. Korištenjem WiTricity tehnologije bežičnog napajanja, trajanje leta je produženo na beskonačno dok smo u blizini doseg napajanja. Pomoću touch-sensitive površine, jednostavnim potezima direktno na tijelu lampice definira se intenzitet i širina snopa svjetla koja nam je potrebna. Lampica može letjeti u prostoru ili stajati samostalno na nekoj površini, primjenjiva je u mnogim situacijama, a kroz interakciju smo povezani s njom. Ona pamti naše pokrete i postaje naše malo osobno svjetlo.

A small flying light fitting

The drone technology combined with LED lighting potential provides lighting in diverse positions in order to meet different requirements. Through the use of WiTricity wireless charging technology, the flight times have been extended to endless whilst near the charging range. The intensity and the width of the lighting beam required is defined using touch-sensitive surface, through simple moves directly on the body of the lamp. The small lamp can fly in space or be placed independently on a surface. It can be used in a large number of situations and one is connected with it through interaction. Moreover, it tracks one's moves and becomes one's small personal light.

MONIKA DŽAKIĆ

MENTOR Mladen Orešić
ASISTENTICA / ASSISTANT: Ivana Fabrio



Light my way

U današnjem ubrzanom ritmu života često nismo svjesni njegova utjecaja na vlastiti organizam. Intuitivno osjećamo da taj nekontrolirani ritam utječe na naše tijelo i njegovo funkcioniranje, i to najčešće gomilanjem stresa. Pitanje postavljeno u ovom projektu je može li nas jednostavan podražaj potaknuti na reakciju, kao što priroda utječe na organizme i bioritam. Mogući odgovor je svjetlo, kao signal i sustav rasvjete, potpuno uklopljen u postojeće granice prostora (strop, zidovi). Osim osnovnog sadrži i sekundarno svjetlo (pokretano senzorima) koje suptilno šalje signale o granicama i tijeku vremena.

Light my way

Against the backdrop of the currently accelerated pace of life we are frequently unaware of its impact on our body. We intuitively feel that this unnatural pace impacts on our body and its functioning, most frequently through the piling up of stress. The project addresses the issue of whether we can be encouraged to react to a simple stimulus, in a similar way in which the Nature impacts on living organisms and the biorhythm. A possible answer is light, both as a signal and a lighting system, completely integrated in the existing spatial constraints (the ceiling, the walls). In addition to the basic lighting, it also includes a secondary lighting (controlled by sensors) that sends signals on spatial constraints and the flow of time in a subtle way.

Dizajn vizualnih komunikacija

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

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

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

Visual communications

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

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

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

PRVI SEMESTAR

– Dizajn u kontekstu realnog okružja

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

FIRST SEMESTER

– Design against the Backdrop of Real Environment

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



Agenda

Agenda je naziv časopisa o beskućništvu i drugim srodnim socijalnim temama, a 'nastao' je kao rezultat suradnje studenata i udruga za pomoć potrebitima. Agenda bi trebala biti platforma putem koje bi se različite udruge spojile u mrežu i tako učinkovitije djelovale na javnost i svoje štitičnike. Stalnim angažiranjem studenata dobivala bi se dodatna vrijednost radi koje bi časopis bio poželjan za čitanje, za razliku od nekih sličnih izdanja koja ostaju u rukama beskućnika, nepročitani i nepoželjni kod većine prolaznika. Agenda bi trebala imati čvrstu konstrukciju kako oblikovnu tako i sadržajnu. Teme se trebaju podudarati sa zadanim planom, a autori posebno naglasiti. Časopis je ujedno prilika za stjecanje vrijednog iskustva na području novinarskih izraza, posebno fotografije te dizajna i način za promociju budućih djelatnika kao i prezentaciju njihovih vještina i uradaka. Sudjelovanjem u ovome projektu pomaže se najpotrebitijima izravnim prinosom kao i posljedičnim djelovanjem na osvješćivanju javnosti od koje se očekuje potpora.

Agenda

Agenda is the name of the magazine on homelessness and other related social issues. It was created as a result of co-operation between students and associations providing help to those in need. Agenda is intended as a platform through which diverse associations would be brought together into a network and hence have a more effective impact both on the public and their protégés. Value added would be generated through a continuous student involvement that would make the magazine more appealing to the readers, as opposed to some similar publications available to the homeless which remain unread and unattractive to most passers-by. Agenda is designed to have a solid structure both concerning the form and the content. The topics need to be in harmony with the specific plan and the authors need to be particularly highlighted. The magazine simultaneously provides the opportunity to gain valuable experience in the area of journalism jargon, primarily concerning photography and design. Moreover, it is a method of promotion of future employees and the presentation of their skills. The participation in this project is intended to help the needy through direct contribution and also through consequential impact on raising awareness of the public from which support is expected.

IVANA HRABAR

MENTOR: Ivan Doroghy

ASISTENT / ASSISTANT: Tomislav Vlainić



MARTINA UKIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Studi

Aplikacija Studi namijenjena je studentima i mladim osobama koji u mjesto studiranja ili boravka dolaze iz drugih gradova i teže se snalaze u gradu. Svrha ove aplikacije je da bude svojevrsni suvremeni gradski vodič čiji će sadržaj biti primijenjen individualnim zahtjevima i potrebama korisnika. Ona omogućuje ažuriranje podataka, lociranje samoga korisnika i filtriranje sadržaja, a nudi informacije o pojedinim lokacijama uslužnih i društvenih djelatnosti te razne detalje koji su uz njih vezani, kao što su radno vrijeme, kontakt, okvirne cijene, najbrži put do odredišta te popis sličnih podataka i aktivnosti. Putem primijenjenog programa Studi korisnik može doći do informacije, primjerice, gdje se dobro okrijepiti, gdje se nalazi najbliža fotokopiraonica, koja ljekarna radi nedjeljom navečer i slično. Informacije koje sadrži pomno su odabrane i svrstane u osam kategorija: hrana, zabava, studij, kultura, prijevoz, smještaj, sport i zdravlje.

Studi

The app named Studi is intended for students and young people who come from another city to the place where they study or currently reside and they hence encounter difficulties in finding their way through the new city. The app is intended as a contemporary city guide whose content will be tailored to meet individual needs and requirements of its users. It enables data update, locating the user and content filtering, whilst simultaneously providing information on specific locations where service and social activities are provided, as well as diverse details linked with these activities, such as opening hours, contact information, approximate prices, the fastest routes to different destinations and a list of similar information and activities. The programme Studi provides the user with information on where to find good refreshment, as well as on the whereabouts of the nearest photocopying services and on chemists open on Sunday evenings, to name a few. The information provided has been carefully selected and grouped into eight categories: food, entertainment, studies, culture, transport, accommodation, sports and health.

KLASJA HABJAN

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Slikovnica Carevo novo ruho

Pokušala sam oblikovati slikovnicu koja bi mogla biti zanimljiva djeci različite dobi, ali i roditeljima koji će priču pripovijedati najmlađima. Slikovnice bez teksta potiču sudjelovanje i poučnije su od uobičajenih. Priča Carevo novo ruho, Hansa Christiana Andersena, zanimljiva je svim naraštajima, svakom na svoj način. Mlađima će tako biti jasno da je riječ o prijeveri budalastog cara, a stariji će pročitati društvenu satiru, pasivnost mase i taštinu vladajućih. Tijekom deset prizora priču nose praznine jer likovi nisu nacrtani već izrezani, čime slikovnica postaje taktilna i vizualna igra okretanja i odgonetavanja. Metafora negativnih formi vidljiva je u raspadanju careva ruha lančano povezanih prizora - gumbi s početka postaju bradavice gologa cara, a kasnije oči dječaka koji gleda kroz cara i prozre ga u svojoj jednostavnosti i iskrenosti. Time se potvrđuje nepostojanje ruha koje je i samo praznina, privid, priča, ili u slučaju cara i lažnih krojača, zavodljiva laž.

Picture book The Emperor's New Clothes

I have attempted to design a picture book that would appeal to children of diverse age groups, as well as to the parents who will be telling the story to the youngest ones. Wordless picture books encourage participation and are more educational compared with the ordinary picture books. The story entitled The Emperor's New Clothes by Hans Christian Andersen is appealing across different generations in its own specific way. The youngest ones will grasp the fact that it is about the deception of the foolish Emperor, whilst the adults will see it as a social satire, addressing the issue of the passivity of the masses and the vanity of rulers. Throughout the ten scenes the story is told by empty spaces, as the characters have not been drawn but have been cut out, due to which the picture book became a tactile and a visual game of turning pages and guessing. The metaphor of the negative forms is visible in the disintegration of the Emperor's clothes in a sequence of interconnected scenes - what initially appeared as buttons is transformed into the nipples of the naked Emperor, whereas subsequently it is transformed into the eyes of a boy who is looking through the Emperor and seeing through him, expressing his own simplicity and sincerity. Hence, the inexistence of the clothes has been confirmed and becomes only a void, an illusion, a story or in the case of the Emperor and the fake weavers, only an appealing lie.

LOVRO MIKOVIĆ
MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska



Sjećanja grada Virovitice

Web-platforna Sjećanja grada Virovitice započeta je kao pokušaj vizualizacije novoga vizualnog identiteta grada Virovitice. Počevši prilično oštro o zadanoj temi, naišao sam na brojne prepreke. Tako osnovni cilj – podizanje svijesti građana grada i na taj način poticanje njihove sposobnosti rasuđivanja o gradu koji naizgled propada, ali istodobno ima toliko toga za ponuditi, od bogate povijesti do raznovrsne kulture – nije bio ostvariv u kontekstu vizualnog identiteta. Bilo je premalo prostora u kojem bih mogao djelovati i potaknuti sugrađane na istraživanje i shvaćanje problema odumiranja grada, njegove vizure i manjka identiteta. Tako je nastala zamisao o sustavu koji bi prikupljao sjećanja građana grada Virovitice i u isto vrijeme im dopuštala interakciju i sudjelovanje u raspravama tuđih ili svojih sjećanja.

Memories of the city of Virovitica

The web platform Memories of the city of Virovitica was launched as an attempt of visualising a new visual identity of the city of Virovitica. At the beginning I was adhering strictly to the assigned topic, yet I encountered a vast array of obstacles. Hence, the specific objective – comprising of raising awareness of the citizens and encouraging their ability to reason on the city that appears to be falling into ruin, yet simultaneously providing a vast array of programmes, ranging from its rich history to cultural diversity – was not implementable in the context of visual identity. The available room was insufficient for any activities that would encourage the citizens to explore and grasp the issue of the dying out of the city, of its skyline, as well as its lack of identity. That was the idea behind the system that would collect memories of the citizens of Virovitica and simultaneously enable them to interact and participate in discussions on their own or someone else's memories.

VITOMIRA MARTINJAK

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

Kreativko

Suočenje s vlastitim strahom od kreativnog izražavanja potaklo je istraživanje o kreativnom izražavanju i kognitivnom razvoju pojedinca. Istraživanje je pokazalo da se najčešće takav strah počinje razvijati već polaskom u osnovnu školu. Istraživanje je također pokazalo da se najplodonosnije kreativno izražavanje odvija u opuštenu okruženju. Iz toga je proizašla ideja društvene igre za uzrast djece od 8 do 10 godina. Igra je namijenjena za 3 do 8 igrača a odvija se pomoću ploče, figurica i tetraedra ('kockice'). Zahtijeva četiri vrste izražavanja: crtanje, pričanje priče, glumu i pjevanje. Cilj je igre prvi doći do zagonetke i riješiti je. Igrači se kreću s vanjskih, najvećih polja, prema unutrašnjosti do središta. U središtu je polje sa sve četiri boje i upitnikom, a predstavlja cilj na kojem se uzima zagonetka. Kako igrači prolaze tijek igre i pomiču se po poljima, susreću se s raznim zadacima koji zahtijevaju različite vrste kreativnog izražavanja. Što su bliže sredini, zadaci su sve složeniji.

A creative child

The research on creative expression and cognitive development of an individual originated against the backdrop of facing one's own fear of creative expression. The research has shown that this type of fear most frequently originates upon attending elementary school. Moreover, the research has shown that the most prolific creative expression occurs in relaxed ambience. Consequently, the idea for a board game for children aged 8 to 10 originated. The game is intended for 3 to 8 players and it comprises of a playing board, figurines and dice. It encourages four types of expression: drawing, telling a story, acting and singing. The object of the game is to be the first to reach the puzzle and solve it. Players move from the exterior and the largest fields towards the interior to the centre. The centre comprises of a field with the four colours and a question mark and it is at only the finish that a player can get the puzzle. As the players progress through the game and move across the playing fields they encounter diverse tasks that encourage different types of creative expression. The closer the players are to the centre, the more complex the tasks.



DRUGI SEMESTAR

– Dizajn u kontekstu razvoja komunikacijskih medija

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

SECOND SEMESTER

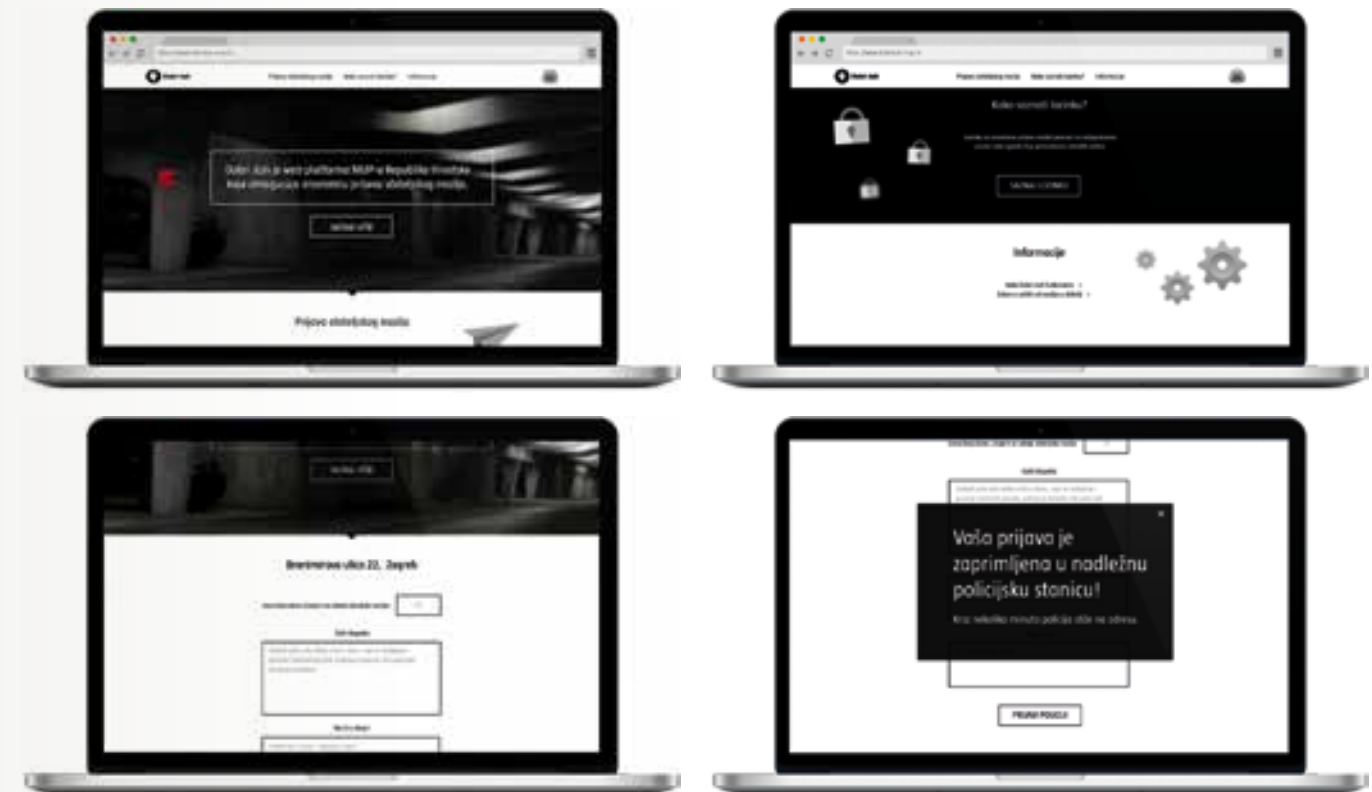
– Design within Communications Media Development

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

LARA ŽIC

MENTOR: Ivan Doroghy

ASISTENT / ASSISTANT: Tomislav Vlainić



Dobri duh

Dobri duh kampanja je za poticanje na prijavu obiteljskog nasilja. Ciljana skupina ove kampanje su susjedi. Oni kao najčešći svjedoci obiteljskog nasilja (koji nemaju emocionalnu ili rodbinsku povezanost sa žrtvama ili počiniteljima) čine skupinu kojoj problemi poput straha od počinitelja predstavljaju najveću prepreku za prijavu obiteljskog nasilja u svojoj okolini. Rješenje tog problema nalazi se u povećavanju anonimnosti svjedoka koji prijavljuju, ali i zadržavanju vjerodostojnosti iskaza. Radi toga iskorištena je praksa online komunikacije s policijom koja odnedavno postoji i u Hrvatskoj. Razvijena je web-platforma pod nazivom Dobri duh koja omogućuje anonimnu prijavu obiteljskog nasilja. Sama kampanja sastoji se od serije plakata i stickera (naljepnica). Plakati su smješteni u zajedničkim prostorima zgrade, a kraj njih se nalaze stickeri na kojima je lozinka pojedine zgrade za anonimnu prijavu, kao i QR kod koji automatski vodi na web-platformu za prijavu.

Good Spirit

Good Spirit is the campaign intended to encourage the reporting of domestic violence. The target group of this campaign are the neighbours. They, as the most frequent witnesses of domestic violence (those without emotional or family links with the victims or the perpetrators), are the group which is frequently deferred from reporting domestic violence in their environment primarily due to their fear from the perpetrators. The solution to this problem can be provided through retaining witness anonymity, as well as through retaining the credibility of their testimony. Consequently, online communication with the police was resorted to that has since recently been available in Croatia. A web platform named Good Spirit has been developed that enables anonymous reporting of domestic violence. The campaign consists of a series of posters and stickers. The posters have been placed in the facilities intended for common use, whilst beside them there are stickers providing a password of the specific building for anonymous reporting, as well as QR code that automatically leads to the web platform for reporting of violence.

IVANA HRABAR

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić



Ko/pilot

Kampanja za promicanje volonterstva u Domu za nezbrinutu djecu, i to među studentima koji su dovoljno stari da mogu biti uzor djeci, ali dovoljno mladi da ih mogu razumjeti. Kampanja se odvija u analognoj i digitalnoj sferi. Putem društvenih mreža dijele se 'željoplovi' (zrakoplovi koji u sebi nose želje i potrebe djece), i to preporučeno putem internetske stranice ko/pilota koja služi kao 'spremnik' želja. Sudjelovati se može uključivanjem u akciju, tj. volontiranjem ili samo proslijeđivanjem poruke. Proslijeđivanje je time jednako važno jer ima ulogu filtra i želja i osoba koje ih mogu ispuniti. Rezultat tako zamišljene kampanje je pronalazak pojedinca koji dijeli iste interese kao i određeno dijete ili mu svojim znanjem može pomoći. Cijelim putem kampanja informira o načinima pomoći te tako rješava nedoumicu kod potencijalnih volontera koji bi htjeli pomoći, ali ne znaju kako.

Co-pilot

The campaign intended for promotion of volunteering at the Home for Abandoned Children amongst students who are old enough to be role models to the children, yet young enough to understand them. The campaign is implemented both in the analogue and in the digital sphere. 'Wishplanes' (airplanes carrying children's wishes and needs) are distributed through social networks, primarily through the co-pilot's website that is used as a pool of wishes. Participation is through involvement in the initiative through volunteering or simply by forwarding the message. Forwarding of the message is attributed equal importance, since it filters wishes and the people able to fulfil them. The result of the campaign created in this way is to find an individual who shares the same interests as a specific child or the one that is able to help them using their knowledge. The campaign continuously provides information on ways to help and hence solves the dilemma amongst the volunteers who are aiming to help, yet they do not know how.

KLASJA HABJAN

MENTOR: Nenad Dogan
KOMENTOR / COMENTOR: Veljko Žvan
ASISTENTICA / ASSISTANT: Romana Kajp



Sprečavanje šumskih požara

Cilj je kampanje, koja se sastoji od plakata i knjižice, privući pozornost na zabavan način i ukazati na nepredočivost kobnih posljedica šumskih požara. Vrijednosti i mjerne jedinice, koje su inače teško zamislive, poput hektara ili površinskih metara, prenesene su u svakodnevni život, u poznate predmete ili mjesta. Time je značenje šuma preneseno u globalne motive – neostvaren potencijal produkata drvne industrije (olovke, knjige, kuće...), ili u lokalne motive – donekle predočive urbane površine (trg, obala, naseljeni otok) kako bi se brojke uklopile u prepoznatljiv i potencijalno emotivniji kontekst. U trenutku kada kampanja izazove fascinaciju, izaziva i razmišljanje koje pak vodi k opreznijem djelovanju u kritičnim situacijama koje bi mogle dovesti do požara. Poželjno je i da mlađi djeluju na starije (na roditelje) te da zapamte, ne brojeve ili uobičajene strahovite prizore gorućih šuma, već ilustracije, podsjetnike da su šume oko nas i kad nisu u vidokrugu.

Forest fire prevention

The idea behind the campaign comprising of posters and a library is to attract attention in an amusing way and point out the extent of disastrous consequences of forest fires. The values and measurement units that are normally hard to imagine, such as hectares or square meters, have been placed in the context of real life to well-known objects or places. Consequently, the meaning of forests has been transferred to global motifs – unrealised potential of wood industry products (pencils, books, houses, etc.) or into local motifs – reasonably familiar urban spaces (a square, a seashore, an inhabited island) aiming to place the figures into an identifiable and potentially a more emotional context. Whilst the campaign arouses fascination, it also encourages reasoning that leads towards a more considerate action in critical situations that may result in a fire. It is recommendable that the young encourage the elders (and the parents) to memorise not the numbers or the usual terrifying forest fire scenes, but to focus on illustrations and reminders that we are surrounded by forests even when we cannot see them.



BORNA ARON GRČEVIĆ

MENTOR: Nenad Dogan
KOMENTOR/COMENTOR: Veljko Žvan
ASISTENTICA/ASSISTANT: Romana Kajp



Manje oružja, manje tragedija

Kampanja je nastala kao inicijativa da se spriječi neadekvatno odbacivanje starog oružja. Korišteni motivi povezani s ponašanjem djece (dječja zaigranost, znatiželja) služe kao emotivni okidač koji bi trebao osvjestiti neodgovorne osobe koje to čine. Kampanja bi ih trebala potaći da shvate da svojim postupkom ugrožavaju život sebi, svojoj obitelji i drugima. Plakati su osmišljeni kao simbolički izraz odbačenog oružja dječjim pogledom; ono što je nama oružje, djetetu nesvjesnom opasnosti odbačeno oružje često djeluje poput igračke. Kombinacijom realne slike oružja s elementima igračke, stvaramo upečatljiv vizual kao snažan a istovremeno jednostavan komunikacijski motiv. Dio kampanje je mrežna stranica koja sadrži sve prijeko potrebne informacije o kampanji pa se tako i sama prijava oružja može obaviti putem interneta. Korisnik može poslati zahtjev s fotografijom, ako nije siguran o kakvom se oružju radi te se tako mogu pravodobno obavijestiti pirotehničarske službe.



The less weapons, the less tragedy

The campaign is intended as an initiative to prevent inadequate disposal of old weapons. The used motifs linked with child behaviour (child playfulness, curiosity) are an emotional trigger intended to raise awareness of irresponsible people disposing of weapons in an inadequate way. Moreover, the campaign is intended to encourage them to realise that their conduct endangers their own lives, as well as the lives of their families and other people. The posters have been designed as a symbolic expression of discarded weapons seen through the eyes of a child; what we see as weapons, children frequently perceive as toys. A truly impressive visual work was created through a combination of a realistic picture of weapons and features of toys providing a powerful, yet simultaneously a simple communication motif. Another aspect of the campaign is a website that provides all the fundamental information on the campaign and hence the weapons can be reported over the Internet. The user can send a request with a photograph in case they are not sure of the type of weapon in question and hence pyrotechnicians can be informed in due time.

VANJA PERKOVIĆ

MENTOR: Stipe Brčić
SURADNICA/ASSOCIATE: Karla Paliska



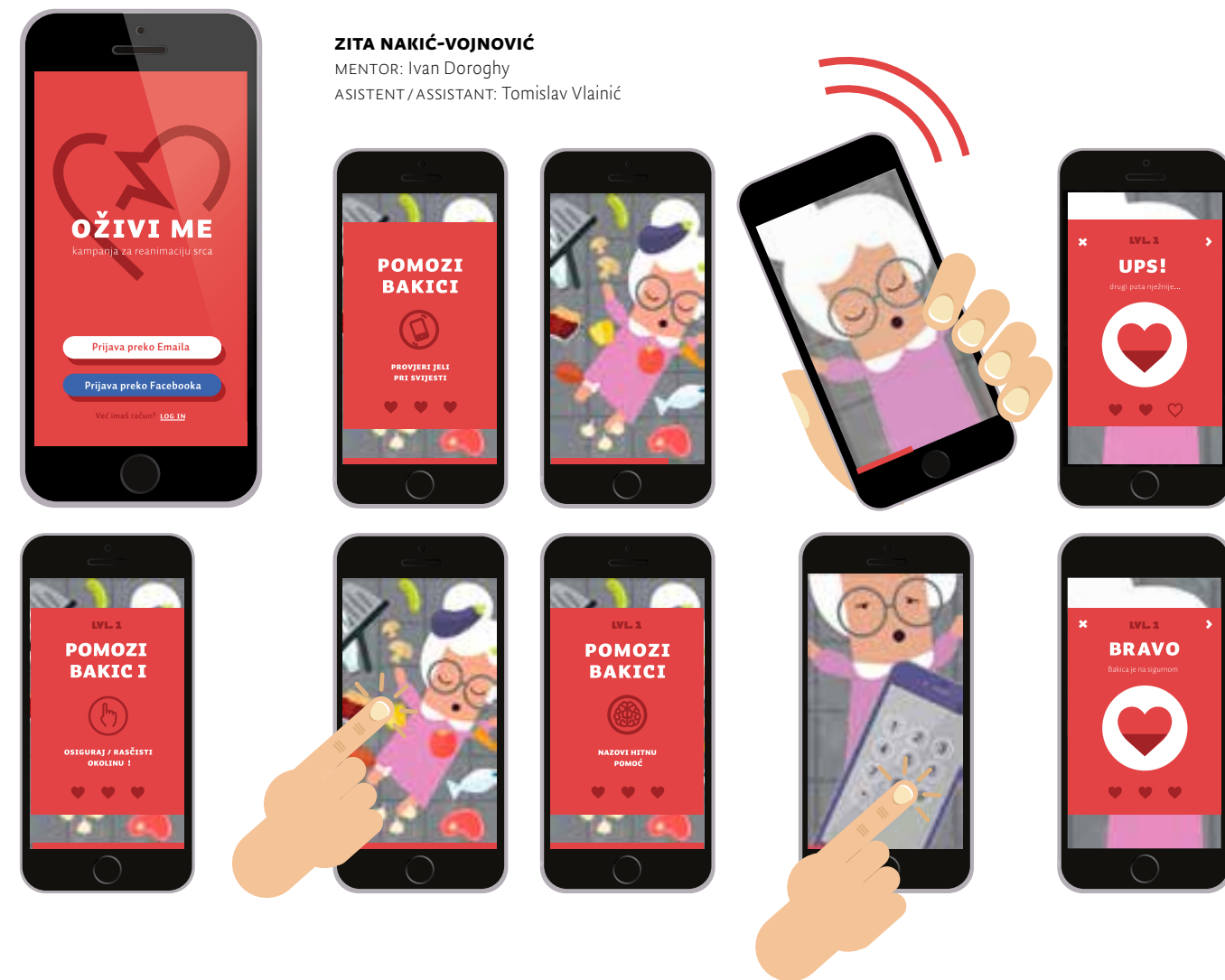
Care like no one watches

Care like no one watches kampanja je za sprečavanje klimatskih promjena, usmjerena na urbane Europljane uzrasta 20 – 45 godina. Istraživanje među tom populacijom pokazalo je kako je ona svjesna problematike klimatskih promjena, ali diskurs o njoj postao joj je naporan i uzaludan. Zaključak je da se kampanja treba fokusirati na rješenja umjesto na probleme. Ova kampanja nudi rješenja postavljajući zadatke koji su jednostavni, jeftini ili besplatni i ne traže od nas nemoguće. To su ona rješenja za koje je primarno potrebno da nam je do njih stalo. Snaga kampanje je u uvažavanju promjena ponašanja koje zbog najmanjega iskrenoga unutarnjeg motiva donose sjeme većih rezultata od najveće, ali neiskrene i neodržive geste. O rješenjima se komunicira putem proizvoda koji utjelovljuju njezinu misiju jer se samom njihovom uporabom umanjuju klimatske promjene. Na primjer, keramička šalica za kavu za van odgovor je na učestalju potrošnju papirnatih čaša u poslovnom svijetu i na sebi nosi poruku ciljanu za taj poslovni kontekst.

Care like no one watches

Care like no one watches is the campaign intended to prevent climate change, focusing primarily on urban Europeans aged 20 to 45. The research conducted amongst this population showed that the awareness of the importance of climate change issues, yet the discourse tackling these issues have been viewed as tedious and pointless. A conclusion has been reached that the campaign needs to focus on the solutions rather than on the problems. This campaign provides solutions through tasks that are straightforward, affordable or free of charge and they do not require us to do the impossible. The fundamental aspect of these solutions is that we care about them. The power of the campaign is in the acknowledgement of changes in behaviour which resulting from the tiniest sincere motive yield results far better than the largest, insincere and unsustainable gesture. The solutions are communicated through products that embody the mission of the campaign, as through the use of such products climate changes are reduced. For example, a ceramic to go coffee cup is the response to frequent consumption of paper cups in the business world and implies a message targeted to this business context.





ZITA NAKIĆ-VOJNOVIĆ
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić

Oživi me

Oživi me, mobilna je igra nastala kao dio zamišljene kampanje za osvješćivanje javnosti o važnosti poznavanja postupka reanimacije srca. Oživi me je javno zdravstvena kampanja kojom se želi podići razina svijesti građana te educirati javnost o važnosti poznavanja jednostavnih postupaka oživljavanja osobe koja doživi srčani zastoj. U okviru kampanje održavaju se brojne radionice, predavanja i okupljanja, a istoimena aplikacija služi kao popratni medij za mladu populaciju (srednjoškolci i djeca pri kraju osnovne škole). Sadržaj ovog primijenjenog programa tematski prati ciljeve kampanje, a svojim zabavno – edukativnim pristupom uključuje mlade u daljnji razvoj kampanje. Aplikacija se sastoji od nekoliko razina interaktivnih igara u kojima korisnik, (ne)svjesno ponavljajući određene radnje i motoričke uzorke, uči ili se podsjeća na korake koje je prijeko potrebno pravilno provesti pri oživljavanju srca u stvarnom okruženju. Radnje poput pritiskanja, puhanja, pozicioniranja i balansiranja uređaja asocijativno su povezane s postupkom oživljavanja, čime se dodatno potiče vježba i motorika te povezivanje teorijskog znanja s praktičnim iskustvom.

Resuscitate me

Resuscitate me is a mobile game developed as a part of an imaginary campaign intended to raise public awareness of the importance of familiarity with the process of cardiopulmonary resuscitation. Resuscitate me is a public health campaign striving to raise public awareness and educate the public on the importance of familiarity with simplified CPR method for a person in cardiac arrest. A large number of workshops, lectures and gatherings are included in the campaign, whilst the eponymous application is intended as an accompanying media for the young (secondary school students and higher grade elementary school pupils). The content of this specific programme thematically accompanies the objectives of the campaign, whilst through its both entertaining and educational approach it involves the young in further campaign development. The app comprises of several levels of interactive games in which the user, (un)consciously repeating specific actions and motor patterns, learns or is reminded of steps that need to be duly performed upon resuscitation in real environment. Actions such as pressing, blowing in air, positioning and balancing devices have been linked with the resuscitation process through a range of associations, which additionally encourages practice and mobility, as well as a combination of theoretical knowledge and practical experience.



HANA TINTOR
MENTOR: Nenad Dogan
KOMENTOR / COMENTOR: Veljko Žvan
ASISTENTICA / ASSISTANT: Romana Kajp



Kampanja za darivanje krvi

Ideja kampanje jest obratiti se mladima odgovarajućim tonom i 'njihovim' jezikom. Njezin je cilj pokrenuti one koji pronalaze loša opravdanja kako ne bi darivali krv, ponukati ih da se sami preispitaju da bi, na kraju, pristupili darivanju ove dragocjenosti za spas života. Opravdanja zbog kojih mladi ne daruju krv, kao nedostatak vremena ili strah, fotografijom su raskrinkana, a tekst poručuje da izmotavanja i opravdanja – nema. Mladenačkim, duhovitim i pomalo ironičnim jezikom, kampanja se izravno obraća promatraču. Tjera ga da se pronađe u izjavi i na fotografiji, a zatim odgovara na njemu blizak, ali ne i arogantan način. Takvi se dijalozi inače često čuju u razgovorima mladih, oni su pomalo cinični i nesavršeni, ali prijateljski nastrojani.

Blood donor campaign

The idea behind the campaign is to address young people in an appropriate manner and using 'their' language. It is aiming to encourage those who continuously find bad excuses in order not to be blood donors, make them analyse themselves in order to eventually become involved in this important act to save lives. Excuses due to which young people are not blood donors, such as lack of time or fear, have been exposed through photography, whereas the text stresses that there are actually no excuses or justifications concerning this issue. Using the witty and slightly sarcastic language, popular among young people, the campaign directly addresses the beholder. It makes them identify their own excuses and find their own reflection in the photography and it hence provides answers in a familiar, albeit not an arrogant manner. Such dialogues are most frequently heard amongst young people who are slightly cynical and imperfect, yet friendly.

Projektiranje pisma

Na diplomskom studiju tipografsko obrazovanje provodi se primarno na kolegiju Projektiranje pisma. Za razliku od pred-diplomskih tipografskih kolegija koji se na brojnim vježbama bave širokim spektrom tipografskih situacija, na diplomskom studiju je težište na produbljivanju određenih gledišta discipline. Svladavanjem nastavnih sadržaja kolegija studenti će steći sposobnosti tipografskog oblikovanja s naglaskom na cjelovito promišljanje procesa oblikovanja pisma i oblikovanja s pismom. Kolegij se temelji na istraživačkom radu i specijalizaciji u području oblikovanja pisma te završno fontova. Studenti svladavaju metodologiju i proces oblikovanja pisma uzimajući u obzir tipografsku tradiciju kao i predviđene namjene i medije reprodukcije. Stečena znanja i vještine predstavljaju kvalitetnu osnovu za profesionalno bavljenje ovim dijelom dizajnerske struke, ali i za samostalno unapređenje vlastitih sposobnosti u tom području.

Font Design

Throughout the Graduate Study Programme an insight into typography is provided primarily during the course entitled Typeface design. As opposed to typography courses during the Undergraduate Study Programme which address a vast array of typographic situations during a large number of practical classes, during the Graduate Study Programme the focus is placed on gaining a deeper insight into specific aspects of this discipline. Through mastery of the course content students will acquire typographic design skills with a special emphasis on comprehensive consideration on the typeface design process and the design using the specific typeface. The course is based on research and specialisation in typeface design and eventually in font design. Students learn methodology and on typeface design process by taking into account typographic tradition, as well as the designated purposes and reproduction media. The acquired knowledge and skills provide a quality background for professional involvement in this aspect of design, as well as for independent enhancement of one's own skills in this field.

PRVI I DRUGI SEMESTAR – Tipografsko istraživanje

Vježba se proteže u oba semestra te je podijeljena na dva dijela: istraživanje i produkcija. Studenti su slobodni sami izabrati tipografsku temu kojom se žele baviti ili vrstu pisma kakvo žele oblikovati. Od njih se očekuje da do kraja zimskog semestra putem istraživanja i testiranja postave idejno rješenje projekta. Ljetni semestar je primarno posvećen radu na izvedbenom rješenju. Iako postoji tendencija da rezultati kolegija budu autorska pisma, medij i format završnog rješenja nisu definirani.

FIRST AND SECOND SEMESTER – Typographic Research

Practical work lasts for two semesters and has been divided into two parts: research and production. Students are free to choose a typographic topic they would like to become involved in or the type of typeface they would like to design. They are expected to conduct research and testing and provide a preliminary design of the project by the end of the winter semester. The summer semester is primarily dedicated to focus on working design. Irrespective of the tendency of original typefaces to be presented as course results, the media and formats used in the final work have not been defined.

VANJA PERKOVIĆ
MENTOR: Nikola Đurek

THAT WE SHALL EITHER GO MAD
UNEXPLORED
thing that is hidden
that lurks behind superficial
merciful
SHOULD VOYAGE FAR
DESERTED
FORBIDDEN TOOLS
plague

North

North je sans serifno pismo primarno namijenjeno uporabi u kontinuiranom tekstu. Nastalo je translacijskom konstrukcijom te je izvedeno iz rukopisa. Izlomljeni detalji i nesavršene forme prate rukopisne nesavršenosti i daju mu šarm koji ga čini pogodnim i za natpisnu upotrebu. Uz nešto manje izlomljenih formi, verzali stilom prate kurentne, a proporcije su im na tragu renesansnih serifnih pisama.

North

North is a sans serif typeface primarily intended for use in body text. It has been translated into construction and has been derived from handwriting. The fragmented details and imperfect forms follow the imperfections of handwriting and provide it with a charm which makes it adequate for use in headlines. Capital letters have a slightly smaller quantity of fragmented forms and they follow the lower-case letters with their style. Their proportions resemble the Renaissance serif typefaces.

ANA VUJASIĆ
MENTOR: Nikola Đurek



Pismo Jukebox – dizajn glazbenih simbola

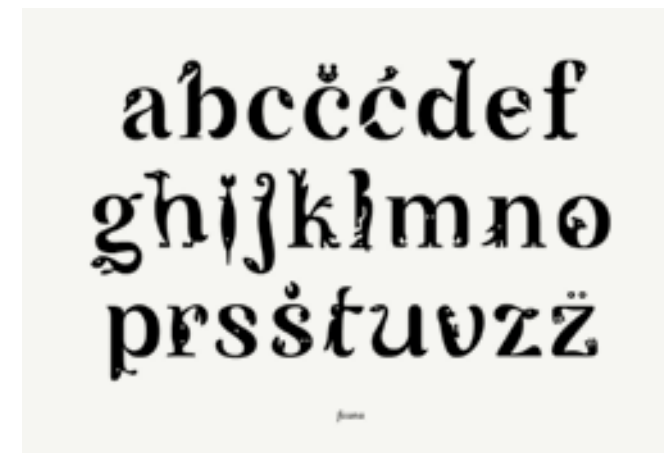
Cilj projekta bio je dizajn notacije, glazbenih simbola za razne stilove glazbe. Pismo sadrži nekoliko različitih rezova koji prenose osobnost glazbe, tako da već i sam notni zapis ostavlja vizualni dojam glazbenog stila. Inspiracija za projekt dolazi od pisama koja se obično povezuju uz određene stilove glazbe, na omotima albuma, ploča, plakata i drugih popratnih glazbenih materijala. Rezovi se mogu koristiti i u kombinaciji pa se na taj način može naglasiti npr. refren ili solo dionica. Za pojedine glazbene simbole postoji i po nekoliko alternacija. Idealna namjena ovog pisma bila bi korištenje u nekom od softvera za bilježenje glazbe kao što su Sibelius ili Finale.

Jukebox typeface – musical symbol design

The objective of the project was musical notation design, as well as musical symbol design for diverse musical styles. This typeface comprises of several different graphic styles that conveys the musical identity and hence the mere musical notation creates a visual impression of a musical style. The idea behind the project originated from typefaces that are normally linked with specific musical styles, those on album and record sleeves, as well on posters and other accompanying music materials. Styles can also be used in combination and hence the chorus or a solo section can be particularly highlighted. Some musical symbols have several alternations. The ideal purpose of this typeface would be to use it in some musical notation software such as Sibelius or Finale.



KLASJA HABJAN
MENTOR: Nikola Đurek



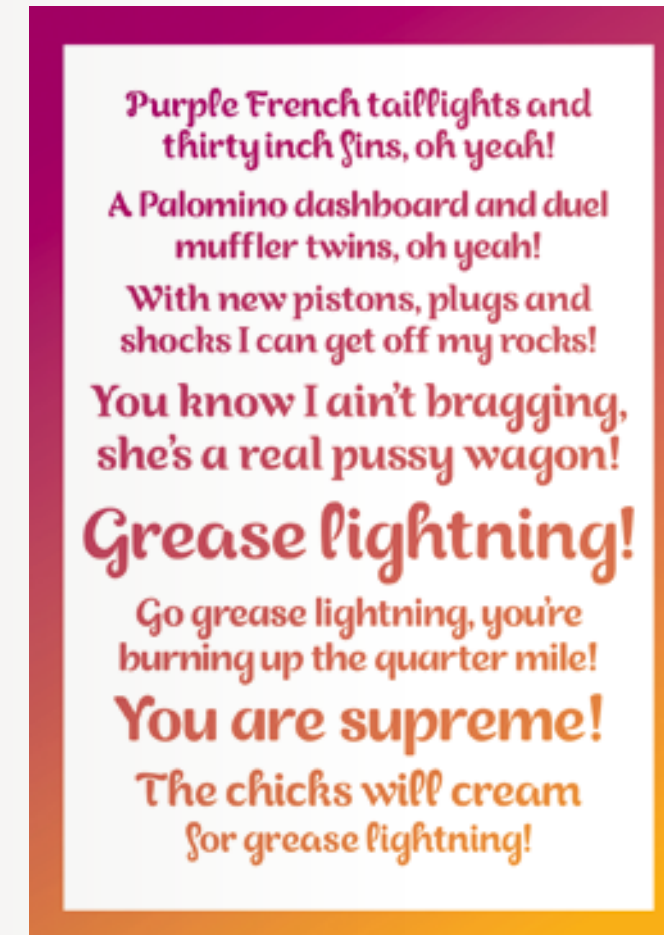
FloraFauna

Ovim projektom oblikovano je pismo prilagođeno djeci tako da im olakša učenje slova igrom povezivanja sa životinjama, čiji naziv započinje tim slovom. Odgonetavanjem životinja djeca pamte oblik i zvučnost pojedinih slova kao i nazive životinja koje dotada nisu poznavali. Pismo ima dva stila, biljni (flora) i životinjski (fauna), a osim edukativne uloge, prigodno je i za naslove, logotipe ili za izradu dječjih igara poput onih pogađanja ili rebusa.

FloraFauna

This project provided a typeface adapted to children, aiming to help them in their learning of the alphabet through a game of association with animals whose names begin with a specific letter. Through guessing the names of animals children memorise the design and the sound of individual letters, as well as animal names that had previously been unknown to them. The typeface has two styles: flora and fauna, and, in addition to its educational role, it is also effective in headlines, logos or for the creation of children's games such as guessing games or rebus puzzles.

BARBARA BJELIŠ
MENTOR: Nikola Đurek



Grease

Grease je pismo bazirano na potezima kista (brush lettering). Sastoji se od tri stila: script, serif i sans. Grease script je standardno rukopisno pismo, grease serif potezima kista nadodaje serifne forme te grease sans, neserifno pismo s pojednostavljenim potezima i minimalno vidljivim utjecajem kista. Rezovi se mogu koristiti odvojeno ili kombinirati, budući da su nastali na istoj osnovi te se vizualno nadopunjuju.

