



Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

University of Zagreb
Faculty of Architecture
School of Design

15 Godišnjak Studija dizajna School of Design Annual Review 16

IZDAVAČ

Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

PUBLISHER

University of Zagreb
Faculty of Architecture
School of Design

ZA IZDAVAČA

Prof. Stipe Brčić,
v.d. voditelj Studija dizajna

FOR THE PUBLISHER

Professor Stipe Brčić
Acting Head of the School of Design

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ISSN 1848 – 7823



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Godišnjak Studija dizajna School of Design Annual Review

Zagreb, 2017.

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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

Iza nas je još jedna izuzetno plodna akademska godina. Započeli smo je sa trideset i dvoje novoupisanih studentica i studenata na preddiplomski te njih dvadeset i četvero na diplomski studij dizajna. Istodobno je svoje obrazovanje uspješno završilo dvadeset šest prvostupnica i prvostupnika te dvadeset sedam magistrica i magistara dizajna.

U nastavi, posebno u kreativnom segmentu, postignuti su vrlo vrijedni rezultati. Najboljima su pripale godišnje nagrade i priznanja Studija dizajna, koje sa izuzetnim zadovoljstvom prezentiramo odmah u nastavku. Još jednom iskrene čestitke dobitnicima, njihovim mentorima, komentorima, asistentima i suradnicima. I ove godine smo nastavili njegovati suradnju sa pojedinim sastavnicama Sveučilišta, kao i različitim subjektima u gospodarskom, kulturnom, socijalnom i strukovnom okruženju. Tako je realiziran čitav niz projekata, izložbi i radionica koje također prezentiramo u ovom Godišnjaku.

Galerija Studija dizajna uz svoju osnovnu namjenu da interno i eksterno prezentira rezultate nastavnih procesa, u drugoj godini svog djelovanja sve više postaje mjesto prožimanja edukacije, socijalnih i kulturoloških poticaja iz realnog okruženja. Kako bi odgovorio izazovima vremena u kojem živimo Studij dizajna planira unaprijediti nastavu i nastavne procese u izvođenju preddiplomskog i diplomskog studijskog programa. U tom cilju smo pokrenuli opsežna istraživanja koja obuhvaćaju anketiranje aktualnih studenata, bivših studenata – sada profesionalnih dizajnera, kao i predstavnike pojedinih segmenata tržišta rada. Dio tih istraživanja je obavljen, obrađen i objavljen u posebnoj publikaciji i na web stranici Studija. Na preostalom dijelu će se aktivnosti nastaviti u idućoj akademskoj godini. Kao dio procesa samoevaluacije ovo će svakako biti dragocijena podloga za unapređenje studijskih programa, nastave i nastavnih procesa. Na kraju, zahvaljujem studenticama i studentima, nastavnicima i suradnicima na uloženoj 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,
v.d. voditelj Studija dizajna

Foreword

We have had another very successful academic year. It started with 32 students enrolled in the BA programme and 24 students enrolled in the MA programme. In addition, 26 students have completed their Bachelor's programme and 27 students have completed their Masters programme.

In their classes students have achieved impressive results and showcased their creativity. The best works received the School of Design's annual awards, which we proudly present here. Once again, we congratulate the award-winning students, their supervisors, co-supervisors, assistants and collaborators.

This year we have continued to collaborate with several faculties at the University of Zagreb, business companies, cultural and social organisations, and professional associations on a number of projects, exhibitions and workshops, which are also presented in this yearbook.

Now, two years after its opening, the School's gallery – whose primary goal is to present students' work to the School and the public – is increasingly becoming a meeting place where the results of our educational endeavours converge with the social and cultural environment.

In order to meet the challenges of contemporary times, the School of Design is set to improve its BA and MA courses. We have therefore conducted a comprehensive survey among our current students, our former students who are now professional designers, as well as relevant stakeholders in the labour market. Part of the results of the survey have been analysed and published in a special publication available on the School's website. The analysis of the remaining results will continue during the next academic year. As part of our self-evaluation activities, this will provide a valuable foundation for improving study programmes and courses.

I would like to thank the students, teachers and collaborators for their hard work and achievements. We would also like to thank the Faculty of Architecture, the Dean, Professor Boris Koružnjak MSc, and the Academic Council for their continued support to the School of Design.

Professor Stipe Brčić
Acting Head of the School of Design

Anketa 2016. – Stavovi, iskustva i očekivanja studenta

Polazeći od ideje da je sveučilišna nastava dinamičan i interaktivan proces koji uključuje više razina sudionika, Studij dizajna proveo je anketno istraživanje među studentima kao dio procesa samoevaluacije i s ambicijom da u budućnosti takva ispitivanja traju kontinuirano.

Uzimajući u obzir da se i nastavni proces, ali i društveni kontekst, ubrzano transformiraju, postavljaju se pitanja o tome koja su nova znanja, vještine i metode prijeko potrebni da bi se Studij uspješno nosio s tim promjenama.

Glavna svrha tog istraživanja je unaprijeđenje nastavnog procesa na Studiju dizajna. Iz toga proizlaze i neki posebni ciljevi kao što su stjecanje uvida u stavove i očekivanja koja studenti imaju od programa, nastavnika i studija u cjelini te uvid u iskustva bivših studenata i njihovu refleksiju o Studiju dizajna nakon stjecanja prvih profesionalnih iskustava.

U istraživanje su bili uključeni svi studenti preddiplomskoga i diplomskog studija te studenti koji su diplomirali nakon 2009. godine, prema pravilima bolonjskog procesa.

Anketiranje sadašnjih studenata na Studiju dizajna provedeno je od 16. do 26. svibnja 2016., a anketiranje bivših studenata trajalo je od 31. svibnja do 30. lipnja 2016.

Ukupno je anketirano 127 sadašnjih studenata, što čini 90 % svih studenata upisanih u tu akademsku godinu te 56 bivših studenata koji su diplomirali nakon pristupanja bolonjskom procesu.

U tematskom smislu upitnik je sadržavao pitanja o motivaciji za upis na Studij, očekivanjima od studija, samoprocjeni studenata s obzirom na izvršavanje obveza i način rada, ocjene o materijalnim uvjetima, nastavnim sadržajima, kvaliteti komunikacije na Studiju te različitim aktivnostima tijekom akademske godine. Također, studenti su imali priliku dati osobni komentar i sugestije za koje smatraju da bi mogle unaprijediti kvalitetu nastavnog procesa.

Survey 2016 – Student attitudes, experiences and expectations

Against the backdrop of the idea that university lectures are both a dynamic and an interactive process which includes several levels of participants, the School of Design conducted a survey research amongst students, as a part of a self-assessment process, striving to continuously conduct such research in the future.

Considering the fact that both the teaching process and the social context are undergoing rapid transformations, it is important to identify the new knowledge, skills and methods required in order for the School of Design to successfully keep abreast of such changes.

The main objective of this research is the improvement of the teaching process at the School of Design. Several other specific objectives originated from the principal objective such as gaining insight into student attitudes and expectations from the programmes, professors and the university study in general, as well as the insight into experiences gained by the former students and their reflections about the School of Design after the acquisition of the initial professional experiences.

All the students attending the undergraduate study programmes, those attending the graduate study programmes, as well as the students who graduated after 2009 and got degrees compliant with the Bologna process, participated in the survey.

The School of Design conducted the survey from 16th to 26th May 2016, whilst amongst former students the survey was conducted from 31st May to 30th June 2016.

A total of 127 currently enrolled students participated in the survey, which accounts for 90% of all the students enrolled in the current academic year and 56 former students who graduated following the accession to the Bologna process.

Thematically, the survey included questions about motivation for enrolment at the School of Design, expectations from the study programmes, student self-assessment concerning the meeting of obligations and the methods of work, evaluation of the School concerning material conditions, curriculum content, quality of communication at the School, as well as various activities performed during the academic year.

Moreover, students were given the opportunity to provide personal comments and suggestions which they believe could enhance the quality of the teaching process.



Na osnovi rezultata istraživanja, u idućem razdoblju, na Studiju će se otvoriti tematski razgovori u koje će biti uključeni nastavnici, studenti i zainteresirani bivši studenti kako bi se dobiveni uvidi i vrijedni prijedlozi iskoristili za poboljšanje kvalitete nastave. Rezultati istraživanja predstavljeni su u publikaciji s grafičkim i tabličnim prikazima i bit će podloga za daljnje rasprave o kontinuiranom unaprjeđenju programa Studija dizajna u sadržajnom i organizacijskom smislu.

Prof. dr. sc. Anka Mišetić

During the forthcoming period and based on the results of this research, thematic discussions will be held at the School of Design which will involve teachers, students and all the interested former students, striving to use the gained insights and the valuable suggestions provided to improve the quality of the lectures. The survey findings were presented in the paper in both graphs and tables and will be used to provide a basis for further discussion on continuous improvement of the programme at the School of Design both concerning the content and the organisation.

Anka Mišetić, PhD, full professor

Godišnje nagrade i priznanja

Annual Awards and Acknowledgements

SVEUČILIŠTE U ZAGREBU, ARHITEKTONSKI FAKULTET

STUDIJ DIZAJNA PREDDIPLOMSKI STUDIJ / GODIŠNJAK

Godišnje nagrade i priznanja Studija dizajna u 2015./16. godini

Povodom 25 godina djelovanja, Studij dizajna Arhitektonskog fakulteta Sveučilišta u Zagrebu utemeljio je Godišnje nagrade i Priznanja kojima nagrađuje najbolje studentske radove nastale u okviru nastavnog programa na predmetima Projektiranje – Industrijski dizajn i Projektiranje – Vizualne komunikacije. Nagrade i Priznanja se dodjeljuju za dvije zasebne kategorije, za preddiplomski i diplomski studij. Ovaj projekt ima višestruki značaj kako za studente tako i za sam Studij dizajna. Ne samo da se dodjelom Nagrada i Priznanja valoriziraju pojedinačni studentski projekti, time se vrednuje i vlastita uspješnost u realizaciji cjelokupnog studijskog programa kao i razina doprinosa razvoju domaćeg dizajna. Za očekivati je da će u dogledno vrijeme ove Nagrade i Priznanja osim poticaja studentima za njihov rad, biti shvaćene i kao motivacija zajednici za kvalitetniji tretman Studija i dizajnerske struke. Godišnje nagrade Studija dizajna za akademsku godinu 2015/2016.: Ivana Bačaneč, Andrej Đukić, Luka Palestrina Mazić i Vanja Perković. Priznanja Studija dizajna za akademsku godinu 2015/2016.: Andrej Đukić, Filip Kovačić, Tamara Petruša, Eva Šmuc, Nika Tecilazić, Hana Tintor i Valentino Večerić.

Awards presented by the School of Design 2015/2016

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

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

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

Annual award winners at the School of Design for the academic year 2015/2016: Ivana Bačaneč, Andrej Đukić, Luka Palestrina Mazić i Vanja Perković.

Recognition award winners at the School of Design for the academic year 2015/2016: Andrej Đukić, Filip Kovačić, Tamara Petruša, Eva Šmuc, Nika Tecilazić, Hana Tintor i Valentino Večerić.



Prof. Stipe Brčić, studenti / students Mirjam Milas, Luka Palestrina Mazić (stoje, s lijeva na desno / standing, left to right)

Ivana Bačaneč, Filip Kovačić, Nika Tecilazić, Tamara Petruša, Hana Tintor, Andrej Đukić, Vanja Perković, Valentino Večerić (stoje, s lijeva na desno / standing, left to right), Luka Palestrina Mazić (sprijeda / front)



Hana Tintor, asistentica / assistant Romana Kajp, student Vanja Perković (stoje, s lijeva na desno / standing, left to right)

Prof. Mladen Orešić, Andrej Đukić, asistentica / assistant Andrea Hercog (stoje, s lijeva na desno / standing, left to right)

Prof. Feđa Vukić (stoji lijevo / standing, far left)

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

Luka Palestrina Mazić

— Električni nož

Electric knife

MENTOR: Mladen Orešić



Dizajn električnog noža, iako rađen na samom početku edukacije u području industrijskog dizajna, predstavlja izuzetno uspješan rezultat izražen u originalnosti i inovativnosti rješenja. Opsežnom i kvalitetnom analizom, a potom otvorenim procesom eksperimentiranja, autor je postavio visoke kriterije uporabnih, tehničkih i estetskih zahtjeva koje je realizirao izuzetno kreativno. Inovativnim rješenjem najvažnijih funkcija uobličeni u skladnu formu, proizvodu daje prepoznatljiv karakter i smisao. Iako je zadatak bio redizajn određenog proizvoda, može se reći da rješenje donosi novu razinu vrijednosti pa potiče razvoj nove, kvalitetnije generacije proizvoda ove namjene.

Electric knife design presents an extremely successful result expressed through the originality and the innovativeness of the solution, irrespective of the fact that it is tackled at the commencement of education in the field of industrial design. Through a comprehensive and high quality analysis and subsequently through the open process of experimentation, the designer set high criteria concerning the usability, technical and aesthetic requirements that he has met with extreme creativity. The product is provided a recognisable character and a meaning through an innovative solution of the most important functions that were given a harmonious form. Notwithstanding the fact that the assignment was the design of a specific product, it can be stated that the solution provides a new level of value and encourages the development of a new,

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

Ivana Bačanek

Arena Zagreb

— cjeloviti vizualni identitet i sustav signalistike

Arena Zagreb

— comprehensive visual identity
and signalistics system

MENTOR: Nenad Dogan

ASISTENTICA / ASSISTANT: Romana Kajp



Tema ovog rada je problem oblikovanja i uspostave kvalitetnog vizualnog identiteta i jasnog sustava signalistike unutar prostora javnih sadržaja, prikazan sustavnim oblikovanjem vizualnog identiteta i komunikativnog rješenja signalistike na primjeru tipičnog prostora polivalentnog javnog sadržaja kakva je sportska dvorana Arena Zagreb. Rad ukazuje na važnost kvalitetnog procesa oblikovanja pri označavanju i artikulaciji prostora javnih sadržaja, potencira njihov humani karakter i lakoću komuniciranja kako s prostorom tako i s ostalim korisnicima. Treba također istaći da ovaj rad, nastao na preddiplomskom studiju, svojom kvalitetom i profesionalnim pristupom temi može biti poticaj k povećanju opće kvalitete rada na preddiplomskom studiju.

The topic of this paper is the issue of design and establishment of a quality visual identity and a clear system of signalistics within public space through systematic design of visual identity and the communication system of signalistics using the example of a typical space of polyvalent public content such as Arena Zagreb sports hall. The paper points out the importance of quality process of design upon marking and articulation of public spaces and the content, emphasising their humane character and the ease of communication both with the space and with other users. It also has to be highlighted that this paper, written during the undergraduate study programme, can be used as an encouragement towards increasing the overall quality of work during the undergraduate study due to its quality and professional approach to the topic.



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

Andrej Đukić

Integrirana transradijalna proteza šake

— Diplomski rad

Integrated transradial prosthesis of the human hand / Graduation thesis

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Dizajn proteze šake je na više razina izuzetan rad, a rezultat je pristupa i procesa koji je autor dosljedno proveo. Jedna od razina je autorova osobna motiviranost koja proizlazi iz vlastitog iskustva, privremeno stvarnih, a kasnije i simuliranih otežanih pokreta. Osobno iskustvo potaknulo je interes za opsežnijim informiranjem, pa potom i fokusiranim istraživanjem užeg područja interesa. Druga razina je kontinuirano eksperimentiranje u cilju provjere pretpostavki i zaključaka, na osnovi kojih promišljeno postavlja kriterije. Tu je i razina u kojoj je kreativnost postavljena iznad uobičajnoga inženjerskog rješavanja sličnih problema. Rješenje je inovativno s novim vrijednostima kako u funkciji proteze, odnosu korisnika prema umjetnom, stranom tijelu, tako i u konceptu produkcije vezane uz primjenu suvremene tehnologije. Važno je istaći kako autor pored uvjerljivog vođenja projekta postavlja i dugoročniju strategiju osobnog bavljenja tom temom kao i potencijalni doprinos razvoju tog područja.

Design of the prosthesis of the human hand is an excellent piece of work at several levels and it is a result of the approach and the processes coherently implemented by the designer. One of the levels mentioned is the designer's personal motivation that originates from his own experience, temporarily real and subsequently also simulated movement difficulties. The interest in the collection of more comprehensive information was aroused due to the personal experience. It was followed by a focused research of the narrow field of interest. The second level was continuous experimentation in order to verify both the assumptions and conclusions, based on which criteria were astutely set. It is important to point out the level at which creativity was prioritised over the solving of similar problems in a manner typical of engineers. The solution is innovative, providing new values both in the function of the prosthesis, the user relationship with the artificial limb and the production concept linked with the use of modern technology. Moreover, in addition to the convincing manner of project management, the designer also defines a long-term strategy of addressing this issue personally and his potential contribution to the development of this field needs to be highlighted.

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

Vanja Perković

Uloga dizajna u vizualizaciji podataka, perspektive klimatskih promjena

— Diplomski rad

The role of design in data visualisation, perspectives on climate change / Graduation thesis

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Rad aktualizira problem kvalitetnog informiranja o klimatskim promjenama, izvorima informacija, njihovoj relevantnosti, problemu moguće manipulacije podacima i kvalitetnog oblikovanja tih informacija unutar informacijskog sustava. Očita je usmjerenost rada na izuzetno aktualan društveni problem koji utječe na sve aspekte suvremenog života kakve su klimatske promjene, njihovi uzroci i na kraju moguće posljedice tih promjena. Rad jasno predočava kako je moguće slojevit i složen sustav informacija prikazati na sustavan, pregledan i komunikacijski kvalitetan način, uz iznimnu razinu obrade i prezentacije svih faza dizajnerskog procesa od istraživanja pa sve do konačnog oblikovanja.

The paper actualises the issue of quality information on climate change, information sources and relevance, the issue of potential data manipulation and quality design of such information within the information system. The paper focuses on an extremely actual social problem that impacts on all the aspects of contemporary life – the issue of climate changes, their causes and, finally, the potential consequences of these changes. Moreover, the paper clearly shows the way to present a multi-layered and complex information system in a systematic, schematic and qualitative way from communicational aspect in addition to an exceptional level of interpretation and presentation of all the phases of design process from research to the final design.



GODIŠNJA PRIZNANJA STUDIJA DIZAJNA
ANNUAL ACKNOWLEDGEMENTS
AT THE SCHOOL OF DESIGN

Preddiplomski i diplomski studij
Projektiranje – Industrijski dizajn
Undergraduate and Graduate programme
Industrial Design Studio

EVA ŠMUC

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



— Pomoćni čamac

Dizajn pomoćnog čamca, iako inicijalno potaknut patentom vanjskog partnera, postavio je novi, originalni pristup rješavanju zahtjeva višefunkcionalnoga i sklopivog proizvoda, u ovom slučaju kombinacije pomoćnog čamca i pasarele. Analizirajući zakonitosti prostorne transformacije većeg u manje, autorica uspijeva pojednostaviti strukturu proizvoda i princip sklapanja. Suptilnim oblikovanjem uspješno postiže izrazitu skladnost forme, konstrukcije i funkcije čime rješenju daje prepoznatljiv karakter i smisao.

— Dinghy

Dinghy design, although initially encouraged by a patent of an external partner, launched a new highly original approach to meeting the requirements of a multi-functional folding product, in this case a combination of a dinghy and a boat gangway. Following the analysis of the laws of spatial transformation of a larger object into a smaller one, the designer manages to simplify the product structure and the folding principle. An exceptional harmony of the form, the construction and the function has been achieved through subtle design, providing the solution with recognisable features and a meaning.

FILIP KOVAČIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Andrea Hercog



— Oblikovanje serije namještaja za sjedenje — God

Dizajnom stolca God postignuta je visoka razina usklađenosti između oblikovne karakteristike, dakle njegove pojavnosti, odabira materijala i njegove izvedivosti, odnosno tehnologije. Oblikovnim i konstrukcijskim principom ističu se osnovni elementi stolca, karakterno označavajući na posebno kvalitetan način prostor u kojem se nalazi. Rješenjem je također postignuta visoka razina njegove upotrebljivosti u hotelskim, uredskim ili drugim prostorima.

— Seating Furniture Design — God

Design chair God achieved a high level of harmony of its characteristic shape, appearance, selection of materials, feasibility and technology. Formal and structural principles emphasize the basic elements of the chair, signifying in the special way the character of space in which it is located. The design solution has also achieved a high level of possible applications to a variety of purposes in the hotels, offices or other premises.

TAMARA PETRUŠA

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog



— Predmet kao ekstenzija čovjeka — Diplomski rad

Ovaj diplomski rad izlazi iz okvira uobičajenog pristupa dizajnu predmetne okoline, prije svega kroz motivaciju i proces, zatim interpretacijom rješenja, a naročito sugestivnom prezentacijom. Bavljenje jogom autoricu motivira na propitivanje mogućnosti šire primjene drevnih znanja u cilju podizanja kvalitete života, a opsežnim istraživanjem relevantnih područja u kontekstu teme pokušava objasniti kriterije koji nisu egzaktni, ali čine temeljni smisao svakog djela pa tako i dizajna. Propitivanjem nematerijalnog u materijalnom, vrijednosti nalazi u značenju koje proizlazi iz kvalitete tog odnosa, a njegovu trajnost koristi za gradnju povjerenja. Sve to stavlja u funkciju osvješćivanja interakcije s predmetom, a kriterije postavlja kao osobni stav u budućem djelovanju.

— Object as an extension of a human being — Graduation thesis

This graduate thesis transcends the boundaries of the customary approach to environmental objects design, primarily through motivation and process and subsequently through solution interpretation and especially through suggestive presentation. The designer was motivated by her yoga practice to become involved in the analysis of the potential of broader application of ancient knowledge in order to improve the quality of life. Through a comprehensive research of the relevant areas in the context of this topic, the designer was aiming to explain the criteria that are not exact, yet they provide a fundamental meaning to each piece of work and hence also to design. Following the analysis of the material in the immaterial, the values have been found in the meaning that arises from the quality of that relationship and its duration is permanently used to build confidence. Consequently, awareness was raised on the interaction with the object and the criteria have been set as a personal attitude assumed in future activities.

ANDREJ ĐUKIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



— Flat-pack kerf stolica

Dizajn stolca je inovativno rješenje predmeta koje s jedne strane odgovara na pitanja stvarnih potreba korisnika proizašlih iz aktualnih društvenih kretanja, a s druge propituje mogućnosti suvremene tehnologije u kontekstu ekoloških principa i održivog razvoja. Potaknut novom tržišnom strategijom tvrtke koju kontaktira u cilju boljeg razumijevanja razvoja proizvoda u realnom okruženju, autor se konceptualno nadograđuje i eksperimentima uspostavlja rješenje koje je u duhu najsuvremenijih sustava razvoja, produkcije i distribucije, na čemu gradi karakter i smisao projekta.

— Flat-pack kerf chair

Chair design is an innovative solution for an object that on the one hand meets the actual needs of the user arising from current social movements and on the other hand it analyses the potential of modern technology in the context of ecological principles and sustainable development. Encouraged by a new marketing strategy of the company contacted in order to gain a deeper insight into the product development in real environment, the designer is involved in conceptual upgrades and provides a solution through experimentation that is on a par with the latest systems of development, production and distribution that give a character and a meaning to the project.

VALENTINO VEČERIĆ

MENTOR: Zlatko Kapetanović



— Bepilotna letjelica za traganje i spašavanje — Diplomski rad

Ovim diplomskim radom postignuta je visoka razina oblikovne, tehnološke i uporabne vrijednosti u domeni bespilotnih letjelica i pronalazi primjene u humane svrhe. Rješenjem je postignuta viša razina sigurnosti u procesu pronalaženja i spašavanja unesrećenih ljudi, koji je često spojen sa nepredvidivim opasnostima za pripadnike službi spašavanja, kao i s izuzetno velikim troškovima. Diplomski rad na temu bespilotnih letjelica za traganje i spašavanje ne predstavlja samo kvalitetu dizajna u formalnom smislu poimanja suvremenog dizajna, već struci daje dignitet humanog opredjeljenja i koristi za pojedince i društvo u cjelini.

— Unmanned Aerial Vehicle for Search and Rescue — Graduation thesis

This thesis has achieved a high level of design, technology and utility in the field of unmanned aircraft and finds its application for the human purposes. The higher level of security in the process of finding and rescuing injured people is achieved. Such process is often connected with unpredictable risks for members of rescue services, along with extremely high costs. Thesis of unmanned aircraft for search and rescue does not represent the quality of design in a formal ways of understanding the meaning of contemporary design alone. It gives the profession dignity as humanistic activity which is beneficial for individuals and society as a whole.

GODIŠNJA PRIZNANJA STUDIJA DIZAJNA
ANNUAL ACKNOWLEDGEMENTS
AT THE SCHOOL OF DESIGN

Diplomski studij / Dizajn vizualnih komunikacija
Graduate programme / Visual Communications

NIKA TECILAZIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić



— Društvena kampanja protiv internetskih zlostavljača djece

Rad aktualizira problem internetskog zlostavljanja djece upotrebom različitih internetskih alata i sadržaja iz područja popularne tinejdžerske kulture. Rad koristi uobičajene internetske komunikacijske alate za upozoravanje potencijalnih žrtava i njihovih roditelja o razmjerima problema i mogućih posljedica, uz informaciju kako i kome prijaviti pokušaje zlostavljanja. U nastojanju da dođe do što jasnije slike o veličini i ozbiljnosti problema. Autorica se u okviru istraživačkog dijela projekta osobno izložila takvoj internetskoj komunikaciji, što je projektu dalo neophodnu vjerodostojnost kako u sadržajnom tako i u oblikovnom smislu.

— Social campaign against child molesters through the Internet

The paper actualizes the issue of child molestation over the Internet through the use of diverse Internet tools and contents from the domains of popular teen culture. Moreover, the paper uses the usual tools of internet communication in order to warn the potential victims and their parents about the extent of this problem and the potential consequences, advising them on how and to whom to report attempts of abuse. Aiming to raise the awareness about this issue, the author became involved in such communication over the Internet during the research part of the project. Consequently, this increased the needed trustworthiness of the project both concerning both content and form.

HANA TINTOR

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Drvo, slikovnica koja raste s djetetom

— Diplomski rad

Drvo – slikovnica koja raste s djetetom, utemeljena je na ideji o potrebi kvalitetnog kreativnog rješenja slikovnica za djecu predškolske dobi, s ciljem pozitivnog utjecaja na dječji rast i razvoj. Radi se o slojevitom rješenju koji uključuje vizualne, auditivne i taktilne komponente, kao sastavne dijelove djetetovog kvalitetnog emocionalnog, intelektualnog i socijalnog razvoja. Ova slikovnica pokušaj je da se drugačijim pristupom čitanju, pričanju i stvaralačkom izražavanju, potakne radoznalost, istraživanje, različitost i kritičko razmišljanje. Kao posebnost ovog projekta treba istaći cjeloviti autorski pristup koji uključuje oblikovanje didaktičkog sredstva, autorske ilustracije i autorski literarni sadržaj.

Wood, a picture book that grows along with the child

— Graduation thesis

The idea behind Wood – a picture book that grows along with the child was the need to provide a creative solution of a picture book for pre-school children, aiming to positively impact on their growth and development. It is a multi-layered solution that includes visual, auditory and tactile components, as integral parts of children's quality emotional, intellectual and social development. This picture book is an attempt to encourage curiosity, research, diversity and critical thinking through a different approach to reading, narration and creative research. It is important to highlight the integral approach that enables the design of the didactic instrument, original illustrations and original literary content

Ciljevi

Struka je na Studiju dizajna promatrana kao interdisciplinarna, kreativna, inovativna i intelektualna djelatnost usmjerena na uspostavu načela promišljenoga, održivog i ekološki osviještenog razvoja. Cilj je stvaranje i njegovanje identiteta, humanizacije tehnologije i permanentnog poboljšavanja kvalitete života i rada te odgovorno pronalaženje 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 projektnim 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 zadatke struke. Ciljano koordiniranim kombiniranjem teorijskih i praktično-projektantskih predmeta potiče se svestrani razvoj kreativne imaginacije radi 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.

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.

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.

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 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 primjenjuju znanja i vještine iz odgovarajućih predmeta društveno-humanističkoga, umjetničkoga, tehničkoga 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, upoznavajući 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.

MIRNA ARŽIĆ
MENTOR: Andrea Hercog



Petrolejska lampa

Objekt prikazuje križanja koja sadrži konop fitilja petrolejske svijeće. Različitim nagibima, oštrim završecima i veličinama štapića postiže se asocijacija zapaljene svijeće, odnosno plamen i njegovo kretanje.

Kerosene lamp

The object shows intersections of the fuse cord of a kerosene lamp. The association of a lit candle, or the candle flame and its movement, has been achieved through different slants, sharp endings and stick sizes.

INES BOROVIĆ
MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Zvučnik

Inspiracija za model proizišla je iz forme sklopivog kišobrana. Oblikovani model ukazuje na geometrijski reducirani oblik zaštitnog dijela predmeta, dok odvojeni oblici naglašuju pokret sklapanja i rasklapanja. Dijelovi spojeni u cjelinu ne dopuštaju zadržavanje kapljica kiše na njihovoj površini, već slijevanje i zaštitu, a njihovo odvajanje sugerira sklopivost kao glavnu značajku.

Loudspeaker

The inspiration for the model originated from the form of foldable umbrella. The designed model points out the geometrically reduced form of the protective part of the object, whilst the separated forms stress the movement of folding and unfolding. The parts integrated into a unit do not allow raindrops to linger on their surface, yet cause dripping down and provide protection instead, whilst their separation suggests foldability as the principal feature.

HANA STOJAKOVIĆ
MENTOR: Mladen Orešić



Dalekozor

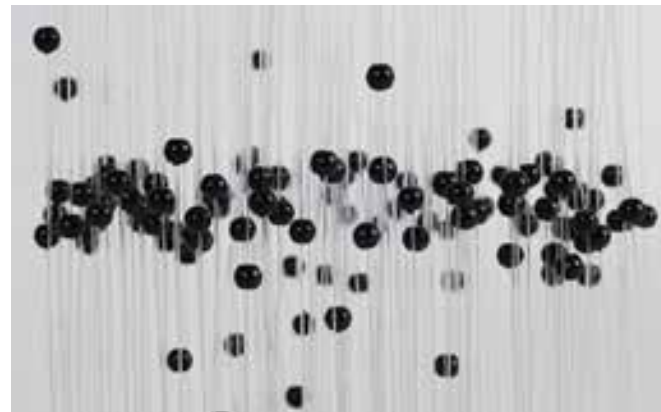
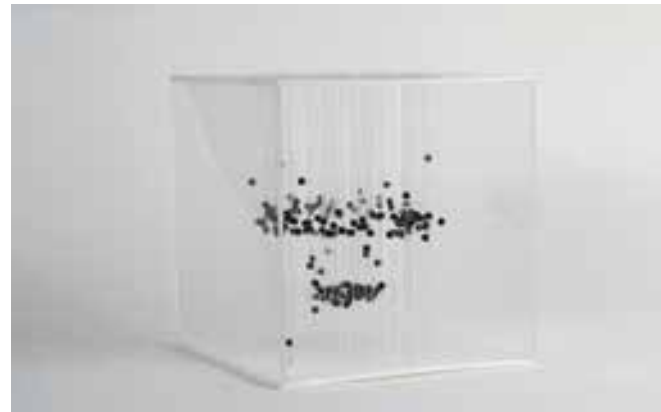
U objektivu dalekozora nalaze se dvije konkavne leće i dvije trobridne prizme koje omogućuju da njime promatramo udaljene prizore. Model se sastoji od dvaju objektivu spojenih u kompoziciju, čime se naglašuje važnost elemenata koji omogućuju funkcioniranje dalekozora. Veličine elemenata povećavaju se, nejednake su i time ističu mogućnost povećavanja slike.

Binoculars

The objective lens of the binoculars comprises of two convex lenses and two three-edged prisms which give us the opportunity to observe distant sights. The model comprises of two objective lenses integrated into a composition, which emphasises the importance of the features that enable the functioning of the binoculars. The size of the features increases and they are uneven, which points out the possibility of image enlargement.

LEONARD BOROVIČKIĆ

MENTOR: Mladen Orešić



Zvučnik

Zvučnik je sredstvo koje omogućuje jačinu i širenja zvuka. Kreativni proces temeljio se na istraživanju karaktera zvuka, odnosno načinu na koji se zvuk širi nakon što napusti opnu zvučnika. Geometrijskim odnosima smještaja čestica u prostoru dobivamo trodimenzionalnu strukturu širenja u pravilnim kružnicama, a individualnim karakterom svake čestice struktura poprima kaotičan karakter. Dodatnim pomakom čestica u trećoj dimenziji skulptura ostavlja dojam titranja i kretanja prema naprijed, a ritmično povećavanje promjera kružnica širi formu u prostor.

Loud speaker

Loud speaker is a device which provides the volume and the expansion of sound. The creative process was based on research of the character of sound, that is, the way in which sound expands after it has left the loud speaker membrane. We get a three-dimensional structure of expansion in regular circumferences through geometric relations concerning the positioning of particles in space, whilst the structure assumes a chaotic character through individual character of each particle. Upon an additional shift of particles in the third dimension, the sculpture gives the impression of oscillation and forward movement, whilst the rhythmic increase of the diameter of circumferences expands the form into space.

LUCIJA RUPIC

MENTOR: Mladen Orešić



Metronom

Metronom je sprava koja određuje brzinu izvođenja glazbenog djela. On otkucava zvučnim signalom, a broj njihaja u minuti označuje pravilan ritam protoka tzv. objektivnog vremena. Građen je na načelu dvostrukoga njihala kojemu se duljina, odnosno brzina otkucaja, određuje pomičnim utegom. Oblik metronoma je stiliziran, sveden na geometrijska tijela koja svojim međusobnim odnosom u kompoziciji asociraju na ritam i spremnost na pokret.

Metronome

Metronome is a device that determines the tempo of performance of a piece of music. It ticks with a sound signal and the number of beats per minute denote the regular rhythm of flow of the so-called objective time. It is constructed according to the principle of the double pendulum whose length or the tempo of beats, is determined by an adjustable weight. The form of the metronome is stylised, reduced to geometric shapes which through their mutual relationship in the composition associate to the rhythm and the preparedness for movement.

TEA SINOVIĆ

MENTOR: Mladen Orešić



Orah

Osnovna ideja bila je prirodna forma za što je odabran orah. Tijekom analize elemenata i njihove redukcije glavna ideja bila je prikazati razbijene površine i dijelove kore (slojeva, elemenata) oraha i njegova ploda. Skicama je istražena zakonitost zlatnog reza koju se nastojalo prikazati u završnom modelu. On je izveden od drva u obliku kugle, uz dodatak vijaka stavljenih na određene visine kako bi na simboličan način bili prikazani slojevitost i dijelovi oraha.

Walnut tree

The idea behind the project focused on a natural form and hence walnut was selected. During the analysis of features and their reduction, the main idea was to present broken surfaces and parts of both bark and shell (layers, features) of walnut tree and its fruit. The sketches were used to explore the laws of the golden section which was presented in the final model. It was made from wood in the shape of sphere, in addition to screws placed at specific heights in order to symbolically present the stratification and various parts of the walnut tree.

MARIJA MATULIĆ

MENTOR: Zlatko Kapetanović



Def

Analizom forme te redukcijom na osnovne elemente predmeta, inspiracija je proizašla iz pokreta samog predmeta, odnosno elementa činela. Udaranjem metalnih činela jedna o drugu stvara se pokret i zvuk specifičan za ovaj instrument. Prikazivanjem činela kao dupliranih kružnica različitih veličina koje se negdje otvaraju više negdje manje te postavljanjem na zrcalnu podlogu, model komunicira pokret, dinamiku i ritam.

Tambourine

Following the analysis of form and the reduction into the basic features of the object, the inspiration originated from the movement of the object, i.e. the feature of cymbals. A movement is created and a sound made, which is specific for this instrument, through the hitting of metal cymbals one against the other. The model communicates movement, dynamics and rhythm upon presentation of cymbals as duplicated circumferences of different sizes, which are more or less open in various spots, and through the placement of the mirror surface.

NEVA MARIJA ZIDIĆ
MENTOR: Mladen Orešić



Ananas

Rad je nastao kao rezultat analize i interpretacije forme ananasa. Proučavanjem prirodnih zakonitosti struktura na plodu ananasa te spirala po kojima se nižu, nastao je rad načinjen od dva dijela. Objekt se sastoji od tri pravilne Fibonaccijeve spirale koje se naziru ispod tkanine te štapića koji se nižu u četvrtu spiralu i probadaju tkaninu, dajući dinamiku cijeloj kompoziciji.

Pineapple

The work originated as a result of analysis and interpretation of the form of pineapple. A piece of work comprising of two parts was provided following the studying of the laws of nature concerning structures, as well as by taking the example of pineapple fruit and spirals on which they are placed. The object comprises of three regular Fibonacci spirals visible under the cloth and tiny sticks which create the fourth spiral and pierce the cloth, providing the entire composition with dynamics.

VANA ŠULENTIĆ
MENTOR: Mladen Orešić



Pužnica

Puževa kućica intrigira svojim spiralnim oblikom. Projektom se željelo prikazati segment uvijanja heliksa, a promatranje različitih struktura origamija pomoglo je da se riješi oblik pužnice. Projekt je zamišljen tako da je moguće načiniti više verzija spirale, pritom implicirajući da su puževe kućice, iako na prvi pogled različite, u osnovi jednake.

A snail shell

The shape of snail shell is intriguing. The project was intended to show the segment of helix spiral, whilst the observation of different structures of origami helped to provide the shape of the snail shell. The idea behind the project is to make several different versions of the spiral, whilst implying that snail shells, although they appear different at first glance, are basically identical.

JAKOV HABJAN
MENTOR: Zlatko Kapetanović



Ptičje pero

Analizom i redukcijom forme ptičjeg pera nastao je objekt čija dva kraka podsjećaju na osnovnu građu pera, ali i na ptičja krila u letu. Savijanjem modela po širini i duljini te postavljanjem kompozicijske osi pod kut dobivena je dinamična forma koja djeluje lagano, otvoreno i skladno.

A bird's feather

An object was created through analysis and reduction of form of a bird's feather whose two vanes remind of the fundamental structure of the feather, as well as of bird's wings during flight. A dynamic form which appears light, open and harmonious was created through the bending of the model by width and by length and by placement of the compositional axis under an angle.

ANJA KEPERT
MENTOR: Zlatko Kapetanović



Mikroskop

Dizajn prostorne strukture proizlazi iz interpretacije putanje i ponašanja svjetlosnih zraka prilikom prolaska kroz leće sadržane unutar konstrukcije mikroskopa. Stvaranje kompozicije pritom je vođeno željom za striktnom simplifikacijom forme: u analizi su zanemarene potporne strukture i mehanizmi pomicanja/podešavanja, a vizualnu dominaciju ostvaruju stošci koji precizno oponašaju skupljanje i širenje svjetlosti. Promatrani uzorak također je prisutan u kompoziciji, a lokacija i važnost leća, koje djeluju kao mehanizmi disperzije i fokusa, naglašena je njihovim predimenzioniranjem.

Microscope

Design of spatial structures originates from interpretation of a trajectory and behaviour of light rays upon their passage through lenses included in the construction of the microscope. The idea behind the creation of composition is a wish for strict simplification of form: the analysis neglects the supporting structures and mechanisms of movement/adjustment, whilst the visual dominance is achieved by cones that accurately emulate the focus and the dispersion of light. The observed sample is also present in the composition, whilst the location and the importance of lenses, which act as mechanisms of dispersion and focus, have been pointed out through their over-dimensioning.

PRVI SEMESTAR – Analiza oblika

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

FIRST SEMESTER – Analysis of form

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

MATIJA BAROVIĆ
MENTOR: Zlatko Kapetanović



Dizajn nagrade nastao je nakon promišljanja o razlikama između volontera i onih koji ne volontiraju. Razlika nije fizička stoga koju nije moguće vidjeti izvana, već je potrebno pogledati unutra. Zbog toga je nagrada, izvana gledana iz jednog kuta, obična drvena kugla čijim se okretanjem na drugu stranu otkriva pogled na unutrašnjost. Kada se nagrada primi u ruke i pogleda unutra, otkriva se ime osobe koja ju je zaslužila svojom volonterskom aktivnošću.

The award design was incepted against the backdrop of differences between volunteers and people who are not involved in volunteering. The differences are not physical and hence one needs to take a look inside. Hence the award – when viewed from the outside - appears to be an ordinary wooden sphere which provides a glimpse of the interior upon being rolled to the other side. Upon taking the award into one's hands and examining the interior, one comes across the name of the person who received it following their involvement in volunteering activity.

ANJA KEPERT
MENTOR: Zlatko Kapetanović



Dizajn nagrade za volontera godine utemeljen je na želji da izrazi stav o neprocjenjivosti volonterskog doprinosa zajednici. Volonteri svojim djelovanjem propituju problem društvene tromosti i nadilaze zadana ograničenja. Escherovski prostorno nemogući objekt čini se kao prikladna simbolička manifestacija tih vrijednosti. Sagledana iz točno određenog kuta, kocka nadilazi zadana, opće-prihvaćena ograničenja fizički mogućeg, ona postaje prostorna metafora za vrijednosti koje volonterstvo ima u kontekstu boljitka i dobrobiti društva.

The idea behind the design of the Volunteer of the Year Award was to express the attitude that highlights the pricelessness of volunteers' contribution to the community. Through their activity volunteers address the problem of social inertia and tackle specific obstacles. Escherian spatially connected object appears to be an appropriate symbolic expression of these values. Upon being observed from a specific angle, the cube transcends the defined, generally accepted constraints of what is considered physically possible and it becomes a spatial metaphor of the values attributed to volunteering in the context of both well-being and welfare of society.

JAKOV HABJAN
MENTOR: Zlatko Kapetanović



Model za nagradu volontera godine nastao je materijalizacijom ideje zagrljaja koja se razvila iz značenja same nagrade kao izraza zahvalnosti volonteru za učinjena dobra djela. Zagrljaj kao jednostavan i topli pokret odražava osnovnu poruku volonterstva radi formiranja funkcionalne i sretnje zajednice. Osim zagrljaja, forma modela podsjeća na zajednicu utemeljenu kružnim i uzajamnim procesom cirkuliranja dobrih djela u društvu.

A model for the Volunteer of the Year Award was provided through a materialisation of the idea of a hug that was developed from the meaning of the award as a token of gratitude to the volunteer for good deeds committed. A hug as a simple and warm movement that conveys a personal message of volunteering aimed at forming both a functional and a happy community. In addition to the hug, the form of the model reminds of a community established through a circular and reciprocal process of circulating of good deeds in the society.

JOSIPA PETROV

MENTOR: Mladen Orešić

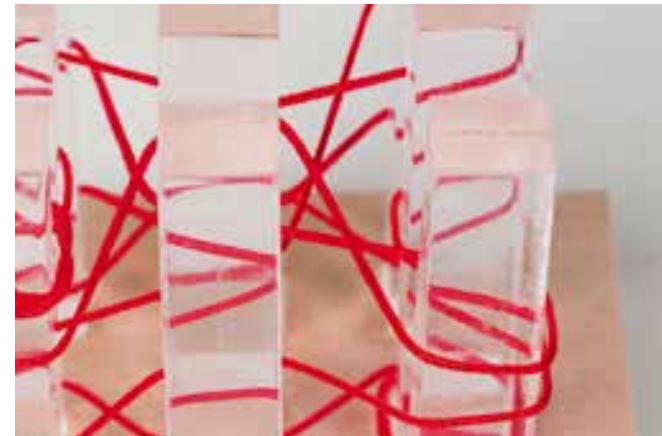
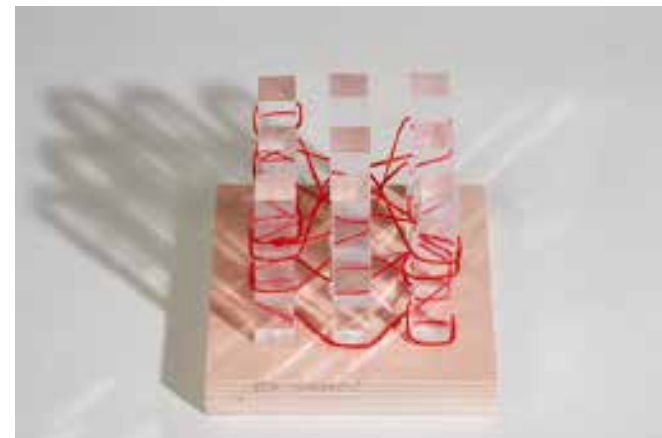


Acta non verba – Svojom formom, koja bi se mogla opisati upletenom sferom, objekt asociira bezvremensku vrijednost zajedništva. Doživljaj neprekidivih odnosa pospješuje izbor providnog materijala i svjetlosnih efekata, a staklo kao prirodan materijal podsjeća i na ekološku osviještenost. Osim vizualne zanimljivosti objekt formom provocira i taktilno iskustvo čime produbljuje emocije.

Acta non verba – Through its form, which could be described as a knitted sphere, the object reminds of the timeless value of togetherness. The impression of unbreakable relationships has been effectively conveyed by the selection of a transparent material and lighting effects, whilst the glass, as a natural material, reminds also of environmental awareness. In addition to its visual appeal, the object provides also the tactile experience through its form, which deepens the emotions.

TEA SINOVČIĆ

MENTOR: Mladen Orešić



'Volontiranje je živa društvena mreža', 'Povezivanje ljudi', 'Zajedno je lakše i zajedno smo jači' – citati su koji su bili glavna smjernica za ideju i oblikovanje nagrade za volontera godine. Volontiranje za svakog volontera predstavlja drukčije iskustvo, a zajedničkim djelovanjem dolazi se do susretanja i isprepletanja volonterskih vrijednosti. Tako nastaje mreža, zajedništvo i međusobno povezivanje.

'Volunteering is a Living Social Network', 'Connecting People', 'Easier Together' and 'Stronger Together' – were the quotes that provided the main guideline for the idea and the design of the Volunteer of the Year Award. Volunteering provides a different experience for each individual and acting together results in the intertwining of the values of volunteering, as well as in networking, togetherness and mutual bonding.

MIRNA ARŽIĆ

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Andrea Hercog



Rad je nadahnut razmatranjem dubljeg značenja ogledala kao često korištenog materijala/predmeta koji omogućuje pogled na vlastitu osobnost i analizu vlastitog ponašanja i djelovanja u društvu. Rezultat introspekcije može biti ponos ili osjećaj nelagode, ovisno o osobnom ponašanju ili djelovanju. Oblik nagrade je sastavljen od dva rasklopna drvena tetraedra. S vanjske strane su krajnje jednostavni, dok se njihovim rastvaranjem pojavljuje kompozicija postavljenih ogledala na kojima se može pročitati ime dobitnika nagrade. Dobitniku to naglašava koliko je njegova pomoć drugima cijenjena.

The idea behind the work originated from deliberation about a deeper insight into the mirror as a frequently used material/object that provides a view to one's own personality and the analysis of one's own behaviour and activity in society. The introspection can result either in pride or in a feeling of discomfort, depending on one's behaviour or activity. The award has a form of two unfolding wooden tetrahedra. They are absolutely simple on the outside, whilst upon unfolding them one gets a composition of mirrors in which one can read the name of the award winner. This is intended to point out the importance of the help provided by the volunteer.

ANDREA REBEC

MENTOR: Mladen Orešić



Nagrada je inspirirana godovima drveta koji simboliziraju stalni rast i napredak volonterske udruge. Korištena je forma Moebiusove trake u više veličina, koje su nadahnute odnosom volontera i društva (bilo tko može postati volonter). Izrada godova zamišljena je od čelika koji podsjeća na snažnu zajednicu, a postolje od oraha kao kontrast čeliku. Ime nagrade odabrano je prema liku iz slavenske mitologije, gdje je Lutonja panjčić koji se uz brigu i ljubav pretvori u dijete.

The award was inspired by tree rings which symbolise continuous growth and progress of the association of volunteers. The form of Moebius strip was used in several sizes which was inspired by the relationship between volunteers and the society (anyone can become a volunteer). The tree rings need to be made from iron in order to remind of a tight-knit strong community, whilst the base made from walnut wood is intended to provide a contrast to iron. The award was named after a character from Slavic mythology in which Lutonja is a small tree stump that was transformed by love and care into a child.

DRUGI SEMESTAR

– Špancirfest

Tema zadatka drugog semestra prve preddiplomske godine je prostorna instalacija u funkciji urbane opreme, smještene na lokacijama unutar povijesne jezgre grada Varaždina. Cilj zadatka je bio osmisliti prostornu strukturu koja se oblikom, porukom i funkcijom oslanja na kulturološke značajke grada Varaždina, a istovremeno i usklađena s prostornim potrebama i povijesno-urbanističkim karakteristikama odabranih mikrolokacija. Izgled, smisao i princip izgradnje instalacije imaju ulogu motivirati posjetitelje Špancirfesta na interakciju s lokalnom zajednicom i sudionicima radionice te ih potaknuti na sudjelovanje u realizaciji odabranih struktura i kreiranju trajne doživljajne vrijednost u danoj sredini. Radom u manjim skupinama od 3 do 4 osobe, studenti su usvajali osnovna načela timskog rada u istraživačkim, analitičkim i kreativnim fazama. Završna rješenja su prezentirana maketama, vizualizacijama i kratkim prezentacijskim filmovima.

SECOND SEMESTER

– Špancirfest

The topic of the assignment in the second semester during the first year of the Undergraduate Study Programme is a spatial installation in the function of urban equipment, placed at locations within the historic nucleus of the city of Varaždin. The objective of the assignment was to design a spatial structure which with its shape, the message conveyed and the function relies on the cultural features of the city of Varaždin, whilst simultaneously it is in harmony with the spatial requirements and historical and urbanistic features of the selected micro-locations. The appearance, the meaning and the principle of construction of the installation are intended to motivate the visitors of Špancirfest to interact with the local community and workshop participants, as well as encourage them to participate in the implementation of the selected structures and the creation of a permanent experiential value in a specific milieu. Through working in smaller groups comprising of 3 or 4 members, students mastered the basic principles of teamwork during research, analytical and creative phases. The final solutions were presented through models, visualisations and short presentational films.

LEONARD BOROVIČKIĆ, INES BOROVIĆ, MIRNA ARŽIĆ
MENTOR: Vedran Kasap



Pokretne slike

Iako grad definiraju njegove geografske i materijalne značajke, ono što mu daje život upravo su ljudi, njihovo djelovanje i priče koje ih povezuju. Tradicija Varaždina počiva na legendama, pričama koje osnažuju njegov povijesni identitet. Ovaj projekt tematizira legendu o reljefu na crkvi sv. Nikole koja govori o tragičnoj sudbini medvjedice uzrokovanoj izgradnjom crkve. Instalacija je ujedno i edukativnoga karaktera kako za posjetitelje Špancirfesta, tako i za građane Varaždina svih uzrasta. Funkcionalnost instalacije temelji se na uzročno-posljedičnoj vezi između pokreta promatrača i pokreta niza ilustracija kojim instalacija slijedi narativ legende.

Motion picture

Although a city is defined by its geographic and material features, what breathes life into it are actually the people, their activity and the stories that connect them. The tradition of Varaždin is based on legends, stories that enhance its historical identity. This project addresses the issue of the legend about the bas relief sculpture on the church of St. Nicholas telling the story about a tragic fate of the female bear caused by church construction. The installation also has educational features both for Špancirfest visitors and for Varaždin citizens of all age groups. The functionality of the installation is based on the causal connection between the movement of the beholder and the movement of a broad range of illustrations through which the installation follows the narrative of the legend.

ANA MOJAŠ, ROMANA MORIĆ, ANTONIO KLASIĆ, ANJA KEPERT
MENTOR: Zlatko Kapetanović

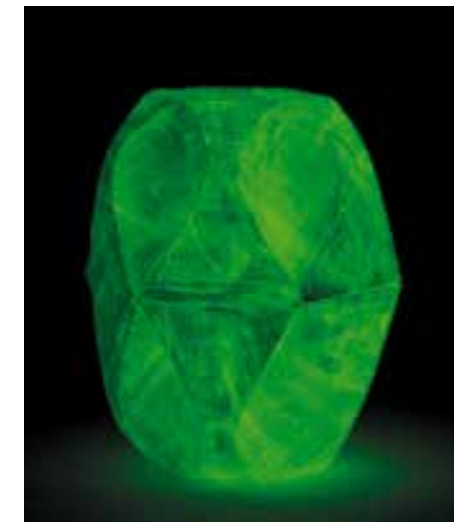


Svjetlo po gradu

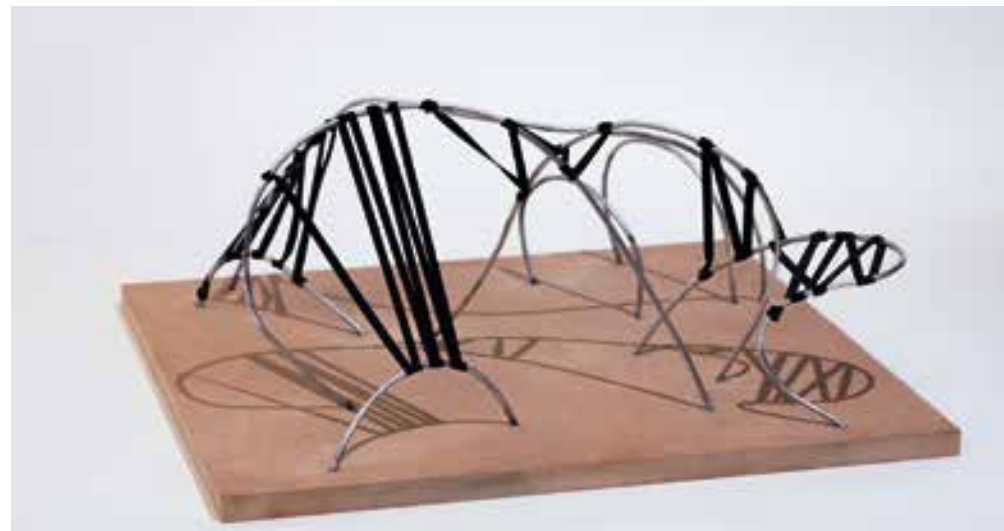
Žarište skupine bilo je na dizanju interakcije koja će ostvariti i omogućiti doživljajnu vrijednost u skladu s vrijednostima Špancirfesta i grada Varaždina. Konačno rješenje proizašlo je iz želje da se sudionicima Špancirfesta i građanima grada Varaždina omogući širenje topline i pažnje gradom. Kao metafora za toplinu pritom je poslužila svjetlost: sudionici dolaze do postavljenog štanda, izabiru model svjetlosnog objekta te savijaju svoj objekt prema uputama. Zatim su ga slobodni 'proširiti' na način koji im najviše odgovara: svjetlost mogu darovati dragoj osobi, ostaviti je na nekome mjestu u gradu koje smatraju važnim, njima posebnim ili jednostavno zanimljivim, ili je mogu zadržati za sebe.

City lights

The group focused on interaction design intended to achieve and enable experiential value in accordance with the values both of Špancirfest and the city of Varaždin. The ultimate solution resulted from efforts aimed at enabling both Špancirfest participants and Varaždin citizens to spread warmth and attention throughout the city. Light was used as a metaphor of warmth: participants reach the stand, select a lighting object model and make their own object following the instructions. They are hence free to 'upgrade' it in the way they find most suitable: they can give it to a loved one as a present, leave it in some city location they find important, special or simply interesting or they can decide to keep it.



TEA TANESKI, ZOE ŠARLIJA, HANA STOJAKOVIĆ, IVA RUŠIN
MENTOR: Mladen Orešić



Flekto

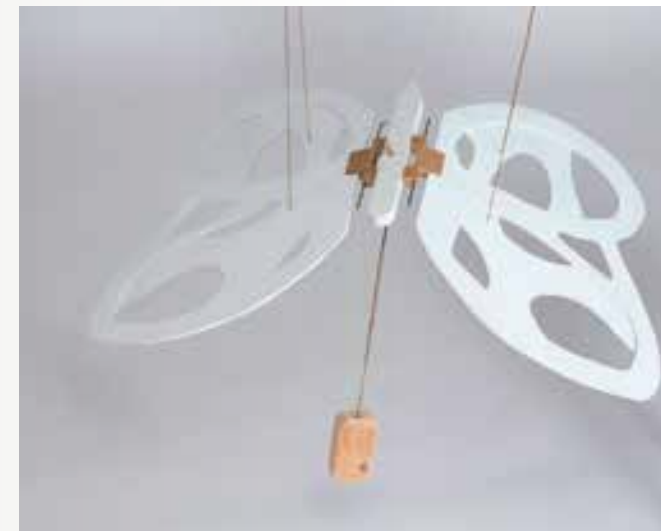
Flekto se referira na varaždinsku tvornicu Mundus posebnu po proizvodnji namještaja Michaela Thoneta. Ova instalacija ima dva vremenska sloja značenja – ona služi kao tema kreativne radionice tijekom trajanja uličnog festivala 'Špincerfest', gdje je zamišljeno da se izrađuje. Polaznici radionice imali bi priliku sami isplesti svoje mjesto za sjedenje, ležanje, penjanje ili ljuljanje na prije postavljenoj konstrukciji. Flekto je nastao iz potrebe za stvaranjem prostora u povijesnoj jezgri grada Varaždina, a prvenstveno je namijenjen druženju u javnome prostoru, ali i kao oda kreativnom procesu koji je utkan u tradiciju grada.

Flekto

Flekto refers to the Varaždin-based factory Mundus, specific for its manufacturing of Michael Thonet furniture. This installation has two temporal layers of meaning – it is used as a topic for a creative workshop throughout the duration of Špincerfest street festival where it is supposed to take place. Workshop attendants would be given the opportunity to independently knit their seat or bed, a swing or a ladder on a previously mounted construction. The idea behind Flekto was creation of space in the historic nucleus of the city of Varaždin and it is primarily intended for social interaction in a public space, as well as an ode to the creative process integrated into the tradition of the city.



DOMINIK BADEL, MATIJA BAROVIĆ, JOSIPA GJERGJA
MENTOR: Vedran Kasap



Roj

Inspirirani izlošcima u varaždinskome entomološkome muzeju interaktivnu instalaciju, dizajniranu da bude organski dodatak bogatoj ponudi iskustava na Špincerfestu, nazvali smo 'Roj'. Karakteriziraju je sljedeće značajke: jednostavnost, interaktivnost, atmosferičnost, senzorni užitak. Instalacija pruža osjećaj postignuća sudjelovanjem u radionici ili trenutak predaha od buke festivala pod rojem kukaca koji svojim sporim kretanjem sugeriraju usporavanje vremena. Ne zahtijeva da posjetitelj utroši mnogo vremena, a zbog svoje dekorativne prirode ima potencijal biti lijepa razglednica festivala.

A swarm

The interactive installation, designed as an organic addition to the rich array of experiences provided at Špincerfest was named 'A Swarm', inspired by the exhibits at the Varaždin-based Entomological Museum. It is characterised by the features such as simplicity, interactivity, atmospheric-ness, sensory pleasures. The installation creates a sense of accomplishment through participation at the workshop or a moment of rest away from the noise of the festival under an insect swarm whose slow movement suggests the slowing down of time. Visitors do not need to spend a lot of time here and, due to its decorative nature, it has the potential to act as an appealing festival postcard.

JAKOV HABJAN, ĐANI LACMANOVIĆ, MARIJA MATULIĆ, MATKO MIJIĆ
MENTOR: Zlatko Kapetanović



Udaraljka

Sintezom obilježja kreativnosti i slogana Špincerfesta 'Pokreni svoju kreativnost' razvijali smo idejno rješenje za interaktivnu instalaciju u povijesnoj jezgri grada Varaždina. Analizom ponude aktivnosti koju nudi Špincerfest zadržali smo se na glazbi kao mogućnosti izražaja kreativnosti koja je dostupna svima, neovisno o dobi i iskustvu. Jednostavno i svima pristupačno sredstvo stvaranja zvuka je udaranje – time smo se usredotočili na ritmu i tonu kao osnovnim elementima glazbe. Instalacija je zamišljena kao serija javnih instrumenata postavljenih na nekoliko pozicija unutar starogradskeg parka, koji bi orijentacijom i premještanjem međusobno tvorili različite kompozicije.

Percussion

The conceptual design for the interactive installation in the historic nucleus of Varaždin was developed through a synthesis of creativity features and the Špincerfest slogan 'Activate your Creativity'. Following an analysis of activity programmes provided at Špincerfest we focused on music as an opportunity for creative expression accessible to everyone, irrespective of their age or experience. Percussions are a simple and widely accessible method of sound creation and hence we focused both on the rhyme and tone as basic elements of music. The idea behind the installation was to provide a broad range of publicly available musical instruments placed in several positions within the park in the old part of the city intended to mutually provide different compositions through orientation and relocation.

TOMISLAV BAGIĆ, HELENA BENC, MATEA BRKIĆ, PAOLA DODIĆ
MENTOR: Vedran Kasap



Drava u gradu (urbana oprema)

Paralelno s ulicom, nedaleko od povijesne jezgre grada Varaždina, teče rijeka Drava koja je od velike važnosti za sam grad. Područje uz rijeku potencijalno postoji kao prostor za intimu i druženja uz različite aktivnosti koje neće narušavati prirodna bogatstva. Osvještivanje, informiranje i educiranje o tom prirodnom prostoru omogućit će stapanje ljudi s prirodom i stvaranju simbioze građana i turista s njom. Oblikovanjem urbane opreme u formi toka rijeke Drave pomoću organske forme i prirodnih materijala i postavljanjem u povijesnu jezgru Varaždina, stvara se podsjetnik na njezino prirodno okruženje.

State within the city (urban equipment)

The Drava flows parallel with the street, near the historic nucleus of the city of Varaždin, and it is of great importance for the city. The area by the river has the potential for intimacy and socialising through involvement in different activities that will not interfere with the natural heritage. Raising awareness, provision of information and education about this natural area will enable the merging of people with the nature and the creation of a symbiosis between the nature and both tourists and citizens. The design of urban equipment based on the Drava river flow through organic form and natural materials, as well as its placement in the historic nucleus of Varaždin reminds of its natural environment.



MARTA LETICA, MATIJA JANDRIĆ, DOMINIK PEROVIĆ
MENTOR: Zlatko Kapetanović



Labirint Stari grad

Kao motiv odabran je dvorac Stari grad i po njegovom tlocrtu oblikovan labirint koji bi bio smješten u parku. Pozicija i oblik sugeriraju posjetiteljima kretanje do trga tradicijskih obrta. Interakcija se ostvaruje hodanjem ljudi kroz labirint na čijem početku se nalazi 10 dispenseru u kojem su različiti oblici (puzzle) različitih boja. Svaka boja predstavlja jednu emociju koju možemo iskusiti na festivalu. Zamišljeno je da ljudi tijekom deset dana po principu slagalice popunjavaju labirint te ga bojama ožive, upravo kao što festival oživljava sam grad. Na radionici bi se izradivale kartonske makete dvorca u obliku slagalice.

Old Town Labyrinth

The Old Town Castle was selected as the motif and hence a labyrinth was designed following its ground plan and it was supposed to be located in the park. Both the position and the form suggest to the visitors the movement towards the Traditional Crafts Square. The interaction has been achieved by walking of the people through the labyrinth at whose start there are 10 dispensers with different forms (jigsaw puzzle pieces) of various colours. Each colour stands for one emotion that can be experienced at the festival. The idea was for people to fill in the labyrinth according to the principles of puzzle assembling during the period of ten days and revive it using colours, in the same way that the festival breathes life into the city. During the workshop the participants are supposed to make cardboard models of the castle in the form of a jigsaw puzzle.



NEVA MARIJA ZIDIĆ, LUCIJA RUPIC, HANA PULJIĆ, TEA SINOVČIĆ
MENTOR: Mladen Orešić



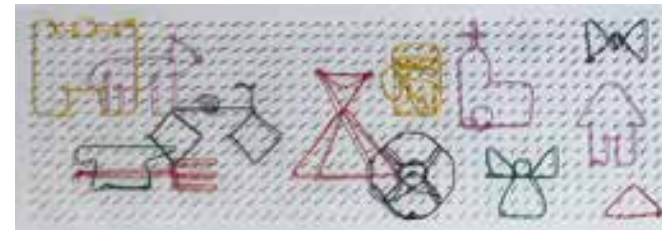
I ja sam bio tu

Projektom se želi stvoriti interaktivna slika grada stilizacijom i apstrahiranjem tlocrta grada Varaždina i isticanjem važnih gradskih lokacija. Interakcijom posjetitelja i instalacije, ostavljanjem materijalnoga kao simbola nematerijalnog oblikuje se prostor subjektivnoga, osobnog iskaza, a također i prostor za daljnju interpretaciju i stalnu analizu postavljenog sadržaja. Ona omogućuje svakome tko se zatekne u Varaždinu da kaže: 'I ja sam bio tu'.

I have been here, too

The project was striving to provide an interactive image of the city through stylisation and abstraction of the ground plan of the city of Varaždin whilst highlighting the most important city locations. The room for a subjective personal expression and a further interpretation and continuous analysis of the content provided is created through interaction between the visitors and the installation and by using the material as a symbol of immaterial. Hence, anyone who happens to be in Varaždin can say: 'I have been here, too'.

JOSIPA PETROV, ANDREA REBEC, VANA ŠULENTIĆ
MENTOR: Mladen Orešić



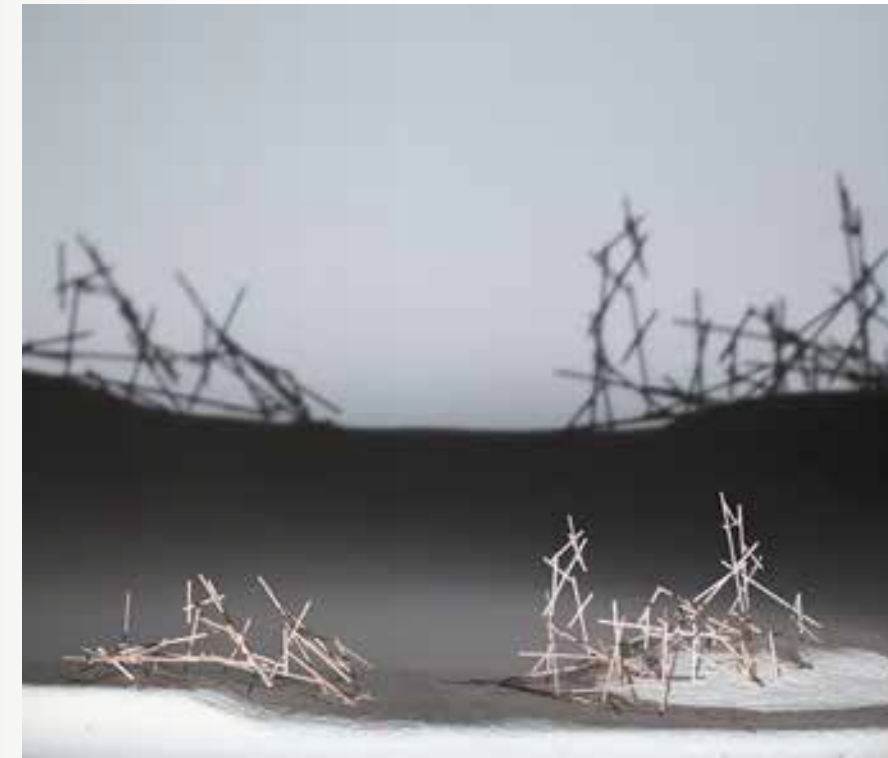
Španit

Cilj projekta bio je osvješćivanje posjetitelja o zaboravljenom dijelu tradicije Varaždina – narodnoj nošnji. Žene prilikom pletenja svetomarske čipke nisu koristile predloške. Grafike koje su izradile često su bile stilizirane i apstraktne. Inspiriran tim motivima nastao je naziv Španit koji je igra riječi Špancirfest i nit. Odabrana lokacija za prostornu strukturu je Trg tradicijskih obrta. Struktura se sastoji od rastera ploča na koje se postavljaju drveni tiplji (klin) oko kojih bi se namotavao konop. Konopi su namotani na batiće koji podsjećaju na alat korišten pri pletenju čipke. Posjetitelj odabere bojeni konop i pojam. Pojam nastoje prikazati na zidu namotavanjem konopa ograničene duljine oko tipla.

Španit

The project was aiming to raise the awareness of the visitors about the forgotten aspect of Varaždin tradition – national costumes. During the making of Svetomar lace women did not use any patterns. The graphics they made were often stylised and abstract. Hence, the name Španit, a combination of Croatian words Špancirfest and nit (thread), was inspired by these motifs. The location selected for the spatial structure was Traditional Crafts Square. The structure comprises of bitmap boards where wooden wedges are placed and a rope is wound around them. The ropes are wound on mallets that remind of the tools used during lace-making. The visitor can select a coloured rope and a notion. They strive to present the notion on the wall by winding of the rope of a limited length around the wedges.

JOSIPA PETROV, ANDREA REBEC, VANA ŠULENTIĆ
MENTOR: Mladen Orešić



Vizure grada

Vizure grada Varaždina karakteriziraju tornjevi. Svojem brojem, položajem i visinom čine jedinstvenu cjelinu. Iako su svi u skladu s ostalim krovovima grada, oni daju posebn i sklad i barokni štih koji je poznat, bacanjem različitih sjena. S obzirom na to da grad Varaždin nastoji očuvati svoje posebnosti, a pritom pružiti i brojne sadržaje bez da ometa vizuru grada, ova instalacija svojim oblikom i prozračnom strukturom upravo osigurava pogled na arhitekturu i krajolik. Ona je način slobodne interpretacije, a ujedno i personalizacije prostora igrom i kreativnim izražavanjem. Vizual je osmišljen kao dodatno informiranje polaznika radionice te ostalih prolaznika na Špancirfestu.

City skyline

Towers are typical of the city of Varaždin skyline. Due to their number, position and size they are considered a unique entity. Irrespective of being in harmony with other city rooftops, they provide a special harmony and a recognisable touch of baroque with their various shadows. Since the city of Varaždin is striving to preserve its specific features, whilst simultaneously providing a large number of programmes without interfering with the city skyline, this installation provides a view both of architecture and landscape through its form and airy structure. It is a type of free interpretation, whilst simultaneously also being a personalisation of space through play and creative expression. The visual material has been intended to provide workshop attendants and other Špancirfest passers- by with additional information.

TREĆI SEMESTAR – Redizajn

Tema zadatka Redizajn je unapređenje postojećih malih kućanskih uređaja i alata na električni pogon, namijenjenih za ručnu uporabu. U tom postupku bitno je uvažavanje funkcije, uporabne vrijednosti, tehnologije i oblikovnih karakteristika. Cilj zadatka je razvoj sposobnosti kritičkog sagledavanja okoline u kontekstu nastajanja i trajanja proizvoda, njegovih funkcionalnih, oblikovnih, ekonomskih, tehničkih i ekoloških karakteristika te konstrukcijskih i tehnoloških zakonitosti. Na temelju istraživanja studenti su uspjeli postaviti koncepte redizajna odabranih proizvoda u skladu sa suvremenim zahtjevima preispitivanjem ergonomske, estetske, sociološke i psihološke aspekata.

THIRD SEMESTER – Redesign

The topic of Redesign assignment is improvement of small domestic appliances and electric-power hand tools. Paying attention to function, usable value, technology and design features are fundamental throughout the procedure.

The objective of the assignment is development of ability to assume a critical attitude on the surroundings in the context of creation and duration of products, their functional, design, economic, technical and ecological features, as well as constructional and technological requirements.

Following the research, students managed to establish redesign concepts of the selected products in line with the modern requirements, through a review of ergonomic, aesthetic, sociological and psychological aspects.

LUCIJA NOVOSEL
MENTOR: Mladen Orešić



Električna četkica za zube

Kod redizajna električne četkice za zube pozornost se obratila postizanju veće udobnosti rukovanja proizvodom, što je postignuto oblikom ručke i intuitivnom formom kontrolnog sučelja. Uz četkicu je oblikovan i pripadajući punjač koji služi i za odlaganja četkice. Punjenje se može odvijati izravno na utičnici ili kabelom kada je proizvod odložen. Sustav četkice i punjača čini funkcionalnu i estetski upečatljivu vizualnu cjelinu unutar interijera kupaoonice.

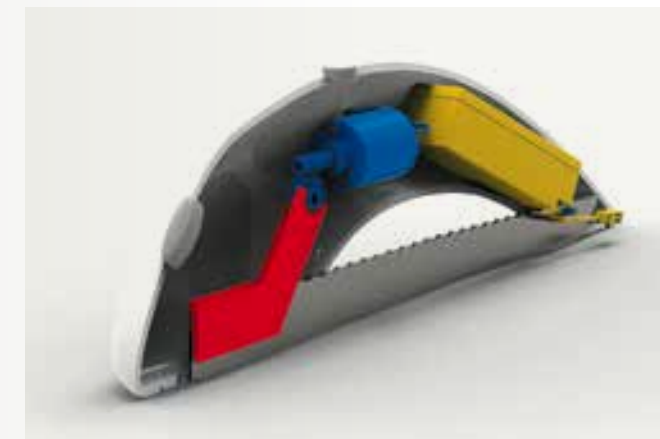
Electric toothbrush

During electric toothbrush redesign the attention was paid primarily to achieving a higher level of comfort whilst using the product through provision of a specific form of the handle and an intuitive form of the control interface. In addition to the toothbrush, a corresponding charging dock was also designed which is intended also for putting away of the toothbrush. The charging can be performed by insertion directly into the socket or by using a cable when the product is not being used. The system comprising of a toothbrush and a charger is a functional and aesthetically impressive visual unit within the bathroom interior.

LUKA PALESTRINA MAZIĆ
MENTOR: Mladen Orešić



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



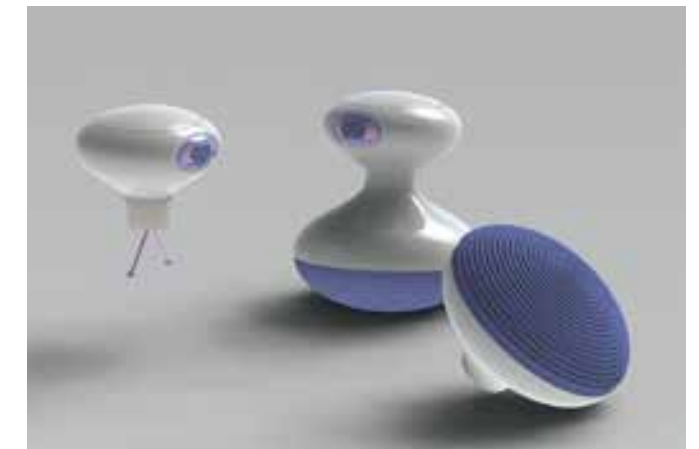
Električni nož

Redizajn Moulinexova električnog noža proizlazi iz pet definiranih problema, odnosno nedostataka prijašnjeg modela, što se ogleda u estetskoj i funkcionalnoj zastarjelosti i ograničenosti korištenja određenom dužinom strujnog kabela. Uočena je i upitna sigurnost tijekom i nakon korištenja, ergonomske je upitan položaj drška i rukovanje nožem te količina vremena potrebna za čišćenje proizvoda. Svi ti problemi riješeni su redizajnom proizvoda koji sada omogućuje jednostavnije i sigurnije korištenje, uz estetski suvremeniju i ugodnu formu.

Electric knife

Redesign of the electric knife produced by Moulinex results from five defined problems or shortcomings of the previous model consisting in outdated aesthetic and functional features and constraints of use due to the limited length of electrical wire. Moreover, the safety upon use was questionable both during and after use, in addition to the questionable ergonomic position of the handle and the use of the knife, as well as the amount of time needed for the cleaning of the product. All these problems have been solved through product redesign that currently enables a simplified and a safer use in addition to a more comfortable and cutting-edge form.

ERIKA FILIPAN
MENTOR: Zlatko Kapetanović



Ručni masažer

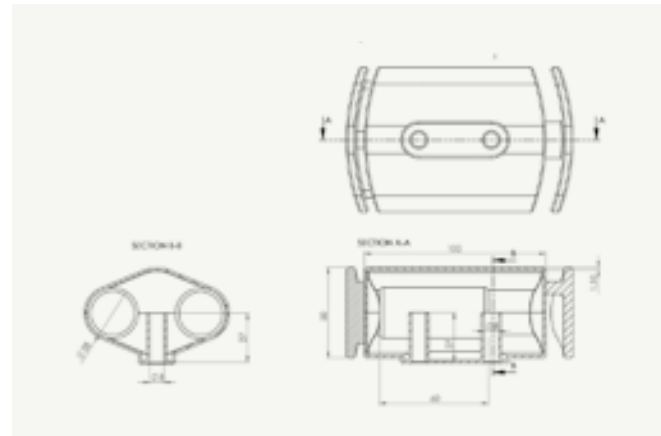
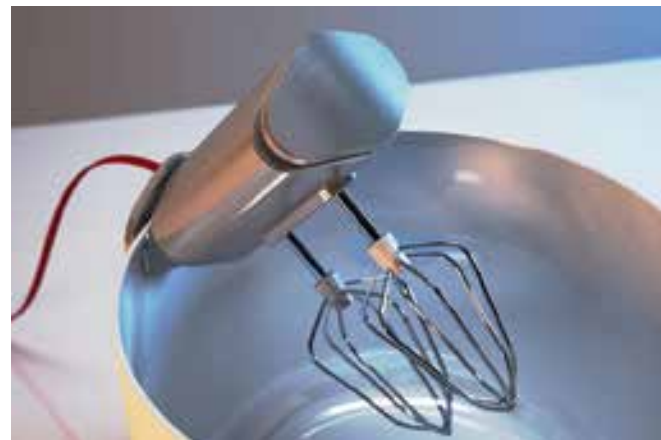
Bloop je ručni masažer koji masira vodom. Pruža ugodnu i opuštajuću masažu preko silikona u kojemu je voda koja neprestano cirkulira. Koristi se tako da se odvoji gornji dio masažera, zatim se voda ulije u donji dio te se opet natrag spoji i nakon toga je spreman za korištenje. Posjeduje dva načina rada koji se aktiviraju uz pomoć elastične opruge koja na vodu djeluje kružno (jedan način rada) ili udaranjem (drugi način rada). Aparat ima nastavak i pojas u koji se umetnu masažeri tako da ga korisnik može koristiti i na teže dostupnim dijelovima tijela.

Hand massager

Bloop is a hand massager that massages with water. It provides a pleasant and a relaxing massage through a silicone that contains continuously circulating water. It is used by disassembling the upper part of the massager and pouring the water into the bottom part. Hence, it is all reassembled again and the massager is ready to use. It works in two modes which are activated through an elastic spring that exerts a circular impact on water (one mode) or through hitting (the other mode). The device has an accessory and a belt into which the massagers are inserted and hence it can be used on body parts which are hard to reach.

AMIN BAJREKTAREVIĆ

MENTOR: Zlatko Kapetanović



Ručni mikser

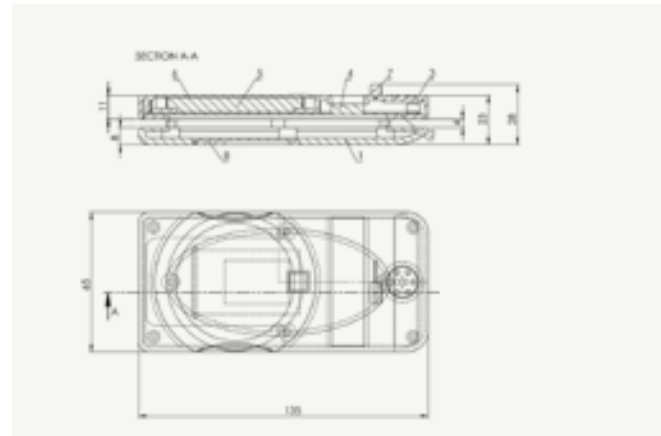
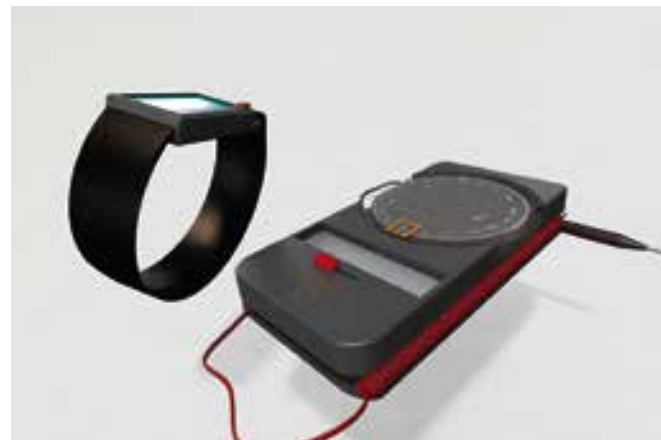
Kompaktni ručni mikser malih je dimenzija tako da stane na dlan. Može se postaviti na rub svake zdjele bez prevrtanja pa može raditi i samostalno. Napor kod korištenja je znatno smanjen zahvaljujući težištu na dlanu, optimalnom obujmu te načinu držanja, uza znatno manju masu od klasičnog miksera. Aluminijsko kućište je vodootporno i izuzetno lako se čisti zahvaljujući keramičkom zaštitnom sloju. Kabel se namotava unutar kućišta i sadrži svjetleći element između potencijometra i kućišta kao indikator brzine.

Hand blender

A compact hand blender is of such small dimensions that it fits your hand. It can be placed on the rim of any bowl without falling down and hence it can operate independently. The effort needed to operate it has been greatly reduced due to the fact that all its weight is borne by the palm, as well as its optimum volume and the way of holding it due to a largely reduced mass compared with classical hand blenders. Its aluminium case is waterproof and extremely easy to clean due to its ceramic protection. The cable is wound up within the case and contains an illuminating component between the potentiometer and the case that is intended as a speed indicator.

NINA STUPAR

MENTOR: Mladen Orešić



Multimetar (unimer)

Multimetar je uređaj koji mjeri struju, napon i otpor preko nekoliko raspona vrijednosti. Uređaj je načinjen od plastike te ergonomski oblikovan. Želimo li izmjeriti neku vrijednost, namještamo krug funkcija okretanjem na željeni položaj, nakon čega nam se na ekranu pojavljuje rezultat. Za olakšano očitavanje rezultata na poledini se nalazi dio za regulaciju visine uređaja, čime možemo namjestiti željeni kut radi bolje vidljivosti. Ispitujemo li na visinama, dio za regulaciju visine ima mogućnost da se uređaj pričvrsti na rub ljestvi ili na neko drugo pogodno mjesto.

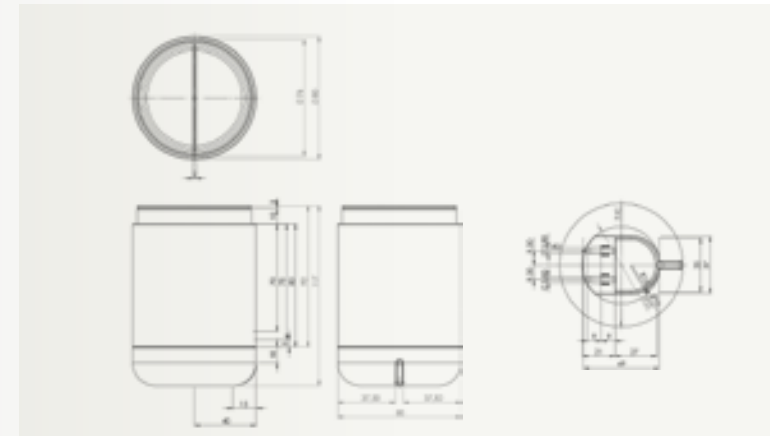
Multimeter (Unimer)

Multimeter is a device that measures electricity, voltage and resistance through several value ranges. The device has been made from plastics and it has been ergonomically designed. If one is striving to measure a value, the function circle is adjusted to the desired function and hence the result appears on the screen. In order to facilitate the interpretation of the findings, the back of the device contains a part for regulating the height of the device which adjusts the desired angle in order to provide a better visibility. In case the device is used at heights, the regulation segment can be fitted to the edge of the ladder or any other adequate place.

ANDREJA LOVREKOVIĆ

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Andrea Hercog



Putno kuhalo

Ovo putno kuhalo zamišljeno je kao proizvod namijenjen za ljude koji su često u pokretu, a pritom žele pripremiti topli napitak gdje god bili. Zamišljeno je da se predmet prilagođuje korisniku promjenom svog volumena i mogućnošću prijenosa te tako postaje osoban. Kuhalo se sastoji od dvije stijenke koje svojim pomicanjem tvore manji ili veći volumen. U oba slučaja na vanjskom dijelu nalazi se drvo kojem je provodljivost topline mala te tako štiti od topline. U donjem dijelu nalazi se grijač te kabel za utičnicu koji se nakon završetka zagrijavanja uvlači unutar donjeg dijela.

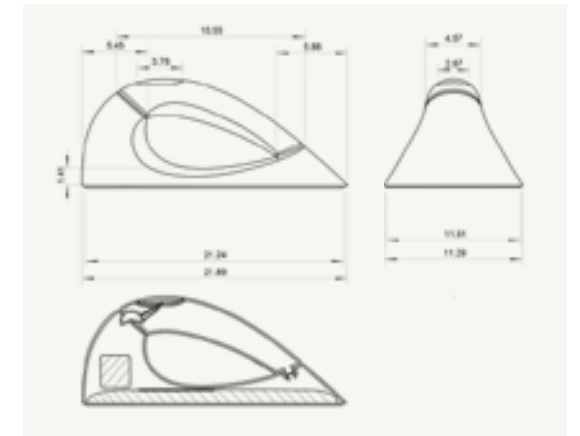
Portable stove

This portable stove is a product intended for people who are frequently on the move and yet they wish to be able to prepare a warm beverage irrespective of where they are. The idea behind it is that the product needs to adapt to the user through a change in its volume and the possibility of being transported and it hence becomes personal. The stove comprises of two walls whose movement results in changes of the size of its volume. In both cases there is wood on the exterior with a small thermal conductivity in order to protect from heat. The heater is located in the bottom section, as well as the cable which is wound up and retrieved inside after the completion of heating.

JAN MARIN

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Andrea Hercog



Parno glačalo

Specifičnost ovoga glačala je što koristi tehnologiju magnetne indukcije kao zamjenu za zastarjeli način grijanja metalnih površina, tj. provođenjem struje kroz grijač koji povratno grije metalnu površinu. U glačalu se nalazi i senzor za tkaninu koji putem preispitivanja stupnja vlažnosti materijala zaključuje o kojoj vrsti materijala je riječ. Senzor regulira dotok i količinu pare, temperaturu, a omogućuje korisniku potpunu bezbrižnost tijekom glačanja.

Steam iron

The specific feature of this iron is its use of magnetic induction technology to replace the old fashioned way of metal surface heating, i.e. by conducting electricity through a heater which in turn heats the metal surface. The iron also contains a fabric sensor which, through analysis of moisture content of the fabric, identifies the type of fabric to be ironed. The sensor regulates steam flow quantities and the temperature, in addition to making the user entirely carefree during ironing.

ČETVRTI SEMESTAR – Dizajn(om) za beskućnike

U četvrtom semestru preddiplomskog studija studenti usvajaju vještine istraživanja prijeko potrebnih za uočavanje i dublje razumijevanje stvarnih potreba korisnika u stvarnim situacijama i okolnostima, uključujući aktualni društveno-gospodarski kontekst i zakonske okvire, prema čemu dizajniraju proizvod jednostavne strukture kao rješenje uočenih problema i potencijala. Ove godine zadatak je bio upoznati i razumjeti specifične probleme beskućništva te dizajnom jednostavnih proizvoda potaknuti njihovo rješavanje. Projekt je osmišljen i realiziran u suradnji s nastavnicima i studentima Tekstilno-tehnološkog fakulteta Sveučilišta u Zagrebu, čime je dodatno potaknuto upoznavanje procesa oblikovanja proizvoda prema posebnostima raspoloživih materijala i tehnologija izrade. Inovativnim rješenjima studenti su pokazali sposobnost holističke analize, razumijevanja kompleksnosti problema i osmišljavanja kvalitetnih rješenja koja osim funkcionalnih imaju izražene dodatne vrijednosti, poput poticanja razumijevanja i empatije te podizanja svijesti javnosti o problemima beskućništva.

FOURTH SEMESTER – Design for (helping) the homeless

During the fourth semester of the undergraduate study programme students acquire research skills imperative for identification and gaining of a deeper insight into real user needs in real situations and circumstances, including the current socio-economic context and the legal framework. They hence design a product of a simple structure as a solution to the identified problems and the potential. This year the assignment focused on gaining insight and understanding of the specific problems of homelessness and encouragement to provide the solutions through design of simple products. The project was developed and implemented in co-operation with the professors and students of the Faculty of Textile Technology at the University of Zagreb, which additionally encouraged the gaining insight into the process of product design in accordance with the specific features of the available materials and production technologies. Through innovative solutions, students showed their holistic analysis skills, as well as their understanding of problem complexity and provision of quality solutions which, in addition to functional value, also have substantial value added, such as encouraging understanding and empathy and raising of public awareness about homelessness.

LUCIJA NOVOSEL

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Štand

Štand malih dimenzija, lake pokretljivosti i jednostavnog rukovanja, namijenjen je prodaji časopisa udruge beskućnika i ostalih proizvoda koje sami izrađuju. Moguće ga je staviti u radni položaj (stol, tri police, torba za pohranu) i transportni (za prijevoz robe i promjenu lokacije). Jednako je uporabiv i različitim proizvođačima, trgovcima, izlagačima na povremenim javnim događanjima.

The stall

The stall has small dimensions, it can easily be moved and handled. It is intended for the sale of magazines of the association for the homeless, as well as other products made by the homeless. It can be placed in the operating position (a desk, three shelves, a storage bag), as well as the position for transport of goods and a change of location. Its potential users could be different producers, traders and exhibitors at occasionally held public events.

ERIKA FILIPAN

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Kućica za ptice

Gradnja kućice bazira se na korištenju vune kao materijala za povezivanje konstrukcije izrađene od grančica ili napuhanog balona. Beskućnici dobivaju ulogu graditelja tuđeg doma, a izrađene kućice potom nude na prodaju. S prihodom od prodanih kućica simbolično su sve bliže i svom budućem domu.

Birdhouse

The construction of the birdhouse is based on the use of wool as a binding material in the construction made from tree branches or an inflated balloon. The homeless assume the role of builders of someone else's home and birdhouses are subsequently offered for sale. Through the revenue generated from the sales they symbolically get closer and closer to their own future home.

LUCIJA MATIĆ, NINA STUPAR, JOVANA VLAISAVLJEVIĆ

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Sanja Bencetić

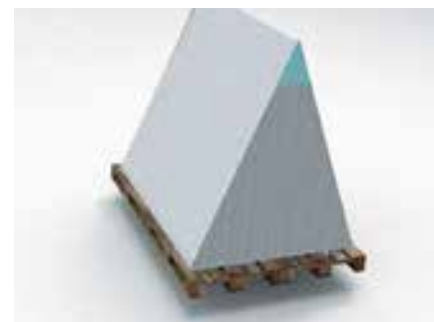


Akcija

Humanitarna akcija kojom se želi smanjiti socijalna isključenost beskućnika i senzibilizirati javnost omogućavanjem privremenog ispunjavanja njihovih egzistencijalnih potreba putem dobrotvornoga i volonterskog pružanja zdravstvenih i higijenskih usluga te osiguranjem hrane, odjeće i smještaja u transparentnom javnom prostoru. Akciju prate neformalna druženja i radionice.

Initiative

A humanitarian initiative aimed at reducing the social exclusion of the homeless and raising the awareness of the general public by providing the opportunity to temporarily meet their existential needs through provision of health and hygiene services on a volunteer and charitable basis, as well as by making sure they get food, clothing and accommodation within a transparent public space. The initiative is accompanied by informal socialising and workshops.



AMIN BAJREKTAREVIĆ, DORA DOKO, PETRA PIŠKOR

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Džepna svjetiljka na solarno napajanje

Džepna lampa nastaje korištenjem lako dostupnih resursa (vode i plastičnih boca) i solarnih panela. Tijekom dana prikupljena energija sunčevog svjetla noću se pretvara u svjetlosni snop koji medij vode raspršuje putem džepne svjetiljke pričvršćene na vrh plastične boce.

Solar-powered flashlight

The flashlight is made using easily available resources (water and plastic bottles) and solar panels. The solar energy collected throughout the day is transformed into a light beam at night which is dispersed by the flashlight fitted on top of the plastic bottle.

KLARA BILIĆ, JAN MARIN

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Paketići

Paketići su izrađeni od predmeta namijenjenih prodaji: kabanica, ruksak, zimske rukavice. Rad se nadovezuje na koncept humanitarne udruge Fajteri u kojoj beskućnike educiraju kako vratiti samopouzdanje i osjećaj kontrole nad vlastitim životom. Ovaj put primjer je vlastiti rad, prodaja sadržaja prigodno dizajniranih paketića.

Small parcels

The parcels have been made from items intended for sale: a raincoat, a backpack and winter gloves. The idea behind it originated in Fajteri, a humanitarian association, which strives to teach the homeless how to restore their self-esteem and a sense of control over their own lives. This time their own work has been pointed out and the sale of the content of adequately designed small parcels.

KARLA KOCIJAN, PAULA KOVAČ, MORANA LAUŠIN

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Sanja Bencetić



W-bag

Torba je izrađena od jeftinijega recikliranog materijala, a praktična za beskućnike i sve one kojima je potreban višefunkcionalan prtljažni spremnik. Uz uobičajeni prostor za pohranjivanje stvari torba sadrži ležaj, jastuk i kapuljaču.

W-bag

W-bag has been made from cheap and recycled material. It is practical for the homeless and for all those who require a multifunctional luggage storage. In addition to the item storage area, the bag is provided with a sleeping pad, a pillow and a hood.

VERONIKA KOVAČ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Karika

Karika je jednostavna, ali zanimljiva i brza igra, nastala u svrhu resocijalizacije i destigmatizacije beskućnika. Uz pravila igre nalaze se korisne informacije za beskućnike kao i za zainteresirane o problemima beskućništva.

A socialising game 'link'

Link is an interesting, yet a fast game, created with the aim of re-socialising and destigmatising of the homeless. In addition to the game rules included in the set, there is also useful information both for the homeless and those interested in homelessness issues.

JOSIP ANDREŠIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Torbica jastruk

Torbica (nosi se oko struka) služi za pohranu osobnih stvari. Može se prenamijeniti u naslon za glavu i vrat, čime poboljšava odmor korisnika. Punjenje torbice prirodnim materijalima pridonosi higijeni samog proizvoda.

Waist purse pillow

Waist purse (worn around the waist) is a unit intended as a storage for personal items. Nevertheless, it can also be used for leaning one's head or neck, striving to improve the rest period of the user. The padding of the bag with natural materials improves the hygiene of the product.

AMIN BAJREKTAREVIĆ, DORA DOKO, PETRA PIŠKOR

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Ruksak za vanjski boravak

Ruksak namijenjen boravku u prirodi sadrži podlogu za spavanje i šator za jednu osobu, čime omogućuje korisniku privatnost i zaštitu od vremenskih čimbenika. Iako se industrijski proizvodi, ruksak je personaliziran detaljem pletiva, ručnim radom beskućnika, a prodajom se osiguravaju i sredstva za njihovu izradu.

Outdoor backpack

The backpack is intended for staying outdoors and it hence contains a sleeping pad and a one-person tent which provides the user with privacy and protection from weather conditions. Irrespective of its being industrially produced, the backpack has been personalised with knitting details, hand-made by the homeless and the resources for its production are provided through sales.

LUCIJA SEVER, JOSIP ANDREŠIĆ, LUKA PALESTRINA MAZIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Buksak

Multifunkcionalna jedinica načinjena je kako bi korisniku olakšala rad (skupljanje papira), tranzit i odmor. Postavljena u različitim položajima pruža različite pogodnosti: spremanje osobnih stvari, odlaganje i prijenos skupljenog papira, udobno nošenje tereta, ali i odmor u sjedećem ili ležećem položaju.

Book sack

A multifunctional unit provided in order to help the user to work (paper collection), travel and rest. Through placing it in various positions, the unit provides a large number of benefits such as disposal of personal belongings, a comfortable carrying of load and it is also a unit intended for resting whilst sitting or lying down.

LUCIJA SEVER, JOSIP ANDREŠIĆ, LUKA PALESTRINA MAZIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Preša, kalupi i jedinica za odlaganje papira

Preša i kalupi za prerađu prikupljenog papira izrađeni su kako bi korisniku omogućili vlastitu djelatnost. U kalupima oblikovanim poput pekarskih, preša se usitnjeni namočen papir i tako nastaju briketi zanimljivih asocijativnih oblika, korisni i privlačni potencijalnim kupcima.

Press, moulds and paper disposal unit

Press and moulds for the processing of the collected paper have been manufactured striving to enable the user to become involved in their own activity. The moulds have been designed as baker's moulds, the fragmented soaked paper is pressed to provide briquettes of interesting associative forms, which are both useful and appealing to potential buyers.

ELA MESELDŽIĆ, ANDREJA LOVREKOVIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Torba za časopise / stalak za prodaju

Torba koja beskućnicima olakšava prenošenje i prodaju časopisa jednostavno se rastvara i postaje štand za njihovu primjerenu prezentaciju. Zahvaljujući jeftinim materijalima i jednostavnoj konstrukciji beskućnici su također uključeni u cijeli proces izrade, od pronalaženja materijala do korištenja proizvoda.

A bag for magazines / sales rack

The bag is intended to help the homeless both to carry and sell magazines. It is opened in a simple way and is transformed into a stall for an adequate presentation of magazines. It has been made from affordable materials and its construction is simple, which provides the homeless with the opportunity to participate in the entire process of its making, from the search for materials to the use of the product.

PETI SEMESTAR

Dizajn složenog proizvoda – Stolac i fotelja za hotele

U petom semestru studenti usvajaju proširena znanja i vještine u području dizajna složenih proizvoda. Primjenom metoda i tehnika informiranja, istraživanja, eksperimentiranja i oblikovanja zaključaka, promišljaju vrijednosti i smisao proizvoda u kontekstu društvenoga, gospodarskoga i kulturnog razvoja. Upoznavanjem interdisciplinarnosti procesa i razvijanjem osobnoga kreativnog potencijala stječu iskustva integriranja tehničko-tehnoloških mogućnosti i ograničenja proizvodnje iz realnog okruženja. Zadatak je osmišljen i proveden u suradnji s tvrtkom Ancona iz Đakova, a rezultirao je s petnaestak sustava stolaca i fotelja za hotele. Rješenja studenata Filipa Kovačića, Matee Bertine i Lucije Rubinić odabrana su za daljnji razvoj i plasiranje na tržište.

FIFTH SEMESTER

Complex product design – A chair and armchair for hotels

During the fifth semester students acquire extensive knowledge and skills in the field of complex product design. They analyse both the value and the purpose of the product in the context of social, economic and cultural development through the use of methods and techniques for informing, research, experimentation and drawing conclusions. Moreover, they gain experiences of integration of technical and technological potential, as well as on constraints on production in real environment by becoming acquainted with the interdisciplinary features of the process and by developing their own creative potential. The idea behind the assignment and its implementation was due to co-operation with Ancona, a Đakovo-based company, resulting in solutions for around fifteen systems of chairs and armchairs for hotels. The solutions provided by the students Filip Kovačić, Matea Bertina and Lucija Rubinić were selected for further development and market positioning.

VALENTINA SUNEK

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Serija Motion

Dinamičnost pokreta kod sjedenja inspiriralo je formu Motion stolca. Dinamična interakcija onoga koji sjedi i mjesta sjedenja rezultat su otvorene forme koja poziva na sjedenje, ali ne nameće način sjedenja. Savitljiva metalna cijev u trenutku sjedenja spaja se s masivnim drvenim dijelovima obrađenima na CNC glodalici. Mogućnost kombinacija materijala, tekstura i boja dodatna je vrijednost koja oplemenjuje proizvod.

Motion series

The dynamics of the movement upon sitting down inspired the form of the chair named Motion. A dynamic interaction of the person sitting and the place to sit are the result of an open form that encourages sitting down, yet it does not impose the way of doing it. Upon sitting down a flexible metal pipe is connected with massive wooden parts processed with a CNC milling machine. The possibility of combining materials, textures and colours provides a value-added that enhances the product.

LUKA DUNDOVIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Andrea Hercog



Serija Nouv

Namještaj za sjedenje Nouv nastoji funkcionalno objediniti fluidnu estetiku secesije i čistoću modernog oblikovanja kako bi se uklopio u svaki suvremeni prostor. Kolekcija se sastoji od polunaslonjača, stolca i naslonjača.

Nouv series

Seating furniture Nouv strives to functionally bring together the fluid aesthetics of secession and the purity of modern design in order to fit into any modern premises. The collection comprises of semi-armchair, a chair and an armchair.

FILIP KOVAČIĆ

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Andrea Hercog

★ GODIŠNJE PRIZNANJE STUDIJA DIZAJNA / ANNUAL ACKNOWLEDGEMENT AT THE SCHOOL OF DESIGN



Serija God

Početa ideja uključivala je isticanje osnovnih elemenata koje ima svaki stolac te njihovo odvajanje materijalima kontrastnih boja. S jednom obitelji proizvoda može se opremiti cijeli hotel i tako ispuniti želje kupaca s mogućnošću beskonačnih kombinacija materijala i nožišta. Meke zakrivljene forme spajaju naslon sa sjedištem, a istodobno stvaraju jak kontrast naslona i sjedišta stvarajući tako bogati izgled i široke namjene.

God series

The initial idea included the highlighting of the basic features of each chair and their separation using materials in contrasting colours. One product family can equip an entire hotel and hence meet customer needs, providing endless combinations of materials and chair legs. Soft curved forms connect the backrest with the seat and simultaneously create a strong contrast between the backrest and the seat accounting for a lush appearance that can be used for a broad range of purposes.

MARTA BADURINA

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Serija Unda

Sjedište i rukonasloni polunaslonjača formirani su od furnirskog otpreska koji tvori valovitu liniju. Na toj liniji bazirano je oblikovanje ostatka serije te je serija imenovana Unda, odnosno 'val' na latinskom. Serija se sastoji od stolca, polunaslonjača i naslonjača te dolazi u inačici s metalnim ili drvenim nogama. Kombiniranjem boje otpreska i boje ojaštčenja, linija se može neutralizirati i uklopiti u prostor ili se pak dodatno u njemu isticati.

Unda series

The seat and the armrests of the semi-armchair are made from veneer particle board that makes a wavy line. The remainder of the series has been designed against the backdrop of this wavy line and hence the series has been named Unda which means wave in Latin. The series comprises of a chair, a semi-armchair and an armchair and comes in a version with metal or wooden legs. The line can be neutralised or fitted into the premises through a combination of the veneer particle board colour and the colour of the cushioning or it can even be additionally highlighted.



JOSIPA TADIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Seriya Kota

Sustav namještaja za sjedenje Kota osmišljen je da bi se izgledom prilagodio svakom prostornom stilu, a da se pritom i izdvaja svojim oblikovanjem. Stolac, polunaslonjač i fotelja povezani su pogledom s boka, čija se mreža mijenja s obzirom na način korištenja. Ovakvo oblikovanje ostavlja mogućnost korisniku na izbor broja jastuka, čime se mijenja i prilagođuje izgled stolaca. Za kostur stolaca predviđeno je masivno drvo i metal.

Kota series

The appearance of Kota seating furniture system has been designed to be adapted to any spatial style, and its design is simultaneously highly prominent. The chair, the semi-armchair and the armchair are integrated when viewed from the side as the mesh changes depending on the way the chairs are used. This type of design gives the user the opportunity to select the number of cushions which changes and adapts the appearance of the chairs. Solid wood and metal provide the frame of the chair.



EVA ŠMUC

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog

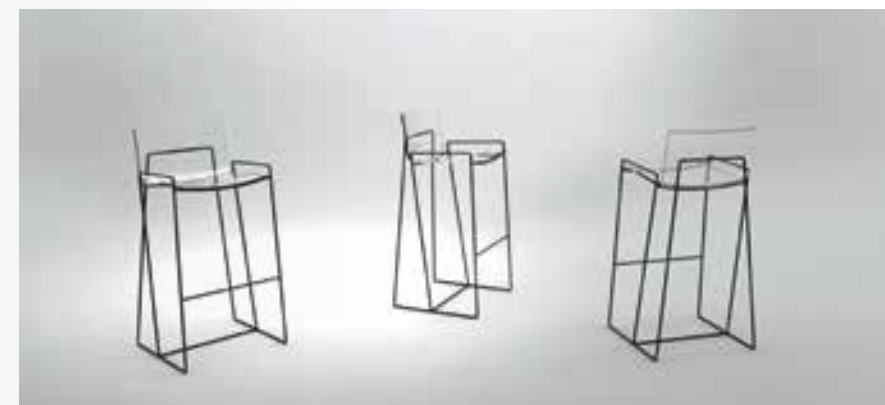


Seriya Eva

Stolac je nastao u želji da konstrukcijski elementi ujedno budu nositelji forme, odnosno ono što će na neki način odrediti stolac, polunaslonjač i barski stolac. Tri su proizvoda povezana materijalom, sličnom konstrukcijom te karakterističnom formom nogu koja prelazi u rukonaslon te je oblikom prilagođena visini sjedišta.

Eva series

The idea behind the chair was that its construction features also provide its form, defining the chair, the semi-armchair and the bar stool in a specific way. Three products have been integrated through material, a similar construction and a characteristic leg form which is transformed into the armrest and its shape is adapted to the seat height with its shape.



MATEA BERTINA

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Seriya IKO

Seriya IKO sastoji se od četiri proizvoda: naslonjača, polunaslonjača, stolca i visokog stolca, dizajniranih za potrebe luksuznih hotela. Koncept serije rezultat je prilagodbe raznolikim hotelskim funkcijama te sukladno tome nužnim ergonomskim prilagodbama radi postizanja maksimalne udobnosti korištenja. Minimalizam i nenametljivost u izrazu imaju za cilj jednostavno uklapanje u interijere različitog tipa i atmosfere. Jednostavne, elegantne, zaobljene linije proizvoda, mogućnost kombinacije različitih furnira, presvlaka i boja omogućuju lakšu prilagodbu odabranim ambijentima.

IKO series

IKO series comprises of four products – an armchair, a semi-armchair, a chair and a bar stool designed to meet the requirements of luxury hotels. The concept of the series is the result of striving to adapt to various hotel functions and hence the required ergonomic adaptations aimed at achievement of a maximum comfort level. Minimalism and unobtrusiveness of the expression are aimed at fitting into different types of interiors providing different types of atmosphere. Simple, elegant, rounded lines of the product and the possibility to combine different types of veneer, upholstery and colours enable an easier adaptation to the selected ambiances.

JASNA ZORIČIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Seriya Alta

Idejno rješenje razvijeno je u nastojanju da se stvori konstrukcija koja će se međusobnim ispreplitanjem podupirati. Rješenje je izvedeno pomoću dva oblikovana okvira koja si međusobno stvaraju potporu pa time postaje jednostavno, funkcionalno i ekonomično. Sjedište je tapecirano, a naslon je napeta elastična navlaka koja u trenutku naslanjanja pruža veću udobnost od klasičnih naslona. Serija se sastoji od tri proizvoda: stolca, polunaslonjača i naslonjača, a razlike su zamjetne u gabaritnim dimenzijama i kutu naslona.

Alta series

The conceptual design was developed striving to create a construction which will provide mutual support through intertwining. The solution has been developed through two designed frames which provide mutual support and are hence transformed into a simple, functional and economic solution. The seat has been upholstered and the backrest is a tightened elastic cover that upon leaning against it provides greater comfort than classic backrests. The series comprises of three products: a chair, a semi-armchair and an armchair and there are huge differences in overall dimensions and the backrest angle.



ŠESTI SEMESTAR

Dizajn sustava ili vrlo složenog proizvoda

– (A) sustav po izboru; (B) pomoćni čamac

Završni zadatak u 6. semestru predstavlja najsloženiji projekt na razini preddiplomskog studija. Riječ je o dizajnu sustava proizvoda ili proizvoda u sustavu, s ciljem usvajanja specifičnih znanja i vještina u razvoju složenih proizvoda i/ili usluga, uz upoznavanje timskog rada u interdisciplinarnom procesu te razvoj osobnoga kreativnog potencijala i stava prema profesiji. Studenti stvaraju mjerila na temelju kojih nastaju inovativna rješenja koja unapređuju kvalitetu života, iskazujući pri tome razumijevanje tehničkih, tehnoloških, društvenih i prirodnih resursa. Studenti su dobili mogućnost izbora između slobodne teme i teme dizajna pomoćnog čamca u suradnji s vanjskim nositeljem patenta koji je rezultirao s desetak rješenja, a očekuje se i daljnja suradnja u razvoju rješenja.

SIXTH SEMESTER

System design or design system of highly complex products

– (A) a free-choice system; (B) dinghy

The final assignment in the 6th semester is the most complex project at the level of undergraduate study programme. It is product system design or design of products in the system, striving to acquire specific knowledge and skills in development of highly complex products and/or services, in addition to gaining insight into teamwork during interdisciplinary process and development of creative potential and attitude towards the profession at the personal level. Students establish benchmarks based on which they provide innovative solutions to improve the quality of life, whilst providing insight into technical, technological, social and natural resources. Furthermore, students were given the opportunity to choose between free-topic and the topic of dinghy design in co-operation with an external patent holder, which resulted in a dozen solutions and hence further co-operation on solution development is also expected.

FILIP KOVAČIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSIST. Andrea Hercog



Pomoćni brod

Veliki brodovi zbog svoje veličine ne mogu doći do obale, stoga postoji potreba za pomoćnim brodom koji bi putnike dovezao do obale. Istovremeno postoji potreba za pasarelom, malim mostićem koji omogućava putnicima da prijeđu s broda na mol. Kako je prostor na brodu ograničen ovim se projektom spaja funkcija pomoćnog broda i pasarele. Brod se sklapa i rasklapa na ekonomičan način, sklopljen zauzima minimalan prostor, a rasklopljen pruža prostor za četiri osobe.

Dinghy

Large ships cannot approach the shore due to their size and hence there is a need for a dinghy that would take the passengers to the shore. There is simultaneously also a need for a passerelle, a narrow passageway which enables the passengers to cross from the boat to the pier. Since the space on the ship is confined, this project brings together the function of a dinghy and a passerelle. The ship is folded and unfolded in an economical way. It occupies a minimum space when folded, whilst when unfolded it provides room for four people.

BERTINA MATEA

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Pomoćni brod

Glavni zahtjev pri oblikovanju pomoćnog broda bio je da se njegova forma može jednostavnim i logičnim preklapanjem komprimirati u što manji obujam. Sistem preklapanja proizlazi iz na početku zadanog principa sjedenja. Sjedenje je predviđeno na unakrsnim izbočenjima (sjedištim) koji svojom ovalnim prijelazima omogućuju dodatnu funkciju kao mjesta za sunčanje. Plovci se sklanjaju u donji prošupljeni dio splavne forme koja se zatim presavija na pola po svojoj dužini u zatvorenu formu. Upravljač se izvlači iz plohe izbočenog djela na splavu u kojem se nalazi i sama baterija.

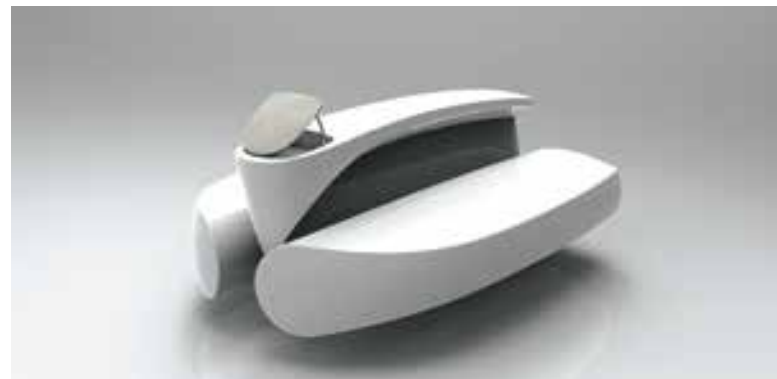
Dinghy

The principal requirement in designing the dinghy was to provide a form which can be folded in a straightforward and a logical way in order to get the smallest possible volume. The folding system originated from the initially defined principle of sitting. The sitting has been planned on protrusions (seats) placed in a criss-cross pattern which with their oval transitions provide an additional function and can be used for sunbathing. Buoys can be placed in a bottom hollowed out segment of the raft form which is then folded in half by its length into a closed form. The steering wheel is taken out from the surface of the protruded part on the raft where the battery is also placed.

EVA ŠMUC

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog

★ GODIŠNJE PRIZNANJE STUDIJA DIZAJNA / ANNUAL ACKNOWLEDGEMENT AT THE SCHOOL OF DESIGN



Pomoćni brod

Oblik, dimenzije i način sklapanja pomoćnog broda proizašao je iz nekoliko zahtjeva poput ograničenog broja osoba koje treba smjestiti, potrebe za jednostavnošću upotrebe i dobivanja odgovarajuće površine nakon otklapanja. Također, trebalo je imati u vidu da bi brodić u sklopljenom obliku služio kao pasarela. Cilj ovog rješenja bilo je postizanje jednostavne i estetski prihvatljive forme koja bi bila jednako privlačna i u sklopljenom i otklopljenom obliku, te redukcija brojnih suvišnih dijelova koji bi narušili formu, a ne bi pridonosili funkcionalnosti.

Dinghy

The form, the dimensions and the way of folding of the dinghy resulted whilst striving to meet several requirements such as a limited number of persons that need to be accommodated, a need for simplicity and in order to get an adequate space after the unfolding. Moreover, it has to be highlighted that the boat could be used as a passerelle when folded. The objective of this solution was to achieve a simple and aesthetically acceptable form which would be equally appealing both when folded and when unfolded, as well as to reduce a large number of superfluous parts which would only degrade the form without adding to the functionality.