Grease

Grease is a font based on brush lettering. It comprises of three styles: script, serif and sans. Grease script is a standard hand-drawn font, grease serif adds serif forms through brush lettering and grease sans, a sans-serif font with simplified lines and minimally visible brush impact. Styles can be used separately or combined, since they were designed on the same basis and are visually complementary.

THE ONLY TIME
superman
SAVED THE WORLD
batman
HELPED HIM!

HRVOJE DOMINKO
MENTOR: Nikola Đurek

*nigdar ni bilo
da nekak ni bilo
pak nigdar nebu
da nekak nebu*

Malia

Malia je natpisno pismo koje u sebi nosi logiku rukom pisanih slova i slobodnih formi nastalih potezima kista ili markera. Njezina primjena je isključivo dekorativna jer ovo pismo najbolje funkcionira na većim dimenzijama, naslovima te na manjim količinama teksta. Ovo pismo dobro se slaže s jednostavnim niskokontrastnim geometrijskim pismima te zbog suprotnosti u konstrukciji Malia na tako najbolje dolazi do izražaja i unosi slobodniji duh u tipografske kompozicije.

Malia

Malia is a headline font with a logic of hand-drawn letters and free forms created upon brush or marker lettering. Its application is exclusively decorative, since this font functions best on higher dimensions, headlines and smaller text quantities. This font can be effectively combined with simple low-contrast geometric typefaces and, due to contrariness in construction, Malia can best be noted in this way, permeating typographic compositions with its free spirit.

Film i video

Film i video je teorijsko-praktični kolegij u okviru kojeg se studenti usmjeravaju na temeljne značajke filmskog i video stvaralaštva. Cilj kolegija je studentima pružiti teoretska i praktična filmska znanja te im ponuditi mogućnost vizualnog promišljanja i kreativnog izražavanja filmskim izražajnim sredstvima u mediju koji je čest pratitelj njihove profesije. Rezultat autorskog djelovanja studenata su filmske vježbe koje sami realiziraju.

U prvom semestru studenti su mogli birati između sljedećih vježbi: izrade kratkog dokumentarnog autobiografskog ili snimanja biografskog filma o voljenoj osobi.

Ovisno o smjeru diplomskog studija, u drugom su semestru studenti industrijskog dizajna snimali videospot a studenti vizualnih komunikacija reklamu za društveno korisnu ili humanitarnu kampanju, koju su prethodno osmislili i razradili na kolegiju Kreativna komunikacija pod mentorstvom profesora Veljka Žvana.

Film and Video

Film and video is a theoretical-practical course within which students are provided a basic insight into film and video creativity. The objective of the course is to provide students with theoretical and practical knowledge on film and give them the opportunity for visual thinking and creative expression through expression methods used in film - the media that is frequently used in their profession. The result of original student work are filmmaking exercises done independently by the students.

During the first semester students were given the opportunity to choose among the following exercises: the making of a short documentary autobiographical film or the making of a biographical film about a loved one.

Depending on the department of the graduate study programme students had enrolled in, during the second semester students of Industrial Design made a video clip, whereas students of Visual Communications made an advertisement for a socially responsible or a humanitarian campaign, previously designed and developed during the course entitled Creative communication under the mentorship of the professor Veljko Žvan.

KLASJA HABJAN

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

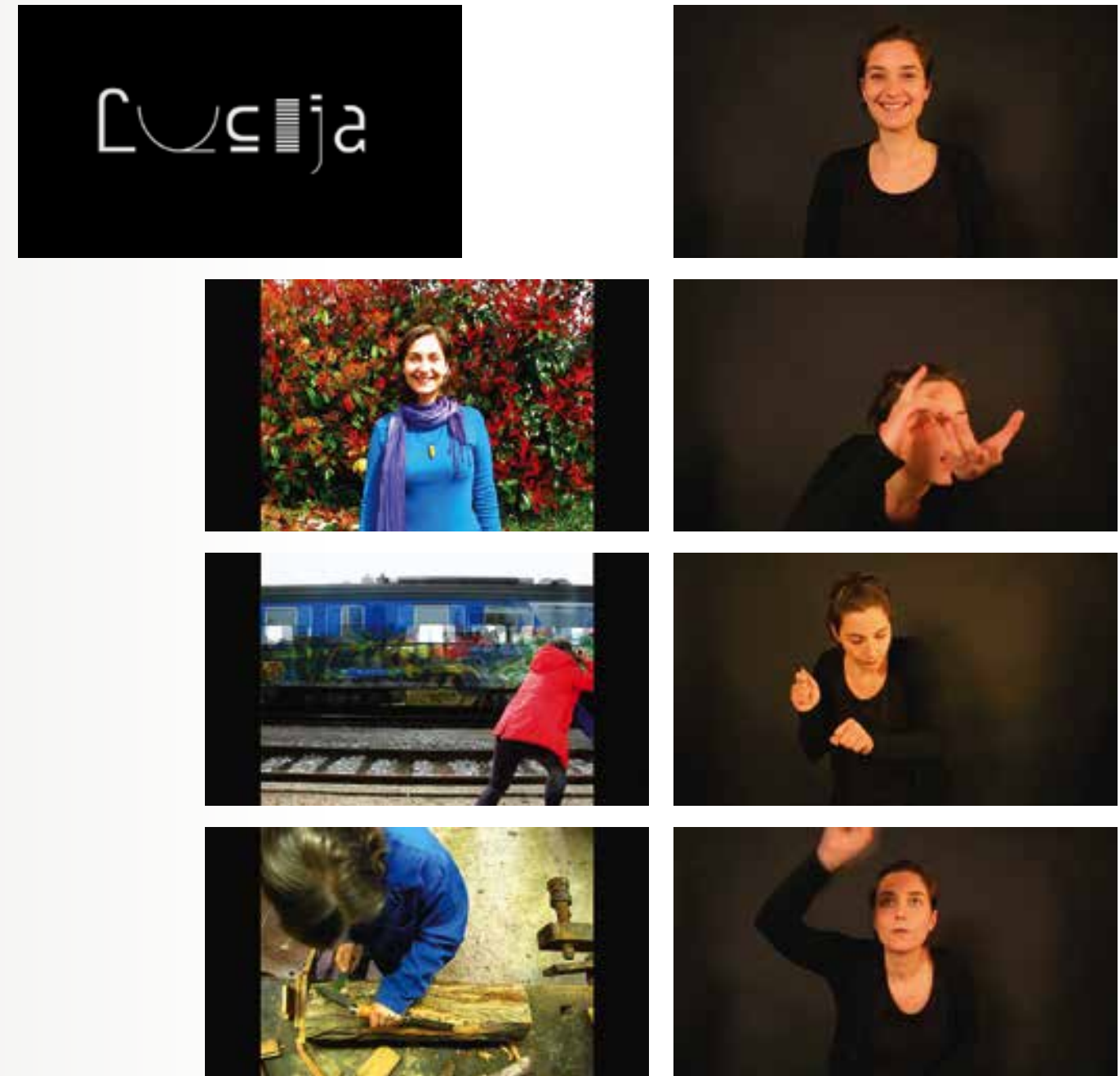


Transmisija
— Biografski film

Film je portret Stanislava Habjana kroz riječi koje je napisao iz perspektive dječaka. Riječi koje je autor postavio na zidu galerije Forum, otkrivaju spoj prošlosti i sadašnjosti pričom o ocu i sinu. Naziv priče i filma je Transmisija, kao odnos materijalnoga i duhovnog, nasljeđivanja i davanja, a simbolički je prikazana okretanjem pedala prilikom vožnje bicikla.

Transmission
— A biographical film

The film provides a portrait of Stanislav Habjan through the words he had written from the perspective of a boy. The words placed by the author on the wall of Forum Gallery show a connection between the past and the present through a story about a father and a son. Both the story and the film are entitled Transmission, aiming to portray the relationship between the material and the spiritual world, as well as between the inheritance and giving and it has been symbolically shown through the turning of the pedals during cycling.



MARTINA UKIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Lucija
— Biografski film

Lucija je svestrana umjetnica koja se bavi kiparstvom, slikarstvom, fotografijom i glumom. Film prikazuje njen stvaralački proces kombinacijom dokumentarnih i studijskih snimki u kojima umjetnica glumi samu sebe. Film je snimljen u dva različita formata kako bi se razdvojio glumački od dokumentarističkog pogleda na temu.

Lucija
— A biographical film

Lucija is a many-sided artist involved in sculpture, painting, photography and acting. The film depicts her during the process of creation through a combination of documentary and studio films in which the artist acts herself. The film has been made in two different formats in order to separate the actor's and the documentary stance on the topic.

MATEO GRUBIŠIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Nonić
— Biografski film

Portret djeda (nonića) inspiriran je slikovitošću i živopisnosti njegovog načina pripovijedanja i opisivanja događaja iz života. Razne fotografije i snimke iz obiteljske kolekcije vizualno pridonose pričama i zaokružuju film kao formu dokumentiranja prošlosti koja bi inače vremenom izbljedila u sjećanjima.

Grandpa
— A biographical film

The portrait of a grandfather (grandpa) was inspired by picturesqueness and vividness of his way of narration and the description of the events that marked his life. Diverse photographs and recordings from the family collection give a visual contribution to the stories and enhance the film as a form used for documentation of the past that would otherwise fade away from the memory.

ANA VUJASIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Kampanja za razmjenu odjeće
— Promidžbeni film

Film poziva na sudjelovanje u organiziranoj razmjeni odjeće. Ženska odjeća jarkih boja progovora ljudskim glasom prepričavajući događaje iz vlastite prošlosti. Svaki komad odjeće ima svoju priču: trenirka je zaboravljena zbog nove, majica je razdvojena od hlača, haljina je diva zapostavljena nakon prekida veze. Tijekom trajanja filma priče postaju tužnije, kadrovi postaju brži, a film poprima sumorniji dokumentaristički ton. Tekst na kraju poziva gledatelje da razmisle o svom odnosu prema odjeći i dođu na razmjenu. U zadnjem kadru prikazan je sretan život odjeće nakon razmjene. Koncept i scenarij razrađen je u suradnji s kolegicom Anom Vuko na kolegiju Kreativna komunikacija.

Campaign for clothing swap
— A promotional film

The film is an invitation to participate in an organised clothing swap event. Women's clothes in dazzling colours tell tales from their own past. Each piece of clothing has a tale to tell: a track suit was forgotten because of a new one, a T-shirt was separated from the trousers, whereas a dress is a diva neglected because of a breakup. The stories become increasingly sad throughout the film, the shots become faster, while the tone of the film becomes gloomier and transforms into a documentary. The closing text invites the viewers to consider their relationship with clothes and participate in the clothing swap. The final shot portrays the happy life of clothes after the swap. The concept and the scenario have been developed in co-operation with the colleague Ana Vuko during the course entitled 'Creative communication'.



MAJA JANDRIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Trophy Jump – Noob
— Glazbeni spot

Noob je dinamična pjesma mladoga zagrebačkog pop-punk banda. Stihovi pjesme govore o uzastopnim osobnim neuspjesima. Spot zvukom podsjeća na američku teen kulturu, a radnja je smještena na školsko igralište za vrijeme natjecanja u trčanju. Glavni junak je prikazan na komičan način kako, usprkos trudu, neslavno završava svoju utrku, a sanjari da je pobijedio.

Trophy Jump – Noob
— A music video

Noob is a dynamic song by a young pop-punk band from Zagreb. The song lyrics tell a tale of successive personal failures. The sound of the music video reminds of American teen culture and it takes place on a school playground during a running race. The main character has been portrayed in a comic way, while daydreaming of a victory, irrespective of having ended the race in an unsatisfactory way.

ANDREJ ĐUKIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Archive – You Make Me Feel
— Glazbeni spot

Sadržaj scena iz spota preuzeta je iz pjesme čiji stihovi govore o melankoliji i nostalgiji. Kadrovi su montirani na način da se rezovi podudaraju s promjenama tempa u pjesmi.

Archive – You Make Me Feel
— A music video

The theme of the video was inspired by the song lyrics that speak about melancholy and nostalgia. The shots were edited in such a way that the cuts between the scenes match the tempo changes within the song.

Interaktivni mediji – Oblikovanje korisničkog iskustva

Sveobuhvatni dizajnerski projekti danas neminovno uključuju i segment digitalnih medija. Na diplomskom studiju od studenata se traži izlaženje iz granica isključivo vizualnog oblikovanja k razumijevanju procesa dizajniranja – od strategije do izrade samog prototipa.

Tijekom oba semestra studenti prolaze cijeli proces oblikovanja korisničkih iskustava – od definiranja strategije, oblikovanja sadržaja i strukture, dizajniranja wireframea te na kraju vizualnog oblikovanja samog projekta.

Metode i teme kojima se studenti bave su: informacijska arhitektura, dizajnersko istraživanje, definiranje persona i korisničkih scenarija, izrada wireframeova i prototipa, dizajn style guides, moodboards itd.

Na prvome semestru studenti promišljaju, projektiraju, oblikuju i izrađuju prototipove mobilne aplikacije. Tema zadatka bila je veselje (engl. Joy) koji su studenti interpretirali nizom različitih aplikacija od kojih se neke bave temom fotografije (i dijeljenja fotografije s najbližima), kalendara itd.

Fokus u projektnom zadatku bio je na situacijama u kojima će korisnici biti u interakciji s aplikacijom te na tome kako bi izgledao tipičan user flow u jednome danu.

U okviru zadatka drugog semestra pozornost je bila usredotočena na web-stranicu. U kontekstu digitalnog oblikovanja web-stranica kao medij i dalje je najprisutnija u našem društvu. Subjekti su birani javnim glasovanjem kao nacionalna internetska sjedišta koja trenutno imaju nedovoljno iskorištenu online prisutnost.

Studenti su mogli birati subjekte iz servisne kategorije (KBC, AKZ, Hrvatska lutrija), državnih institucija (ministarstva, tz, Galerija) te dobrotvornog rada (Suza, Zaklada Civilno društvo).

Interactive Media – User experience design

Comprehensive design projects currently inevitably include also the digital media segment. During the Graduate Study Programme students needed to transgress the boundaries of exclusively visual design and focus on gaining insight into design process – from strategy to prototype creation.

Throughout both semesters students were introduced to the entire process of user experience design – from strategy definition, content and structure design, wireframe design and eventually to visual design of the project.

Methods and topics addressed by the students included: information architecture, design research, defining of personas and user scenarios, wireframe and prototype creation, as well as design of style guides and mood boards, etc.

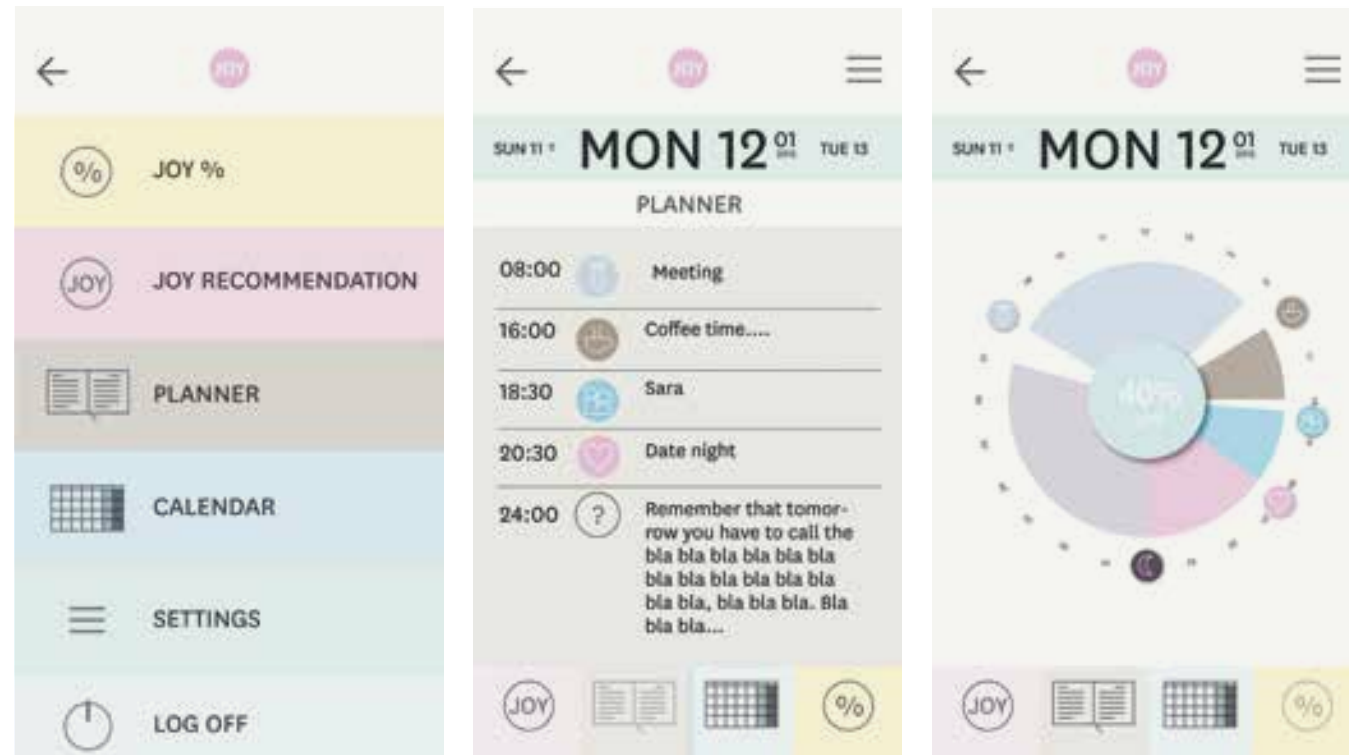
During the first semester students reflected on, designed and created mobile app prototypes. The topic of the assignment was Joy and students interpreted it through a vast array of diverse apps some of which address the issue of photography (and sharing photographs with the loved ones) and calendars, to name a few. Project task focused on situations in which users would interact with the application and on a typical user flow over one day.

The assignment during the second semester primarily focused on website. In the context of digital design website as a media is currently still the most present in our society. Subjects were selected through public voting as national internet centres whose online presence is currently insufficiently exploited.

Students had the opportunity to select subjects from the category of services (Clinical Hospital Centre, Zagreb Bus Terminal, Croatian Lottery), state institutions (ministries, tourist boards, galleries) and charity work (Suza, Civil Society Foundation).

JOSIPA PRŠA

MENTOR: Tin Kadoić



Joy

Joy je aplikacija koja se fokusira na naš doživljaj sreće u svakodnevnom životu. Često tome osjećaju ne obraćamo dovoljno pozornosti zbog prenatrpanoga dnevnog rasporeda i ubrzanog načina života. Budući da je većina nas fokusirana na svakodnevno posjećivanje društvenih mreža, aplikacija nam nudi pregled svih 'klikova' na jednome mjestu. Otkriva dnevni, tjedni, mjesečni i godišnji raspored, upozorava na skorašnja događanja koja su nam bitna, poput druženja, sastanaka, rođendana i slično, skrećući pozornost na ugodne trenutke. Pokazuje i stupanj sreće koji smo taj dan doživjeli kako bismo toga bili svjesni i obratili tome više pozornosti. Aplikacija nas upozorava na nadolazeće sretne događaje da bismo više uživali u njima. Aplikacija je prvotno namijenjena mladim majkama i zaposlenim ženama, a popraćena je nježnim pastelnim tonovima kako bi omogućila osjećaj blaženstva i smirenja.

Joy

Joy is an app that focuses on the experience of joy in everyday life. One frequently does not pay sufficient attention to this sensation due to one's packed daily schedule and a hasty lifestyle. Since most of us are focused on visiting social networks on a daily basis, the app provides a comprehensive overview of all the clicks. In addition, it provides a daily, weekly, monthly and annual schedule, pointing out important forthcoming events, such as socialising events, meetings and birthday parties, to name a few, stressing the most agreeable moments. Moreover, it shows the level of joy experienced on a specific day aiming to point it out and make one pay more attention to it. The app attracts attention to forthcoming joyful events striving to make us enjoy them more. It is primarily intended for young mothers and working women, featuring calming pastel colours which aim to create a sensation of bliss and calmness.

MARTINA UKIĆ

MENTOR: Tin Kadoić



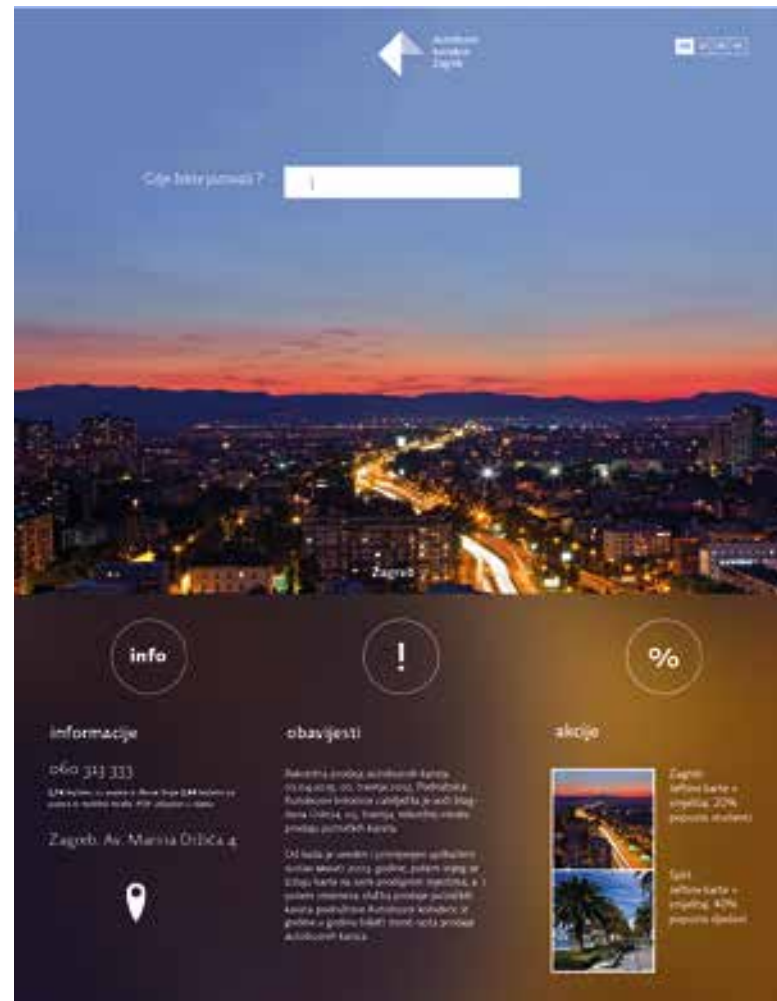
Joy aplikacija

Aplikacija Joy namijenjena je ženama od 25 do 40 godina života, koje zbog dnevne preuzetosti ne stignu uživati i opustiti se. Pruža im mogućnost bilježenja dnevnih i mjesečnih obveza i razdvajanja neodgovodnih rutinskih obaveza od opuštajućih sadržaja. Ona omogućuje mjerenje dnevne odnosno mjesečne količine radosti. Također, predlaže korisniku sadržaje koji bi ga mogli opustiti i razveseliti te pruža mogućnost dijeljenja dnevnoga i mjesečnog rasporeda s drugim korisnicima Joya.

Joy app

The app named Joy is intended for women between the age of 25 to 40 who do not manage to relax and enjoy themselves due to their packed daily schedule. It provides them the opportunity to write down daily and monthly obligations and separate pressing routine obligations from entertainment. Moreover, it enables the measurement of daily or monthly amount of joy. In addition, it suggests programmes that may relax or provide joy to the user, as well as the opportunity of sharing their daily or monthly schedules with other users of Joy.

BORNA AARON GRČEVIĆ
MENTOR: Tin Kadoić

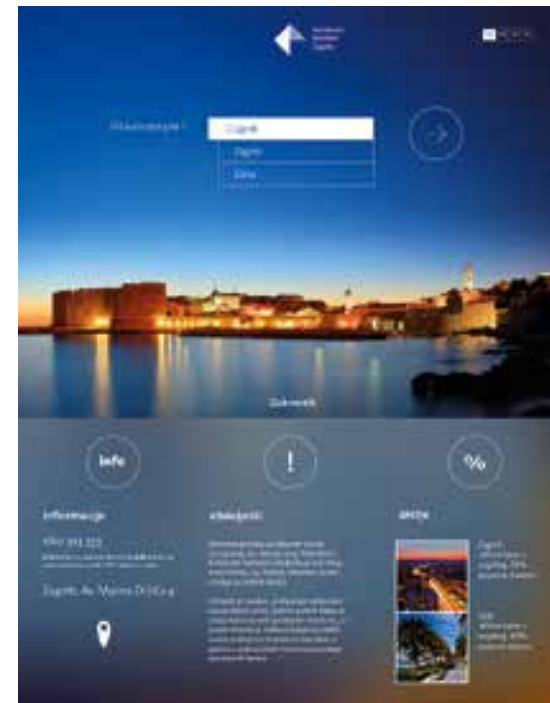


Autobusni kolodvor Zagreb

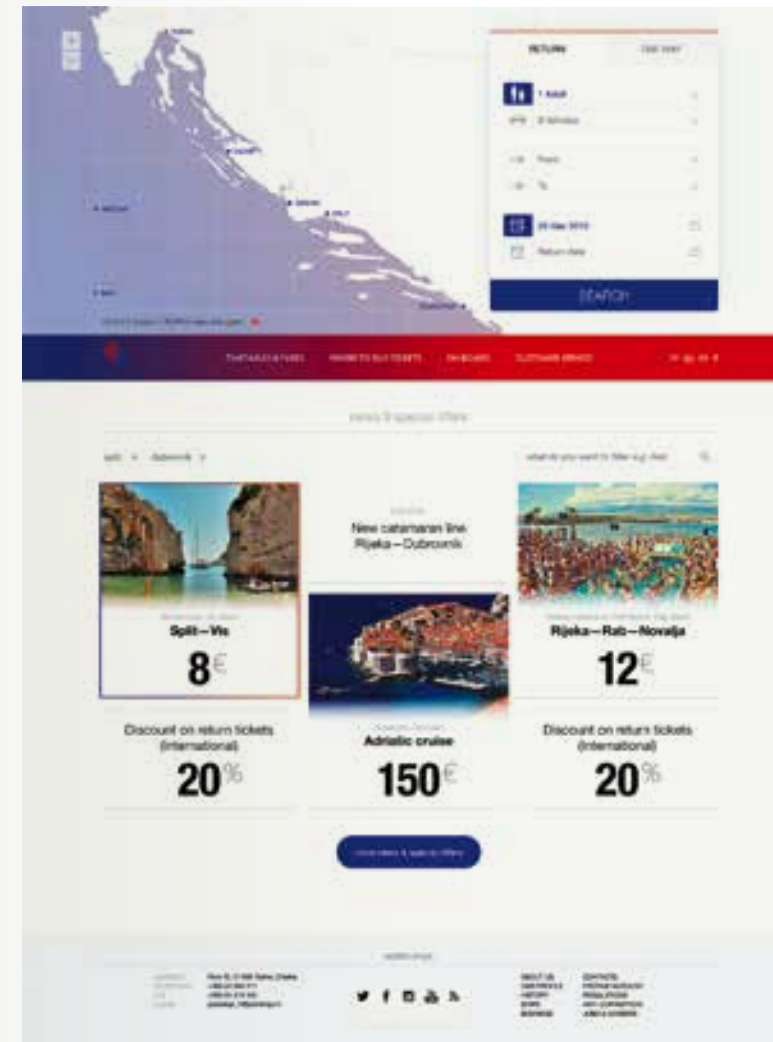
Postojeća stranica Autobusnog kolodvora u Zagrebu pretrpana je svakojakim tekstualnim i slikovnim informacijama bez neophodne klasifikacije prema njihovoj važnosti. Osnovna ideja projekta je ciljno odabrati slikovne i tekstualne informacije vezane uz hrvatske turističke destinacije, uvesti jednostavan sustav navigacije koji bi kretanjem web-sučeljem omogućio doživljaj putovanja.

Zagreb Bus Terminal

The existing Zagreb Bus Terminal is packed with diverse textual and visual information lacking the required classification according to their level of importance. The basic idea of the project is to select both the visual and textual information linked with the Croatian tourist destinations and to introduce a straightforward navigation system that would create travel experience through movement on the web interface.



MATEO GRUBIŠIĆ
MENTOR: Tin Kadoić



Redizajn web-stranice tvrtke Jadrolinija

Web-stranica Jadrolinije, društva za linijski pomorski prijevoz putnika i tereta, redizajnirana je prema potrebama korisnika koji želi što brže i jednostavnije kupiti kartu za plovidbu. Na početnoj stranici nalazi se interaktivna karta, povezana s widgetom za pretraživanje reda plovidbe. Dizajnirana je s ciljem što jednostavnijeg snalaženja među rutama koje povezuju hrvatsku obalu i otoke. Na početnoj stranici korisniku su, uz novosti, prikazane i povoljne ponude s fotografijama atraktivnih lokacija koje ga mogu potaknuti na promjenu plana putovanja.

Jadrolinija website redesign

The website of Jadrolinija, a company providing maritime transport services of both passengers and goods, has been redesigned to meet the requirements of users who aim to purchase tickets in a fast and straightforward way. The home page provides an interactive map, connected with a widget for browsing of the sailing schedule. It has been designed aiming to simplify finding a way amongst the routes connecting the Croatian coast and the islands. In addition to the news, the home page also provides favourable options with a photo gallery of beautiful places, aiming to make the users change their travel itineraries.



Dizajn interakcija

Interaction Design

Predmet *Dizajn interakcija* integrira stečena znanja studenata industrijskog dizajna i vizualnih komunikacija iz područja psihologije, sociologije, antropologije, ergonomije, konstrukcija, tipografije, interaktivnih medija, pokretne grafike i animacije... te ih koristi u oblikovanju sve učestalijih situacija u kojima u doticaj dolaze čovjek i manje ili više kompleksni mehanički i/ili digitalni sustavi u realnom i virtualnom okružju.

Tehnologija i tehnika koja se sve češće koristi u interpretaciji informacija i pružanju usluga, bilo da se radi o vremenu dolaska javnog prijevoza, prijavama putnika (*check in*) u zrakoplovnim lukama, kupnji ulaznica, uplati i isplati novca, prezentiranju znanstvenoga, kulturno-umjetničkoga, popularnoga, poslovnoga ili komercijalnog sadržaja i sl., zahtijeva multidisciplinarni pristup u kreiranju takvih interakcija te određenu razinu informiranosti o područjima koja su uključena u dizajn tih sustava. Predmet *Dizajn interakcija* obuhvaća edukaciju putem istraživanja i projektiranja međuodnosa čovjeka i jednostavnijih ili složenijih mehaničkih ili digitalnih sustava u realnom i virtualnom okružju.

Dizajn interakcija 1 orijentira se prema analizi postojećih rješenja u realnom okružju, s naglaskom na redizajnu problematičnih situacija s kojima se svakodnevno susrećemo.

Dizajn interakcija 2 bavi se unaprjeđenjem odnosa čovjeka i računalnih i/ili mehaničkih sustava istraživanjem i kontekstualizacijom novih materijala i tehnologija te konceptualizacijom budućih društvenih odnosa.

The course *Interaction Design 1* integrates the knowledge acquired by *Industrial Design and Visual Communications* students in the areas of psychology, sociology, anthropology, ergonomics, construction, typography, interactive media, motion graphics and animation, to name a few and uses them to address the increasingly frequent situations where people are faced with more or less complex mechanical and/or digital systems in real and virtual environments.

The technology and the techniques increasingly frequently used in the interpretation of information and provision of services, irrespective of whether this is concerning the public transportation schedules, passenger check in at airports, ticket purchase, in-payment and out-payment, presentation of scientific, culture and arts, popular, business or commercial contents, to name a few, primarily highlight the importance of multidisciplinary approach for the creation of such interactions and provision of a certain level of information on the areas included in the design of such systems.

The course *Interaction design 1* includes education through research and design of interaction between humans and more or less complex mechanical or digital systems in real or virtual environments. *Interaction design 1* focuses on the analysis of existing solutions in real environment, highlighting the redesign of difficult situations one encounters on a daily basis.

Interaction design 2 is involved in the enhancement of the interaction between humans and computer and/or mechanical systems through research and contextualisation of new materials and technologies, as well as through conceptualisation of future social relations.

PRVI SEMESTAR

Cirkus Centrifuga

– set interaktivnih učila za objašnjavanje fizikalnog pojma centrifuge

Centrifugalna sila pojavljuje se pri kružnom gibanju; to je ona sila koja nastoji odbaciti tijelo od središta gibanja odnosno sila reakcije na centripetalnu silu (onu silu koja prisiljava tijelo da se giba oko nekog središta.)

S obzirom na to da se centrifugalna sila pojavljuje u brojnim prilikama, osmišljen je set učila koji pomaže u uočavanju njezine prisutnosti u naizgled neočekivanim situacijama. Ne bi li se sam proces učenja učinio zanimljivijim, a tako i učinkovitijim, osmišljena je i koreografija s učilima u ulozi cirkuskih rekvizita, koja korisnika navodi da se i sam u njima okuša i tako stekne znanje puno trajnije od teorijski usvojenog, a to 'centrifugalno iskustvo' nauči prepoznati u svakodnevnim situacijama.

FIRST SEMESTER

Circus Centrifuga

– A set of interactive learning tools intended to explain the physical concept of centrifugation

Centrifugal force appears upon circular motion; it is the force drawing a rotating body away from the centre of the rotation or the force of reaction to the centripetal force (the force that makes a body move around some central point).

Since centrifugal force appears in a large number of occasions, a set of learning tools has been provided aiming to help in identifying its presence in apparently unexpected situations. In order to make the learning process more interesting and hence also more effective, a choreography has been provided with learning tools playing the role of circus paraphernalia that invite the user to try them and hence acquire knowledge with long-term retention as opposed to theoretical knowledge and to learn to identify the centrifugal experience in everyday situations.



ANA VUJASIĆ, LOVRO MIKOVIĆ, MATEO GRUBIŠIĆ, MATEJ GORETA, NATAŠA NJEGOVANOVIĆ

MENTORI: Vedran Kasap i Tin Kadoić



PRVI SEMESTAR

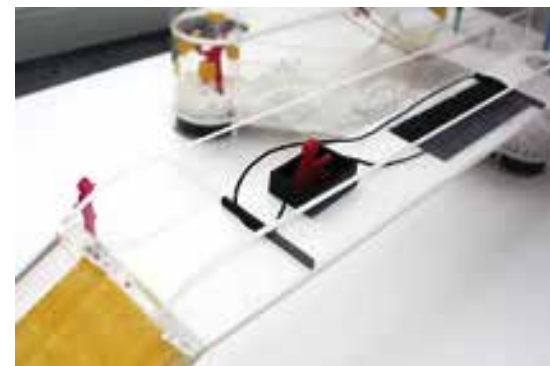
– Prostorna instalacija u funkciji interpretacije fizikalnog pojma sile trenja

Objekt je dizajniran kao modularni sustav interpretacijskih jedinica koji funkcioniraju kao učilo pomoću kojeg djeca razumijevaju osnovne fizikalne principe i pojmove vezane za silu trenja. Prolaženjem kroz poligon koji integrira statičko i dinamičko trenje, kotrljanje te trenje fluida, korisnici istodobnim podražajem nekoliko osjetila povezuju doživljeno s apstraktnim znanjem o interpretiranom pojmu. Igrom i potaknutom kreativnošću upijaju slojevito prezentirane informacije. U interakciji s nekoliko jednostavnih mehaničkih pomagala primjenjuju saznanja o trenju kako bi se uspješno kretali oblikovanim prostorom.

FIRST SEMESTER

– Spatial installation intended to interpret the physical concept of friction force

The object has been designed as a modular system of interpretation units functioning as a learning tool through which children are provided an insight into the basics of the principles and concepts of physics concerning the issue of friction force. Users connect the experience with the abstract knowledge on the interpreted concept upon passing through a polygon that integrates static and dynamic friction, rolling and fluid friction, through stimuli to several senses. They are happy to learn gradually presented information through games and encouraged creativity. Upon interaction with several simple mechanical tools they apply the acquired knowledge on friction in order to successfully move through a specific space.



VIKTORIJA LEA VAVRA, ZITA NAKIĆ VOJNOVIĆ, VANJA PERKOVIĆ, KLASJA HABJAN, MONIKA DŽAKIĆ
MENTORI: Vedran Kasap i Tin Kadoić



PRVI SEMESTAR

Interaktivni nutricionistički tanjur

– Color full / set posuđa za uravnoteženu prehranu

Set se sastoji od tanjura, zdjela, čaša i šalice koji u kontaktu s hranom reagiraju obojenjem, prikazujući tako nutritivnu raznolikost hrane. Osnovna zamisao ovog proizvoda jest na intuitivan i zabavan način poticati korisnika na raznovrsniju, a time i zdraviju prehranu odnosno, odabirom hrane stvoriti čitav spektar boja na obodima posuđa.

Ciljanu skupinu čine svi pojedinci koji nastoje uravnotežiti svoju prehranu i učiti o njoj na jednostavniji i opušteniji način, što ovaj set čini osobito korisnim za djecu svih uzrasta.

FIRST SEMESTER

Interactive nutrition plate

– Color full / a set of dinnerware for a balanced diet

The set comprises of plates, bowls, glasses and cups that react upon contact with food by changing their colour, aiming to show the nutritional diversity of food. The idea behind this product was to encourage the user to opt for a greater food variety in an intuitive and entertaining way or to create the entire visible spectrum on the dinnerware through a selection of the right food. The target groups comprises of all the individuals striving to have a more balanced diet and learn about it in a simpler and a more relaxed way, which makes this set of dinnerware particularly useful for children of all age groups.



MAJA JANDRIĆ, BORNA AARON GRČEVIĆ, ZITA VOJNOVIĆ NAKIĆ, MARTINA UKIĆ, NATAŠA NJEGOVIĆ
MENTORI: Vedran Kasap i Tin Kadoić



Diplomski radovi

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

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

U području industrijskog dizajna diplomski radovi u akademskoj godini 2014./2015. uključivali su područja poput dizajna proizvoda i njihovih sustava, dizajna urbane opreme, razvoja turističkih proizvoda/suvenira, stvaranja novih koncepata prostornih zahvata u povijesnim gradskim jezgrama s ciljem isticanja lokalnih vrijednosti i područje dizajna za izvanredne situacije, dok je nekolicina diplomskih radova bila temeljena na području dizajna interakcija i doživljaja.

U području vizualnih komunikacija diplomski radovi u akademskoj godini 2014./2015. uključivali su širok raspon tema od obrazovanja, kulture, medija, turizma pa sve do sporta. Zajednička značajka većine odabranih tema je izbor interaktivnih medija kao dominantnog oblika komuniciranja s odabranom ciljnom skupinom. Tek nekolicina diplomskih radova uključuje klasične medije komunikacije.

Graduation Theses

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

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

The theses in the field of industrial design during the academic year 2014/2015 included the topics such as product and production system design, urban equipment design, development of tourism products/souvenirs, creation of new concepts of spatial intervention in historical town nuclei to enhance local monuments and design in extraordinary circumstances, whilst several graduation theses covered the topics of experience and interaction design.

The graduation theses in visual communications during the academic year 2014/2015 covered a vast array of topics ranging from education, culture, the media and tourism to sports. The common feature of most selected topics was the choice of interactive media as the principal form of communication with the selected target group. Only several graduation theses covered the classical communication media.