MATEJ MALTAR

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Balena

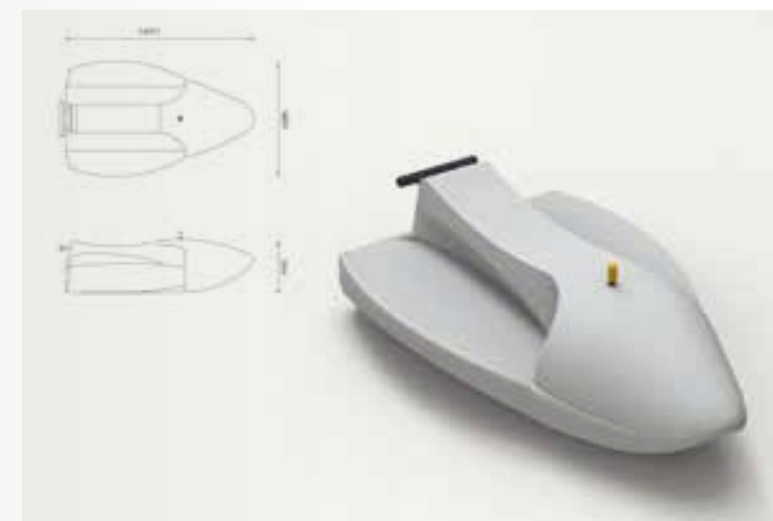
Balena je preklopni čamac na električni pogon namijenjen prijevozu putnika s jahti i sličnih brodova. Predviđen je za prijevoz tri osobe. Forma Balene inspirirana je vozilima 60-ih godina prošlog stoljeća. Balena dolazi u nekoliko različitih boja, a predviđen materijal za izradu je fiberglas.

Balena

Balena is an electric folding boat intended for passenger transport from yachts and similar vessels to the shore. It is intended for transport of three people. The form of Balena was inspired with vehicles from the 1960's. Balena comes in several different colours and the preferred material for its construction is fibreglass.

PAULA ŠANTIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Pomoćni brod

Karakteristike ovog sklopivog plovila su jednostavna transformacija i stabilnost. Predviđen je za prijevoz do četiri osobe. Njime se upravlja pomoću joysticka koji je kroz sjedalo povezan s baterijom i propelerom u stražnjem dijelu. Kada je rasklopljen, sjedalo broda nastavlja se na pramac što istovremeno može poslužiti i kao pasarela. Sklapa se tako da pramac prebacimo preko sjedala, a plovke podignemo do bočnih strana sjedala. Tako se njegove dimenzije smanjuju na 150 x 80 cm.

Dinghy

The specific features of this folding vessel are simple transformation and stability. It is intended for transport of up to four people. It is steered by a joystick which is connected with the battery through a seat and with the propeller in the rear part. When unfolded, its seat is attached to the bow which can simultaneously be used as a passerelle. It is folded by placing the bow over the seat and its buoys are lifted to the lateral parts of the seats. Hence its dimensions shrink to 150 cm x 80 cm.

VIKTORIA JURINA

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Urbana stajališta javnog prijevoza

Dizajn sustava temelji se na jednostavnosti izrade i montaže te racionalnoj upotrebi obnovljivih i recikliranih materijala. Konstrukcija uporabom različitih materijala omogućuje komunikaciju identiteta pojedine lokacije. Modularnost omogućuje funkcionalnu i vizualnu prilagodljivost različitim zahtjevima i prostornim situacijama. Temeljni element konstrukcije informativni je stup, a za različite situacije nadograđuju se klupa za sjedenje, krov, poledine i dodatni informacijski stup, vidljiv iz veće udaljenosti. U stakleni krov stajališta ugrađene su fotonaponske ćelije koje tijekom dana štite od izravnog sunca i akumuliraju energiju koja se nakon zalaska sunca koristi za napajanje informativnog stupa, plakata i rasvjete stajališta koja je sadržana u gredama konstrukcije.

Urban public transport stops

The system design is based on the simplicity of the construction and assembly and the rational use of renewable and recycled materials. As a result of the use of different materials the construction enables communication of identity of a specific location. Modularity enables functional and visual adaptability to various requirements and spatial situations. The basic construction feature is the pole, whilst for various situations the bench, the roof, the shelter and the additional information pole visible from greater distances are also constructed. Photovoltaic cells have been integrated into the glass roof of the public transport shelter. They are intended to protect from direct sunlight and accumulate energy to be used after sunset for charging of the information pole, posters and lighting integrated into construction beams.

KLARA MARELIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Element za odlaganje biootpada

Osnovna namjena sustava proizvoda je recikliranje biootpada unutar stambenog prostora uz podizanje svijesti o važnosti održivosti domaćinstva, reciklažom i prihvaćanjem prirodnih procesa uzgoja bilja u urbanom prostoru. Umjesto umjetnih gnojiva proces obavljaju kalifornijske gliste, čime proizvod postaje svojevrsni terarij i potiče korisnike na brigu i sudjelovanje u procesu. Sustav lako rastavljive konstrukcije sastoji se od dva vertikalna aluminijska nosača i dva plastična sanduka. Jedan sanduk je spremnik za otpad s kliznim vratačima koja omogućuju ulaz kisika a sprečavaju izlaz glista i neugodnog mirisa u prostor. Drugi sanduk podijeljen je sa dva pretinca: na dnu se nalazi prostor za spremanje opreme (rukavice, teglice, grabljice i sl.) a iznad njega nalazi se prostor za uzgoj biljaka u teglicama.

A facility for biological waste disposal

The principal intended use of the product is biological waste recycling within a residential facility, as well as raising awareness of the importance of household sustainability, through recycling and acceptance of natural processes of plant growing and cultivation in urban premises. Artificial fertilisers are replaced by Californian earthworms in the process, due to which the product is transformed into a specific terrarium which encourages the users to become involved in caring and participation in the process. The system of construction that can be easily disassembled comprises of two vertical aluminium girders and two plastic boxes. One box is a waste container with sliding doors which allow the oxygen to enter and prevent the earthworms and unpleasant smells from coming out. The second box is divided into two compartments: on the bottom there is a space for disposal of the equipment (gloves, flower pots, small rakes, etc.), whilst the space placed above it is intended for growing plants in pots.

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. To 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 prijeko 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 vizualnoga 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

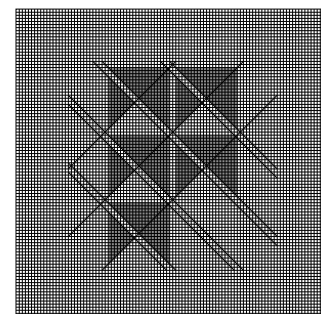
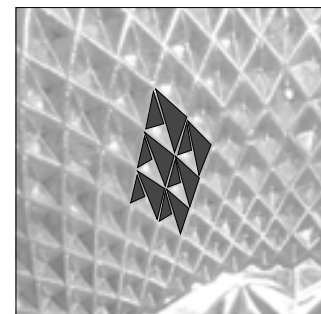
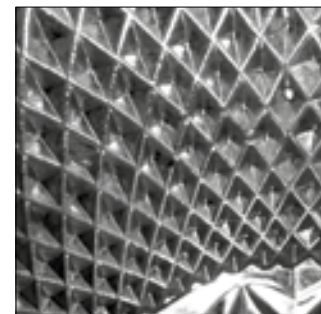
U ovom se zadatku studenti vizualnih komunikacija upoznaju s osnovama metodologije dizajnerskog promišljanja: potrebno je usvojiti analitički pristup promatranja okoline te metode analize i sinteze zbilje koristiti u razvijanju ideja prema vizualnim elementima iz neposrednog fizičkoga okružja. Cilj zadatka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

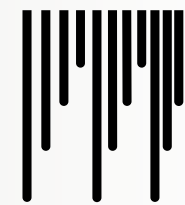
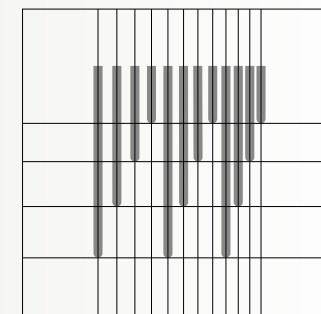
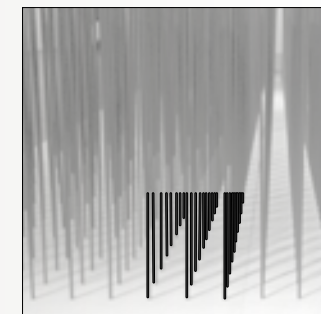
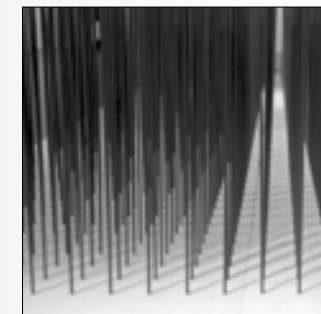
ANJA KEPERT
MENTOR: Nenad Dogan
ASISTENTICA/ ASSISTANT: Romana Kajp

Mreža / Grid



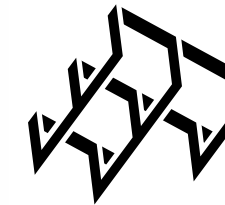
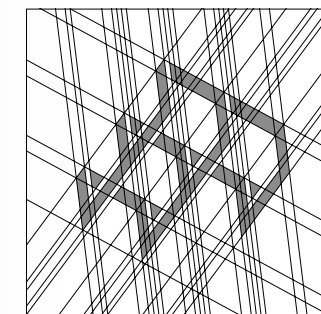
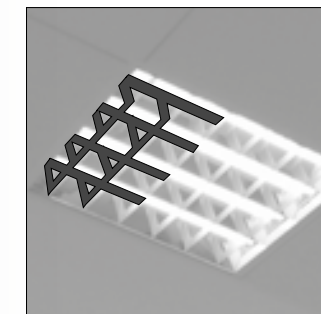
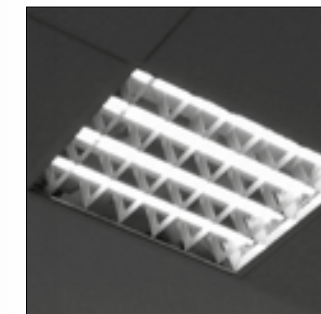
INES BOROVIĆ
MENTOR: Stipe Brčić

Linija / Line



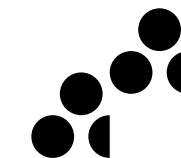
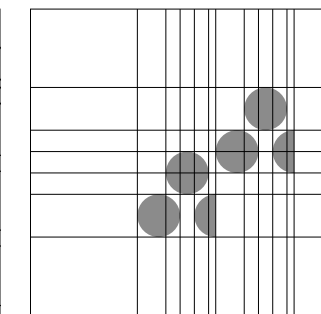
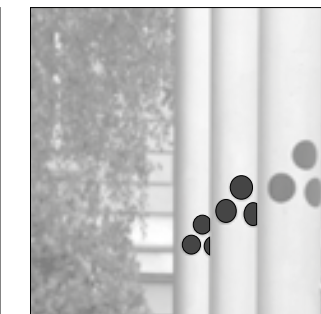
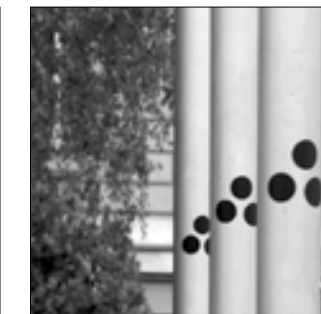
LEONARD BOROVIČKIĆ
MENTOR: Stipe Brčić

Mreža / Grid



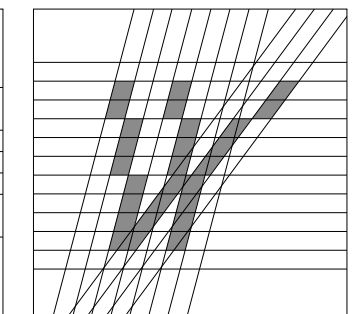
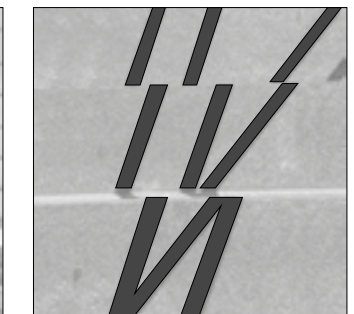
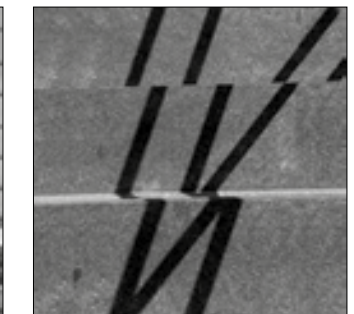
ANA MOJAŠ
MENTOR: Nenad Dogan
ASISTENTICA/ ASSISTANT: Romana Kajp

Točka / Point



JOSIPA PETROV
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: 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

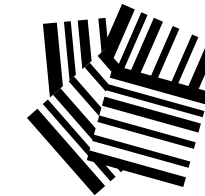
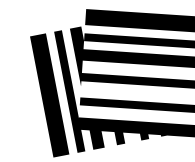
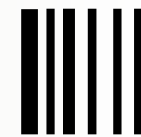
– Signalling in Symbolising Functionality

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.

PAOLA DODIĆ

MENTOR: Stipe Brčić

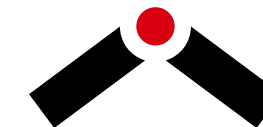
Butik, Trgovina, Robna kuća
Boutique, Shop, Supermarket



INES BOROVIĆ

MENTOR: Stipe Brčić

Gradnja, Montaža, Rušenje
Construction, Assembly, Demolition



JAKOV HABJAN

MENTOR: Nenad Dogan
ASISTENTICA/ASSISTANT: Romana Kajp

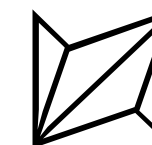
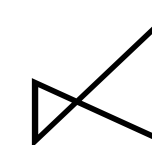
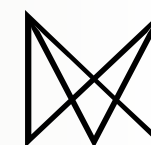
Vodoprivreda, Vodoopskrba, Vodoinstalacije
Water resources management,
Water supply, Plumbing



MIRNA ARŽIĆ

MENTOR: Stipe Brčić

Banka, Štedionica, Mjenjačnica
Bank, Savings Bank, Exchange



JOSIPA PETROV

MENTOR: Ivan Doroghy
ASISTENT/ASSISTANT: Tomislav Vlainić

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.

ANJA KEPERT

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

ZOE ŠARLIJA

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić

MATIJA BAROVIĆ

MENTOR: Stipe Brčić

MARTA LETICA

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

JOSIPA PETROV

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić

RAMONA MORIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

DOMINIK BADEL

MENTOR: Stipe Brčić

ALTERNATIVA

exp³r¹m³n⁷

Performans

ANIMACIJA

ekol^Hogija^H

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, studentima također čeka i izazov njegova 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.

VANA ŠULENTIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Vanka Regule

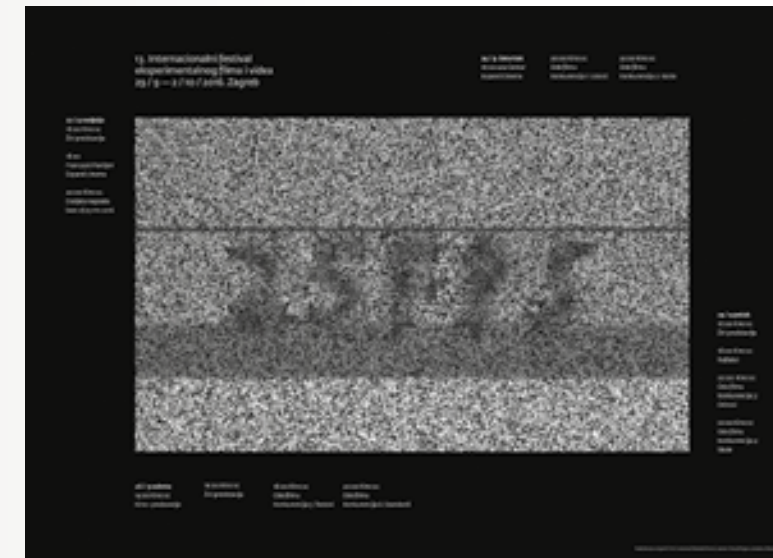
Festival Vanka Regule namijenjen je poklonicima sportova koji nisu uobičajeni, nemaju pravila i sudionike ispunjavaju osjećajem slobode. Izlomljena površina i tipografija prilagođena lomovima površine, dočaravaju neuobičajen karakter ovog festivala. Sukladno tome tekst programa festivala prilagodio se izlomljenoj površini, što zahtijeva više pozornosti i koncentracije da bi ga se pročitalo.

Vanka Regule

Vanka Regule Festival is intended for enthusiasts of sports that are unusual, do not have any rules and provide the participants with a sense of freedom. The fragmented surface and typography has been adjusted to the fragmentation of the surface, aiming to convey the idea of the unusual character of this festival. Hence, the text of the festival programme has been adjusted to the fragmented surface, requiring additional attention and concentration in order to be read.

DOMINIK PEROVIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



25 FPS – Međunarodni festival eksperimentalnog filma i videa

Međunarodni festival eksperimentalnog filma, 25 FPS, nastao je iz televizijske emisije Videodrom koja je prikazivala eksperimentalne filmove i videoradove. Festival promovira izražajne autorske koncepte, tematske, idejne i estetske iskorake te radove koji nastavljaju tradiciju avangardnoga i eksperimentalnog filma. Prikazuje nezavisne i nekomercijalne filmove koji na inovativan način istražuju mogućnosti filmskog jezika, pripovijedanja i samog medija, a nastaju na granicama filmskih rodova i žanrova. Plakatom i svojevrsnim eksperimentalnim logotipom pokušalo se dočarati specifičnost festivala eksperimentalnog filma.

25 FPS – International Festival of Experimental Film and Video

25 FPS International Festival of Experimental Film and Video originated from the TV programme named Videodrom which featured experimental films and videos. The Festival promotes expressive copyright concepts, as well as breakthrough projects concerning the topic, ideas or aesthetics and works that follow the tradition of avantgarde and experimental film. It features independent and non-commercial films which explore the potential of film language and narrative, as well as film media in innovative ways, originating on the boundaries between film types and genres. The poster and a specific experimental logo were intended to convey the idea about the specific features of the Festival of Experimental Film.

JAKOV HABJAN

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



One take film festival

One take film festival međunarodna je revija filmova snimljenih u jednom kadru. Suprotno filmovima montiranima na način da izgledaju poput neprekinute snimke, ovaj festival predstavlja kratkometražne i dugometražne filmove koji su snimljeni od trenutka uključivanja do trenutka isključenja kamere. One take film festival isključuje montažu, rez i pretapanja te na taj način stavlja u fokus ono što se odvija unutar jednog pritiska upravljača 'rec'. Plakat se metaforički referira na neprekinuti tijek radnje, uzimajući za primjer izgorenu šibicu koja poput fitilja vodi zbivanje od trenutka akcije do njezina kraja.

One take film festival

One take film festival is an international review of films made in one long take. As opposed to films edited as a seemingly uninterrupted flow of action, this festival presents both short and feature-length films shot from the moment the camera is turning on until it is turned off. One take film festival excludes film editing, film cutting and cross-fading and hence it focuses on what takes place within one press of the 'rec' button. The poster metaphorically refers to the uninterrupted course of action, taking the example of a burnt out match which like a fuse runs through the action from the beginning to the end.

MARTA LETICA

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Festival znanosti – Valovi

Festival znanosti organiziran je radi približavanja znanosti široj javnosti. Uključivanjem znanstvenika u priču o znanstvenim disciplinama motiviraju se mladi za istraživanja i stjecanje novih znanja i spoznaja. Plakat za 12. po redu Festival znanosti s temom valova osmišljen je tako da bi bio razumljiv i privlačan građanima svih životnih dobi. Upečatljiva fotografija velikog vala kao pozadine čini plakat prihvatljivim mlađoj publici, dok graf vala upućuje na znanost, a obraća se svima koji već jesu ili bi na neki način mogli biti povezani sa znanosti.

Science festival – Waves

Science festival was organised in order to provide a deeper insight on science to the broader public. Young people are motivated to become involved in research and to acquire new knowledge and insights through involvement of scientists in the story about scientific disciplines. The poster for the 12th Science Festival on the topic of Waves was intended to attract and be comprehensible to the general public of all age groups. The impressive photograph of a huge wave in the background appeals to the younger public, whilst the wave graph symbolises science and addresses everyone already involved in science or those who could be involved in it in any way.



PAOLA DODIĆ

MENTOR: Stipe Brčić

One take film festival

One take film festival je međunarodni festival filmova snimljenih u jednom kadru, bez rezova, montaža i ostalih postupaka. Neograničeno vrijeme trajanja, različite vrste žanrova, isključivanje klasičnog, predstavljaju asocijacije koje su interpretirane likovno i tipografski na funkcionalnoj i simboličkoj razini. Prikaz filmske trake bez kadrova, u crnom tonu, podsjeća na tamu kinodvorane. Neograničeno vrijeme trajanja filmova simbolički je prikazano neobičnim izduženim formatom plakata, a sadržaj programa ispisan je kontinuirano riječima odvojenima razmakom na mjestima gdje nije uobičajeno.

One take film festival

One take film festival is an international festival of one take films, without cuts, film editing and other procedures. The unlimited duration, different genres and exclusion of classical features are associations that have been interpreted visually and typographically both at a functional and symbolic level. Film strip projection without frames in black tone reminds of the darkness of the cinema. The unlimited duration of films has been symbolically shown through an unusual elongated poster form, whilst the programme content has been continuously written with an unusual spacing between words.

LEONARD BOROVIČKIĆ

MENTOR: Stipe Brčić



Last Minute Open Jazz Festival

To je glazbena manifestacija koja okuplja svjetske i domaće džez-umjetnike u Balama u Istri, a danas se njezino djelovanje proširilo i na jug Jadrana. Glavna tema je ideja o džezu kao općem glazbenom žanru koji slušatelj može pronaći u svakodnevnim pojavama, zvukovima i šumovima. Riječ džez (jazz) nastala je u žamoru barskih razgovora, a njezino simboličko značenje je dijalog koji nastaje na pozornici između instrumenata i publike. Zvučna višestrukost te improvizacija kao temeljna odlika džeza, izraženi su u ručno pisanoj tipografiji koja je izvedena kistom. Paleta boja sugerira noćni ugođaj slušanja džez-glazbe, kojeg remete jedino svjetla reflektora.

Last Minute Open Jazz Festival

It is a music event that brings together both international and domestic jazz artists in Bale in Istria and it has currently expanded also to the south of the Adriatic. The idea behind it is the idea of jazz as a general music genre that a listener can find in everyday occurrences, sounds and noises. The word jazz originated from the hum of bar conversations and its symbolic meaning is a dialogue between the instruments and the audience taking place on the stage. Plurality of sounds and improvisation as the fundamental features of jazz have been expressed through a hand-written brush script typography. The range of colours suggests a night atmosphere whilst listening to jazz, spoilt only by the reflectors.

RAMONA MORIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Mjestimice svjetlo

Mjestimice svjetlo projekt je koji za cilj ima propitkivanje problema urbanog razvoja grada. Umjetničkim instalacijama, kojima je primarni medij svjetlo, autori ukazuju na potencijal gradskih lokacija. Glavna ideja u izradi plakata je osvjetljavanje neiskorištenih javnih prostora. Na neosvijetljenom tlocrtu grada Zagreba, gdje se projekt realizirao, raspoređene su i 'osvijetljene' glavne informacije kako bi se ukazalo na glavnu svrhu samog projekta – buđenje svijesti o zanemarenim, a važnim javnim prostorima. Logotip Mjestimice svjetlo slobodna je kompozicija kojom se želi dočarati reaktivirane punktove u gradskoj tami.

Scattered light

Scattered light is a project striving to analyse the issue of urban development of the city. Through art installations whose primary media is light, the artists point out the potential of urban locations. The idea behind the poster was lighting of unexploited public spaces. On an unilluminated ground plan of the city Zagreb, where the project was implemented, crucial information is provided and 'illuminated' aiming to point out the specific objective of the project – raising awareness of neglected public spaces irrespective of their importance. The logo of Scattered light is a free composition that is striving to highlight the restored venues against the backdrop of the remaining urban darkness.

HANA PULJIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Art & Music Festival

Art & Music Festival je multikulturalna manifestacija mladih autora u području alternative glazbe i stripa. Festival uključuje glazbene koncerte i strip radionice, što je simbolički predstavljeno kadrovima tipičnim za jezik stripa. Neophodne informacije izvedene su tipografijom pisanom rukom kako bi se izrazila nesputana energija alternativne glazbe i kulture općenito.

Art & Music Festival

Art & Music Festival is a multi-cultural event of young artists in the area of alternative music and comic strip. The festival includes music concerts and comic strip workshops, which is symbolically shown through frames typical of comic strip form. Indispensable information has been provided through hand-written typography aiming to express the unrestricted energy of both alternative music and culture in general.

JOSIPA PETROV

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



PIF – Međunarodni lutkarski festival

Koncept plakata temelji se na ideji da se pojam lutke prikaže različitim svakodnevnim predmetima. Kompozicija predmeta podsjeća na fizionomiju ljudskog lica tako da povezuje značenje svakodnevnih predmeta s novim značenjem na simboličkoj razini. Detalj ruke na plakatu upućuje na ulogu glumca – animatora u lutkarskoj predstavi.

PIF – International Puppet Theatre Festival

The idea behind the poster was to present the concept of a puppet through different everyday objects. The composition of the objects reminds of human face physiognomy and so it connects the meaning of everyday objects with a new meaning at a symbolic level. The detail showing a hand on the poster points out the role of the actor – animator in a puppet theatre performance.

HANA STOJAKOVIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



25 FPS – Međunarodni festival eksperimentalnog filma i videa

Autori eksperimentalnih filmova istražuju mogućnosti medija filma, kreirajući inovativne, nezavisne, nekomercijalne, niskobudžetne i često amaterske filmove koji se sastoje od 25 sličica u sekundi. Prema tom stavu, vizualno rješenje plakata oblikovano je pomoću kompozicije različitih dokumentarnih fotografija realne okoline, organizirane u kompoziciju od 25 sličica koje tvore naziv festivala – 25 FPS.

25 FPS – International Festival of Experimental Film and Video

Experimental filmmakers explore the possibilities of film as a media, creating innovative, independent, non-commercial, low budget and often amateur films comprising of 25 frames per second. Consequently, the visual solution of the poster was designed through a composition of different documentary photographs of real environment, organised in a composition of 25 frames that account for the name of the festival – 25 FPS.

HELENA BENC

MENTOR: Stipe Brčić



Animafest Zagreb 2014.

Ideja plakata je prikaz pokreta kao temeljne značajke animacije. Riječ 'animafest' ispisana je na različitim papirima fotografiranim dugom ekspozicijom, što na simbolički način izražava temu pokretnih slika.

Animafest Zagreb 2014

The idea behind the poster is to present movement as a fundamental principle of animation. The word 'animafest' has been written on different pieces of paper through long exposure photography, which symbolically expresses the topic of moving pictures.

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.

HANA PULJIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Dukat, trajno mlijeko

Često se na ambalaži trajnog mlijeka koristi sličan vizualni prikaz poput pašnjaka, livada ili samog mlijeka. Ideja je isključivo tipografijom simbolički izraziti jednostavnost namirnice. Bijela pozadina podsjeća na mlijeko, a plava i zelena boja tipografije ukazuju na ekološki karakter proizvoda. Bojama izdvajanje dijelova u riječi 'mlijeko', poput 'eko' ili 'lijek' stvara se dodatna poruka o obilježjima proizvoda.

Dukat, UHT milk

A similar visual solution is mostly used on UHT milk packaging with images of pastures, meadows or milk itself. The idea behind this packaging was to symbolically express the simplicity of this ingredient primarily through typography. The white background reminds of milk, whilst the blue and the green typography points out the ecological features of the product. Different colouring within the word 'milk', such as 'eco' or 'medicine' (these are parts of the Croatian word for milk) provides additional information about product features.

MARIJA MATULIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



K-plus, špageti

Ideja za ambalažu za tjesteninu temelji se na to kako na jednostavan, jasan i zanimljiv način prikazati bitne značajke proizvoda, poštujući sve zadane podatke. Rješenje ambalaže uključuje prikaz špageta od krutog oblika sirovog proizvoda do mekoga, kuhanog oblika. Prijeko potrebno vrijeme kuhanja jasno je označeno svakom minutom i pripadajućim izgledom špageta tijekom procesa kuhanja.

K-plus, spaghetti

The idea for pasta packaging focuses on how to present the basic product features in a simple, clear and an interesting manner, in accordance with all the specified information. The packaging solution includes the presentation of spaghetti from the stiff form of the raw product to the tender cooked form. The time required for the cooking has been clearly shown by each minute and the corresponding appearance of spaghetti during the process of cooking.

MARTA LETICA

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Gabrijel, kozje mlijeko

Kozje mlijeko je prema istraživanjima zdravije od kravljeg, a namijenjeno je potrošačima kojima je najbitnija kvaliteta proizvoda. Prevladavajuća bijela boja ambalaže sugerira zdravlje, a plavo-zelena boja slova i izbor fonta upućuju na tradiciju kao postojanost kvalitete.

Gabrijel goat milk

According to research, goat milk is healthier than cow milk and it is intended for consumers who primarily opt for high quality products. The dominant white colour on the packaging suggests health, whilst blue-green letter colour and the choice of font stand for tradition that guarantees quality.

TEA SINOVČIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Z'breġov, čokoladno mlijeko

Stil oblikovanja ambalaže određuje odabrana ciljana skupina koja često konzumira čokoladno mlijeko, a to su mladi. Ideja je bila oblikovati jednostavnu ambalažu tipografskim elementima, a odgovarajućom bojom podsjetiti na karakter i specifičnosti proizvoda.

Z'breġov, chocolate milk

The style of the packaging design is defined by the selected target group, comprising primarily of young people who frequently drink chocolate milk. The idea behind was to design a simple packaging with typography design elements, whilst simultaneously reminding of both the character and the specific features of the product through corresponding colours.

ANTONIO KLASIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Podravka, passata

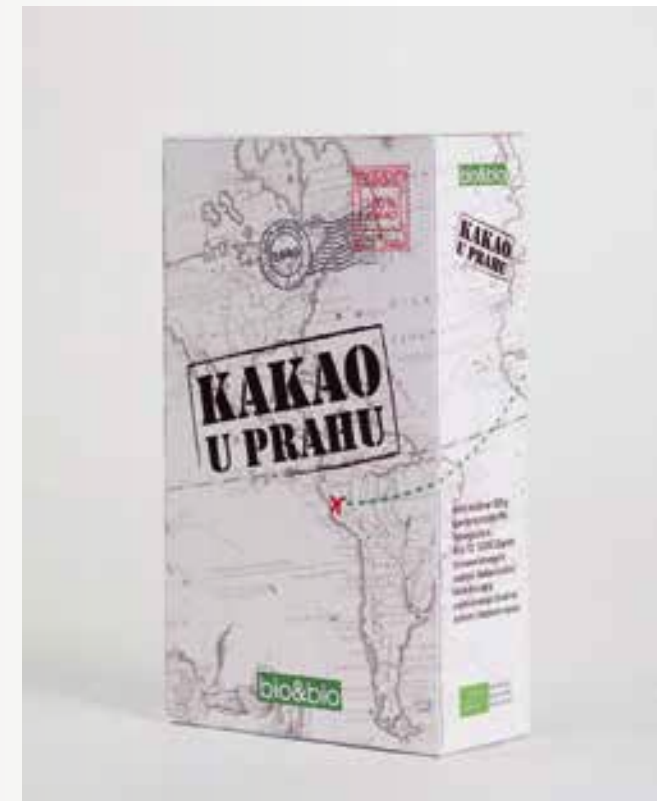
Ideja vizualnog rješenja ambalaže ovog proizvoda bila je da se na simbolički način prikaže pretvorba rajčice iz čvrstog stanja u tekućinu. To je prikazano pomoću digitalno izvedene ilustracije korištenjem trokuta i četverokuta koji tvore oblik rajčice, uz uporabu različitih nijansi crvene, žute i smeđe boje.

Podravka passata

The idea behind the visual solution of the packaging for this product was to symbolically show the transformation of tomato from its solid form into liquid. This was achieved through a digital illustration using a triangle and a quadrilateral which create the form of a tomato, using different nuances of red, yellow and brown.

ZOE ŠARLIJA

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Kakao Bio&bio

Budući da je riječ o oblikovanju organskoga, neprerađenoga kakaa, marke Bio&bio, rješenjem se ističe podrijetlo proizvoda, prikazujući cijelu ambalažu kao pošiljku iz Perua. Izbor tipografije i oblikovanje logotipa koji podsjeća na otisnuti poštanski žig te smještajem informacija o količini i sastavu proizvoda unutar poštanske marke i žiga, jasno se iskazuje podrijetlo ovoga artikla.

Bio&Bio cacao

Since this is organic raw cacao powder by Bio&Bio brand, the solution needed to highlight product origin and the entire packaging was labelled as a parcel from Peru. The selection of typography and logo design which reminds of a stamped post office seal, as well as the arrangement of information on the quantity and product ingredients within the postage stamp and the post office seal, clearly show the product origin.

RAMONA MORIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Ekozona, brašno

Osnovni cilj dizajna ambalaže za pšenično integralno brašno bio je oblikovanje vizualnog identiteta koji će potrošaču približiti proizvod te mu olakšati donošenje izbora, ovisno o potrebama. Koristeći se prikazom stiliziranih oblika kuhinjskog pribora za izradu kruha, korisniku se jasnije prezentira sadržaj unutar pakiranja i postupak primjene. Ilustracijama izvedenima tehnikom linoreza oponaša se postupak izrade kruha.

Ekozona flour

The specific objective of packaging design for whole meal flour was visual identity design which gets closer to the consumers and makes it easier for them to choose the product depending on their needs. Through a presentation of stylised forms of bread-making tools, the user is more clearly presented the packaging content and the method of use. Linocut illustrations emulate the bread-making process.

TREĆI SEMESTAR

Informacijske strukture

– Odnos teksta i slike usustavu (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.

LJUBICA GOLUBIĆ

MENTOR: Nenad Dogan

ASISTENTICA / ASSISTANT: Romana Kajp



Godišnje izvješće

— IZO (inspekcija zaštite okoliša i prirode)

Kao što Inspekcija zaštite okoliša štiti okoliš propisima i zakonima, tako i tekst izvješća štiti fotografije prirode. Kao vizual odabrane su fotografije hrvatske prirode, nacionalnih parkova, parkova prirode ili jednostavno oku ugodnih krajobrazova. Stranice izvješća nisu uvezene uobičajeno, već obrnuto. Tako skrivaju fotografiju smještenu unutar stranica. Rupice u obliku kruga na svakoj duplerici otkrivaju da je ispod fotografija i upućuju na to da se treba pažljivo odnositi prema okolišu i ne dopustiti preveliku eksploataciju prirodnih resursa jer i to dovodi do onečišćenja okoliša.

Annual report

— Inspection of Environmental and Nature Protection

The text of the report is protected by nature photographs in the same way as the Inspection of Environmental Protection protects the environment through regulations and laws. Photographs of Croatian nature, Croatian national parks and nature parks or simply landscapes agreeable to the eye of the beholder have been selected to provide visual enhancement. The report pages have not been bound in the normal way, but in reverse order. Hence, they hide a photograph inside the pages. The small round holes on each centrefold reveal a photo beneath and imply that the environment needs to be taken care of, avoiding over-exploitation of natural resources, as it results in environmental pollution.



ANTONIJA JURINA

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Godišnje izvješće Tiskare Vjesnik

Za temu godišnjeg izvješća odabrana je Tiskara Vjesnik. Ideja je bila prikazati godišnje izvješće tvrtke na formatu nekadašnjeg lista Vjesnik jer se tiskara i danas primarno bavi tiskanjem novina. Kao predložak za oblikovanje grida i layouta poslužile su aktualne europske novine koje izlaze na sličnom formatu. Želja je bila oblikovati stranice izvješća poput stranica novina sa stupcima teksta bez korištenja fotografija. Tako se na jednom dijelu stranice nalazi tekst o budućnosti novina kao medija, a na drugom dijelu stranice u margini, tekst izvješća, tablice i grafovi financijskih izvješća.

Annual Report for Vjesnik Printing Service

Vjesnik Printing Service was selected as the topic of the Annual Report. The idea was to present the annual report of the company using the format of the former newspaper named Vjesnik, since the Printing Service is even currently primarily involved in newspaper printing. The current European newspapers printed in a similar format were used as a template for the design of the grid and the layout. The idea was to design the pages of the annual report like newspaper pages with columns of text without using photographs. Hence, one part of the page provides a text on the future of newspapers as media, whereas the other part of the page margin provides the text of the Annual Report, tables and graphs of financial statements.

LEONARDA KOMEN

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

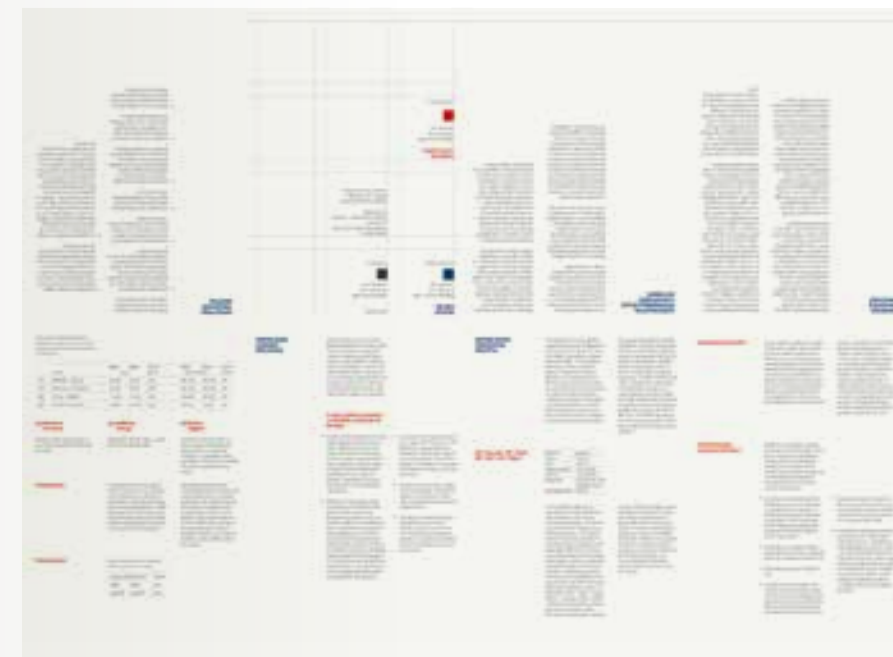


Godišnje izvješće Jadrolinije

Glavna inspiracija godišnjeg izvješća za najveću hrvatsku kompaniju broskog prometa Jadroliniju bile su nautičke karte, njihov način slaganja, ali i složena navigacija kroz rasporede reda vožnje. Uz preglednu kartu hrvatske obale, koja se proteže većim dijelom izvješća, ono služi i kao priručnik za općenito informiranje putnika o učestalosti brodskih linija, točnim imenima luka te načinu i duljini plovidbe, dok nam u isto vrijeme daje informacije o svim postignućima Jadrolinije u protekloj godini.

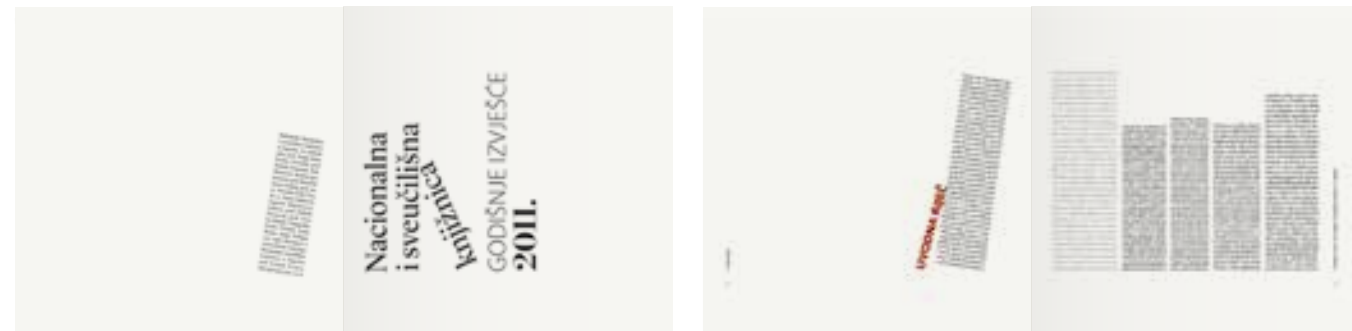
Annual Report for Jadrolinija

The main idea behind the design of the annual report for the largest Croatian liner shipping company Jadrolinija were nautical charts, the methods used for their composition, as well as a complex navigation through ship time tables. In addition to a schematic map of the Croatian coast, extending throughout most of the report, the latter is also intended as a manual providing general information for the passengers concerning the frequency of shipping lines, correct port names and methods and duration of the cruise, whilst simultaneously providing information on all the achievements of Jadrolinija during the previous year.



STELLA GRABARIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Godišnje izvješće Nacionalne i sveučilišne knjižnice u Zagrebu

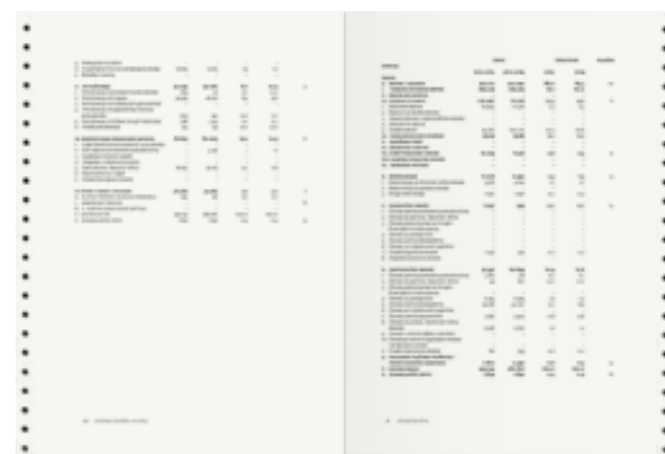
Za godišnje izvješće odabrana je Nacionalna i sveučilišna knjižnica koja čuva knjige i omogućuje njihovo korištenje. Ta je uloga bila polazišna ideja za oblikovanje izvješća na čijem su stranicama složeni blokovi tipografije poput knjiga na policama. Svaka knjiga ima svoj font te su korišteni različiti fontovi kako bi se konceptualno naglase različiti karakteri knjiga. Listajući godišnje izvješće uočavamo hrbate knjiga kao što ih vidimo i kad stojimo pred policom u knjižnici.

Annual Report of the National and University Library in Zagreb

The Annual Report of the National and University library in Zagreb has been opted for, since the library preserves books and enables their use. That role of the library was the idea behind the design of the annual report whose pages feature typographic blocks reminding of books on the shelves. Each book has its own font and diverse fonts were used in order to conceptually emphasise different characters of books. Upon turning the pages of the Annual Report one can see book spines that can normally be seen when looking at a bookshelf in a library.

IVANA BAČANEK

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Godišnje izvješće Narodnih novina

Cilj ovog projekta je predstaviti poslovanje Narodnih novina upotrebom karakterističnih papira i obrazaca u različitim formatima. Sadržaj izvješća razvrstan je u tri dijela, uvodni dio prikazan je u formatu A5, stanje društva na A4 i temeljna financijska izvješća društva na NCL papiru. Uvodni dio manjeg formata sadrži kuverte u kojima su misija, vizija te izvješće predsjednika Uprave. Obrasci i naljepnice iskoristeni su na način da oblikuju grafikone, a mreža trgovačkog papira služi za tablični prikaz podataka. Na kraju se nalazi NCL papir za izlistavanje računa te sadrži financijske rezultate poslovanja ovoga dioničkog društva.

Annual report of the Official gazette

The specific objective of this project was to present the activities of the Official gazette through the use of characteristic paper and forms available in different formats. The content of the Annual Report has been divided into three parts, where the introductory part has been presented in A5 format, company status presented in A4 format and basic financial statements presented on NCL paper size. The introductory part is in a smaller format and includes envelopes containing the mission, the vision and the report by the President of the Management Board. The forms and the stickers have been used in order to form graphs, whilst graph paper has been used for the presentation of the data in graphs. Finally, there is NCL paper for invoices and it includes financial results of the activity of this company.



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.

MARIJANA ŠIMAG
MENTOR: Stipe Brčić



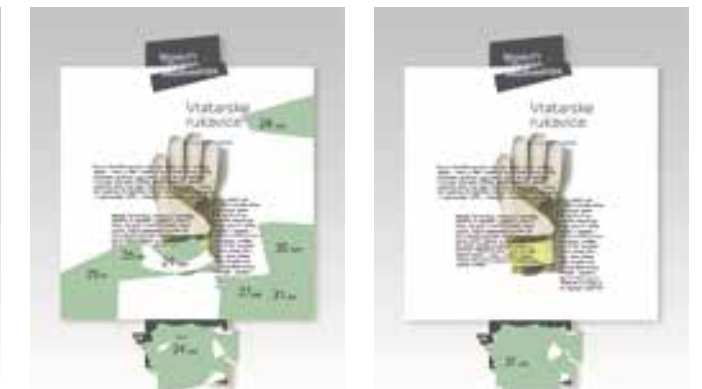
Kalendar IKEA

Koncept kalendara inspiriran je Ikeinim flat packom, odnosno ravnim paketima u koje su se pakirali posebno dizajnirani sklopivi predmeti radi smanjenja troškova skladištenja i transporta. Ideja je prikazati odnos 3D – 2D, odnosno 'sklopiv' dizajn s poznatim skandinavskim minimalizmom. Oblikovan je stolni pop up kalendar u Ikeinim bojama, koji prikazuje prepoznatljivu formu rimskih brojeva u 3D prostoru, kao asocijaciju na namještaj koji se po potrebi može i sklopiti.

IKEA Calendar

The concept of the calendar was inspired by the Ikea flat pack, i.e. flat packages containing especially designed folding objects aiming to cut the costs of warehousing and transport. The idea behind was to show the relationship between 3D and 2D, i.e. 'folding' design with the well-known Scandinavian minimalist design. Hence, a pop up desk calendar using Ikea colours was designed, which presents a recognisable form of Roman numerals in 3D striving to remind of the furniture that can be folded if necessary.

STELLA GRABARIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Kalendar Muzej prekinutih veza

Muzej prekinutih veza nastao je iz ideje da nakon svake ljubavne veze ostaju predmeti koji posjeduju određeni emotivni naboj. Ideja kidanja veza bila je osnova da se kalendar tretira kao prekidajuću vezu. Svaka je stranica kalendara dupla, na prednjoj se nalaze dani u mjesecu koji se kidaju dan za danom i tako postupno otkrivaju priču koja je prikazana na listu ispod s prikazom predmeta iz muzeja. Korištena tipografija je dvanaest različitih ljudskih rukopisa, čime je na simboličan način izražen humani karakter sadržaja muzeja.

Calendar of the Museum of Broken Relationships

The idea behind the Museum of Broken Relationships was that after each romantic relationship there are emotionally charged objects. The calendar was treated as a broken relationship against the backdrop of the idea of breaking up of relationships. Each calendar page is double-sided, the front page shows the days of the month that are torn away day by day, hence gradually revealing the story presented on the page below showing the museum exhibits. The typography used comprises of twelve different handwritings, which symbolically expresses the humane features of the museum contents.

IVANA BAČANEK

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Vans kalendar

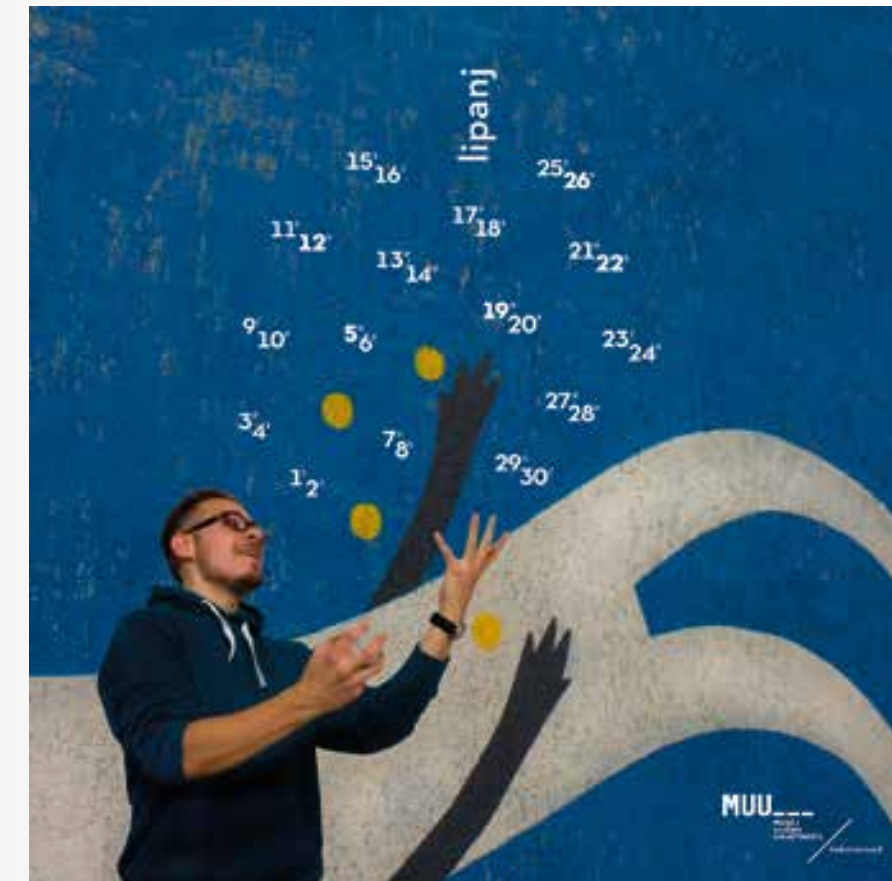
Cilj ovog projekta je oblikovati kalendar namijenjen mladima kojima je važno sačuvati dobar dio slobodnog vremena za određene sportske aktivnosti. Kalendar predstavlja tri sporta koje Vans sponzorira: snowboarding, skateboarding i BMX. Sportovi se simbolički prikazuju linijama – tragovima koje se stvaraju prilikom vožnje na snijegu, rampama i tlu u dinamičnoj kompoziciji s prikazima otisaka potplata karakterističnih za Vans obuću.

Vans calendar

The objective of this project is to design a calendar intended for young people who are aiming to have a large amount of their free time for specific sports activities. The calendar presents three sports sponsored by Vans: snowboarding, skateboarding and BMX. The sports are symbolically represented with lines – traces made during riding in the snow, on the ramps and on the ground in a dynamic composition presenting the footprints typical of Vans footwear.

LJUBICA GOLUBIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Kalendar za Muzej ulične umjetnosti

Kalendar je nastao kao rezultat promišljanja o pojmu ulične umjetnosti – street arta. Cilj je bio educirati javnost što je street art i promijeniti uobičajene predrasude o takvom obliku umjetničkog izražavanja. Glavno vizualno sredstvo je fotografija murala u uličnom okruženju koji su u određenoj interakciji s prolaznicima, čime se željelo potencirati street art kao promišljeni sastavni dio naše okoline. Svi prikazani murali nastali su kao dio projekata vezanih uz djelovanje Muzeja ulične umjetnosti.

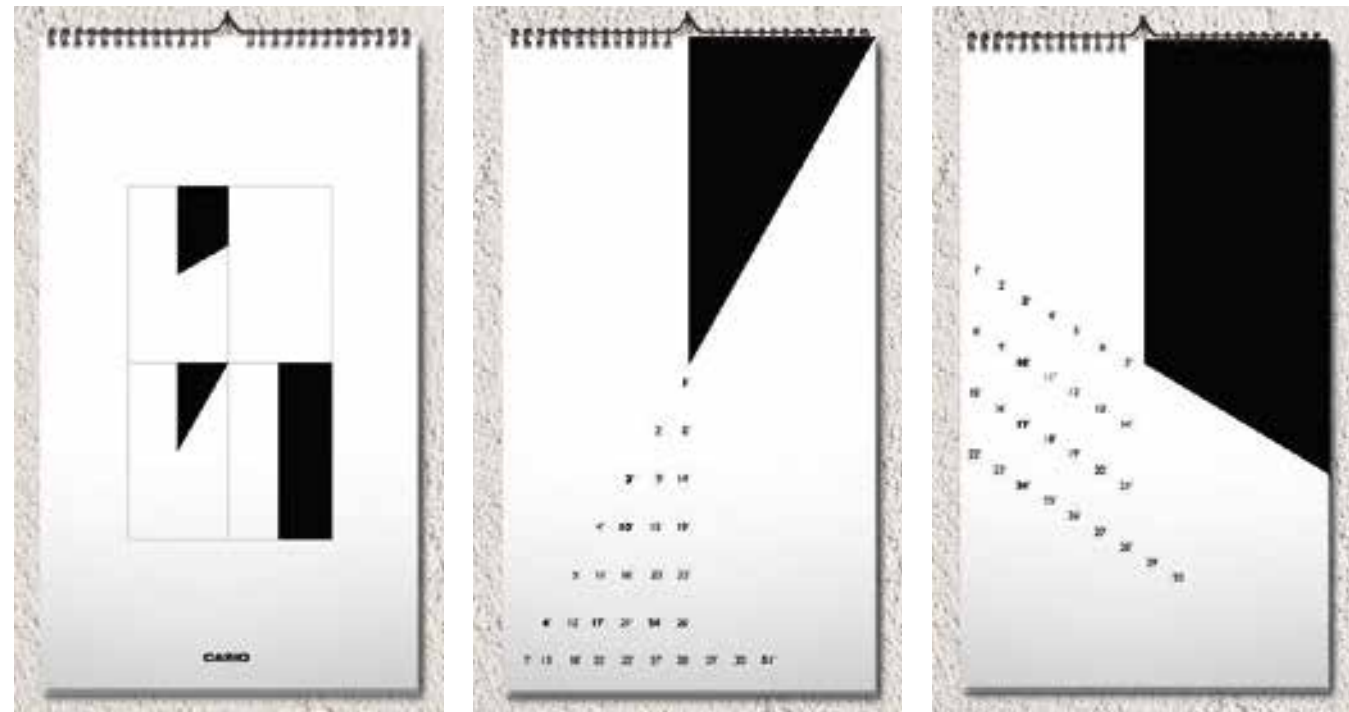
Calendar for Street Art Museum

The calendar was created as a result of reflection on the concept of street art. The objective was to educate the general public about street art and break the usual prejudices on this form of artistic expression. The main visual instrument is the photography of street murals which are in a specific interaction with the passers-by, aiming to emphasise street art as a meditative and an integral part of our environment. All the presented murals were created as a part of projects linked with activities of Street Art Museum.



ANTONIJA JURINA

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



LEONARDA KOMEN

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

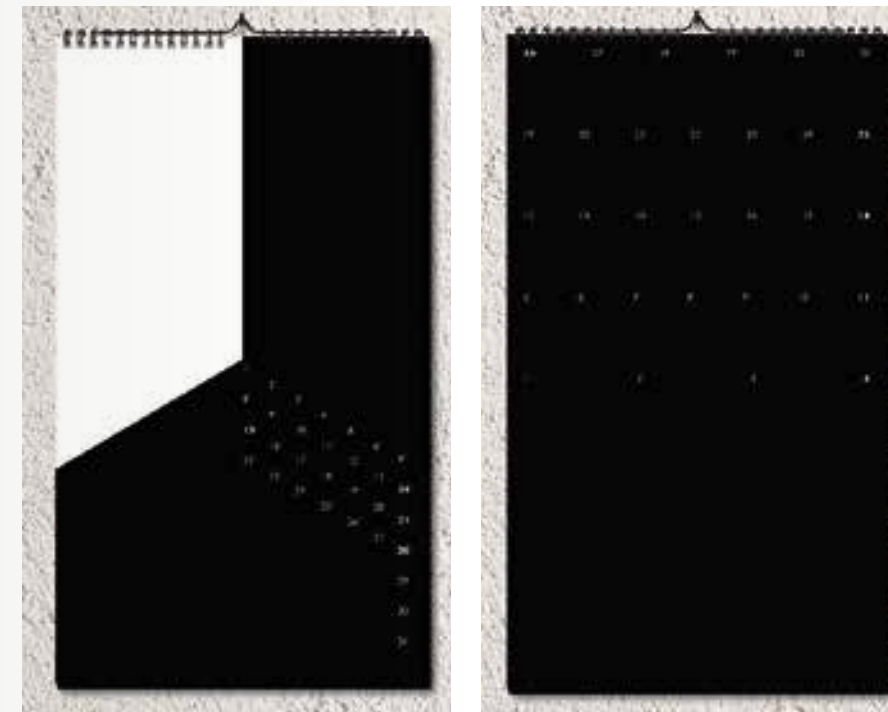


Život u ritmu vremena

Tema kalendara je 'život u ritmu vremena' te se njegovim oblikovanjem željelo izraziti dinamiku i ritam kao simbolički izraz tijeka vremena. Inspiracija je bio analogni sat te praćenje vremena pomoću kazaljki koje nakon dvanaest brojki zatvore puni krug, pri čemu kazaljke stvaraju kutove različitih stupnjeva. Crni segmenti zatvaraju kutove od 30, 60 i 90 stupnjeva, a simbolički predstavljaju tromjesečje. Svakim sljedećim mjesecom crna površina se povećava do potpuno crnog lista kalendara. Kompozicija brojki koje označuju dane prate oblikom crnu plohu i zajedno s njom čine jedinstvenu vizualnu cjelinu.

Life attuned to the rhythm of the times

The topic of the calendar is 'life attuned to the rhythm of the times' and its designed was aimed at expressing the dynamics and the rhythm as a symbolic expression of the flow of time. The inspiration was provided by an analogue watch and tracking of time using the hands of the clock which complete a full circle after 12 numbers forming angles of diverse degrees. The black segments close 30, 60 and 90 degree angles, symbolically representing a three-month period. Upon each subsequent month the black surface increases until the entire calendar page becomes black. The composition of numbers indicating the days, whose form is in harmony with the black surface, creates a unique visual unity.



Kalendar – Astronomski centar Rijeka

Praćenje zvijezda od davnina je bilo ključno za navigaciju kroz prostor i vrijeme pa je otuda proizašla ideja za oblikovanje kalendara Astronomskog centra u Rijeci. Koncept se temelji na mijenama zvjezdanog neba vezanih za izmjenu godišnjih doba. Listovi kalendara prikazuju zvjezdano nebo određenog razdoblja tekuće godine, s perforiranim točkama koje tvore astrološke likove. Svjetlo prolazi kroz perforacije uz koje su vezani datumi, čime kalendar postaje stolna lampa koja svjetlom na okolinu projicira raspored zvijezda tijekom određenog razdoblja godine. Kalendar tako postaje i mala kućna edukativna zvjezdarnica.

Calendar – Astronomical Centre Rijeka

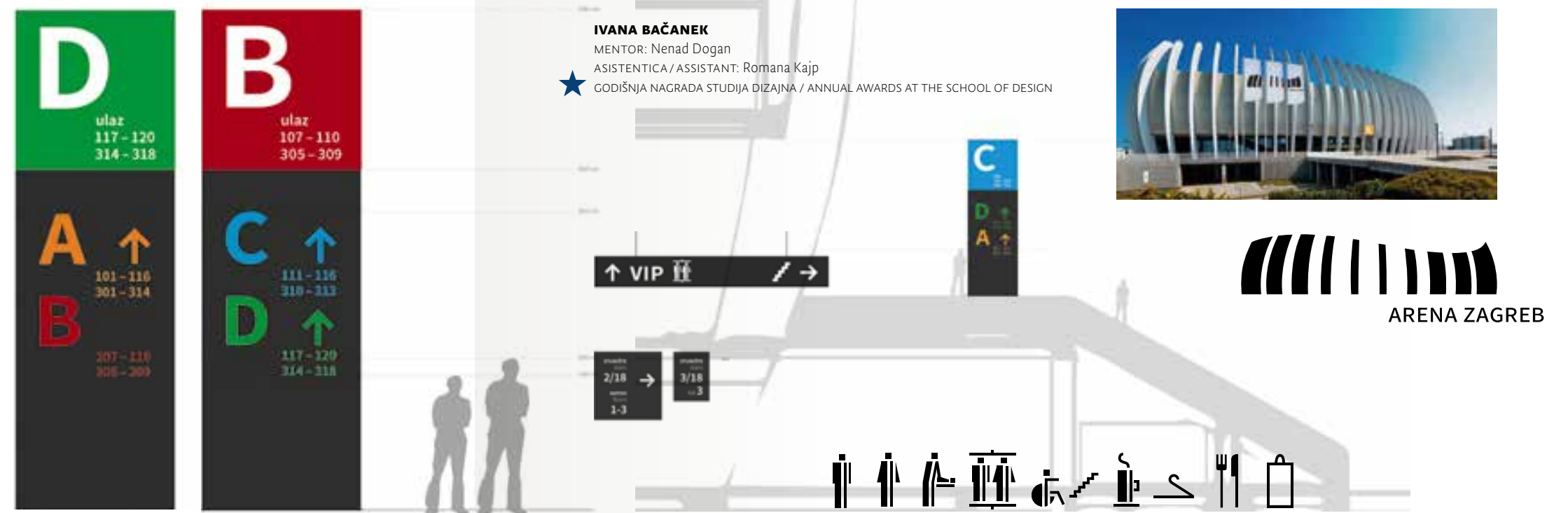
Observation of stars has been fundamental for navigation through space and time since ancient times and hence the idea to design a calendar for Astronomical Centre Rijeka. The concept is based on starry sky cycles linked with the alteration of seasons. Calendar pages show the starry sky of a specific period of the current year, with perforated points that create astrological signs. The light passes through the perforations with which dates are linked, which transforms the calendar into a desk lamp that with its light projects the arrangement of stars during a specific period of the year. Hence, the calendar becomes a small educational observatory in one's home.

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 vladinoga ili nevladinog sektora, koje djeluju primarno u sferi javnog dobra. Zadatak nakon analize subjekta i istraživanja njegova socijalnoga, političkoga i ekonomskog aspekta, podrazumijeva dizajn znaka i logotipa, definiranje njihovoga odnosa, odabir karakteristične tipografije, definiranje sustava boja i dizajn svih korporativnih aplikacija u kojima se ogleda primjena osnovnoga vizualnog identiteta. Signalistika obuhvaća dizajn informacijskog sustava i pojedinačnih elemenata za označivanje 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.



IVANA BAČANEK
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp
★ GODIŠNJA NAGRADA STUDIJA DIZAJNA / ANNUAL AWARDS AT THE SCHOOL OF DESIGN



Arena Zagreb

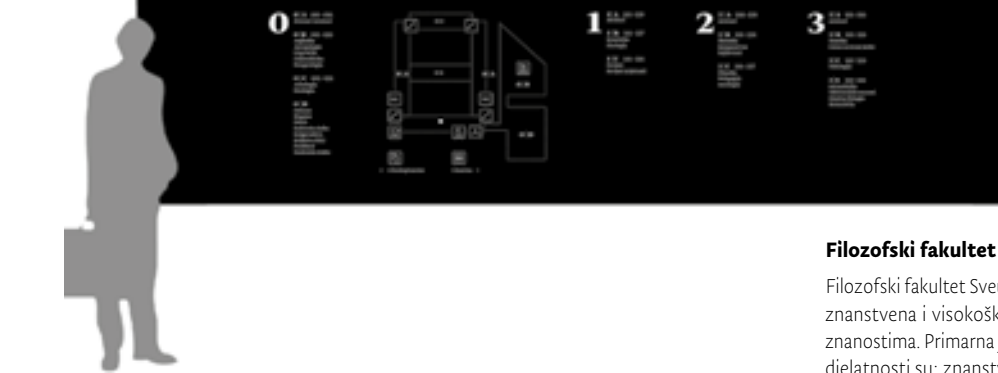
Najveća sportska arena u Republici Hrvatskoj, Arena Zagreb, zbog svojega specifičnog oblika postala je simbolom grada. Dvorana je namijenjena održavanju raznih sportskih, kulturnih i drugih događaja. Cilj je bio oblikovati prepoznatljiv vizualni kod u skladu s karakterom ove dvorane. Znak je složen od zaobljenih linija inspiriranih lamelama Arene, čija gradacija debljina prati oblik građevine, sugerirajući dinamiku i funkcionalnost prostora. Zagrebačka Arena podijeljena je u četiri sektora koji su kodirani bojama (žuta, crvena, plava i zelena) radi jednostavnijeg snalaženja u prostoru.

Arena Zagreb

The largest sports arena in the Republic of Croatia, Arena Zagreb, has become a landmark of the city due to its specific form. The sports arena is intended for different sports, cultural and other events. The specific objective was to design a distinctive visual code in accordance with the character of this sports arena. The logo comprises of rounded lines inspired by the curved columns of Arena, whose thickness gradation accompanies the form of the facility, suggesting the dynamics and the functionality of the premises. Arena Zagreb is divided into four sectors co-ordinated by colours (yellow, red, blue and green) aiming to simplify spatial navigation.



Filozofski fakultet Sveučilišta u Zagrebu



LJUBICA GOLUBIĆ

MENTOR: Nenad Dogan

ASISTENTICA / ASSISTANT: Romana Kajp

Filozofski fakultet Sveučilišta u Zagrebu

Filozofski fakultet Sveučilišta u Zagrebu je najveća i najstarija hrvatska znanstvena i visokoškolska ustanova u humanističkim i društvenim znanostima. Primarna joj je djelatnost obrazovanje studenata, a ostale djelatnosti su: znanstveno-istraživačka aktivnost, izrada i provedba znanstvenih, istraživačkih i stručnih projekata i slično. Fakultet nudi mnogo različitih studija, a na temelju analize značajki fakulteta oblikovan je vizualni identitet koji ukazuje na mrežnu povezanost mnogih smjerova i različitih djelatnosti. Znak je sastavljen od pravokutnih elemenata koji su raspoređeni u pravilnoj mreži i čine kraticu 'ff'.

Faculty of Philosophy at the University of Zagreb

Faculty of Philosophy at the University of Zagreb is the largest and the oldest Croatian scientific and higher education institution in Humanities and Social Sciences. Its primary activity is student education, whilst it is also involved in scientific and research activity, preparation and implementation of science and research and professional projects amongst others. The Faculty provides a large number of different study programmes, whilst the visual identity was designed based on the analysis of the features of the faculty which shows the network connection amongst a broad range of departments and different activities. The logo comprises of rectangular elements arranged in a regular network and form the abbreviation 'ff'.



LEONARDA KOMEN

MENTOR: Ivan Doroghy

ASISTENT / ASSISTANT: Tomislav Vlainić

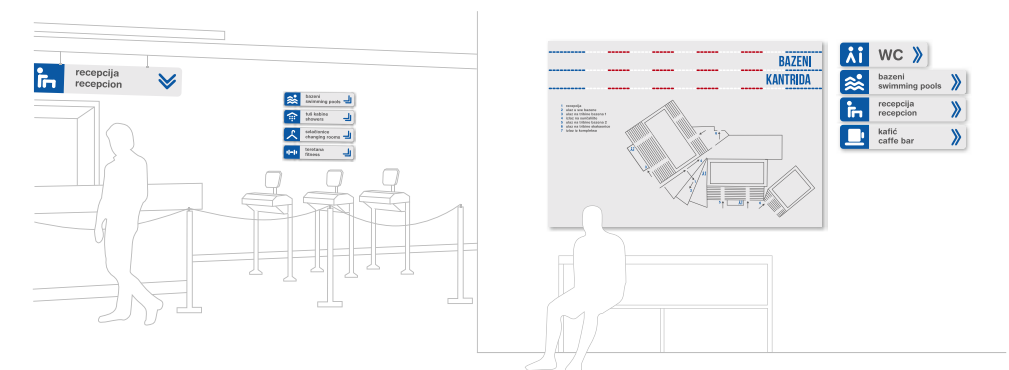
Bazeni Kantrida

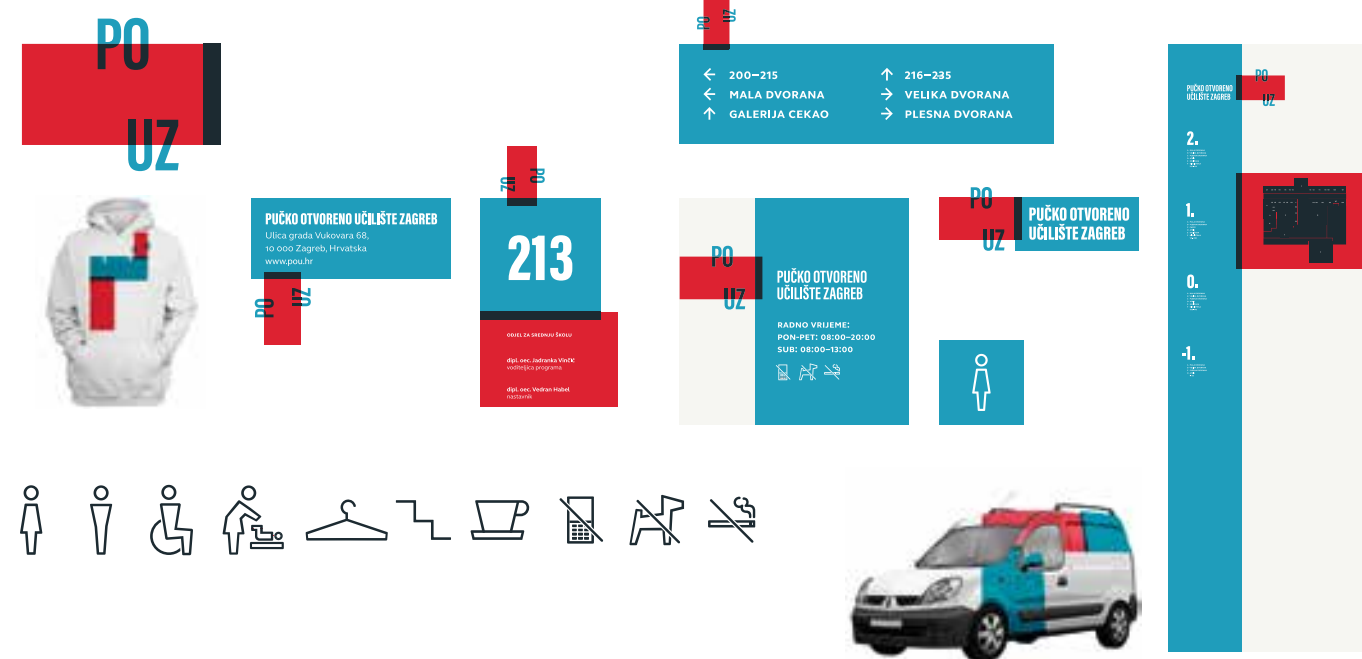
Ovaj riječki sportsko-rekreacijsko-zabavni kompleks s pet bazena različitih dimenzija u neposrednoj je blizini mora. Glavna ideja za novi vizualni identitet i sustav signalistike bila je prikazati vodenu površinu bazena. Inspiracija je potekla iz grafičke interpretacije linija za određivanje duljina na dnu bazena i traka s bovama na površini vode, koje dijele bazen na uzdužne linije. Logotip je neuobičajene dužine uz mogućnost skraćivanja na tri različite dimenzije, ovisno o raznim primjenama. Sustav signalistike s tablama, smjerokazima i piktogramima odabranom tipografijom prati grafički jezik logotipa.

Kantrida swimming pools

This Rijeka-based sports-recreational and entertainment venue with five swimming pools of different dimensions is located in the immediate vicinity to the sea. The idea behind the new visual identity and signalistics system was to show the water surface of the swimming pool. The inspiration originated from graphic interpretation of markings for determining length on the floor of the swimming pool and racing lanes and ropes with buoys on the water surface that divide the swimming pool into parallel lanes. The logo is of an unusual length, yet there is a possibility to shorten it into three different dimensions, depending on the purpose. Signalistics system with boards, signs and pictograms are accompanied by the graphic language of the logo through a selected typography.

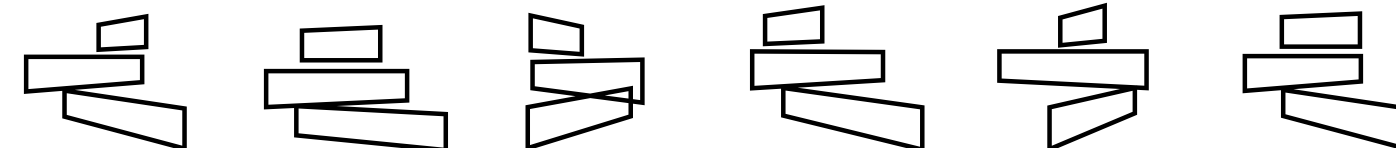
BAZENI KANTRIDA





TANJA MODRAKOVIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



MUZEJ
SUVREMENE
UMJETNOSTI
ZAGREB

Muzej suvremene umjetnosti

Vizualni identitet Muzeja suvremene umjetnosti prikazan je u obliku trodimenzi-
onalne forme u pokretu koji promatraču omogućuje sudjelovanje u njegovu kreira-
nju. Svaka forma zaustavljena u pokretu čini novo vizualno rješenje koje funkcionira
ravnopravno i koristi se prema slobodnom izboru. Ideja je bila jednostavnim obli-
kom zadržati neutralnost u odnosu na sadržaj koji se nalazi u muzeju, a istodobno
omogućuje široku primjenjivost. Koncept signalistike je minimalistički, decentan
i podređen primarnom sadržaju muzeja.

Museum of Contemporary Art

The visual identity of the Museum of Contemporary Art is in the form of a three-di-
mensional form in movement that provides the beholder with the opportunity to
participate in its creation. Each form whose movement has been stopped provides
a new visual solution which functions on an equal footing based on free choice.
The idea behind was to maintain neutrality in relation to objects on display in the
museum through a simple form, whilst simultaneously enabling broad applicability.
The concept of signalistics is minimalist, decent and subordinate to the primary
museum holdings.



MIRTA FILIPOVIĆ

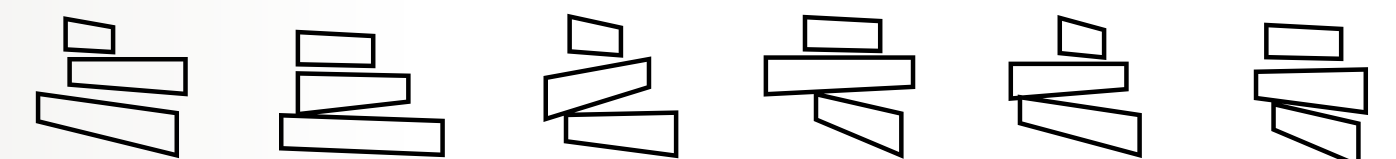
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

Pučko otvoreno učilište Zagreb

Ova ustanova nudi raznovrsnu ponudu tečajeva za poslovno osposobljavanje, usa-
vršavanje i hobističke tečajeve, gdje se edukativni sadržaji stalno unaprjeđuju i šire
kao odgovor na zahtjeve potencijalnih polaznika. Vizualni identitet funkcionira
kao nadogradnja na osnovni znak, grana se i prilagođava formatu i informacijama
koje je potrebno istaknuti. Signalistika prati princip preklapanja i stoga je predvi-
đeno da bude izrađena od kombinacije bojanoga i prozirnog stakla. Informacijski
totem nalazi se na svakom katu i nudi tlocrtni prikaz kata i informacije o tome koji
se sadržaji nalaze na ostalim katovima.

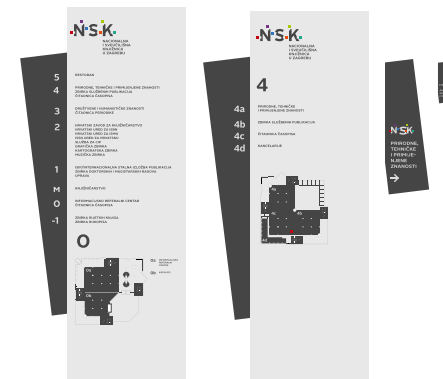
Public Open University Zagreb

This institution provides a heterogeneous programme of courses for professional
development, professional training and do-it-yourself courses where educational
programmes are being continuously enhanced and expanded in order to meet the
requirements of potential attendees. The visual identity functions as an upgrade
to the basic logo, it ramifies and adjusts to the format and the information that
needs to be highlighted. Signalistics accompanies the folding principle and, accord-
ing to plans, is to be made from a combination of stained and transparent glass.
The information totem can be found on each floor and it provides a ground plan of
the floor and the information on the type of programmes to be found on other floors.





STELLA GRABARIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Nacionalna i sveučilišna knjižnica u Zagrebu

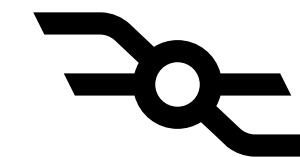
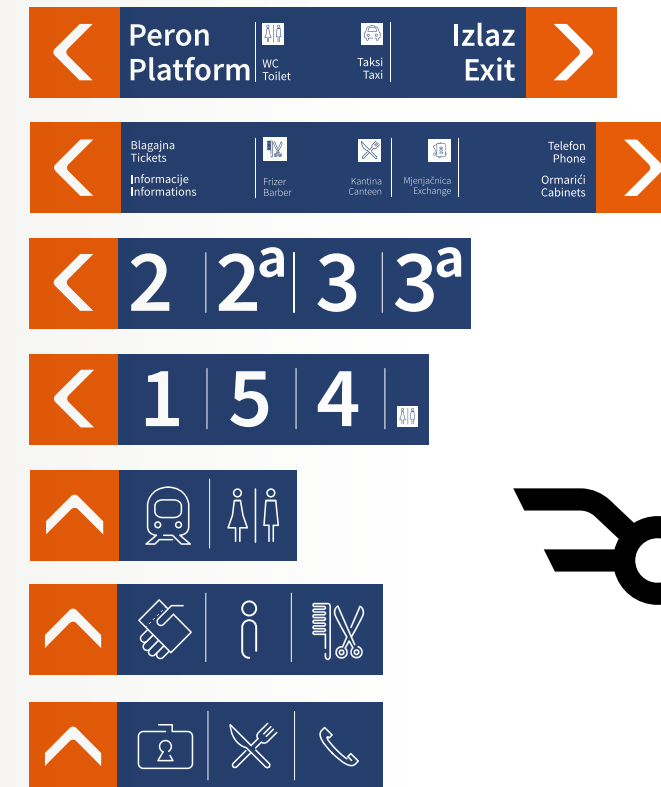
Svrha ovog projekta bio je oblikovati prepoznatljivi vizualni identitet koji će naglasiti Nacionalnu i sveučilišnu knjižnicu kao otvorenu ustanovu, kako prema različitim korisnicima tako i prema novim tehnologijama. Znak simbolički odražava postupak biranja i vadenja građe iz knjižnice, bez obzira u kojem je ona obliku. Signalistika Nacionalne i sveučilišne knjižnice oblikovana je tako da se piktogrami, tlocrti te sve ostale informacije nalaze na tablama usustavljenih veličina. Informacijska tabla zamišljena je kao simbolički bookmark (straničnik) koji označuje policu sa sadržajem koji tražimo.

National and University Library in Zagreb

The specific objective of this project was to provide a distinctive visual identity aiming to highlight the importance of the National and University Library in Zagreb as an open institution, both towards different users and new technologies. The logo symbolically reflects the procedure of selection and structure from the library, irrespective of the form. The signalistics of the National and University Library has been designed so that pictograms, ground plans and all the remaining information are provided on boards of systematic size. The idea behind the information board is to provide a symbolic bookmark containing the shelf with the required content.



ROKO JURJEVIĆ
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



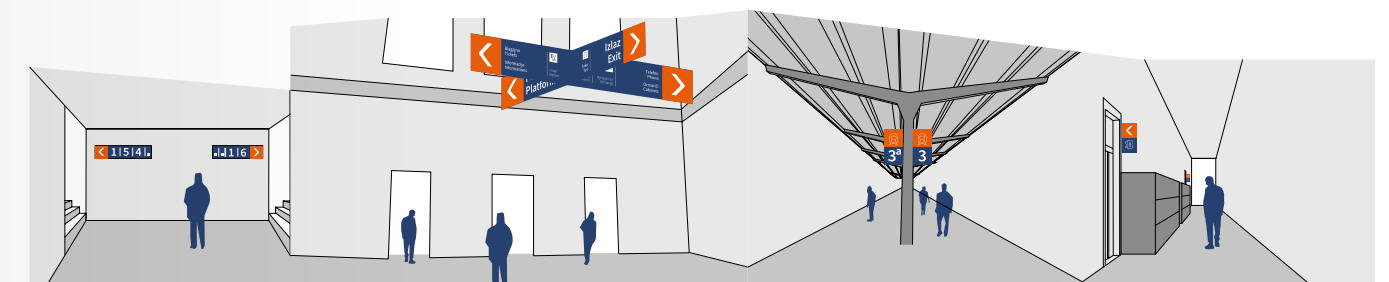
Glavni kolodvor Zagreb

Glavni kolodvor u Zagrebu najveći je željeznički kolodvor na području Republike Hrvatske kojim prolaze glavni putni i teretni vlakovi iz cijele države. Zgrada kolodvora, izgrađena u neoklasicističkom stilu, naravno, mjesto je dolaska i odlaska putnika, što je bila polazna osnova za oblikovanje znaka. Signalistika je jednostavno oblikovana radi lakšeg snalaženja u kolodvorskom prostoru.

Central Railway Station of Zagreb

The Central Railway Station of Zagreb is the largest railway station in the Republic of Croatia through which the main passenger and freight trains pass from throughout the country. The railway station building constructed in neo-classical style, is a venue of arrival and departure of passengers, which was the idea behind the logo design. The design of the signalistics is simple striving to facilitate the navigation at the railway station premises.

GLAVNI KOLODVOR ZAGREB

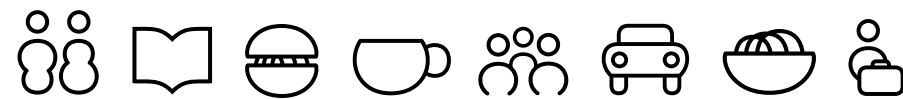




studentski
centar



MARTINA PETRIĆ
MENTOR: Stipe Brčić



Studentski centar Zagreb

Studentski centar je dinamičan umrežen sustav raznovrsnih sadržaja u kojemu je omogućeno korištenje različitih sadržaja tijekom dana. Upravo na trima asocijacijama: raznovrsnost, mreža i dinamika, izgrađen je vizualni identitet Studentskog centra. Osnovni znak oblikom sugerira otvorenost i dinamiku unutar pravilne strukture, a korištenje pet različitih boja simbolizira raznolikost. Glavnih pet sadržaja unutar Centra imaju zasebne podidentitete, koji zajedno čine cjelinu. Sustav signalistike čine četiri vrste tabli za jednostavno snalaženje u interijerima i za navigaciju u vanjskom prostoru.

Student Centre Zagreb

Student Centre is a dynamic connected system of heterogeneous programmes in which the opportunity to use different programmes throughout the day is provided. The visual identity of the Student Centre has been designed primarily based on three concepts: diversity, network and dynamics. The form of the basic logo suggests openness and dynamics within a regular structure, whilst the use of five different colours symbolises diversity. The principal five programmes within the Centre have separate sub-identities which make up for a separate entity. Signalistics system comprises of four types of boards for simple navigation in interiors, as well as for outdoor navigation.



MARIJANA ŠIMAG
MENTOR: Stipe Brčić



Hotel Dubrovnik

Hotel je smješten u samom srcu Zagreba, a ideja za vizualni identitet temelji se na sustavu ruta kretanja turista po gradu. Znak hotela je pravilan i centralno postavljen s linijama oko njega. Znak je izveden linij-ski, a najviše linija spajaju se upravo u njegovu centru. Zapažamo li znak kao cjelinu možemo uočiti i obrise pet glavnih dubrovačkih kula kao asocijaciju na grad Dubrovnik, čime su hotel u Zagrebu i grad Dubrovnik simbolički povezani.

Dubrovnik Hotel

The hotel is located in the immediate centre of Zagreb, whilst the idea for the visual identity is based on the system or tourist routes around the city. The hotel logo is regular and centrally placed with lines surrounding it. The logo is created with lines and the largest number of lines meet in its centre. In case one considers the logo as a separate entity, one can notice also the contours of Dubrovnik towers as a reminder of the city of Dubrovnik, to provide a symbolic connection between the Zagreb-based hotel and the city of Dubrovnik.



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.

IVONA VURI

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Trenton proizvodi od maslina

Za oblikovanje ambalaže odabrani su proizvodi dalmatinske tvrtke Trenton. Ekstra djevičansko maslinovo ulje je obvezni sastojak svih Trentonovih proizvoda, a dobiva se iz autohtone dalmatinske sorte maslina zvane oblica. Jedna od zanimljivosti vezane za ovu sortu je ta što ima nevjerojatno velik broj različitih sinonima diljem Dalmacije. Ta je činjenica iskorištena za oblikovanje ambalaže ilustracijama listova masline i rukom ispisanih različitih naziva ove autohtone masline.

Trenton olive products

Products of the Dalmatian company Trenton were selected for packaging design. Extra virgin olive oil is an essential ingredient of all the products by Trenton and it is obtained from a local Dalmatian olive variety named Oblica. A curiosity concerning this variety is that its name has an incredible number of versions throughout Dalmatia. That fact has been used for a packaging design permeated with olive leaves and abounding with handwritten diverse names of this local olive variety.

PETRA KOVAČEVIĆ

MENTOR: Stipe Brčić



Tjestenine Paradiso

Tjestenine Paradiso su proizvodi nižega cjenovnog ranga, namijenjeni kupcima slabijih materijalnih mogućnosti. Kao ciljna skupina odabrana je studentska populacija koju povezujemo s brzim i dinamičnim načinom života, što je na simbolički način trebalo izraziti u oblikovanju ambalaže. Ilustracijama predmeta koji asociraju na studente i studentski život željelo se na simbolički način prikazati studentsku svakodnevicu. Dinamičnom kompozicijom vizualnih elemenata dodatno je simbolički izražen karakter studentske populacije.

Paradiso pasta

Paradiso pasta is classified as a lower-price bracket product, intended for customers with lower purchasing power. The target group is selected student population that is normally linked with fast-paced and dynamic life which needed to be expressed in a symbolic way through packaging design. Illustrations of objects reminding of students and student life were intended to present everyday life of students in a symbolic way. The dynamic composition of visual features additionally symbolically expressed the character of student population.

ANJA NIKOLIĆ
MENTOR: Stipe Brčić



Začini Kotany

Začini su dijelovi biljaka koji utječu na miris i okus namirnica i čine ih ukusnijima. Začini imaju vrlo dugu povijest, a snažno su povezani s izvornim lokalitetom, poput lovora koji je bio sveta biljka u antičkoj Grčkoj. Cilj oblikovanja ambalaže bio je naglasiti porijeklo začina i svrstati začine prema lokalitetu. Lokaliteti su simbolički predstavljeni tradicionalnim i prepoznatljivim likovnim uzorcima. Uzorci su djelomično reducirani kako bi bili međusobno usklađeni. Ambalaža je oblikovana u obliku trostranih prizmi koje na simboličan način odražavaju egzotični karakter začina, a istodobno ih izdvaja od sličnih proizvoda.

Kotanyi spices

Spices are parts of plants that affect both the smell and the taste of ingredients, enhancing their taste. Moreover, spices have a long history and they are strongly connected with their original locality, just like laurel which was considered a sacred plant in ancient Greece. The objective of packaging design was to emphasise the origin of the spices and classify spices according to the locality. The localities have been symbolically presented through traditional and recognisable visual arts patterns. The samples have been partially reduced in order to be mutually harmonised. The packaging has been designed in the form of three-sided prisms that in a symbolic way reflect the exotic features of spices and simultaneously differentiates them from similar products.

ENA BEGČEVIĆ
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Lino dječja hrana

Osnovna ideja u oblikovanju ambalaže dječje hrane Lino bila je kako ambalažom pripomoći jednostavnijem hranjenju djece najmlađe dobi. Rješenje je da ambalaža posluži kao dodatna motivacija i za roditelja i za dijete kako bi proces hranjenja tekao bez otezanja. Dominantni vizualni dio ambalaža čine ilustrirani likovi životinja koji su popraćeni kratkim pričama, što omogućuje da čin hranjenja postane i mala obiteljska predstava.

Lino children food

The main idea behind the design of the packaging for Lino children food was how to simplify feeding the youngest children through packaging. The solution provided was to use the packaging to additionally motivate both parents and children during the feeding process and hence accelerate it. The dominant visual aspect of the packaging comprises of illustrated animal characters accompanied by short stories which transforms the act of feeding into a short theatrical performance for the entire family.



PAULA ŠOBAT

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Twinings čajevi

Ekspresivan izgled ambalaže čajeva dobiven je oslikavanjem ambalaže tehnikom tempere i akvarela. Svaka ambalaža bojom i kompozicijom elemenata izražava osjećaje u skladu s okusom pojedinog čaja. Za English Breakfast to je svježina, prozračnost i lakoća, za Earl Grey to je osjećaj težine punog okusa iz kojeg izbijaju voćni akcenti, a za Darjeeling je korištena paleta boja asocijativno vezana uz grad iz kojeg potječe ovaj čaj. Tipografijom je simbolički izražena tradicija kompanije Twinings.

Twinings branded tea

The expressive appearance of the tea packaging was the result of the drawings created using the technique of gouache and watercolour. Each packaging through the colours used and the composition of features expresses feelings in harmony with the taste of a specific tea. In case of English Breakfast Tea we are talking about freshness, airiness and lightness, whereas Earl Grey implies a feeling of the importance of its full taste permeated with a touch of fruit flavour. In case of Darjeeling, on the other hand, a colour range was used that reminds of the city this tea originates from. Typography symbolically expresses the tradition of the company Twinings.



VITA VREBAC

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Pekmezi Bon Mamman

Bon Mamman je brand pod kojim se proizvode pekmezi prema tradicionalnoj francuskoj recepturi. Za francusku tradiciju proizvodnje i konzumacije pekmeza vezuju se brojne anegdote o francuskim povijesnim ličnostima. Za Ivanu Orleansku legenda tako kaže da je prije svake bitke jela pekmez od dunje, za Nostradamusa se priča kako je smatrao da je pekmez ključ vječne ljepote i zdravlja, sve do Marie Curie kojoj je navodno omiljena razbibriga bila spravljanje pekmeza. Likovi su ilustrirani na poklopcu i zaštitnom papiru staklenke ispod kojih se nalazi tekst koji objašnjava povezanost lika s pekmezom.

Bon Mamman fruit preserves

Bon Mamman is a brand under which marmalades are produced according to traditional French recipes. A large number of anecdotes about French historical figures are linked with the French tradition of production and consumption of marmalade. Hence, according to the legend, Joanne of Arc used to eat quince marmalade before each battle, whereas rumour has it Nostradamus believed marmalade was the key to eternal beauty and health and Marie Curie's favourite pastime was marmalade making. The historical figures are illustrated on the marmalade lid and on the protective packaging of the jar beneath which there is a text explaining the connection between the historical figure and the specific marmalade.



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 dizajniranoga 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.

PETRA KOVAČEVIĆ
MENTOR: Stipe Brčić
KOMENTOR / COMENTOR: Veljko Žvan



Kampanja za proizvode Lino

Kao smjer za oglašavanje skupine Podravkinih proizvoda odabrana je česta rasprava o tome kako se najbolje spravljaju Čokolino. Slogani govore o različitim pristupima pripremi Čokolina, Medolina ili Frutolina s istim ciljem: pripremiti ukusan obrok. Kampanja je namijenjena širokoj ciljnoj skupini – od djece, mladih do odraslih, s tim da za svaku ciljnu skupinu postoji određeni sadržaj. Kako proizvod uglavnom kupuju roditelji bilo je bitno naglasiti zdrave i hranjive vrijednosti tih proizvoda. Polazeći od pretpostavke da se radi o mladim roditeljima sklonim komuniciranju putem društvenih mreža, hashtagovima se informacije o proizvodu kao i načini pripremanja jela mogu razmjenjivati i tako.

Campaign for Lino products

The frequently held discussion about the best way to prepare Čokolino has been focused on upon the selection of the direction to take in advertising of a group of Podravka products. The slogans address the issue of different approaches to preparation of Čokolino, Medolino or Frutolino all with the same goal: preparation of a tasty meal. The campaign is intended for a broad target group – ranging from children and youth to adults, with specific content provided for each target group. Since these products are primarily purchased by parents, it is important to highlight their healthy and nutritional values. Since we are primarily talking about young parents prone to communication through social networks, information on products and methods of preparation can be exchanged also using hashtags.

MIRJAM MILAS
MENTOR: Stipe Brčić
KOMENTOR / COMENTOR: Veljko Žvan



Kampanja za začine Kotanyi

Mladost, ležernost, sloboda, traženje i isprobavanje, samo su neke od značajki ciljne skupine kojoj su namijenjeni začini Kotanyi. Kampanja je namijenjena aktivnim osobama spremnim na kulinarske izazove kojima otkrivaju i izražavaju vlastite osobnosti, držeći da u kuhinji kao i u životu male stvari čine razliku. Kampanju čini niz oglasa s tri ženska i tri muška karaktera, a sadrže desetak ključnih detalja koji otkrivaju karaktere koje se može povezati sa značajkama određenog začina. Curry kao intenzivan, promjenjiv i nedokučiv, cimet kao egzotičan, mističan, zanosan i senzualan, a chilli kao prodoran, dominantan i isključiv.

Campaign for Kotanyi spices

Youth, casualness, freedom, search and experimentation are only several features typical of the target group for Kotanyi spices. The campaign is intended for active people prepared to take up culinary challenges to reveal and express their own personalities, believing that both in the kitchen and in life little things can make a big difference. The campaign comprises of a vast array of ads with three female and three male characters and they include a dozen of crucial details that reveal the characters which can be linked with the features of a specific spice. Curry has been presented as intense, changeable and inaccessible, cinnamon as exotic, mystical, captivating and sensual, whereas chilli as penetrating, dominant and exclusive.

PAULA ŠOBAT

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

Kampanja za proizvode Lino

Rješenje se oslanja na glavne likove prikazane na ambalaži kao dominantni element komunikacije s djecom dovoljnog uzrasta da ih mogu prepoznati te roditeljima iskazati svoje prehrambene želje. Likovi su postavljeni u duhovite situacije koje povezuju njihov karakter s određenim okusom. Slogani su osmišljeni u formi šaljivih rima koji podupiru likove u prikazanim situacijama, a istodobno pozivaju djecu na konzumaciju Lino proizvoda.

Campaign for Lino products

The solution focuses on the main characters illustrated on the packaging as a dominant feature in communication with children old enough to recognise them and tell their parents about their food wishes. The characters have been placed in funny situations linking their features with a specific taste. The slogans have been written in the form of humorous rhymes accompanying the characters in the illustrated situations, whilst simultaneously inviting children to opt for Lino products.



IVONA VURI

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



Kampanja za proizvode Eva

Cilj oblikovanja oglasa za konzervirane riblje proizvode Eva bio je dodatno motivirati kupce različitih dobnih skupina. Ideja je bila na duhovit način približiti ove proizvode, prijedlozima za spremanje jednostavnih jela, naglašavajući situacije karakteristične za određenu ciljnu skupinu. Kao osnovni element u komunikaciji korištene su fotografije različitih jela koje povežemo s odabranom dobnom skupinom. Uz naziv pojedinog jela svaki plakat sadrži i istu poruku koja je ujedno i hashtag radi lakše razmjene na društvenim mrežama.

Campaign for Eva products

The objective of ad design for Eva canned fish products was to additionally motivate customers of different age groups. The idea behind was to present these products in a witty way, through recommendations for preparation of simple meals, pointing out situations typical for a specific target group. Photographs of different dishes normally linked with a selected age group were used as a basic element of communication. In addition to the name of each dish the poster provides a message that is also a hashtag aiming to facilitate its sharing on social networks.

ŠESTI SEMESTAR

Komunikacijski sustav – Komunikacija autorskoga umjetničkog sadržaja

Pri kraju svog preddiplomskog studija, student se vraća plakatu kao jednom od najzahvalnijih medija vizualne komunikacije, kako bi izražajnim sredstvima dizajna interpretirao tuđu autorsku cjelinu kazališne predstave, čime postaje sudionik u kolektivnom stvaralačkom procesu karakterističnom za kazalište. Cilj je oblikovati seriju plakata za promociju tri teatarska sadržaja odabrana iz repertoara 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.

KARLA ČOTIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Teatar &TD — Ja koja imam nevinije ruke

Odabrana tehnika oblikovanja plakata je kolaž koji dopušta slobodu interpretacije odabrane teme, što je blisko karakteru Teatra &TD. U predstavi nastaloj prema sadržaju pjesme V. Parun, Ja koja imam nevinije ruke, glavna junakinja djeluje kao dijagnostičarka same sebe, društva i svijeta oko nje. Lik na plakatu sastavljen je od stihova pjesme Ti koja imaš nevinije ruke, kojima su izražene najsnažnije osobne emocije. Komadići stihova koje simbolički raznose vjetar i more simbol su autoričina životnog puta, koju utjelovljuje glavna junakinja predstave.

&TD Theatre — I whose hands are more innocent

The poster design technique opted for is collage which provides the freedom of interpretation of the selected topic and this is all close to the character of &TD Theatre. In the performance entitled I whose hands are more innocent, created against the backdrop of the content of the poem by V. Parun, the main character acts as a diagnostician of herself, the society and the world surrounding her. The character shown on the poster is made from the verses of the poem You whose hands are more innocent, expressing the strongest personal emotions. Verse fragments that are symbolically being scattered by the wind and the sea are a symbol of the author's life path embodied by the main heroine of the performance.

VITA VREBAC

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



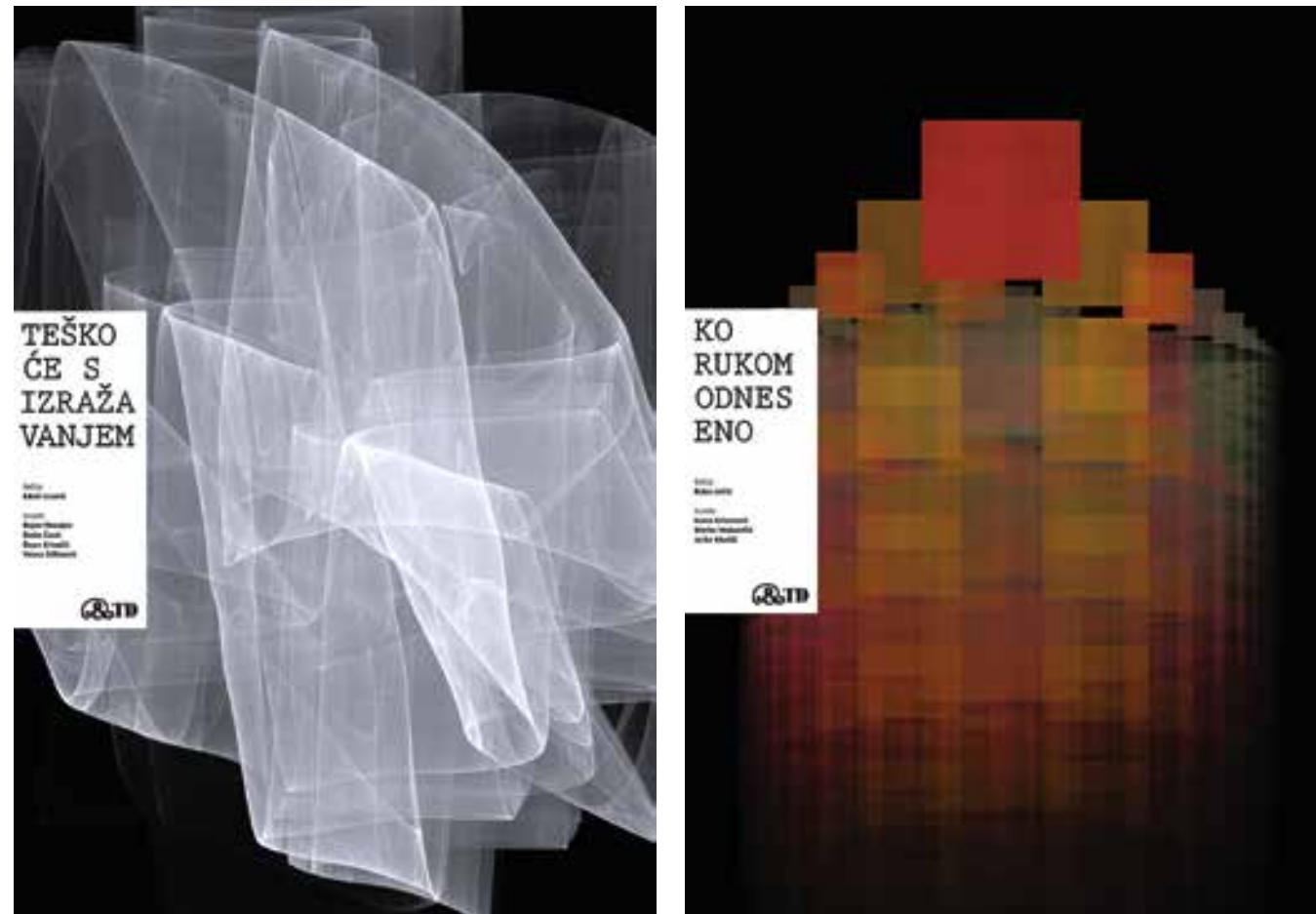
Teatar &TD — Potop, Ko rukom odneseno

S obzirom na to da je Teatar &TD kazalište sklonu eksperimentalnom izrazu, koncept oblikovanja plakata je inspiriran upravo tom značajkom. Plakati su rađeni tehnikom ilustrativnoga kolaža koji je digitalnom obradom spojio analogni i digitalni pristup dizajnu. Kompozicije elemenata na plakatima su slobodne, dopuštajući promatraču da ih tumači vlastitom osjećajnošću. Motivi na plakatima nastoje dočarati ozračje predstava i komunicirati njihovu suštinu.

&TD Theatre — Deluge, Like Blown Away

Since &TD Theatre is particularly fond of experimental expression, that is precisely what inspired the poster design. Posters were created using the technique of illustrative collage that brought together the analogue and the digital approach to design through digital processing. Composition of elements on the posters are free, allowing the beholder to interpret them through their own emotionality. The motifs on the posters are aiming to depict the atmosphere in the performances and convey their essence.

RAFAEL MILČIĆ
MENTOR: Stipe Brčić



Teatar &TD
— **Teškoće s izražavanjem, Ko rukom odneseno**

Koncept plakata za Teatar&TD bazira se na eksperimentalnoj i inovativnoj prirodi ovog kazališta. Apstraktnim ilustracijama na vizualno upečatljiv način nastoji se odraziti stil, ugođaj i simbolika odabranih predstava. Apstraktna digitalna ilustracija odabrane su kao sredstvo izražavanja tema najbliži stilu kazališta. Motivi ilustracija sadrže simboličke elemente preuzete iz predstave, a njihova apstraktnost odražava stil predstava koje gledatelju ostavljaju mogućnost vlastitog tumačenja sadržaja.

&TD Theatre
— **Difficulties with Expression, Like Blown Away**

The idea behind the poster for &TD Theatre was the focus on experimental and innovative nature of this theatre. The style, the atmosphere and the symbolism of the selected performances is expressed through abstract illustrations in a visually striking way. Abstract digital illustrations have been opted for as a method of topic expression that is the closest to the style of this theatre. Illustration motifs comprise of symbolic elements taken over from the performance, whilst the style of the performances is depicted through their abstraction, giving the viewer the opportunity to provide their own interpretation of the content.

MIKELA CVITANOVIĆ
MENTOR: Ivan Doroghy
KOMENTORICA / COMENTOR: Inja Kavurić Kireta
ASISTENT / ASSISTANT: Tomislav Vlainić



Teatar &TD
— **Posljednji dani mira, Sluškinje**

Teatar &TD karakterizira otvorenost za teatarske eksperimente i istraživanja. Duh kazališta je simbolički izražen preklapanjem više snimaka istog objekta u pomaku, što rezultira različitim vizualnim efektima. Time se simbolički izražava mnogostrukost značenja i interpretacija koje možemo izvesti iz svake predstave Teatra &TD, bez obzira na različitost sadržaja. Biranje motiva za oblikovanje plakata vođeno je idejom da simbolički odgovaraju karakterima likova u predstavama. Motivi su kolažirani od niza simbola koji zajedno tvore različite cjeline, što je svojevrsan konceptualni nastavak načina teatarskog promišljanja unutar odabranoga kazališta.

&TD Theatre
— **The Last Days of Peace, The Maids**

&TD Theatre is characterised by openness for theatrical experimentation and research. The essence of the theatre has been symbolically expressed through overlapping of several recordings of the same object in motion, resulting in diverse visual effects. This symbolically expresses the multiplicity of meaning and interpretations that arise from each performance of &TD Theatre, irrespective of the diversity of content. The idea behind the selection of motifs for poster design was that the motifs need to symbolically match the specific traits of the characters in the performances. The motifs have been made from collage of a vast array of symbols that together create different units, which is a specific conceptual sequel of theatrical thinking within the selected theatre.

KARLA NOVAK

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Teatar Exit
— **Kako misliš mene nema, Nas dva i ja**

Dizajn plakata Teatra Exit temelji se na ideji da se prenesu poante predstava, koristeći metaforički jezik ilustracija izvedenih u tehnici linoreza. Motivi s plakata su svojevrsni simboli i prenose osobnu interpretaciju svake odabrane predstave. U dizajnu se nastojalo da ton i stil plakata odgovaraju prepoznatljivom identitetu Teatra Exit.

Exit Theatre

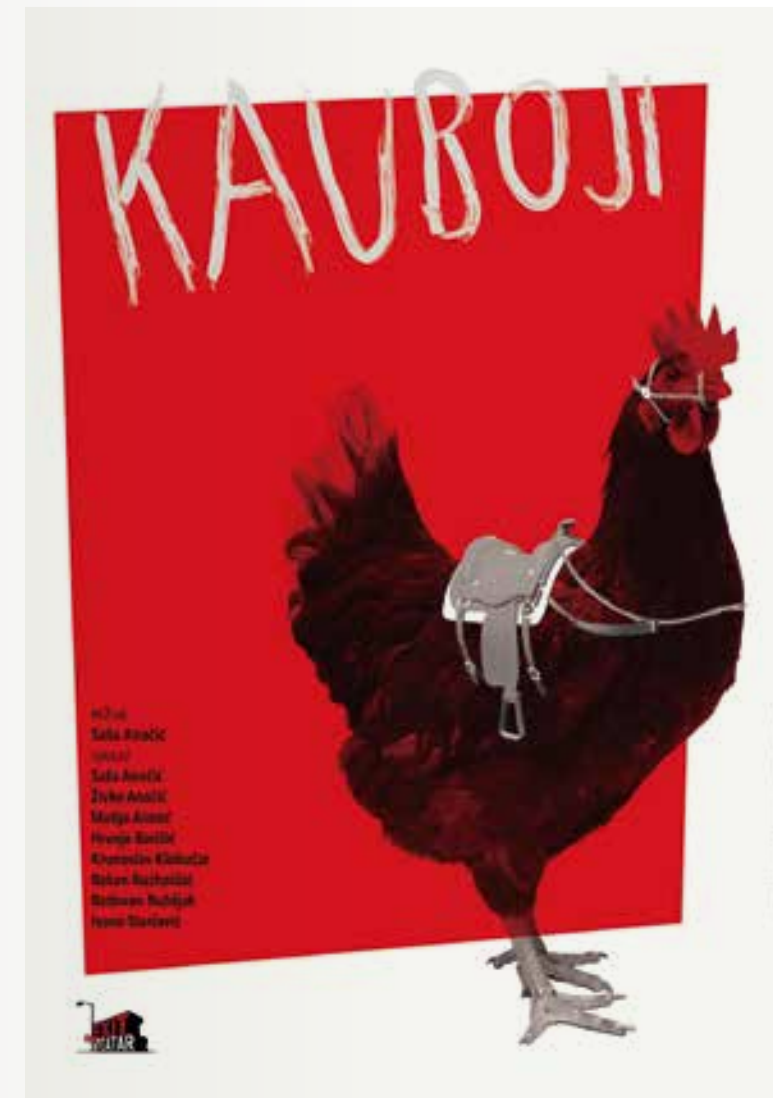
— **What Do You Mean I'm Not There?, The Two of Us and Me**

The idea behind the design for the poster for Exit Theatre was to convey the punch lines of the performances, using metaphorical language of linocut illustrations. The motifs on the posters are specific symbols and they provide a personal interpretation of each selected performance. The design was aiming to preserve the recognisable identity of Exit Theatre through the tone and the style of the poster.



DORJA HORVATÍĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Teatar Exit
— **Kauboji, Disco svinje**

Ideja je bila zadržati osnovne stilske značajke kazališta i vizualnim ih sredstvima pretočiti u plakat. Sve tri odabrane kazališne predstave, Disco svinje, Kako misliš mene nema? i Kauboji, uključuju likove sličnih životnih sudbina, izgubljene i bez jasnoga životnog cilja. Sve tri predstave dotiču se društvenih, nacionalnih i rodnihih tabu tema te svaka predstava temu izražava humorom i ironijom. Teme predstava prikazane su intervencijama na fotografiji glavnog motiva, poštujući čistoću i jednostavnost vizualnog izraza. Korištena je rukopisna tipografija da bi se potencirala neposrednost i svježina.

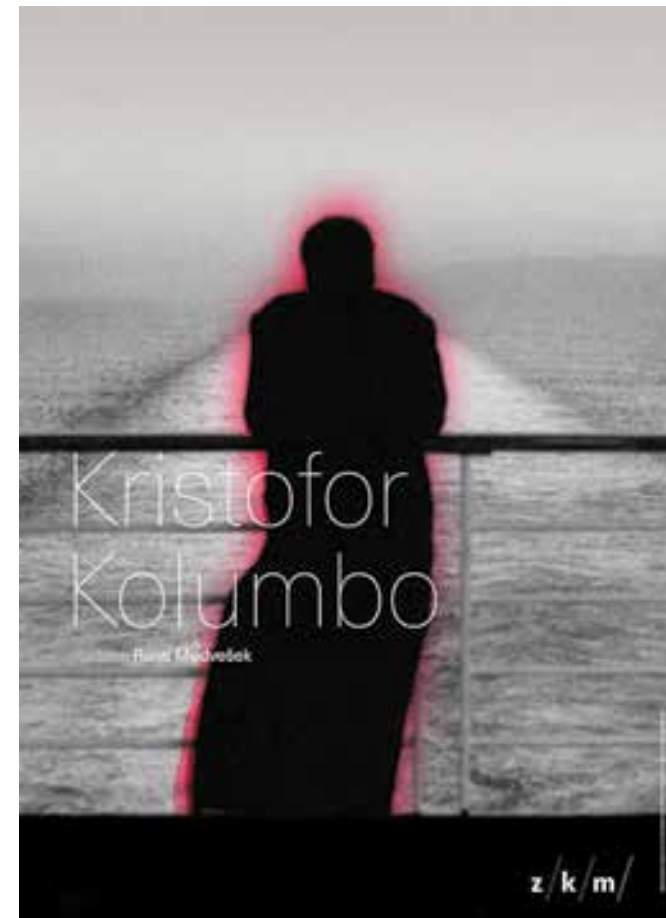
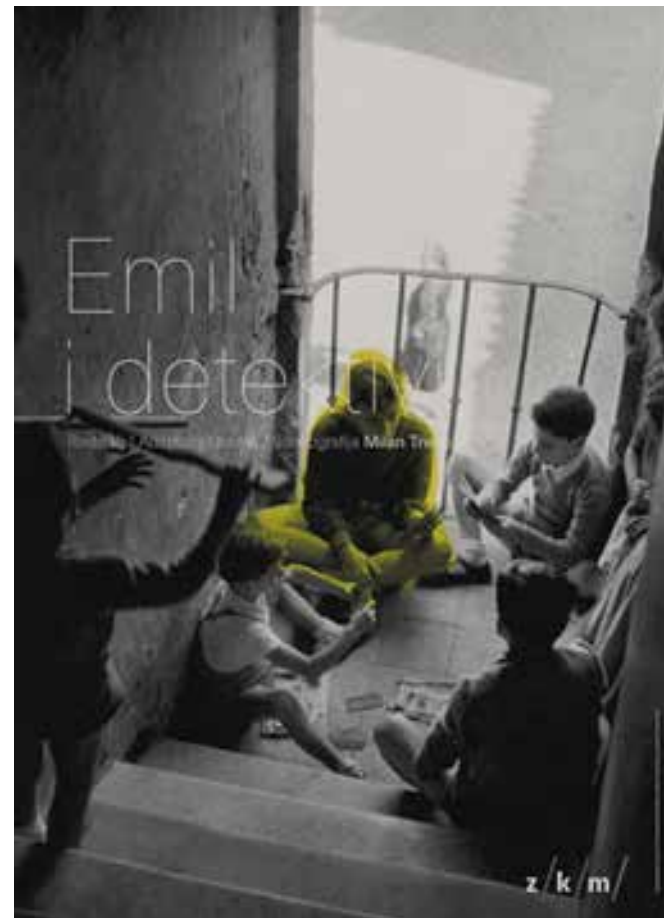
Exit Theatre

— **Cowboys, Disco Pigs**

The idea behind was to preserve the fundamental stylistic features of the theatre and to show them on the poster using visual aids. All the three selected theatrical performances Disco Pigs, What Do You Mean I'm Not There? and Cowboys, feature characters faced with similar destinies, lost and without a defined life goal. The three performances address social, national and gender taboo topics and each performance addressed the topic through humour and irony. The topics of the performances have been presented through interventions on the photography showing the main motif, in compliance with the purity and the simplicity of visual expression. Hand-drawn typography has been used aiming to point out the spontaneity and freshness.

PAULA ŠOBAT

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



ZKM
— Emil i detektori, Kristofor Kolumbo

Karakter kazališta izražava se raznovrsnim repertoarom predstava za publiku svih uzrasta. Osmišljen je koncept koji će biti primjenjiv za svaku odabranu predstavu. Odabrana je tehnika crnobijelog fotokolaža s dodanim monokromatskim akcentima koji dodatno naglašavaju poantu izraženu fotokolažima. Tipografija je jednostavna i suvremena, u skladu s tendencijama suvremenoga kazališta.

ZKM Theatre
— Emil and the Detectives, Cristopher Columbus

The character of the theatre is expressed through a diverse repertoire of performances targeted at the broad audience, appealing to all age groups. The concept has been developed that will be applicable for each selected performance. The technique of black and white photo-collage with added monochromatic accents that additionally point out the punch line shown through photo-collage. Typography is simple and contemporary, in line with the tendencies of contemporary theatre.

MIRJAM MILAS

MENTOR: Stipe Brčić



ZKM
— Psihoza, Zatvaranje ljubavi

Idejna rješenja izravno komuniciraju glavne značajke odabranoga kazališta: otvorenost, bunt, eksperimentalnost i afirmaciju mladih autora i njihovu izrazitu društvenu kritičnost. Na prvi pogled nejasni tipografski elementi, uočljivi svojom veličinom, intrigiraju prolaznika i navode ga na zaustavljanje, promišljanje a time i na interakciju s ostalim sadržajima na plakatu.