SVEUČILIŠNI DIPLOMSKI STUDIJ
— Magistri
UNIVERSITY GRADUATE STUDIES
— Masters

Benussi Dorja

— Senzomotorno stimulativna edukacijska oprema
Sensorimotor Stimulation Educational Equipment

MENTOR: Mladen Orešić

KOMENTORICE / COMENTORS: Ivana Fabio, Rea Fulgosi-Masnjak

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

Marta Birkić

— Bademi kao sredstvo revitalizacije sredine Ravnih kotara
Almonds as an instrument for revitalisation of Ravni Kotari region

MENTOR: Zlatko Kapetanović

KOMENTORICA / COMENTOR: Sanja Bencetić

Luka Daniel Borčić

Arhiva radionica

— portal za metodološko arhiviranje procesa
dizajnerskih radionica

Archives workshop

— a portal for methodological archiving of design
workshop process

MENTOR: Ivan Doroghy

KOMENTORICE / COMENTORS: Ivana Fabio, Sanja Bencetić

KOMENTOR / COMENTOR: Tomislav Vlanić

Maja Bošković

Urbani dizajn

— unaprjeđenje prostornih kvaliteta i funkcija grada

Urban design

— enhancement of urban spatial quality and functions

MENTOR: Zlatko Kapetanović

Matea Brkić

Specifične kvalitete usluga u gradu Zagreba kao ključan
element za razvoj kreativnog turizma

— Dizajn i destinacija / harmonizacija turizma

*Specific quality of services provided in the city of Zagreb as a
key feature for the development of creative tourism*

— Design and destination / harmonisation of tourism

MENTOR: Nenad Dogan

KOMENTORICA / COMENTOR: Romana Kajp

Anta Bučević

Dječji strahovi / vizualizacija, verbalizacija i edukacija

— Set za preživljavanje straha / Strahovnica i Strahoslov

Children's fears / visualisation, verbalisation and education

— A fear survival kit / Strahovnica (Fear picture book) and

Strahoslov (Fear alphabet book)

MENTOR: Nenad Dogan

KOMENTORICA / COMENTOR: Romana Kajp

Niko Crnčević

Emotivni dizajn

— posjedovanje i osjećaji

Emotional Design

— Possession And Feelings

MENTOR: Mladen Orešić

KOMENTORICA / COMENTOR: Ivana Fabio

Vidović Kristina Crnek

— Zaboravljena zimnica

Forgotten winter wood

MENTOR: Zlatko Kapetanović

KOMENTORICA / COMENTOR: Sanja Bencetić

Hrvoje Dominko

— Online baza urbanog jezika govornih područja u Hrvatskoj

An online basis of urban language of speaking areas in Croatia

MENTOR: Ivan Doroghy

KOMENTOR / COMENTOR: Tomislav Vlanić

Slavica Farkaš

Uloga i funkcija bajki

— odnos vizualnoga i narativnog

The role and the function of fairy tales

— the relationship between the visual and the narrative

MENTOR: Nenad Dogan

KOMENTORICA / COMENTOR: Romana Kajp

Tihomir Filipec

— Kreator / Creator

MENTOR: Stipe Brčić

SURADNICA / ASSOCIATE: Karla Paliska

Matija Gulić

Uloga vizualnih komunikacija u religiji

— primjena u finskom paganizmu

The role of visual communications in religion

— application in Finnish paganism

MENTOR: Nenad Dogan

KOMENTORICA / COMENTOR: Romana Kajp

Zrinka Horvat

— Taktilna slikovnica za slijepu djecu

A tactile picture book for blind children

MENTOR: Stipe Brčić

KOMENTORICA / COMENTOR: Sanja Bencetić

SURADNICA / ASSOCIATE: Karla Paliska

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

Mario Jekić

— Videoigra kao motivacija u svladavanju gradiva

matematike u osnovnoj školi

Video game as a motivation to learn Mathematics subject

matter in elementary school

MENTOR: Nenad Dogan

KOMENTORICA / COMENTOR: Romana Kajp

Antonio Karača

— Uloga dizajna u digitalnoj distribuciji i prodaji glazbe

The role of design in digital distribution and music sales

MENTOR: Ivan Doroghy

KOMENTOR / COMENTOR: Tomislav Vlanić

Iris Klarić

— Informacijska platforma otoka Brača

Information platform of the island of Brač

MENTOR: Ivan Doroghy

KOMENTOR / COMENTOR: Tomislav Vlanić

Stanislav Kostić

Milosca

— Set posuda za spremanje hrane

Milosca

— A Set of Food Storage Containers

MENTOR: Zlatko Kapetanović

KOMENTORICA / COMENTOR: Sanja Bencetić

Dorotea Kutleša

— Urađi sam u javnom prostoru

Do – It – Yourself In Public Premises

MENTOR: Zlatko Kapetanović

Sanja Kuzmanović

Antimuzej Vladimira Dodiga Trokuta

— Web arhiv

Antimuseum by Vladimir Dodig Trokut

— Web archives

MENTOR: Ivan Doroghy

KOMENTOR / COMENTOR: Darko Schneider

KOMENTOR / COMENTOR: Tomislav Vlanić

Dora Lugarić

— Problem miastenije gravis u Republici Hrvatskoj
The issue of Myasthenia gravis in the Republic of Croatia

MENTOR: Ivan Doroghy
KOMENTORICA / COMENTOR: Tomislav Vlanić

Ivona Miloš

— Kulturni krajobraz bakarskih prezida
Cultural landscape of Balkan partition walls

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

Lucija Nićeno

— Fleksibilno stanovanje
Flexible housing

MENTOR: Zlatko Kapetanović

Tea Pavić

Fragmenti
— Ženski antifašistički Zagreb
Fragments

— *Women's antifascist Zagreb*

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska

Martin Peranović

— Holo / Holo

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Romana Kajp

Luka Perić

Selfmonitoring
— platforma za pacijente na antikoagulacijskoj terapiji
Self-monitoring
— *platform for patients on anticoagulation therapy*

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska

Ena Prišlec

— Suvremena prezentacija tradicijske kulture
Contemporary presentation of traditional culture

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

Katarina Ratkaj

— Interaktivni mediji u obrazovanju
Interactive media in education

MENTOR: Ivan Doroghy
KOMENTORICA / COMENTOR: Marina Gabelica
KOMENTOR / COMENTOR: Tomislav Vlanić

Janja Roškar

— Unaprjeđenje iskustva posjetitelja glazbenih festivala kroz dizajn
Experience Enhancement of Music Festival Visitors Through Design

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

Ana Somek

— Načini zbrinjavanja i oživljavanja napuštenih gradskih prostora Zagreba
Methods of management and revitalisation of abandoned urban spaces in Zagreb

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Romana Kajp

Franka Spetić

— Inkluzivna didaktička igračka
Inclusive Didactic Toy

MENTOR: Zlatko Kapetanović
KOMENTORICA / COMENTOR: Sanja Bencetić

Maja Subotić

Edukacija mladih o vizualnoj kulturi
— slikovnica kao sredstvo odgoja i obrazovanja
Raising awareness of young people on visual culture
— *picture books as educational resources*

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Romana Kajp

Alma Šavar

— Georgievics de Abadia
Georgievics de Abadia

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlanić

Matija Špoljar

— Autonomna vozila u kontekstu urbanog transporta
Autonomous Vehicles in the Context of Urban Transportation

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

Petra Vrdoljak

Život na margini
— uloga dizajna u poboljšanju kvalitete života beskućnika
Life on the Margins
— *The Role of Design in The Improvement of the Quality of Life of Homeless Persons*

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

DODIPLOMSKI SVEUČILIŠNI STUDIJ — Diplomanti GRADUATE UNIVERSITY STUDY PROGRAMME — *The Graduates*

Mirna Saletović

Vizualni identitet OPG-a
— obiteljsko poljoprivredno gospodarstvo Saletović
Visual identity of family farms
— *Saletović family farm*

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Veljko Žvan

DORJA BENUSSI

MENTOR: Mladen Orešić

KOMENTORICE / COMENTORS: Ivana Fabio, Rea Fulgosi-Masnjak

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



Senzomotorno stimulatívna edukacijska oprema

Set stolaca i pisaći stol osnovni su dijelovi opreme senzomotorno stimulatívnih edukacijskih prostora, ali i ostalih prostora namijenjenih boravku djece. Umirivanje i bolja koncentracija ključne su smjernice za prikazane stolce, dok su praktičnost i prilagodljivost okosnica oblikovanja stola. Suptilno umirivanje dubokim pritiskom tkanine sjedišta i mogućnost izolacije mogu uvelike unaprijediti praćenje nastave, posebice kod osjetljive djece s problemima niskoga neurološkog praga. Mogućnost ljuľljanja i poskakivanja, s druge strane, mogu pomoći pretjerano aktivnom djetetu da zadovolji svoje osjetne potrebe ili potaknuti dijete sa slabom registracijom osjeta. Inkluzivni pristup u dizajnu senzomotorno stimulatívno namještaja temelji se na prilagođavanju djeci s teškoćama, a ovakve značajke namještaja pozitivno utječu i na raspoloženje svakog djeteta.



Sensorimotor Stimulation Educational Equipment

A set of chairs and a desk are fundamental parts of the equipment of sensorimotor stimulation educational premises, as well as other premises intended for the accommodation of children. Calming down and enhanced concentration are the fundamental features of the presented chairs, whereas practicality and adaptability are crucial for desk design. Subtle calming down through deep pressure on the cloth of the chair and the possibility of isolation can substantially improve the concentration during the lectures, primarily amongst sensitive children with issues of low neurological threshold. On the other hand, the possibility of rocking and jumping can considerably help hyperactive children to meet their sensory needs or encourage children with sensory processing disorder. The inclusive approach to sensorimotor stimulation furniture design is based on adaptation to challenged children, whilst its features positively affect also children's mood.



NIKO CRNČEVIĆ

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

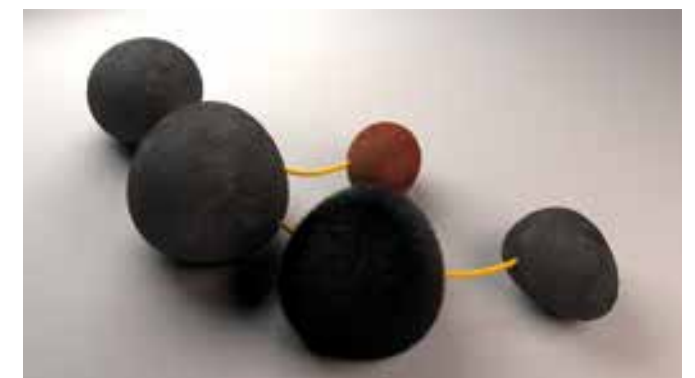
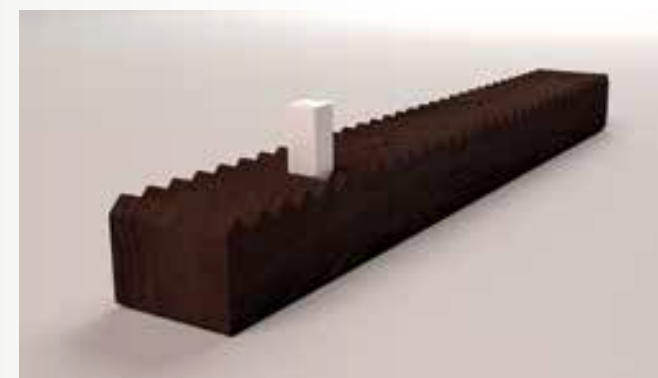


Emotivni dizajn — Posjedovanje i osjećaji

Set jednostavnih svakodnevnih proizvoda proizlazi iz istraživanja ljudske potrebe za posjedovanjem materijalnih predmeta, odnosno odnosa između čovjeka i njegovih predmeta, uvjetovanog načinom života, okolnostima i kulturom konzumerizma, u suprotnosti s modernim pokretom životnog minimalizma. Uzimajući u obzir analogiju međuljudskih odnosa i odnosa s materijalnim predmetima osnovna ideja je pričanje poučne priče kroz poznavanje s predmetima. Korištenje takvih predmeta korisnik uči o sebi, svom odnosu s predmetima koje posjeduje te ih ima mogućnost ponovno promisliti i reevaluirati. Suptilna edukacija i podizanje svijesti o stvarima koje uzimamo 'zdravo za gotovo' pomak je u shvaćanju koje nas usmjerava na stazu logičnog promišljanja svoga posjeda, a time i interakciju tih predmeta s našim životom, životom ljudi oko sebe, ali i prirode.

Emotional Design — Possession and feelings

A set of straightforward and everyday products originated from a research on the human need to possess material objects, or the analysis of the relationship between people and their belongings, against the backdrop of the lifestyle, the circumstances and the culture of consumerism, as opposed to the modern movement of minimalist lifestyle. Taking into account the analogy of interpersonal relationships and the relationship with material objects, the idea behind the work was to tell an illuminating story through acquaintance with objects. Following the use of such objects the user learns about themselves, their relationship with objects they possess and they have the possibility to reconsider and re-evaluate them. A subtle raising awareness of the objects we normally take for granted is a move that directs us towards a path of logical consideration of our own possession, as well as the interaction of such objects with our lives, the lives of the people around us, as well as the life of Nature in general.



STANISLAV KOSTIĆ

MENTOR: Zlatko Kapetanović
KOMENTORICA / COMENTOR: Sanja Bencetić



Milosca — Set posuda za spremanje hrane

Projekt se temelji na ispreplitanju elemenata seoske kulture Slavonije i Baranje, uključujući lokalne materijale, obrtničke vještine, običaje i karakter lokalnog stanovništva, a posebno na tradicionalnom fenomenu i gesti iskazivanja gostoljubivosti prema gostu kroz poklanjanje hrane – 'milošće' – prilikom odlaska. Set se sastoji od modularnih glinenih posuda s drvenim poklopcima te platna pomoću kojega se posude zavežu u svežanj za nošenje, po uzoru na platneni svežanj u koji se nekada vezala hrana kada se odlazilo u polje na žetvu. Platno služi i kao stolnjak tijekom konzumiranja hrane. Uz to sadrži grafizam proizašao iz karakteristične tehnike tkanja, s 12 linearnih grafika koje prikazuju mjesece u godini s istaknutim datumima i mjestima u kojima se održavaju sajmovi ili godišnja događanja. Na taj način posjetitelj nakon što razmoti posudice s hranom može iščitati informacije u koje doba godine može posjetiti određene aktivnosti.

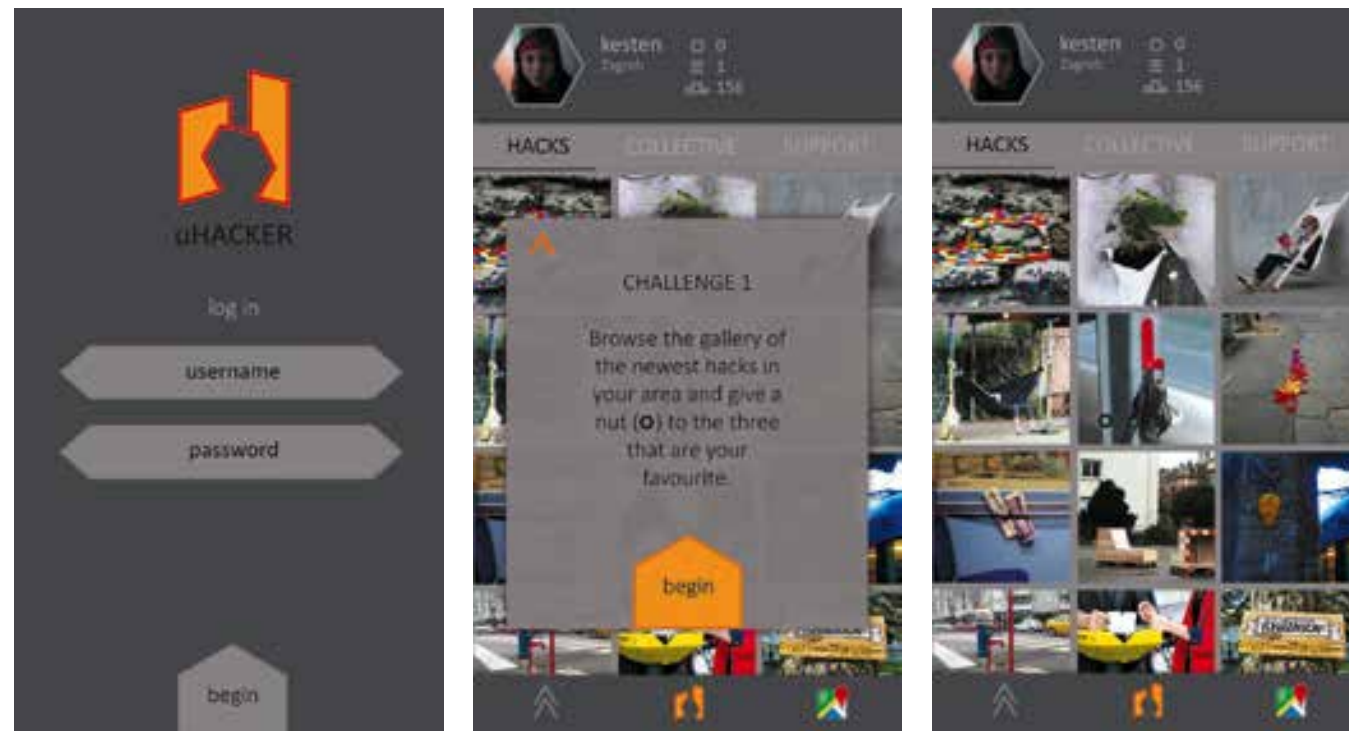
Milosca — A Set of Food Storage Containers

The project is based on interweaving of the features of rural culture of Slavonia and Baranja, including local materials, craft skills, customs and the character of the local population, primarily concerning the traditional phenomenon and the gesture intended to show hospitality towards the guests by giving food gifts upon departure named – milošće. The set comprises of modular clay food storage containers with wooden covers and a piece of cloth with which the containers can be tied together for easy carrying, similar to a linen parcel for carrying food which was used by agricultural workers when working in the fields. The piece of cloth is simultaneously used as a tablecloth upon food consumption. Moreover, it contains a graphism that originates from a specific weaving technique, with 12 linear graphics representing the months of a year with highlighted dates and venues of fairs or other annual events. Consequently, upon unpacking the food containers, the visitor is provided the information on the dates and venues that may be of interest so they can participate in activities they select.



DOROTEJA KUTLEŠA

MENTOR: Zlatko Kapetanović
KOMENTORICA / COMENTOR: Sanja Bencetić

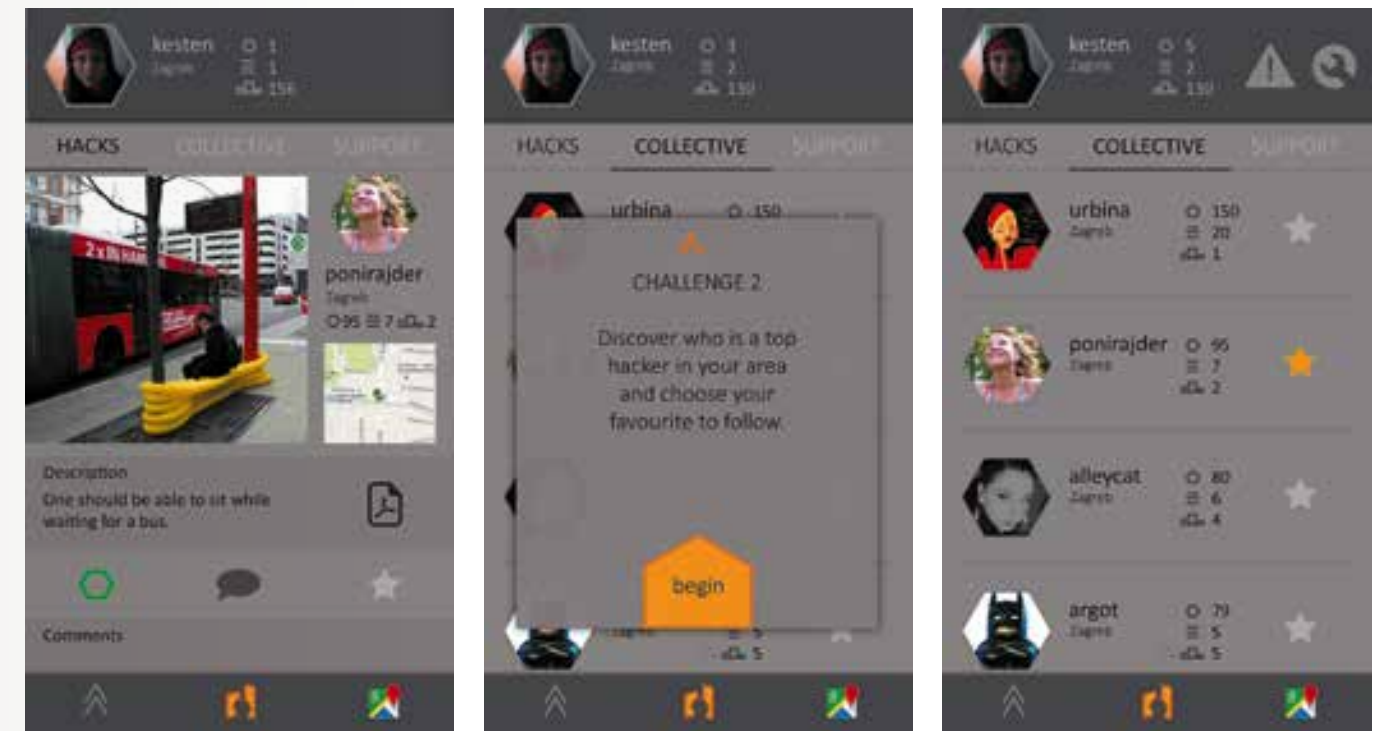


Uradi sam u javnom prostoru

Projekt preispituje i potiče mogućnosti samostalne građanske participacije u javnom prostoru grada odnosno njegovu (pre)oblikovanju, te odnos dizajna i suvremenih 'uradi sam' trendova i fenomena u urbanim prostorima. Osmišljeni set je početni paket jednostavnih funkcionalnih proizvoda za potencijalne takozvane urbane hakere, kojima je dodatna zadaća motivacija građanstva na kontinuirano interveniranje u gradskim prostorima. Radi se o slobodnoj knjižnici koja potiče na razmjenu i čitanje knjiga i tiskovina u parkovima, potom o spremniku za vrećice namijenjenom vlasnicima pasa kojeg građani sami pune, malom oglasniku za stupove gdje pojedinci mogu postaviti svoje oglase, te kukici na koju se može ovisiti odjeća, kruh ili boce za pojedince kojima je to potrebno. Proizvodi su podržani u HACKER mobilnom aplikacijom koja potiče pojedince na samostalno i kontinuirano interveniranje u svoju okolinu kroz natjecanje i komunikaciju s ostalim korisnicima.

Do – It – Yourself In Public Premises

The project analyses and encourages opportunities of independent participation of citizens in the public space of the city in its (re)designing and the relationship between design and the contemporary do – it – yourself trends and other phenomena in urban premises. The designed set is the initial baseline of simple functional products for potential so-called urban hackers. Moreover, they are intended to motivate the public to continuously intervene in urban spaces. It is a free library that encourages the exchange and reading of books and publications in parks, as well as a dispenser for bags intended for dog owners, free ads for columns where individuals can place their ads and a small hook for hanging clothes, bread or bottles for those who find it indispensable. Moreover, there is a specialised in HACKER mobile app intended for independent and continuous intervention of individuals in their environment through competition and communication with other users.



JANJA ROŠKAR

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

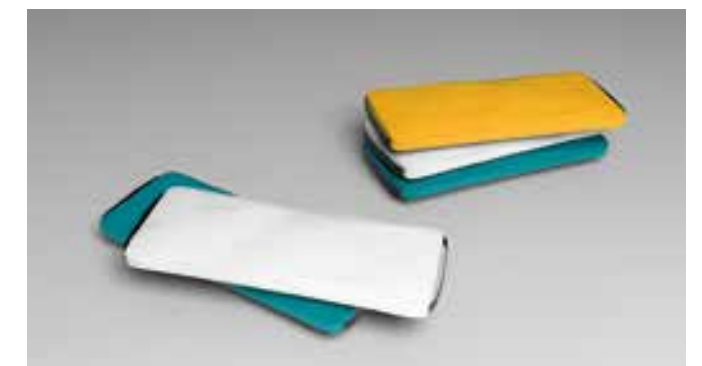
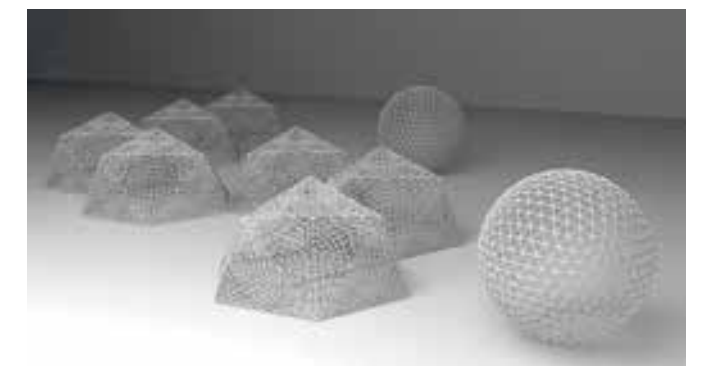
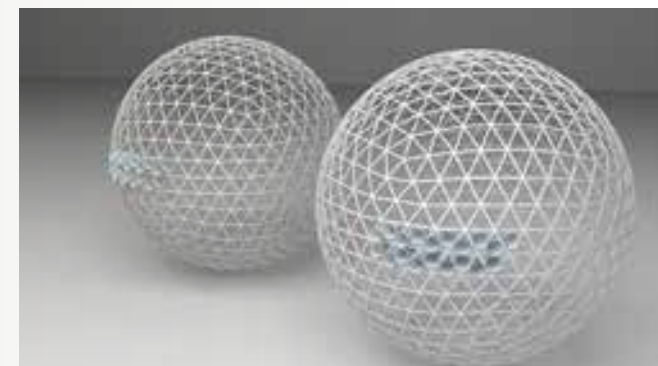


Unaprjeđenje iskustva posjetitelja glazbenih festivala kroz dizajn

Projekt obuhvaća dizajn proizvoda i doživljaja namijenjenih posjetiteljima glazbenog festivala na otoku Obonjanu, uzimajući u obzir specifičnosti manifestacije, lokacije i korisnika. Prva skupina proizvoda je namijenjena unapređenju uvjeta i iskustva kampiranja, potiče povezivanje s prirodom i korištenje prirodnih materijala i resursa: spremnik vode za tuširanje na otvorenom, ogledala i jastuke za spavanje punjene slamom ili drugim dostupnim materijalom. Druga skupina proizvoda su ujedno i suveniri, pri čemu svaki nosi i dodatna značenja i vrijednosti kao što su briga za zdravlje, elegancija u funkcionalnosti te potreba za socijalizacijom i interakcijom: boca za vodu, prijenosna svjetiljka i analogni zvučnik za mobitel koji ujedno služi i kao udaraljka. Treća skupina je instalacija u koju posjetitelji umeću prazne plastične čaše te grade objekt, čime se potiče svijest o brizi za okoliš, smanjuje količina otpada, daje osjećaj sudjelovanja i doprinosa te pruža vizualnu atrakciju.

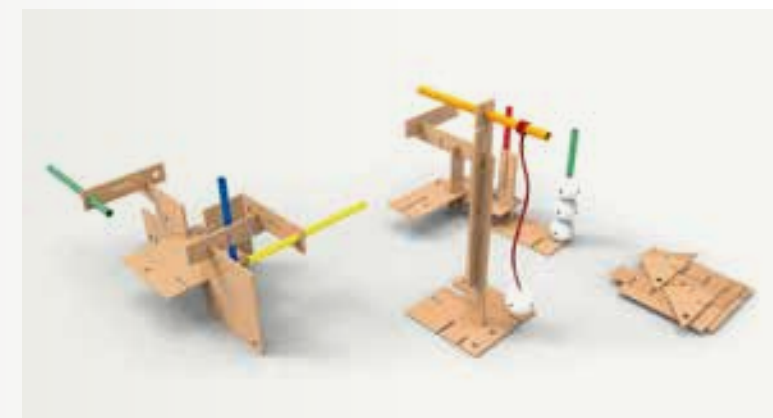
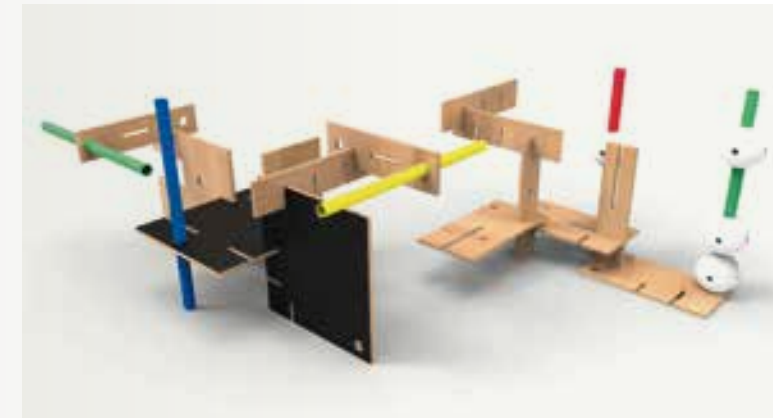
Experience Enhancement of Music Festival Visitors Through Design

The project comprises of design of products and experiences intended for the visitors of the music festival on the island of Obonjan, taking into account the specific features of this event, the location and the users. The first set of products is intended to improve the conditions and the experience of camping, foster the bonding with Nature and the use of natural materials and resources: outdoor water storage tank, mirrors and pillows filled with straw or other available material. The other set of products comprises of souvenirs and each product has additional implications and values such as health care, elegance in functionality and a need for socialisation and interaction: a water bottle, a portable lamp and an analogue loudspeaker for mobile phone that can simultaneously be a percussion instrument. The third set of products comprises of an installation where the visitors dispose their empty glasses and hence construct a facility, aiming to raise environmental awareness, reduce the amount of waste, create the feeling of participation and contribution and provide visual attraction.



FRANKA SPETIĆ

MENTOR: Zlatko Kapetanović
KOMENTORICA / COMENTOR: Sanja Bencetić



Inkluzivna didaktička igračka

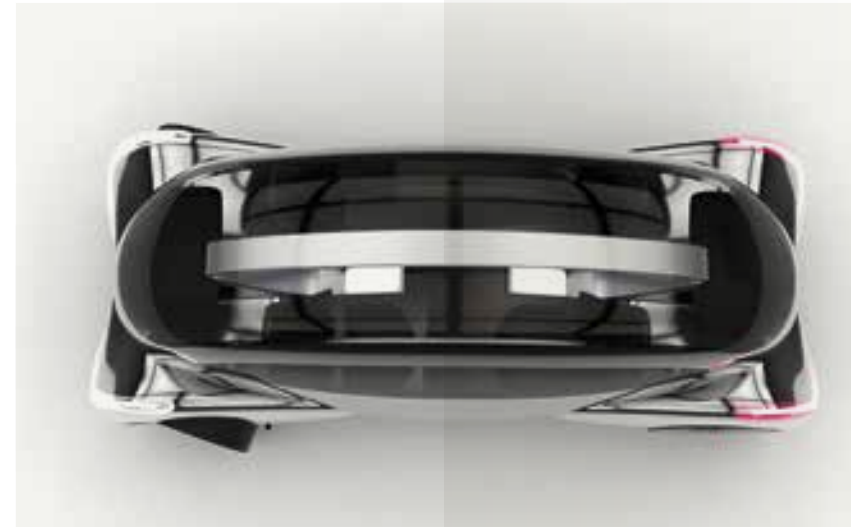
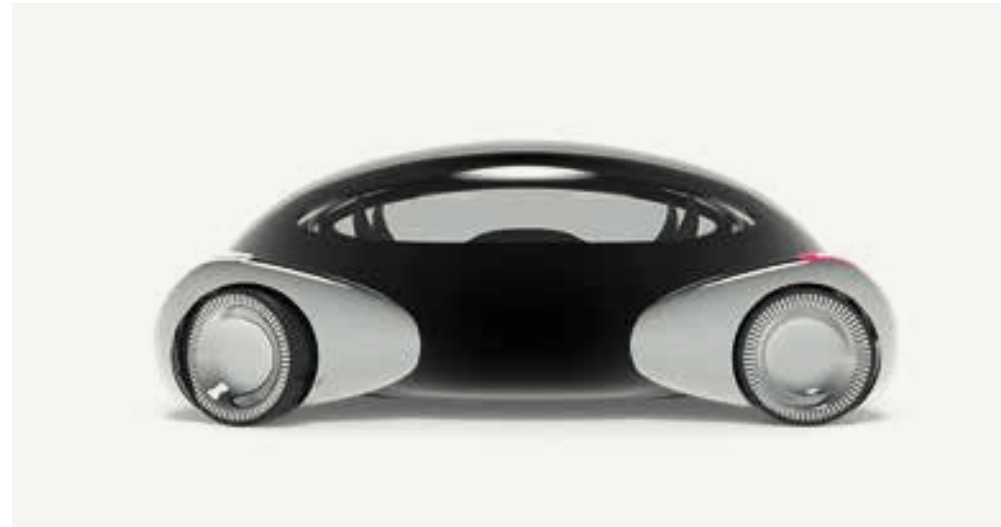
Temeljni cilj projekta je smanjenje diskriminacije među djecom i ukazivanje na ljepotu različitosti, odnosno poticanje socijalne inkluzije osoba s invaliditetom od najranije dobi. Rješenje je didaktička igračka namijenjena razvoju i poticanju motoričkih i umnih sposobnosti, kreativnosti i inovativnosti, te poticanju i razvijanju pozitivnih karakteristika osobnosti djece 8-10 godina. Set se sastoji od osnovnih elemenata kruga, kvadrata i trokuta izrezanih od furnirske ploče s utorama koje se međusobno povezuju slamkama i konopcima različitih duljina. Set se može koristiti na različite načine: za obrađivanje gradiva na nastavi ili za igru; pojedinačno, u paru ili u skupini. Time se potiče individualni rad koji je bitan radi donošenja samostalnih odluka kao i timski rad koji je važan čimbenik socijalizacije koja se odražava na sve ostale aktivnosti bilo u razredu ili izvan njega. Set također nudi mogućnost nadogradnje od strane nastavnika, a prema u određenoj nastavnoj cjelini.

Inclusive Didactic Toy

The specific objective of the project is to reduce the discrimination amongst children and highlight the beauty of diversity through encouragement of social inclusion of disabled people from the earliest age. The solution is provided through a didactic toy intended to develop and encourage motor and intellectual abilities, creativity and innovativeness, as well as to encourage and develop positive personality traits of children aged between 8 and 10. The set comprises of fundamental features of a circle, a square and a triangle cut out from a veneered board, with slots that are mutually connected with straws and ropes of diverse lengths. The set can be used in various ways: for presentation of coursework or for playing; individually, in pairs or in groups. This encourages individual work which is important for independent decision-making, as well as team work which is an important feature of socialisation and impacts on all the other activities, both inside and outside the classroom. Moreover, the set provides the teacher with the opportunity of upgrade depending on the specific teaching unit.

MATIJA ŠPOLJAR

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio



Autonomna vozila u kontekstu urbanog transporta

Projekt se temelji na preispitivanju postojećeg prometnog sustava u urbanim sredinama i mogućnosti suvremene tehnologije autonomne vožnje, te predstavlja inovativni koncept poboljšanja prometa na svim razinama. Temeljni cilj projekta je usmjeriti razvoj vozila prema demokračičnoj upotrebi koja će poboljšati promet za sve stanovnike urbanih sredina. Projektno rješenje je javni, umreženi sustav autonomnih vozila koja korisnici ne posjeduju, već koriste prema potrebi, ulazeći u sustav preko stanica na ulicama ili mobilnih aplikacija putem kojih se doziva vozilo. U središtu projekta je dizajn javnoga autonomnog vozila koje je namijenjeno za opisani način korištenja.

Autonomous Vehicles in the Context of Urban Transportation

The project is based on reassessment of the existing transportation system in urban environment and the opportunities of modern technology of autonomous driving and represents an innovative concept of transportation improvement at all levels. The specific objective of the project is to direct the development of vehicles towards a democratic use that will improve transportation for all urban community inhabitants. The solution provided by the project is a public network of autonomous vehicles that are not owned by the users, as they are used only when needed, whilst the system can be accessed through stops on the streets or mobile apps through which a vehicle is called. The project focuses on the design of public autonomous vehicles intended for the previously described method of use.



PETRA VRDOLJAK

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

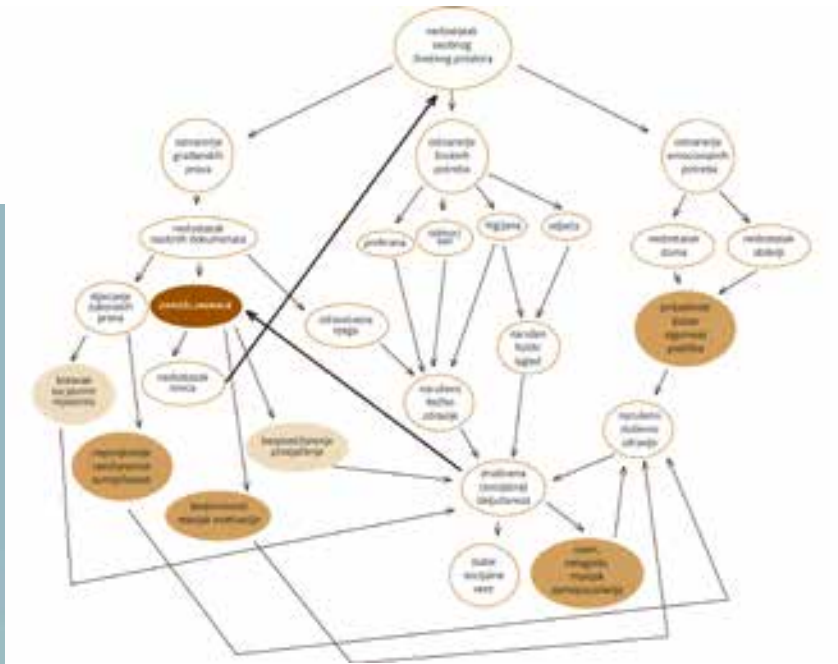


Život na margini — uloga dizajna u poboljšanju kvalitete života beskućnika

Nedostatak osobnog životnog prostora kao osnovni problem beskućnika uzrokuje tri nova veća problema: nemogućnost ostvarivanja građanskih prava, zadovoljavanja osnovnih životnih potreba i emocionalnog ostvarenja, pri čemu se rad se pokazao kao ključni aspekt. Projekt se temelji na suradnji beskućnika i dizajnera u svrhu osmišljavanja proizvoda koje bi beskućnici mogli izrađivati i čijom bi prodajom mogli osigurati sredstva za život. Osmišljeni proizvodi nisu sami sebi svrhom, već nose jasnu poruku o onima koji su ih izradili (beskućnicima), čime će se kupci s vremenom upoznavati s problematikom beskućništva i postati senzibilniji prema toj društvenoj skupini. Svaki proizvod priča jednu priču, odnosno referira se na jedan od problema beskućništva, koji su detektirani kroz suradnju s beskućnicima, iz njihovih konkretnih iskustava: papuče i sjenilo nose simboliku doma i udobnosti, a podmetači simboliku druženja i socijalizacije.

Life on the Margins — The Role of Design in The Improvement of the Quality of Life of Homeless Persons

A lack of personal space as a fundamental issue for the homeless results in three serious problems: the impossibility to exert their civil rights, to meet their basic needs and reach emotional fulfilment, where work proved to be imperative. The project is based on co-operation between the homeless and designers aiming to create products that could be made by the homeless and ensure their basic resources through their sale. The products are not an end in itself, since they convey a clear message on those who made them (the homeless). Hence, the buyers will in time become acquainted with the issue of homelessness and their sensitivity towards this social group will be raised. Each product tells a story or addresses one of the problems of homelessness identified throughout the co-operation with the homeless and originates from their concrete experiences: e.g. the slippers and the lampshade are symbols of home and comfort, whereas table mats are a symbol of socialising and socialisation.



ZRINKA HORVAT

MENTOR: Stipe Brčić
KOMENTORICA / COMENTOR: Sanja Bencetić
SURADNICA / ASSOCIATE: Karla Paliska

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



Taktilna slikovnica za slijepu djecu

Teorijsko i vizualno istraživanje teme pokazalo je da većina postojećih taktilnih slikovnica nije u potpunosti prilagođena slijepoj djeci. Iako se u obzir uzima nedostatak vida, često se zanemaruje nedostatak vidne memorije kao ključne odrednice ove skupine. Stoga je glavna ideja ovoga rada bila osmisliti taktilne slike koje će motive iz priče uprizoriti prvenstveno kroz haptičku interakciju i zvuk, umjesto uobičajenim vizualnim stereotipima. Slikovnica je projektirana kao set voluminoznih ali laganih ploča, čime je osiguran dovoljan fizički prostor za interaktivnost različitih taktilnih slika unutar jednake kružne forme. Kako bi dizajn uključivao i slabovidnu djecu, korištene su kontrastne boje te je uz brajicu uveden i uvećani tisak. Za potrebe projekta napisana je posebna priča. Završni model testirala su slijepa i slabovidna djeca u Centru za odgoj i obrazovanje 'Vinko Bek' u Zagrebu, pokazavši velik entuzijazam za taktilne slike i pozitivnu reakciju na cjelokupno rješenje.

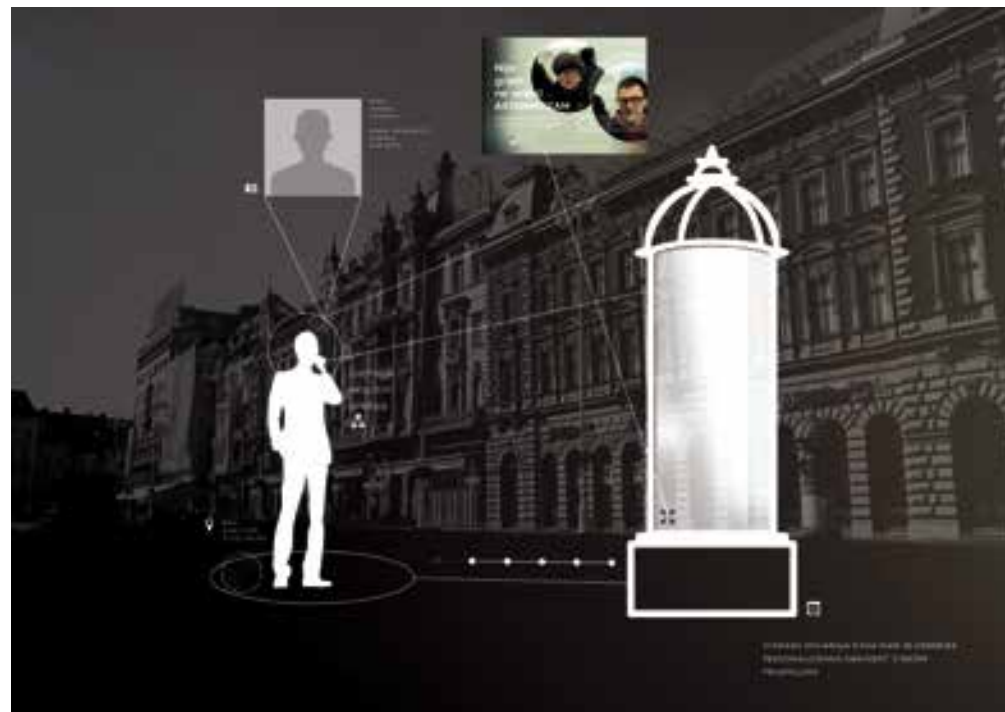
A tactile picture book for blind children

Theoretical and visual research of the topic showed that most existing tactile picture books are not entirely adapted to blind children. Irrespective of the fact that lack of vision has been considered, lack of visual memory is frequently ignored although it is a fundamental feature of this group. Hence, the principal idea behind this work was to create tactile images that will present the motifs from the story primarily through haptic interaction and sound, rather than using the usual visual stereotypes. The picture book has been designed as a set of voluminous, albeit lightweight boards that ensured sufficient physical space for interactivity of diverse tactile images within the identical circular form. In order to adapt the design to the visually impaired children, colour contrast enhancement was used and enlarged print was introduced in addition to Braille font. A special story had been written as an integral part of this project. The final version was tested by blind and visually impaired children from the Zagreb-based Vinko Bek Centre for Education and Rehabilitation, who showed immense enthusiasm for tactile images and positive reactions to the comprehensive solution.



MARTIN PERANOVIĆ

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Romana Kajp

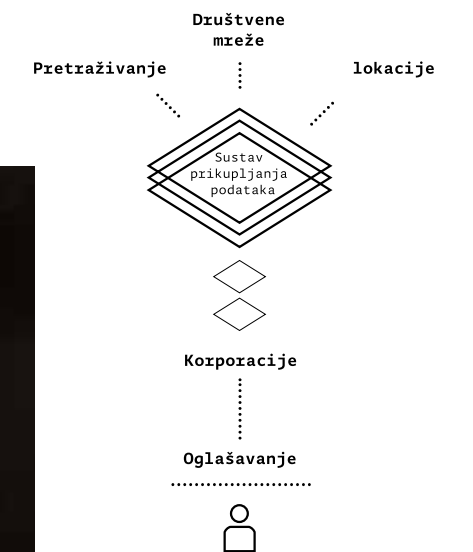


Holo

Na drugoj strani našeg monitora nalazi se prostrana nova granica neukročena, nestabilna i nezaustavljiva. Holo™ nudi usluge pretraživanja, komunikacije, informiranja i transakcija na temelju naših dosadašnjih pretraga te pretraga ljudi koje poznajemo. Holo prepoznaje u svakom trenutku tko smo, gdje smo, što radimo, ali također i predviđa, na temelju naših financijskih stanja i osoba s kojima se viđamo, našu budućnost te nam servira generirane manipulativne sadržaje i pretpostavke u obliku oglašavanja koje je teško zaobići jer smo i sami dio njih. U sustavu Holo etika i moral su u konfliktu s konzumerizmom. Korisnici su lišeni svakog oblika privatnosti do krajnjih granica te oglašavanje postaje novi oblik društvenosti.