ZKM Theatre
— Psychosis, Closure of love

Preliminary design primarily directly express the main features of the selected theatre: openness, rebellion, experimentality and affirmation of young authors and their extreme social criticism. Although at first sight they appear as unclear typographic elements, visible due to their size, they are actually intriguing for the passers-by and make them stop, think and interact with other content presented on the poster.

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 se znanjima i vještinama stečenim 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.

ANJA NIKOLIĆ

MENTOR: Stipe Brčić

KOMENTORI / COMENTORS: Anka Mišetić, Veljko Žvan



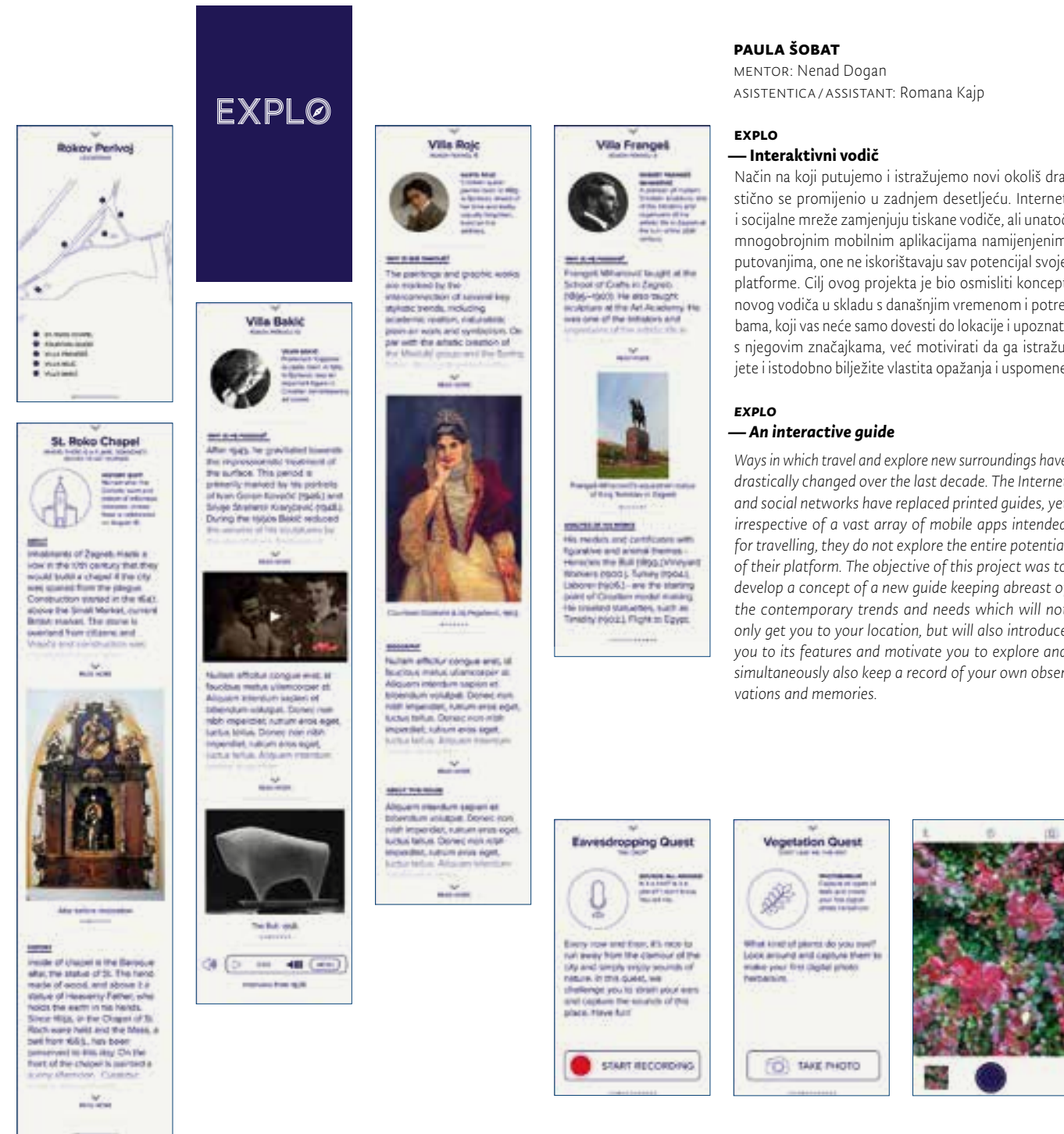
Simboli mržnje

Neofašistička ikonografija i prateći simboli govora mržnje često se pojavljuju ispisani na javnim površinama. Svrha ovog projekta je ukazati na fenomen prešućivanja i ignoriranja ove pojave, podizanje razine svijesti o značenju tih simbola mržnje i senzibilizacija za njihovu javnu osudu i uklanjanje. U tu svrhu osmišljena je knjižica koja sadrži dva dijela. Prvi dio je posvećen povijesnom i kulturološkom aspektu teme, a drugi dio sadrži informacije o provedenom istraživanju. Usto postoje naljepnice koje omogućuju uključivanje u inicijativu lijepljenjem tih naljepnica ispod iscrtnih simbola, čime iskazujemo negativan stav o toj čestoj pojavi.

Hate symbols

Neo-fascist iconography and the accompanying symbols of hate speech frequently appear in writing on public spaces. The objective of this project is to highlight the phenomenon of keeping silent and ignoring this issue, raising awareness of the meaning of these hate symbols and sensibilisation to their public condemnation and removal. Consequently, a booklet comprising of two parts was provided. The first part addressed the historical and the cultural aspect of the topic, whilst the second part provides information about the research conducted. Moreover, stickers have been provided through which one can become involved in this initiative – through placement of the stickers below the hate symbols drawn one can express one's negative attitude towards this common occurrence.





PAULA ŠOBAT
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

EXPLO
— Interaktivni vodič
Način na koji putujemo i istražujemo novi okoliš drastično se promijenio u zadnjem desetljeću. Internet i socijalne mreže zamjenjuju tiskane vodiče, ali unatoč mnogobrojnim mobilnim aplikacijama namijenjenim putovanjima, one ne iskorištavaju sav potencijal svoje platforme. Cilj ovog projekta je bio osmisлити koncept novog vodiča u skladu s današnjim vremenom i potrebama, koji vas neće samo dovesti do lokacije i upoznati s njegovim značajkama, već motivirati da ga istražujete i istodobno bilježite vlastita opažanja i usporene.

EXPLO
— An interactive guide
Ways in which travel and explore new surroundings have drastically changed over the last decade. The Internet and social networks have replaced printed guides, yet, irrespective of a vast array of mobile apps intended for travelling, they do not explore the entire potential of their platform. The objective of this project was to develop a concept of a new guide keeping abreast of the contemporary trends and needs which will not only get you to your location, but will also introduce you to its features and motivate you to explore and simultaneously also keep a record of your own observations and memories.

KARLA ČOTIĆ
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

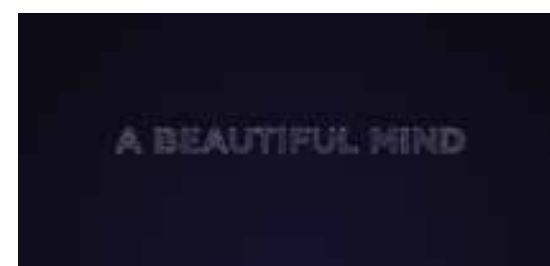
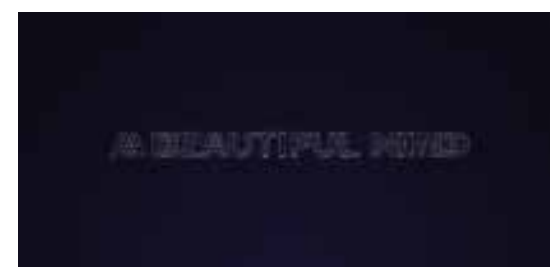
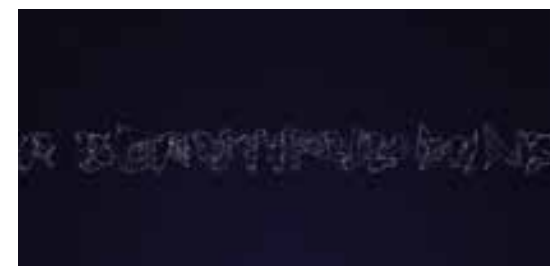


Anketa
Anketom provedenom među 104 studenta ustanovljeno je da je raspored nastave na Studiju dizajna takav da su zbog mnogih stanki i duge satnice studenti prisiljeni provoditi mnogo neučinkovitog vremena na fakultetu koji zbog objektivnih razloga ne može osigurati posebne prostorije za studente. Oni stoga, mnogobrojne stanke provode u obližnjim kafićima, što za sobom povlači problem nepotrebnog trošenja novca, nedostatka koncentracije i manjka međugeneracijske komunikacije. Kako bi se problem ublažio dizajnirani su plakati koji studente motiviraju na iskorištavanje postojećih prostornih potencijala Studija za koncentraciju i opuštanje — informiranjem o terminima kada su predavaonice slobodne.

A survey
Following a survey conducted amongst 104 students a conclusion has been reached that due to a large number of breaks and lectures students at the School of Design need to spend an immense amount of time ineffectively at the Faculty which due to objective reasons cannot currently provide additional rooms for students. Consequently, students spend a large number of breaks in nearby coffee shops, which implies the issue of unnecessary expenses, lack of both concentration and inter-generational communication. In order to mitigate this problem, posters have been designed aiming to motivate students to exploit the existing potential of the School of Design premises for concentration and relaxation — through informing on the lecture schedule and hence use free lecture halls.

KARLA NOVAK

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Vizualni identitet filma 'A beautiful mind'

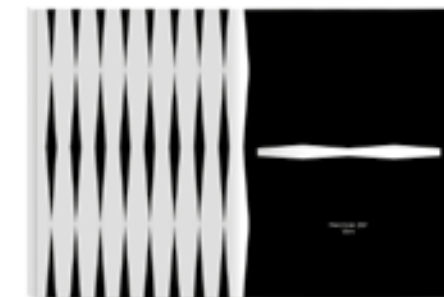
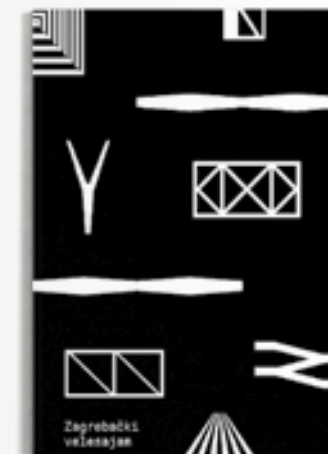
A Beautiful Mind biografska je drama koja prati životnu priču Johna Nasha, matematičara i nobelovca koji je bolovao od shizofrenije. Ideja je bila dizajnom simbolički povezati shizofreniju i matematiku kao dvije ključne teme filma. Cijelim vizualnim identitetom proteže se kompleksna geometrijska konstrukcija koja sugerira proces stvaranja neke nove stvarnosti, a koja se može protumačiti i kao prikaz traganja matematičkog uma za nekom novom originalnom idejom. Vizualni identitet definiran je specifičnom bojom i geometrijskom tipografijom, a uključuje uvodnu špicu filma, informativnu knjižicu za novinare, plakat te promotivne materijale poput platnene torbe, DVD-a i majice.

Visual identity of the film 'A beautiful mind'

A Beautiful Mind is a biographical drama based on the life of John Nash, a mathematician and a Nobel laureate suffering from schizophrenia. The idea behind was to use design to symbolically connect schizophrenia and mathematics as two crucial topics of the film. A complex geometric construction permeates the entire visual identity suggesting the creation of a new reality which can be interpreted as an overview of the pursuit of a mathematical mind for a new original idea. The visual identity has been defined through a specific colour and geometric typography, including the film trailer, an informative booklet for journalists, the poster and promotional materials such as fabric bags, DVDs and T-shirts.

VITA VREBAC

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



**Zagrebački velesajam
— Vodič**

Prostor Zagrebačkog velesajma percipira se danas kao mrtva zona u koju nitko ne zalazi, osim ako za to ne postoji izravna potreba. Javnost je uglavnom nesvjesna da to područje ima veliko povijesno i kulturno značenje za grad Zagreb, u kojem su određeni paviljoni odnedavno zaštićeni zbog njihove arhitektonske ili ambijentalne vrijednosti. Ideja ovog vodiča je da se ukaže na zanimljivosti i kulturne vrijednosti prostora Velesajma, koji sadrži kartu s ucrtanim objektima pod kulturnom zaštitom. Paviljoni su prikazani ilustracijama pojedinih konstruktivnih elemenata karakterističnima za objekt i opisom povijesnoga konteksta unutar kojeg je paviljon nastao.

**Zagreb Fair
— A guide**

Zagreb Fair premises are currently perceived as a dead zone that no one visits, unless there is a direct requirement for that. The public is normally unaware of the historical and the cultural importance of this region for the city of Zagreb and some pavilions have until recently been protected due to their architectural and environmental value. The idea behind this guide is to point out the interesting features and the cultural value of Zagreb Fair premises and it hence includes a map with marked premises that have been placed under cultural protection. The pavilions have been shown through illustrations of specific construction elements that are characteristic for a specific facility and through a description of a historical context in which the pavilion was constructed.

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; konstrukcijom translacije i ekspanzije; naslovnim pismima i pismima za tekući tekst...), osnovnim parametrima manipulacije (horizontalni pokret – spacing, kerning, tracking, veličina pisma – te vertikalni pokret – prored i veličina pisma) i poviješću tipografske discipline. Studenti se također upoznaju s osnovama tipografskog sloga, proporcijama, formatima i hijerarhijom teksta.

Nastava se provodi pretežno u obliku niza praktičnih vježbi koje tipografsku disciplinu opisuju iz oba smjera – 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 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

Calligraphy

– Writing with a broad nib pen

Calligraphy is a branch of visual arts involved in writing as a visual art form and is considered as fundamental knowledge of letter forms. Through the use of a broad nib pen students are introduced to the logic of contrast, construction features of glyphs, proportions and they directly tackle the rhythm within and between words (letter or word-spacing) and between the lines (line spacing). The enhancement of calligraphy techniques in this assignment is not an end in itself, since the knowledge acquired through calligraphy is directly applicable in anything involving letters, from the design of logos and information systems to books and magazines.

NEVA MARIJA ZIDIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Marko Hrastovec

*balkan tipografija iliti tiposiste
je time hibrid koji dekodira oba
pisma, depolitizira ih i demistifi-
cira u svrhu edukacije, tolerancij
i najvažnije funkcije komunika*

gledajući

MIRNA ARZIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Marko Hrastovec

*SCIENTISTS USUALLY AT
ACH CRITTERCAM ON THE
SURFACE AFTER A SHARK
IS CAPTURED AND SECURED.
THIS PHOTO RECORDS THE
FIRST TIME MARINE ECO...*

*In the Bahamas, which prohibited
longline fishing in 1993 and desig-
nated its waters a shark sanctuary
in 2011, the marine ecosystem are
relatively healthy. Their numbers
have been increasing ever since.*

caught

LEONARD BOROVIČKIĆ

MENTOR: Hrvoje Živčić
DEMONSTRATOR: Marko Hrastovec

*im a festival parade
loose lips sink ships
i dont mind shaking
your hand at the
alright to see a ghos
unbroken in a line*

tupperware

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 upoznaju s crtanjem Bézierovim krivuljama, ograničenjima pri reprodukciji, ovisno o mediju te smislenom povezivanju forme i sadržaja (vlastite osobnosti).

SECOND SEMESTER

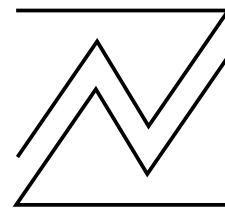
– Creation of One's own Monogram

Monogram is a motif comprising of two or more letters, the initials of a person or a company and is used as a classical logo for recognition and denoting. Monogram has a long history (from coins and aristocratic logos to print shops, publishers and artists) and it is currently primarily used as a version of a logo. This introductory assignment is intended to provide students with an insight on Bézier curves through planning and drawing of their own monograms, as well as with constraints upon reproductions depending on the media and a provision of a meaningful connection between form and content (their own personalities).

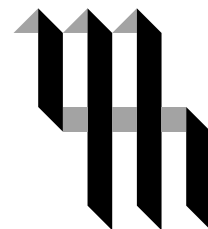
LUCIJA RUPIC
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



NEVA ZIDIĆ
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



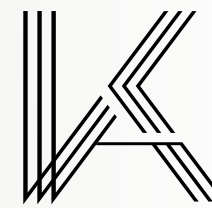
MATKO MIJIĆ
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



IVA RUŠIN
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



ANTONIO KLASIĆ
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



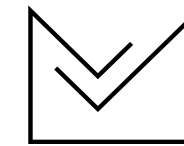
JAKOV HABJAN
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



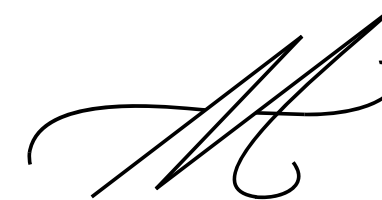
JOSIPA PETROV
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



MARIJA MATULIĆ
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



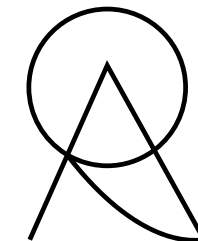
MIRNA ARZIĆ
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



MATIJA JANDRIĆ
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



ANDREA REBEC
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



RAMONA MORIĆ
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



TREĆI SEMESTAR – Presentacija pisma

Uobičajen način prezentacije jest knjižica koja predstavlja pismo u punom opsegu i u različitim tipografskim situacijama. Riječ je o svojevrsnoj osobnoj iskaznici pisma koja sadrži podatke o samom pismu, njegovu dizajneru, izdavaču fonta, pripovijest o nastanku... Ona sadrži potpun pregled porodice (svojte, prikaza 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 usual way of typeface presentation is a booklet that comprehensively presents the specific typeface and provides an overview of diverse typographic situations. It is like an identity card of a specific typeface that contains the information on the typeface in question, its designer, font publisher, the story behind its creation, etc. It includes a comprehensive overview of the family (related fonts, an overview of all the characteristic glyphs of each specific style, ligatures, alterations and other specific features), recommendations for use (an overview of styles in diverse sizes, line spacing and alignments, an overview of blocks of text for styles intended for the creation of a continuous text) and other technical information. Moreover, it is a story about a typeface told in an interesting, original and appropriate way. Booklet design can be greatly experimental, as well as traditional in its approach and the final result, providing it includes all the mandatory features and that there is a clear stylistic link between the booklet and the selected typeface.



STELLA GRABARIĆ
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrstovec



Surveyor

Surveyor je pismo inspirirano kartografijom 19. stoljeća. Pismo dolazi u tri optičke veličine: Text, Display i Fine, svaka u nekoliko debljina. Ne bi li se naglasila poveznica s korijenima ovog pisma, specimen je tretiran kao karta podijeljena u nekoliko cjelina, od kojih svaka pobliže opisuje svojstva fonta i njegove mogućnosti.



Surveyor

Surveyor is a typeface inspired by the 19th century calligraphy. The typeface has three optical sizes: Text, Display and Fine, each in several thicknesses. In order to point out the link with the origins of this typeface, the specimen was treated as a map divided into several units, each of which comprehensively describes the features of the font and its potential.

ELA MESELDŽIĆ
MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrstovec



Greta

Greta je pismo posebno dizajnirano za korištenje u publikacijama. Svojom konstrukcijom i proporcijama prilagođena je brzom i jeftinom tisku na nekvalitetnom papiru te čitljivosti na malim veličinama. Središnja duplerica specimena rastvara se u naslovnicu novina koja prikazuje kako Greta odgovara na specifične potrebe novinskog tiska.



Greta

Greta is a font specifically designed for the demands of newspaper printing. Its construction and proportions have been adapted to quick and affordable printing on low quality paper and legibility in small sizes. The central centrefold of the specimen opens to form the front cover of the newspaper illustrating the fact that Greta meets the specific requirements of newspaper printing.

MIRTA FILIPOVIĆ

MENTOR: Hrvoje Živčić

SURADNIK / ASSOCIATE: Marko Hrastovec



Sectra

To je suvremeno serifno pismo, nastalo na kaligrafskim principima, ali čija zaobljenja su odrezana. Time se stvaraju oštri rubovi slova koji joj daju specifičan vizualni karakter. Isti princip nastanka pisma prenesen je i u specimen: snažnim grafičkim rezovima prikazuju se različite značajke Sectre.

Sectra

It is a contemporary serif typeface, created according to calligraphy principles, yet its curves have been cut. This results in sharpness of the letters that accounts for its specific visual character. The same principle of typeface origin was transferred into the specimen: diverse features of Sectra have been shown through vigorous graphic styles.

KARLA NOVAK

MENTOR: Hrvoje Živčić

SURADNIK / ASSOCIATE: Marko Hrastovec



Stag

Pismovna obitelj Stag dizajnirana je kao magazinsko pismo, s izdašnom x-visinom, karakterističnim detaljima preuzetim iz slab-serifnih pisama ranoga 20. stoljeća. Ova publikacija zamišljena je kao časopis koji kroz četiri različita poglavlja predstavlja pismo u njegovom prirodnom okruženju, a u što širem rasponu mogućih situacija.

Stag

Stag typeface family was designed as a typeface used in magazines, with substantial x-height and characteristic details taken over from slab-serif typefaces of the early 20th century. This publication is intended as a magazine that in four diverse chapters presents a typeface in its natural environment and against the backdrop of a vast array of likely situations.

TREĆI SEMESTAR

– Tipografska paleta

U ovome se zadatku gradi sustavno i analitičko promatranje slovnih oblika. Njegova početna točka je ručno crtanje jedne riječi u dvije inačice – serifnoj i neserifnoj. Stilska obilježja slova ostavljena su na slobodu studentima, dokle god se pridržavaju osnovnih pravila o konstrukciji i proporcijama slova. Crteži se potom digitaliziraju, oblici doraduju te se prelazi na dizajniranje još četiri varijacije proizašle iz početnog crteža: visoki kontrast (sans i serif) te bold (sans i serif). U vježbi se od studenata očekuje svladavanje osnova oblikovanja pisma – dosljednost u proporcijama slova, debljinama poteza, vrsti detalja. Različitim varijacijama u vježbi se pokušava potaknuti istraživanje slovnih oblika i proširenje shvaćanja tipografskih sustava te njihovo potencijalno korištenje.

THIRD SEMESTER

– Typographic range

This assignment focuses on building a systematic and analytical monitoring of letter forms. It starts from hand drawing of one word in two versions – serif and sans serif. Students are given freedom to choose amongst stylistic features of letters, provided they comply with the basic rules on construction and proportions of letters. Drawings are hence digitised, forms are improved and design ensues of four additional variations that originate from the initial drawing: high contrast (sans and serif) and bold (sans and serif). Students are expected to master the basics of alphabet design – coherence in proportions of letters, thickness of strokes and types of detail. Exploration of letter forms is encouraged through diverse variations, aiming to provide a deeper insight into typographic systems and their potential use.

MIRTA FILIPOVIĆ

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec

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ELA MESELDŽIĆ

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec

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IVANA BAČANEK

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec

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KARLA NOVAK

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec

freckle

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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 given parameters

In this assignment students are expected to be acquainted with the anatomy of letters, types of contrast and basic skills of letter drawing. Based on randomly selected parameters (construction, contrast, proportions, thickness and type of strokes, etc.) students draw sketches of a word. Randomly selected parameters create new and unexpected situations and make students draw in a different way than they normally do. The initial sketches will be used as a template for the development of the entire typeface. Once the typeface design has been defined, the letters are digitised (scanned and drawn using Bézier curves) and a functional digital font is designed.

MARTINA PETRIĆ

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



STELLA GRABARIĆ

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



ELA MESELDŽIĆ

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



MIRTA FILIPOVIĆ

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrastovec



ČETVRTI SEMESTAR

– Tipografski plakat

Ovaj jednostavan zadatak traži od studenata da odaberu citat koji se odnosi na tipografiju i dizajn pisma te ga prikladno grafički interpretiraju. Tako se upoznaju s relevantnim autorima, njihovim nerijetko suprotstavljenim idejama i potencijalno proširuju svoj pogled na to što tipografija jest, kakva bi ona trebala, ili ne bi trebala biti.

FOURTH SEMESTER

– Typographic poster

In this simple assignment students need to select a quote concerning typography and typeface design and provide an appropriate graphic interpretation. Hence, they gain insight into relevant authors and their frequently opposing ideas and potentially expand their notion of typography and the way it is supposed to be or not supposed to be.

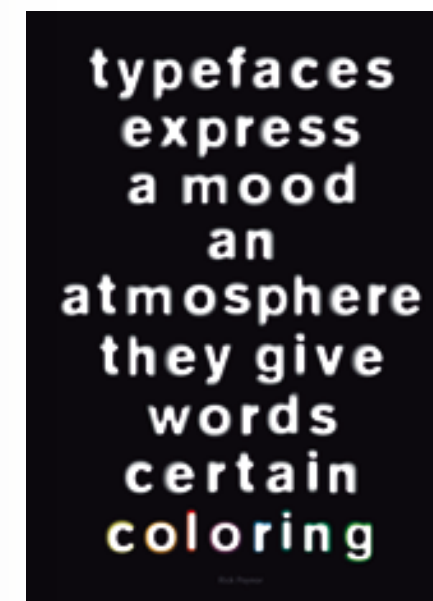
STELLA GRABARIĆ

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrstovec



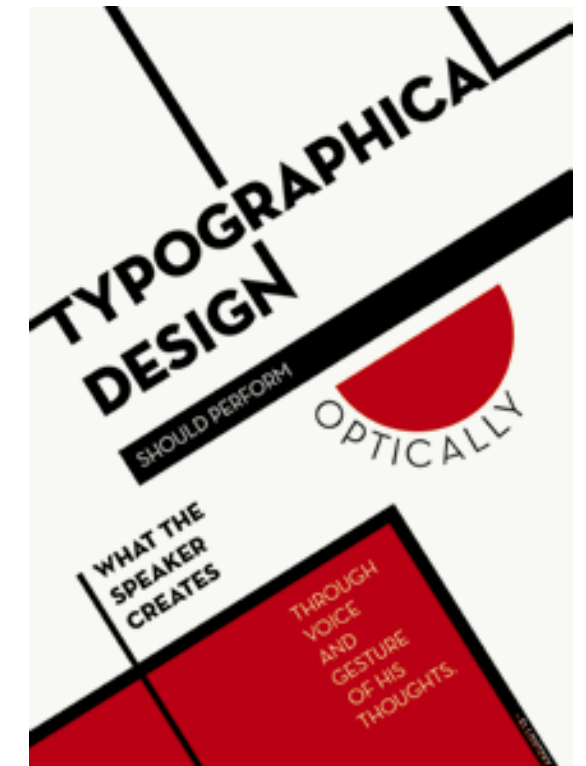
TANJA MODRAKOVIĆ

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrstovec



KARLA NOVAK

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrstovec



LJUBICA GOLUBIĆ

MENTOR: Hrvoje Živčić
SURADNIK / ASSOCIATE: Marko Hrstovec

ČETVRTI SEMESTAR

– Tipografska hijerarhija i struktura

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

FOURTH SEMESTER

– Typographic hierarchy and structure

The assignment was to design an imaginary magazine addressing a randomly selected topic. The focus was on typographic treatment of the content resulting from the internal logic of the magazine, aiming to establish a hierarchy of text, grids, sections and navigation. This complex assignment integrates content and form, encouraging students to opt for critical thinking, research and a clear expression of the topic they are addressing.



IVANA BAČANEK

MENTOR: Hrvoje Živčić

SURADNIK / ASSOCIATE: Marko Hrastovec



Časopis Vouging

Časopis je namijenjen čitateljima i skupinama LGBT zajednica koje se bave vouging plesom proizašlim iz poznatog časopisa Vogue. Cilj je izraziti karakter vouging plesa kroz različite formate stranica na način da se listanjem ostvaruju pokreti i položaji pod pravim kutovima što je bitna značajka ovog elegantnog plesa.

Vouging magazine

The magazine is intended for the readers, members of LGBT community, fond of vouging dance that originated from the reputable magazine Vogue. The objective is to express the character of vouging dance through different page formats where movements and positions are made under the right angle by turning over the pages, which is the fundamental feature of this elegant dance.

TANJA MODRAKOVIĆ

MENTOR: Hrvoje Živčić

SURADNIK / ASSOCIATE: Marko Hrastovec



Časopis Repeller

Repeller je časopis o industrijskoj glazbi zamišljen kao fascikl s prikupljenim informacijama. Sastoji se od nekoliko dijelova: intervjua, prezentacije glazbenih albuma, znanstvenih radova i ostalih zanimljivosti vezanih za odabranu vrstu glazbe. Svaki dio dolazi u svom formatu. a oblikovan je u skladu s tomom i sadržajem te spojen u jednu cjelinu.

Repeller magazine

Repeller is a magazine about industrial music designed as a file that includes all the collected information. It comprises of several parts: interviews, music album reviews, scientific work and other curiosities linked with a specific type of music. Each part comes in its own format and has been designed in accordance with the topic and content and integrated into a unit.

ELA MESELDŽIĆ

MENTOR: Hrvoje Živičić
SURADNIK / ASSOCIATE: Marko Hrstovec



Zarez

Zarez je dvotjednik za društvena i kulturna zbivanja sa karakterističnim časopisa i novina što je vidljivo iz njegova dizajna (margine, format). Prilog je većeg formata, a sadrži beletristiku i druge umjetničke priloge te je u skladu s tim i slobodnije oblikovan.

Zarez

Zarez (*The Comma*) is a biweekly magazine for social and cultural events. It has features both of a magazine and a newspaper, which is shown through its design (margins, format). The supplement is of a larger format and includes fiction and other art supplements and hence there is more freedom in its design.



STELLA GRABARIĆ

MENTOR: Hrvoje Živičić
SURADNIK / ASSOCIATE: Marko Hrstovec



Časopis Artime

Časopis Artime nastao je na temelju osobnog interesa za povijest umjetnosti. Zamišljeno je da se iz broja u broj mijenjaju teme iz povijesti umjetnosti. Cijelim se časopisom proteže vremenska linija na kojoj se nalazi prikaz najpoznatijih umjetničkih djela odabranog razdoblja. Časopis počinje s razdobljem renesanse i izumom Gutenbergova stroja. Odabrana tipografija časopisa mijenja se u skladu s prikazanim razdobljem, na način kako se mijenjala u povijesti. Osim fontova, mijenja se i layout stranice koji prati vrijeme kojemu odabrana tema pripada.

Artime magazine

Artime magazine originated from a personal interest in the history of art. The idea is to provide different topics from the history of art in each issue. A timeline permeates the entire magazine which includes a portrayal of the best known art pieces during a selected period. The magazine commences from the Renaissance period and Gutenberg's invention of the printing press. The typography selected for this magazine changes in accordance with the presented period, in line with historical changes. In addition to changes in fonts, page layout changes, too, in accordance with the period of the specific topic addressed.



PETI SEMESTAR

– Digitalizacija i reinterpetacija postojećeg pisma

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

FIFTH SEMESTER

– Digitisation and Reinterpretation of the existing Typeface

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

LEONA VERTUŠ

MENTOR: Nikola Đurek

SURADNIK / ASSOCIATE: Marko Hrastovec

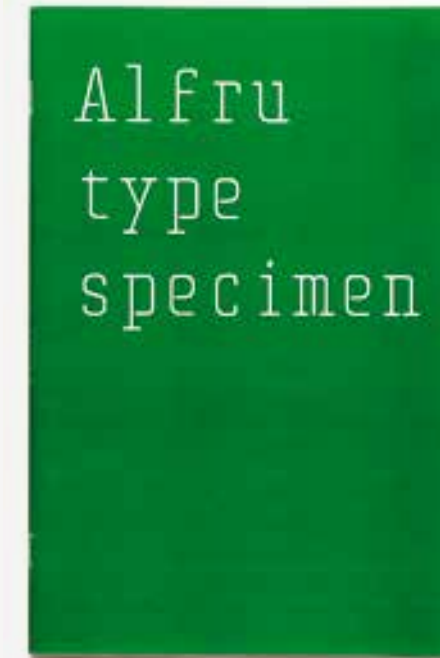


Alfru monospace

Alfru je revival pismo inspirirano natpisom iznad nekadašnje mesnice u staroj jezgri Zagreba, ostvareno kao monospace pismo bez kontrasta. Alfru ima pet različitih stilova. Prva tri stila dizajnirana su jed-nopotezno, dupliciranjem linija na mjestima gdje se potez ponavlja, bez dodirnih točaka u formi slovnog znaka. Pojednostavljeni stilovi sans i serif osmišljeni su i prilagođeni za korištenje u malim veliči-nama za kontinuirani tekst.

Alfru monospace

Alfru is a revival typeface inspired by the inscription the former butch-er's shop in the historic nucleus of Zagreb, implemented as a mono-spaced font without contrast. Alfru has five different styles. The first three styles were designed in a single stroke, by duplicating the lines on the spots where the stroke is repeated, without any points of con-tact in the form of letter characters. Simplified styles sans and serif were designed and adapted for use in small sizes in a current text.



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.

LEONA VERTUŠ

MENTOR: Nikola Đurek

SURADNIK / ASSOCIATE: Marko Hrastovec



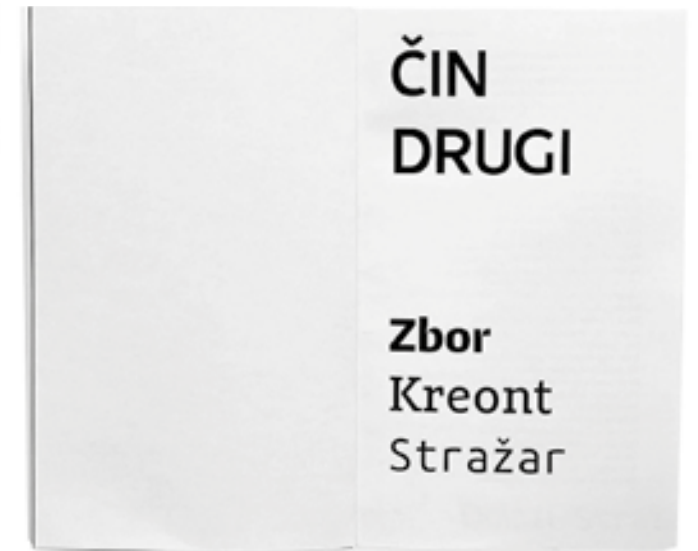
Eksperimentalna knjiga — Antigona

Djelo je konceptijski zamišljeno kao kazališna predstava. Svakom liku dodijeljeno je drugo pismo, druga veličina i pozicija teksta, prema njegovoj ulozi i karakteru. Osim na početku te prije svakog čina ne pišu se imena likova. Mogu se prepoznati po klasifikaciji pisma koja im je dodijeljena. Za djelo je odabrano šest pisama od kojih dva postoje u više stilova te su ta pisma iskorištena za dvije obitelji u djelu. Koristi se i autorsko pismo Konar, osmišljeno i prilagođeno za naslove i manje općenite dijelove teksta, koji se ne tiču ni jednog od likova, predstavlja Sofokla. Didaskalije su povezane s ulogama i pismima, uvijek okrenute za devedeset stupnjeva, postavljene okomito, počinju u retku gdje su i naznačene, u manjim veličinama. Svaki od sedam činova završava crnim spredom koji je poistovjećen sa zavjesom na pozornici, vremenom u kojem se mijenja scena, a likovi prelaze s jedne strane pozornice na drugu. Nagib slova prati kretanje glumaca.



An experimental book — Antigona

The conceptual idea behind the work is a theatre performance. Each character has a different typeface, a different size and the position of the text depending on their role and the personality. The names of the characters are only provided at the beginning and before each act. They can be recognised by the classification of the typefaces they were attributed. Six typefaces were selected for this work, two of which have different styles and these two typefaces were used for two families in this work. Konar, the copyrighted type, was also used, designed and adapted for headlines and the less important more general parts of the text that do not mention any of the characters – it represents Sophocles. Stage directions are connected with the roles and the font, always turned by 90 degrees, vertically appointed to the current text, starting in the row where they are indicated, yet in smaller sizes. Each of the seven acts starts and ends with a black spread which is identified as the black curtain on the stage and the time in which the stage changes, whilst the characters pass from one end of the stage to another. The font is always slanted in order to follow the movement of the actors.



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 poboljšava 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 fonu (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 — Typographic Linearity and Exponentiality

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

LEONA VERTUŠ

MENTOR: Nikola Đurek
SURADNIK / ASSOCIATE: Marko Hrastovec

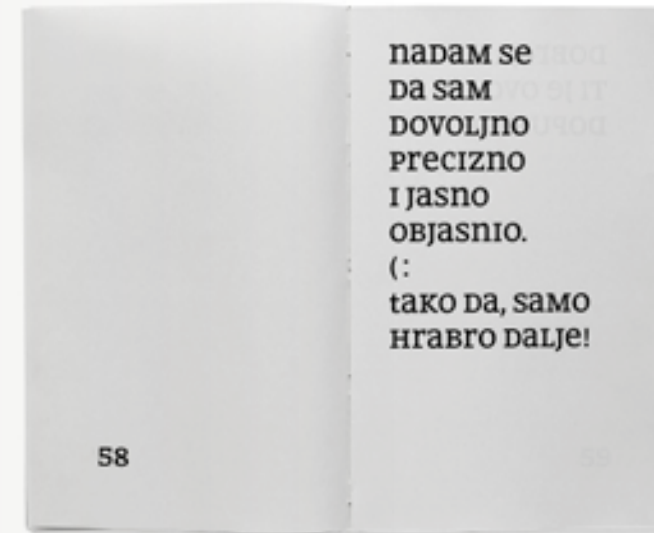


Omaž / Igor Kuduz — Artist book

Knjiga tipografskim elementima simbolički prikazuje profesora Kuduz i njegovu komunikaciju sa studentima tijekom i nakon studija. Sadržaj čine mailovi, screenshotovi vezani za fakultetske obveze te formalno/neformalne Kuduzove izjave, prezentirane u minimalističkom stilu kroz dva knjiška grida Bringhurst (knjiga) i Villardov dijagram, prema kojem je oblikovana naslovnica i glavni vizual. 'Razgovor' prekida crni knjiški blok u sredini djela koji je autorski tekst, a sadrži uvod, predgovor, biografiju, koncept djela i zahvalu.

Originalno pismo IK unicasa

IK je unicasa pismo niskoga kontrasta, bez x-heighta koje osim verzalnog pisma sadrži kurente: a, e, g, n, r, t, a oni su istih proporcija kao verzali kojima su zamijenjeni. Kurent 't' jedini ima verzalno 'T' koji se u knjizi pojavljuje kad se s poštovanjem obraća izravno pojedincu. Pismo vizualizira određeni ton komunikacije između sugovornika. U ovom slučaju vrlo ozbiljni razgovori prikazani su s dozom zabave, motivacije i poticanja za bolje i kvalitetnije rješenje zadataka/ obveza, bez obzira o čemu se radilo.

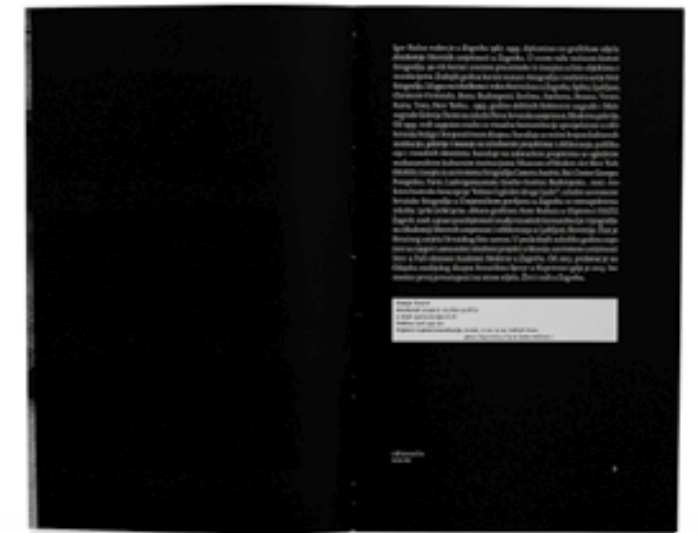


Omage / Igor Kuduz — Artist book

Through typographic elements the book symbolically presents the professor Kuduz and his communication with students during and after the completion of the study programme. The content comprises of e-mails and screenshots linked with their obligations at the Faculty and both formal and informal statements provided by Kuduz, presented in a minimalist style through two book grids Bringhurst (book) and Villard's diagram, used for the design of the front cover and the main visual. The conversation is interrupted by a black book block in the middle of the work which is an original text that comprises of an introduction, preface, biography, the outline and acknowledgements.

Original IK unicasa font

IK is a low-contrast unicasa font, without x-height which, in addition to uppercase letters also includes lowercase letters: a, e, g, n, r, t, and they are of the same proportions as the uppercase letters which have replaced them. Only the lower case 't' has the upper case 'T' which appears in the book when directly addressing the individual in a formal way. The font visualises a specific tone of communication between the interlocutors. In this case very serious conversations have been shown with a dose of fun, motivation and encouragement to provide a better and a higher quality solution to the task/ obligations, irrespective of the topic tackled.



Likovni program

Skupnim imenom Likovni program nazvana je skupina kolegija koja uključuje: Crtanje 1, 2, 3 i 4; Plastično oblikovanje 1 i 2 i Akt 1 i 2, čiji se programi koncentriraju na ovladavanje tehnikama prostoručnog crtanja i usvajanja osnova vizualnog jezika. Na njih se nadovezuje kolegij Ilustracija 1 i 2, ali i kolegij Grafičke tehnike koji u svom programu ima vizualno izražavanje nekim od tradicionalnih grafičkih tehnika.

Prostoručno crtanje je nezaobilazna vještina u procesu konceptualizacije dizajna. Njegova je funkcija naučiti kako učinkovito upotrijebiti prostoručno crtanje u procesu brzoga i intuitivnog istraživanja višestrukih dizajnerskih mogućnosti. Crtež također treba shvatiti kao komunikacijsko sredstvo u vrednovanju dizajnerskih koncepata, njihova razvoja i kvalitetne prezentacije.

Visual Arts Programme

A group of courses that comprises of Drawing 1,2,3, and 4, Visual Design 1 and 2 and Nude 1 and 2 has been jointly entitled Visual Arts Programme, since their programmes focus on mastering the techniques of free-hand drawing and the acquisition of the basics of visual language. In addition, also the courses Illustration 1 and 2 and Graphic Techniques are provided whose programmes include visual expression using some of traditional graphic techniques.

Free-hand drawing is a fundamental skill in the process of conceptualisation of design. It is intended to teach how to effectively use free-hand drawing in the process of rapid and intuitive expression of multiple design potential.

Moreover, drawing needs to be considered as a means of communication in the assessment of design concepts, their development and high quality presentation.

1., 2., 3. I 4. SEMESTAR

– Crtanje

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, ton-skom, rasteriranom, modelacijskom i kolorističkom zadatku unutar primarno likovnog izražavanja. Ekspresija, stilizacija, konstrukcija ili redukcija su u funkciji imaginacije slobodnoga i zadanog crteža.

1ST, 2ND, 3RD AND 4TH SEMESTER

– Drawing

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.



RAMONA MORIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Teksture / kompozicija

— Studija različitih tekstura kroz vježbu kompozicije
Tehnika: olovka

Texture / composition

— Study of different textures through composition practice
Technique: pencil

DOMINIK PEROVIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Teksture / kompozicija

— Studija različitih tekstura kroz vježbu kompozicije
Tehnika: olovka, drvene bojice

Texture / composition

— Study of different textures through composition practice
Technique: pencil, crayons

ANTONIO KLASIĆ

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 3D model through contrasts and bitmap
Technique: pencil, Indian ink



RAMONA MORIĆ

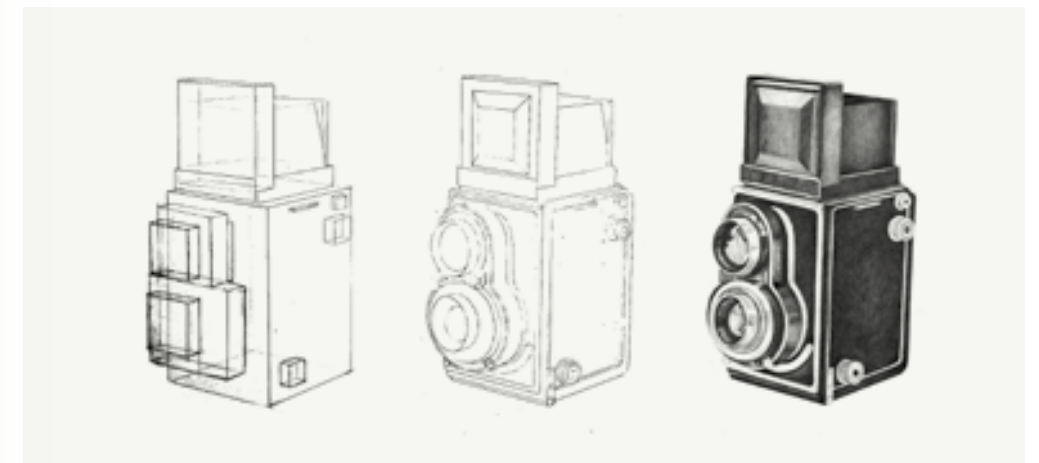
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Fotoaparat

— Crtačka analiza trodimenzionalnog modela kroz volumen
Tehnika: olovka

Still camera

— Drawing analysis of a 3D model through volume
Technique: pencil



ANTONIO KLASIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Teksture / mrtva priroda

— Crtačka analiza trodimenzionalnog modela kroz teksturu
Tehnika: olovka

Texture / still life

— Drawing analysis of a 3D model through texture
Technique: pencil





MIRNA ARŽIĆ

MENTOR: Boris Ileковиć
ASISTENTICA/ ASSIST: Inja Kavurić Kireta

Soba

— Crtačka vježba sobe u perspektivi po zadanom tlocrtu, slobodno interpretirano likovnom obradom
Tehnika: drvene bojice

Room

— A drawing practice of a room using one-point perspective based on a specific floor plan, free interpretation through visual design
Technique: crayons



MARTA LETICA

MENTOR: Boris Ileковиć
ASISTENTICA/ ASSIST: Inja Kavurić Kireta

Homage kvadratu

— Teorija boja/ studija kompozicije boja
Tehnika: tempera

Homage to the square

— Theory of colours/ study of colour composition
Technique: gouache

ANJA KEPERT

MENTOR: Boris Ileковиć
ASISTENTICA/ ASSIST: Inja Kavurić Kireta

Homage kvadratu

— Teorija boja/ studija kompozicije boja
Tehnika: tempera

Homage to the square

— Theory of colours/ study of colour composition
Technique: gouache



ANTONIO KLASIĆ

MENTOR: Boris Ileковиć
ASISTENTICA/ ASSIST: Inja Kavurić Kireta

Sjedalica/ skice

— Vizualna analiza predmeta/ skice
Tehnika: olovka, drvena bojica, flomasteri

Seat/ sketches

— Visual analysis of objects/ sketches
Technique: pencil, crayon, felt tip pens



ANTONIO KLASIĆ

MENTOR: Boris Ileковиć
ASISTENTICA/ ASSIST: Inja Kavurić Kireta

Bicikl

— Vizualna analiza predmeta/ analitički crtež
Tehnika: olovka, drvena bojica

Bicycle

— Visual analysis of objects/ analytical drawing
Technique: pencil, crayons



MATIJA BAROVIĆ

MENTOR: Boris Ileковиć
ASISTENTICA/ ASSIST: Inja Kavurić Kireta

Sjedalica

— Vizualna analiza predmeta/ analitički crtež
Tehnika: olovka, drvena bojica

Seat

— Visual analysis of objects/ analytical drawing
Technique: pencil, crayons



VERONIKA KOVAČ
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Utičnica

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

Power socket

— Affirmation of associative storage through an anonymous object as the initial prerequisite in the drawing process
Technique: combined

IVANA BAČANEK
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Predmeti / skice

— Vizualna analiza dobro dizajniranog predmeta / skice, crteži
Tehnika: flomaster, marker, drvene bojice

Objects / sketches

— Visual analysis of the well-designed object / sketches, drawings
Technique: felt tip pen, marker, crayons

LEONARDA KOMEN
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Kompozicija više predmeta

— Vizualna analiza kompozicije
Tehnika: olovka

Komposition of objects

— Visual analysis of the composition
Technique: pencil



IVANA BAČANEK
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Utičnica / skice

— Afirmiranje asocijativnog spremišta anonimnim predmetom kao polaznom pretpostavkom u crtačkom procesu / skice
Tehnika: flomaster, marker

Power socket / sketches

— Affirmation of associative storage through an anonymous object as the initial prerequisite in the drawing process / sketches
Technique: felt tip pen, marker



IVANA BAČANEK
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Dizajnerski predmet

— Vizualna analiza predmeta / boca za vodu Ross Lovegrove
Tehnika: olovka

Designer object

— Visual analysis of objects / Ross Lovegrove water bottle
Technique: pencil



LUKA PALESTRINA MAZIĆ
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Dizajnerski predmet

— Vizualna analiza predmeta / Artemide Tolomeo stolna lampa
Tehnika: olovka

Designer object

— Visual analysis of objects / Artemide Tolomeo desk lamp
Technique: pencil



PETRA PIŠKOR
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Dizajnerski predmet

— Vizualna analiza predmeta / unutrašnjost automobila Mercedes AMG GT
Tehnika: vodene boje

Designer object

— Visual analysis of objects / car interior Mercedes AMG GT
Technique: watercolour

JAN MARIN

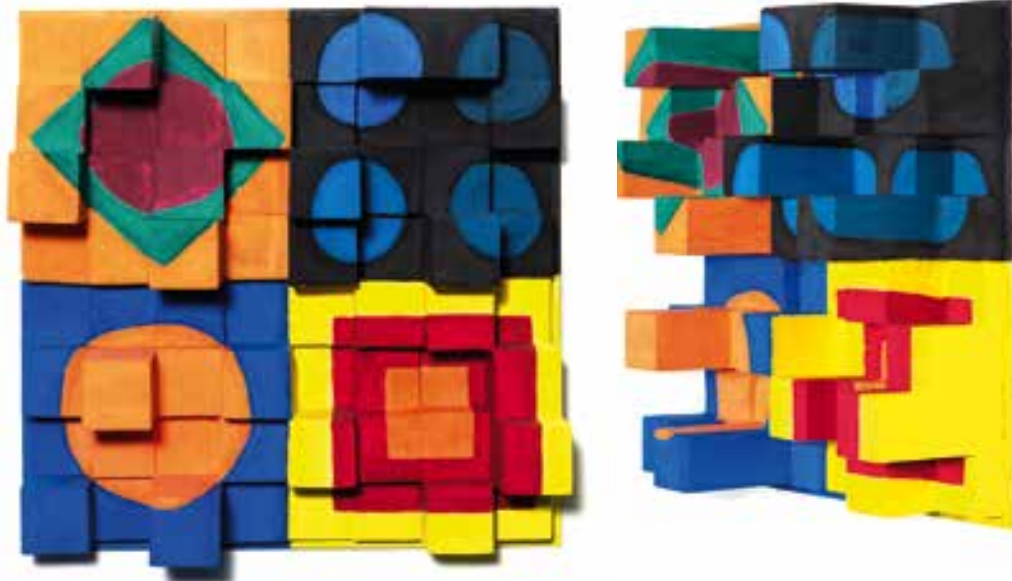
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Homage Verneru Pantonu

— Teorija boja / studija kompozicije boja
Tehnika: kombinirana

Homage to Verner Panton

— Theory of colours / study of colour composition
Technique: combined



JOVANA VLAISAVLJEVIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Homage Verneru Pantonu

— Teorija boja / studija kompozicije boja
Tehnika: drvene boje

Homage to Verner Panton

— Theory of colours / study of colour composition
Technique: crayons



IVANA BAČANEK

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Interijer

— Istraživanje elemenata kompozicije i prijenos u crtež
Tehnika: olovka, drvene bojice

Interior

— Research on composition elements and transfer into drawing
Technique: pencil, crayons



LUCIJA MATIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Forma bez funkcije

— Imaginacija trodimenzionalne forme bez funkcije – od crteža do modela
Tehnika: drvene bojice

Form without a function

— Imagining of the 3D form without a function - from the sketch to the model
Technique: crayons



JAN MARIN

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Interijer

— Istraživanje elemenata kompozicije i prijenos u crtež
Tehnika: flomaster, tuš, bijela bojica

Interior

— Research on composition elements and transfer into drawing
Technique: felt-tip pen, Indian ink, white crayon



1. I 2. SEMESTAR

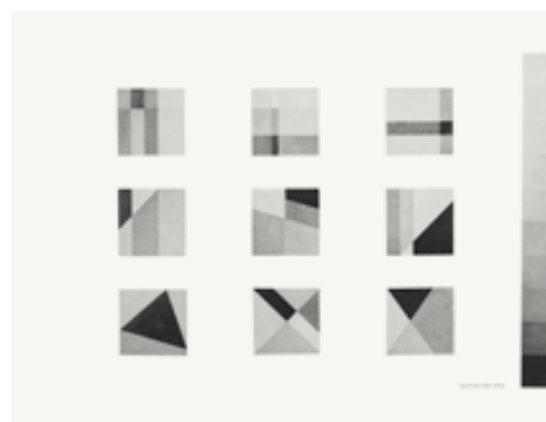
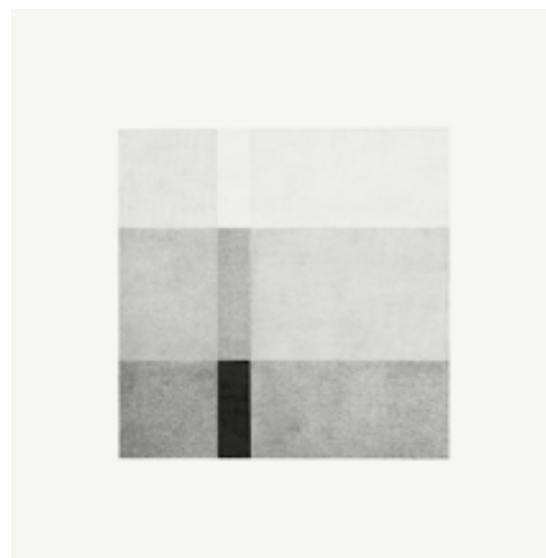
– Plastično oblikovanje

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.

1ST AND 2ND SEMESTER

– Visual Design

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.



VANA ŠULENTIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Raspodjela kvadrata

— Vježba kompozicije tonskom raspodjelom plohe kvadrata
tehnika: olovka

Square distribution

— Composition practice through square surface distribution
technique: pencil

HANA STOJAKOVIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Kocka i kugla

— Vježba kompozicije dekompozicijom zadanih formi kugle i kocke
Tehnika: drvene bojice

A square and a sphere

— Composition practice through decomposition of assigned forms of the square and the sphere
Technique: crayons



RAMONA MORIĆ

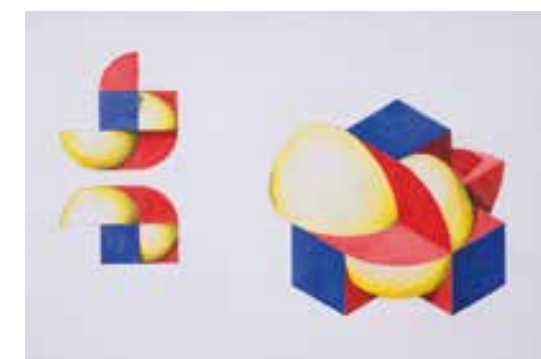
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Kocka i kugla

— Vježba kompozicije dekompozicijom zadanih formi kugle i kocke
Tehnika: drvene bojice

A square and a sphere

— Composition practice through decomposition of assigned forms of the square and the sphere
Technique: crayons



MIRNA ARŽIĆ, HELENA BENC, INES BOROVIĆ, JAKOV HABJAN, ĐANI LACMANOVIĆ, ANA MOJAŠ, RAMONA MORIĆ, ANDREA REBEC, TEA SINOVIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Kocka i kugla

— Vježba kompozicije dekompozicijom zadanih formi kugle i kocke / modeli
Tehnika: kombinirana

A square and a sphere

— Composition practice through decomposition of assigned forms of the square and the sphere / models
Technique: combined



TEA TANESKI

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Kocka i kugla

— Vježba kompozicije dekompozicijom zadanih formi kugle i kocke
Tehnika: suhe pastele

A square and a sphere

— Composition practice through decomposition of assigned forms of the square and the sphere
Technique: dry pastels

1. I 2. SEMESTAR

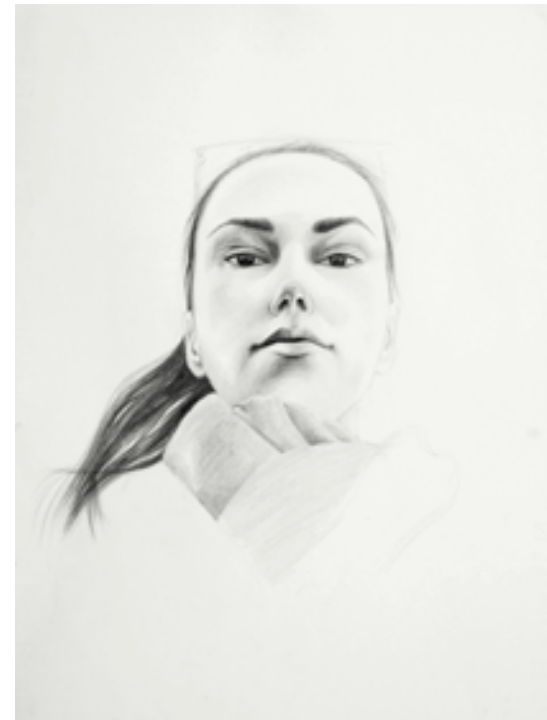
— Akt

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 autorskog crteža kao samostalne interpretacije teme ljudskog tijela.