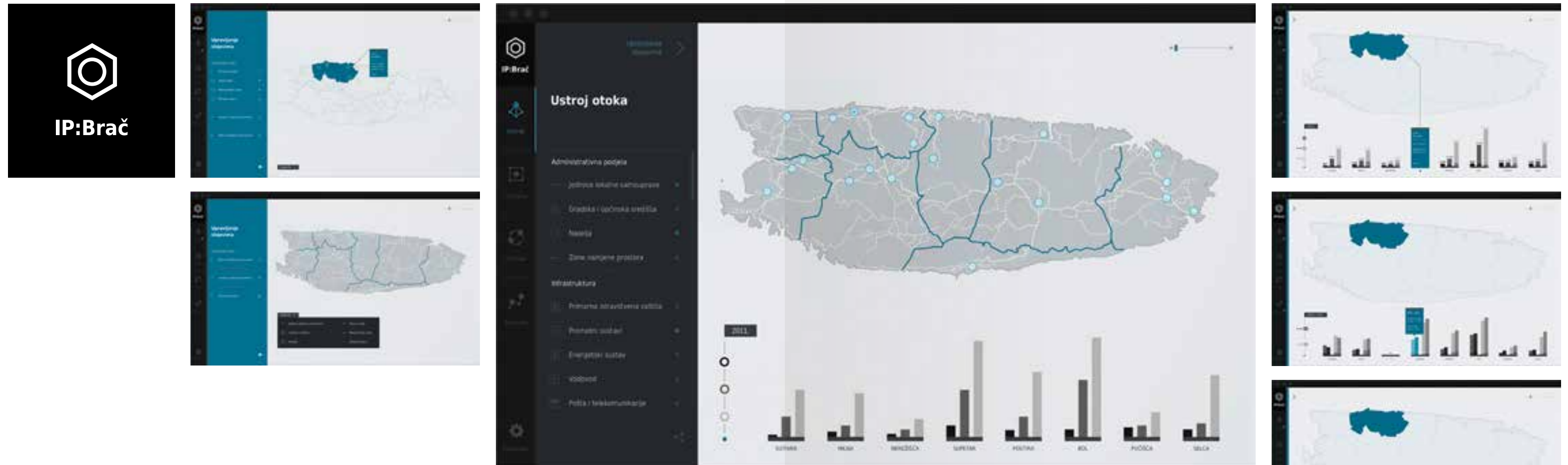
Holo

On the other side of our monitor there is a spacious boundary – untamed, unstable and unstoppable. Holo™ provides the services of browsing, communication, informing and transactions based on one's browsing history and the browsing history of the people we are acquainted with. Holo identifies us continuously, locates us, identifies our activities and it also predicts our future, based on our financial situation and the situation of the people we socialise with and it provides us with generated manipulative content and postulates in the form of advertising that can hardly be avoided as we are their integral part. In the Holo system the ethics and morality are in conflict with consumerism. Users are deprived of any form of privacy to the utmost limit and advertising is transformed into a new form of sociability.



IRIS KLARIĆ

MENTOR: Ivan Doroghy
KOMENTOR / KOMENTOR: Tomislav Vlanić



Informacijska platforma otoka Brača

Informacijska platforma otoka Brača, IP: Brač, kroz sferu informacijskog dizajna proučava i prezentira demografsku i gospodarsku sliku, kulturnu, povijesnu i prirodnu baštinu te stanje društvene i kulturne infrastrukture ovog otoka. Osmišljena je kao mrežna platforma interaktivnoga grafičkog sučelja gdje korisnik ima punu kontrolu filtriranja i selekcije informacija te mogućnost nadzora rasporeda i prikaza podataka. Funkcionira kao web-aplikacija koja putem internetske baze podataka filtrira one informacije koje se odnose na otok Brač, stvarajući tako vlastiti fond podataka koji se neprestano nadograđuje. Dizajnirana kao responzivno web-sjedište, objedinjuje doživljaj pri pregledavanju ovog sadržaja te prilagođuje doživljaj njegova korištenja određenoj tehnološkoj platformi (računalo, tablet, mobitel). Očekivani rezultat je stvaranje potpune slike otoka što daje točan uvid u neiskorištenost otočkih resursa te na taj način potiče povećanje kvalitete življenja i poslovanja.

Information platform of the island of Brač

Information platform of the island of Brač, IP: Brač, studies and presents the demographic and the economic picture, cultural, historical and natural heritage, as well as the situation of the social and cultural infrastructure of this island through the sphere of information design. The idea behind it is a web platform with an interactive graphic interface where the user has full control of filtering and selection of information and the opportunity to monitor the positioning and presentation of data. It functions as a web application that through internet database filters the information concerning the island of Brač, creating its own database that is being continuously upgraded. It has been designed as a responsive web centre, combining the experience upon browsing through this content and it adapts the experience of its use to a specific technological platform (PC, tablet, mobile phone). The expected result is the creation of a comprehensive picture of the island that provides an accurate insight into the unexploited island resources and it hence encourages enhancement of the quality of life and doing business.



TIHOMIR FILIPEC

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska

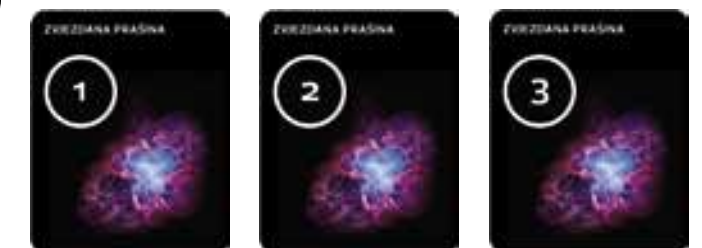
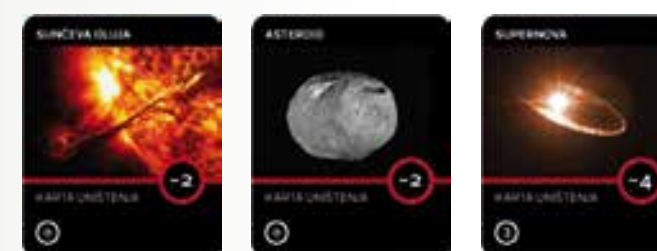


Kreator

Kreator je društvena igra edukativnoga karaktera namijenjena mladima. Igra je proizišla iz istraživanja o problemima i nedovoljnoj zastupljenosti astronomije u obrazovanju. Astronomija je znanost koja obuhvaća sve prirodne predmete u cjelinu te je djeci jedno od najzanimljivijih područja. Kako je djeci puno lakše shvatiti astronomske teme koje se lako vizualiziraju, igra se temelji na nebeskim tijelima, njihovim značajkama i međusobnim odnosima. Svaha igre je izgraditi vlastiti Sunčev sustav koji je podoban za nastanak života. Igru čine odnosi elemenata koji stvaraju i elemenata koji uništavaju uvjete za razvoj života na nekom planetu. Potiče kreativnost, razmišljanje i znatiželju, a ujedno poučava kakve vrste zvijezda i planeta postoje, kako planeti utječu jedni na druge, što sve dovodi u opasnost razvoj života te još mnogo toga.

Creator

Creator is an interactive game with educational features intended for young people. The game resulted from a research on insufficient presence of astronomy and the problems concerning this issue throughout education. Astronomy is a science that encompasses all the natural subjects and hence children find it extremely interesting. Since it is much easier for children to comprehend astronomy topics that can easily be visualised, the game is based on celestial bodies, their features and their mutual relationships. The object of the game is to build one's own Solar system that provides a suitable site for the origin of life. The game comprises of relations between the components that ensure the necessary conditions and the components that annihilate the conditions needed on a habitable planet. It encourages creativity, thinking and curiosity, whilst simultaneously informing on the existing types of stars and planets, as well as on interrelationships between the planets and the features threatening the development of life forms, to name a few.



MATEA BRKIĆ

MENTOR: Nenad Dogan
KOMENTORICA / KOMENTOR: Romana Kajp



Specifične kvalitete usluga u gradu Zagreba kao ključan element za razvoj kreativnog turizma — Dizajn i destinacija – harmonizacija turizma

U radu se propitkuje i vizualizira identitetski sustav grada Zagreba te njegova prostorna i povijesna struktura u obliku 2D plohe. Konceptualna ideja bila je stvoriti alternativni vodič grada Zagreba personaliziranoga karaktera koji traži stalnu interakciju i sudjelovanje u oblikovanju doživljaja i iskustava. Takvom istraživačkom interakcijom s prostorom i 2d plohom kao medijem, gdje će ostati zapisani osjećaji, zanimljivi trenuci i doživljaji, stvara se struktura koja će posve personalizirano odrediti priču putovanja pojedinca. Ovaj medij prerasta u materiju s kojom je autor sentimentalno vezan te koju će rado u životu s vremena na vrijeme prelistati, prisjećajući se na taj način svojih osjećaja i događaja. Emocije koje nastaju intervencijom na ovoj plohi te dodavanje svog zapisa u posve neograničenoj formi, postaju nedodirljiva i nematerijalna svojstva nekog putovanja. A to su doživljaji koji su često skupi, a s vremenskim odmakom postaju vrijedni te ostaju u sjećanju kao novo iskustvo.

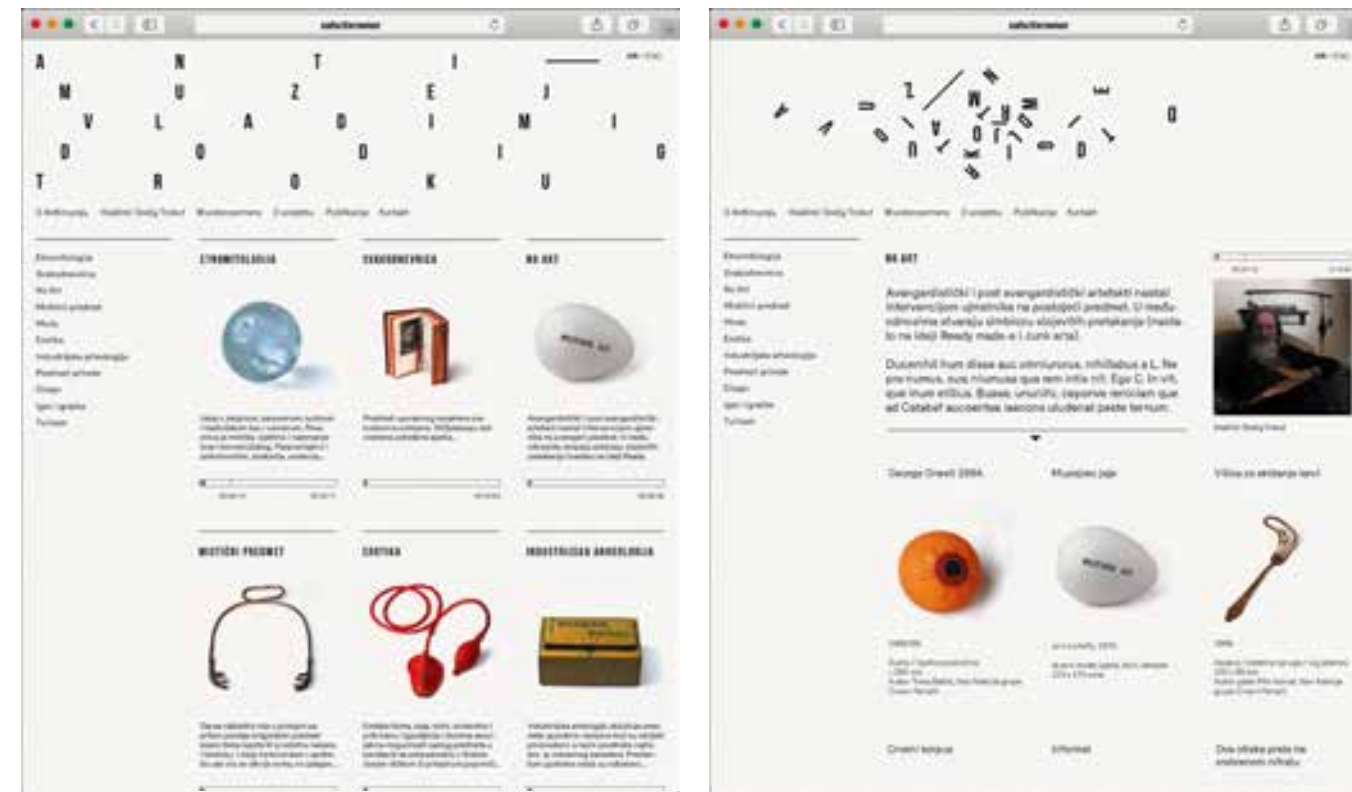
Specific quality of services provided in the city of Zagreb as a key feature for the development of creative tourism — Design and destination – harmonisation of tourism

The project analyses and visualises the identity system of the city of Zagreb and its spatial and historical structure in the form of a two-dimensional surface. The idea behind it was to create an alternative city guide of Zagreb with personalised character features that requires continuous interaction and participation in the shaping of the experiences and occurrences. A structure has been created that will define the story of an individual's journey and be entirely personalised against the backdrop of this exploratory interaction with space and the two-dimensional surface as a medium recording the feelings, interesting moments and experiences. This medium will be transformed into a content with which the artist has a sentimental bond and will hence be glad to look through it occasionally, remembering in this way their feelings and occurrences. The emotions evoked through the intervention on this surface and the provision of one's own entry in an entirely unlimited form will be transformed into intangible and immaterial features of a journey. These experiences and occurrences are normally expensive, yet in time they are attributed a new value and remain impressed on the memory as new experiences. *conet aperferuptae ve ihilitat qui di a eat lautatu reperia quis minctiur?*



SANJA KUZMANOVIĆ

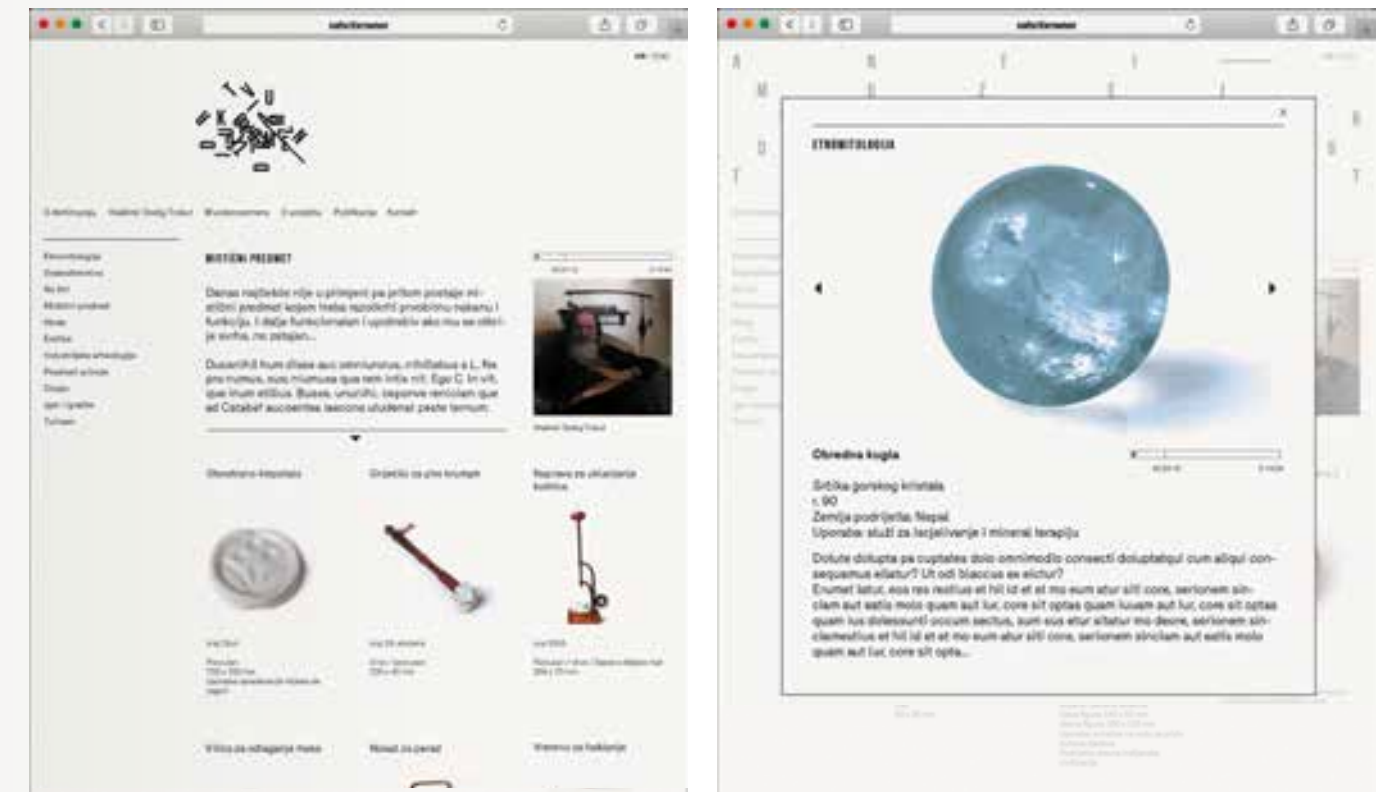
MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Darko Schneider
KOMENTOR / COMENTOR: Tomislav Vlainić



Antimuzej Vladimira Dodiga Trokuta — Web arhiv

Ideja digitalizacije i web arhiviranja Antimuzeja proizašla je iz želje da se zbirka koja broji više od pola milijuna predmeta, među kojima ima i vrijednih umjetničkih djela, očuva od propadanja. Konceptcija digitalizacije zbirke temelji se na njezinoj kategorizaciji. Za ovaj diplomski rad zbirka je razvrstana na jedanaest osnovnih sekcija. Kako je Antimuzej dinamični projekt, daljnja razrada omogućila bi da se kategorije i sadržaj unutar njih nadopunjava i mijenja CMS sustavom (Content management system) koji omogućuje upravljanje sadržajem na mrežnoj stranici. Kategorije: etnomitologija, svakodnevnica, No Art, mistični predmet, moda, erotika, industrijska arheologija, predmeti prirode, dizajn, igre i igračke, turizam. Vizualni identitet web arhiva temelji se na algoritamskom znaku koji će interakcijom korisnika mijenjati svoj izgled, što potkrepljuje ideju dinamičnog muzeja koji mijenja i poništava samoga sebe. Posebnost je znaka što iz logotipa postupno (korisničkom intervencijom) prelazi u znak i obratno. Estetika znaka preuzeta je iz No Art radova Vladimira Dodiga Trokuta. Cjelokupan dojam web arhiva jednostavan je i pristupačan korisniku, a predmeti na bijeloj pozadini plijene pozornost svojom zanimljivošću. Web arhiv prikazivat će V.D. Trokuta kao ličnost, način na koji živi u stanu-muzeju, undercammeri, kabinetu i laboratoriju čudesa, trenutno malom stanu u užem centru Zagreba gdje se nalazi dio zbirke.

ANTI — MUZEJ VLADIMIR DODIG TROKUT



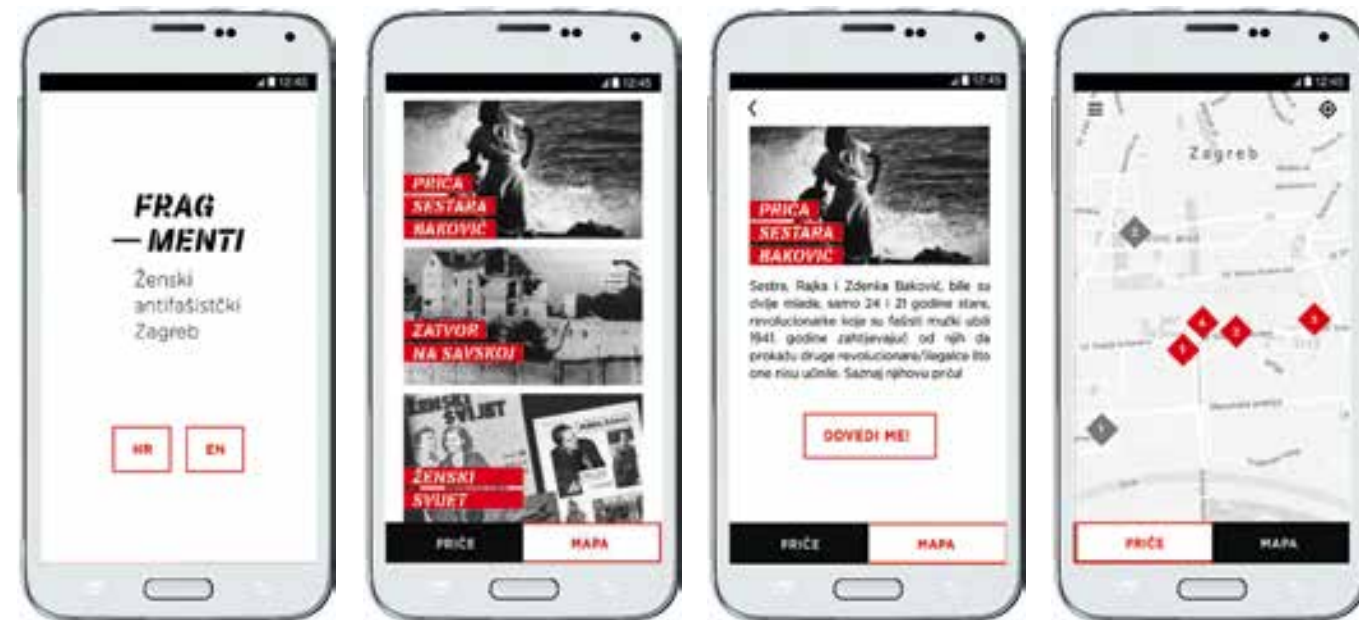
Antimuseum by Vladimir Dodig Trokut — Web archives

The idea of digitisation and web archiving of Antimuseum originated from the wish to preserve the collection comprising of over half a million objects including valuable works of art. The concept of digitisation of the collection is based on its categorisation. For the purpose of this graduation thesis the collection has been divided into eleven fundamental sections. Since Antimuseum is a dynamic project, a further elaboration would provide the opportunity to expand and alter the categories and their content using a Content management system that would enable content management on the website. Categories: ethnomytology, everyday life, No Art, a mystical object, fashion, erotics, industrial archaeology, objects of nature, design, games and toys and tourism. The visual identity of the web archives is based on a sign of the algorithm that will change its appearance through user interaction which substantiates the idea of a dynamic museum that changes and abolishes itself. A specific feature of the sign is the fact that it is gradually (through user intervention) transformed from a logotype into a sign and vice versa. The aesthetics of the sign has been based on No Art works by Vladimir Dodig Trokut. The overall impression of the web archives is that it is straightforward and accessible for users, whilst the objects placed against a white background attract attention due to their intriguing features. The web archives will present V.D. Trokut as a personality, the way he lives in an apartment-museum, the undercammera, a study and a laboratory of miracles, currently located in a small flat in the immediate centre of Zagreb where a part of the collection is located.



TEA PAVIĆ

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska



Fragments: — Ženski antifašistički Zagreb

Svrha ovog projekta bio je vratiti priče antifašističkih borkinja u kolektivnu memoriju Zagreba te ih ponovno uspostaviti kao dio identiteta zajednice, koristeći nove tehnologije i interaktivne medije. Njihove se priče kazuju kretanjem i skupljanjem fragmenata kroz prostor. Umjesto prenamjene već zauzetoga fizičkog prostora (npr. imenovanje ulica), zauzimaju se mjesta važna za priče samih heroína te se mimo političke vlasti proširuju pripadajućim detaljima iz njihovih života (tekst, fotografija, video...). Također, otvara se prostor za sudjelovanje: demokraciju i razgovor o prošlosti te mogućnosti ljudima da podrže takav eksperimentalni model memorijalnog sustava. Posjetitelji sudjeluju u projektu ostavljanjem i dijeljenjem sadržaja. Fotografije proširenoga, hibridnog prostora, geotagirane na točnu lokaciju, putem društvenih mreža mogu mijenjati fizičku sliku grada u virtualnom prostoru, a njihovim dijeljenjem povećava se zanimanje za projekt i iščitavanje priča iz fizičke okoline na nov način.

Fragments: — Women's antifascist Zagreb

The objective of this project is to recall the stories of antifascist women fighters into the collective memory of Zagreb and revive them yet again as an integral part of the community identity, using new technologies and interactive media. Their stories are told through movement and collecting fragments through space. Instead of the reallocation of the occupied physical space (e.g. naming streets), they point out the places that are of importance for the stories told by the heroines and are enriched by details from their lives beyond political power (text, photography, video, etc.). Furthermore, room for participation opens up: democracy and discussions about the past and the opportunities for people to provide support to such an experimental model of memorial system. The visitors participate in the project through providing and sharing content. Photographs of extended, hybrid space, geotagged to an exact location, can change the physical image of the city through social networks in virtual space, whilst interest in the project is aroused through sharing and the stories from the physical environment are perceived in entirely new ways.





MARIO JEKIĆ

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Romana Kajp

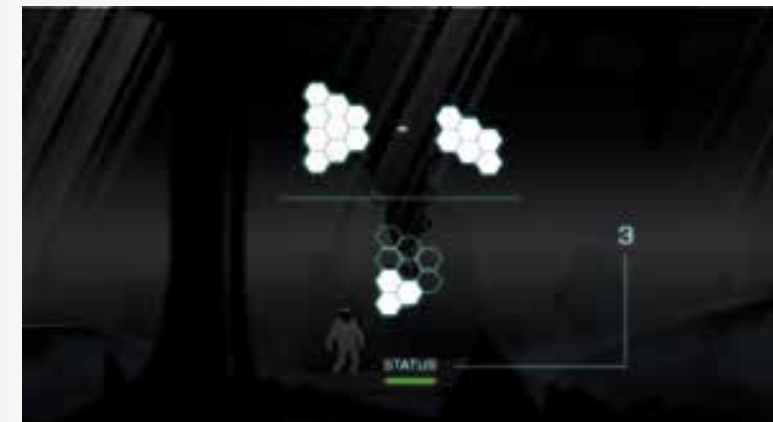


Videoigra kao motivacija u svladavanju gradiva matematike u osnovnoj školi

Ovaj se diplomski rad bavi problemom niske razine obrazovanja u području matematike u osnovnoj školi u Republici Hrvatskoj. Izrazito zabavnim i interaktivnim medijem, videoigrom, nastoji se motivirati i uključiti djecu u rješavanje matematičkih zadataka. Temeljni koncept projekta je stvaranje videoigre pod nazivom Odiseja te njezino dijeljenje u osam nastavaka, međusobno povezanih kontinuiranom pričom. Svaki nastavak prati određenu školsku godinu i nastavni program matematike za tu godinu. Primjerice, Odiseja 3 prati nastavni program matematike za treći razred osnovne škole. Igra koristi priču, likove, zvukove, glazbu i ostale popratne elemente kako bi se što vjerodostojnije dočarao novi imaginarni svijet te da bi dijete što lakše 'zaronilo' u novo čarobno okruženje. Takva okolina stvara pozitivne emocije i osjećaj samopouzdanja u svladavanju novih, izazovnih prepreka i zadataka kako bi se uspješno stiglo do cilja, putem trenirajući kognitivne vještine igrača.

Video game as a motivation to learn Mathematics subject matter in elementary school

This graduation thesis addresses the issue of low level of knowledge acquisition in the area of Mathematics in elementary school in the Republic of Croatia. We are aiming to motivate and encourage children to become involved in Math problem solving through a video game, as an extremely entertaining and interactive medium. The principal concept behind the project is the development of a video game entitled Odyssey and its eight sequels mutually connected through a story. Each sequel is intended for a specific academic year and the Maths syllabus for that year. For example, Odyssey 3 is intended for Maths syllabus for the third grade of elementary school. The game uses a story, characters, sounds, music and other accompanying features aiming to faithfully present a new imaginary world and help children to 'plunge' into a new magical environment. Such environment encourages positive emotions and the feeling of self-respect in overcoming new, challenging obstacles and tasks aiming to successfully achieve the goal, whilst simultaneously practising cognitive skills of the players.



ALMA ŠAVAR

MENTOR: Ivan Doroghy
KOMENTOR / KOMENTOR: Tomislav Vlainić

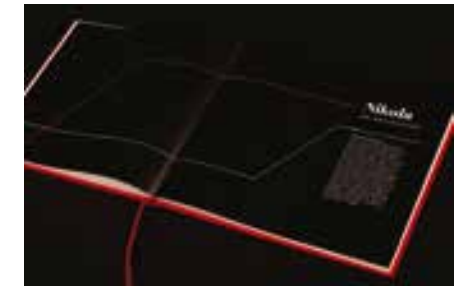
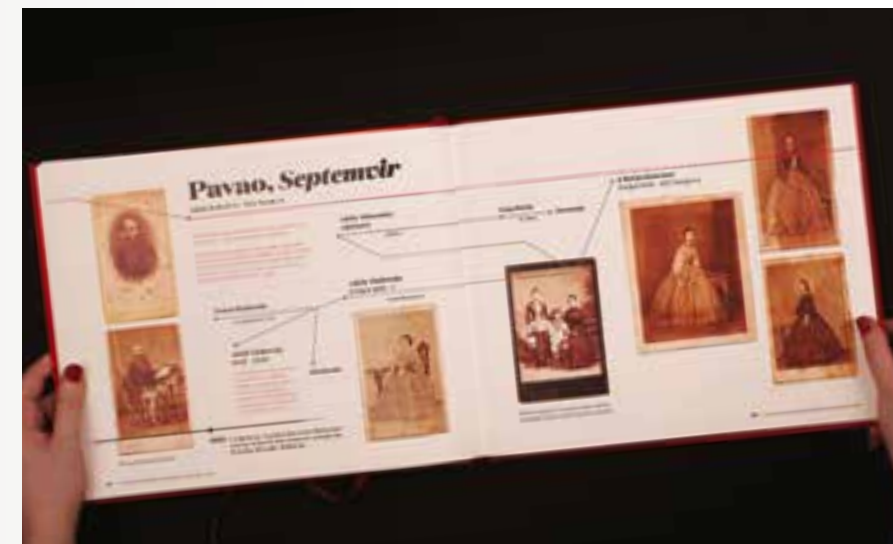


Georgievics de Abadia

Tema ovoga diplomskog rada bila je analiza osobne obiteljske povijesti radi materijalizacije i očuvanja obiteljskog naslijeđa. Rezultat projekta je knjiga Georgievics de Abadia gdje su prezentirani svi sačuvani materijalni dokazi tog naslijeđa (obiteljsko stablo, dokumenti, fotografije, pisma, priče pojedinaca...), tvoreći tako svojevrsnu obiteljsku arhivu vizualne građe koja svjedoči o životima ljudi u prošlosti, a seže sve do druge polovine 17. stoljeća. Sintezom infografskih i narativnih komponenata obiteljsku priču nastoji se predstaviti kao određeni kronološki slijed, postavljen u kontekst povijesnih, političkih i kulturnih zbivanja kako bi se postigla šira slika povijesti obitelji i očuvala kao svojevrsni dokument vremena. Kao inspiracija, ali i izvor većine građe za projekt, poslužilo je postojeće genealoško istraživanje iz 60-ih godina 20. stoljeća, sačuvano u obliku rukopisa koji su, gotovo doslovno, stranica kraćeg formata. Samim time knjiga zapravo ima dvostruku namjenu – prezentacije obiteljske povijesti kao subjekta istraživanja kao i dokumentacije samog procesa istraživanja.

Georgievics de Abadia

The topic of this graduation thesis was the analysis of a personal family history aiming to materialise and preserve the family heritage. The project resulted in a book entitled Georgievics de Abadia where all the preserved material evidence of this heritage has been presented (family tree, documents, photographs, letters and personal stories, to name a few), creating specific family archives of visual material that testifies of the lives of people in the past, reaching as far as the second half of the 17th century. Through a synthesis of infographic and narrative components the family story is being presented as a specific chronological sequence, in the context of historical, political and cultural events, aiming to provide a broader picture of a family history and preserve it as a document of a specific period of time. The project was primarily implemented against the backdrop of the existing genealogical research from 1960's, preserved in a manuscript form comprising almost literally a page in short format. Hence, the intended use of the book is dual – to present the family history as a subject of research and to document the research process.





MAJA SUBOTIĆ

MENTOR: Nenad Dogan

KOMENTORICA / COMENTOR: Romana Kajp

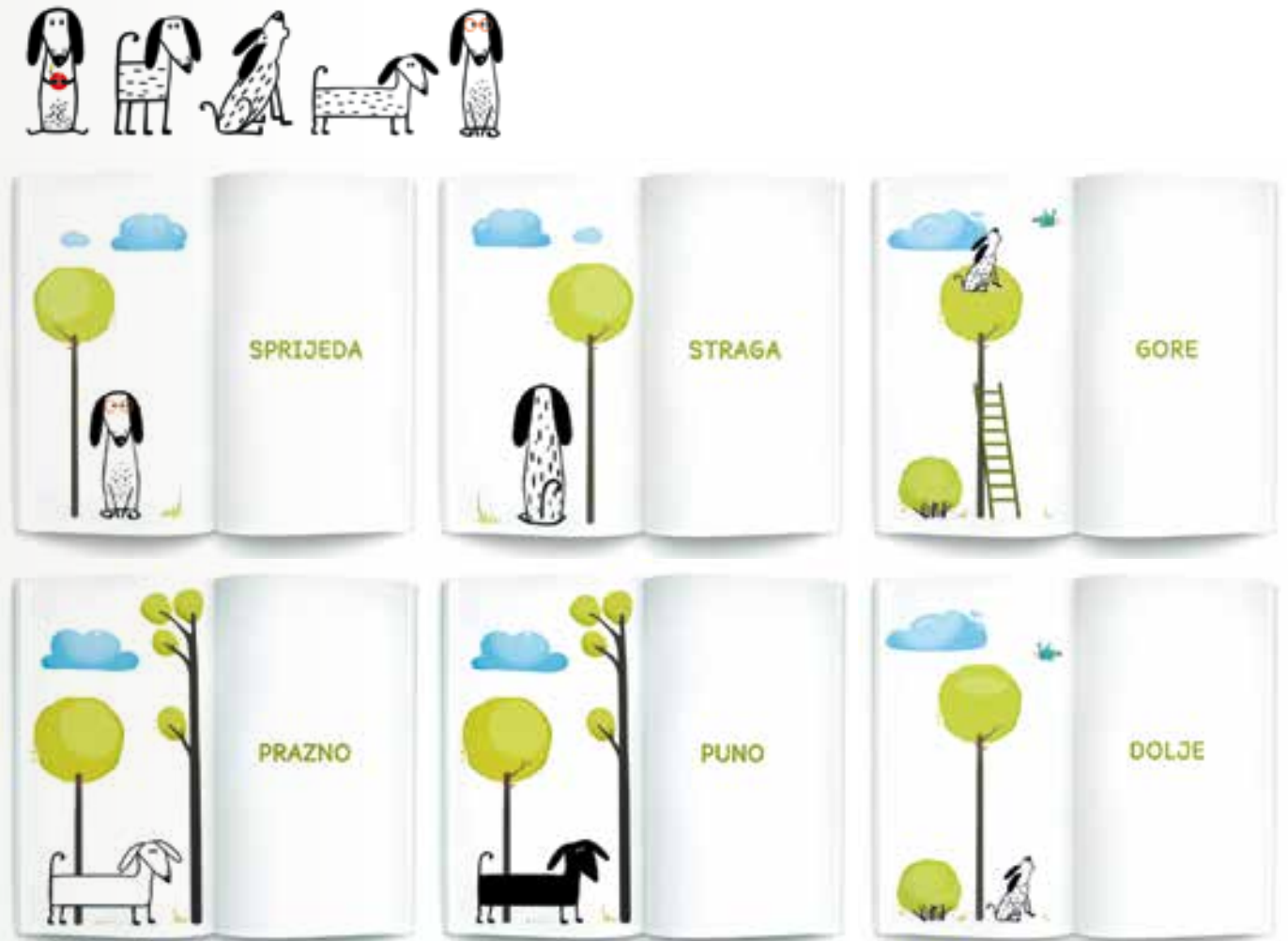


Edukacija mladih o vizualnoj kulturi — Slikovnica kao sredstvo odgoja i obrazovanja

Istraživanja pokazuju da je edukacija o vizualnoj kulturi neprimjerena kod svih dobnih skupina koje ulaze u sustav obrazovanja. Problem koji izrasta iz toga je društvo koje vizualnu kulturu ne poznaje pa ne možemo ni očekivati društvo koje će u kulturi i sudjelovati. Ciljana skupina ovog projekta su djeca vrtičke dobi, stoga je medij komunikacije slikovnica. Slikovnicom nas vodi pas Mirka koji pomaže djetetu razumjeti vizualne pojmove i elemente. Izrađena je u dvije inačice, kao klasična slikovnica te slikovnica unutar koje su provedeni kodovi koji pomoću aplikacije pokreću animaciju zadanog pojma. Touchscreen sučelje omogućuje djetetu da intuitivno koristi sve funkcije i rukom, tj. prstima ostvaruje interakciju sa slikovnicom. Pri oblikovanju ovoga primijenjenog programa vođena je briga o minimalnim veličinama koje su prihvatljive za ruku kako bi dijete bez teškoća moglo listati slikovnicu ili aktivirati animaciju. Korištena tipografija dizajnirana je za lakše čitanje osobama s disleksijom.

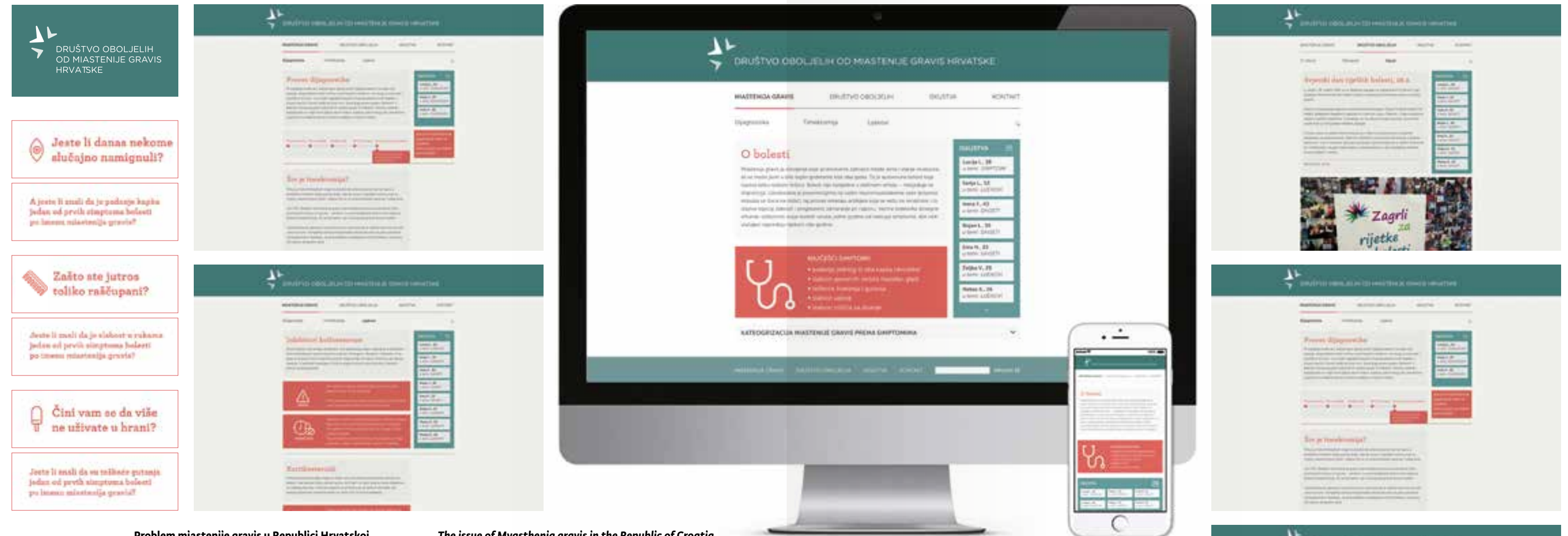
Raising awareness of young people on visual culture — Picture books as educational resources

The research has shown that education on visual culture is inappropriate throughout all the age groups involved in the educational system. Consequently, the society created through such a system has no insight into visual culture and hence it cannot be expected to participate in it. The target group of this project comprises of children attending kindergarten, hence the communication medium opted for is picture book. The dog named Mirka takes us through the picture book helping the child to comprehend the visual concepts and the features. It has been created in two versions, as a classic picture book within which there are codes that through an application activate the animation of a specific concept. Touchscreen interface enables the child to intuitively use all the functions and with their hand or fingers interact with the picture book. During the development of this applied programme attention has been paid to minimal size that is acceptable for a child's hand in order to go through the picture book or activate the animation easily. The used typography has been designed to facilitate reading for dyslexic people.



DORA LUGARIĆ

MENTOR: Ivan Doroghy
KOMENTOR / KOMENTOR: Tomislav Vlanić



Problem miastenije gravis u Republici Hrvatskoj

Miastenija gravis je autoimuna neuromuskularna (živčano-mišićna) bolest koja izaziva tešku slabost svih mišića u tijelu. Uzrok nastanka bolesti je nepoznat, a najčešće se javlja kod mlađih žena i starijih muškaraca. U Republici Hrvatskoj je oko 300 oboljelih registriranih pacijenata. Istraživanje je pokazalo kako je izrazito bitno oboljelima pružiti uvid u sve procese kroz koje će proći i pripremiti ih na moguće situacije i probleme koji će ih u životu s miastenijom gravis pratiti. Osim pravodobnog informiranja bolesnika i upoznavanja ljudi s miastenijom općenito, kao glavni smjer projekta iskristaliziralo se poboljšanje komunikacije među oboljelima. Budući da je izvora informacija mnogo, one su loše strukturirane i nerijetko slabo dostupne. Medij odabran za realizaciju je mrežna stranica o miasteniji gravis koja istodobno funkcionira kao forum za poboljšanje komunikacije i razmjene informacija.

The issue of Myasthenia gravis in the Republic of Croatia

Myasthenia gravis is an autoimmune neuromuscular disease that causes severe weakness in all the muscles. The cause of the disease is unknown and it most frequently affects young women and elderly men. There are around 300 registered patients suffering from this disease in the Republic of Croatia. The research has shown the extreme importance of providing those affected with an insight into all the processes they are about to go through and prepare them for potential situations and the problems they are about to encounter throughout their lives due to myasthenia gravis. In addition to informing the patients in due time and providing an insight on myasthenia in general, the project focused primarily on improvement of communication amongst those affected. Against the backdrop of a plethora of information sources, it is badly structured and frequently hardly available. The medium opted for is a website on myasthenia gravis that simultaneously functions as a forum for improvement and exchange of information.

SLAVICA FARKAŠ

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Romana Kajp

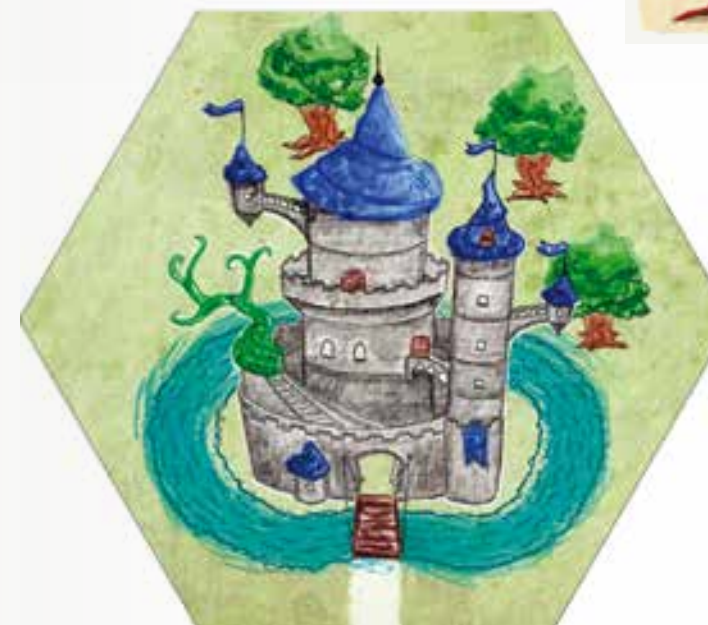


Uloga i funkcija bajki **— Odnos vizualnoga i narativnog**

Teorijskim istraživanjem potvrđena je velika uloga bajke u razvoju i odgoju djeteta. Vizualnim istraživanjem pojavnosti bajke u različitim medijima došla sam do zaključaka koji upućuju na različitu funkciju njezine vizualizacije. No osnovni problem je da se s vremenom mijenjala struktura bajke, što je poljuljalo njezinu ulogu u društvu i odrazilo se na vizualno tako da forma više ne slijedi funkciju. Rezultat diplomskog rada je društvena igra koja je dizajnirana tako da njezini elementi i pravila zapravo čine formulu za stvaranje bajki u izvornom obliku. Društvena igra kao medij pokazala se kao idealno rješenje za interpretaciju ove teme jer je njezin način konzumacije vrlo blizak onome kako je izvorna bajka funkcionirala u usmenoj predaji: oko nje se okuplja i druži, s njom se igra i dijeli radost, njome se uči i spoznaje. Igra je kooperativna i temelji se na pripovijedanju, igranju uloga, memoriji te kombiniranju modularnih elemenata igre koji su međusobno ovisni.

The role and the function of fairy tales **— The relationship between the visual and the narrative**

Theoretical research has confirmed the importance of the role of fairy tales in the development and the upbringing of children. Following visual research of appearance of fairy tales in diverse media I reached conclusions that show diverse functions of their visualisation. Nevertheless, the fundamental problem is that the structure of fairy tales has changed over time which adversely affected their role in society and their visual aspect and hence the form no longer follows the function. The result of the graduation thesis is a family game designed in such a way that its features and rules actually provide a formula for the creation of fairy tales in their original form. A family game as a medium proved to be the ideal solution for the interpretation of this topic, since its method of consumption is close to the way original fairy tales used to function in oral tradition: they brought people together and made them socialise, play and share their joy, as well as learn and acquire new knowledge. The game is co-operative and based on narration, role play, memory and combining of modular interdependent features of the game.

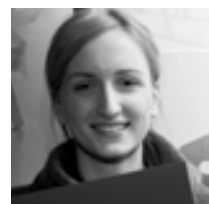


Studenti
Diplomskog studija

Graduate Programme
Students

1. godina
Diplomskog studija
Industrijski dizajn

1st Year
Graduate Programme
Industrial Design



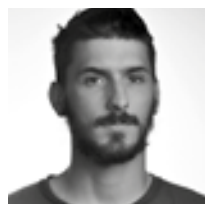
Dorja Benusi



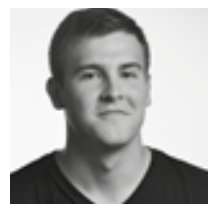
Elizabeta Bošnjak



Monika Džakić



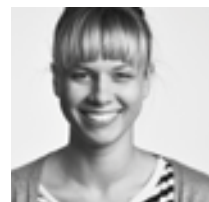
Andrej Đukić



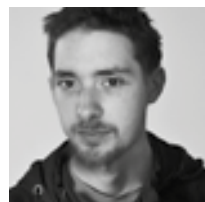
Matej Goreta



Ana Herceg



Maja Jandrić



Igor Kolar



Laura Mrkša



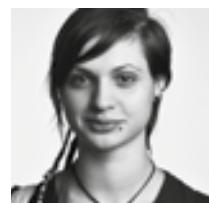
Nataša Njegovanović



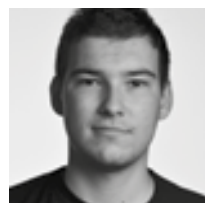
Adriana Pavelić



Tamara Petruša



Viktorija Lea Vavra



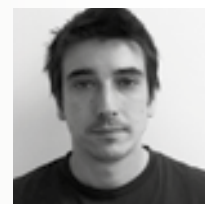
Valentino Večerić

1. godina
Diplomskog studija
Vizualne komunikacije

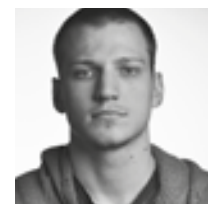
1st Year
Graduate Programme
Visual communications



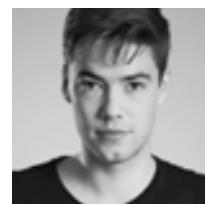
Barbara Bjeliš



Luka Daniel Borčić



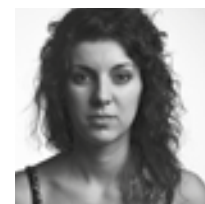
Borna Aaron Grčević



Mateo Grubišić



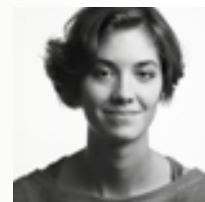
Klasja Habjan



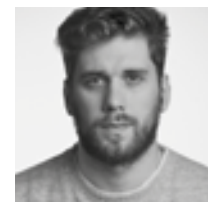
Ivana Hrabar



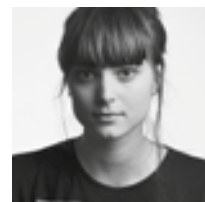
Sanja Kuzmanović



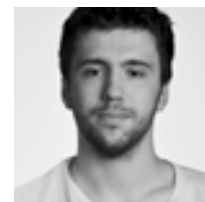
Vitomira Martinjak



Lovro Mioković



Žita Nakić-Vojnović



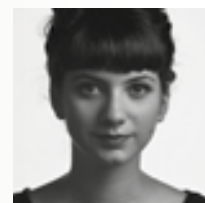
Vanja Perković



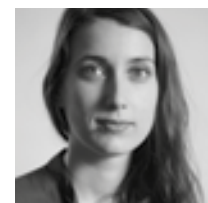
Josipa Prša



Luka Reicher



Hana Tintor



Martina Ukić



Ana Vujasić



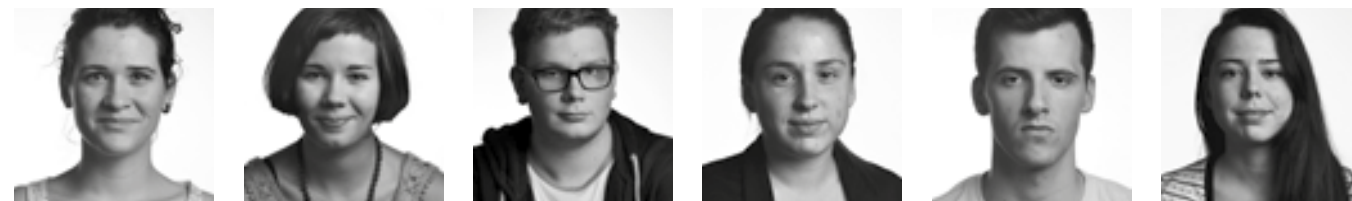
Ana Vuko



Lara Žić

2. godina
Diplomskog studija
Industrijski dizajn

2nd Year
Graduate Programme
Industrial Design



Marta Birkić Maja Bošković Niko Crnčević Kristina Crnek Vidović Stanislav Kostić Dorotea Kutleša



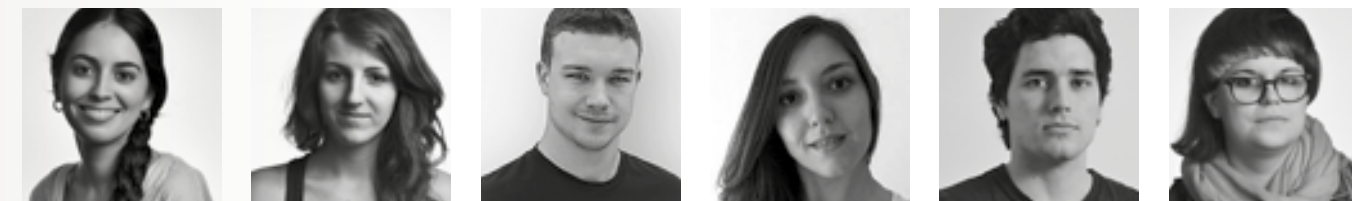
Ivona Miloš Lucija Ničeno Karlo Pavičić Ena Priselec Janja Roškar Franka Spetić



Ana Šolić Matija Špoljar Petra Vrdoljak

2. godina
Diplomskog studija
Vizualne komunikacije

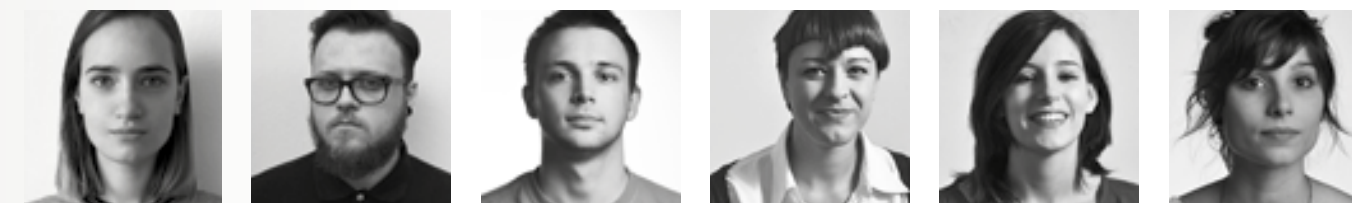
2nd Year
Graduate Programme
Visual communications



Matea Brkić Anta Bučević Hrvoje Dominko Slavica Farkaš Tihomir Filipec Lana Grahek



Matija Gulić Zrinka Horvat Mario Jekić Antonio Karača Iris Klarić Dora Lugarić



Tea Pavić Martin Peranović Luka Perić Katarina Ratkaj Ana Somek Maja Subotić



Alma Šavar

Diplomski studij
Izvedbeni program

*Graduate Programme
Curriculum Outline*

DIPLOMSKI STUDIJ 1. godina

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

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

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

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

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

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

Predmeti smjera vizualne komunikacije Courses in the Visual Communications Programme

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

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

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

GRADUATE PROGRAMME First Year

1. semestar / 1st semester

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

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

15	30	3.5
12	18	2
45	0	3.5
45	3.5	

15	60	7.5
15	30	3.5
120	11	

15	30	3.5
15	30	3.5
15	30	3.5
15	30	3.5
12	18	2
45	0	3.5
90	7	

2. semestar / 2nd semester

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

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

15	30	3.5
–	–	–
45	0	3.5
45	3.5	

15	60	7.5
15	30	3.5
120	11	

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

Nositelji kolegija / Course Leaders

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

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

doc. Robert Šimetin / associate professor

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

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

izv. prof. Stanko Herceg / associate professor

izv. prof. dr. sc. Feđa Vukić / PhD, associate professor

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

pred. Veljko Žvan / lecturer

doc. dr. sc. Nikola Đurek / associate professor

pred. Tin Kadoić / lecturer

izv. prof. Stanko Herceg / associate professor

doc. Robert Šimetin / associate professor

izv. prof. dr. sc. Feđa Vukić / PhD, associate professor

Suradnici / Associates and Assistants

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

asist. Pavel Posavec

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

asist. Pavel Posavec

DIPLOMSKI STUDIJ 2. godina

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

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

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

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

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

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

Predmeti smjera vizualne komunikacije Courses in the Visual Communications Programme

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

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

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

RGRADUATE PROGRAMME Second Year

3. semestar / 3rd semester

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

4. semestar / 4th semester

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

15	15	2.5
30	0	2.5
	60	5

15	75	13.5
–	–	–
–	–	–
	90	13.5

15	15	2.5
30	0	2.5
	60	5

Nositelji kolegija / Course Leaders

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

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

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

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

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

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

Suradnici / Associates and Assistants

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

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

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

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

Projekti

Poglavlje Godišnjaka koje slijedi namijenjeno je prezentaciji onog dijela sadržaja rada Studija dizajna koji se organizira u suradnji s brojnim državnim i kulturnim institucijama, obrazovnim ustanovama, gospodarskim subjektima i udrugama. Sveobuhvatan raspon tema i pitanja na kojima rade nastavnici i studenti iz realnog su okružja, što studentima omogućuje upoznavanje i usvajanje vještina prijeko potrebnih za rad s potencijalnim klijentima. Studiju dizajna pak otvara prostor za snažnije povezivanje s realnim okruženjem u kojem djeluje. Važno je ovdje istaknuti kako pozitivna iskustva iz ovih svestranih suradnji promoviraju dizajn i dizajnersku struku u širem društvenom kontekstu, kao važan čimbenik u gospodarskom rastu i razvoju.

Neke od tema iz ovih projekata postale su dio redovnoga nastavnog programa, a to je bez sumnje obogatilo standardnu pedagošku praksu.

Projects

The ensuing chapter of the Yearbook aims to present the specific area of work of the School of Design that was organised in co-operation with a large number of state-owned and cultural institutions, educational institutions, economic entities and associations. A vast array of topics and issues addressed both by professors and students was from the real environment, which provided the students with the opportunity to gain insight to and acquire the skills indispensable for work with potential clients. On the other hand, the School of Design was provided the opportunity to establish a stronger connection with the real environment in which it operates.

It is important to highlight that positive experiences resulting from the previously mentioned co-operation were striving to promote design and design profession in a broader social context, as an important factor of economic growth and development. Some of the topics addressed in the previously mentioned projects have become integrated in the regular curriculum, which has absolutely enriched the standard pedagogical practices.

Filmske srijede

Filmske srijede počele su s održavanjem u ljetnom semestru 2014./2015. u sklopu predmeta Vizualna kultura 2. Cilj njihova pokretanja je da se filmskim medijem objasne i interpretiraju teorijska gledišta ovog predmeta. Studentima su bile zadane problemske teme, a odabir filmova bio je prepušten njihovom slobodnom izboru. Time je postignuta visoka motiviranost studenata koji su postali sukreatori nastave. Kritičke analize filmova studentima su pokazale dva ključna elementa: neiscrpne mogućnosti interpretacije svijeta kroz umjetnost pokretnih slika te legitimost njihovih subjektivnih pogleda.

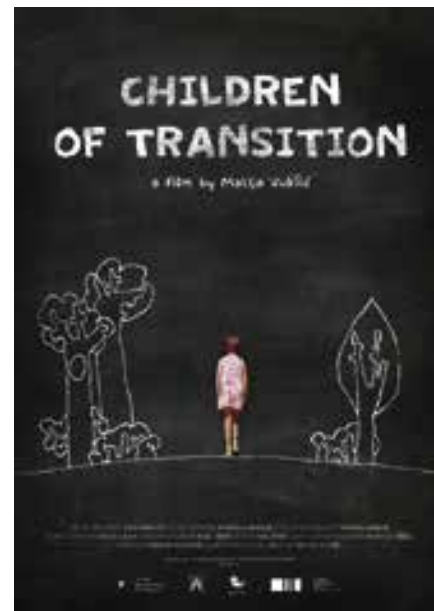
Film i biopolitika analizirani su filmom Jastog (2015., r. Yorgos Lanthimos.); društvena konstrukcija identiteta problematski je sprovedena filmom Djeca tranzicije (2014., r. Matija Vukšić – gostovao na nastavi); odnos fikcije i stvarnosti te stvaralačkog procesa i egzistencije istraženi su filmom Sinegdoha New York (2008., r. Charlie Kaufman.), a film 24 City (2008., r. Zhangke Jia) pokazao je ulogu arhitekture kao pokazatelja društvene, političke te individualne ljudske transformacije. S obzirom na pozitivne rezultate ovakvog modela učenja, u planu je nastavak takve prakse i iduće akademske godine.

Film Screenings on Wednesdays

Films Screenings on Wednesdays is the event that was launched during the summer semester 2014/2015 within the course entitled Visual Culture 2. The objective was to explain and provide interpretations of theoretical attitudes expressed in this course through the media of film. Students were assigned topics to address and they were free to select the films. Hence, students were highly motivated and became co-creators of the course. Two key features were highlighted through critical analyses of films: immense possibilities of the interpretation of the world through the art of moving images and the legitimacy of their subjective stances.

Film and bio-policy were analysed in the film entitled The Lobster (2015, by Yorgos Lanthimos); the issue of social construction of identity was addressed in the film Children of Transition (2014, by Matija Vukšić – visited the classes); the issue of the relationship between fiction and reality and the creative process and the existence was explored in the film entitled Synecdoche New York (2008, by Charlie Kaufman.), whilst the film entitled 24 City (2008, by Zhangke Jia) showed the role of architecture as an indicator of social, political and individual human transformation.

Considering the positive results achieved through this learning model, we are planning to continue with these activities also throughout the forthcoming academic year.



HAI! – Didaktička igračka inspirirana hrvatskom baštinom

Projekt je proveden sa studentima drugog semestra u suradnji s udrugom Povucizakulturu. Tema je oblikovanje didaktičkih igračaka za djecu predškolske i školske dobi koje potiču interaktivno iskustvo igre, inspirirane hrvatskom baštinom. Na temelju opširnog istraživanja razvojnih vještina koje proizlaze iz igre, hrvatske baštine i postojećeg asortimana igračaka na tržištu, postavljeni su kriteriji za oblikovanje. Cilj je oblikovati igračke koje potiču razvoj novih vještina i doživljaja igre, uz poticanje dječjeg samopouzdanja, inventivnosti i kreativnosti. Kolekcija novonastalih igračaka interpretira različite vrijednosti hrvatske baštine, od mitologije, načina života i navika, do suživota čovjeka s prirodom. Projekt je rezultirao s tridesetak idejnih rješenja od kojih je desetak izabrano za realizaciju i komercijalizaciju pod zajedničkim brendom HAI! – Hrvatska autentična igračka.

HAI! – A didactic toy inspired by Croatian heritage

The project was implemented with students enrolled at the second semester and in co-operation with Povucizakulturu Association. The topic was design of didactic toys for pre-school and school-aged children, intended to encourage interactive experience of playing, inspired by Croatian heritage. Design criteria were defined following a comprehensive research of development skills arising from playing, Croatian heritage and the currently available toy product range on the market. The objective was to design toys that encourage the development of new skills and the experience of playing, in addition to encouraging child's self-confidence, inventiveness and creativity. The collection of newly created toys interprets diverse values of Croatian heritage, ranging from mythology, lifestyle and habits to coexistence between humans and nature. The project resulted in around thirty conceptual design solutions and 10 solutions were selected for implementation and commercialisation under the name HAI! – Authentic Croatian Toy.



Autori / Authors:

IDEJNE ZAČETNICE PROJEKTA / PROJECT IDEA GENERATORS:
mr. sc. Inga Seme Stojnović, M.Sc.
prof. Tijana Vidović, prof.

VODITELJI PROJEKTA / PROJECT MANAGERS:
Udruga Povucizakulturu / Povucizakulturu Association
Tanja Tandara, projektna menadžerica u kulturi / Culture Project Manager
Studij dizajna / School of Design
prof. Mladen Orešić, prof.
doc. Ivana Fabio, Assistant Professor

MENTORI / MENTORS:
doc. Sanja Bencetić, Assistant Professor
doc. Ivana Fabio, Assistant Professor
prof. Zlatko Kapetanović, prof.
prof. Mladen Orešić, prof.

FRKA / Filmska revija Kazališne akademije – Suradnja Akademije dramske umjetnosti i Studija dizajna

Na Akademiji dramske umjetnosti održana je jedanaesta po redu FRKA – Filmska revija Kazališne akademije. Radi se o biennialnoj reviji studentskih filmova koji su nastali u Akademijinoj produkciji i u kojoj sudjeluju studenti svih studija Akademije dramske umjetnosti.

Zanimljivost ovog projekta nalazi se u činjenici da u njemu, kao i u projektu KRADU – Kazališnoj reviji Akademije dramske umjetnosti, sudjeluju i studenti Studija dizajna Arhitektonskog fakulteta, kojima je povjerena izrada prijedloga vizualnog identiteta projekta. Prijedloge su izradile tri skupine studenata 5. semestra smjera vizualnih komunikacija pod mentorstvom profesora Nenada Dogana i asistenata Romane Kajp i Tomislava Vlajinića. Opuštena atmosfera ove revije studentskih filmova potaknula je autore da odabranim vizualnim jezikom sugeriraju 'opijenost' dobrim filmovima.

FRKA / Academy of Dramatic Art Student Film Festival – Co-operation between the Academy of Dramatic Art and the School of Design

The eleventh consecutive FRKA – a review of the Academy of Dramatic Art – was held. It is a biennial review of student films that were produced at the Academy through participation of students from all the study programmes at the Academy of Dramatic Art. It is important to highlight the fact that students at the School of Design of the Faculty of Architecture participated in this project, as well as in the project entitled KRADU – Academy of Dramatic Art Student Theatre Festival and they were allocated the task to provide suggestions for the visual identity of the project. The suggestions were provided by three groups of students at the 5th semester of Visual Communications study programme under the mentorship of the professor Nenad Dogan and assistants Romana Kajp and Tomislav Vlajinić. The relaxed ambience of this student film review encouraged the authors to suggest an 'inebriation' with good films using appropriate visual language.



Odabrano je i realizirano rješenje Dore Kasun i Gale Marije Vrbanić. U obrazloženju idejnog rješenja autorice su istaknule da su željele iskomunicirati neformalnu i ležernu atmosferu festivala, koristeći klasične elemente dramskog teksta – dijalog i didaskalije. Plakati, majice, pozivnice i ostali promidžbeni materijali postali su svojevrsni scenarij festivala, koji su posjetitelji mogli postupno otkrivati, tumačiti i nadopunjavati.

The solution provided by Dora Kasun and Gala Marija Vrbanić was opted for and also implemented. In the explanation to the conceptual design the authors pointed out their focus on informal and relaxed festival ambience, using classical features of dramatic text – dialogue and stage directions. Posters, T-shirts and other promotional materials have become a specific festival scenario that was gradually revealed, interpreted and expanded by the visitors.

DORA KASUN I GALA MARIJA VRBANIĆ

MENTOR: Nenad Dogan

ASISTENTI / ASSIST.: Romana Kajp, Tomislav Vlajinić



SARA PAVLEKOVIĆ PREIS, TIN BURIĆ

MENTOR: Nanad Dogan

ASISTENTI/ASSIST.: Romana Kajp, Tomislav Vlajinić



Sara Pavleković Preis i Tin Burić predstavili su drugi prijedlog koji se temelji na činjenici da filmske projekcije prate odlične zabave i druženja.

Sara Pavleković Preis and Tin Burić presented the second proposal based on the fact that film screenings are followed by excellent parties and socialising.

OTTO KUŠEC, MIRAN BAŠIĆ

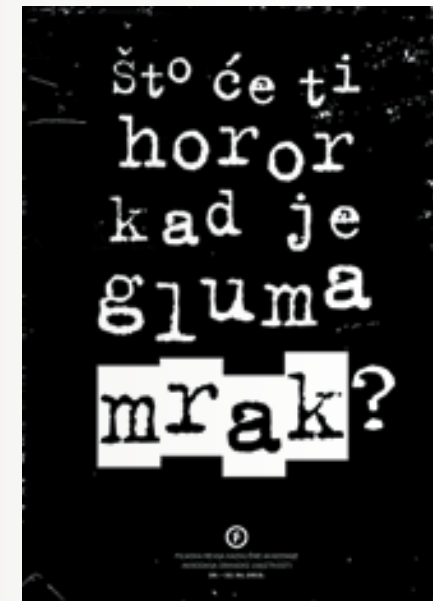
MENTOR: Nanad Dogan

ASISTENTI/ASSIST.: Romana Kajp, Tomislav Vlajinić



Treći prijedlog izradili su studenti Otto Kušec i Miran Bašić. Istaknuli su da je cilj njihova projekta bila prenijeti mišljenja mladih filmaša o hrvatskoj filmskoj industriji te na duhovit način pokazati kako je upravo izostanak glamura i kiča 'holivudskog' tipa snaga ovog festivala.

Other suggestions were provided by the students Otto Kušec and Miran Bašić. They stressed that the specific objective of their project was to present the opinions of young filmmakers concerning the Croatian film industry and in a witty way point out the absence of a 'Hollywood' style glamour and kitsch as the main strength of this festival.



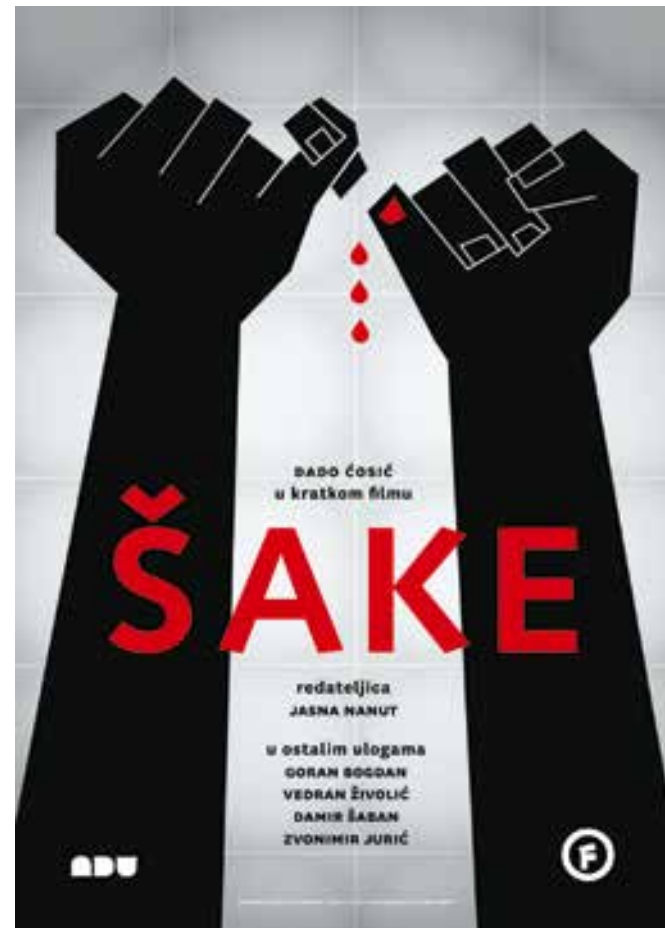
KLASJA HABJAN

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



ZITA NAKIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlajinić



VANJA PERKOVIĆ

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska



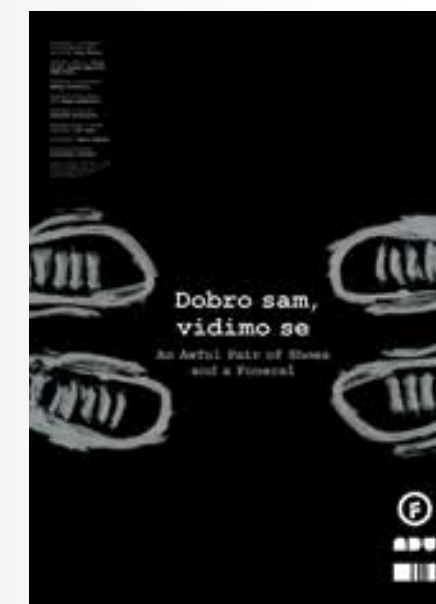
HANA TINTOR

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



LOVRO MIKOVIĆ

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska



VITOMIRA MARTINJAK

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlajinić



IVANA HRABAR

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlajinić



MARTINA UKIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

RADIONICA

Ajd' nacrtaj neš' 3

– Umjetnička bojanica Izvan granica

Tijekom ljetnog semestra 2015. godine održana je treća radionica pod nazivom Ajd' nacrtaj neš'. Tema radionice, koju je vodila asistentica Inja Kavurić Kireta, bile su umjetničke bojanke za odrasle.

Radilo se o zanimljivom projektu čija tema je trenutno veoma aktualna i kojom se bave mnogi ilustratori diljem svijeta.

Iako je riječ o naočigled jednostavnoj formi izražavanja s kojom smo se svi susretali kao djeca, ovaj je projekt stavio pred sudionike izazov kako u sadržajnom tako i u izvedbenom smislu. Riječ je o tome da bojanke nisu u osnovi namijenjene isključivo djeci te svojim sadržajem često korespondiraju s aktualnim društvenim zbivanjima. Tako shvaćene bojanke nisu nužno odraz zahtjeva širokog tržišta kojem se nude stereotipna i uglavnom nevjesto ilustrirana rješenja. Autori takvih bojanke iskazuju svoju kreativnost, senzibilitet i nadasve profesionalnost, koristeći teme izvan uobičajenih.

Studenti su sadržajem bojanke pokušali odgovoriti na pitanje o tome što je to dizajn, a raznolikošću likovnih interpretacija i komentara ukazali su na širinu razumijevanja i primjene dizajna te njegovu interdisciplinarnost.

Osim studenata kolegija Ilustracija, u radionici su sudjelovali i drugi zainteresirani studenti Studija dizajna.

Rezultati radionice prezentirani su na Danu D 2015. godine, a pobudili su veliko zanimanje posjetitelja.

WORKSHOP

C'mon, draw something' 3

– Art colouring book Outside the borders

The third edition of the workshop entitled C'mon, draw something' was held during the summer semester of 2015. The topic of the workshop headed by the assistant Inja Kavurić Kireta were art colouring books for adults.

It was an interesting project whose topic is currently addressed by a large number of illustrators throughout the world.

Irrespective of the apparently simple form of expression which we all came across during childhood, this project presented the participants with the challenge both concerning content and performance. Colouring books are not exclusively intended for children and their content frequently tackles the current social events. Colouring books envisaged in this way do not necessary reflect the requirements of a broader market which is normally provided with stereotype and primarily clumsily illustrated solutions. The authors of such colouring books express their creativity, sensibility and especially their professionalism through the use of unusual topics.

Students have attempted to provide a definition of design through the content of the colouring books, whilst pointing out the depth of understanding and the scope of design application, as well its interdisciplinarity through diversity of graphic interpretations and comments.

In addition to students attending the course entitled Illustrations, other students at the School of Design interested in this topic also participated in the workshop.

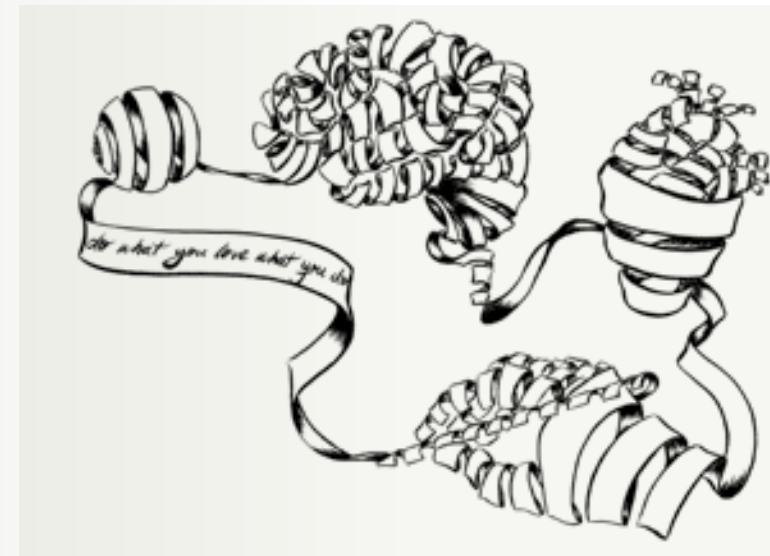
Workshop results were presented during Day D 2015 arousing immense interest amongst the visitors.

MLADEN UDOVIČIĆ

MENTORICA: Inja Kavurić Kireta

— Do what you love what you do what you love what you do what you love...

Tehnika: tuš / indian ink



GRGO PETROV

MENTORICA: Inja Kavurić Kireta

— Design is a living organism

Tehnika: flomaster / felt tip pen



ANTA BUČEVIĆ

MENTORICA: Inja Kavurić Kireta

— We can't pay you, but we can put your name on our website

Tehnika: flomaster / felt tip pen

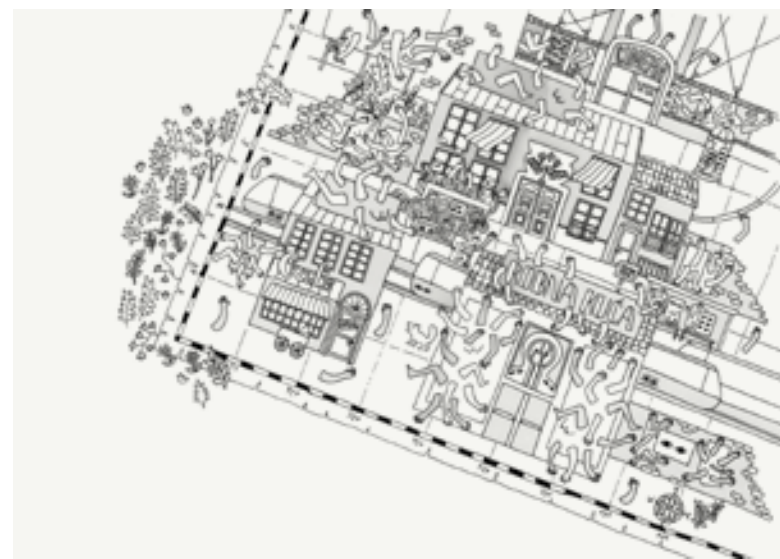
ANJA NIKOLIĆ

MENTORICA: Inja Kavurić Kireta
— *Change your point of view*
Tehnika: tuš / indian ink



BRUNO BOLFAN

MENTORICA: Inja Kavurić Kireta
— *Contrast, the absurdity and subjectivity of life, death and the ephemerality of time*
Tehnika: flomaster, marker / felt tip pen, marker pen



PETRA GRUBIŠIĆ

MENTORICA: Inja Kavurić Kireta
— *Different kinds of visual elements in space fight tooth, claw and nail to get our attention*
Tehnika: flomaster / felt tip pen

MIKELA CVITANOVIĆ

MENTORICA: Inja Kavurić Kireta
— *Design as a divine creature*
Tehnika: flomaster, kemijska olovka / felt tip pen, ballpoint pen



HANA TINTOR

MENTORICA: Inja Kavurić Kireta
— *To me design is a game and playing is what I like best*
Tehnika: tuš / indian ink

ANA VUJASIĆ

MENTORICA: Inja Kavurić Kireta
— *Filters are mostly made of glass*
Tehnika: olovka, flomaster / pencil, felt tip pen



IZBORNİ KOLEGIJ – Kreativni laboratorij

U akademskoj godini 2014./15. počelo je izvođenje izbornoga kolegija Kreativni laboratorij na diplomskom studiju, a u suradnji s Fakultetom elektrotehnike i računarstva, Muzičkom akademijom, Likovnom akademijom i Ekonomskim fakultetom. Kolegij je napredna edukacijska praksa u interdisciplinarnom području a didaktički je rad zasnovan na manjem dijelu teorije i većem udjelu projektnog rada u satnici.

Nositelj kolegija na Studiju dizajna je dr. sc. Feđa Vukić, izv. prof., a vanjska suradnica u izvedbi nastave Karla Paliska, diplomirana dizajnerica.

Ukupno je kolegij upisalo 35 studenata s pet sastavnica Sveučilišta u Zagrebu, a nastava je izvedena u modulu koji je trajao tijekom zimskog semestra i rezultat nastave je šest projekata. U radu na projektima sudjelovali su timovi od kojih je svaki sastavljen od studenata sa svih navedenih fakulteta i studijskih programa kako bi se osigurali ishodi učenja koji (između ostalih) podrazumijevaju: aktivno i inovativno reagiranje u nepoznatoj okolini, prikupljanje i kritičko analiziranje informacija u interdisciplinarnom kontekstu, građenje kulture povjerenja u tuđu ekspertizu, pokazivanje inicijative i vođenje heterogenih timova te provođenje kreativne sinteze u projektnim zadacima. Sa Studija dizajna u izvođenju nastave sudjelovali su studenti: Maja Jandrić, Laura Mrkša, Vanja Perković, Nataša Njegovanović i Viktorija Lea Vavra.

ELECTIVE COURSE – Creative lab

The elective course entitled Creative Laboratory was introduced at the Graduate Study Programme in co-operation with the Faculty of Electrical Engineering and Computing, the Academy of Music, the Academy of Fine Arts and the Faculty of Economics during the academic year 2014/2015. The course is considered as advanced educational practice in interdisciplinary area and didactic work is based on some theory and a larger share of project work.

The course director at the School of Design is Feđa Vukić, Ph.D., Associate Professor and external consultant for the course is Karla Paliska, a Bachelor of Design.

A total of 35 students enrolled in the course from five faculties of the University of Zagreb and the classes were organised into a module that lasted throughout the winter semester and it resulted in six projects. Student teams comprising of students from the previously mentioned Faculties and Study Programmes participated in project work, aiming to ensure study results that included: active and innovative reaction in unfamiliar environment, collection and critical analysis of information in interdisciplinary context, creation of culture of confidence in someone else's expertise, showing initiative and management of heterogeneous teams and implementation of creative synthesis in project tasks, to name a few. Students from the School of Design that participated were: Maja Jandrić, Laura Mrkša, Vanja Perković, Nataša Njegovanović and Viktorija Lea Vavra.

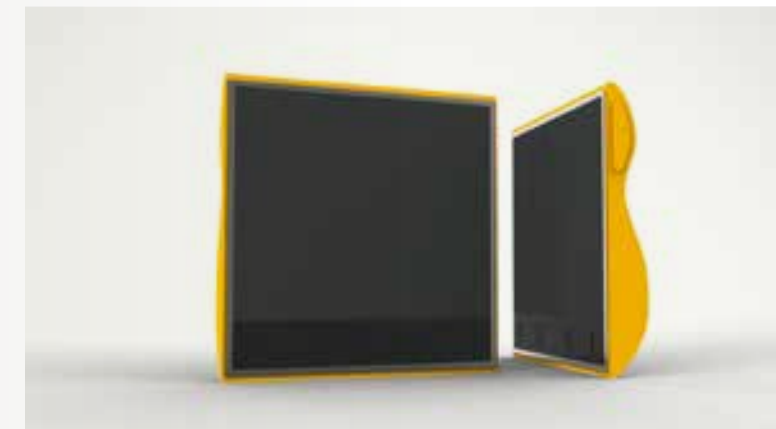


Voter's Voice

Mobilni uređaj/token za izražavanje političke volje i glasovanje na izborima

Voter's Voice

A mobile device/token for expression of political will and voting at elections



PROJEKTI KOJI SU NASTALI U PRVOJ GODINI IZVOĐENJA NASTAVE NA OVOM KOLEGIJU:
PROJECTS DEVELOPED DURING THE FIRST YEAR OF TEACHING OF THIS COURSE WERE AS FOLLOWS:

MADLAB

Prijenosni indikator alergena u hrani na osnovi ramanoskopije
Portable food allergen indicator based on ramanoscopy

GO2

Mobilna aplikacija za personalizirano pretraživanje događanja u gradu i socijalizaciju
Mobile app intended for personalised browsing of urban events and socialisation

PLANIT

Online servis za poticanje urbanog vrtlarstva
Online service to encourage urban gardening

DAME I GOSPODO

Bonton 2.0, udruga za promicanje kulture međuljudskih odnosa
Bonton 2.0, an Association for Promotion of Culture of Interpersonal Relationships

VOTER'S VOICE

Mobilni uređaj / token za izražavanje političke volje i glasovanje na izborima.
A mobile device/token for expression of political will and voting at elections

LOANCHECK – PEER – TO – PEER

Servis za posuđivanje manjih finansijskih iznosa.
Service for small – scale financial lending and borrowing.



Planit

Online servis za poticanje urbanog vrtlarstva

Planit

Online service to encourage urban gardening

Oblikovanje vizualnog identiteta i komunikacijskog sustava za projekt Nove boje znanja – Strategija obrazovanja znanosti i tehnologije Republike Hrvatske

Ministarstvo znanosti, obrazovanja i sporta RH povjerilo je Studiju dizajna posao oblikovanja vizualnog identiteta i komunikacijskih sredstava za provedbu Strategije obrazovanja, znanosti i tehnologije.

Radi se o sadržaju koji promovira provedbu strategije dugoročnog promišljanja o mjestu obrazovanja i znanosti u Hrvatskoj, stvaranju inovativnog društva i gospodarstva prilagodljivog izazovima koji stoje u budućnosti.

Projekt je podrazumijevao izradu cjelovitog koncepta oblikovanja Strategije, koji je uključivao kreiranje krovnog imena za masovnu komunikaciju, oblikovanje osnovnih elemenata vizualnog identiteta, oblikovanje plakata i oglasa, oblikovanje brošura, izradu informacijske strukture i oblikovanje web sučelja. Cjelokupni angažman na izradi vizualnog identiteta zaokružen je izradom pet viralnih/web animacija čiji je cilj bio informiranje javnosti o osnovnim premisama i ciljevima Strategije. Projektu je prethodio cijeli niz uvodnih radnji poput analize i strukturiranja sadržaja Strategije, definiranje specifičnih vrijednosti i poruka te odgovarajućeg tona komunikacije. Sve faze projekta provedene su u uskoj suradnji i konzultacijama s Posebnim stručnim povjerenstvom Vlade RH za provedbu Strategije. Na ovom zahtjevnom projektu angažiran je kreativni tim koji je vodila diplomirana dizajnerica Karla Paliska. Članovi tima bili su: Tea Pavić, Martin Peranović, Luka Reicher i Martina Ukić, svi studenti diplomskog studija dizajna.

Uspješnost ove suradnje ima višestruko značenje kako za studente koji su u njoj sudjelovali tako i za Studij dizajna jer je ona pokazala da Studij ima kreativne kapacitete sposobne za oblikovanje i najkompleksnijih sadržaja kao i primjerene tehničke uvjete.

Design of the visual identity and the communication system for the project entitled New Colours of Knowledge – Strategy of Education, Science and Technology of the Republic of Croatia

The Ministry of Science, Education and Sports of the Republic of Croatia entrusted the School of Design the task of design of both the visual identity and the communication system for the implementation of the Strategy of Education, Science and Technology. It is a content that promotes the implementation of the strategy of long-term deliberation on the importance of education and science in Croatia, the creation of innovative society and the economy adaptable to future challenges.

The project implied the implementation of the comprehensive design system of the Strategy, including the coining of an umbrella term for mass communication, design of basic features of visual identity, design of posters and announcements, brochure design, creation of information structure and web interface design. The overall involvement in visual identity design was concluded in the creation of five viral/web animations whose aim was to inform the public about the fundamental premises and objectives of the Strategy.

The project was preceded by a vast array of introductory activities such as analyses and the structuring of the content of the Strategy, defining the specific values and messages and finding the appropriate tone of communication. All the phases of the project were implemented in close co-operation and through consultation with the Special Expert Committee of the Government of the Republic of Croatia for the implementation of the Strategy. A creative team led by Karla Paliska, B.Design, participated in this challenging project. The team comprised of Tea Pavić, Martin Peranović, Luka Reicher and Martina Ukić, students enrolled at Graduate Study Programme of Design.

The success of this co-operation is manifold both for the students who participated in it and for the School of Design, as it showed that the School of Design is provided with creative capacities that have the potential to design even the most complex content, as well as with adequate technical conditions.



RADIONICA

– Prostor učenja u tranziciji 2

U svom drugom izdanju, radionica Prostor učenja u tranziciji 2, nastavlja se na iskustvo prve suradnje UNICEF-a, Škole narodnog zdravlja Andrija Štampar, Studija dizajna i Arhitektonskog fakulteta u razvijanju metoda i alata za rješavanje lokalno-specifičnih problema prostora obrazovanja u hrvatskim ruralnim sredinama. Upoznajući se s iskustvom UNICEFovih intervencija u pogođenim područjima diljem svijeta, studenti Arhitektonskog fakulteta i Studija dizajna doprinijeli su zbiru mogućih konceptata tranzicijskih prostora učenja i izvedivih rješenja.

Depopulacija mnogih krajeva Hrvatske dovela je do manje intenzivnog korištenja niza prostora namijenjenih osnovnom obrazovanju, od kojih mnogi ostaju napušteni i bez svog primarnog sadržaja. Postojeća mreža područnih škola predstavlja međutim, značajnu vrijednost i potencijal aktivacije ruralnih zajednica.

U prvom izdanju radionice Prostor učenja u tranziciji promišljala su se rješenja kojima se nastojala obogatiti i unaprijediti redovna nastava uz istovremeno zadržavanje značaja škole i kreiranja novog fokusa lokalne zajednice.

Drugo izdanje radionice bavilo se redefiniranjem obrazovne uloge i pitanjima socijalne integracije u četiri područne škole Sisačko-moslavačke županije: Graboštani, Donja Gračenica, Gradusa i Gornja Letina. Spomenute škole različite su prema okolnostima u kojima djeluju ili kontekstu u kojem se nalaze, te je svaka od njih poslužila kao studija slučaja specifičnog problema za koju su kreirane strategije ugrađivanja novih značenja i obrazovnih funkcija.