1ST AND 2ND SEMESTER

— Nude

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.



IVANA BAČANEK

MENTOR: Boris Ileковиć
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Autoportret

— Studija ljudske glave – portret / kroki
Tehnika: olovka

Self-portrait

— A study of a human head – portrait / croquis
Technique: pencil

Studija ruke

— Studija ruke s uporabnim predmetom / kroki
Tehnika: flomasteri, marker

A study of a hand

— A study of a hand with usable items / croquis
Technique: felt-tip pens, marker



VERONIKA KOVAČ

MENTOR: Boris Ileковиć
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Studija skulpture

— Studija ljudske figure kroz skulpture
Tehnika: vodene bojice

A study of sculptures

— A study of a human figure through sculptures
Technique: watercolour



ANA PAVIČIĆ

MENTOR: Boris Ileковиć
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Studija skulpture

— Studija ljudske figure kroz skulpture
Tehnika: drvena bojica

A study of sculptures

— A study of a human figure through sculptures
Technique: crayons



IVANA BAČANEK

MENTOR: Boris Ileковиć
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Studija skulpture

— Studija ljudske figure kroz skulpture
Tehnika: olovka

A study of sculptures

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

1. I 2. SEMESTAR — Grafičke tehnike

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.

1ST AND 2ND SEMESTER — Graphic Techniques

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.



ANJA NIKOLIĆ
MENTOR: Mario Petrak
— Transparentne boje / Transparent Color Assignment



PAULA ŠOBAT
MENTOR: Mario Petrak
— Sitotisak / Mesh Screen Printing



DORJA HORVATIĆ
MENTOR: Mario Petrak
— Proces otiskivanja žigovima / Stamp Printing Process



KARLA NOVAK
MENTOR: Mario Petrak
— Reduktivna metoda linoreza / Linocut Reductive Techniques

KARLA NOVAK
MENTOR: Mario Petrak
— Linorez/Linocut



ANJA NIKOLIĆ
MENTOR: Mario Petrak
— Reduktivna metoda linoreza/
Linocut Reductive Techniques



KARLA NOVAK
MENTOR: Mario Petrak
— Metoda povezivanja vizuala i pojmova
/Visual thinking techniques



1. I 2. SEMESTAR

– Ilustracija

Tema kolegija je upoznavanje pojma i značenja ilustracije u vizualnoj komunikaciji kroz osnovne elemente i područja primjene, odnos forme i sadržaja te odnos i primjenu ilustracije s ostalim oblicima vizualnih komunikacija. Istražuju se povijesni stilovi i suvremeni trendovi, a predavanjima i vježbama razvijaju kritički odnos, oblikovne i tehničke vještine kao i osobni vizualni jezik.

1ST AND 2ND SEMESTER

– Illustration

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.



KLARA MARELIĆ
MENTOR: Inja Kavurić Kireta

Inicijal
— Odnos ilustracije i tipografije / letteringa
Tehnika: tuš

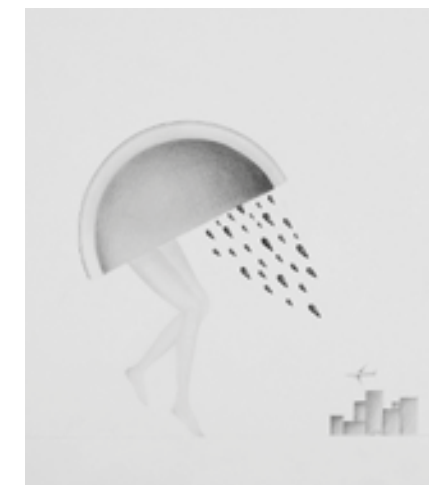
Initial
— Relationship between illustration and typography / lettering
Technique: Indian ink



KARLA NOVAK
MENTOR: Inja Kavurić Kireta

Paradoks
— Vizualni jezik: jezične figure
Tehnika: vodene bojice

Paradox
— Visual language: figures of speech
Technique: watercolour



TANJA MODRAKOVIĆ
MENTOR: Inja Kavurić Kireta

Pojam
— Odnos forme i sadržaja
Tehnika: olovka

Notion
— Relationship between form and content
Technique: pencil

VITA VREBAC
MENTOR: Inja Kavurić Kireta

Kolaž
— Odnos ilustracije i fotografije
Tehnika: kolaž

Collage
— Relationship between illustration and photography
Technique: collage wing ink



JOSIPA TADIĆ
MENTOR: Inja Kavurić Kireta

Osjeti / sinestezija
— Odnos forme i sadržaja
Tehnika: kombinirana

Senses / synesthesia
— Relationship between form and content
Technique: combined

IVA LEUSTEK

MENTOR: Inja Kavurić Kireta

Ens na Zemlji

— Vizualni jezik: naracija / skice
Tehnika: kombinirana

Ens at the Earth

— Visual language: narrative / sketches
Technique: combined



DORA KASUN

MENTOR: Inja Kavurić Kireta

Walk on the wild side

— Vizualni jezik: naracija
Tehnika: vektorska ilustracija

Walk on the Wild Side

— Visual language: narrative
Technique: vector illustration

KLARA MARELIĆ

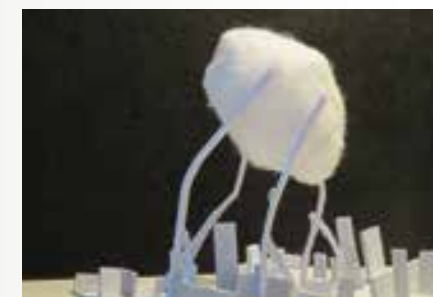
MENTOR: Inja Kavurić Kireta

Once upon a time

— Vizualni jezik: naracija
Tehnika: tuš, drvena bojica, makete

Once Upon a Time

— Visual language: narrative
Technique: Indian ink, crayon, models



JOSIPA TADIĆ

MENTOR: Inja Kavurić Kireta

Ja sam Prostor

— Vizualni jezik: naracija
Tehnika: vektorska i bitmap ilustracija

I am the Space

— Visual language: narrative
Technique: vector and bitmap illustration



Scenografija

Suvremeni trenutak izvedbenih umjetnosti obilježen je kontinuiranim propitivanjem i redefiniranjem odnosa izvođača, gledatelja i drugih elemenata izvedbe u prostoru, realnom i virtualnom, kao i njihovih prostornih modela. U kontekstu interdisciplinarnosti u izvedbenim i audiovizualnim umjetnostima, edukacija u scenografiji, tj. oblikovanju prostora izvedbe, teži univerzalnim znanjima o prostoru kao mediju djelovanja i istraživanja. Tome svakako pridonosi emancipacija scenografije u odnosu na tekst, čime se afirmira njena autonomnost i autorski pristup umjesto interpretativnog.

Scenografija se uči i promišlja kao privremena arhitektura kojom se ispituju i oblikuju prostorni međuodnosi elemenata izvedbe. Studenti usvajaju osnovna znanja o razvoju scenografske misli u kazališnoj umjetnosti, elementima i procesima scenografije te njezinoj realizaciji i recepciji. Uvod u kreativni proces oblikovanja scenskog prostora započinje izradom cjelovitog scenografskog dijagrama kojim se bilježi i analizira odabrani scenski događaj. Problemski pristup nastavnom materijalu nastavlja se izradom scenografskog projekta slijedom zadatka, s naglaskom na dramaturgiju prostornog mehanizma.

Scenography

The contemporary moment in performing arts has been marked by continuous analysis and redefinition of the relationships between the performers, the audience members and other performance features in space, both real and virtual, as well as their spatial models. In the context of interdisciplinarity, both in performing and audio-visual arts, education in scenography, or scenic design, strives towards the acquisition of universal knowledge about space as a media for action and research. This is certainly also due to emancipation of scenography in relation to the text, which affirms its autonomy and the author's original approach rather than the interpretative approach.

Scenography is learnt and considered as a temporary architecture intended to analyse and design the spatial interrelationships amongst performance elements. Students acquire basic knowledge about the development of scenic design in theatre art, elements and processes of scenography and its implementation and reception. An introduction into the creative process of scenic design commences with the preparation of a comprehensive scenography diagram intended to record and analyse a specific performance event. The problem-solving approach to the teaching material continues in the development of scenography project through a broad range of tasks with the focus on the dramaturgy of spatial mechanism.

PRVI I DRUGI SEMESTAR

– Zadatak

Semestralni zadatak ak. god. 2015./16. je osmisliti scenografiju za dramu Prolazi sve, Dubravka Mihanovića, na sceni DK Gavella u Zagrebu. Scenografski koncept razvijen je u prostoru i vremenu – dijagramski i izradom radnog modela. U formi vizualnog scenoslijeda – storyboarda – prikazani su prostorni međuodnosi scenografije i drugih elemenata izvedbe. Izvedbenim nacrtom prezentirana je materijalizacija ključnoga scenografskog elementa.

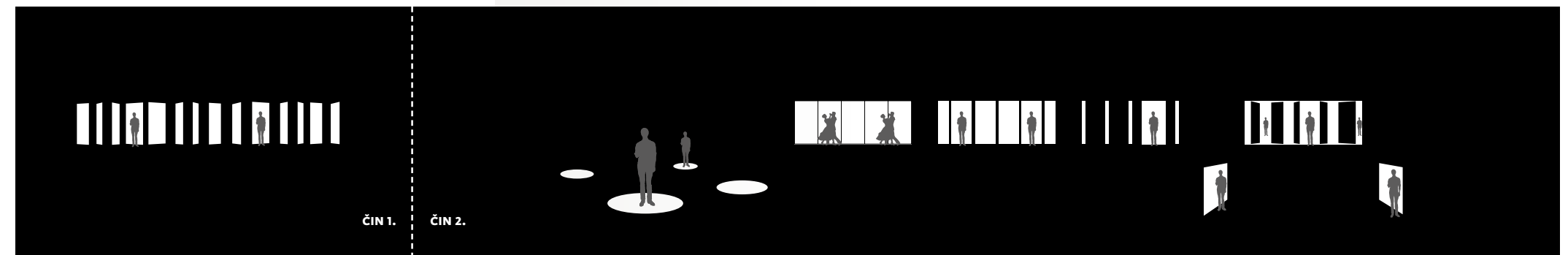
FIRST AND SECOND SEMESTER

– Assignment

The main assignment at the level of the semester for the academic year 2015/2016 was to provide the scenography for the drama entitled *Everything passes* by Dubravko Mihanović for the stage of Gavella Drama Theatre in Zagreb. The notion of scenic design was developed in space and time – in a diagram and by preparation of a working model. Spatial interrelations between scenography and other performance elements were shown through a storyboard – a visual sequence of scenes. The implementation plan presented the materialisation of the crucial scenography feature.

MIRJAM MILAS

MENTORICA / MENTOR: Ivana Knez

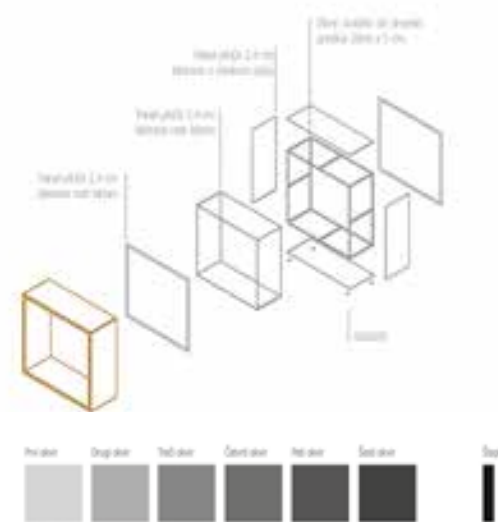
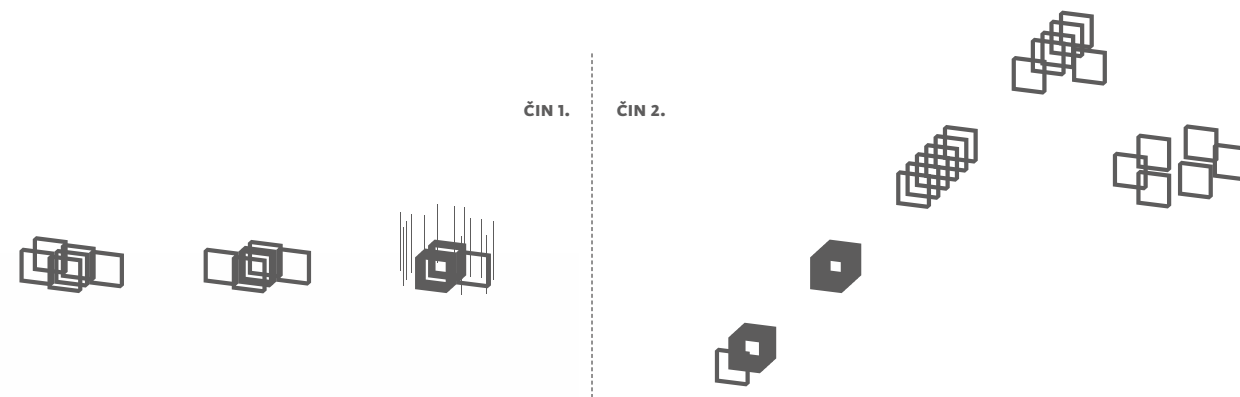


Osnova koncepta je ispreplitanje i povezanost sjećanja na prošlost sa sadašnjošću i neminovnim krajem. Scenografski je koncept materijaliziran kao pet rotirajućih panela s dva lica. Pokretanjem panela otvaraju se 'životni' procijepi. Smrt kao glavni pokretač radnje pojavljuje se u prijelazima prizora u izvedbi plesača obučenog u crno. On je nijemi koreograf čestih i brzih promjena pozicija panela, tj. prostora. Koreografrane scenografske promjene postaju dio izvedbenog tkiva predstave, a rotirajući paneli postavljeni u zoni portala upućuju na maglovitu granicu scen-skoga i realnog, pozornice i gledališta.

The idea behind the concept is intertwining and connection between the remembrance of the past and the present and the imminent end. Scenic design concept was materialised as five two-faced rotating panels. Insights into someone's life are provided through the movement of the panels. Death as the main protagonist in the plot appears in transitions of the scenes and is interpreted by a dancer dressed in black. He is a mute choreographer of the frequent and rapid changes of panel position or spatial changes. Choreographed changes in scenic design become a part of the active segment of the performance, whereas the rotating panels that are placed in the zone of the portal suggest a blurred line between the scenic and the real, as well as between the stage and the auditorium.

MATEA BERTINA

MENTORICA / MENTOR: Ivana Knez

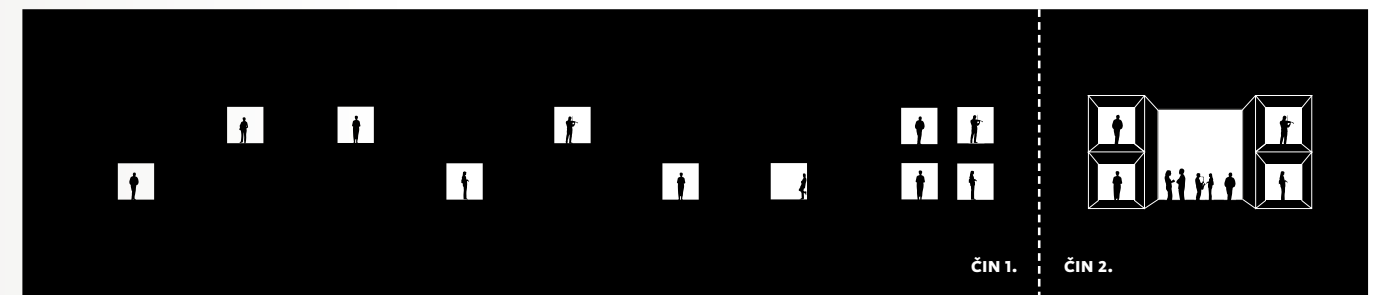


Koncept scenografije zasnovan je na nizu frameova ili pogleda kroz prozor. Scenografija se sastoji od šest kvadratičnih okvira, a njihovom postavom u razne međudnose stvaraju se prostori različitih karaktera. Oni se podudaraju s prostorima iz teksta poput kuće u šumi, bolnice, zbornice, sobe te niza prostora iz doma za stare i nemoćne. U prvom činu oni formiraju niz slika, fragmenata sjećanja, a u drugom činu poligon trenutnih događanja u domu. Gledajući u prozore soba ulazimo u živote likova.

Scenic design concept was based on a broad range of frames or views through a window. Scenography comprises of six square frames, whilst their arrangement in various interrelations creates spaces of different characters. They coincide with the spaces in the text such as the house in the forest, the hospital, the teacher's room, the room and a large number of premises from the nursing home. In the first act they form a broad range of images and memory fragments, whilst in the second act they act as a polygon for the events that are currently taking place in the nursing home. Looking through the room windows we enter the characters' lives.

EVA ŠMUC

MENTORICA / MENTOR: Ivana Knez

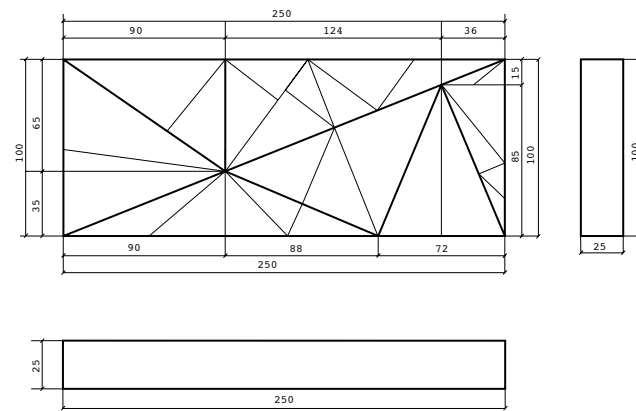
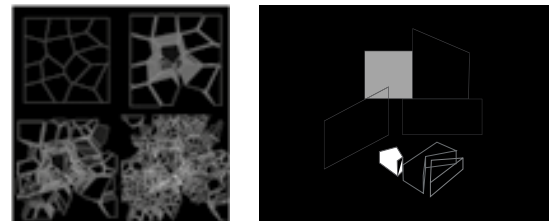


Scenografska ideja temelji se na pojmu istovremenosti koji je preveden u prostorni koncept – presjek. Četiri kubusa koja u prvom činu predstavljaju apstraktno polje sjećanja, u drugom činu translirani i 'naseljeni drugim životima' formiraju zgradu doma za stare i nemoćne koja je nevidljivom plohom presječena u zoni portala. Ovakav scenografski koncept inspiriran je načinom na koji su u drami opisani stanovnici doma, osamljeni u svakodnevnim aktivnostima u svojim sobama. Scenografijom se ostvaruje ono što tekstem nije moguće postići, istovremeni uvid u prostore života. Dok tako kao publika simultano promatramo njihove živote, postajemo svjesni da smo u poziciji iz koje gledamo na scene 'iznutra'.

The idea behind the scenic design is the notion of simultaneity translated into a spatial concept – a cross section. Four cubes in the first act stand for an abstract memory field, whilst in the second act they are translated and 'inhabited by other lives' forming the nursing home building which has been separated with an invisible surface in the zone of the portal. This specific scenic design concept was inspired by the way the nursing home residents have been described in the drama, lonely in their everyday activities in their rooms. The scenography achieves what cannot be achieved through the text, providing a simultaneous insight into life spaces. Whilst as audience members we simultaneously observe their lives, we become aware of our position of observers of the scenes 'from within'.

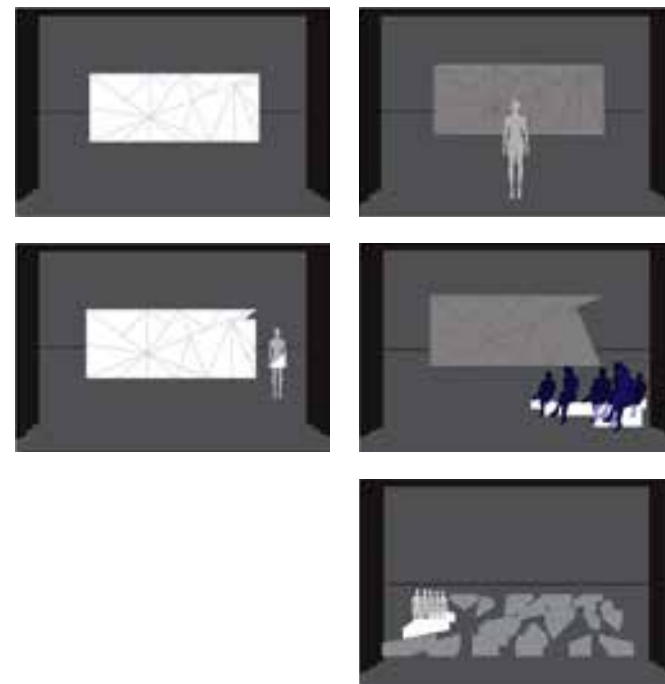
KLARA ZAHER

MENTORICA / MENTOR: Ivana Knez



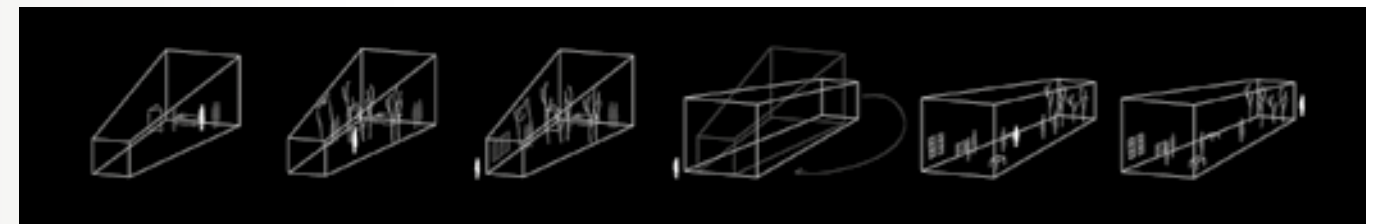
Fragment kao krhota i ostatak, glavni je scenografski motiv. Ljudi, događaji, mjesta, dijelovi su života glavnog lika – koliko ga grade, toliko ga i ruše. Scenografija se sastoji od fragmenata koji čine zatvorenu formu pravokutnika. On je podijeljen na 7 cjelina, a cjeline su podijeljene u manje fragmente od kojih svaka predstavlja dio života, odnosno jednu scenu. Fragmenti su u stalnoj interakciji s glumcima koji ih postupno prenose iz nacrtanoga vertikalnog u tlocrtni horizontalni položaj, čime postaju krupan rekvizit. Prostorne forme, uz pomoć glumačkih intervencija, otkrivaju nam svoje novo značenje i karakter prostora.

Fragment as a splinter and a residue is the main scenic design motif. People, events and places are all parts of the life of the main character – they simultaneously both build and destroy it. Scenography comprises of fragments that create a closed form of a rectangle. It is divided into 7 units, whilst the units have been divided into smaller fragments, each of which stands for a fragment of life, or a scene. The fragments are in continuous interaction with the actors who gradually transfer them from the vertical draft to the horizontal ground plan position and hence they become a huge prop. Spatial forms reveal their new meaning and spatial character through interventions by the actors.



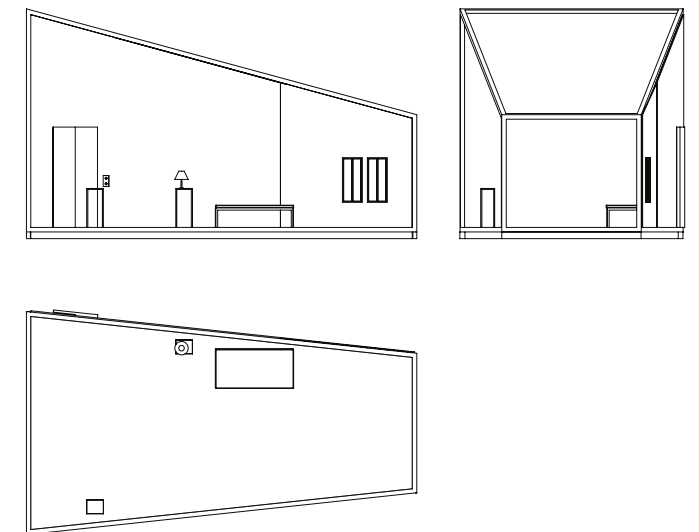
KLARA MARELIĆ

MENTORICA / MENTOR: Ivana Knez



Inspiracija za scenografiju je citat iz dramskog teksta: '...Sjećanje je lijevak koji se suzuje. Na početku tog lijevka sam djevojčica, putem djevojka i žena, a na kraju, starica. Ili je početak na drugoj strani...?' Scenografiju čini prostorni okvir ukošene četverostrane prizme u formi lijevka. Širi dio okvira koji predstavlja početak života nalazi se u dubini scene, a sugerira kretanje od prošlosti prema sadašnjosti, k užem dijelu okvira. Na prijelazu iz prvog u drugi čin prostorni se okvir okreće za 180°. U drugom činu kretanje se odvija od sadašnjosti prema budućnosti, prikazom zbivanja unutar staračkog doma od dolaska glavnog lika do njene smrti.

The inspiration for the scenic design is a quote from a dramatic text: '...A memory of a funnel narrowing down. At the start of the funnel I am a little girl, along the way I become a girl and a woman and in the end I am an old woman. Or is the beginning on the other side...?' The scenic design comprises of a spatial framework of a slanted four-sided prism in the shape of a funnel. The broader part of the framework that stands for the beginning of life is placed in the depth of the stage and it suggests the movement from the past towards the present and towards the narrower part of the framework. During the transition from the first to the second act the spatial framework turns by 180°. In the second act the movement takes the direction from the present to the future, showing the events taking place within the nursing home, from the arrival of the main character to her death.



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.

ANTONIJA JURINA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Mrtva priroda / Still life



IVAN KLANAC

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Reportaža / Reportage



IVANA BAČANEK

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Akt / Nude



ERIKA FILIPAN

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Portret / Portrait



STELLA GRABARIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Arhitektura / Architecture



KARLA KOCIJAN

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Urbani pejzaž / Landscape



ANA PAVIČIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Slobodna tema / Free topic



KARLA KOCIJAN

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Poznati predmet / Familiar object

PAULA ŠOBAT

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

**Flourescento svjetlo /
Fluorescent light**



MARTA BADURINA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Miješano svjetlo / Mixed light



LUCIJA RUBINIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Miješano svjetlo / Mixed light



JOSIPA TADIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Svjetlo kućne žarulje / Household bulb

VITA VREBAC

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

**Fluorescentno svjetlo /
Fluorescent light**



KARLA NOVAK

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Smrt / Death



VILIM REDŽA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

**Fluorescentno svjetlo /
Fluorescent light**



MIRJAM MILAS

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Fluorescentno svjetlo / Fluorescent light

DORJA HORVATIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

**Svjetlo natrija /
Sodium light source**



KARLA NOVAK

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

**Svjetlo natrija /
Sodium light source**



VILIM REDŽA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Svjetlo svijeće / Candle light



VIKTORIA JURINA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

**Svjetlo natrija /
Sodium light source**



KLARA ZAHER

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Svjetlo žive / Mercury lighting



DORJA HORVATIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Svjetlo žive / Mercury lighting



PAULA ŠANTIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Halogeno svjetlo / Halogen light source



MARTA BADURINA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Neonsko svjetlo / Neon light



KLARA ZAHER

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

**Fluorescentno svjetlo /
Fluorescent light**



KARLA COTIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

**Fluorescentno svjetlo /
Fluorescent light**



JOSIPA TADIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Miješano svjetlo / Mixed light



MATEA BERTINA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić

Fluorescentno svjetlo / Fluorescent light



Osnove interaktivnih medija

Basics of Interactive Media

Kolegij interaktivnih medija uvodi studente u značajke i specifičnosti dizajna digitalnih proizvoda. Današnje web i mobilne aplikacije koje su preuzele primat u svakodnevnom životu komunikacije, učenja, zabave i socijalnog života, snažno utječu na pojedinca i kanal su trendova, sadržaja, ideja i pokreta na globalnoj razini.

Ono što čini poveznicu u mnoštvu aplikacija i predstavlja fokus za dizajnera je korisničko iskustvo (engl. User Experience – UX). UX je u svojoj suštini obuhvatna multisenzorna interakcija korisnika s digitalnim proizvodom koju dizajner osmišljava i oblikuje. Posebnost interaktivnog medija u odnosu na tradicionalni način vizualne komunikacije je količina i raznovrsnost interakcije digitalnog proizvoda i korisnika kroz korisničko sučelje (engl. User interface – UI). UI pored svoje vizualne komponente gdje dizajner koristi svoja znanja i vještine grafičkog dizajna ima još jednu temeljnu značajku – iskoristivost (engl. usability). Iskoristivost UI-ja kvalitativno se mjeri na mnogo načina u kontekstu snalaženja u obavljanju zadatka, organizacije informacija i interaktivnih elemenata, dijaloga između korisnika i digitalnog proizvoda i još mnogih drugih.

Uzevši u obzir UI i iskoristivost korisničkog sučelja te cjelinu korisničkog iskustva, cilj dizajnera je izrada prototipa digitalnog proizvoda nizom iteracija ciklusa dizajna, testiranja i učenja. Uspješan prototip je temelj izrade digitalnog proizvoda koji služi inženjerima i produkt menadžerima kao nacrt u implementaciji proizvoda i njegovoj distribuciji na internetu ili nizom 'pametnih' uređaja.

Interactive Media course introduces students into the characteristics and specific features of digital product design. The current web and mobile apps that have become dominant in everyday lives concerning communication, learning, entertainment and social life, strongly affect the individuals and provide a channel for trends, contents, ideas and movements at the global level. Designers primarily focus on user experience – UX which provides a connection amongst plethora of applications. UX is basically a comprehensive multi-sensory interaction between the user and the digital product which the designer develops and projects. The specific feature of interactive media compared with the traditional method of visual communication is the quantity and the diversity of interaction between the digital product and the user through user interface – UI. In addition to its visual component where the designer uses their knowledge and graphic design skills, UI also has another fundamental feature – usability. UI usability can qualitatively be measured in a large number of ways in the context of the ability to provide solutions to assignments, organisation of information and interactive features and the dialogue between the user and the digital product, to name a few. Taking into account UI and usability of user interface, as well as the overall user experience, the objective of the designer is to provide a digital product prototype through a broad range of interactions amongst design, testing and learning cycles. A successful prototype is fundamental in the development of a digital product which is used by engineers and product managers as a design plan in product implementation and its distribution on the Internet or through a broad range of 'smart' devices.

TREĆI SEMESTAR – Osnove UX dizajna

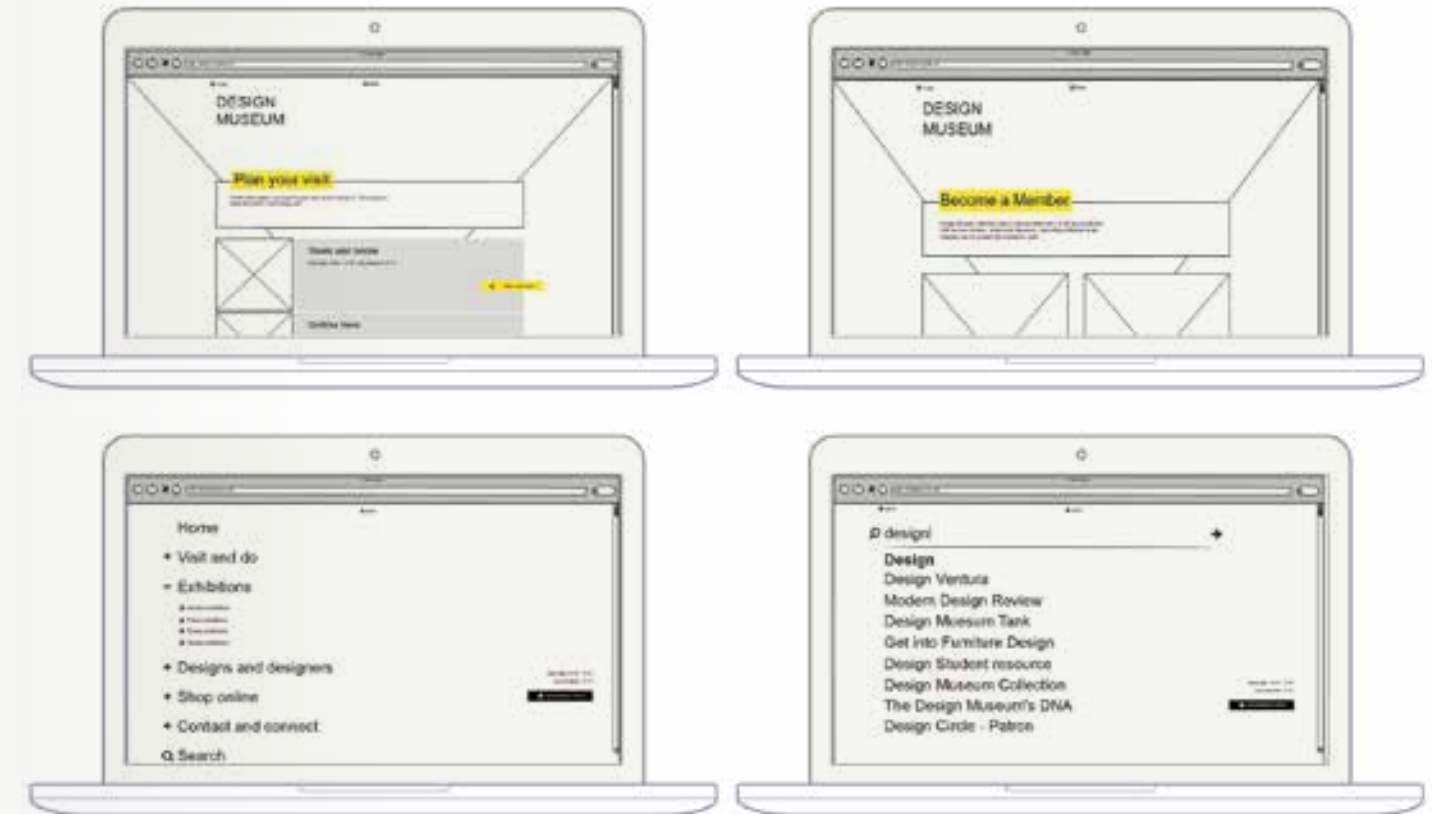
U ovom semestru studenti se upoznaju putem teorije i prakse s osnovnim elementima interaktivnog dizajna – pojmovima UX-a, UI-ja, prototipu digitalnog proizvoda. Pored osnovnih teorijskih pojmova i definicija, studenti imaju zadaću izraditi prototip s naglaskom na iskoristivost sučelja, apstrahirajući pritom vizualnu komponentu dizajna. To se još naziva low-fidelity prototip, gdje je fokus dizajnera na anatomiji digitalnog proizvoda, a ne na njegovu izgledu. Anatomija digitalnog proizvoda bavi se strukturom, navigacijom, rasporedu elemenata UX-ja i osnovnom interakcijom. Putem izrade low-fidelity prototipa studenti se upoznaju i s alatima prijeko potrebnih za izradu i prezentaciju, koji su trenutno prisutni u svakodnevnom radu UX dizajnera. Završni rad zimskog semestra je izrada low-fidelity prototipa web-stranice prema izboru studenta kroz interaktivnu prezentaciju u alatu InVision.

THIRD SEMESTER – Fundamentals of UX design

During the 3rd semester students are introduced to fundamentals of interactive design through both theory and practice and hence they become acquainted with the concepts of UX, UI and digital product prototype. In addition to basic theoretical concepts and definitions, students have the assignment to develop a prototype with an emphasis on interface usability, whilst simultaneously ignoring the visual component of design. This is also called low-fidelity prototype where the designer focuses on the anatomy of digital products, rather than on their appearance. Digital product anatomy addresses structure, navigation, arrangement of UI elements and basic interaction. Through development of a low-fidelity prototype students are introduced to the tools imperative in its development and presentation which are currently present in daily work of UX designers.

The final thesis in the winter semester is the development of a low-fidelity prototype of a website based on students' choice through interactive presentation using the tools called InVision.

JOVANA VLAISAVLJEVIĆ
MENTOR: Emil Flatz



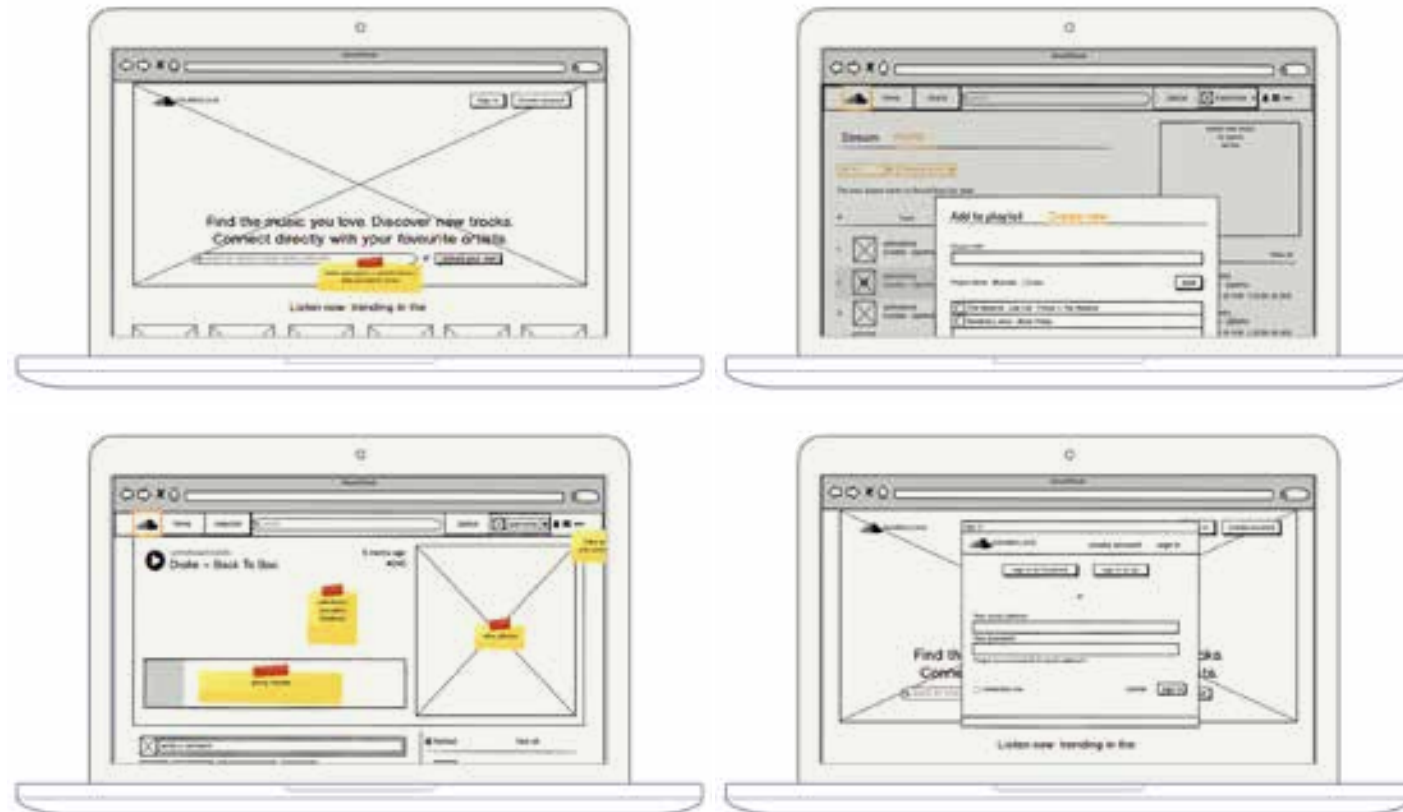
Design Museum London

Design Museum London osnovan je 1989. godine, a smješten je pored rijeke Temze, uz Tower Bridge u središnjem dijelu Londona (Engleska). Muzej obuhvaća postav produkata industrijskoga, grafičkoga, modnoga i arhitektonskog dizajna. U godini 2007. magazin "Times" rangirao je ovaj muzej kao drugi na svojoj ljestvici Top 5 muzeja te godine.

Design Museum London

Design Museum is a museum founded in 1989, located by the River Thames near Tower Bridge in central London, England. The museum covers product, industrial, graphic, fashion and architectural design. In 2007 the museum was ranked second in the top five museums of the year of The Times newspaper.

KARLA KOCIJAN
MENTOR: Emil Flatz



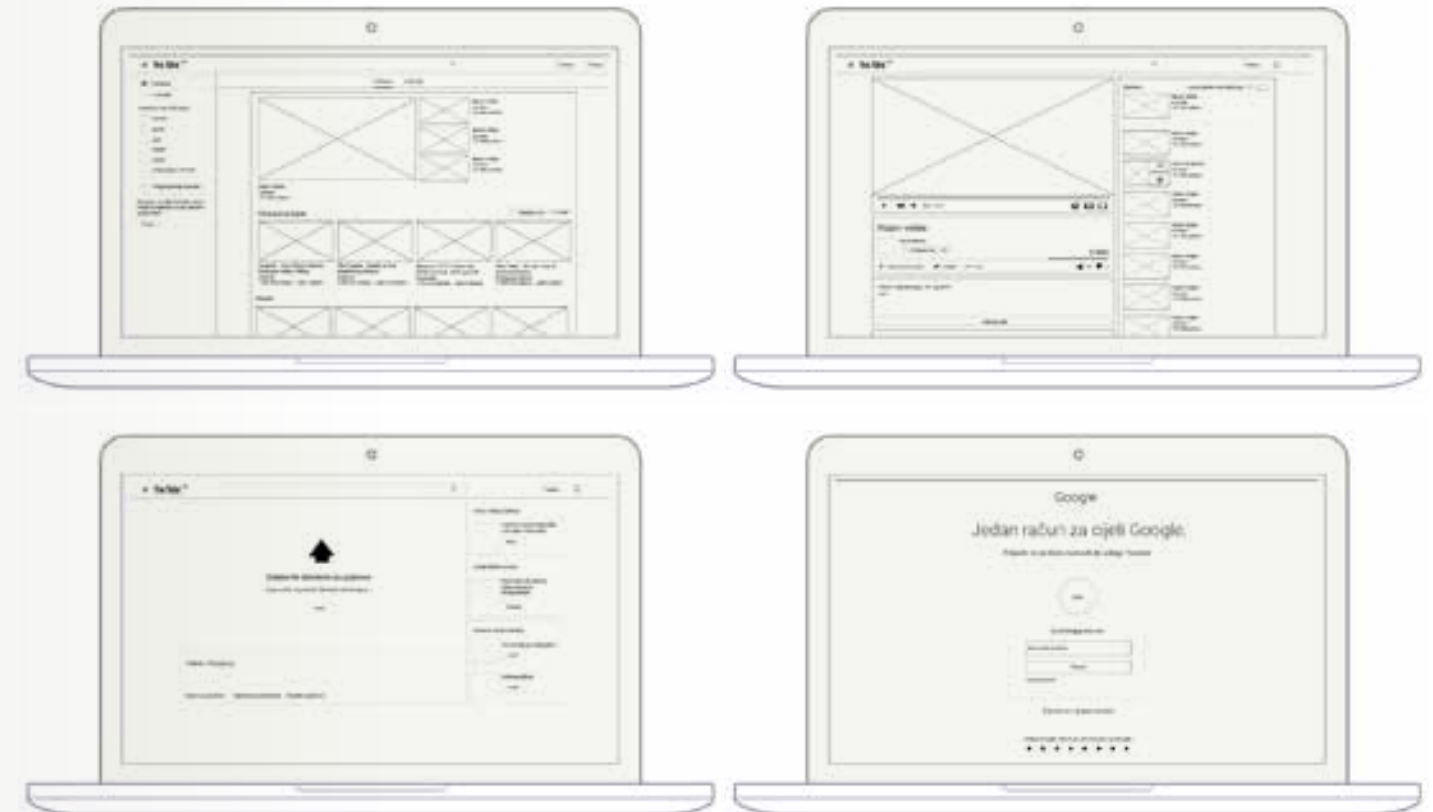
SoundCloud

SoundCloud je globalna audioplatforma za distribuciju audiozapisa smještena u Berlinu (Njemačka). Platforma omogućuje postavljanje, prezentaciju i dijeljenje autorskih audiozapisa. Prema podacima tvrtke, u prosincu 2014. godine platforma je distribuirala više od 175 milijuna jedinstvenih posjetitelja na mjesec, dok je postavljeno blizu 12 sati audiozapisa svake minute.

SoundCloud

SoundCloud is a global online audio distribution platform based in Berlin, Germany, that enables its users to upload, record, promote, and share their originally-created sounds. According to the data provided by the company, in December 2014 the service attracted more than 175 million unique monthly listeners, whilst content creators uploaded content for about 12 hours of audio per minute.

IVANA BAČANEK
MENTOR: Emil Flatz



YouTube

YouTube je popularna mrežna usluga za razmjenu videozapisa na kojoj korisnici mogu postavljati, pregledavati i ocjenjivati videozapise. Za postavljanje sadržaja potrebna je registracija, dok za pregledavanje to nije nužno, osim sadržaja koji nije primjeren za osobe mlađe od 18 godina. Prema statističkom istraživanju iz lipnja 2006. godine na YouTubeu je dnevno pregledavano 100 milijuna videozapisa, a tijekom 24 sata postavljano 65 000 novih videozapisa.

YouTube

YouTube is a popular network service for exchange of video recordings in which users can upload, view and rank videos. Registration is required for content upload, whilst it is not necessary in case of content viewing, with the exception of content that is not recommended for viewing by persons under 18 years of age. According to statistical research conducted in June 2006, 100 million of videos were viewed on YouTube, whilst 65,000 new videos were uploaded in 24 hours.

ČETVRTI SEMESTAR – Dizajn korisničkog iskustva mobilne aplikacije

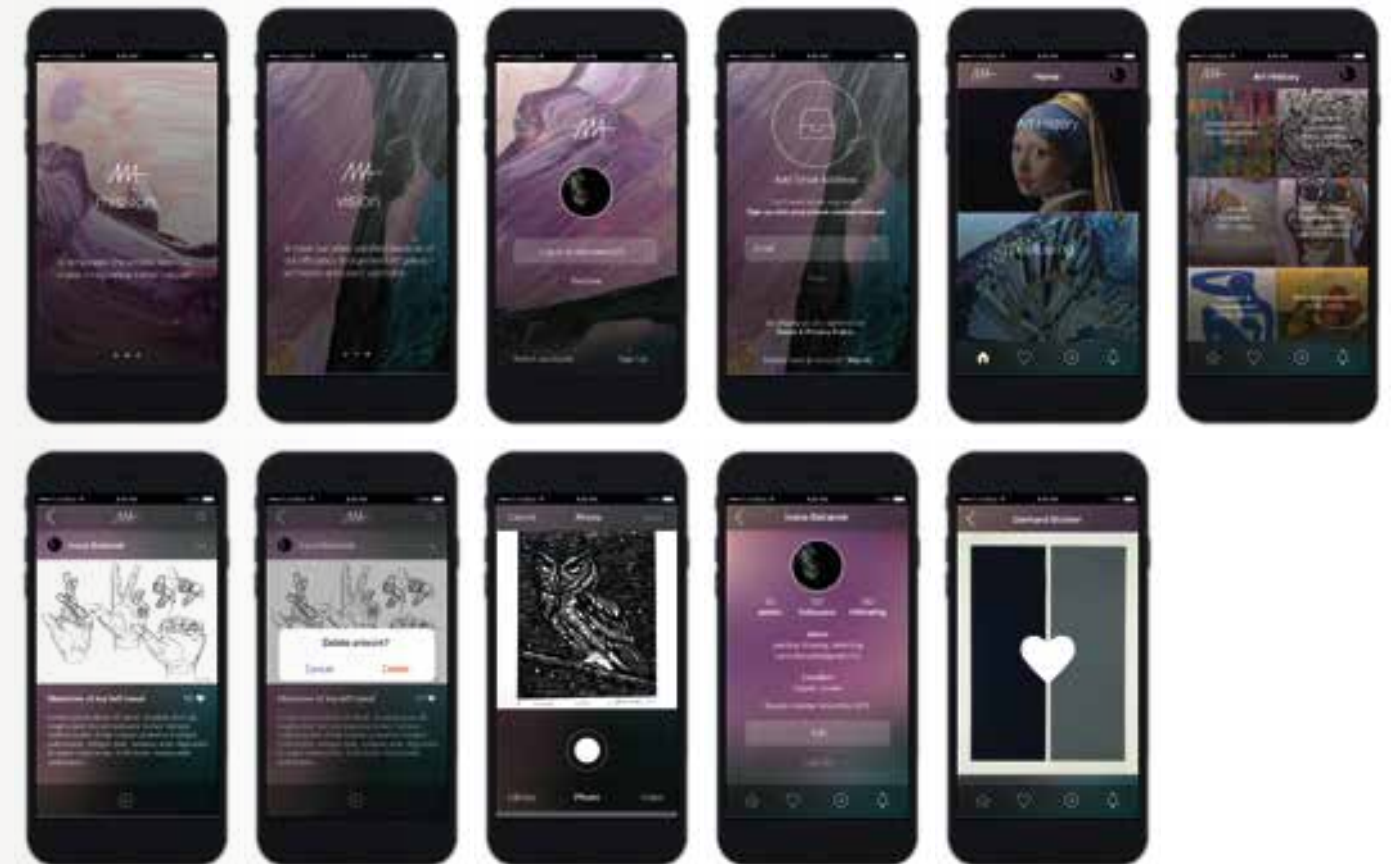
U programu 4. semestra, svladavši low-fidelity prototipove, studenti imaju zadatak dizajnirati korisničko iskustvo (UX) mobilne aplikacije. Uz izradu wireframe prototipa zadatak je bila kreirati kompletno vizualno i interaktivno iskustvo, poštujući ograničenja alata za izradu prototipova, InVision. Kao vrstu uređaja studenti su mogli odabrati uređaj Apple iOS, Android ili Microsoft operativnog sustava. Svaka od tih platformi ima drukčije razrađene standarde UI-ja koje su studenti morali uzeti u obzir kod dizajna aplikacije. Kao referencija koristili su se izvori Google Material Design standarda, Appleovih dizajnerskih smjernica ili preporuka Microsofta, ovisno o izboru platforme. Naglasak u ovom semestru je na dizajnu pojedinih komponenti aplikacije, aplikacije ikona, standardizacije tipografije, boja, grida te ostalih vizualnih sastavnica mobilne aplikacije. Pored realizacije samostalnog zadatka, studenti su također sudjelovali u izradi idejnog rješenja web-stranice koju su oblikovale skupine po 4 – 5 studenata.

FOURTH SEMESTER – User experience design for mobile apps

During the programme of the 4th semester after having mastered low-fidelity prototypes, students are given the assignment of user experience (UX) design for mobile apps. In addition to the development of a wireframe prototype, the assignment included the creation of a comprehensive visual and interactive experience, in accordance with the constraints of InVision tool for prototype development. Students had the opportunity to choose among devices such as Apple iOS, Android or Microsoft operating system. Each of the platforms has different UI standards which the students needed to consider during mobile app design. Google Material Design standard sources, Apple design guidelines or Microsoft recommendations were used as references, depending on the selection of a platform. This semester primarily focused on the design of individual components of the mobile app, application icons, standardisation of typography, colours, grid and other visual elements of the mobile app. In addition to the implementation of the independent assignment, students also participated in the development of the conceptual design of a website solution provided by student groups comprising of 4 to 5 members.



IVANA BAČANEK
MENTOR: Emil Flatz



MyArt

MyArt je primijenjeni program koji pruža korisniku pregled kolekcije umjetničkih djela prema smjerovima u likovnoj umjetnosti i njihovim autorima. Također, mladim likovnim umjetnicima u likovnoj umjetnosti nudi mogućnost objavljivanja svojih likovnih djela te njihovo dijeljenje unutar zajednice korisnika aplikacije MyArt. Program je dizajniran za Apple iPhone uređaj.

MyArt

MyArt is an applied programme that provides the user with an overview of the collection of works of art according to directions in visual arts and their artists. Moreover, young visual artists are provided the opportunity to publish their work and share it within the community of users of MyArt application. The programme has been designed for Apple iPhone device.

AMIN BAJREKTAREVIĆ

MENTOR: Emil Flatz



YouTube Audio

YouTube Audio je aplikacija dizajnirana za Android uređaje za korisnike koji putem YouTubea slušaju glazbu. Činjenica da se danas YouTube masovno koristi za slušanje glazbe inspiracija je za oblikovanje YouTube iskustva u kontekstu pretraživanja, slušanja i lokalnog preuzimanja glazbe.

YouTube Audio

YouTube Audio is an app designed for Android devices for users who listen to music via YouTube. It is a fact that YouTube is currently widely used for listening to music and it has hence provided inspiration for the design of YouTube experience in the context of searching, listening and local download of music.

KLARA BILIĆ

MENTOR: Emil Flatz



Me

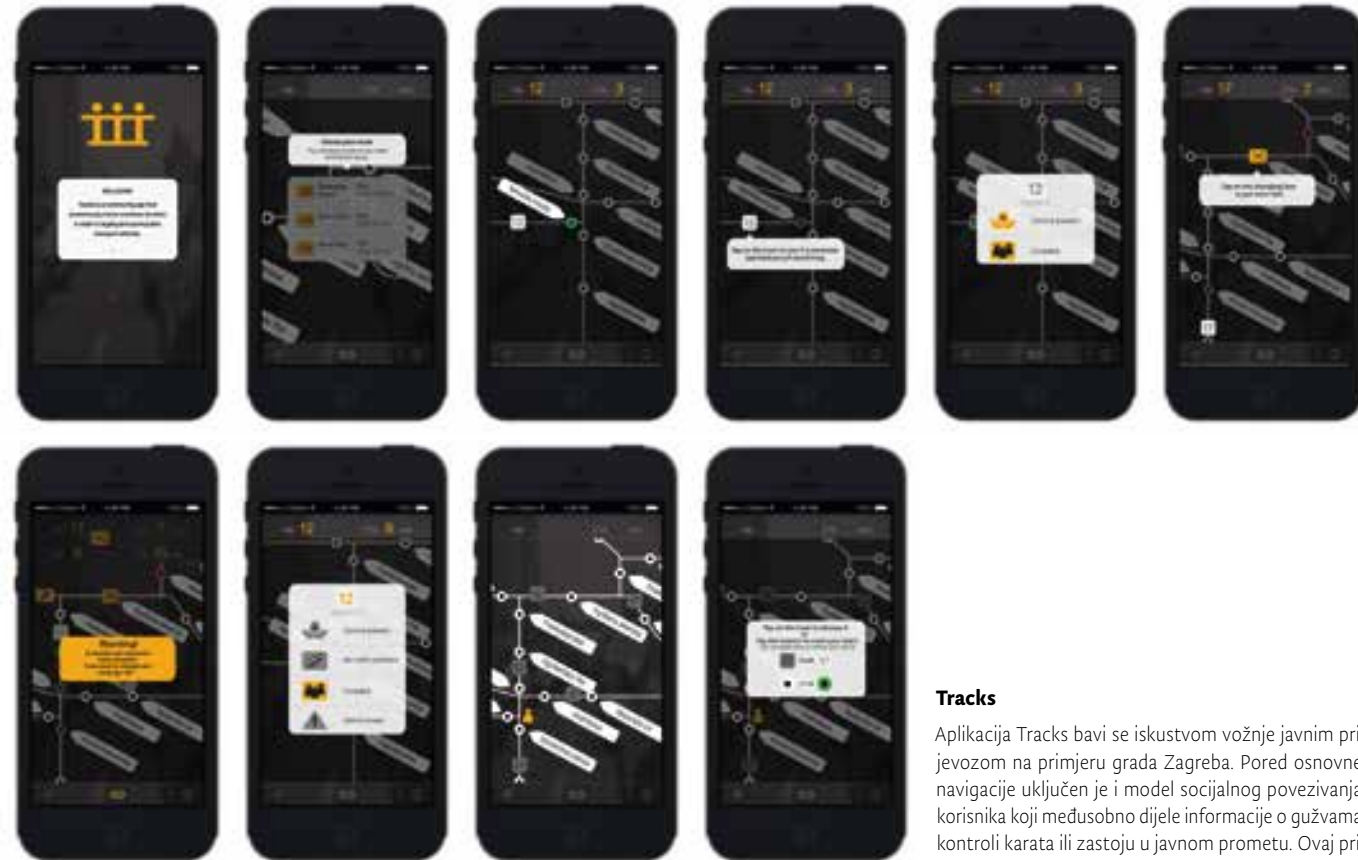
Aplikacija 'Me' obuhvaća dnevno praćenje glavnih životnih značajki koje utječu na kvalitetu života pojedinca u kontekstu prehrane, spavanja, misli, osjećaja te dnevnih inspiracija koje ga vesele. Objavom fotografija ukusnih jela, prelijepih pejzaža, kontakta s prijateljima te zanimljivih citata prije spavanja, pokušava se oblikovati pozitivno ozračje od jutra do večeri. Aplikacija je dizajnirana za Apple iPhone.