U pet timova sudjelovalo je trideset studenata preddiplomskog i diplomskog studija arhitekture, industrijskog dizajna i vizualnih komunikacija, pri čemu se zajednički radilo na koncipiranju mogućih rješenja specifičnih situacija, a razrada je integralno obuhvatila sve participativne discipline. Stručnjaci iz Škole narodnog zdravlja Andrija Štampar bili su savjetnici oko zdravstvenih i ekoloških aspekata problema.

WORKSHOP

– Learning Spaces in Transition 2

The second edition of the workshop entitled *Learning Spaces in Transition 2*, saw the continuation of the experience of the first co-operation between UNICEF, Andrija Štampar School of Public Health, the School of Design and the Faculty of Architecture in the development of both methods and tools for addressing locally specific problems of learning spaces in the Croatian rural regions. Students at the Faculty of Architecture and the School of Design gained insight into the UNICEF interventions in diverse affected areas throughout the world and they hence contributed to a vast array of potential concepts of learning spaces in transition and feasible solutions.

Depopulation of a large number of regions in Croatia resulted in less intensive use of a broad range of spaces intended for elementary learning, many of which still remain abandoned and deprived of their primary content. Nevertheless, the existing network of regional schools is considered of particular value and shows the potential of involvement of rural communities.

The first edition of the workshop entitled *Learning Spaces in Transition* focused on solutions aimed at enriching and enhancement of regular classes whilst simultaneously retaining the significance of school and the creation of new focus in the local community.

The second edition of the workshop addressed the issue of re-defining the educational role and social integration issues in four regional schools in Sisak-Moslavina County: Graboštani, Donja Gračenica, Gradusa and Gornja Letina. These schools differ concerning the circumstances in which they operate or the context in which they are placed and hence each of them was used as a case study for a specific problem and strategies were created for the integration of new significance and educational functions.

Thirty students enrolled at the Undergraduate and those at the Graduate Study Programme of Architecture, Industrial Design and Visual Communications participated divided into five teams. They worked jointly to provide potential solutions for specific situations and the elaboration integrated all participating disciplines. Experts from Andrija Štampar School of Public Health acted as consultants concerning the health and environmental aspects of the issues.



Dekan Arhitektonskog fakulteta prof. mr. sc. Boris Koružnjak, MSc, Professor holding the opening speech prior to the presentation of works from the workshop

Prof. Mladen Orešić, doc. Tomislav Vlainić, asist. Romana Kajp, doc. Vanja Rister (AF) i prof. dr. sc. Feđa Vukić
— Mladen Orešić, Professor; Tomislav Vlainić, Assistant Professor; Romana Kajp, Teaching Assistant; Vanja Rister Assistant Professor (Faculty of Architecture) and Feđa Vukić, Ph.D, Professor

Predrag Đurić (Srbija), Adnan Pašić (Bosna i Hercegovina), Hakan Saglam (Turska), Vlatko P. Korobar (Makedonija)
— Predrag Đurić (Serbia), Adnan Pašić (Bosnia and Herzegovina), Hakan Saglam (Turkey), Vlatko P. Korobar (Macedonia)



Prof. Mladen Orešić, doc. Tomislav Vlainić, asist. Romana Kajp, doc. Vanja Rister (AF) i prof. dr. sc. Feđa Vukić
— Mladen Orešić, Professor; Tomislav Vlainić, Assistant Professor; Romana Kajp, Teaching Assistant; Vanja Rister Assistant Professor (Faculty of Architecture) and Feđa Vukić, Ph.D, Professor

Predrag Đurić (Srbija), Adnan Pašić (Bosna i Hercegovina), Hakan Saglam (Turska), Vlatko P. Korobar (Makedonija)
— Predrag Đurić (Serbia), Adnan Pašić (Bosnia and Herzegovina), Hakan Saglam (Turkey), Vlatko P. Korobar (Macedonia)



Doc. Ivana Fabrio predstavlja skupinu Donja Gračenica;
— *Ivana Fabrio, Assistant Professor representing Donja Gračenica group;*
Toni Šljaka (SD), Dorja Benussi, (SD) Anta Bučević (SD), Irma Šmuc (AF), Tsvetan Sirakov (AF) Hana Golubovac (AF)

Skupina Donja Letina;
— *Donja Letina group;*
Matej Goreta (SD), Borna Pavičić (AF), Tamara Relić (AF), Lucija Ničeno (SD), Petra Radić (AF), Dunja Lesar (SD), Dora Kasun (SD)

SUDIONICI RADIONICE PO TIMOVIMA BILI SU:
— *WORKSHOP PARTICIPANTS GROUPED INTO TEAMS*
COMPRISING OF:

Gradusa 1

Arhitektonski fakultet / *Faculty of Architecture:*
Jere Kuzmanić, Valentina Krekić i Antonija Vlašić
Studij dizajna / *School of Design:*
Niko Crnčević, Maja Jandrić i Dominik Markušić

Gradusa 2

Arhitektonski fakultet / *Faculty of Architecture:*
Sven Sorić, Dino Mišković i Sara Jurinčić
Studij dizajna / *School of Design:*
Nataša Njegovanović, Laura Mrkša i Slavica Farkaš

Donja Gračenica

Arhitektonski fakultet / *Faculty of Architecture:*
Tsvetan Sirakov, Hana Golubovac i Irma Šmuc
Studij dizajna / *School of Design:*
Dorja Benussi, Toni Šljaka i Anta Bučević

Gornja Letina

Arhitektonski fakultet / *Faculty of Architecture:*
Borna Pavičić, Petra Radić i Tamara Relić
Studij dizajna / *School of Design:*
Lucija Ničeno, Matej Goreta, Dora Kasun i Dunja Lesar

Graboštani

Arhitektonski fakultet / *Faculty of Architecture:*
Monika Prinčić, Karla Sršen i Monika Tomić
Studij dizajna / *School of Design:*
Ana Šolić, Janja Roškar i Ana Somek

MENTORI RADIONICE:

— *WORKSHOP MENTORS:*

Arhitektonski fakultet / *Faculty of Architecture:*
Mia Roth Čerina i Vanja Rister
Studij dizajna / *School of Design:*
Ivana Fabrio, Tomislav Vlajnić i Romana Kajp.

KONZULTANTI / *CONSULTANTS:*

Škola narodnog zdravlja / *School of Public Health:*
dr. sc. Ksenija Vitale i dr. sc. Aleksandar Džakula.

FOTODOKUMENTACIJA:

— *PHOTO DOCUMENTATION:*

Domagoj Kunić



Skupina Gradusa 1;
— *Gradusa 1 group;*
Niko Crnčević (SD), Maja Jandrić (SD), Jere Kuzmanić (AF), Valentina Krekić (AF), Antonija Vlašić (AF), Dominik Markušić (SD)

Skupina Gradusa 2;
— *Gradusa 2 group;*
Laura Mrkša (SD), Slavica Farkaš (SD), Nataša Njegovanović (SD), Dino Mišković (AF), Sara Jurinčić (AF) i Sven Sorić (AF)

Osnivanje Galerije Studija dizajna

Tijekom akademske godine 2014./2015. u novoiznajmljenom prostoru u dvorištu Frankopanske 12 otvorena je Galerija Studija dizajna. Otvaranjem Galerije Studij dizajna stvorio je mogućnost da javnosti izravno predstavi dosege svoga pedagoškog djelovanja. Izložbe su to studentskih projekata iz različitih područja promocije, ali ne samo studenata nego i cijelog Studija, a time i dizajnerske struke. Relativno dobro tehnički opremljen prostor Galerije omogućuje organiziranje i drugih događanja poput različitih radionica i tematskih prezentacija. Galerija Studija dizajna, iako malena prostorom, ima golemo značenje za Studij dizajna što će se u budućnosti još više potvrditi. Mogućnost javne prezentacije studentskih projekata, a posredno i nastavnih programa, sigurno će u nekom smislu utjecati i na postupni redizajn tema unutar pojedinih područja kojima se bavi Studij dizajna.

Koliko ova Galerija znači za promociju dizajnerske struke u domaćim okvirima govori i činjenica da je ona jedna od malobrojnih izlagačkih prostora u nas koja će se sustavno baviti strukom. Samo je pitanje vremena kada će postati prostor razmjene različitih iskustava drugih domaćih i stranih dizajnerskih pedagoških praksi. U tom smislu bit će neophodno organizirati provedbeni tim koji može stvoriti stručni programski okvir i osigurati njezino kontinuirano djelovanje.

Opening of the School of Design Gallery

The School of Design Gallery was opened during the academic year 2014/2015 in the newly rented premises in the yard at 12 Frankopanska Street. The opening of the School of Design Gallery provided the opportunity to present the scope of its pedagogical activity to the public. Student project exhibitions from diverse fields promote both the students and the School of Design in general, as well as design profession. A relatively technically well-equipped Gallery premises provide the opportunity to organise other events such as diverse workshops and thematic presentations.

Irrespective of its confined premises, the Gallery has a huge significance for the School of Design which will receive further confirmation in the future.

The opportunity for public presentation of student projects and indirectly also of the curricula will certainly impact on a gradual redesign of the topics within the specific fields addressed by the School of Design.

The importance of the gallery for the domestic promotion of design profession is highlighted by the fact that it is one of a few galleries in Croatia that will be systematically dealing with design profession. It is only a matter of time before it becomes the venue for exchange of diverse experiences of other domestic and foreign design pedagogical practices. Consequently, an implementation team will be required intended to provide a professional programme and ensure its continuous activities.



RADIONICA

– Slova u fizičkom okružju

Jedan od najrelevantnijih tipografa 20. stoljeća Eric Gill je svojedobno rekao: 'Slova su stvari, a ne slike stvari'. U vrijeme olovnog sloga to je bilo jasnije nego što je danas kada se dizajn pisma (i grafički dizajn općenito) doživljava primarno kao digitalna aktivnost. Kako bi razvili nešto drugačiji senzibilitet od digitalnog, u radionici smo naglasak dali fizičkom aspektu slova. Svaki student je odabrao nekoliko slova koja je potpuno slobodno dizajnirao, a sva slova skupljena zajedno čine jednu cjelovitu abecedu, stilski izrazito raznoliku. Slova su potom izrezana iz šperploče te putem jednostavne tehnike visokog tiska preslikana na papir. Kao rezultat nastaje serija analogno otisnutih plakata, drveni klišeji slova te funkcionalni zajednički font jedne generacije studenata.

Radionica je održana uz potporu studenata arhitekture Hrvoja Spudića i Svena Sorića koji djeluju pod nazivom This Town Needs Posters.

WORKSHOP

– Letters in physical environment

One of the most relevant typographers of the 20th century Eric Gill once stated: 'Letters are objects, rather than images of objects'. At the time of hot type that was clearer than it currently is when typeface design (and graphic design in general) are considered primarily as a digital activity. In our workshop, we have focused on the physical aspect of letters, aiming to provide a slightly different sensibility compared with the digital. Each student selected several letters that they designed with full freedom and all the letters together create an integral alphabet with exceptional stylistic diversity. The letters were subsequently cut out from plywood and, using a simple relief printing technique, they were copied on paper. Consequently, this resulted in a series of posters in analogous print, wooden clichés of letters and a functional common font of one student generation.

The workshop was supported by architecture students Hrvoje Spudić and Sven Sorić who operate under the name This Town Needs Posters.



Studenti arhitekture tijekom realizacije dijela projekata
— Students of architecture during the implementation of some projects
Sven Sorić (AF) i Hrvoje Spudić (AF)



RADIONICA — ‘Rešetke nisu prepreke’

Studij dizajna i udruga Roda koja se zauzima za dostojanstvenu trudnoću, roditeljstvo i djetinjstvo u Hrvatskoj, zajednički su organizirali i realizirali radionicu u Ženskoj kaznionici Požega. Nastavnice i studentice Studija, aktivistica udruge Roda i zatvorenice iz Kaznionice su tijekom radionice, koja je trajala od 4. do 8. svibnja 2015., osmislile i izradile uzorke grupe proizvoda s pripadajućom ambalažom i drugim sredstvima komunikacije namijenjenih maloj djeci i roditeljima. Zamišljeno je da se ti proizvodi proizvedu u Kaznionici, čiji će prihod od prodaje biti namijenjen za pokrivanje putnih troškova kako bi djeci bio omogućen susret s majkama koje služe zatvorsku kaznu. Kako bi se što bolje upoznale i shvatile potrebe i specifičnosti mladih roditelja i trudnica kao ciljane skupine za proizvode i komunikacije koje će biti dizajnirane na radionici, netom prije radionice studentice su obavile istraživanja, te su održane prezentacija udruge Roda i njezinih ciljeva, predavanje o sigurnosti proizvoda za djecu i fokus-grupa s roditeljima.

Na samoj radionici u Kaznionici su intenzivno osmišljavane ideje za potencijalne proizvode i komunikaciju, doradivale ideje i izrađivali uzorci proizvoda.

Cilj radionice je bio osmisliti kvalitetne proizvode, koji će ispuniti stvarne potrebe onih koji ih kupuju i koriste. Osim proizvoda, na radionici su osmišljene i vizualne komunikacije samih proizvoda i cijelog projekta. Socijalni i emotivni aspekt projekta spontano su prerasli u komunikaciju kojim se žele osvjestiti predrasude i potaknuti razumijevanje temeljeno na univerzalnoj potrebi roditelja i djece za zajedništvom i bliskosti. Osim dragocjenog odmaka od zatvorske svakodnevnice, ova kve radionice zatvorenicama nude konkretne informacije o dizajnu, osobno iskustvo sudjelovanja u procesu dizajna, te razumijevanje načina i vrijednosti izražavanja vlastite kreativnosti kroz dizajn.

WORKSHOP — ‘Bars are not obstacles’

In co-operation with Roda Association, an association that stands up for dignity of women during pregnancy, parenting and childhood in Croatia, the School of Design organised a workshop of participative design and social inclusion in the premises of Women's Penitentiary in Požega. Professors and teachers from the School of Design, activists of Roda Association and prisoners from the Penitentiary jointly created and made models of eight products (along with the packaging and accompanying visual material) during a five-day workshop (from 4th to 8th May 2015). The products, intended for infants and their parents, will subsequently be produced at the penitentiary. The revenues generated through the sale of these products will be used for the settlement of travel expenses for children whose mothers are serving their sentence at the penitentiary in order to enable their reunion.

Aiming to deepen the insight into the needs and specific features of young parents and pregnant women as a target market for the products and the communication methods to be designed at the workshop, students conducted research prior to the workshop and Roda Association delivered a presentation of its goals. Moreover, a presentation was delivered on the safety of children's products and a focus group was held with parents. During the workshop at the penitentiary ideas were intensively developed and perfected for potential products and communication and product samples were made.

The workshop was intended to provide high quality products to meet the requirements of those buying and using them. In addition to the products, design for the visual communication of the products and for the entire project was provided during the workshop. The social and the emotional aspect of the project were spontaneously transformed into communication intended to raise awareness of the prejudices and encourage the understanding based on the universal need of both parents and children for togetherness and closeness.

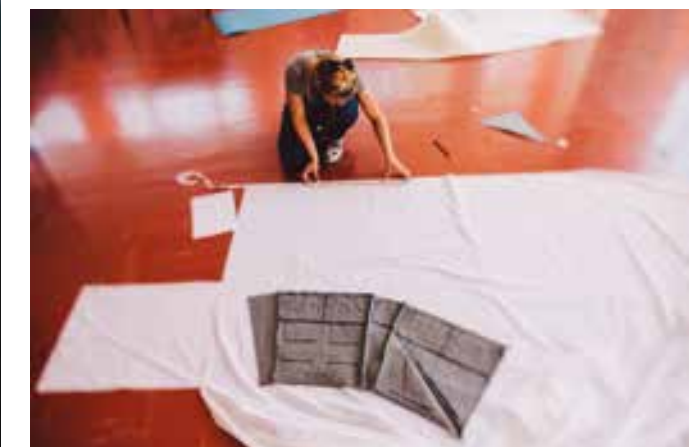
In addition to the valuable distance from the daily routine at the penitentiary, such workshops provide the inmates with information on design, as well as a personal experience of participation in design process and insight on the methods and the value of expressing one's creativity through design.

DINA BARTOLIĆ, ELIZABETA BOŠNJAK, IVANA HRABAR, MAJA JANDRIĆ, KATARINA HULJEV, MONIKA MOČEVIĆ, LAURA MRKŠA, HELENA NEMEC, NATAŠA NJEGOVANOVIĆ, IVA UDOVIČIĆ, LEA VAVRA, PETRA VRDOLJAK,

MENTORICE — VODITELJICE RADIONICE / MENTORS — WORKSHOP LEADERS:

Sanja Bencetić, Andrea Hercog, Izvorka Jurić, Ivana Zanze (RODA)

★ GODIŠNJE PRIZNANJE STUDIJA DIZAJNA / ANNUAL ACKNOWLEDGEMENT AT THE SCHOOL OF DESIGN



Gore desno / jedna od mentorica projekta Izvorka Jurić i studentica Ivana Hrabar, sudionica projekta

— Top right corner / one of the meontors of the project Izvorka Jurić and the student Ivana Hrabar, participant in the project



Gore lijevo / studentice
— Top left corner / students
Petra Vrdoljak, Nataša Njegovanović i Laura Mrkša

Gore desno / studentice
— Top right corner / students
Katarina Huljev, Monika Močević i Dina Bartolić



Dolje lijevo / studentice
— Bottom left corner / students
Maja Jandrić i Viktorija Lea Vavra



Događanja

Ovo poglavlje Godišnjaka predviđeno je za informacije o izložbama, promocijama, prezentacijama, seminarima i mnogim drugim oblicima djelovanja nastavnika i studenata Studija dizajna u okviru struke, ali izvan redovne nastave.

Znatan dio zabilježenih zbivanja odvijao se u prostoru Galerije Studija dizajna, što potvrđuje očekivanja kako će Galerija odigrati važnu ulogu i biti nezaobilazna točka u promociji studija, studentskih postignuća i dizajnerske struke općenito. Također, iz priloga koji su priređeni može se zapaziti kako studenti Studija dizajna redovito sudjeluju na mnogobrojnim izložbama hrvatskog dizajna, a za svoje projekte nerijetko osvajaju nagrade i priznanja. Sve to dodatno ojačava status Studija dizajna Arhitektonskog fakulteta kao vodeće obrazovne institucije na području dizajna u nas.

Events

This chapter of the Yearbook is intended to provide information on exhibitions, promotions, presentations, seminars and a large number of other types of activities performed both by the professors and the students of the School of Design within the scope of design profession, as well as extracurricular activities.

A large part of the recorded events were held at the premises of the School of Design Gallery, which confirmed the expectations that the School of Design Gallery would play an important role and become a vital venue for the promotion of the studies, student achievements and design profession in general.

Moreover, it can be noted that students at the School of Design regularly participated in a large number of Croatian design exhibitions and that they frequently received awards and recognition for their projects. Hence, the status of the School of Design at the Faculty of Architecture, as a leading educational institution in the field of design in Croatia, has been additionally strengthened.

Promocija magistara, prvostupnika i diplomiranih dizajnera u akademskoj godini 2014./2015.

U dvorani Arhitektonskog fakulteta održana je 17. prosinca, 2015. godine promocija magistara, prvostupnika i diplomiranih dizajnera za akademsku 2014./2015. godinu.

Na početku ceremonije moderator, prof. dr. sc. Zlatko Kapetanović, pozdravio je prisutne diplomante, roditelje, profesore Studija dizajna i dekana Arhitektonskog fakulteta Sveučilišta u Zagrebu, prof. mr. sc. Borisa Koružnjaka.

Nakon prigodnih uvodnih riječi dekana Arhitektonskog fakulteta, skupu se obratio voditelj Studija dizajna prof. Stipe Brčić, ističući doprinos Studija u razvoju suvremenog hrvatskog dizajna.

Svaka poimenična promocija popraćena je gromoglasnim pljeskom prisutnih roditelja, prijatelja i kolega, a ceremonija je zaključena neizostavnim Gaudeamusom.

Svečanost promocije nastavljena je neformalnim druženjem u predvorju dvorane.

Graduation ceremony of master's degree holders, Baccalaureate degree holders and graduate degree holders in the academic year 2014 / 2015

The graduation ceremony of master's degree holders, Baccalaureate degree holders and graduate degree holders in the academic year 2014 / 2015 was held on 17th December 2015 at the Faculty of Architecture hall.

At the beginning of the ceremony the moderator Zlatko Kapetanović, PhD, prof, greeted the graduates, parents and professors at the School of Design and Boris Koružnjak, M.Sc, Dean of the Faculty of Architecture attending the ceremony.

Following the introductory address by the Dean of the Faculty of Architecture, the professor Stipe Brčić, Head of the School of Design pointed out the contribution of the School of Design to the development of contemporary Croatian design.

Each degree holder was greeted with the thunderous applause by the parents, friends and colleagues and the ceremony ended with the unavoidable hymn Gaudeamus Igitur.

The graduation ceremony continued with an informal socialising for all the attendees at the hall lobby.

PRVOSTUPNICI DIZAJNA / BACCALAUREATE DEGREE HOLDERS IN DESIGN

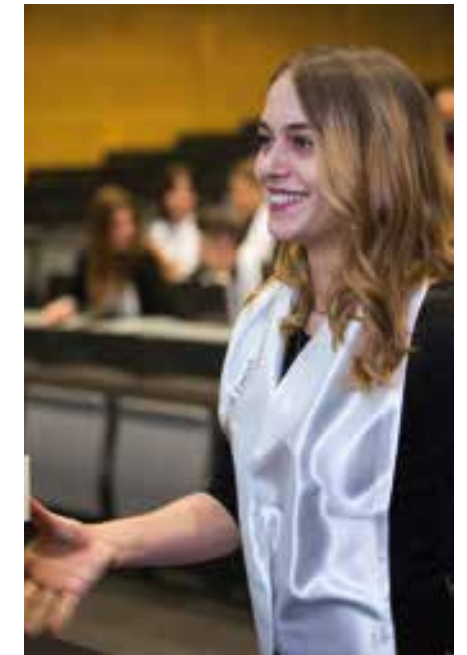
Juraj Balen
Dina Bartolić
BACCALAUREA CUM LAUDE
Prvostupnica s pohvalom
Baccalaureate Honors
Miran Bašić
Marina Bitunjac
Tin Burić
Stela Cvijanović
Nikolina Fuzul
Karmela Gudiček
Katarina Huljev
Mateja Jurčević
Nikolina Kentrić Stančić
Antonia Michelle Kovačević
Otto Kušec
Dunja Lesar
Dominik Markušić
Kai Ana Matulina
Rebecca Mesarić
Monika Močević
Helena Nemeč
Borjan Pavlek
Sara Pavleković Preis
Maja Prelec
Donat Radas
Matija Sviben
Ivan Šaban
Lidija Šarko
Toni Šljaka
Gala Marija Vrbanić
Iva Grgić Vučemilović

MAGISTRI DIZAJNA / MASTER'S DEGREE HOLDERS

Dorja Benusi
Marta Birkić
Luka Daniel Borčić
Maja Bošković
Matea Brkić
Anta Bučević
Niko Crnčević
Krstina Crnek Vidović
Hrvoje Dominko
Slavica Farkaš
Tihomir Filipec
Matija Gulić
Zrinka Horvat
Mario Jekić
Antonio Karača
Iris Klarić
Stanislav Kostić
Dorothea Kutleša
Sanja Kuzmanović
Dora Lugarić
Ivona Miloš
Lucija Ničeno
Tea Pavić
Martin Peranović
Luka Perić
Ena Prišelec
Katarina Ratkaj
Janja Roškar
Ana Somek
Franka Spetić
Maja Subotić
Alma Šavar
Matija Špoljar
Petra Vrdoljak

DIPLOMIRANI DIZAJNERI / GRADUATE DEGREE HOLDERS

Mirna Saletović



Dolje lijevo / prof. dr. Boris Koružnjak i prof. Stipe Brčić čestitaju prvostupnicima
— Bottom left corner / professor Boris Koružnjak, Ph.D and professor Stipe Brčić congratulating the Baccalaureate degree holders

Gore desno / prvostupnica...
— Top right corner / Baccalaureate degree holder...

Dolje desno / prvostupnik Tin Burić
— Bottom right corner / Baccalaureate degree holder Tin Burić

Stanko Herceg, izložba – Pogled s prozora / Fotografije i čisti film

Tijekom listopada 2015. u Galeriji Klovićevi dvori održana je izložba fotografa, filmskog snimatelja i predavača na Studiju dizajna, Stanka Hercega. Izložba se održala u sklopu ciklusa Snapshot / Brzo okidanje, a nosi naslov Pogled s prozora / Fotografije i čisti film. Samostalnu izložbu uglednoga hrvatskog fotografa i filmskog snimatelja, Stanka Hercega, u Galeriji Klovićevi dvori, trebalo bi, između ostaloga, sagledati kao složenu i nedvojbenom sjetom protkanu priču, baziranu na promišljenom i dosljedno provedenom dualizmu. Prije svega, riječ je o dvostrukoj posveti izložbe: Josephu Nicéphoru Niépceu i Marini Viculin; o prošlom i sadašnjem vremenu; o paralelnoj realizaciji u mediju fotografije i filma, o kadrovima snimljenim iz zraka i sa zemlje, o trajanju i trenutku. Rađajući svoj videofilm, Stanko je bio inspiriran prvom nastalom fotografijom koju je u mjestu Le Gras blizu Vosagesa, u pokrajini Lorraine, snimio francuski kemičar Joseph Nicéphore Niépce 1826. godine. Videosnimanje bez objektivja još se nedavno nije moglo tehnički postići, ali zahvaljujući elektroničkom čipu izuzetne osjetljivosti, koji registrira i minimalni dotok svjetla, eksperiment se pokazao uspješnim. Stanko je svoju Impresiju izlazećeg sunca snimao 80 minuta, te je zahvaljujući zrnatosti slike, kao nezbuđenom rezultatu takva načina snimanja, postigao sličnu vizualnost i atmosferu kao i Niépce gotovo dvjesto godina prije. Taj Stankov hommage, kao što i dolikuje posveti, nije prošao bez emocija i diskretne poetike koji proviruju iz dojmive i nježne slike, a naglašene su i zvučnim zapisom. Po svojoj vokaciji prvenstveno fotograf, Herceg je snimajući film posegnuo i za fotografskim objektivom te je s iste pozicije načinio seriju fotografija. Nije ostalo samo na tome jer Stanko nije mogao odoljeti da ono što je zabilježio ptičjim pogledom ne sagleda i en face, te se spušta među aktere gradske vreve, među ljude iz kvarta koji imaju svoju priču, a koju nam on svojim istančanim okom diskretno otkriva. Život ulice sagledan kroz objektiv bitno je drugačiji od onoga kakvog ga doživljavamo prolazeći tom ulicom i sudjelujući u njemu. Predgovor izložbi preuzet je iz predgovora Mladena Lučića



Stanko Herceg Exhibition — A View from the Window / Photographs and Plain Film

An exhibition by Stanko Herceg, a photographer, a cinematographer and a lecturer at the School of Design was held in October 2015 in Klovićevi Dvori Gallery. The exhibition was held within the cycle Snapshot/ Brzo okidanje and it was entitled A View from the Window / Photographs and Plain Film. The independent exhibition by a reputable Croatian photographer and cinematographer, Stanko Herceg, held in Klovićevi Dvori Gallery, should be also considered as a complex story permeated by an indisputable melancholy, based on wilful and coherently implemented dualism. The exhibition was dedicated to Joseph Nicéphore Niépce and Marina Viculin. It addressed the issue of past and present time, of parallel actualisation in the media of photography and film, of aerial photography and shots taken on land, of duration and the moment. During his work on video film, Stanko was inspired by the first photograph taken in Le Gras near Vosges, in the province of Lorraine, by the French chemist Joseph Nicéphore Niépce in 1826. Video shooting without the lens was not technically possible until recently, yet the experiment proved successful due to the extremely sensitive electronic chip, which registers even a minimal influx of light. The filming of Stanko's Impression of a Rising Sun took 80 minutes and due to grainy photograph, as an inevitable result of this shooting method, he achieved visual effects and the atmosphere considerably resembling those achieved by Niépce almost two hundred years ago.

This Stanko's homage, was appropriately permeated with emotions and discreet poetics appearing from an impressive delicate photograph, which has been pointed out by sound recording. Herceg, being primarily a photographer by vocation, reached out also for the photographic lenses whilst filming and he took a series of photographs from the same position. Furthermore, Stanko could not resist the temptation to provide also an en face view after what he did from bird's eye view. Hence, he mingles with the city crowds and with next-door-neighbours telling their stories which he is aiming to discreetly reveal through his sophisticated stance. The life on the streets presented through camera lenses differs significantly from one's perception of it whilst simply passing it by and participating in it. Preface to the exhibition taken from the preface by Mladen Lučić

Konferencija u Etiopiji – The Affordable & the Profitable

Od 10. do 12. studenog 2014. u Etiopiji je održana međunarodna konferencija o dostupnom stanovanju pod nazivom The Affordable & the Profitable, u organizaciji instituta EiTM (Ethiopian Institute of Technology, Mekelle University). Na konferenciji su nastupili: prof. Lawrence Vale (MIT Boston), Nicole Baron (Bauhaus University, Weimar, Njemačka), prof. Abadi Teklehaimanot (Mekelle University, Etiopija), Manuela Graetz (Ministarstvo urbane izgradnje u Etiopiji), Andrea E. Neri (Mekelle University), prof. Nabeel Hamdi (Oxford Brooks, V. Britanija), prof. Alenka Delić (Arhitektonski fakultet Zagreb), prof. Zlatko Kapetanović (Studij dizajna), Andrej Došen (Mekelle University). Na ovome skupu sudjelovala je i predstavnica Arhitektonskog fakulteta Sveučilišta u Zagrebu, Alenka Delić, s predavanjem o socijalnom stanovanju te prikazala projekte koji u okviru ove teme nastaju na Arhitektonskom fakultetu. Prof. Zlatko Kapetanović sudjelovao je kao predstavnik Studija dizajna s predavanjem o održivom dizajnu te o programu i načinu rada ovoga studija. Naši predstavnici sudjelovali su i u kritičkoj analizi studentskih radova, nastalih o temi urbane opreme u radionici pod vodstvom Michaela Solnicke iz Republike Češke. Također, vođeni su razgovori o mogućnostima uspostave suradnje između dvaju sveučilišta, čiji je rezultat Opći sporazum o kulturnoj i znanstvenoj suradnji, potpisan tom prigodom.

Conference in Ethiopia — The Affordable & the Profitable

An international conference on affordable housing entitled The Affordable & the Profitable organised by the Ethiopian Institute of Technology, Mekelle University, was held in Ethiopia from 10th to 12th November of 2014. The professor Lawrence Vale (MIT Boston), Nicole Baron (Bauhaus University, Weimar, Germany), the professor Abadi Teklehaimanot (Mekelle University, Ethiopia), Manuela Graetz (Ministry of Urban Construction in Ethiopia), Andrea E. Neri (Mekelle University), the professor Nabeel Hamdi (Oxford Brooks, Great Britain), the professor Alenka Delić (the Faculty of Architecture Zagreb), the professor Zlatko Kapetanović (the School of Design) and Andrej Došen (Mekelle University) participated at the conference. Alenka Delić, a representative of the Zagreb-based Faculty of Architecture also participated in this con-

ference. She delivered a lecture on social housing and presented projects developed at the Faculty of Architecture whilst addressing this topic. The professor Zlatko Kapetanović participated in the conference as a representative of the School of Design and delivered a lecture on sustainable design and on the programme and methods of work adopted at the School of Design. Our representatives participated also in the critical analysis of student work addressing the topic of urban equipment in a workshop led by Michael Solnicke from the Czech Republic. Moreover, the issue of the possibility of co-operation between the two universities was tackled in several discussions resulting in a General Agreement on Cultural and Scientific Co-operation, signed in this occasion.



Dan D 2015. – Studij dizajna na izložbi Dana D

Projekti prezentirani tijekom šestog izdanja Dana D, u prostorima bivše vojne bolnice u Zagrebu, prikazali su aktualni presjek dijela aktivnosti Studija dizajna zagrebačkoga Arhitektonskog fakulteta. Riječ je o projektima kojima se nastoji uspostaviti kontinuirana suradnja Studija dizajna kao predstavnika akademske zajednice s gospodarskim čimbenicima na unapređenju, razvoju, prezentaciji i plasmanu konkurentnih, održivih proizvoda. Iako su radovi nastali na više kolegija koje su kreirali studenti s različitih godina, sve njih povezuje želja za jasnom artikulacijom dizajnerskog stava. U vremenu kada se uloga dizajna u društvu simbolički primjereno prezentira u prostoru bivše bolnice, prigoda je podsjetiti se da postoji alternativa takvom kliničkom stanju duha. Svjesni svoje uloge krovne edukacijske ustanove u području dizajna, Studij dizajna većinu svojih ostvarenih studentskih projekata koristi kako bi informirao širu javnost o društvenoj ulozi i značenju dizajna. Kontinuirano unapređuje program studiranja kako na istraživačko-teorijskom tako i na praktičnom području, s posebnim naglaskom na ishode učenja koji će studentima osigurati kompetencije za učinkovit ulazak u profesionalan život. S jedne strane širi se i umrežuje lepeza razumijevanja aktualnih i novih područja djelovanja dizajna i dizajnera, a s druge se nastoji sustavno osigurati iskustvo sudjelovanja i vođenja stvarnih projekata u realnom okruženju. Program Studija dizajna temelji se na jedinstvenom stavu da je dizajn središnji čimbenik inovativne humanizacije tehnologije te bitan dio kulturne i gospodarske razmjene, a dizajner je svojim radom u stalnom dijalogu sa širom zajednicom. Upravo taj jasan stav, bez obzira radi li se o produkt dizajnu ili vizualnim komunikacijama, obilježio je prvih 25 godina neprestanog djelovanja Studija dizajna.

Day D 2015. — School of Design at the Day D exhibition

Projects presented during the sixth edition of Day D, in the Zagreb-based premises of the Old Military Hospital, provided an overview of the activities of the School of Design at the Zagreb-based Faculty of Architecture. The presented projects aimed to establish a continuous co-operation between the School of Design as a representative of the academic community and the economic entities on promotion, development, presentation and sale of competitive and sustainable products. Irrespective of the fact that the works were created during several courses and by students enrolled at diverse years of the study programme, they were all aiming to clearly express design attitudes. Against the backdrop of the times when the role of design in society is symbolically adequately presented in the premises of the Old Military Hospital, the fact that there are alternatives to this clinical state of the spirit. Aware of its role of the umbrella educational institution in the field of design, the School of Design uses most of its projects to inform the broader public on the social role and the significance of design. Moreover, it continuously improves the study programme, both concerning the research and theoretical fields, as well as from a practical aspect, with a special emphasis on learning outcomes that will ensure that students gain competencies required for effective commencement of their professional lives. On the one hand, the insight into the current and the new fields of design is being deepened, whilst on the other hand we are aiming to systematically provide the experience of participation and management of projects in real environment. The School of Design study programme is based on a unique attitude that design is the central factor of innovative humanisation of technology and hence an important aspect of cultural and economic exchange, whilst designers are in continuous dialogue with the broader community through their work. This clearly expressed attitude, both in project design and in visual communications, has marked the first 25 years of continuous activity of the School of Design.



Dizajn i obr(a)t – Novi život odbačenih predmeta

U galeriji "Bernardo Bernardi" Centra za kulturu Pučkog otvorenog sveučilišta u Zagrebu je tijekom travnja 2015. godine održana izložba radova studenata prve godine preddiplomskog studija dizajna. Zadatak je bio prenamjena odbačenih, isluženih i zastarjelih predmeta, osmišljen sa svrhom da studenti prve godine preddiplomskog studija usvoje osnove analize postojećih predmeta. Analizom je trebalo obuhvatiti funkcionalne, tehničke i tehnološke aspekte, ali i simbolički značaj odabranih predmeta u kulturološkom i sociološkom smislu razdoblja u kojem su egzistirali. Na temelju svojih spoznaja, studenti su svladali metode transformiranja odbačenih predmeta na tako da im daju novi razlog postojanja u skladu sa novim uvjetima. Cilj zadatka je bio spoznaja i artikulacija simboličke vrijednosti predmeta, te spoznaja sprege uporabe i značenja predmeta. Transformirani predmeti su dobili novu vrijednost koja u njihovoj originalnoj pojavi i načinu korištenja najčešće nije bila prisutna, ili nije bila svjesno ugrađena. Radi se o namjerno ugrađenim elementima semantičkih funkcija. Pri tome je naročita pažnja bila posvećena ekspresivnoj funkciji, tj. emotivnom doživljaju s ciljem ispitivanja mogućnosti transformacije odbačenog i isluženog u poželjno i korisno. Studenti su u svojim rješenjima nastojali razmatrati do koje mjere je moguće ugraditi element užitka u korištenju tako transformiranog predmeta, kako bi stvorili uvjete za njihovo trajnije postojanje. Izložba je realizirana uz potporu Ministarstva kulture Republike Hrvatske i tiskare Narodnih novina.

Design and crafts — The New Life of Discarded Items

In April 2015 in the gallery Bernardo Bernardi of the Center for Culture at the Open University Zagreb, was held the exhibition of the first year of undergraduate students design projects. The assignment was to redesign discarded, worn out and obsolete items, designed specifically for the first-year students of undergraduate studies, aiming to adopt a basic analysis skills including functional, technical and technological aspects, as well as the symbolic significance of selected objects in a cultural and sociological context of the period in which they existed. Based on their research students explored how to transform discarded objects in order to give them a new reason to be used, and in compliance with the new conditions of present time. The goal of this

assignment was to gain knowledge about, and to articulate symbolic values of objects, as well as to understand connections between the usage and the meaning of the object. Transformed objects were given a new value which has not been, or at least wasn't consciously present in their original designs and ways they were used. The elements of semantic functions were deliberately added in their redesigned features. In doing so, special attention was dedicated to the expressive function, or emotional experience, in order to explore the possibilities of transforming the rejected and worn out object in the desirable and usefull one. Students were exploring to what extent is possible to build in the pleasure of using such transformed objects, in order to make condition for their longer existence. The exhibition was supported by the Croatian Ministry of Culture and the Narodne novine print.



Summit HKKKKI – Izložba Studija dizajna i panel rasprava Dizajn vs drvo

Prvi hrvatski skup kreativnih i kulturnih industrija održao se 21. i 22. svibnja u Muzeju suvremene umjetnosti u Zagrebu. Tema je bila Gospodarstvo stvaranja. Inicijator, Hrvatski klaster konkurentnosti kreativnih i kulturnih industrija, u suradnji s Hrvatskom udrugom poslodavaca, organizirali su niz predavanja, panel rasprava i izložaba radi informiranja i poticanja razvoja kulturnih/kreativnih industrija koje imaju izuzetan porast u svijetu i postaju značajne sastavnice ukupnog razvoja. Studij dizajna sudjelovao je s izložbom najuspješnijih projekata nastalih u okviru studijskog programa, ali i u suradnji s raznim proizvodnim tvrtkama kao i društvenim institucijama. Tako su predstavljena višegodišnja nastojanja u usmjeravanju kreativnog potencijala koji nastaje na ovome Studiju prema stvarnim gospodarskim, kulturnim i društvenim potrebama. U okviru rasprave Dizajn vs drvo sudjelovali su predstavnici dizajnerske struke: Mladen Orešić, profesor Studija dizajna i Nikola Radeljković u ime Hrvatskoga dizajnerskog društva, a drvni sektor su zastupali: Toni Kurti (Spin Valis) i Marijan Kavran (HDK). Tema rasprave i zaključci su bili posvećeni potrebi uspostavljanja djelotvornije suradnje struke i proizvodnog sektora, pri čemu se od proizvodnje očekuje jasnije strateško usmjeravanje razvoja putem dizajna.

The Summit HKKKKI — Exhibition by the School of Design and a panel discussion entitled Design vs wood

The first Summit of the Croatian Competitiveness Cluster of Creative and Cultural Industries was held on 21st and 22nd May at the Zagreb-based Museum of Contemporary Art. The main topic addressed was The Economy of Creation. The initiator Croatian Competitiveness Cluster of Creative and Cultural Industries in co-operation with the Croatian Employers' Association organised a vast array of lectures, panel discussions and exhibitions aiming to inform and encourage the development of cultural and creative industries that have seen an exceptional increase at the global level and are becoming important components of the overall development. The School of Design participated through the exhibition of the most successful projects developed within the study programme, as well as in co-operation with social institutions and with diverse companies involved in production. Hence, long-term effort concerning the channelling of the creative potential unleashed at the School of Design in order to meet the economic, cultural and social requirements was presented. The following representatives of design profession participated in the discussion entitled Design vs wood: Mladen Orešić, a professor at the School of Design and Nikola Radeljković on behalf of the Croatian Designers Association, whilst the wood sector was represented by Toni Kurti (Spin Valis) and Marijan Kavran (Croatian Wood Cluster). The topic of the discussion and the conclusions reached were dedicated to the requirement of establishment of a more effective co-operation between the design profession and the production sector, where production is expected to provide a clearer strategic development channelling through design.



Predstavljanje knjige Savska 25: — arheologija modernosti u prostoru Studentskog centra

U knjizi Savska 25, arheologija modernosti u prostoru Studentskog centra komunicira se o vrijednostima kulture stvarane u Zagrebu u prostoru 'trokuta' između željezničkih pruga, a identificiranog još i danas adresom Savska ulica 25.

Knjiga je sastavljena od više znanstvenih i stručnih članaka, popraćenih ilustracijama pa time predstavlja pokušaj kritičkog sagledavanja značenja kulturno-umjetničke proizvodnje u prostoru kojeg i danas zauzima Studentski centar. Ilustracije prinosu detaljnijem tumačenju teme kao svojevrsni dokumentarij i nadomjestak za nepostojeći središnji arhiv.

U knjizi se pokazuju i analiziraju vrijednosti kulture stvarane u ovome prostoru, u tematskom rasponu od tvornice namještaja Bothe-Ehrmann, zatim zgrada i izložaba Zagrebačkog zbora, sve do kulturnih projekata i zbivanja u okviru Studentskog centra Sveučilišta u Zagrebu.

Taj se raspon promatra kao uzorak mijena u okviru tri etape modernizacije, ali u kontekstu aktualnog vremena. Knjigom se želi dokumentirati stanje u jednome urbanom prostoru, no istodobno to stanje i interpretirati popularno-znanstvenom metodom. Ona želi biti dokumentom o jednome značajnom segmentu modernosti u Zagrebu, time i u Hrvatskoj. Kako su ti segmenti danas uglavnom nedostupni, zaboravljeni ili nestali, knjiga u naslovu sugerira pojam i predlaže metodu 'arheologije' kako bi u značenju sadržaja uputila na potrebu pomnih interdisciplinarnih istraživanja ovoga i drugih kulturnih sadržaja. Poseban naglasak u knjizi stavljen je na analizu ove 'adrese' kao javnog prostora, odnosno kao prostora aktivnoga dijaloga u kulturnom i političkom smislu.

Svrha je ove knjige stvoriti pozitivnu društvenu svijest o prostoru u Savskoj 25, a time i uputiti na potrebu slojevitijeg pristupa tome značajnom segmentu urbanog dijela Zagreba, s obzirom na ono što se u tom prostoru događalo. Namjera je autora knjige i uspostavljanje nove urbane memorije koja se može materijalizirati u pojedinačnim objektima, među kojima su paviljoni bivšega Zagrebačkog zbora najizraženije shvatljivi. No da bi se prema tim objektima (koji su mahom u lošem stanju) uspostavio jasan odnos današnjih baština, prijeko je potrebno uvažiti i sve one sadržaje koji su se u tim prostorima događali kao dio kulturne proizvodnje.

Stoga se knjigom Savska 25, arheologija modernosti u prostoru Studentskog centra, žele stvoriti nove osnove za svijest o vrijednosti prostora kako u fizičkom tako i u simboličkom smislu.

Book presentation Savska 25, — Archaeology of Modernity in Student Centre premises

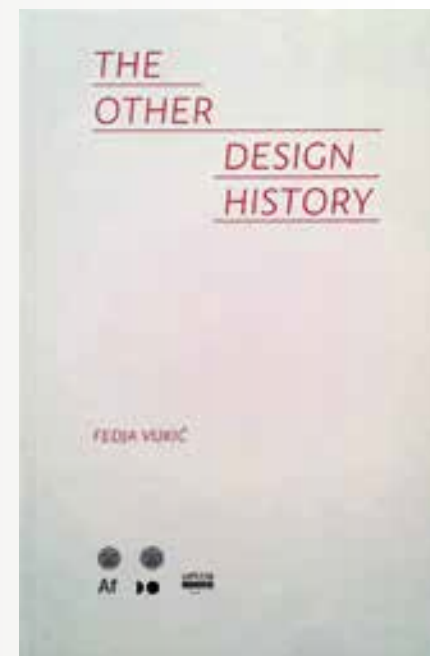
The book entitled Savska 25, Archaeology of Modernity in Student Centre Premises highlights the values of the culture created in Zagreb in the area resembling a 'triangle' located between the railways, currently identified as Savska Street 25.

The book comprises of several scientific and professional articles, accompanied by illustrations and it is hence considered as an attempt to provide a critical overview of the significance of cultural and artistic production in the area where Student Centre is currently located. The illustrations contribute to a more comprehensive interpretation of the topic and as specific documentation and supplementation for the inexistent central archives.

The book presents and analyses the values of the culture created in this area, thematically covering Bothe-Ehrmann furniture factory, as well as buildings and exhibitions of Zagreb Choir and cultural projects and events held at the Student Centre of the University of Zagreb. This has been presented as a pattern of changes within three phases of modernisation, as well as in the context of the present time. The book is aiming to document the situation in specific urban premises and simultaneously to interpret the situation using a popular scientific method. It is striving to be a document of an important segment of modernity in Zagreb and hence in Croatia. Since such segments are currently normally unavailable and have been forgotten or have disappeared, the title of the book suggests the concept and recommends the method of 'archaeology' aiming to highlight the requirement of a comprehensive interdisciplinary research of this specific content, as well as of other cultural content. The book primarily focuses on the analysis of this 'address' as public premises, or as premises providing a venue for active dialogue both in cultural and in political sense.

The specific objective of the book is to develop positive social awareness of the premises located at the address Savska 25, as well as to point out the need for a multi-layered approach to this important segment of the urban part of Zagreb concerning what had been happening in these premises. The author was striving to establish a new urban memory that can be materialised in individual facilities, amongst which the pavilions of the Zagreb Choir have been the most expressively comprehensible. Nevertheless, it is important to consider all the programmes that have been held in these facilities as a segment of cultural production whilst aiming to establish a clear relationship between the current heirs and these facilities (which are all in poor condition).

Consequently, the book entitled Savska 25, Archaeology of Modernity in Student Centre Premises, is aiming to provide new foundations for the awareness of the value of the premises, both in from the physical and from the symbolic aspect.



Knjiga — The Other Design History

Studij dizajna je u sunakladništvu s Upi2Mbooksom objavio knjigu The Other Design History, autora dr. sc. Feđe Vukića, izv. prof. Knjiga sažima gotovo dvadesetogodišnje autorovo bavljenje važnim prinosima teoriji dizajna iz hrvatskoga lokalnoga konteksta u razdoblju od ranih pedesetih do kasnih osamdesetih godina 20. st. Od prvih afirmativnih tekstova Bernarda Bernardija do kompleksnih interdisciplinarnih uvida Matka Meštrovića, u teoriji dizajna je u lokalnom kontekstu opisan terminološki i metodološki put od koncepta oblikovanja do ideje o dizajnu, od kritike koncepta primijenjene umjetnosti do interdisciplinarnih metode projektiranja za masovnu proizvodnju. Autor postavlja ovu povijesnu pripovijest o razvoju teorijskih ideja u kontekst samoupravnog socijalizma i u posebnosti kulture tog tipa društvenog uređenja. Pritom identificira četiri mikrokonteksta za razvoj pojma i prakse dizajna od pedesetih godina nadalje: kontekst kritike primijenjenih umjetnosti, kontekst arhitekture, kontekst društvenog aktivizma u stanovanju i kontekst edukacijskog aktivizma i likovne kritike. Ti ambijenti industrijske modernizacije poslužili su većem broju autora da pokušaju osvijestiti potrebu refokusiranja ondašnje industrijske kulture s ideje o količini prema zamisli o kvaliteti. Prijelomnom točkom u procesu emancipacije pojma i prakse dizajna u lokalnom kontekstu autor drži privrednu reformu iz godine 1963. Njome je političkom odlukom akterima industrijske modernizacije omogućena veća sloboda u raspolaganju prihodom, a u ekonomiju su uvedeni elementi tržišnog natjecanja, čime se otvorio novi prostor za ostvarivanje koncepcije dizajna. To je posebnost lokalne situacije, tipične za hibridni model kulture ondašnje južnoslavenske federacije. Tako je, predlaže autor, moguće razmišljati o uspostavi jedne posebne metode istraživanja ovakve marginalne situacije, a time i konstrukcije povijesti, druge i drukčije u odnosu na onu prvu, koja se bavi kulturom modernizacije u imperijalnim metropolama. Knjiga je javno predstavljena 25. kolovoza 2015. u Pragu u dizajnerskom centru Czechdesign, uz prigodno izložbeno predstavljanje i u sklopu ciklusa predavanja The Future of Design.

Knjiga — The Other Design History

The School of Design and Upi 2M Books have co-published the book entitled The Other Design History by the author Fedja Vukić, Ph.D., Associate Professor. The book provides a summary of almost a twenty-year long period during which the author has been dealing with the theory of design against the backdrop of the local Croatian context covering the period from the early 1950's to the late 1980's. Commencing from the first affirmative texts by Bernardo Bernardi only to address the complex interdisciplinary insights by Matko Meštrović, the path from the concept of formation of the idea of design to the criticism of the concept of applied arts and interdisciplinary design method for mass production, have all been described from the terminological and the methodological aspects in the local context. The author puts this historical story on the development of theoretical ideas in the context of self-governing socialism and the uniqueness of culture of this type of social constitutional order. Moreover, the author identified four micro-contexts for the development of the concept and the practices of design from 1950's to date: the context of criticism of applied arts, the context of architecture, the context of social activism in the housing sector and the context of education activism and visual arts criticism. These industrial modernisation ambiances have been used by a large number of authors whilst striving to raise awareness of the requirement to refocus the former industrial culture from the idea of quantity towards the notion of quality. According to the author, the economic reform dating back to 1963 was the turning point in the emancipation process of the concept and the practices of design against the backdrop of the local context. Through a political decision the economic reform provided the actors of industrial modernisation with greater freedom in revenue management, whilst introducing market competition features into the economy and hence providing new room for the implementation of the design concept. This is the specific feature of the local situation, typical for the hybrid model of culture of the former South Slavic federation. Consequently, according to the author, there is a possibility to consider setting up of a special method of research of such a marginal situation, as well as the construction of history that considerably differs from the previous one that addressed the culture of modernisation in imperial metropolis. The public presentation of the book was held on 25th August 2015 in Prague at the Czech Design centre, in addition to the exhibition presentation within the cycle of lectures entitled The Future of Design.

Grafički materijali i proizvodi – terenska nastava

U duhu je nastave na Studiju dizajna da se studente što je moguće češće i više upozna sa stvarnim izazovima koji ih očekuju u budućoj profesionalnoj izgradnji. Na tome tragu organizirana je terenska nastava iz kolegija Grafički materijali 2 i Grafički proizvodi, gdje su u ak. god. 2014./2015. između ostalih organizirani i posjeti nekim od vodećih gospodarskih subjekata iz područja grafičke proizvodnje. Tako su studenti posjetili grafičku tvrtku Denona d.o.o., gdje su upoznati s cjelokupnim proizvodnim slijedom meko i tvrdo uvezanih knjiga, časopisa te drugih proizvoda iz njihove ponude. Velika pozornost obratila se pojašnjenju komunikacije dizajnera s pripremnim odjelom tiskare koja je u ovoj tvrtki na iznimno visokoj europskoj razini.

Organiziran je i posjet tvrtki Radin print d.o.o. kojom su prilikom studenti upoznati s cjelokupnim proizvodnim programom u segmentu revijalnog tiska. Studenti su tijekom posjeta imali prilike vidjeti kako u stvarnom sustavu djeluje standardizirana kontrola reprodukcije boja u tisku, koja se može pratiti i mjeriti od monitora u dizajnerskom studiju to gotovog proizvoda.

Studenti su također bili u poduzeću Istragrafika d.o.o., gdje su upoznati s cjelokupnom proizvodnjom složivih kutija i prehrambene ambalaže. Najznačajniji segment posjeta bio je obilazak projektnog odjela u kojem timovi dizajnera i tehnologa zajednički oblikuju najsuvremenije ambalaže za domaće i europsko tržište.

Graphic materials and products — field work

It is common practice at the School of Design to provide students with insight as frequently as possible on the real challenges they are about to face during their future professional development. Consequently, field work was organised for the courses Graphic materials 2 and Graphic products, where visits to some of the leading business entities in the field of graphic production, as well as other events, were organised during the academic year 2014/2015. Hence, students visited the graphic design company named Denona d.o.o., where they were introduced to the entire production process of hardback and paperback books, magazines and other products in their product range. A huge amount of attention was paid to the explanation of the communication between designers and the preparation department at the printing office, which in this company has reached an extremely high European level.



Moreover, a visit to the company Radin print d.o.o. was organised during which students were introduced to the entire production programme in the segment of offset printing. Students were given the opportunity during the visit to see how standardised control of colour reproduction in printing works in the real system which can be observed from the monitor at the design studio to the end product. In addition, students visited the company Istragrafika d.o.o., where they were introduced to the entire production of stacking boxes and food packaging. The most important aspect of the visit was the tour in the project department in which teams of designers and technologists worked jointly on the most cutting-edge packaging both for the domestic and the European market.

Studenti 2. godine preddiplomskog studija i prof. Krešimir Dragčević u Istragrafici (Rovinj)
— Students enrolled at the 2nd year of undergraduate study programme and professor Krešimir Dragčević in Istragrafika (Rovinj)

Studij dizajna na Smotri Sveučilišta 2015.

U petak 13. studenoga 2015. na Smotri sveučilišta održanoj u Studentskom centru u Zagrebu, u okviru predstavljanje sastavnica zagrebačkog sveučilišta iz umjetničkoga područja, predstavio se i Studij dizajna Arhitektonskog fakulteta.

Na zajedničkom štandu s Arhitektonskim fakultetom informacije zainteresiranima za studiranje na Studiju dizajna davali su aktualni studenti Studija dizajna. Broj zainteresiranih pokazao je da je popularnost dizajnerske struke i dalje veoma značajna.

School of Design at the University of Zagreb Fair 2015

The Faculty of Architecture School of Design was given the opportunity to present its work on 13th November 2015 at the University of Zagreb Fair held at the Zagreb-based Student Centre premises within the presentation of the components of the University of Zagreb in the field of art.

Students currently enrolled at the School of Design provided information about the School at the joint stand with the Faculty of Architecture to those interested in enrolling in the School of Design.

According to the number of those interested, the popularity of design profession still appears to be significant.



Tjedan dizajna 2015.

Tjedan dizajna, manifestacija koja je organizirana po drugi put u galeriji Lauba od 8. do 16. svibnja 2015., potvrdio je očekivanja i postao prepoznatljivo događanje s okupljanjem, povezivanjem i prezentiranjem kreativnih i proizvodnih snaga u području industrijskog i proizvodnog dizajna.

Ove godine poseban je naglasak bio na dizajnu namještaja pa su sukladno tome na glavnoj izložbi predstavljena najbolja ostvarenja domaće drvne industrije, nastala u suradnji s dizajnerima. Prateće izložbe bile su prezentacije obrazovnih institucija i mladih poduzetnika – dizajnera.

Studij dizajna predstavio se pregledom najboljih projekata nastalih u prethodnoj godini, većim dijelom nastalih u suradnji i za potrebe stvarnih naručitelja radi prezentiranja kreativnog potencijala usmjerenog prema gospodarstvu.

Design Week 2015

Design Week, an event organised for the second time at Lauba Gallery from 8th to 16th May 2015, confirmed the expectations yet again and has become an identifiable event that includes bringing together, connecting and presenting creative and productive forces in the field of both industrial and product design. This year a special emphasis was placed on furniture design and hence the principal exhibition presented the best achievements of the domestic wood industry, resulting from co-operation with designers. The accompanying exhibitions were presentations of educational institutions and young entrepreneurs-designers.

The School of Design presented an overview of its best projects implemented during the previous year, primarily developed in co-operation and aiming to meet the requirements of real clients in order to present the creative potential directed towards the economy.



Predstavljanje nagrada Studija dizajna

U sklopu predstavljanja obrazovnih institucija Studij dizajna su prezentirali studenti, dobitnici nagrada koje je uvodno najavila docentica Ivana Fabio. U izlaganjima o nagrađenim radovima, studenti-autori nagrađenih radova: Tamara Petruša, Luka Jelaska i Klasja Habjan, predstavili su sam proces rada s naglaskom na najvažnije metode istraživanja i postavljanja kriterija za kreativnu sintezu. Publika je tako mogla upoznati i kompleksnost obrazovnog programa preddiplomskog i diplomskog studija Studija dizajna.

Presentation of awards conferred by the School of Design

Within the presentation of educational institutions, the School of Design was presented by students, award winners who were announced by the Assistant Professor Ivana Fabio. During the presentations of the awarded works the students – authors Tamara Petruša, Luka Jelaska and Klasja Habjan presented the process of work, pointing out the most important research methods and setting of the criteria for creative synthesis. Consequently, the audience was introduced to the complexity of the educational programme at the Undergraduate and the Graduate Study Programme at the School of Design.

Gore desno / studentica Klasja Habjan predstavlja svoj projekt
— Top right corner / student Klasja Habjan presenting her project

Sredina desno / studentica Tamara Petruša predstavlja svoj projekt
— Centre right / student Tamara Petruša presenting her project

Dolje lijevo / student Luka Jelaska predstavlja svoj projekt
— Bottom left corner / student Luka Jelaska presenting his project

Prva izložba u novootvorenoj Galeriji Studija dizajna

Na prvoj izložbi u prostoru svoje novootvorene Galerije Studij dizajna predstavio je najbolje studentske radove nastale na smjeru Projektiranje – vizualne komunikacije, s preddiplomakoga i diplomskog studija 2013./2014. akademske godine.

Bila je to prilika da i šira javnost upozna dio kreativnog potencijala studenata Studija dizajna, ali i dio nastavnog programa i tema kojima se studenti bave tijekom pet semestara preddiplomskog studija i tijekom četiri semestra diplomskog studija kao i diplomske radove.

Na izložbi je prikazan još jedan važan segment studentskih aktivnosti, a to su rezultati suradnje s drugim sastavnicama Sveučilišta u Zagrebu. U ovom slučaju to je oblikovanje serije plakata za projekt KRADU, devetu reviju kazališnih predstava studenata Akademije dramskih umjetnosti. Višegodišnja uspješna suradnja studenata dviju institucija najavljuje mogućnosti još šire suradnje Studija dizajna s ostalim obrazovnim institucijama Sveučilišta.

Ova izložba je svojevrsni dokument o radu jedne generacije studenata koji omogućuje objektivniju procjenu pojedinačnih dometa ali i još važnije, ocjenu koliko aktualni program Studija dizajna korespondira s očekivanim zahtjevima suvremene pedagoške prakse. U svakom slučaju, već je ova prva izložba zorno nagovijestila značenje koje će Galerija imati za Studij dizajna i njegove studente.

The first exhibition held at the recently opened School of Design Gallery

During the first exhibition at the premises of the recently opened School of Design Gallery the best student works created at the Design – Visual Communications Department were presented, both from the Undergraduate and the Graduate Study Programme in the academic year 2013/2014.

Hence, an opportunity was provided for the public to gain insight into some aspects of the creative potential of the students at the School of Design, as well as into some segments of the curricula and the topics addressed by the students during five semesters of the Undergraduate Study Programme and during four semesters of the Graduate Study Programme, as well as their Graduate theses.

The exhibition presented another important segment of student activities concerning the results of co-operation with other components of the University of Zagreb. In this case, it included the design of a series of posters for the project entitled KRADU, the ninth



review of the theatrical performances by the students at the Academy of Dramatic Art. A successful long-term co-operation between the students at the two institutions implies the possibility for yet broader co-operation of the School of Design with other educational institutions of the University. This exhibition is a document on the work of a generation of students that enables a more objective assessment of individual results and, more importantly, the opportunity to evaluate the extent to which the current programme of the School of Design meets the expected requirements of the contemporary pedagogical practices. The first exhibition clearly showed the importance of the Gallery for the School of Design and its students.

Galerija Kranjčar, – Izložba fotografija Pavla i Ivana Posavca u ciklusu Sljedbenik – mentor



Pavel Posavec, asistent na kolegiju fotografije Studija dizajna i njegov otac, doajen hrvatske fotografije Ivan Posavec, ovom su prigodom 'suočili' svoje fotografske poglede.

Pavel je izložio svoje suptilne poglede na intimu i scene zagrebačkih noći, a Ivan Posavec predstavio se kao bespoštadni društveni komentator, bilježeći scene iz svakodnevnog života s vidljivim ironijskim odmakom, za što mu je postojeća stvarnost pružila neograničen izvor inspiracija. Izložba je pokazala kako dvije bliske osobe, jedna pored druge, mogu izgraditi dva posve različita umjetnička svijeta unutar istog područja, poštujući osobnosti drugoga.

Kranjčar Gallery — Exhibition of photographs by Pavel and Ivan Posavec in the Follower – mentor cycle

Pavel Posavec, Assistant Professor at the Photography course at the School of Design and his father Ivan Posavec, a doyen of the Croatian photography, have 'confronted' their views concerning photography. Pavel exhibited his subtle views on the intimacy and the scenes of Zagreb nights, whilst Ivan Posavec introduced himself as a relentless social commentator, recording scenes from everyday life with an apparent ironic distance for which he was provided an immense source of inspiration by the existing reality. The exhibition has shown the way in which two closely connected persons can create two entirely different artistic worlds within the same field respecting each other's personalities.

Izložba Gardening

Izložba Gardening održana je od 17. prosinca 2014. do 30. siječnja 2015. u galeriji 'Bernardo Bernardi' u Centru za kulturu Pučkoga otvorenog učilišta Zagreb.

Izložbom su prezentirani rezultati projekta koji su nastali u suradnji s tvrtkom Klara Gardening, provedenog na 5. semestru preddiplomskog i 1. semestru diplomskog studija.

Tema je bila vezana uz aktivnosti na zelenim površinama, istraživanje uloge i značenja vrtlarstva kao aktivnosti te razvoj održivog odnosa čovjeka i okoliša.

Izloženo je petnaest rješenja koja pokazuju nekoliko osnovnih smjerova u promišljanima studenata: dio njih bavio se dizajnom predmeta koji poboljšavaju kvalitetu boravka u prirodi, dio studenata bavio se predmetima koji olakšavaju rad s biljkama, a znatan broj radova bavi se smještanjem biljke u kontekst urbanog prostora za život i rad. Drugi su se bavili kućnim vrtlarenjem ili ranom edukacijom o osnovama vrtlarenja i građenjem pozitivnog stava prema prirodi, a u dijelu projekata istraživani su inovativni pristupi uzgoja biljaka.

Jedan od projekata, alati za vrtlarenje Twool, razrađen je kao proizvod i premijerno prikazan u obliku u kojem će biti ponuđen tržištu.

Gardening Exhibition

Exhibition entitled Gardening was held from 17th December 2014 to 30th January 2015 in Bernardo Bernardi Gallery at the Cultural Centre of the Public Open University Zagreb.

The exhibition presented the results of the project achieved in co-operation with the company Klara Gardening, implemented during the 5th semester of the Undergraduate and the 1st semester of the Graduate Study Programme.

The topic was linked with the activities performed on green spaces, the exploration of the role and the significance of gardening as an activity and the development of sustainable relationship between human society and natural environment.

Fifteen solutions were presented that show several basic directions in the reflections of students: some of them were involved in the design of objects that enhance the quality of spending time outdoors, some of them dealt with objects that facilitate work with plants, whilst a substantial number of works addressed the issue of putting plants into the context of urban space intended for life and work. Other students addressed the issue of home gardening or early education on basics of gardening and building a positive attitude towards the Nature, whilst some of the projects explored the innovative approaches to growing plants.

One of the projects concerning gardening tools entitled Twool was developed as a product and presented for the first time in the form in which it will appear on the market.



Gostujuća predavanja na Studiju dizajna

Kao dodatni oblik informiranja studenata o užim i širim aspektima dizajnerske struke, Studij dizajna omogućio je gostovanja predavača iz različitih područja koja jesu ili mogu biti u direktnoj ili indirektnoj vezi s dizajnom.

Tako su srijedom poslijepodne studenti mogli čuti i vidjeti prezentacije o profesionalnim iskustvima dizajnera, bivših studenata Studija dizajna ili stručnjaka iz mnogih područja koja na bilo koji način uključuju dizajn.

Prezentacije se nerijetko nastavljaju neformalnim druženjima studenata i gostujućih predavača, što obogaćuje postojeću pedagošku praksu temama koje često iz objektivnih razloga nije moguće obuhvatiti aktualnim nastavnim programom.

Visiting Lecturers at the School of Design

Aiming to provide an additional form of student information on both narrow and broad aspects of design profession, The School of Design provided the opportunity to attend visiting lectures addressing the topics in diverse fields that are or could be directly or indirectly linked with design.

Hence, on Wednesday afternoons students had the opportunity to attend presentations showing professional experiences of designers, former students at the School of Design or experts in a broad range of fields that include design in any way.

Presentations were frequently followed by informal socialising between students and visiting lecturers, enriching the current pedagogical practices with topics that are often not included in the current curriculum due to objective reasons.



Davor i Nikola OM – Od B do Ž

O Bruketa&Žinić oblikovnoj manufakturi valjda i vrapci znaju da su jedna od najboljih i najučinkovitijih malih neovisnih reklamnih agencija u svijetu. Svojim stilom i stavom pomiče granice vizualne komunikacije, radovima osvaja brojne nagrade, ali izaziva i burne reakcije. Kako pravu snagu agencije ne čine samo djela i nagrade već ljudi koji stoje iza svega, prezentacija je razotkrila puste mitove i legende oko ovog dvojca i predstavila tko su to zapravo Davor i Nikola.

Davor and Nikola om — From B to Ž

Bruketa&Žinić design manufacture is known as one of the most effective small independent advertising agencies at the global level. It is an agency with a significant impact on visual communication whose work causes both extreme reactions and praise and can hence deservedly boast an immense number of awards. Nevertheless, its real potential lies in the people behind its work and we have hence decided to reveal the myths and the legends and find out who Davor and Nikola actually are.

Maša Poljanec i Maja Kolar – Projekt ‘Dizajnerice’ / praktična povijest dizajna

Projekt ‘Dizajnerice’ baza je podataka o dizajnericama nastala u želji da se na jednome mjestu okupe informacije o autoricama koje su svojim djelovanjem utjecale na povijest dizajna u razdoblju od 1930. godine nadalje. Ovaj otvoreni online arhiv u nastajanju, rezultat je jednogodišnjeg istraživanja kontinuiteta dizajnerske scene. Kroz prikaz dizajnerskog istraživanja u praksi, odnosno razvojnog procesa projekta predstaviti će se okružje i uvjeti u kojima su djelovale dizajnerice, prikupljena građa te rekonstruirani profili autorica.

Maša Poljanec and Maja Kolar — Women Designers’ project / A practical history of design

The project entitled Women Designers is a database on designers aiming to collect information on the designers who have made a significant impact on the history of design ever since 1930. This open online archive in the making is the result of a year-long research of the continuity of design scene. The environment and the conditions in which the designers operated and against which the material was collected and designer profiles reconstructed were presented through design research in practice or through a project development process.



Slaven Fischer — Agencija u 56 slika

U agencijskom svijetu devet od deset novih poslova dobiva se natječajem. Situacija u kojoj se najbolji mogući tim u ograničenom razdoblju hvata u koštac s projektnim zadatkom, razumijevanjem brenda te poslovnim i kulturnim kontekstom onih s kojima brend treba komunicirati. Nakon što dobijete natječajni poziv za izbor hrvatskoga turističkoga krov-noga komunikacijskoga koncepta, adrenalin teče u potocima. Predavanje Slavena Fischera otkrilo je u detalje 56 dana dug proces od zadatka do prezentacije izabranog rješenja Croatia, Full of life.

Slaven Fischer — Agency in 56 photographs

In the world of agencies 9 out of 10 new jobs are provided through tendering. It is a situation in which the best possible team tackles a project task over a limited period of time, through an insight into a brand and a business and a cultural context of those with whom the brand needs to communicate. An immense amount of adrenaline is implied in a situation in which one has received an invitation for the participation in a tender for the selection of the Croatian umbrella communication concept. A lecture delivered by Slaven Fischer provides a comprehensive insight into a 56-day-long process commencing from the task to the presentation of the solution opted for – Croatia, Full of life.



Vanja Cuculić — Par zgodnih recepata kako složiti sponzore na plakatu. A potom i ostalo

Autor koji je diplomirao na Studiju dizajna, predstavio je svoj izuzetan rad nizom slajdova. Neformalan pristup prezentaciji na efektan je način otkrio niz primjera kako se nositi s često pretjeranom količinom informacija, a da pritom ne strada vaš autorski koncept. Prezentacija je održana u ležernoj atmosferi, gotovo na razini anegdote.

Vanja Cuculić — Several useful tips on sponsor arrangement on a poster followed by other information.

The author, a School of Design graduate degree holder, presented his work by showing a large number of slides. An informal approach to the presentation provided a vast array of examples of how to deal with frequently provided excessive amount of information in an effective way, without the adverse impact on one's own original concept. The presentation was delivered in a relaxed ambience almost at the level of anecdote.

Nikola Radeljković — PTSD / Post Traumatic Stress Design

Nikola Radeljković, član i suosnivač dizajnerskoga kolektiva Numen/ForUse održao je predavanje o tome koliko je dizajnerski poziv traumatičan i što su posljedice tih traumi. Tema o kojoj se mnogo ne razmišlja osvjetljena je na neočekivan način i pružila je uvjerljivu sliku o tome što proživljava dizajner tijekom rada na projektu suočen s vlastitim (ne)mogućnostima i vanjskim ograničenjima.

Nikola Radeljković — PTSD / Post Traumatic Stress Design

Nikola Radeljković is a member and co-founder of a collective of designers Numen/ForUse. He gave a lecture about the traumatic aspect of design profession, as well as about the consequences of such traumas. A topic that is not frequently considered has been addressed in an unexpected way, providing a convincing image of what designers normally experience during their work on projects when faced with their own constraints and external limitations.



Roberto Vdović — Digitalna proizvodnja / prezentacija 3D printera

Predavanje je bilo posvećeno sve prisutnijom temom digitalne proizvodnje koja je posebno potaknuta aktualnim razvojem stolnih 3D pišača. Razvoj zasnovan na RepRap projektu prof. Adriana Bowyera u kratkom vremenu postao je predmet interesa gotovo svih struka. Radi li se o novoj industrijskoj revoluciji, ili je to trenutna opsesija nekolicine? Od kratkog pregleda, preko aktualnih primjena do suvremenih trendova u primjeni 3D ispisa kroz praktična saznanja doznalo se na ovom iznimno dinamičnom području.

Roberto Vdović — Digital production / 3D printer presentation

The lecture topic was increasingly present digital production that is primarily encouraged through actual development of desktop 3D printers. Development based on RepRap project by the professor Adrian Bowyer had almost instantly attracted the interest of nearly all professions. Is it a new industrial revolution or merely some individuals' temporary obsession? Practical insight on this extremely dynamic area has been provided through a short overview and actual application, as well as contemporary trends in 3D printing.

Jane Schirmer — Fantastična majstorica digitalne ilustracije

Independent Festival of Creative Communications (IFCC), nekoć znan kao Sudnji dan, započeo je 25. svibnja. Sada je narastao u višednevno događanje s predavanjima, izložbama i radionicama međunarodnih sudionika, na više lokacija u gradu. Kulminirao je, naravno, dodjelom nagrada u 18 kategorija, 30. svibnja. 2015. U sklopu Festivala, na Studiju dizajna gostovala je 25. svibnja i Jana Schirmer, fantastična majstorica digitalne ilustracije.

Jana Schirmer — Fantastic digital illustrator

Independent Festival of Creative Communications (IFCC) commenced on 25th May 2015, once known as Judgement Day. It is currently a several-day-long event including lectures, exhibitions and workshops for international participants at several locations in the city. It culminated in the award presentation ceremony in 18 categories on 30th May 2015. Jana Schirmer, a fantastic digital illustrator, visited the School of Design during the Festival on 25th May 2015.



Vijeće
Povjerenstva
Programski odbor

*Council
Committees
Programme Board*

ČLANOVI VIJEĆA STUDIJA DIZAJNA

SCHOOL OF DESIGN COUNCIL MEMBERS

prof. dr. sc. Bojan Baletić / *PhD, full professor*
doc. mr. sc. Sanja Bencetić / *MSc, assistant professor*
prof. Stipe Brčić / *associate professor*
prof. Nenad Dogan / *associate professor*
prof. Ivan Doroghy / *associate professor*
v. asist. dr. sc. Krešimir Dragčević / *PhD, lecturer*
doc. dr. sc. Nikola Đurek / *associate professor*
doc. mr. sc. Ivana Fabrio / *assistant professor*
prof. dr. sc. Tomislav Filetin / *PhD, full professor*
v. asist. dr. sc. Morana Fudurić / *PhD, lecturer*
prof. dr. sc. Ivica Grbac / *PhD, full professor*
doc. dr. sc. Tatjana Haramina / *associate professor*
izv. prof. Stanko Herceg / *associate professor*
asist. Andrea Hercog / *teaching assistant*
izv. prof. Boris Ileković / *associate professor*
prof. dr. sc. Tanja Jurčević-Lulić / *PhD, associate professor*
pred. Tin Kadoić / *lecturer*
asist. Romana Kajp / *teaching assistant*
prof. mr. sc. Zlatko Kapetanović / *MSc, associate professor*
doc. Vedran Kasap / *assistant professor*
asist. Inja Kavurić Kireta / *teaching assistant*
v. pred. Zlatko Klanac / *senior lecturer*
pred. dr. sc. Ivana Knez / *PhD, lecturer*
pred. Dina Korper Žemva / *lecturer*
prof. dr. sc. Dorian Marjanović / *PhD, full professor*
izv. prof. dr. sc. Anka Mišetić / *PhD, associate professor*
prof. dr. sc. Milan Opalić / *PhD, full professor*
prof. Mladen Orešić / *associate professor*
pred. Jelena Parizoska / *lecturer*
prof. dr. sc. Jurica Pavičić / *PhD, full professor*
izv. prof. dr. sc. Marijan Palmović / *PhD, associate professor*
pred. Mario Petrak / *teaching assistant*
pred. dr. sc. Ivana Podnar / *PhD, lecturer*
asist. Pavel Posavec / *teaching assistant*
pred. Nives Sertić / *lecturer*
v. pred. mr. sc. Nikoleta Sudeta / *MA, senior lecturer*
prof. dr. sc. Mladen Šercer / *PhD, full professor*
doc. Robert Šimetin / *associate professor*
doc. dr. sc. Marija Šimić Horvath / *associate professor*
doc. dr. sc. Vatroslav Škare / *associate professor*
asist. mr. sc. Roberto Vdović / *MSc, teaching assistant*
asist. Tomislav Vlainić / *teaching assistant*
izv. prof. dr. sc. Feđa Vukić / *PhD, associate professor*
pred. dr. sc. Vlatka Wertheimer / *PhD, lecturer*
doc. dr. sc. Dragan Žeželj / *associate professor*
asist. Hrvoje Živčić / *teaching assistant*
doc. dr. sc. Ivica Župčić / *associate professor*
pred. Veljko Žvan / *lecturer*

PREDSTAVNICI STUDENATA PREDDIPLOMSKOG STUDIJA

STUDENT REPRESENTATIVES UNDERGRADUATE PROGRAMME

1. GODINA / 1ST YEAR
Ivan Klanac
2. GODINA / 2ND YEAR
INDUSTRIJSKI DIZAJN: Luka Dundović
VIZUALNE KOMUNIKACIJE: Vita Vrebac
3. GODINA / 3RD YEAR
INDUSTRIJSKI DIZAJN: Iva Vučemilović Grgić
VIZUALNE KOMUNIKACIJE: Petra Grubišić

PREDSTAVNICI STUDENATA DIPLOMSKOG STUDIJA

STUDENT REPRESENTATIVES GRADUATE PROGRAMME

1. GODINA / 1ST YEAR
INDUSTRIJSKI DIZAJN: Tamara Petruša
VIZUALNE KOMUNIKACIJE: Lovro Mioković
2. GODINA / 2ND YEAR
INDUSTRIJSKI DIZAJN: Ana Šolić
VIZUALNE KOMUNIKACIJE: Anta Bučević

DEKAN

DEAN

prof. mr. sc. Boris Koružnjak / *MA*

VODITELJ STUDIJA DIZAJNA

HEAD OF THE SCHOOL OF DESIGN

prof. Stipe Brčić / *associate professor*

TAJNIK

UNIVERSITY SECRETARY

dipl. iur. Deanka Hirjan / *J.D.*

VODITELJ ISPOSTAVE STUDIJA DIZAJNA

HEAD OF THE SCHOOL OF DESIGN BRANCH OFFICE

Višnja Krajnović

VODITELJ U STUDENTSKOJ REFERADI STUDIJA DIZAJNA

ASSISTANT IN THE SCHOOL OF DESIGN'S STUDENT ADMINISTRATION OFFICE

Sanja Bušić

PROGRAMSKI ODBOR

PROGRAMME COMMITTEE

doc. mr. sc. Sanja Bencetić / *MSc, assistant professor*
prof. Stipe Brčić / *associate professor*
prof. Nenad Dogan / *associate professor*
prof. Ivan Doroghy / *associate professor*
doc. mr. sc. Ivana Fabrio / *assistant professor*
asist. Andrea Hercog / *teaching assistant*
prof. mr. sc. Zlatko Kapetanović / *MSc, associate professor*
izv. prof. dr. sc. Anka Mišetić / *PhD, associate professor*
prof. Mladen Orešić / *associate professor*
doc. Tomislav Vlainić / *teaching assistant*
izv. prof. dr. sc. Feđa Vukić / *PhD, associate professor*
pred. Veljko Žvan / *lecturer*

POVJERENSTVO ZA OBRANU DIPLOMSKOG

RADA NA DIPLOMSKOM STUDIJU DIZAJNA

COMMITTEE FOR THE GRADUATION THESES AND FINAL EXAMINATION
IN GRADUATION PROGRAMME

INDUSTRIJSKI DIZAJN / *INDUSTRIAL DESIGN*

doc. mr. sc. Ivana Fabrio / *assistant professor*
prof. mr. sc. Zlatko Kapetanović / *MSc, associate professor*
izv. prof. dr. sc. Anka Mišetić / *PhD, associate professor*
prof. Mladen Orešić / *associate professor*
izv. prof. dr. sc. Feđa Vukić / *PhD, associate professor*
+ članovi koji se imenuju u odnosu na temu rada
+ *members nominated according to the paper topic*

VIZUALNE KOMUNIKACIJE / *VISUAL COMMUNICATIONS*

prof. Stipe Brčić / *associate professor*
prof. Nenad Dogan / *associate professor*
prof. Ivan Doroghy / *associate professor*
izv. prof. dr. sc. Anka Mišetić / *PhD, associate professor*
izv. prof. dr. sc. Feđa Vukić / *PhD, associate professor*
+ članovi koji se imenuju u odnosu na temu rada
+ *members nominated according to the paper topic*

TAJNIK / *SECRETARY*

doc. Tomislav Vlainić / *teaching assistant*

POVJERENSTVO ZA OBRANU DIPLOMSKOG

RADA NA DODIPLOMSKOM STUDIJU

COMMITTEE FOR HOLDING AND ASSESSING
UNDERGRADUATE PROGRAMME INTERVIEWS

PRODUKT DIZAJN / *PRODUCT DESIGN*

—

GRAFIČKI DIZAJN / *GRAPHIC DESIGN*

prof. Stipe Brčić / *associate professor*
prof. Nenad Dogan / *associate professor*
prof. Ivan Doroghy / *associate professor*
izv. prof. Stanko Herceg / *associate professor*
izv. prof. dr. sc. Anka Mišetić / *PhD, associate professor*
izv. prof. dr. sc. Feđa Vukić / *PhD, associate professor*

POVJERENSTVO ZA PRIPREMU I PROVEDBU

RAZREDBENOG POSTUPKA NA PREDDIPLOMSKOM STUDIJU

COMMITTEE FOR ADMISSION TO UNDERGRADUATE PROGRAMME

doc. mr. sc. Sanja Bencetić / *MSc, assistant professor*
prof. Stipe Brčić / *associate professor*
Sanja Bušić
prof. Nenad Dogan / *associate professor*
prof. Ivan Doroghy / *associate professor*
doc. dr. sc. Nikola Đurek / *associate professor*
doc. mr. sc. Ivana Fabrio / *assistant professor*
asist. Andrea Hercog / *teaching assistant*
asist. Romana Kajp / *teaching assistant*
prof. mr. sc. Zlatko Kapetanović / *MSc, associate professor*
doc. Vedran Kasap / *assistant professor*
prof. Mladen Orešić / *associate professor*
doc. Tomislav Vlainić / *teaching assistant*
izv. prof. dr. sc. Feđa Vukić / *PhD, associate professor*

POVJERENSTVO ZA OCJENU SPOSOBNOSTI VIZUALNOG MIŠLJENJA

I LIKOVNOG IZRAŽAVANJA (1. I 2. SELEKCIJSKI KRUG)

COMMITTEE FOR ASSESSING VISUAL THINKING AND ARTISTIC EXPRESSION
(1ST AND 2ND ROUNDS OF SELECTION PROCESS)

prof. Stipe Brčić / *associate professor*
prof. Nenad Dogan / *associate professor*
prof. Ivan Doroghy / *associate professor*
doc. mr. sc. Ivana Fabrio / *assistant professor*
izv. prof. Boris Ileković / *associate professor*
prof. mr. sc. Zlatko Kapetanović / *MSc, associate professor*
prof. Mladen Orešić / *associate professor*
doc. Tomislav Vlainić / *teaching assistant*

POVJERENSTVO ZA PROVOĐENJE I OCJENU INTERVJUA

NA PREDDIPLOMSKOM STUDIJU

COMMITTEE FOR ADMISSION TO UNDERGRADUATE PROGRAMME

prof. Stipe Brčić / *associate professor*
prof. Nenad Dogan / *associate professor*
prof. Ivan Doroghy / *associate professor*
doc. mr. sc. Ivana Fabrio / *assistant professor*
prof. mr. sc. Zlatko Kapetanović / *MSc, associate professor*
izv. prof. dr. sc. Anka Mišetić / *PhD, associate professor*
prof. Mladen Orešić / *associate professor*
izv. prof. dr. sc. Feđa Vukić / *PhD, associate professor*

POVJERENSTVO ZA PRIPREMU I PROVOĐENJE RAZREDBENOG

POSTUPKA NA DIPLOMSKOM STUDIJU

COMMITTEE FOR ADMISSION TO GRADUATE PROGRAMME

doc. mr. sc. Sanja Bencetić / *MSc, assistant professor*
prof. Stipe Brčić / *associate professor*
prof. Nenad Dogan / *associate professor*
prof. Ivan Doroghy / *associate professor*
doc. dr. sc. Nikola Đurek / *associate professor*
doc. mr. sc. Ivana Fabrio / *assistant professor*
prof. mr. sc. Zlatko Kapetanović / *MSc, associate professor*
izv. prof. dr. sc. Anka Mišetić / *PhD, associate professor*
prof. Mladen Orešić / *associate professor*
izv. prof. dr. sc. Feđa Vukić / *PhD, associate professor*

IN MEMORIAM

Dr. sc. Edo Šmidihen, professor emeritus
(1930. – 2015.)

Prof. Edo Šmidihen, naš prvi voditelj, zauvijek nas je napustio 13. rujna 2015. U tekstovima koji su tim povodom objavljeni naglašen je njegov impresivni profesionalni projektantski opus kao i zavidna nastavnička karijera na Arhitektonskom fakultetu u Zagrebu. Tek ponegdje se dodaje podatak da je u razdoblju 1989. – 1998. bio i voditelj Studija dizajna. Prof. Edo Šmidihen nije bio dizajner, nije čak ni predavao na Studiju dizajna, ali je njegov doprinos uspostavi visokog obrazovanja u području dizajna u Republici Hrvatskoj izuzetan.

U vrijeme dok je obnašao dužnost dekana na Arhitektonskom fakultetu (1981. – 1985.) pokrenuta je inicijativa 'o potrebi uvođenja visokoškolske nastave za obrazovni profil dizajnera', a Republički sekretarijat za prosvjetu, kulturu i fizičku kulturu tražio je od Arhitektonskog fakulteta izradu studijskog programa.

Otpočetak je bilo posve jasno kako se zbog interdisciplinarnosti struke ovaj zahtjevni zadatak neće moći izvršiti 'u kući'. Interfakultetski model s Arhitektonskim fakultetom na čelu, uza sudjelovanje afirmiranih predstavnika tada aktualne struke, nametnuo se kao optimalno rješenje. Prof. Edo Šmidihen ovaj je prilično složen i dugotrajan proces uspješno doveo do cilja zahvaljujući činjenici da je bio autoritet u akademskoj zajednici i jer je imao povjerenje struke s Bernardom Bernardijem na čelu. Konačno, bio je vrlo uporan i nadasve vješt organizator i zaista je iskreno želio ostvariti ovu zadaću.

I tako, godine 1989. na Studij dizajna, kao prvi u Hrvatskoj, upisuje prva generacija studenata.

Za voditelja Studija izabran je prof. Edo Šmidihen i na toj dužnosti ostaje do godine 1998. U tom razdoblju posvećuje se 'unutrašnjoj' organizaciji Studija, rješavanju prostora i tehničke opreme. Nadasve potiče suradnju Studija sa kulturnim i gospodarskim okruženjem, te njegovu prezentaciju na domaćoj i međunarodnoj razini. Studij postaje kompetentan visokoobrazovni subjekt koji će presudno utjecati na formiranje profesionalne dizajnerske scene u Hrvatskoj.

Zbog svog doprinosa uspostavi visokog obrazovanja u Hrvatskoj prof. Edo Šmidihen imao je status počasnog člana Hrvatskoga dizajnerskog društva.

Studij dizajna pri Arhitektonskom fakultetu Sveučilišta u Zagrebu će se svome prvom voditelju, kolegi i dragom prijatelju, prof. Edo Šmidihenu, zahvaliti vrsnim obrazovanjem budućih dizajnerica i dizajnera.