Me

The app named 'Me' includes focus on monitoring of main features of life that impact on the quality of life of an individual in the context of nutrition, sleep, thoughts and daily inspiration that cheers them up. A positive atmosphere is designed throughout the day through posting photographs of tasty dishes, beautiful landscapes, contacts with friends and interesting quotes before going to bed. The app has been designed for Apple iPhone.

JAN MARIN

MENTOR: Emil Flatz



Tracks

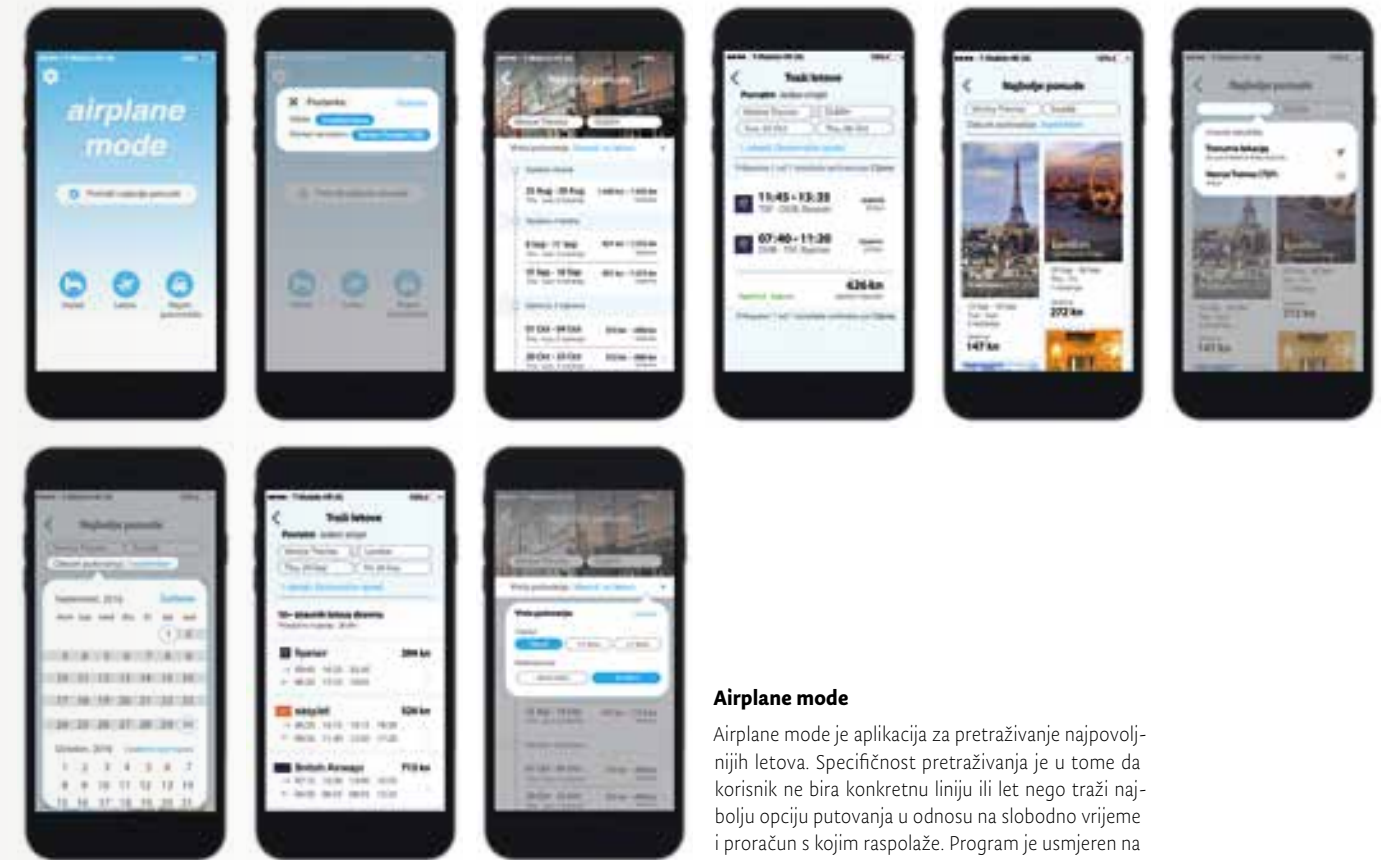
Aplikacija Tracks bavi se iskustvom vožnje javnim prijevozom na primjeru grada Zagreba. Pored osnovne navigacije uključen je i model socijalnog povezivanja korisnika koji međusobno dijele informacije o gužvama, kontroli karata ili zastoju u javnom prometu. Ovaj primijenjeni program oblikovan je za Apple iPhone.

Tracks

The app named Tracks deals with the experience of riding public transportation by taking the example of the city of Zagreb. In addition to the basic navigation, a model of social connections between users has been included, since they share information about heavy traffic, ticket control or traffic jams concerning public transport. This applied programme has been designed for Apple iPhone.

LEONARDA KOMEN

MENTOR: Emil Flatz



Airplane mode

Airplane mode je aplikacija za pretraživanje najpovoljnijih letova. Specifičnost pretraživanja je u tome da korisnik ne bira konkretnu liniju ili let nego traži najbolju opciju putovanja u odnosu na slobodno vrijeme i proračun s kojim raspolaže. Program je usmjeren na mlade ljude koji koriste povoljne opcije putovanja na različita odredišta, bez unaprijed definiranih planova. Program je dizajniran za iPhone uređaj.

Airplane mode

Airplane mode is an app intended for search for the cheapest flights. The specific feature of the search is in the fact that the user does not select a concrete flight line or a flight, but they select the best travel option concerning the free time at their disposal and the available budget. The programme is intended for young people who use affordable travel options towards various destinations, without previously defined plans. The programme has been designed for iPhone devices.

LUKA PALESTRINA MAZIĆ

MENTOR: Emil Flatz



Metronome

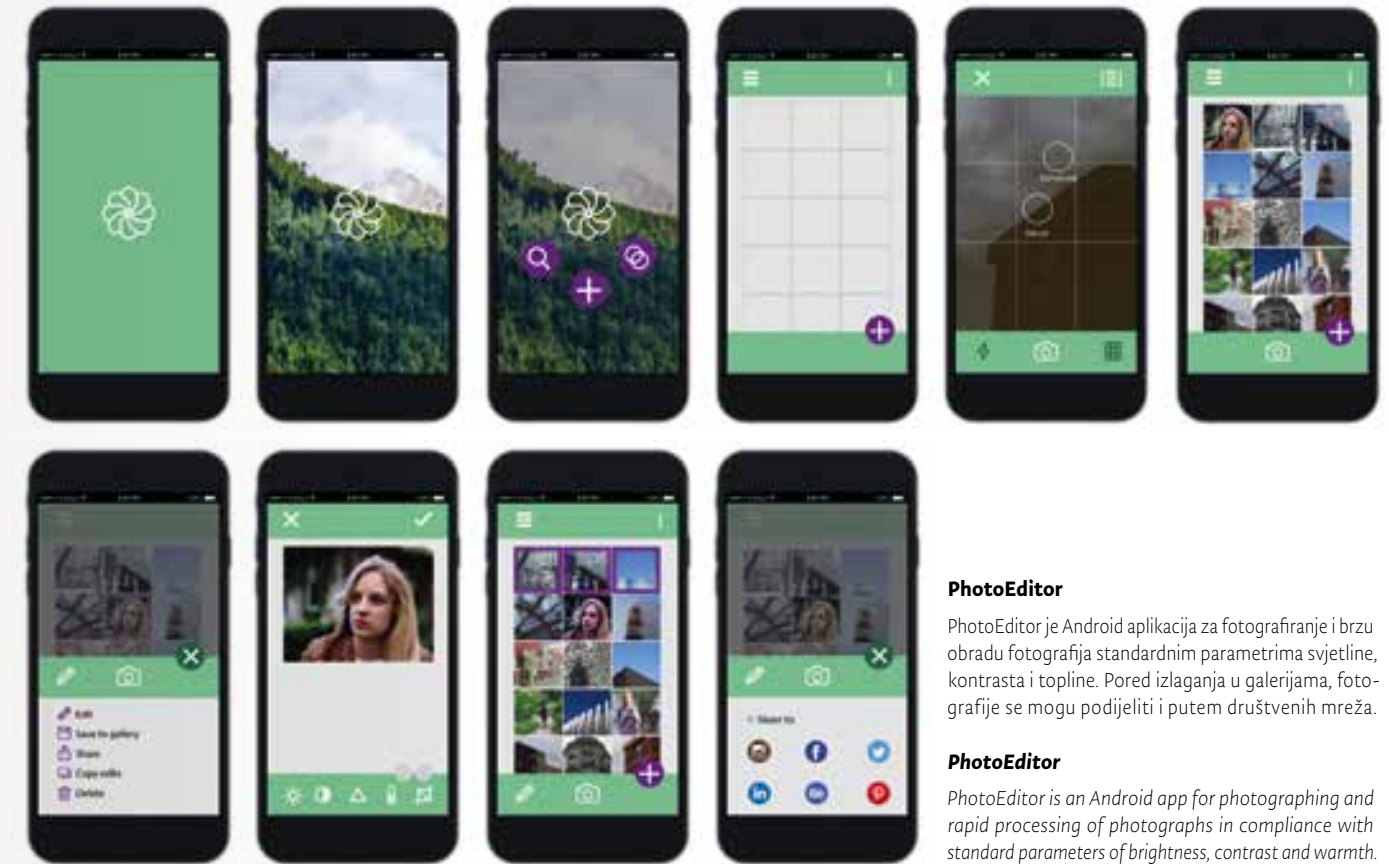
Metronome je aplikacija za glazbenike tijekom glazbenih proba koja implementira funkcionalnost klasičnoga mehaničnog metronoma. Dizajnirana za Apple iPhone uređaje, aplikacija pruža jednostavnu funkcionalnost određivanja ritma, uz jednostavne kontrole namještanja ubrzanja i usporavanja te određivanja ritma otkucaja brzine.

Metronome

Metronome is an app for musicians which is used during music rehearsals and it implements the functionality of a classical mechanical metronome. It has been designed for Apple iPhone devices. The app provides a simple functionality of determining rhythm and it enables simple control of increase or slow-down of tempo, in addition to determining the rhythm of beat speed.

MARIJANA ŠIMAG

MENTOR: Emil Flatz



PhotoEditor

PhotoEditor je Android aplikacija za fotografiranje i brzu obradu fotografija standardnim parametrima svjetline, kontrasta i topline. Pored izlaganja u galerijama, fotografije se mogu podijeliti i putem društvenih mreža.

PhotoEditor

PhotoEditor is an Android app for photographing and rapid processing of photographs in compliance with standard parameters of brightness, contrast and warmth. In addition to being exhibited in galleries, photographs can also be shared via social networks.

(Napomena: Radovi u Godišnjaku predstavljaju samo skicu prezentacije prototipa koji je u potpunosti predstavljen interaktivnim alatom InVision.)

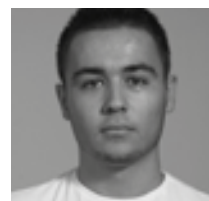
(Note: Works presented in the Yearbook are only a draft of prototype presentation which has been fully presented using the interactive tool InVision.)

Studenti
Preddiplomskog studija

*Undergraduate programme
students*

1. godina
Preddiplomskog studija

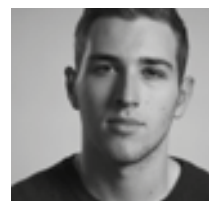
1st Year
Undergraduate Programme



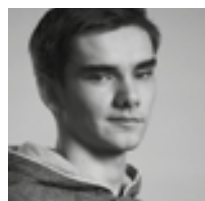
Josip Andrešić



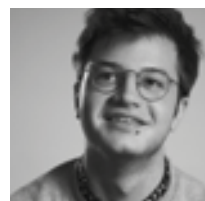
Mirna Aržić



Dominik Badel



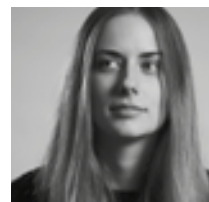
Tomislav Bagić



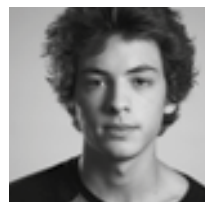
Matija Barović



Helena Benc



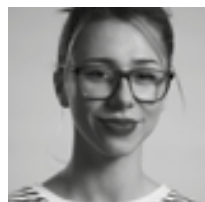
Josipa Cjergja



Jakov Habjan



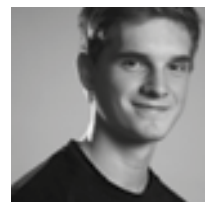
Monika Hodak



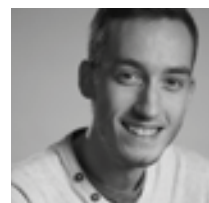
Matija Jandrić



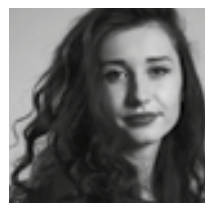
Anja Kepert



Antonio Klasić



Dominik Perović



Josipa Petrov



Petra Piškor



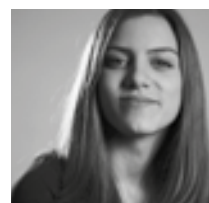
Hana Puljić



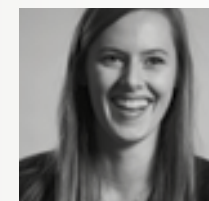
Andrea Rebec



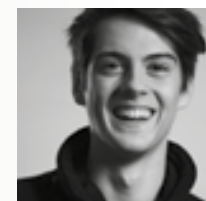
Lucija Rupić



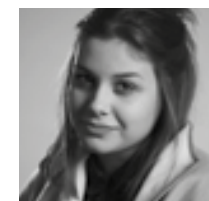
Neva Marija Zidić



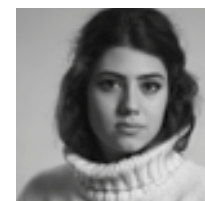
Ines Borovac



Leonard Borovičkić



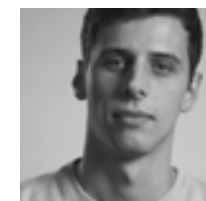
Matea Brkić



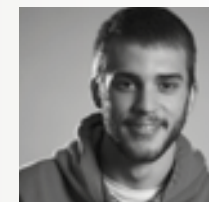
Paola Dodić



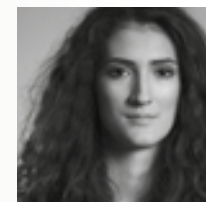
Mirta Filipović



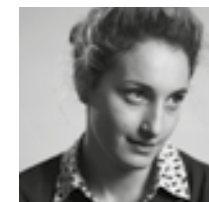
Karlo Gajski



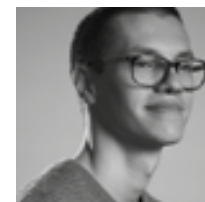
Dani Lacmanović



Marta Letica



Marija Matulić



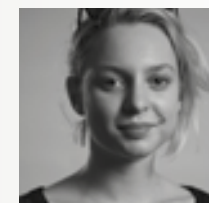
Matko Mijić



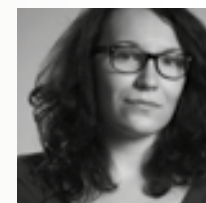
Ana Mojaš



Ramona Morić



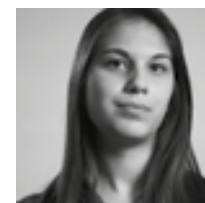
Iva Rušin



Tea Sinovčić



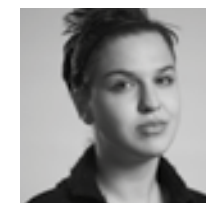
Hana Stojaković



Zoe Šarlija



Vana Šulentić



Tea Taneski

2. godina
Preddiplomskog studija
Industrijski dizajn

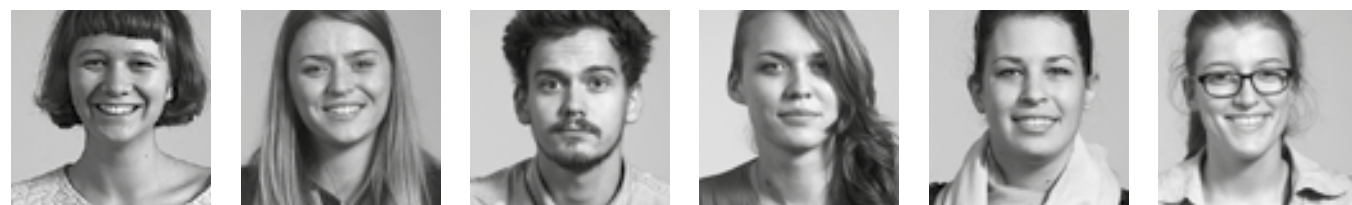
2nd Year
Undergraduate Programme
Industrial Design



Amin Bajrektarević Klara Bilić Dora Doko Tea Dragaš Erika Filipan Karla Kocijan



Paula Kovač Veronika Kovač Morana Laušin Andreja Lovreković Jan Marin Lucija Matic



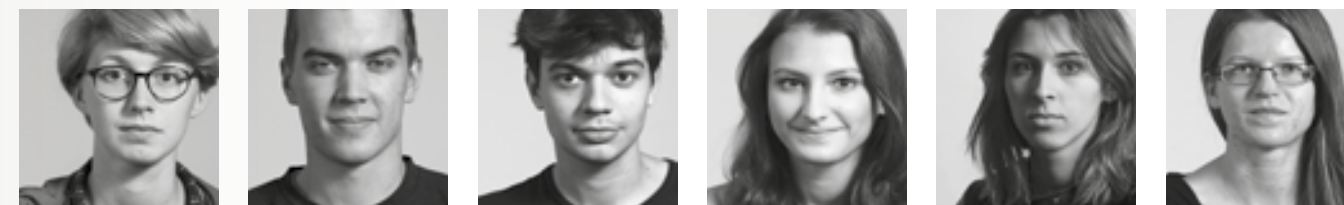
Ela Meseldžić Lucija Novosel Luka Palestrina Mazić Lucija Sever Nina Stupar Jovana Vlasisavljević

2. godina
Preddiplomskog studija
Vizualne komunikacije

2nd Year
Undergraduate Programme
Visual communications



Ivana Bačanek Darian Bakliža Bruno Bolfan Iva Franjić Ljubica Golubić Stella Grabarić



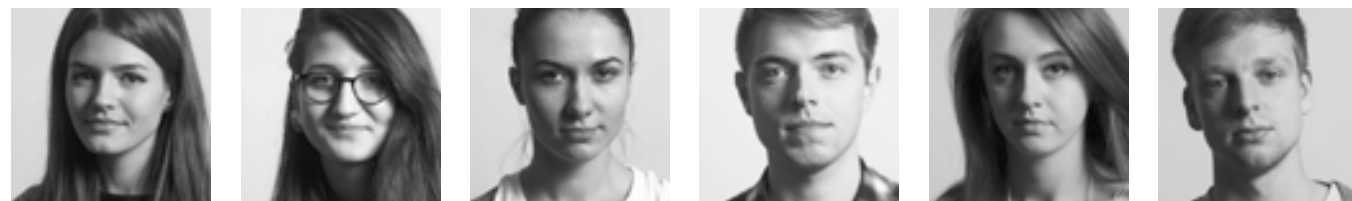
Antonija Jurina Roko Jurjević Ivan Klanac Leonarda Komen Tanja Modraković Ana Pavičić



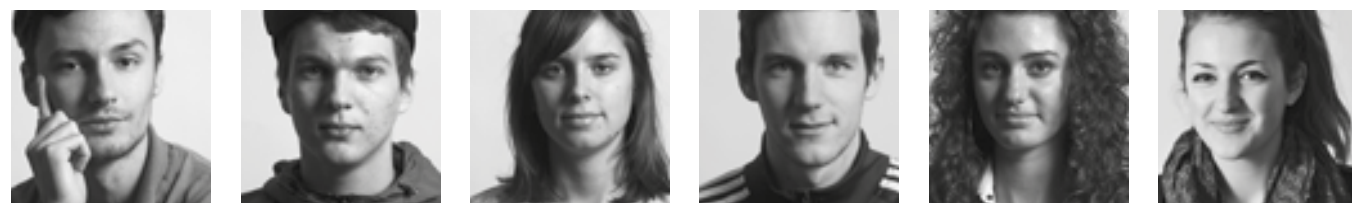
Martina Petric Marijana Šimag

3. godina
Preddiplomskog studija
Industrijski dizajn

3rd Year
Undergraduate Programme
Industrial Design



Marta Badurina Matea Bertina Dora Čaldarović Luka Dundović Viktorija Jurina Mihovil Karač



Filip Kovačić Matej Maltar Klara Marelić Vilim Redža Lucija Rubinić Petra Salaric



Valentina Sunek Paula Šantić Eva Šmuc Josipa Tadić Mirko Vučić Jasna Zoričić

3. godina
Preddiplomskog studija
Vizualne komunikacije

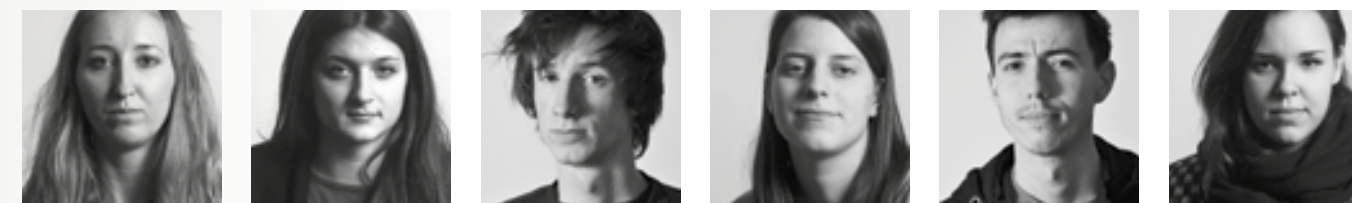
3rd Year
Undergraduate Programme
Visual communications



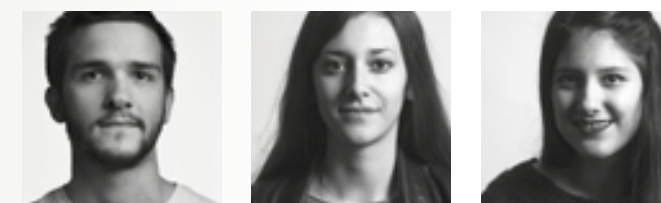
Ena Begčević Mikela Cvitanović Karla Čotić Petra Grubišić Dorja Horvatić Dora Kasun



Juraj Koščica Petra Kovačević Iva Leustek Elizabeta Lončar Mirjam Milas Rafael Milčić



Anja Nikolić Karla Novak Grgo Petrov Paula Šobat Mladen Udovičić Vita Vrebac



Matej Vučković Ivona Vuri Klara Zaher

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>assistant professor</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 Vdović / <i>MSc, teaching assistant</i>

PREDDIPLOMSKI STUDIJ 2. godina

UNDERGRADUATE PROGRAMME Second Year

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			

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
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 Fabio / 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
prof.dr.sc. Tanja Jurčević-Lulić / PhD, full professor
izv.prof. Boris Ileković / associate professor
prof. Nenad Dogan / associate professor
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
prof. Nenad Dogan / associate professor
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 / teaching assistant
asist. Andrea Hercog / teaching assistant
doc.mr.sc. Sanja Bencetić / MSc, assistant professor
v.asist.dr.sc. Stanko Škec / PhD, lecturer
asist. Tomislav Martinec / teaching assistant
doc.dr.sc. Dragan Žeželj / associate professor
doc.dr.sc. Ivica Župčić / associate professor
asist. Inja Kavurić Kireta / teaching assistant
pred. Flatz Emil / lecturer
asist. Romana Kajp / teaching assistant
doc. Tomislav Vlanić / assistant professor
asist. Hrvoje Živčić / teaching assistant
pred. Flatz Emil / lecturer
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
prof. dr. sc. Melita Kovačević / PhD, full professor
prof. dr. sc. Anka Mišetić / PhD, full professor
prof. dr. sc. Anka Mišetić / PhD, full professor
pred. Veljko Žvan / lecturer
pred. Dina Korper Žemva / lecturer

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

izv. prof. Stanko Herceg / associate professor
prof. Ivan Doroghy / 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
prof. Ivan Doroghy / associate professor
pred. dr. art. Ivana Knez / PhD, lecturer
pred. Mario Petrak / lecturer

Suradnici / Associates and Assistants

doc. dr. sc. Morana Fudurić / associate professor

asist. Andrea Hercog / teaching assistant

doc. dr. sc. Ivica Župčić / associate professor

asist. Pavel Posavec / teaching assistant

asist. Inja Kavurić Kireta / teaching assistant

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

asist. Pavel Posavec / 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 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.

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.

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.

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 okružju

Tema zadatka u prvom semestru diplomskog studija usmjerena Industrijski dizajn je dizajn u kontekstu realnog okružja. Cilj zadatka je stjecanje znanja i vještina u interdisciplinarnom procesu oblikovanja složenih proizvoda, njihovih sustava i/ili usluga. Zadaci variraju i u skladu su s interesima studenata. Studenti odabiru polje interesa, te na temelju istraživanja društvenih, tehnoloških, gospodarskih, ekoloških i drugih čimbenika dizajna, definiraju projektne zadatke u cilju kontinuiranog unapređenja kvalitete života. U tom procesu naročita se pozornost obraća suradnji s realnim partnerima iz gospodarskih, društvenih i / ili drugih područja.

FIRST SEMESTER

– Design in real environment

The topic of the assignment in the first semester of the Graduate Study Programme in Industrial Design Department is design in the context of real environment. The objective of the assignment is acquisition of knowledge and skills in interdisciplinary design process of complex products, their systems and/or services. The tasks vary also in accordance with students' interests. Students select a field of interest and, based on research on social, technological, economic, environmental and other design factors, define project tasks in order to continuously promote the quality of life. A special attention throughout this process is paid to co-operation with real partners from the fields of economy, social and/or other fields.



ANDREJ ĐUKIĆ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



GODIŠNJE PRIZNANJE STUDIJA DIZAJNA /
ANNUAL ACKNOWLEDGEMENT AT THE SCHOOL OF DESIGN



Flat-pack kerf stolica

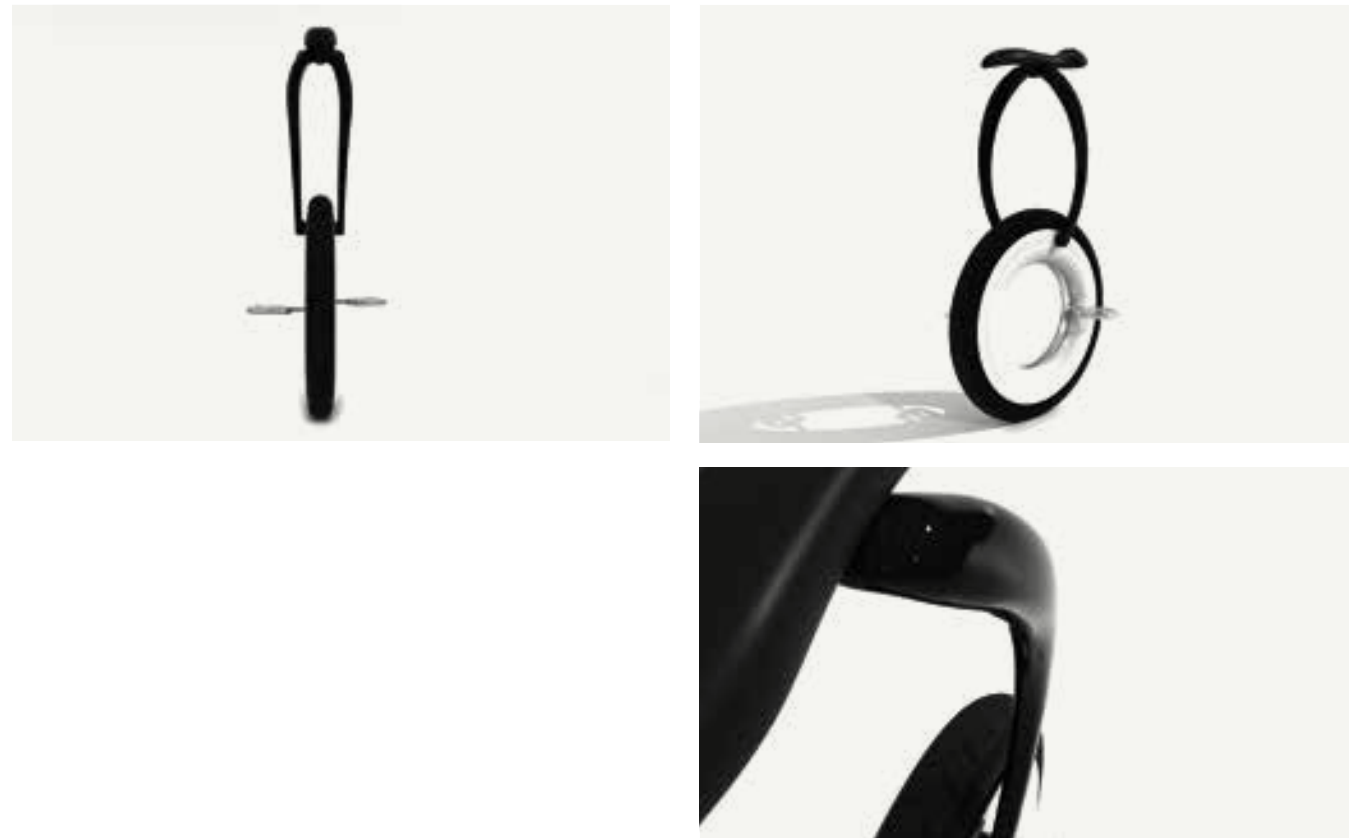
Stolica je nastala kao rezultat istraživanja metode kerfinga, savijanja pločastog drva uz pomoć uskih zareza, okomitih na smjer savijanja. Korištenjem te tehnike oblikovana je stolica koja zadovoljava ergonomске parametre i estetiku. Ove stolice od savijene šperploče mogu se transportirati u flat-pack obliku i zatim lagano složiti jednostavnim iskorištavanjem klasičnih flat-pack principa prodora i 'lastinog repa'.

Flat-pack kerf chair

The chair resulted from a research conducted on kerfing method, by bending of plywood through narrow cuts vertical to the bending direction. The chair was designed using this technique in compliance with ergonomic and aesthetic parameters. These chairs made from bent plywood can be transported in flat pack form and easily assembled following simple classical flat-pack principles of male and female joints and dovetail joints.

IAN BONIFAČIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Monocikl

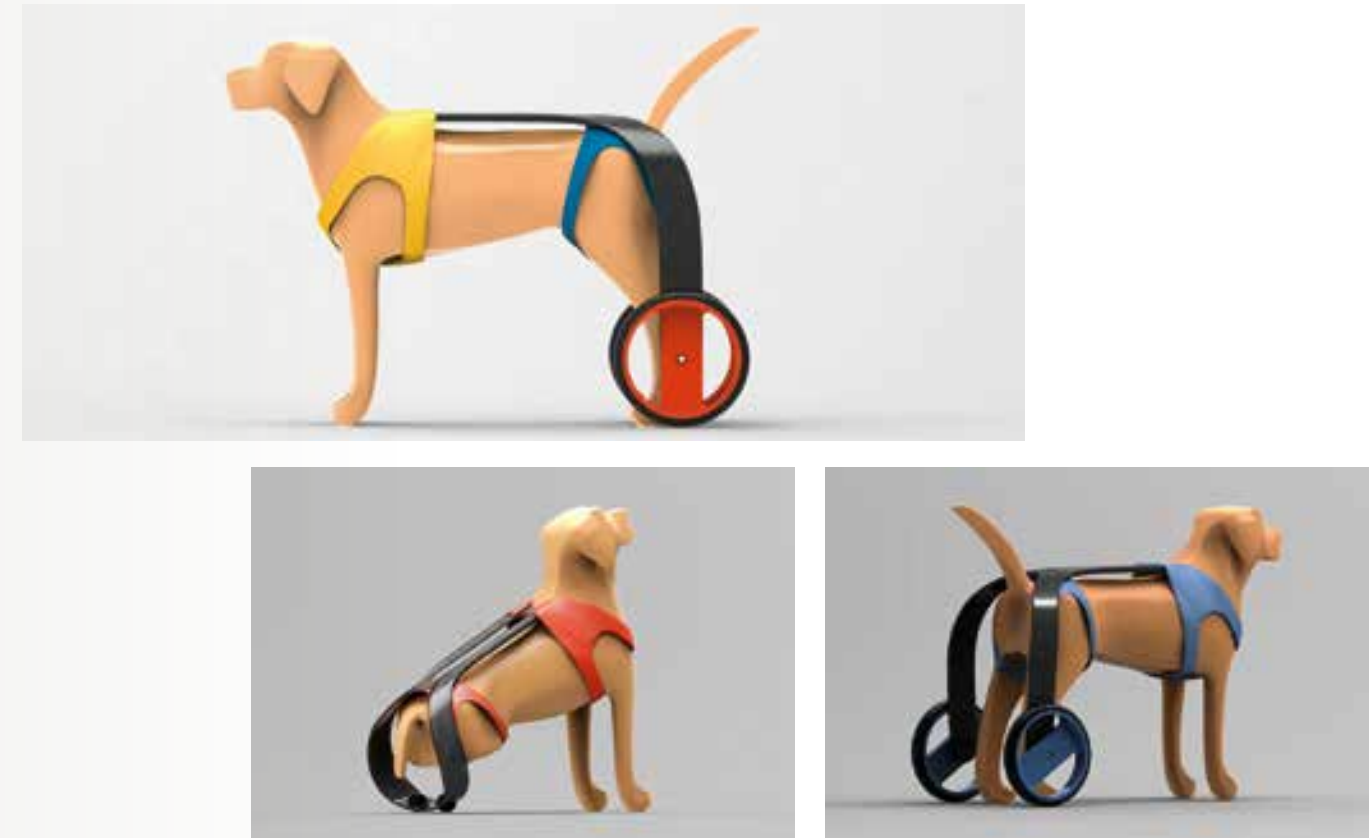
Većina ljudi monocikl smatra predmetom za zabavu i cirkuske akrobacije, a nisu svjesni kako je ovo vozilo postalo popularno i pogodno za različite načine vožnje kao što su casual, downhill, race itd. Mnogi smatraju da je monocikl složen za uporabu, a iskustva potvrđuju kako je za osnovnu vožnju monociklom potrebno najviše 15 sati koncentrirane vježbe. Nakon toga svaki bi čovjek mogao samostalno održavati ravnotežu i voziti po ravnim površinama. Istraživanjem je dokazano kako se vožnja monocikla smatra najboljom vježbom ravnoteže pa tako na primjer u Japanu sva osnovnoškolska djeca kao obvezni dio predmeta tjelesne kulture moraju proći obuku vožnje monocikla da bi poboljšali svoje motoričke sposobnosti i održavanja ravnoteže.

Unicycle

Most people believe unicycles are intended for entertainment and circus acrobatics and are unaware of the fact that they have become popular and adequate for different types of rides such as casual, downhill, race etc. Many people believe that unicycles are too complicated to ride, yet experience has shown that within 15 hours of concentrated practice anyone can gain the basic skills required in order to be able to keep balance independently and ride on flat surfaces. Research has shown that riding a unicycle is considered the best exercise for balance improvement and hence in Japan all primary school children need to learn to ride a unicycle within the Physical Education course in order to improve both their motor skills and their balance.

IVAN ŠABAN

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Dizajn za pse s poteškoćama u kretanju

Ideja koncepta je omogućiti rehabilitaciju i aktivno kretanje pasa u interijeru i eksterijeru, a pritom izbjeći izgled medicinskog pomagala. Postojeća rješenja nemaju mogućnost prilagodbe i često ne mogu u potpunosti funkcionalno riješiti problem, čime stvaraju veliku ovisnost psa o čovjeku. Ona također ne rješavaju neka od bitnih kretanja, poput dizanja ili obavljanja nužde, i vizualno ne odgovaraju vlasnicima. Proces kretanja podijeljen je na onaj u interijeru i eksterijeru zbog velikih razlika u načinima kako se to kretanje izvodi. Zamišljena je i pripadajuća web-platforma putem koje bi se proizvod mogao izabrati prema rasi i veličini psa, vrsti rehabilitacije ili ozljede.

Design for dogs with movement disorder

The idea behind the solution is to enable the rehabilitation and active movement of dogs both indoors and outdoors, whilst simultaneously avoiding the appearance of a medical aid. The existing solutions do not have the potential to adapt and are hence not entirely functional and leave dogs highly dependent on humans. Moreover, they also do not solve the problems dogs are faced with upon some of the most fundamental movements such as standing up or relieving themselves and dog owners did not find them visually appealing. The movement process has been divided into movement indoors and movement outdoors due to huge differences in types of movement. A corresponding web platform has also been designed through which the product could be selected according to dog breed and size, the type of rehabilitation required or dog injury.

MAJA PRELEC

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog

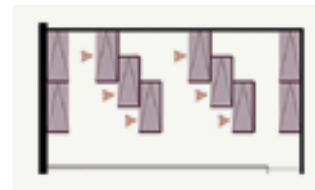
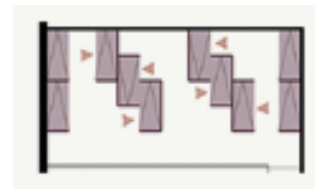


Hostel

Sve je više hostela s mogućnošću odabira privatnih soba. Veći stupanj privatnosti u spavaonicama ne bi istodobno trebao značiti odvajanje i otuđivanje jedne od drugih te onemogućavanje međusobne komunikacije. Rješenje je da se omogući pomak cijelog iskustva boravka u hostelu na neku drugu razinu, gdje su svi elementi koji čine njegovu ponudu u ravnoteži. Pokušstvo za jedinice za spavanje svojim korisnicima omogućuje personalizaciju i određenu dozu privatnosti. Jedinice je moguće slagati u prostoru na različite načine kombinacijom različitih kompozicija prema odabranom tlocrtu, a različitim otvaranjem ili zatvaranjem ploha postići više načina korištenja.

Hostel

There is an increasing number of hostels that provide the opportunity to select private rooms. A higher degree of privacy in the bedrooms does not need to simultaneously imply separation and alienation amongst the visitors and an obstacle to communication. The solution consists in enabling a shift of the entire experience of hostel accommodation towards a different level where all the features included in the hostel programme have been harmonised. Furniture sets for bedrooms ensure personalisation and a degree of privacy for the visitors. In addition, the furniture sets can be assembled in the premises in various ways through a combination of different compositions according to the selected ground plan, whilst a different opening or closure of surfaces provides various opportunities of use.



KARMELA GUDIČEK

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Kifleki

Za dijete predškolske dobi igra predstavlja osnovni oblik učenja. Djeci mlađoj od 7 godina važno je omogućiti slobodnu, aktivnu igru koja će poticati razvoj motoričkih sposobnosti poput hodanja ili trčanja, koje čine temelj razvoja osnovnih pokreta. U suvremenom načinu života djeca su sve manje motorički aktivna pa je ovaj proizvod nastao s namjerom poticanja vježbanja i izgrađivanja motoričkih sposobnosti. Namijenjen je djeci uzrasta od 3 do 5 godina. Kiflek je napunjen kuglicama stiropora i obložen mekom mikrofibrom, a svaki predstavlja neku životinju, što proizvodu dodaje i edukativnu komponentu.

Kifleki (Horseshoes)

Playing is a fundamental learning method for pre-school children. Children under 7 years of age need to be given the opportunity for free and active play which will encourage the development of their motor skills such as walking or running, which are the basis of development of fundamental movements. Against the backdrop of contemporary lifestyle the motor activity of children is continuously decreasing and hence this product was developed striving to encourage physical exercise and motor skills development of 3 to 5-year-old children. Horseshoes are intended for children aged between 3 and 5. They are filled with Styrofoam balls and covered in soft microfiber and each of them represents an animal, which provides the product with an additional educational feature.

DRUGI SEMESTAR

Dizajn u kontekstu razvoja tehnologije – Aditivne tehnologije

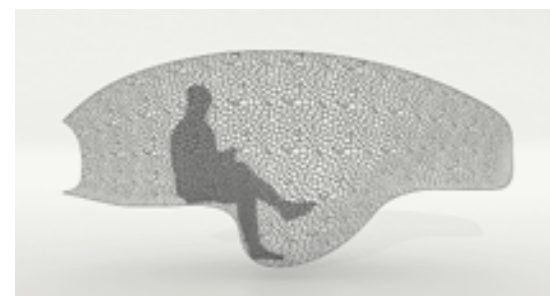
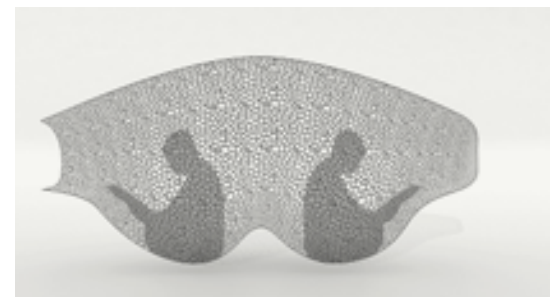
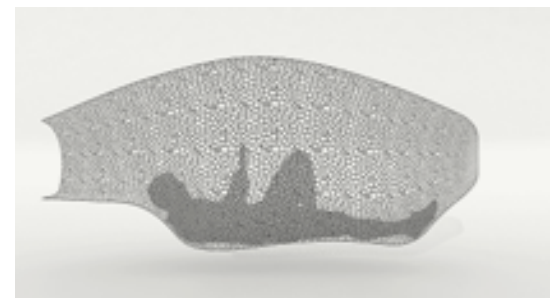
Tema zadatka u drugom semestru je dizajn u kontekstu razvoja tehnologije, a akademske godine 2015./2016. vezan je uz aditivne tehnologije. Riječ je o postupcima i uređajima koji se koriste za izradu prototipova funkcionalnih proizvoda od metala, keramike i polimera u obliku kapljevine, praha, žica, folija (ono što podrazumijevamo pod trodimenzionalnim ispisom). Studenti trebaju istražiti na koji način će primjena tih tehnologija promijeniti svijet u kojem živimo. Prema kriterijima definiranim istraživanjem, studenti su oblikovali inovativni proizvod na nov način primjenom postojeće tehnologije, i/ili primjenom tehnologije koja do sada u izabranom području još nije bila u uporabi, i/ili poticanjem razvoja nove tehnologije. Cilj zadatka je upoznavanje konteksta razvoja tehnologija kao važnog za postavljanje i izvedbu projekta te osmišljavanje rješenja koja potiču razvoj novih tehnologija ili pak primjene postojećih tehnologija na nove načine.

SECOND SEMESTER

Design in the context of technology development

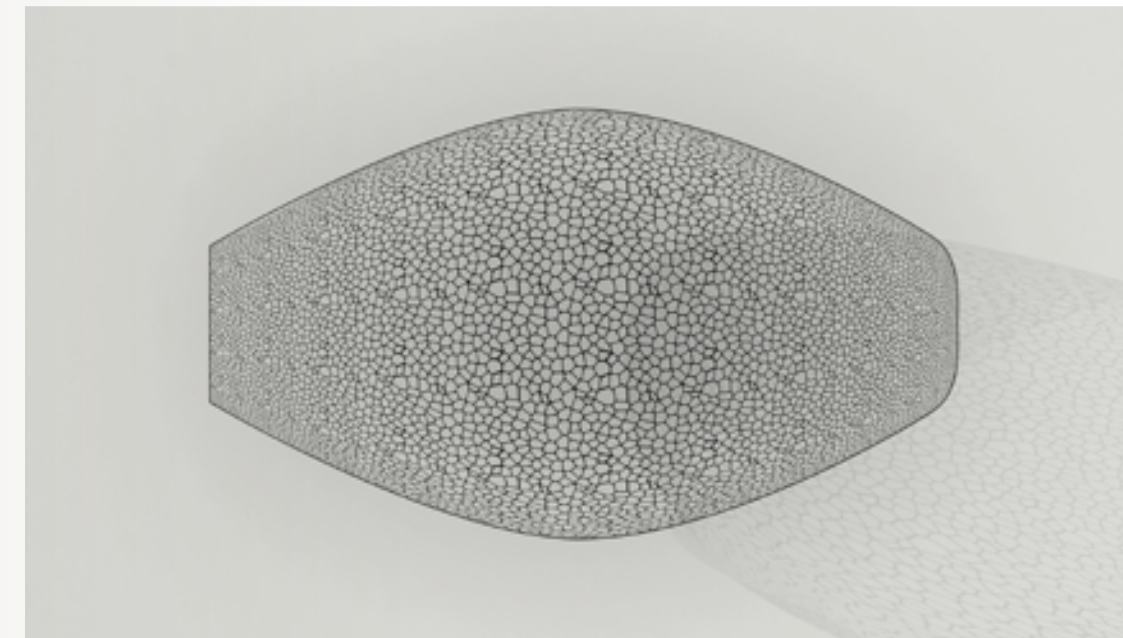
– Additive technologies

The assignment in the second semester focused on design in the context of technology development and during the academic year 2015/2016 it addressed additive technologies, implying procedures and devices used for the creation of prototypes of functional products made from metal, ceramics and polymers in the form of liquid, powder, wires and foils (anything considered as 3D printing), that can be used to improve the quality of life and/or production in the selected field. Students needed to explore the ways in which the use of such technologies would change the world we live in. According to the criteria defined in the research, students designed an innovative product in a new way using the existing technology and/or using the technology that had not been previously used in the selected field and/or through encouragement of the use of new technology. The assignment aimed to provide insight into the context of technology development that was crucial for the setup and the implementation of the project and the planning of the solutions that encourage new technology development or the implementation of the existing technologies in new ways.



IAN BONIFAČIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić



Emorph

Projekt predstavlja drugačiji pristup interijeru osobnog vozila, a temelji se na pretpostavci da će automobilska industrija težiti 'self driving' automobilima. Uvođenjem autopilota otvara se prostor za sve potrebe i situacije poput onih koje se odvijaju u prostoru u kojem živimo ili radimo a za koje trenutačne verzije automobilskih interijera nisu projektirane. Osobno vozilo tako postaje mobilni prostor koji će moći ispuniti sve naše potrebe i interakcije. Rješenje projekta je interijer automobila oblikovan kao opna koja se po želji putnika prilagođava različitim potrebama i situacijama. Opna je oblikovana prema Voronoi uzorku koji omogućava projektiranje i komunikaciju transformacija oblika i različite stupnjeve mekoće površine na različitim mjestima opne.

Emorph

The project shows another approach to the interior of a personal vehicle, based on the assumption that the automotive industry will focus on 'self-driving' vehicles. The introduction of autopilot provides room to meet all the requirements and situations such as those occurring in the premises in which we live or work which the current versions of car interiors have not been designed for. Personal vehicles are hence transformed into mobile premises intended to meet all one's needs and interactions. The solution provided by the project is a car interior designed like a membrane which, depending on passenger wishes, adapts to various needs and situations. The membrane has been designed based on Voronoi diagram which enables design and communication between form transformations and different degrees of surface softness on different points on the membrane.



DINA BARTOLIĆ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Exposure

Exposure je sistem aktivne regulacije svjetla, prirodnoga i umjetnog, na određenom području. Uz pomoć tehnologije 4D printa ostvarena je reakcija na okoliš i kretanje, čime Exposure izmjenjuje svoj oblik i regulira propuštanje ili opskrbljivanje svjetlom. Ovisno o potrebi, on se mijenja i dobiva dodatnu funkciju zaklona od sunca, kiše i vjetra. Svojim oblikom i materijalima izrade koji uključuju alge proizvod se u konačnici ponaša kao živa biljka, opravdava nenametljivost u okolišu i obogaćuje prostor zelenilom.

Exposure

Exposure is a system of active regulation of light, both natural and artificial, in a specific area. The use of 4D printing technology resulted in the reaction to the environment and the movement whereby Exposure changes its form and regulates the passage or the supply of light. Depending on requirements, it changes and gets an additional function of shelter from the sun, the rain and the wind. Due to its form and the material used, which includes algae, the product eventually behaves like a living plant, justifying its unobtrusiveness in the environment and enriching the premises with greenery.

KATARINA HULJEV

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Uređaj za pripremu hrane tehnologijom 3d printanja

Uređaj za pripremu hrane tehnologijom 3D printanja omogućuje kvalitetnu i kontroliranu prehranu svih članova obitelji u uvjetima suvremenoga urbanog načina života, a istovremeno poštuje i razvija rituale obiteljskog života povezane s prehranom. Priprema jela odvija se fizičkom ili glasovnom interakcijom s uređajem. Odabirom i kombiniranjem količine sastojaka moguće je poboljšati nutritivne vrijednosti jela, stvarati nove kombinacije okusa i mirisa uz očuvanje vlastitog zdravlja. Takav postupak pripreme hrane ekološki je isplativiji od klasične pripreme, može biti zabavna interakcija svih ukućana, a omogućuje i printanje posuda za konzumiranje i pohranu u zavisnosti od potreba i prigodama.

A food preparation device using 3D printing technology

A food preparation device using 3D printing technology enables high quality and controlled nutrition of all the family members against the backdrop of modern urban lifestyle, whilst simultaneously respecting and developing the rituals of family life linked with nutrition. Food preparation occurs through physical or voice-activated interaction with the device. Nutrient values of dishes can be improved through selecting and combining the quantities of ingredients. In addition, new combinations of taste and smell can be provided, whilst simultaneously preserving one's health. This type of food preparation is more cost-effective from the ecological stance compared with classical food preparation and it can result in entertaining interaction amongst household members. Moreover, it also enables printing of dishware for food consumption and storage depending on the requirements and occasions.

ANDREJ ĐUKIĆ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog

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



Integrirana transradijalna proteza

3D printana, potpuno integrirana, transradijalna proteza rezultat je istraživanja ograničenja ljudskih ruku i proučavanja prednjih nogu ('ruku') drugih primata. Koncepti iz prirode su preuzeti i primijenjeni na ljudsku protezu. Proteza je integrirana, tj. usađena u ljudski skelet i spojena neuralnim sučeljem izravno na živčani sustav, stvarajući dvosmjernu vezu i osiguravajući propriocepciju proteze, odnosno koordiniranu kontrakciju individualnih mišića i njihovih skupina. Estetska dimenzija ruke je varijabilna jer njezin konačni izgled ovisi o korisniku.

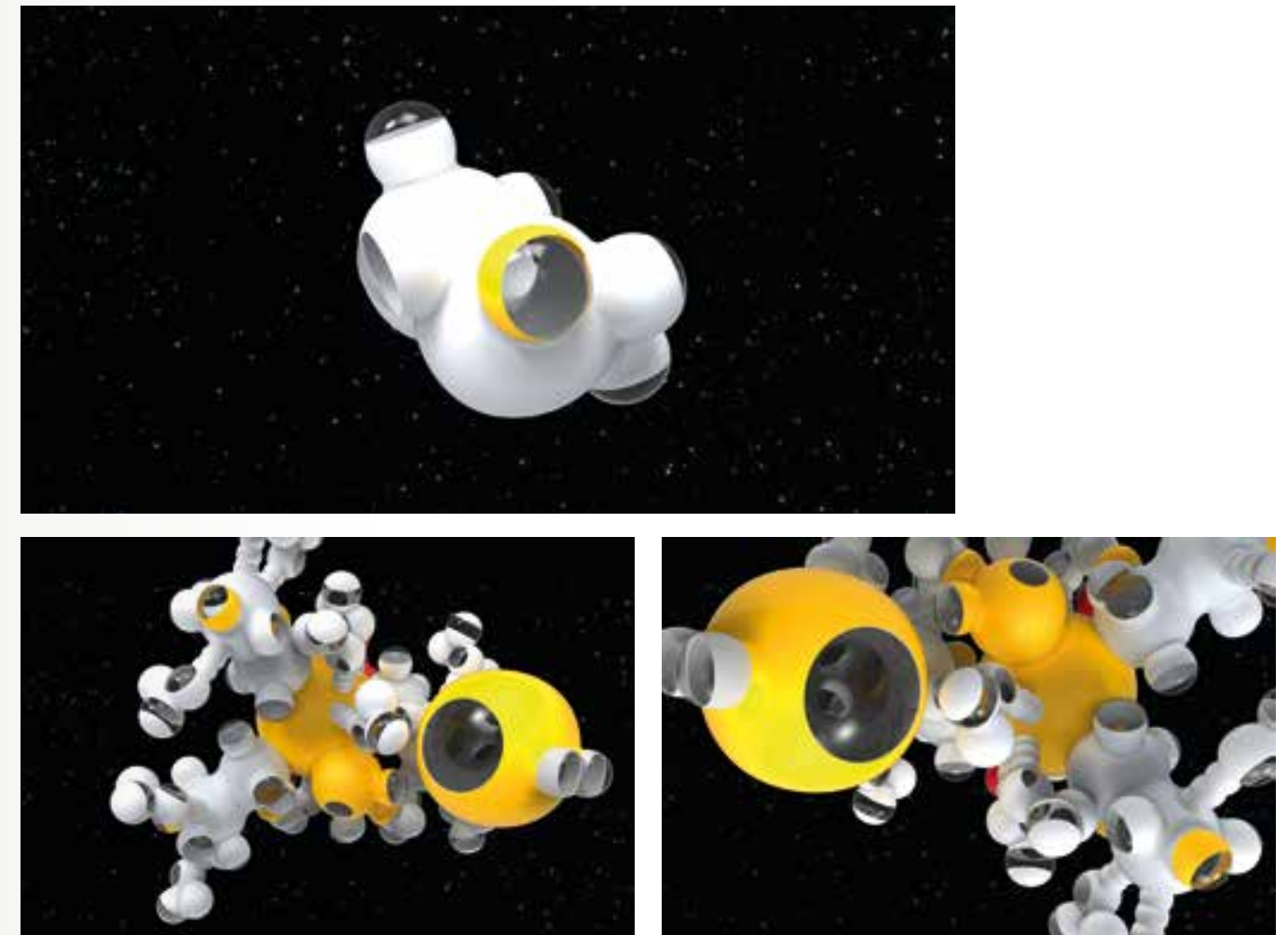
Integrated transradial prosthesis

3D printed, fully integrated transradial prosthesis is the result of research on constraints of human arms and the study of front legs ('arms') of other primates. The concepts have been taken over from the Nature and applied to the human prosthesis. The prosthesis is integrated, i.e., implanted into the human skeleton and connected through a neural interface directly with the nervous system, creating a bi-directional connection and ensuring a proprioception of the prosthesis or co-ordinated contraction of individual muscles and their groups. The aesthetic dimension of the arm is variable, since its final appearance depends on the user.

IVAN ŠABAN

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Svemirski hotel

3D printer bio bi lansiran u svemir gdje bi se ponašao kao satelit ili dron, kretao se oko planeta ili putovao kroz prostor, proizvodeći pritom prostore za boravak od dostupnih materijala. Sustav se sastoji od raznovrsnih elemenata koji se spajaju u potrebne kombinacije. Većom nadogradnjom unutarnji pregradni materijali se mogu reciklirati i ponovo iskoristiti, čime dobivamo interijer koji je prozračan i u kojem nema ograničenja kretanja. Prostorni elementi ovog modela svemirskog hotela podijeljeni su prema osobnim potrebama različitih funkcija, za spavanje, druženje, toalet ili spremište. Sustav je primjenjiv u širokom spektru situacija kao što su znanstvena istraživanja, izgradnja svemirskih postaja, kolonizacija svemira ili turizam.

Space hotel

3D printer was launched into space where it acted like a satellite or a drone, moving around planets or navigating through space, subsequently providing premises for sojourn made from available materials. The system comprises of various features which are brought together into the required combinations. Through a large-scale enhancement, the interior partition materials can be recycled and reused, which results in an airy interior in which movement is not restricted. Spatial features of this space hotel model have been divided based on personal needs and different functions - for sleeping, socialising, toilet facilities or storage room. The system is applicable in a broad range of situations such as scientific research, construction of space stations, space colonisation or tourism.

Dizajn vizualnih komunikacija

Zvanje magistra dizajna, koje studenti stječu po završetku diplomskog studija, pruža im kvalifikacije za samostalno vođenje projekata i upravljanje procesima razvoja dizajna. Na zadacima projektiranja vizualnih komunikacija naglašava se sposobnost snalaženja u kontekstu realnog okruženja, uz 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.



KROP

T-shirt je vjerojatno najpopularniji odjevni predmet za velik dio mlade i srednje populacije. Proizvodnja je masovna, a proizvođači se međusobno natječu novim oblicima i aplikacijama. KROP je višedijelni sustav kojim je moguće kreirati personaliziranu majicu kratkih rukava uz mogućnost otiskivanja različitih uzoraka. Majica se kroji iz više dijelova pomoću drvenih šablona, a omogućen je izbor više od 300 varijacija jedne majice. Oblik majice odabire korisnik koji kombinirajući drvene šablone kreira konačni oblik prema svojim željama. Kroj nudi četiri osnovna tipa koji omogućuju izbor širine, dužine, oblik vratnog izreza te oblik rukava. Odabranom kombinacijom drvenih šablona korisnik na tkanini iscrtava oblike koji se nakon izrezivanja spajaju u željenu majicu. Drveni oblici na poleđini imaju različite reljefno izvedene uzorke koje korisnik prema vlastitom odabiru otiskuje na nastalu majicu i tako kreira unikatni odjevni predmet. Projekt je nagrađen prvom nagradom u studentskoj selekciji Dana D, 2016. godine.