Prof. Stipe Brčić,
voditelj Studija dizajna

IN MEMORIAM

Edo Šmidihen, PhD, Professor Emeritus
(1930 – 2015)

Prof. Edo Šmidihen, the first head of our School, passed away on the 13th of September, 2015. Texts published on this occasion highlight his impressive professional career in architecture as well as his distinguished academic career at the Faculty of Architecture in Zagreb. Some texts provide additional information about the work he did while he was head of School of Design (1989 – 1998).

Prof. Edo Šmidihen was not a designer. He never even taught at the School of Design. Nevertheless, he made an outstanding contribution to the establishment of higher design education system in Croatia.

While he was dean of the Faculty of Architecture (1981 – 1985), an initiative was launched to establish advanced professional education and training in design at academic level. As a result, the Ministry of Education, Culture and Sports addressed a request to the Faculty of Architecture to draw up a study program.

It was quite obvious from the start that such a demanding task could not be carried out 'in house' due to interdisciplinary nature of the profession. An inter-faculty model was, therefore, adopted as an optimal solution with the Faculty of Architecture as the leading force together with a team of renowned designers in the field.

Prof. Edo Šmidihen successfully saw this quite complicated and lengthy process through owing to his indisputable authority in the academic community as well as in professional design circles with Bernardo Bernardi as a leading figure. His persistence, efficiency in organization and sincere wish finally yielded positive results.

In 1989 the first generation of students was enrolled in the School of Design and they were actually the first students of design in Croatia. Prof. Edo Šmidihen was appointed head of the School and filled this position until 1998. During that period he put a great deal of effort into the 'internal' organization of the School managing all issues related to the School premises, technical equipment and facilities.

He strongly encouraged the collaboration between the School and the cultural and economic institutions and actively worked to promote the School in local and international professional circles. As a result, the School has become a highly relevant and renowned higher educational institution which has a growing impact on the formation of professional design in Croatia.

In view of the fact that he made a valuable and lasting contribution to the establishment of higher design education system in Croatia, Prof. Edo Šmidihen became an honorary member of the Croatian Design Association. The School of Design affiliated with the Faculty of Architecture of the University of Zagreb and all teaching staff owe a depth of gratitude to the first head of the School, our colleague and dear friend, Prof. Edo Šmidihen. We will continue his work and adhere to the principles and values that he cherished and will dedicate ourselves to maintain a high standard of education and professional training in the field of design in the future.

Prof. Stipe Brčić
Head of the School of Design



2014./2015.

NASTAVNICI
TEACHING STAFF

Baletić Bojan
Bencetić Sanja
Brčić Stipe
Dogan Nenad
Doroghy Ivan
Dragčević Krešimir
Đurek Nikola
Fabrio Ivana
Filetin Tomislav
Fudurić Morana
Grbac Ivica
Haramina Tatjana
Herceg Stanko
Hercog Andrea
Ileković Boris
Jurčević-Lulić Tanja
Kadoić Tin
Kajp Romana
Kapetanović Zlatko
Kasap Vedran
Kavurić Kireta Inja
Klanac Zlatko
Knez Ivana
Korper Žemva Dina
Marjanović Dorian
Mišetić Anka
Opalić Milan
Orešić Mladen
Petrak Mario
Palmović Marijan
Parizoska Jelena
Pavičić Jurica
Podnar Ivana
Posavec Pavel

Sertić Nives
Sudeta Nikoleta
Šercer Mladen
Šimić Horvath Marija
Škare Vatroslav
Šimetin Robert
Vdović Roberto
Vlainić Tomislav
Vukić Feđa
Wertheimer Vlatka
Žeželj Dragan
Živčić Hrvoje
Župčić Ivica
Žvan Veljko

VODITELJ RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Brčić Stipe

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

Andrešić Josip
Bačaneč Ivana
Bajrektarević Amin
Bakliža Darian
Bilić Klara
Doko Dora
Filipan Erika
Filipović Mirta
Golubić Ljubica
Grabarić Stella
Hodak Monika
Huskić Sandra
Jurina Antonija
Jurjević Roko
Klanac Ivan
Kocijan Karla
Komen Leonarda
Kovač Paula
Kovač Veronika
Lovreković Andreja
Marin Jan
Matić Lucija
Meseldžić Ela
Modraković Tanja
Novosel Lucija
Palestrina Mazić Luka
Pavičić Ana
Petric Martina
Piškorić Petra
Sever Lucija
Stupar Nina
Šimag Marijana
Taneski Tea
Vlaisavljević Jovana

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

Benusi Dorja
Bjeliš Barbara
Borčić Luka Daniel
Bošnjak Elizabeta
Džakić Monika
Đukić Andrej
Goreta Matej
Grčević Borna Aaron
Grubišić Mateo
Habjan Klasja
Herceg Ana
Hrabar Ivana
Jandrić Maja
Kolar Igor
Kuzmanović Sanja
Martinjak Vitomira
Mioković Lovro
Mrkša Laura
Nakić-Vojnović Zita
Njegovanović Nataša
Pavelić Adriana
Perković Vanja
Petruša Tamara
Prša Josipa
Reicher Luka
Tintor Hana
Ukić Martina
Vavra Viktoria Lea
Večerić Valentino
Vujasić Ana
Vuko Ana
Žic Lara

**DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI**
PRE-BOLOGNA GRADUATES

Saletović Mirna

**SVEUČILIŠNI PREDDIPLOMSKI
STUDIJ – PRVOSTUPNICI**
UNIVERSITY UNDERGRADUATE
STUDIES – BACHELORS

Balen Juraj
Bartolić Dina
Bašić Miran
Bitunjac Marina
Burić Tin
Cvijanović Stela
Fuzul Nikolina
Gudiček Karmela
Huljev Katarina
Jurčević Matea
Kentrić Stancić Nikolina
Kovačević Michelle Antonia
Kušec Otto
Lesar Dunja
Markušić Dominik
Matulina Kai Ana
Mesarić Rebecca
Močević Monika
Nemec Helena
Pavlek Borjan
Pavleković Preis Sara
Prelec Maja
Radas Donat
Sviben Matija
Šaban Ivan
Šarko Lidija
Šljaka Toni
Vrbanić Gala Marija
Vučemilović-Grgić Iva

**SVEUČILIŠNI DIPLOMSKI
STUDIJ – MAGISTRI**
UNIVERSITY GRADUATE
STUDIES – MASTERS

Benusi Dorja
Birkić Marta
Borčić Luka Daniel
Bošković Maja
Brkić Matea
Bučević Anta
Crnčević Niko
Crnek Vidović Kristina
Dominko Hrvoje
Farkaš Slavica
Filipec Tihomir
Gulić Matija
Horvat Zrinka
Jekić Mario
Karača Antonio
Klarić Iris
Kostić Stanislav
Kutleša Dorotea
Kuzmanović Sanja
Lugarić Dora
Miloš Ivona
Ničeno Lucija
Pavić Tea
Peranović Martin
Perić Luka
Priselec Ena
Ratkaj Katarina
Roškar Janja
Somek Ana
Spetić Franka
Subotić Maja
Šavar Alma
Špoljar Matija
Vrdoljak Petra

**NAGRADE I PRIZNANJA
STUDIJA DIZAJNA**
AWARDS AND ACKNOWLEDGEMENT
AT THE SCHOOL OF DESIGN

GODIŠNJA NAGRADA
PREDDIPLOMSKI STUDIJ
ANNUAL AWARD
UNDERGRADUATE PROGRAMME

Benusi Dorja
PROJEKTRANJE – INDUSTRIJSKI DIZAJN
DESIGN COURSE – INDUSTRIAL DESIGN

Petrov Grgo
PROJEKTRANJE – VIZUALNE KOMUNIKACIJE
DESIGN COURSE – VISUAL COMMUNICATIONS DESIGN

GODIŠNJA NAGRADA
DIPLOMSKI STUDIJ
ANNUAL AWARD
GRADUATE PROGRAMME

Sunek Valentina
INDUSTRIJSKI DIZAJN
INDUSTRIAL DESIGN

Horvat Zrinka
DIZAJN VIZUALNIH KOMUNIKACIJA
VISUAL COMMUNICATIONS RIAL DESIGN

GODIŠNJA PRIZNANJA
ANNUAL ACKNOWLEDGEMENTS

GRUPA AUTORICA
GROUP OF AUTHORS

Bartolić Dina
Bošnjak Elizabeta
Hrabar Ivana
Huljev Katarina
Jandrić Maja
Močević Monika
Mrkša Laura
Nemec Helena
Njegovanović Nataša
Udovičić Iva
Vavra Lea
Vrdoljak Petra

2013./2014.

NASTAVNICI
TEACHING STAFF

Baće Josip
Baletić Bojan
Bencetić Sanja
Borić Neda
Brčić Stipe
Cilinger Neda
Dogan Nenad
Doroghy Ivan
Dragčević Krešimir
Đurek Nikola
Fabrio Ivana
Filetin Tomislav
Fudurić Morana
Galijašević Teufik
Grbac Ivica
Haramina Tatjana
Herceg Stanko
Hercog Andrea
Ileković Boris
Indof Janez
Jamnicki Sonja
Jurčević-Lulić Tanja
Kadoić Tin
Kajp Romana
Kapetanović Zlatko
Kasap Vedran
Kavurić Kireta Inja
Keller Goroslav
Klanac Zlatko
Knez Ivana
Kovačević Melita
Marjanović Dorian
Mišetić Anka
Opalić Milan

Orešić Mladen
Petrak Mario
Palmović Marijan
Parizoska Jelena
Pavičić Jurica
Podnar Ivana
Sertić Nives
Sudeta Nikoleta
Šerčer Mladen
Šimić Horvath Marija
Škare Vatroslav
Vdović Roberto
Vlainić Tomislav
Vukić Feđa
Žeželj Dragan
Živčić Hrvoje
Župčić Ivica
Žvan Veljko

VODITELJ RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Brčić Stipe

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

Badurina Marta
Begčević Ena
Bertina Matea
Bolfan Bruno
Čaldarović Dora
Čotić Karla
Dragaš Tea
Dundović Luka
Horvatić Dorja
Jurina Viktorija
Karač Mihovil
Kezić Maja
Kikerec Ana
Kovačević Petra
Kovačić Filip
Maltar Matej
Marelić Klara
Milas Mirjam
Milčić Rafael
Modraković Tanja
Nikolić Anja
Novak Karla
Redža Vilim
Rubinić Lucija
Sunek Valentina
Šantić Paula
Šmuc Eva
Šobat Paula
Tadić Josipa
Vrebać Vita
Vuri Ivona
Zaher Klara

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

Benusi Dorja
Birkić Marta
Bošković Maja
Brkić Matea
Bučević Anta
Crnčević Niko
Dominko Hrvoje
Farkaš Slavica
Filipec Tihomir
Grahek Lana
Gulić Matija
Horvat Zrinka
Jekić Mario
Karača Antonio
Klarić Iris
Kolar Igor
Kostić Stanislav
Kutleša Dorotea
Lugarić Dora
Ničeno Lucija
Novak-Mikulić Ruđer
Pavić Tea
Peranović Martin
Perić Luka
Ratkaj Katarina
Reicher Luka
Pavelić Adriana
Pavičić Karlo
Roškar Janja
Spetić Franka
Somek Ana
Šavar Alma
Šolić Ana
Špoljar Matija
Vrdoljak Petra

**DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI**
PRE-BOLOGNA GRADUATES

Čular Iva
Dumić Balvan Martina
Dupalo Jasmina
Klobučar Ana
Obranović Borna
Zalukar Hrvoje

**SVEUČILIŠNI PREDDIPLOMSKI
STUDIJ – PRVOSTUPNICI**
UNIVERSITY UNDERGRADUATE
STUDIES – BACHELORS

Bjeliš Barbara
Bošnjak Elizabeta
Goreta Matej
Grčević Borna Aaron
Habjan Klasja
Herceg Ana
Hrabar Ivana
Jandrić Maja
Kasač Paula
Kelemen Tena
Martinjak Vitomira
Mrkša Laura
Murgić Marinko
Nakić-Vojnović Zita
Njegovanović Nataša
Obradović Jana
Perković Vanja
Petruša Tamara
Prša Josipa
Šare Tihana
Tintor Hana
Vavra Viktorija Lea
Večerić Valentino
Vujasić Ana
Žić Lara

**SVEUČILIŠNI DIPLOMSKI
STUDIJ – MAGISTRI**
UNIVERSITY GRADUATE
STUDIES – MASTERS

Anić-Kaliger Marta
Armano Linta Ana
Bachrach-Krištofić Tessa
Bilandžić Dora
Cvijetić Marko
Draganja Vinka
Erceg Vedran
Franić Andrea
Gerovac Ema
Hrastovec Marko
Jelaska Luka
Jelaska Petra
Koletić Jurica
Marinović Daria
Milovčić Dina
Mudnić Andrija
Ružić Marija
Sekulić Ana
Sever Anamaria
Tkalčec Željka
Tretinjak Franka
Ursić Ozana
Vrbos Ivor
Vukmanić Ivan
Zorko Stjepan

**NAGRADE I PRIZNANJA
STUDIJA DIZAJNA**
AWARDS AND ACKNOWLEDGEMENT
AT THE SCHOOL OF DESIGN

GODIŠNJA NAGRADA
PREDDIPLOMSKI STUDIJ
ANNUAL AWARD
UNDERGRADUATE PROGRAMME

Tamara Petruša
PROJEKTRANJE – INDUSTRIJSKI DIZAJN
DESIGN COURSE – INDUSTRIAL DESIGN

Klasja Habjan
PROJEKTRANJE – VIZUALNE KOMUNIKACIJE
DESIGN COURSE – VISUAL COMMUNICATIONS DESIGN

GODIŠNJA NAGRADA
DIPLOMSKI STUDIJ
ANNUAL AWARD
GRADUATE PROGRAMME

Luka Jelaska
INDUSTRIJSKI DIZAJN
INDUSTRIAL DESIGN

Andrija Mudnić
DIZAJN VIZUALNIH KOMUNIKACIJA
VISUAL COMMUNICATIONS RIAL DESIGN

GODIŠNJA PRIZNANJA
ANNUAL ACKNOWLEDGEMENTS

Maja Jandrić
Marko Hrastovec

GRUPA AUTORA
GROUP OF AUTHORS

Matea Brkić
Maja Subotić
STUDIJA DIZAJNA
SCHOOL OF DESIGN

Boris Dundović
Marko Mihaljević
Ivo Žarko
Alen Žunić
ARHITEKTONSKI FAKULTET
FACULTY OF ARCHITECTURE

Vlasta Đurina
Vedrana Gudek
FILOZOFSKI FAKULTET
FACULTY OF HUMANITIES AND SOCIAL SCIENCES

Marina Paulenka
AKADEMIJA DRAMSKE UMJETNOSTI
ACADEMY OF DRAMATIC ARTS

2012. / 2013.

NASTAVNICI
TEACHING STAFF

Bačić Marcel
Baće Josip
Bakliža Darko
Baletić Bojan
Bencetić Sanja
Bogner Andrija
Borić Neda
Borčić Luka Daniel
Bralić Damir
Brčić Stipe
Bukovčan Miljenko
Čorkalo Biruški Dinka
Dabanović Aleksandra
Dogan Nenad
Doroghy Ivan
Đurek Nikola
Đurić Nemeč Dubravka
Fabrio Ivana
Filetin Tomislav
Filipović Nikola
Geiger Zeman Marija
Grbac Ivica
Hajsig Božica
Haramina Tatjana
Herceg Stanko
Hrnčević Juraj
Ileković Boris
Jerneić Željko
Jurčević-Lulić Tanja
Jurković Miljenko
Justić Siniša
Kadoić Tin
Kajp Romana
Kamenov Krunoslav
Kapetanović Zlatko
Kasap Vedran
Kavurić Kireta Inja
Kauzlarić Zlatko
Keller Goroslav
Klanac Zlatko
Korper Žemva Dina
Kosić Tomislav
Marjanović Dorijan
Milčić Diana
Miletić Geran Marko
Mišetić Anka
Morsan Boris
Opalić Milan
Orešić Mladen
Pap Klaudio

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

Pavičić Jurica
Pavlović Roberta
Pelc Milan
Srića Velimir
Stergaršek Stanko
Sudeta Nikoleta
Šerčer Mladen
Tadej Sonja
Tonković Zdenko
Vdović Roberto
Vlainić Tomislav
Vračan Dalibor
Vukić Feđa
Waldgoni Renata
Zečević Slaven
Žiljak Vilko
Živčić Hrvoje
Župčić Ivica
Žvan Veljko

VODITELJ RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Brčić Stipe

Bartolić Dina
Bašić Miran
Burić Tin
Cvijanović Stela
Cvitanović Mikela
Fuzul Nikolina
Grubišić Petra
Huljev Katarina
Tonković Sandra
Jurčević Matea
Kasun Dora
Kentrić Stančić Nikolina
Koščica Juraj
Kovačević Michelle Antonia
Kušec Otto
Laušin Morana
Lesar Dunja
Leustek Iva
Lončar Elizabeta
Močević Monika
Nemeč Helena
Pavlek Borjan
Pavleković Preis Sara
Petrov Grgo
Piškorić Ena
Salarić Petra
Šarko Lidija
Udovičić Mladen
Vrbanić Gala Marija
Vučemilović-Grgić Iva
Vučić Mirko
Zoričić Jasna

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

Armano Linta Ana
Bachrach-Krištofić Tessa
Bilandžić Dora
Crnek Vidović Kristina
Cvijetić Marko
Draganja Vinka
Erceg Vedran
Franić Andrea
Gerovac Ema
Gulič Matija
Hrastovec Marko
Jelaska Luka
Jelaska Petra
Jurković Nikica
Karača Antonio
Koletić Jurica
Miloš Ivona
Milovčić Dina
Novak-Mikulić Ruđer
Perić Luka
Reicher Luka
Priselec Ena
Roškar Janja
Subotić Maja
Tkalčec Željka
Tretinjak Franka
Ursić Ozana
Vrbos Ivor
Vukmanić Ivan

**DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI**
PRE-BOLOGNA GRADUATES

Čurković Iva
Glavaš Karla
Kržišnik Borna Gustav

**SVEUČILIŠNI PREDDIPLOMSKI
STUDIJ – PRVOSTUPNICI**
UNIVERSITY UNDERGRADUATE
STUDIES – BACHELORS

Bošković Maja
Brkić Marta
Brkić Matea
Bučević Anta
Buntić Matko
Crnčević Niko
Dominko Hrvoje
Đukić Andrej
Grahek Lana
Grubišić Hrvoje
Horvat Zrinka
Ivanović Nina
Jekić Mario
Komazlić Dorja
Kostić Stanislav
Kutleša Dorotea
Mioković Lovro
Ničeno Lucija
Ocvirek Mijatović Nenad
Pavelić Adriana
Pavičić Karlo
Prgomet Kristina
Ratkaj Katarina
Somek Ana
Spetić Franka
Šavar Alma
Šolić Ana
Špoljar Matija
Šuran-Pulig Marina
Vrdoljak Petra

**SVEUČILIŠNI DIPLOMSKI
STUDIJ – MAGISTRI**
UNIVERSITY GRADUATE
STUDIES – MASTERS

Bosazzi Laura
Čurčija Vina
Dobrečević Mario
Dujmenović Sandro
Furač Aleksandra
Gašparović Marija
Goričanec Ana
Granić Martina
Hrvatina Iva
Jukić Marina
Kipke Branka
Leskovar Vlatka
Maglov Sandra
Paliska Karla
Peraić Filip
Samoščanec Kazimir
Stančev Marina
Šerka Vanessa
Šestak Tomislav
Turčinović Made
Tušek Sanja
Vargović Mihovil
Vugrinski Kristina

**NAGRADE I PRIZNANJA
STUDIJA DIZAJNA**
AWARDS AND ACKNOWLEDGEMENT
AT THE SCHOOL OF DESIGN

GODIŠNJA NAGRADA
PREDDIPLOMSKI STUDIJ
ANNUAL AWARD
UNDERGRADUATE PROGRAMME

Niko Crnčević
PROJEKTRANJE – INDUSTRIJSKI DIZAJN
DESIGN COURSE – INDUSTRIAL DESIGN

Alma Šavar
PROJEKTRANJE – VIZUALNE KOMUNIKACIJE
DESIGN COURSE – VISUAL COMMUNICATIONS DESIGN

GODIŠNJA NAGRADA
DIPLOMSKI STUDIJ
ANNUAL AWARD
GRADUATE PROGRAMME

Vlatka Leskovar
INDUSTRIJSKI DIZAJN
INDUSTRIAL DESIGN

Karla Paliska
DIZAJN VIZUALNIH KOMUNIKACIJA
VISUAL COMMUNICATIONS RIAL DESIGN

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 Nemeć Dubravka
Fabrio Ivana
Filetin Tomislav
Filipović Nikola
Geiger Marija
Grbac Ivica
Hajsig Božica
Haramina Tatjana
Herceg Stanko
Hrnčević Juraj
Ileković Boris
Jakulić Marina
Jerneiće Željko
Juras Ivan
Jurčević Tanja
Jurković Miljenko
Justić Siniša
Kadoić Tin
Kamenov Krunoslav
Kapetanović Zlatko
Kasap Vedran
Kavurić Kireta Inja
Kauzlarčić Zlatko
Keller Goroslav
Klanac Zlatko
Korper Žemva Dina
Kosić Tomislav
Kovačić Neven
Marjanović Dorijan
Miličić Diana
Miletić Geran Marko
Mišetić Anka

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

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 RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Brčić Stipe

Balen Juraj
Bitunjac Marina
Bjeliš Barbara
Bošnjak Elizabeta
Franjić Iva
Gelo Martina
Coreta Matej
Gudiček Karmela
Srića Velimir
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
Hrvatina 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
Vilpić 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
Filipeć 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
Priselec 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
Čiliga 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
Belak Boris
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
Doroughy 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
Kauzlarić Zlatko
Keller Goroslav
Klanac Zlatko
Korper Žemva Dina
Kosić Tomislav
Kovačić Neven
Marjanović Dorijan
Miličić 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
Vlainić Tomislav
Vranić Zvonko
Vukić Feđa
Waldgoni Renata
Zečević Slaven
Žeželj Dragan
Žiljak Vilko
Župčić Ivica

VODITELJ RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Kapetanović Zlatko

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

Barić Valentina
Birkić Marta
Bošković Maja
Brkić Matea
Bučević Anta
Buntić Matko
Crnčević Niko
Đukić Andrej
Falića Vedran
Grahek Lana
Grčević Borna Aaron
Grubić Sara
Herceg Ana
Horvat Zrinka
Ivanović Nina
Jekić Mario
Kostić Stanislav
Kutleša Dorotea
Martinjak Vitomira
Mioković Lovro
Ničeno 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
Sabljic 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
Hrvatina 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
Vilipić Marko
Vranko Hannah
Vučić Mía

**SVEUČILIŠNI DIPLOMSKI
STUDIJ – MAGISTRI**
UNIVERSITY GRADUATE
STUDIES – MASTERS

Bogovac Mia
Boljar Hrvoje
Burazin Anamaria
Dizdar Bor
Mastrović Ketii
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
Kauzlaric Zlatko
Keller Goroslav
Klanac Zlatko
Korper Žemva Dina
Kosić Tomislav
Kuduz Ivan
Marjanović Dorijan
Miličić 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 RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Kapetanović Zlatko

**UPISANI NA SVEUČILIŠNI
PREDDIPLOMSKI 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
Kirašić 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
Čilića Hana
Cvetković Matija
Dizdar Bor
Đurkesac Dora
Goričanec Ana
Kipke Branka
Klemenčić Mia
Levak Ivan
Mastrović Ketí
Matković Katarina
Mihaljević 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
Bogesić 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 Mia
Magić Ivan
Marić Mia
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
Čipriš 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
Samošćanec Kazimir
Šimeg Željko
Šoša Goran
Tantegl Danko
Tizaj Marija
Topić Dinko
Tušek Sanja
Zorko Stjepan

**SVEUČILIŠNI DIPLOMSKI
STUDIJ – MAGISTRI**
UNIVERSITY GRADUATE
STUDIES – MASTERS

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
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
Kauzlarić Zlatko
Klanac Zlatko
Korper Žemva Dina
Kosić Tomislav
Kuduz Ante
Kuduz Ivan
Lapaine Božidar
Marjanović Dorijan
Miličić 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 RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Kapetanović Zlatko

**UPISANI NA SVEUČILIŠNI
PREDDIPLOMSKI 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
Hrvatina Iva
Jankov Iva
Jelaska Luka
Jukić Marina
Jurković Nikica
Jurov Ena
Kasumović Leila
Marinović Daria
Matulina Kai Ana
Mirošević Kristina
Muđnić Andrija
Murgić Marinko
Novak Petar
Novak-Mikulčić Ruđer
Paliska Karla
Pavlinić Nikola
Peraić 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
Erceg Dragana
Ivančić Kristina
Ivašić Dino
Lemac Matea
Lugonja Kristina
Matas Maja
Miloloža Krešimir
Nigoević Negra
Orbanić Ana
Oršolić Jasmina
Perić Katarina
Rotter Sanja
Teškić 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
Jurać Helena
Miletić Maja
Miličić Mirko
Mojaš Nora
Morasi Piperčić Simon
Muđnić-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 Mia
Burazin Anamaria
Čanak Robert
Đurkesac Dora
Goričanec Ana
Huber Marina
Kipke Branka
Klemenčić Mia
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
Kauzlarić 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

**UPISANI NA SVEUČILIŠNI
PREDDIPLOMSKI 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
Jukčić Jelena
Knežić Anja
Kolar Igor
Leskovar Vlatka
Maglov Sandra
Matijević Petra
Ocvirek-Mijatović Nenad
Pavić Tea
Peraić Filip
Predragović Luka
Priselec 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 Mía
Zver Tajana
Župić Ana

**SVEUČILIŠNI PREDDIPLOMSKI
STUDIJ – PRVOSTUPNICI**
UNIVERSITY UNDERGRADUATE
STUDIES – BACHELORS

Bobanović Sikirica Duga
Boljar 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
Kauzlarić 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

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

Baron-Brljević Sarah
Bogovac Mia
Burazin Anamaria
Ćipriš Darija
Đurkesac Dora
Goričanec Ana
Gospodarić Vedran
Huber Marina
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 RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Kapetanović Zlatko

**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
Kauzlarić 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

**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
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 RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Brčić Stipe

**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
Jalšovec Nenad
Jelić Nikolina
Kapudija Sara
Knežević Aleksandra
Lemac Matea
Levak Ivan
Lugonja Kristina
Mastrović Ketki
Matas Maja
Miličević Ana
Miloloža Krešimir
Nigoević Negra
Orbanić Ana
Oršolić Jasmina
Perić Katarina
Plečko Aleksandar
Putina Tarna
Rotter Sanja
Šerić Martina
Tevišić Ana
Večenaj Andrija
Zelmanović Jaša
Zorko Stjepan
Živčić Hrvoje

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
Jerneiće 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

UPISANI ENROLLED

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 RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Brčić Stipe

DODIPLOMSKI SVEUČILIŠNI STUDIJ – DIPLOMANTI PRE-BOLOGNA GRADUATES

Bauer Tina
Blakšić Vlatka
Blažinčić Petra
Brčić Bernardo
Bronić Matea
Čurković Iva
Dumbović Petra
Đukić Zoran
Rendić Miočević Marija
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

Balaić Marin
Borovnjak Ivana
Bralić Damir
Budić Vendi
Čipin Jana
Despot Filip
Đaković Iva
Eškinja Maja
Frgačić Lucija
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
Šrajter Jakov
Volfand Marija
Vrban Gordon
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
Jerneiće 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

UPISANI ENROLLED

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 RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Brčić Stipe

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 Marijan
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 Nemeć 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
Kauzlarčić 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

UPISANI
ENROLLED

Barbarić Petra
Benasić Marija-Terezija
Bjelić Tanja
Boras Želimir
Cuculić Helena
Čendak Katarina
Deskarić Ana
Draganić Maja
Dvornik Antonija
Forster Petra
Giunio Andro
Guina Toni
Jakulić 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
STUDIJ – 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 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
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

UPISANI
ENROLLED

Bačun 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
Zlonoga Petra
Zver Tajana

**DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI**
PRE-BOLOGNA GRADUATES

Bagić Maja
Bilić Petra
Blasin Barbara
Bogdanić Mirta
Decker Lovorka
Frank Filip-Gordon
Galić Ana
Grgurević Tina
Ivezić Tina
Hraste Ivna
Jelić Marina
Jonjić Silvia
Kovačić 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	UPISANI ENROLLED	DODIPLOMSKI SVEUČILIŠNI STUDIJ – DIPLOMANTI PRE-BOLOGNA GRADUATES
Alfirević Ivo	Munger Marcela	Bobić Sanja
Bačić Marcel	Opalić Milan	Bogešić Marko
Baće Joško	Orešić Marijan	Borovnjak Ivana
Bakliža Darko	Orešić Mladen	Bratinčević Ivana
Bičanić Antun	Pap Klaudio	Cvahte Siniša
Bogner Andrija	Pavlič Davor	Čizmić Petra
Borić Neda	Reberski Siniša	Čukelj Ivana
Brčić Stipe	Rendić Miočević Marija	Dupalo Jasmina
Bruketa Davor	Rogić Ivan	Eškinja Maja
Bukovčan Miljenko	Stergaršek Stanko	Eškinja Šime
Čorkalo Dinka	Sudeta Nikoleta	Golić Antonija
Deković Damir	Sviličić Blaž	Grancarić Krešimir
Dogan Nenad	Štorga Mario	Herić Ozren
Doroghy Ivan	Tadej Sonja	Kalenski Lidija
Dvorski Krunoslav	Tkalec Stjepan	Kos Monika
Đurić Nemeć Dubravka	Tonković Zdenko	Kraljević Nera
Fabijanić Nenad	Vranić Zvonko	Lavrić Sandra
Filipović Nikola	Vranković Nikola	Maltar Mihaela
Grbac Ivica	Vukić Feđa	Martinović Ana
Hajsig Božica	Vulin Ante	Mikuš Carmen
Herceg Stanko	Waldgoni Renata	Orešić Dina
Horvat Sanja	Žeželj Dragan	Rašić Marko
Hrnčević Juraj	Žiljak Vilko	Sabljić Branimir
Ileković Boris		Segulin Petra
Indof Janez	VODITELJ RADIONICE / WORKSHOP SUPERINTENDENT	Serdarušić Mislav
Ivančević Radovan	Ivica Turčić	Strinavić Tatjana
Jerneić Željko		Szomi Istvan
Jurčević Tanja		Šećerkadić Samir
Jurković Miljenko	VODITELJ / HEAD	Šunjerga Anonio
Jurković Nada	Vulin Ante	Telenta Lena
Justić Siniša		Tomljenović Elvis
Kamenov Krunoslav		Turković Tomislav
Kapetanović Zlatko		Udovičić Mirta
Kauzlarić Zlatko		Uglješić Vesna
Keller Goroslav		Vrabec Vedrana
Kolaček Zdenko		Vuksanović Silva
Koržinek Marko		Žuljević Ivana
Kosić Tomislav		
Kramer Erika		
Križ Filipović Davorka		
Kuduz Ante		
Kuduz Ivan		
Kurilj Paula		
Lapaine Božidar		
Ljuljka Boris		
Marjanović Dorijan		
Mikić Krešimir		
Milčić Diana		
Morsan Boris		
Muftić Osman		

1999./2000.

NASTAVNICI TEACHING STAFF	UPISANI ENROLLED	DODIPLOMSKI SVEUČILIŠNI STUDIJ – DIPLOMANTI PRE-BOLOGNA GRADUATES
Alfirević Ivo	Balaić Marin	Berc Ana
Bačić Marcel	Bešlić Nina	Blažinčić Ivo
Baće Joško	Boban Petar	Božić Goran
Bakliža Darko	Čular Iva	Brajević Tamara
Bičanić Antun	Dumić Martina	Cavar Lana
Bogner Andrija	Đaković Iva	Fabrio Ivana
Borić Neda	Filipović Melita	Janota Mirela
Brčić Stipe	Gotovuša Tihana	Jelić Ana
Bukovčan Miljenko	Hrkač Ana	Jonke Sven
Čorkalo Dinka	Hržina Iva	Jurinec Antonija
Deković Damir	Kirasić Krešimir	Kojundžić Franka
Dogan Nenad	Kirin Iskra	Koržinek Marko
Doroghy Ivan	Tomčić Davor	Kraljević Tomislav
Dvorski Krunoslav	Tonković Zdenko	Kunić Sanjin
Đurić Nemeć Dubravka	Vranić Zvonko	Malčić Ivona
Fabijanić Nenad	Vranković Nikola	Manestar Tena
Filipović Nikola	Vukić Feđa	Maričić Irena
Grbac Ivica	Vulin Ante	Nosso Petra
Hajsig Božica	Waldgoni Renata	Novak Morana
Herceg Stanko	Žeželj Dragan	Paulić Željko
Hrnčević Juraj	Žiljak Vilko	Pecnik Mihaela
Ileković Boris		Pete Danijel
Indof Janez	VODITELJ RADIONICE / WORKSHOP SUPERINTENDENT	Pišek Nikolina
Ivančević Radovan	Ivica Turčić	Podnar Anamarija
Jerneić Željko		Podnar Nikolina
Jurčević Tanja		Pojatina Ana
Jurković Miljenko	VODITELJ / HEAD	Radeljković Nikola
Jurković Nada	Vulin Ante	Radulić Sanja
Justić Siniša		Serdarević Izvorka
Kamenov Krunoslav		Slunjski Kristina
Kapetanović Zlatko		Videc Petra
Kauzlarić Zlatko		Volfand Marija
Keller Goroslav		Vučić Mía
Kolaček Zdenko		Vučičević Antica
Kosić Tomislav		Vujčić Alan
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		

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 Nemeć Dubravka
Fabijanić Nenad
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Hrnčević Juraj
Ileković Boris
Indof Janez
Ivančević Radovan
Jernei Željko
Jović Matko
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarić 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 RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

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
Šrajer Jakov
Tutnjević Ljiljana
Vrban Gordan
Zavacki Sonja
Zec Barbara
Zmaić Goran Josip

**DODIPLOMSKI SVEUČILIŠNI
STUDIJ – 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
Koporčić Nataša
Marušić Nela
Matovina Krešimir
Modrinić 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 Nemeć Dubravka
Fabijanić Nenad
Filipović Nikola
Grbac Ivica
Hajsig Božica
Herceg Stanko
Hrnčević Juraj
Ileković Boris
Indof Janez
Ivančević Radovan
Jernei Željko
Jović Matko
Jurčević Tanja
Jurković Miljenko
Jurković Nada
Justić Siniša
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarić 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 RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Šmiheden Edo

UPISANI
ENROLLED

Azinović Eva
Babić Ivana
Banek Ana
Banić Ana
Baranović Vesna
Cvetković Morana
Čizmić Maja
Čuk Zoran
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 RADIONICE /
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Šmiheden Edo

**DODIPLOMSKI SVEUČILIŠNI
STUDIJ – 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
Gotovac Ivo
Gugić Ana
Ivanov Samel
Jurišić Jagoda
Klemens Vedran
Kovačević Lina
Kurnik Irena
Marinac Nives
Nedeljković 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

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
Kauzlarić Zlatko
Keller Goroslav
Kosić Tomislav
Kramer Erika
Kranjčević Eduard
Kranjčević Stanka
Križ Filipović Davorka
Kuduz Ante
Kuduz Ivan
Lalić Tomislav
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Morsan Boris
Muftić Osman
Munger Marcela
Opalić Milan

UPISANI
ENROLLED

Bagić Maja
Bilić Dora
Bilić Petra
Bošnjak Darin
Bručić Irena
Cuculić Vanja
Deverić Vito
Donadini Mladen
Sudeta Nikoleta
Šerman Karim
Terze Zdravko
Tkalec Stjepan
Tomičić Davor
Tonković Zdenko
Vranić Zvonko
Vranković Nikola
Vukić Feđa
Vulin Ante
Waldgoni Renata
Žiljak Vilko

VODITELJ RADIONICE/
WORKSHOP SUPERINTENDENT
Ivica Turčić

VODITELJ / HEAD
Šmidihen Edo

**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
Krašić Sandra
Krić 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
Kauzlarić Zlatko
Keller Goroslav
Kosić Tomislav
Kramer Erika
Kranjčević Eduard
Kranjčević Stanka
Križ Filipović Davorka
Kuduz Ante
Kuduz Ivan
Lalić Tomislav
Lapaine Božidar
Ljuljka Boris
Marjanović Dorijan
Mikić Krešimir
Morsan Boris
Muftić Osman
Munger Marcela
Opalić Milan

UPISANI
ENROLLED

Biondić Sanja
Blasin Barbara
Bogdanić Mirta
Božić Goran
Dešković Aleksandar
Fabrio Ivana
Gačina Joško
Galić Ana
Gotovac Sarah
Havelka Jelena
Hraste Ivna
Jašovec 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
Tomać 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
Markoć 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 Luciano
Manestar Tena
Novak Morana
Pecnik Mihaela
Podnar Anamarija
Podnar Nikolina
Pojatina Ana
Rajki Tina
Serdarević Izvorka
Slunjski Kristina
Stagličić-Balen Antun
Stanišljević Igor
Šimunić Lana
Špoljar Damir
Tkalec Renata
Zlatunić Zlatko
Zovko Maja

**DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI**
PRE-BOLOGNA GRADUATES

Baković Miranda
Benjak Krešimir
Čoporda Ratko
Dakić Tatjana
Dezotti Sanda
Dubovečak Vesna
Fabekovec Marijo
Franković Orsat
Grbac Mirna
Kirinić Sanja
Krgan Dino
Krpčić 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
Bilić Dubravka
Blažinčić Ivo
Boban Ivana
Bogunović Mía
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
Mićin Anisa
Miljak Cvijeta
Modrić Srđana
Mosner Iva
Mulabegović Elma
Nosso Petra
Petrović Kristijan
Pišek Nikolina
Popović Vincezo
Radeljković Nikola
Radulić Sanja
Stasiow Željka
Steiner Danko
Šerbetić Nikolina
Tomičić Miran
Uhlík Ivana
Uroda Toni
Vidović Hrvoje
Villi Iva
Vlainić Tomislav
Vlatko Maro
Zubčić Vesna
Žaja Ana

**DODIPLOMSKI SVEUČILIŠNI
STUDIJ – DIPLOMANTI**
PRE-BOLOGNA GRADUATES

Barišić Arni
Bencetić Sanja
Bogdanović Jasmina
Božek Suzana
Ivanković Ivana
Kapić 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

Ajdković Dejan
Alfirević Ivo
Bakliža Darko
Bogner Andrija
Bosner Željko
Božić 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
Jurković Miljenko
Kamenov Krunoslav
Kapetanović Zlatko
Kauzlarić Zlatko
Keller Goroslav
Kincel 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
Tkalec 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 Koralka
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
Madunić 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

Alfirević Gorjana
Alfirević Ivo
Alfirević Izidor
Bakliža Darko
Božić Željko
Brčić Stipe
Doroghy Ivan
Đurić Nemeć 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
Kincel 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
Tkalec 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
Ausanak 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
Krašić Sandra
Krišle 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
Tkalčec Stjepan
Uršić Božidar
Vaništa Josip
Vranić Zvonko
Vulin Ante
Waldgoni Renata

VODITELJ / HEAD
Šmidiheden 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 Cabrijela
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
Patrij Ana-Marija
Pavlica Sanja

Payer Ira
Pečenko Marina
Penava Zrinka Barbara
Perić Saša
Poturić Igor
Preglej Maja
Rapačić Milan
Reljan Tamara
Rošin Stjepko
Rukavina Branimir
Sabljic 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
Šmidiheden 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 Biana
Drakula Nataša
Ferlin Mauricio
Franković Orsat
Glavaš Boris
Glinska Adrianna Beata
Hristov Dubravko
Ivanković 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
Komarica Borjan
Koprivnjak Lovorka
Kordić Andrea
Kortizija Martina
Kramarić Goran
Labura Svebor
Lepčič Igor
Maksimovski Saša
Marjanović Sonja
Markoč Marina
Marušić Nela
Matušić 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
Šošarić Tanja
Šutej Šimun
Zagorac Predrag
Zekušić Irena

UREĐUJE UREDNIČKI KOLEGIJ / EDITED BY EDITORIAL BOARD

prof. Stipe Brčić
prof. Nenad Dogan
prof. Ivan Doroghy
doc. dr. sc. Nikola Đurek
doc. mr. sc. Ivana Fabrio
izv. prof. Stanko Herceg
izv. prof. Boris Ileković
prof. mr. sc. Zlatko Kapetanović
asist. Inja Kireta Kavurić
doc. Vedran Kasap
prof. Mladen Orešić
izv. prof. dr. sc. Feđa Vukić
asist. Hrvoje Živčić

GLAVNI UREDNIK / EDITOR-IN-CHIEF

prof. Ivan Doroghy

POMOĆNIK GLAVNOG UREDNIKA / ASSISTANTS TO EDITOR-IN-CHIEF

Romana Kajp

TEKSTOVI / TEXTS

doc. mr. sc. Sanja Bencetić
prof. Stipe Brčić
izv. prof. dr. sc. Feđa Vukić
prof. mr. sc. Zlatko Kapetanović
prof. Mladen Orešić

LEKTURA / LECTURE

Marijan Ričković

PRIJEVOD / TRANSLATION

Lućana Banek

PRIJELOM / LAYOUT

prof. Nenad Dogan

FOTOGRAFIJE / PHOTOGRAPHY

Arhiv Studija dizajna
asistent Pavel Posavec
demonstrator Ana Vujasić

PRIPREMA / PREPRESS

Kaligraf

TISAK / PRINTING

Printera

PARTNERI STUDIJA DIZAJNA

PARTNERS OF THE SCHOOL OF DESIGN

Akademija dramskih umjetnosti Sveučilišta u Zagrebu/
University of Zagreb Academy of Dramatic Art

Fedrigoni / Fedrigoni

Galerija Bernardo Bernardi / Bernardo Bernardi Gallery

Hrvatsko dizajnersko društvo / Croatian Designers Association

HKKKKI – Hrvatski klaster konkurentnosti kreativnih i kulturnih industrija/
Croatian Cluster of Competitiveness of Creative and Cultural Industries

Hrvatska obrtnička komora / Croatian Chamber of Trades and Crafts

IKEA / IKEA

Istragrafika d.d. / Istragrafika joint-stock company

Klara Gardening d.o.o. / Klara Gardening Ltd.

Lauba, umjetnički centar / Lauba, Arts Centre

Mekelle University, EIT-M / Etiopski institut za tehnologiju
Ethiopian Institute of Technology

Ministarstvo pravosuđa RH – Kaznionica i zatvor u Požegi
Ministry of Justice of the Republic of Croatia – Požega Penitentiary

Ministarstvo znanosti, obrazovanja i športa RH/
Ministry of Science, Education and Sports of the Republic of Croatia

Muzejski dokumentacijski centar / Museum Documentation Centre

Muzička akademija Sveučilišta u Zagrebu /
University of Zagreb Academy of Music

Noona d.o.o. / Noona Ltd.

Organizacija Mikser Beograd / Mikser Organisation from Belgrade

Papirus d.o.o. / Papirus Ltd.

Pučko otvoreno učilište Zagreb / Public Open University Zagreb

Sveučilište u Zagrebu / University of Zagreb

Turistička zajednica grada Varaždina / Varaždin Tourist Board

Udruga za autizam Zagreb / Autism Association Zagreb

Udruga Veliko srce malom srcu / Association 'Big Heart to Small Heart'

Udruga za projektni menadžment u kulturi – Povuci za kulturu/
Association for Project Management in Culture – Non-repayable Funding for Culture

Udruga Roditelji u Akciji – RODA / Parents in Action Association

Udruženje obrtnika grada Zagreba / Association of Craftsmen of the City of Zagreb

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.