KROP

T-shirt is probably the most popular clothing item amongst most young and middle-aged people. It is a matter of mass production and producers compete with new design and apps. KROP is a multiple unit system with which a personalised T-shirt can be designed and diverse patterns can be printed on it. The T-shirt is tailored from several parts using wooden patterns and the opportunity of selection amongst over 300 variations of one T-shirt has been provided. The form of the T-shirt is selected by the user who, combining wooden patterns, creates the final form according to their taste. There are four basic styles that provide the opportunity to select the width, the length, the form of neck cut-out and the form of the sleeves. Through a selected combination of wooden patterns the user draws forms on the fabric which are assembled after the cutting out to make a desired T-shirt. Wooden forms on the back have diverse plastic patterns that the user selects and prints on the T-shirt and hence they make a unique clothing item. The project won first prize in the student selection on Day D in 2016.

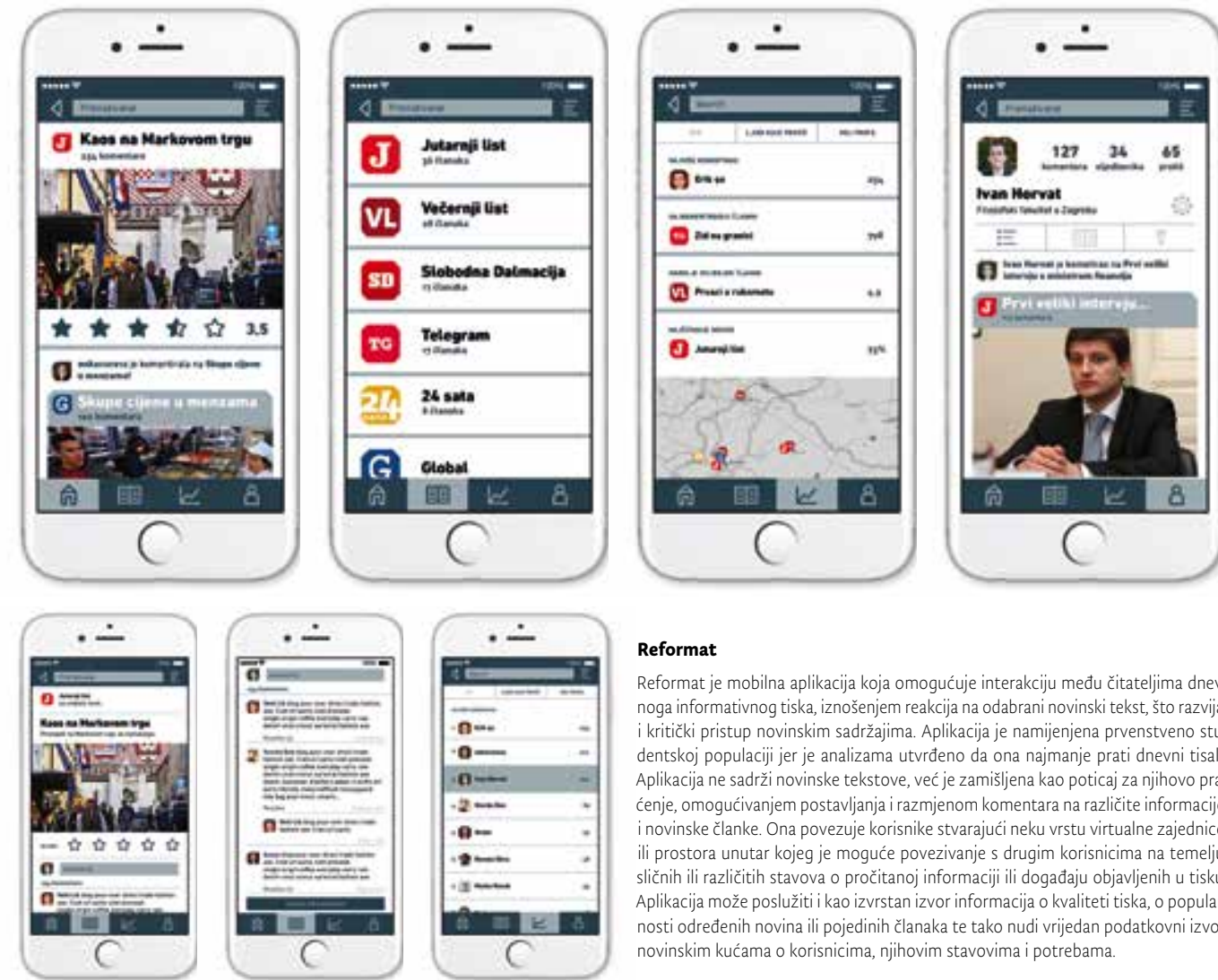
GALA MARIJA VRBANIĆ

MENTOR: Ivan Doroghy

ASISTENT / ASSISTANT: Tomislav Vlainić



Re: format



MIRAN BAŠIĆ
MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska

Reformat

Reformat je mobilna aplikacija koja omogućuje interakciju među čitateljima dnevnoga informativnog tiska, iznošenjem reakcija na odabrani novinski tekst, što razvija i kritički pristup novinskim sadržajima. Aplikacija je namijenjena prvenstveno studentskoj populaciji jer je analiza utvrdila da ona najmanje prati dnevni tisak. Aplikacija ne sadrži novinske tekstove, već je zamišljena kao poticaj za njihovo praćenje, omogućivanjem postavljanja i razmjene komentara na različite informacije i novinske članke. Ona povezuje korisnike stvarajući neku vrstu virtualne zajednice ili prostora unutar kojeg je moguće povezivanje s drugim korisnicima na temelju sličnih ili različitih stavova o pročitanoj informaciji ili događaju objavljenih u tisku. Aplikacija može poslužiti i kao izvrstan izvor informacija o kvaliteti tiska, o popularnosti određenih novina ili pojedinih članaka te tako nudi vrijedan podatkovni izvor novinskim kućama o korisnicima, njihovim stavovima i potrebama.

Reformat

Reformat is a mobile app that enables interaction amongst the readers of daily newspapers, through providing reactions to a selected newspaper text, which develops a critical approach to newspaper content. The app is primarily intended for student population, since it has been concluded following analyses that they hardly ever read the daily newspapers. The app does not include newspaper texts, but it has been intended as an encouragement for reading them, by enabling the posting and the exchange of comments to diverse information and newspaper articles. It connects the users creating a sort of virtual community or a space within which connection with other users is possible based on similar or different attitudes expressed concerning the information that has been read or the event mentioned in the newspapers. The app can also be used as an excellent source of information about the quality of the newspapers, the popularity of a specific newspaper or articles and is hence a valuable source of information to newspaper companies about the users, their attitudes and requirements.

NIKOLINA KENTRIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Optimizacija učenja redizajnom udžbenika u biomedicinskom području

Projekt je potaknut poteškoćama studenata prve godine biomedicinskih studija pri učenju, kao rezultat neodgovarajućeg oblikovanja stručne literature. Istaknut je kolegij Anatomija, odnosno literatura Waldeyerova anatomija čovjeka, gdje se studenti prvi put susreću s takvim sadržajem i načinom učenja. Postavljena je hipoteza kako i složen sadržaj može biti samodostatan izvor i alat za učenje, ako ga se pažljivo oblikuje. Učenje u biomedicinskom području podrazumijeva višemjesečno učenje paralelno s nastavom, uz istodobno korištenje više publikacija i vlastitih bilješki. Gradivo koje je izuzetno zahtjevno i opsežno, hermetičnog teksta s latinskom terminologijom, nije lako savladivo. Stoga redizajn tog udžbenika uvodi veliku vanjsku marginu namijenjenu bilješkama i fusnotama, a povećana donja margina sadrži rječnik s čitkijim sustavom hijerarhije informacija. Izbor tipografije i grafičkih elemenata poput podcrtavanja bojom i markiranjem najvažnijih pojmova omogućuju učinkovitije praćenje sadržaja i njegovo lakše usvajanje.

Optimisation of learning through redesign of course books in the field of biomedicine

The project originated from the difficulties during learning faced by first year students of biomedicine, as a result of inadequate design of professional literature. The Anatomy course was primarily pointed out or Human Anatomy by Waldeyer, to be more specific, where students encounter this type of content and this method of learning for the first time. A hypothesis was made that even complex content can be a self-sufficient source and a learning tool if it is carefully designed. Studies in the field of biomedicine imply learning for several months whilst simultaneously attending the lectures and the use of several publications and own notes. The subject matter is extremely demanding and comprehensive, with hermetic texts in which Latin terms are used and it cannot easily be mastered. Hence, the re-design of this course book introduces a large external margin intended for notes and footnotes, whilst the enlarged bottom margin contains a dictionary with a legible system of information hierarchy. The selection of typography and the graphic elements such as colour underlining and marking of the most important concepts ensure a more effective following of content and facilitate its mastery.





SARA PAVLEKOVIĆ PREIS
MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska



Triola, edukacijski alat
— igra za pomoć u razvoju glazbenih potencijala kod djece

Triola je edukacijski alat – igra za djecu nižih razreda osnovne glazbene škole koja služi kao pomoć pri razvitku glazbenih potencijala kod djece. Projekt preispituje probleme učenja standardnom metodom rada koja ne uključuje motorički, vizualni i auditivni kanal primanja informacija i nedovoljnu primjenu, povezivanje i vježbe teorije solfeggia u praksi. Cilj igre je stjecanje naučenog doživljaja izmjenjujući i vježbajući auditivno-vizualno-motoričko iskustvo. Igra je bazirana na kreativnom načinu rješavanja zadataka iz solfeggia karticama sa zadacima iz određenih područja, pločom koja određuje kako riješiti zadatak te primjere kojima se zadaci rješavaju na novi načine. Tako dijete dobiva potpuni doživljaj gradiva koje uči.

Triola, an educational tool
— a game for enhancement of development of musical potential amongst children

Triola is an educational tool – a game for children in lower grades of elementary music school intended as help in development of their musical potential. The project re-examines the problems of learning upon the use of standard methods of work that do not include motor, visual and auditory channel of information reception and insufficient application, connection and theory of solfeggio in practice. The objective of the game is to master the experience learnt through exchange and practice of auditory-visual-motor experience. The game is based on the creative method of solving tasks in solfeggio through cards with tasks in specific fields, using the board that determines how to solve a specific task and examples of new methods of task solution. Hence, children gain comprehensive experience of the subject matter they are learning.

LEONA VERTUŠ

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



Vizualni identitet tradicijskih obrta grada Varaždina

Obrt je tradicijski zanat vođen generacijama s vještinama prenošenim s koljena na koljeno. Od ranoga srednjeg vijeka pa sve do danas, organizirani u različite bratovštine, cehove i zadruge, varaždinski su obrtnici bili nositelji društvenoga i gospodarskog života u gradu. Svojim statutima učvršćivali su svoj značajan status u gradu i društvu u cjelini. Zahvaljujući njima grad Varaždin se godinama uspješno razvijao kako u ekonomskom tako i općedruštvenom smislu. Vremenom je obrtništvo počelo gubiti prvotni značaj i nestajati utjecajem raznih okolnosti pa se pojavila potreba za njegovom revitalizacijom. Uspostavljanje učinkovitije komunikacije obrtnika s građanima i turistima jedan je od načina oživljavanja. Istanje gradskih obrta unificiranom gradskom signalistikom (prigodnim zastavama), brošurama i mobilnim aplikacijama, povećalo bi dostupnost informacija o lokaciji pojedinih obrta te njihovim proizvodima i uslugama, čime bi se stvorila i informacijska mreža varaždinskih obrtnika.

Visual identity of traditional crafts of the city of Varaždin

Craft is a traditional trade with skills passed down through generations. Since the Early Middle Ages, crafts have been organised in diverse fraternities, guilds and co-operatives, Varaždin craftsmen have been the cornerstones of both social and economic life of the city. They strengthened their important status both in the city and in society with their statutes. It was due to them that the city of Varaždin has been developing successfully for years both concerning the economy and its society in general. Nevertheless, in time craftsmanship started losing its original importance and disappearing against the backdrop of diverse circumstances and hence there is currently a need for its revitalisation. Establishing effective communication between craftsmen and the citizens and tourists is one aspect of this revitalisation. Emphasising city crafts through a unified signalistics (appropriate flags), brochures and mobile apps would increase the availability of information about the location of specific crafts and about their products and services, which would create an information network of Varaždin craftsmen.



DRUGI SEMESTAR

– Dizajn u kontekstu razvoja komunikacijskih medija

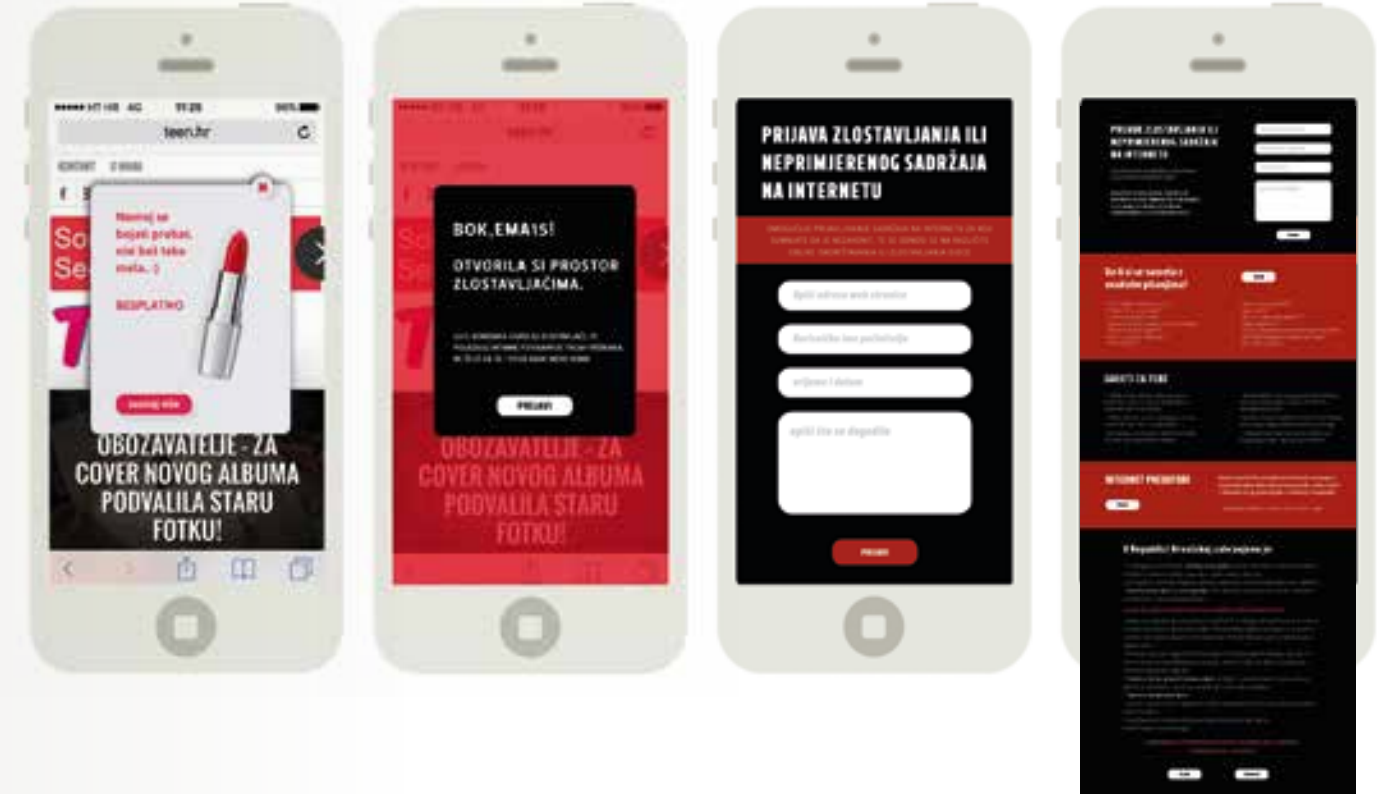
Od studenta se očekuje osmišljavanje multimedijalne društveno angažirane kampanje o određenoj temi, koja omogućuje kvalitetnu dvosmjernu komunikaciju u procesu informiranja javnosti o određenom problemu i usmjeravanja društvenog potencijala za njegovo rješavanje. Sadržaj i forma su u korelaciji, pa je 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 interdisciplinarnoga 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.

★ **NIKA TECILAZIĆ**
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić
GODIŠNJE PRIZNANJE STUDIJA DIZAJNA /
ANNUAL ACKNOWLEDGEMENT AT THE SCHOOL OF DESIGN



Kampanja za osvješćivanje o internetskom zlostavljanju maloljetnika

Provedeći sve više vremena na internetu, djeca su vrlo često žrtve sumnjivih sadržaja i njihovih autora. Na dječjim chatovima, sobama za upoznavanje, pojavljuju se internetski zlostavljači koji vrlo vješto koriste mrežnu anonimnost te njezine komunikacijske alate kako bi uspostavili online odnos s djetetom te ga potencijalno (verbalno) zlostavljali. Najčešće žrtve su djevojčice od 13 do 18 godina, a da njihovi roditelji često ne znaju ništa o tome. U oblikovanju kampanje korištene su iste tehnike koje koriste i zlostavljači kako bi se što lakše došlo do potencijalnih žrtava. Formiran je 'mamac' u obliku aktualnih 'trendi' ukrasa, omiljenih kod tinejdžerica određene dobi te su im pridruženi dokumentirani upiti samih predatora. Takav 'mamac' uobličjen je u formu web-bannera koji se aktivira na stranicama za upoznavanje pri upisu bilo kojeg broja. Svaki upisan broj je potencijalno opasan jer otkriva ili broj mobitela ili neprimjereno godište. Kada potencijalna žrtva aktivira ovu lažnu reklamu (mamac), pojavljuju se informacije s činjenicama vezanima za ovaj problem te se potencijalnoj žrtvi otvara mogućnost prijave neprimjerenog sadržaja na internetu.

Campaign aiming to raise awareness on abuse of minors on the Internet

Due to the fact that they spend an increasing amount of time on the Internet, children frequently fall victims to suspicious content and their authors. Internet abusers appear on a child's chat rooms, where they can get introduced and they considerably skilfully use their anonymity and communication tools in order to establish an online relationship with a child and hence potentially (verbally) abuse them. Girls between the ages of 13 and 18 most frequently fall victims to them and their parents are normally totally unaware of it. The techniques used by abusers to reach the potential victims were used in campaign design. A 'bait' was created in the form of actual trendy decorations popular with teenage girls and documented questions of the abusers have been presented along with them. This type of 'bait' is in the form of a web-banner that is activated on chat pages upon entering any number. Each number entered is potentially dangerous since it reveals the mobile phone number or an inadequate age. When the potential victim activates this fake ad (bait), information with facts linked with this issue appear and the potential victim is provided the opportunity to report the inappropriate content on the Internet.

MIRAN BAŠIĆ

MENTOR: Stipe Brčić
KOMENTOR / COMENTOR: Veljko Žvan
SURADNICA / ASSOCIATE: Karla Paliska



Kampanja o problemu naplavina na obalama grada Dubrovnika

Tema ove kampanje je problem naplavina otpada na obalama grada Dubrovnika i okolice, koje nošene morskim strujama dolaze iz susjednih zemalja. Zbog velikih količina otpada, što često uključuje i medicinski otpad, dubrovačka komunalna služba je nerijetko potpuno nepripremljena. Građani najčešće prvi naiđu na otpad no ne znaju kako dojaviti odgovornoj instituciji koja često indirektno i kasno dozna za problem. Kampanja pokušava, koristeći emocionalnu privrženost građana gradu, motivirati građane na promptno obavješćivanje komunalnog poduzeća kako bi akcija čišćenja počela sa što manje vremenskog odmaka. Motivirajući plakati sadrže izmišljena čudovišta ilustrirana tehnikom kolaža, sastavljenih od fotografija raznog vrsta otpada, koji su prikazani kako uništavaju Dubrovnik u dramatičnim scenama poput onih iz horor filmova. Slogan kampanje aludira na južni vjeter koji donosi nevrijeme, a njime i otpad te ima posebno značenje u Dubrovniku.

Campaign on the issue of waste deposits on the shores of the city of Dubrovnik

The topic of this campaign is the issue of waste deposits originating from the neighbouring countries that are carried by marine currents and reach the shores of the city of Dubrovnik and its outskirts. Due to large quantities of waste, which frequently includes medical waste, the Dubrovnik-based utility services are frequently entirely unprepared. The citizens are normally the first to come across the waste, yet they do not know how to contact the responsible institution which often learns of the problem indirectly and late. Using the emotional bond of the citizens the campaign is striving to motivate the citizens to promptly notify the utility company in order to start waste management activities without delay. The motivational posters show invented monsters illustrated using the collage technique comprising of photographs of diverse types of waste. The monsters are presented whilst destroying Dubrovnik in dramatic scenes reminding of horror films. The campaign slogan alludes to the south wind which brings adverse weather and hence also waste and has specific connotations in Dubrovnik.

OTTO KUŠEC

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



Kampanja za Savez izviđača Zagreba

Društvena kampanja za Savez Izviđača Zagreba usmjerena je djeci 7. i 8. razreda osnovne škole. Koncept se bazira na pokušaju promjene negativne percepcije izviđača, nastale promjenom nekada poželjnih vrijednosti koje izviđači vrednuju i danas, poput poštovanja drugih, njegovanja fizičkih aktivnosti, očuvanja prirodnog okoliša i sl. Promišljajući jezik kampanje bilo je bitno izbjeći agresivno negiranje suvremenih vrijednosti ciljane skupine poput društvenog statusa, uspjeha, važnosti materijalnih dobara itd. Ključ komunikacije je u prihvaćanju činjenice da su izviđači većini današnjih mladih nešto neobično i arhaično, ali istodobno pokazati kako oni i dalje imaju svoje mjesto u suvremenom svijetu. Jezik internetske komunikacije izabran je kao učinkovito sredstvo za odašiljanje poruke pa se tako u porukama koristi oznaka '#' (hashtag), simbol nezaobilazan u suvremenoj internetskoj komunikaciji. Kampanja citira popularne 'hashtagove' koji uz suvremenu vizualnu interpretaciju tipičnih izviđačkih motiva dobivaju nov neočekivan kontekst, drastično drukčiji od onoga u aktualnim društvenim medijima.

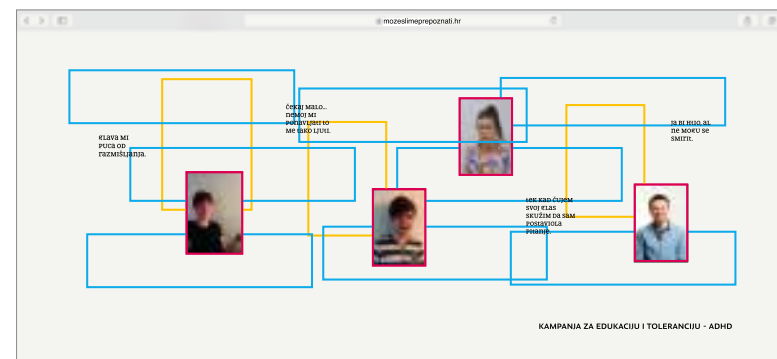
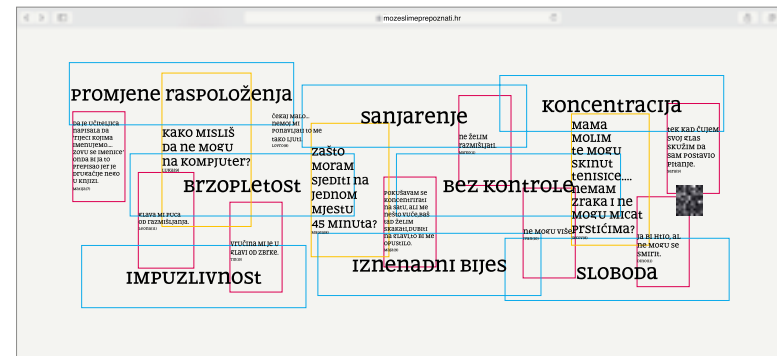
Campaign for Scout Association of Zagreb

Social campaign for Scout Association of Zagreb is intended for children attending 7th and 8th grade of elementary school. The idea behind is to attempt to change the negative perception of scouts resulting from change of formerly desirable values that scouts even currently pursue, such as respecting others, involvement in physical activities and preservation of the natural environment, to name a few. Concerning the language used in the campaign, it was important to avoid the aggressive negation of contemporary values of the target group such as social status, success, the importance of material goods, etc. The key to communication is in the acceptance of the fact that most young people currently find scouts unusual and archaic, yet it was simultaneously important to show that there is still room for them in contemporary world. The language of Internet communication was selected as an effective means for sending a message and hence '#' (hashtag) has been used in the messages, as a crucial symbol used in the Internet communication. The campaign quotes popular hashtags which are provided a new unexpected context through a contemporary visual interpretation of typical scout motifs, drastically different from the one in the actual social media.



LEONA VERTUŠ

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



Kampanja ADHD

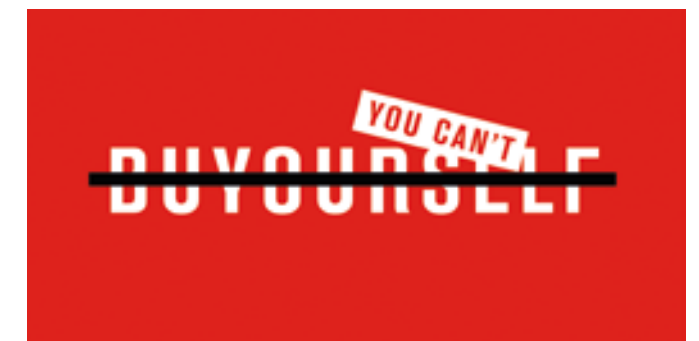
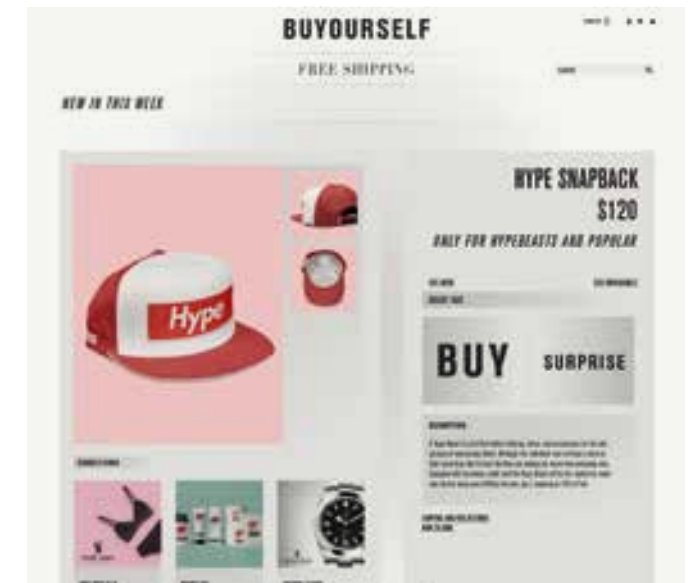
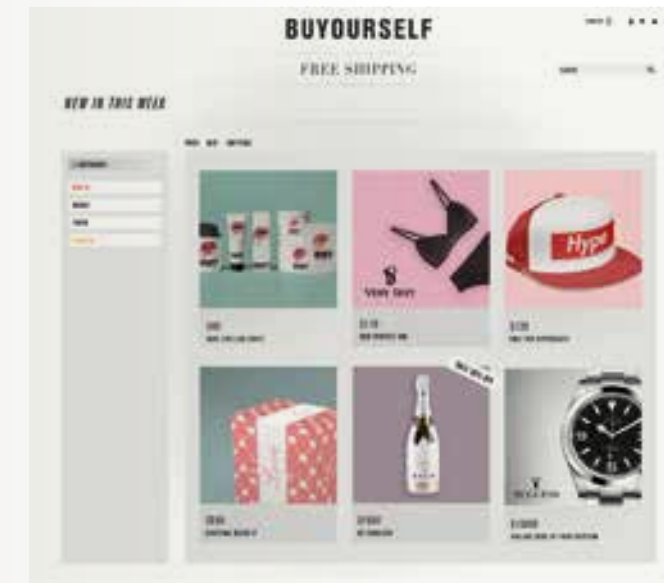
Tema kampanje je poremećaj pažnje i hiperaktivnosti (ADHD) kod djece, kojoj je cilj educirati i potaknuti roditelje i nastavnike na prepoznavanje sindroma i pomoć za ublažavanje posljedica. Istraživanja su pokazala da jedno od tridesetero djece u prosječnom razredu pati od ADHD poremećaja. On se često ne otkrije na vrijeme pa djeca imaju veće probleme s učenjem i ponašanjem u školi. Kampanja se sastoji od plakata i web-stranice. Komentar prikupljeni putem objave na facebooku su kategorizirani prema značajkama osoba sa sindromom ADHD-a, izvedenima iz izjava djece te čestim pitanjima u vezi s tim problemom. Prema toj kategorizaciji određene su tri boje koje su na plakatima isprepletene vizualizirajući uređeni 'kaos'. Interaktivna web-stranica s kojom se povezuje putem QR coda s plakata. Sadržaj weba su razgovori s osobama sa sindromom ADHD-a o osobnim iskustvima, video kampanje te poveznica na facebookovu skupinu i web-stranicu, gdje se može doznati više informacija, uključiti se u radionice i slično.

ADHD Campaign

The campaign addresses the topic of attention deficit hyperactivity disorder (ADHD) in children, aiming to teach and encourage parents and teachers to identify the syndrome and provide help to alleviate the consequences. Research has shown that one in thirty children in an average class suffers from ADHD. This is frequently not identified on time and hence children have considerable problems with learning and behaviour at school. The campaign comprises of a poster and a website. Comments collected upon Facebook post have been categorised according to the features of persons with ADHD obtained from statements of children and frequently asked questions concerning this problem. According to this categorisation three colours have been selected and have been intertwined on the posters visualising the organised 'chaos'. The interactive website can be reached using the QR code indicated on the poster. Web content comprises of conversations with persons with ADHD about their personal experiences, the video campaign and links to the Facebook group and the website where further information is provided and one can apply for participation in workshops, etc.

GALA MARIJA VRBANIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić



Kampanja Buyourself

Cilj kampanje je poticanje na instrumentalni način kupovine stvari. Istodobno, na ironičan način osvjestiti da ne kupujemo predmete koje stvarno trebamo, već izmišljene vrijednosti koje nameće suvremeni marketing. Danas sve više ljudi kupuje ekspresivno, vođeni vlastitim emocijama, a ne stvarnim potrebama. Kreiran je web-shop koji služi kao kanal komunikacije, a zamišljen je kao mjesto na kojem se prodaju najpoželjnije ljudske vrijednosti, osobine ili emocije, simbolički utjelovljene u postojećim proizvodima koje nam nudi agresivni marketing. U okviru različitih online servisa postavljeni su banneri koji korisnika upućuju na kreirani web-shop koji svojim izgledom podsjeća na postojeće online trgovine i kojim počinje online kampanja. Korisnik na njemu može 'kupiti' željeni 'proizvod' kojem su dodani opisi i poruke preuzeti s postojećih oglašnih poruka. 'Kupnja proizvoda' korisnika vodi do finalne poruke o potrebi razumnije kupnje onoga što zaista trebamo te da se ljudske vrijednosti ne mogu kupiti kako sugeriraju reklamne kampanje.

Buyourself campaign

The objective of the campaign is to encourage the purchase of items in an instrumental way. Moreover, simultaneously to raise awareness of the fact that one does not purchase items one really needs, but invented values imposed by the contemporary marketing instead. An increasing number of people currently purchase in an expressive way, driven by their own emotions rather than actual needs. Hence, a web-shop has been created intended as a communication channel and a sales outlet that provides the most desirable human values, features or emotions, symbolically embodied in existing products offered by aggressive marketing. Banners have been placed within diverse online services aiming to attract the attention of the users to the created web-shop whose appearance reminds of the existing online stores and is aimed to start the online campaign. The user can 'purchase' the 'desired' product to which descriptions and messages have been added that were taken over from the existing advertisements. 'Product purchase' leads the user towards the final message about the need for a more sensible purchase of what we actually need and pointing out that human values cannot be purchased as is normally suggested in advertising campaigns.

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 produblivanju 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

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

FIRST AND SECOND SEMESTER

– Typographic Research

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

MIRAN BAŠIĆ

MENTOR: Nikola Đurek

DEMONSTRATOR: Marko Hrastovec

Darsa typeface

Obliti privatorum publica curate!

LIBERTAS

Quarz scientibus

REPUBLICA RAGUSEA

Dubrovačka Republika

Gondola 1673

Epidaurum figaro 1540



Darsa

Darsa je pismo nastalo za posebnu signalistiku Dubrovnika, odnosno njegove stare gradske jezgre. Ploče koje su razmještene po ulicama Staroga grada sadrže natpise svih dućana, kafića i znamenitosti što se u njima nalaze, a s obzirom na to da su ulice Dubrovnika uglavnom uske i skućene, namijenjene su čitanju iz manjih udaljenosti. Stoga je bilo moguće u projektiranju pisma manje razmišljati o optimizaciji za signalistiku, a više o samoj identitetskoj osnovi grada. Pismo preuzima konstrukciju kaligrafskih natpisa nađenim u povijesno relevantnim nautičkim kartama, ali i dalje u određenoj mjeri zadržava značajke pisama optimiziranih za signalizaciju, poput velike x-visine i same širine pojedinih znakova. Postoji nekoliko verzija pisama: bold, light i bold italic, uz razne ligature i brojke što omogućuje daljnje oblikovanje hijerarhijske strukture ploča. Također, zamišljeno je da se signalizacija grada nalazi na platnima, odnosno tkanini te tako upotpunjuje vizualni dojam stare gradske jezgre Dubrovnika.

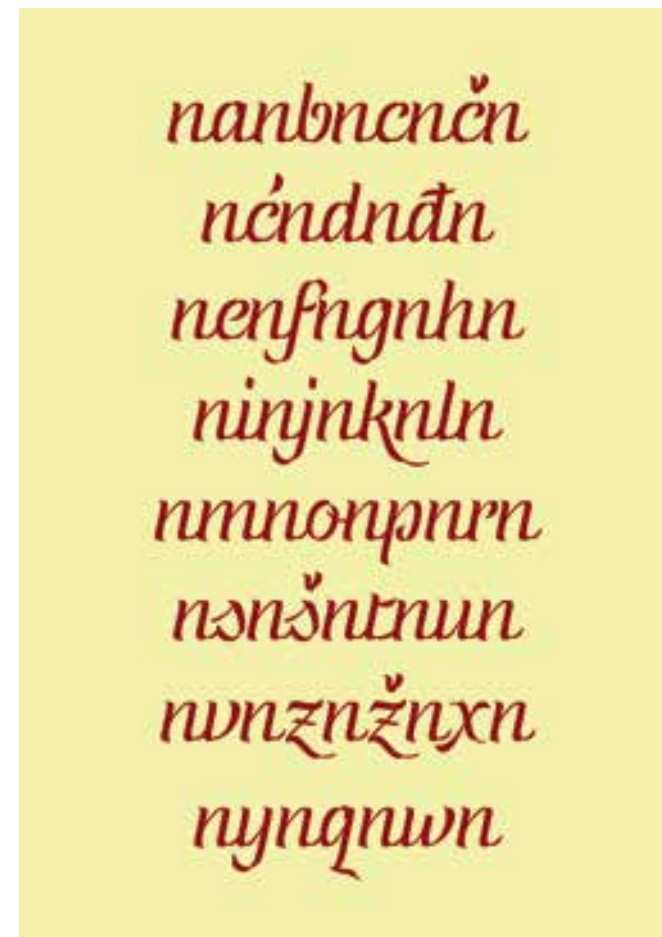
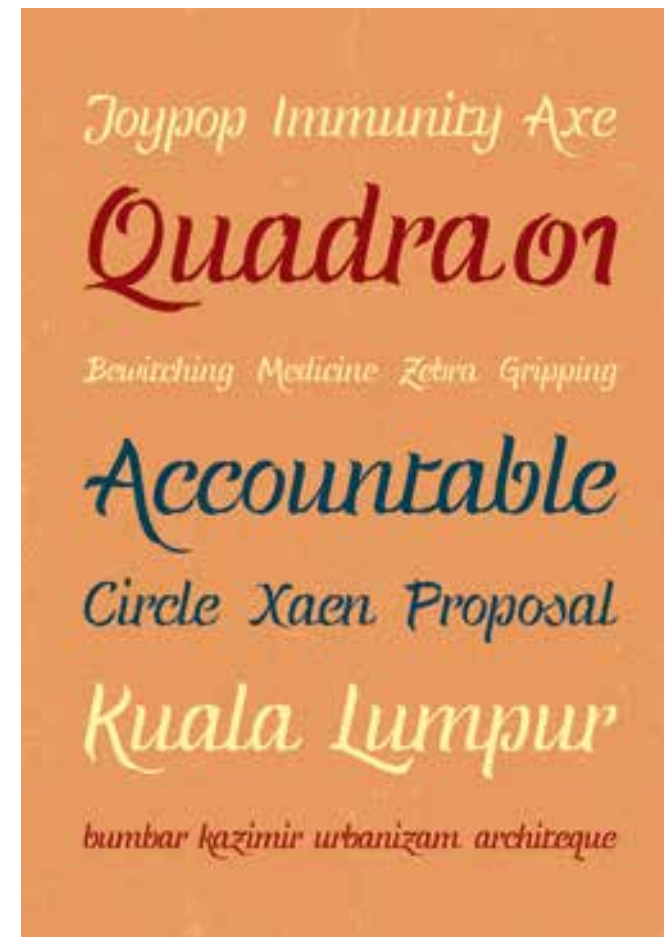


Darsa

Darsa is a font designed for the street signs specific of Dubrovnik, i.e. for its historic nucleus. The plaques located throughout the streets of the Old Town provide inscriptions of all the stores, coffee shops and monuments in the area, since the streets of Dubrovnik are mainly narrow and cramped and the plaques are hence intended to be read from small distances. Consequently, upon street sign design there was more room for consideration of the identity of the city, rather than of the optimisation of the street signs. The font takes over the construction of calligraphy inscriptions found in historically relevant nautical charts, yet it still considerably retains the features of the typeface optimised for street signs, such as large x-height and the width of individual glyphs. There are several font variants, such as bold, light and bold italic, with different ligatures and number styles which enables further design of hierarchical structure of the plaques. Moreover, the idea is to provide street signs on canvas, i.e. cloth and hence enhances the visual impression of the historic nucleus of Dubrovnik.

BORJAN PAVLEK

MENTOR: Nikola Đurek
DEMONSTRATOR: Marko Hrastovec



Zola

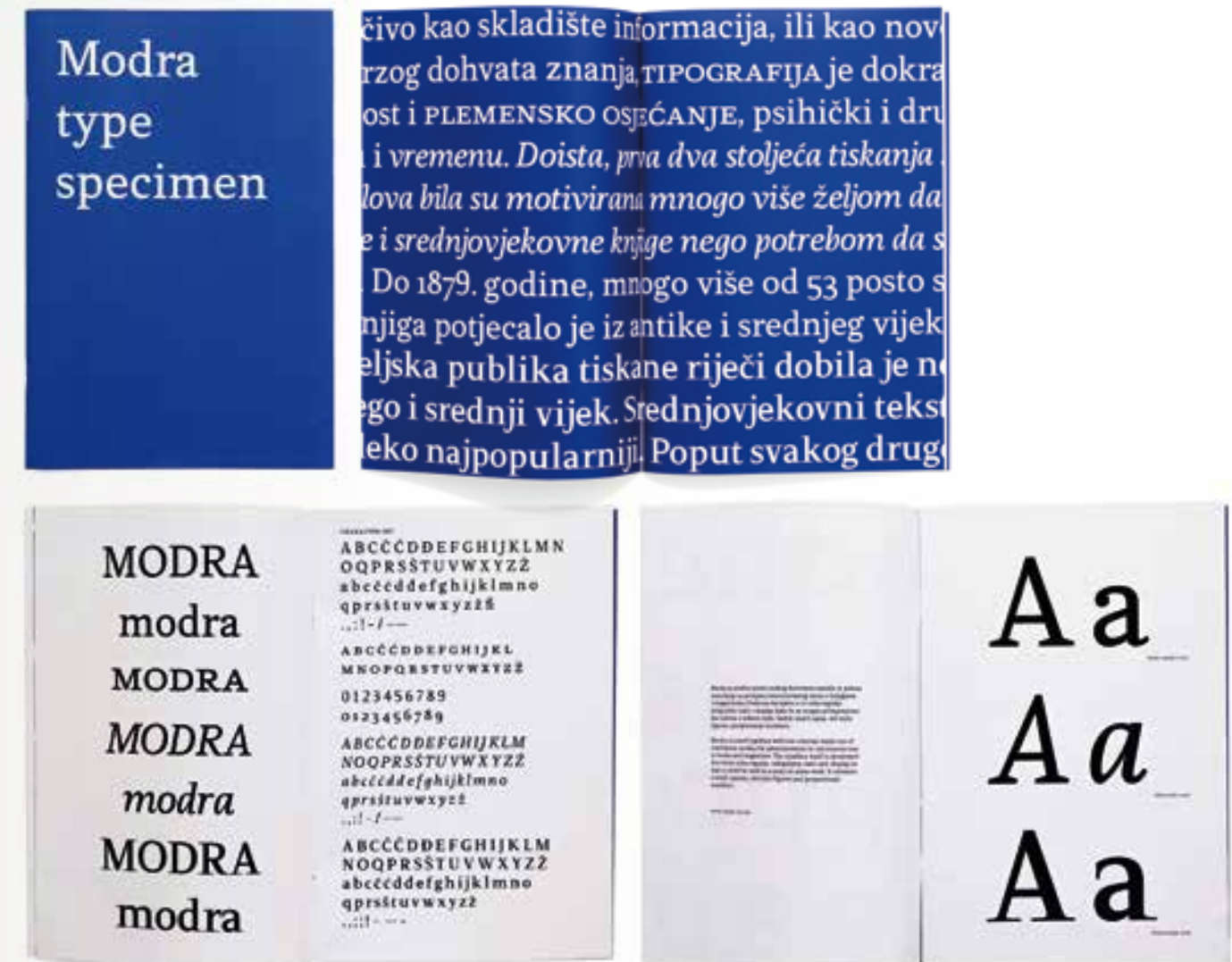
Zola je display script pismo nastalo kao svojevrsno usustavljenje posebnih kaligrafskih detalja proizašlih iz pisanja brush perom. Ideja je bila da se stvori pismo koje može trpjeti razne kontekste i privlačiti svojom estetikom koja je formulirana konstrukcijom neprekinute ekspanzije. Također, s obzirom na posebnost brusha kao alata koji potiče spektar ligatura, slovni znakovi, a naročito verzali, imaju nekoliko varijacija, ovisno o susjednim znacima. Tako usprkos gotovo metronomskom, mehaničkom ritmu i čvrstoj konstrukciji pismo ne gubi svoj primarni karakter – onaj humani.

Zola

Zola is a display script font designed as a specific systematisation of specific calligraphic details that originated from writing using a brush pen. The idea behind it was to design a font that could be used in different contexts and attract through its aesthetics which has been formulated through a construction of uninterrupted expansion. Moreover, concerning the specific features of the brush pen as a tool that encourages a broad range of ligatures, glyphs and primarily upper-case letters have several variations, depending on the characters placed next to them. Hence, irrespective of almost a metronomic, mechanical rhythm and a solid construction, the font does not lose its primary character feature – the humane.

LEONA VERTUŠ

MENTOR: Nikola Đurek
DEMONSTRATOR: Marko Hrastovec



Modra

Modra je serifno pismo niskoga kontrasta, nastalo iz poteza translacije za primjenu kontinuiranog teksta u knjigama i magazinima, uz oblikovan display style za naslove. Pismo je razvijeno u tri stila regular s kaligrafskim italicom i verzijom display kako bi se mogao primjenjivati kao cjelina u nekom radu. Sadrži: small capse, old style figures i proportional numbers.

Modra

Modra is a serif low-contrast font, created from translation for the application of current text in books and magazines, with a designed display style for headlines. The typeface has been developed in three styles with italic calligraphy and the display version in order to be used as a unit in some work. It comprises of small caps, old style figures and proportional numbers.

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.

DINA BARTOLIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić



Moćak – biografski film

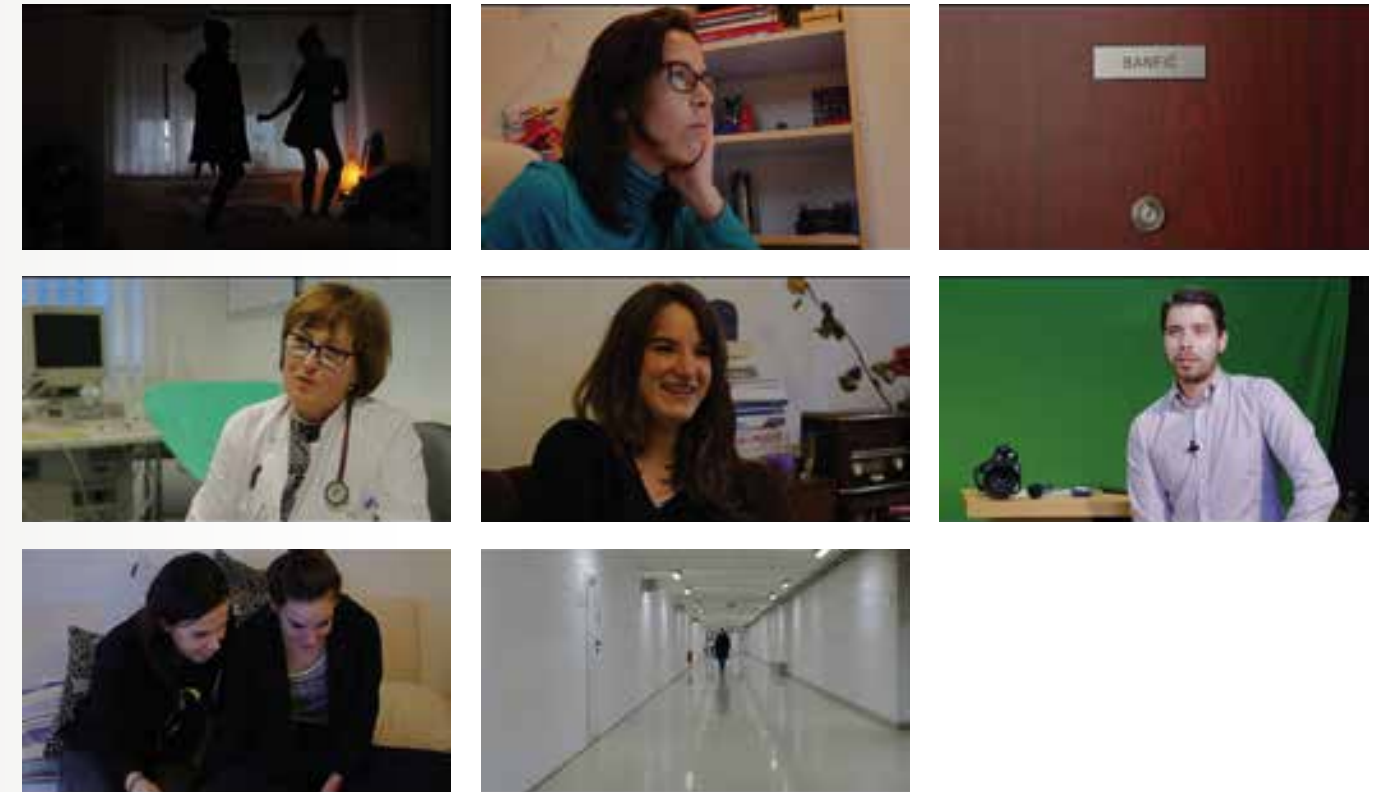
Film je nostalgičan prikaz žala za rodnim selom koje propada pod pritiskom vremena. Prisjećajući se načina života u oskudici, bez struje i vode, živopisnim crticama iz djetinjstva sjetno opisuje nekadašnje zajedništvo ljudi i sreću unatoč neimaštini. U bijegu od stresnog života mir pronalazi u vlastitoj kući iz djetinjstva, na vrhu brda Skitača.

Moćak – A biographical film

The film is a nostalgic expression of a regret resulting from the fact that the native village has been deteriorating against the backdrop of the passage of time. Through vivid storiottes the film casts light on the way of life in extreme poverty, without water and electricity and melancholically describes the former tightly knit community and the happiness of people irrespective of poverty. Running away from the stressful life, peace has been found in the protagonist's own childhood home on top of the hill Skitača.

IVANA BANFIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić



Šumica – autobiografski film

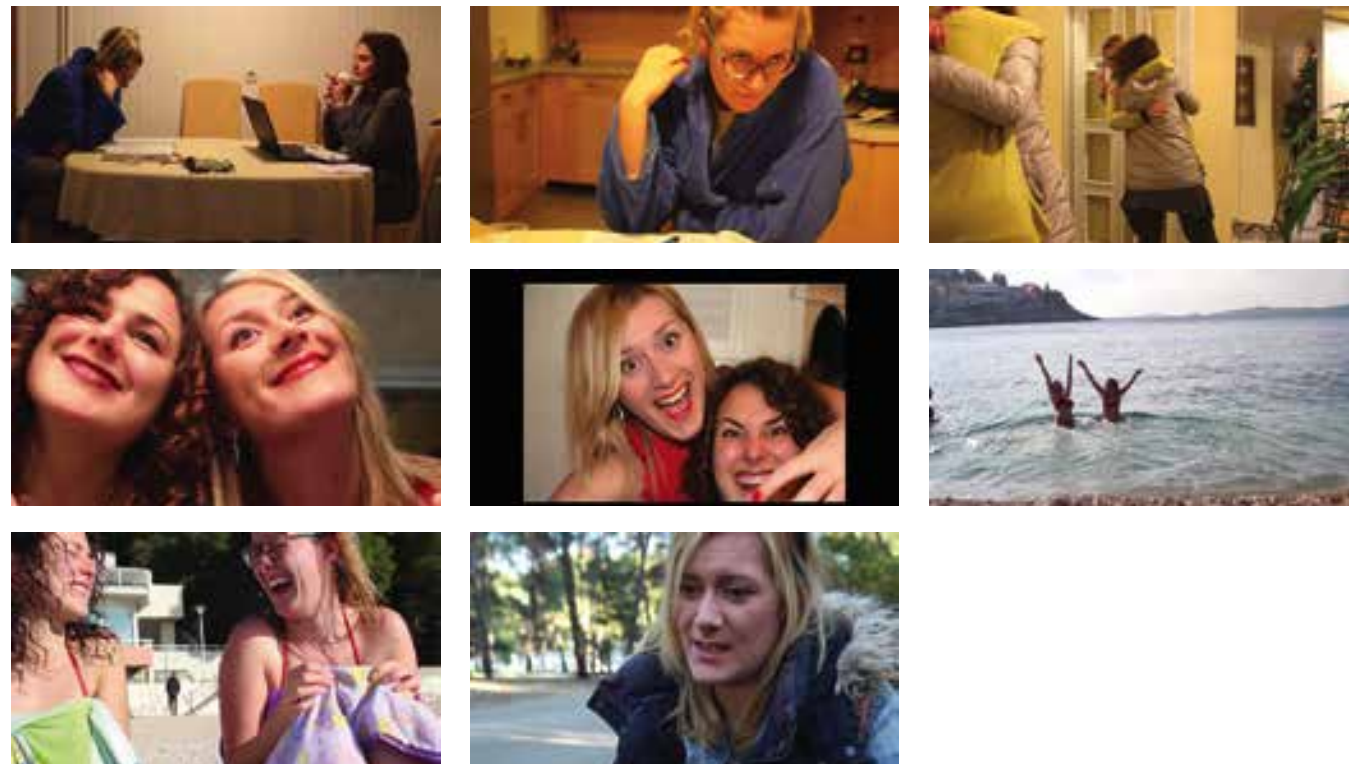
Film je autobiografski portret mlade studentice Ivane Banfić koja cijeli život prolazi kroz traumu što nosi jednako ime i prezime kao poznata pjevačica IBee. Priča se sastoji od tri paralelna intervjua Ivani ninih najvažnijih ljudi u životu, a to su njezin dečko, mama i najbolja prijateljica. Oni u zanimljivoj raspravi pojašnjavaju kakva je zapravo Ivana i koje sve smiješne situacije prolazi.

A small forest – An autobiographical film

The film provides an autobiographical portrait of a young student Ivana Banfić who has throughout her life been faced with a trauma of her name and surname being identical to the popular Croatian singer IBee. The story comprises of three parallel interviews of the most important people in Ivana's life – her boyfriend, her Mum and her best girlfriend. During an interesting discussion they explain what Ivana is actually like and describe the humorous situations she encounters.

KATARINA HULJEV

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić



Dobar, bolji najgori – biografski film

Uradak je inspiriran najboljim prijateljstvima koja često, suprotno od očekivanog, znaju okončati kada se te osobe odluče na zajednički suživot. Ovo je priča o najboljem prijateljstvu. Prvi dio filma, u kojem su snimljeni najdepresivniji i najdysfunkcionalniji trenuci, predstavlja razdoblje kada sam živjela s najboljom prijateljicom te je u izričitom kontrastu s drugim dijelom filma koji predstavlja vrijeme kada smo odlučile živjeti zasebno i pokazuje one najluđe i najzabavnije zajedničke trenutke. Na kraju, baš kada pomislimo da smo prebrodile sve teške trenutke, priopćuje mi da odlazi studirati u inozemstvo...

Good, better, the worst – A biographical film

The work has been inspired by best friendships that frequently and surprisingly end when persons opt for cohabitation. This is a story about best girlfriends. The first part of the film, which shows the most depressing and dysfunctional moments, depicts the period in which I lived with my best girlfriend and is in explicit contrast with the second part of the film which depicts the period in which we decided to live apart and shows the craziest and the most entertaining moments we spent together. At the end, when we thought all the difficulties had been tackled, she tells me she is leaving home to study abroad.

SARA PAVLEKOVIĆ PREIS

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić



Mirjana Preis Superstar – biografski film

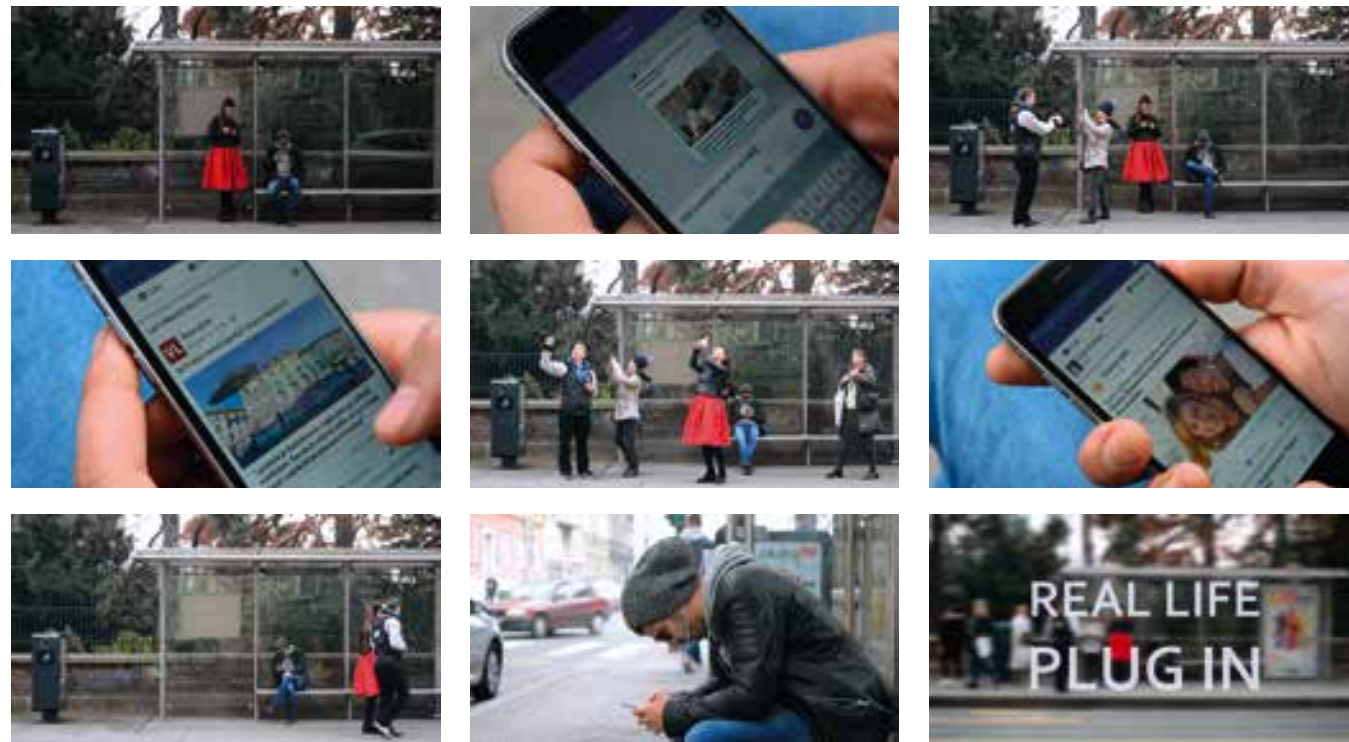
Ovaj portretni dokumentarac prati djelić kreativnog procesa stvaranja jedne koreografinje za novu predstavu. Plesom, koji ona koristi kao medij izražavanja vlastitog lika i onoga što on želi ispričati, prikazuje se osobni segment istraživanja pokreta u ranim fazama nastanka ideje za jedan veći projekt. Unatoč višegodišnjem iskustvu koreografinje, film preispituje uvijek iznova ranjiv trenutak prilikom izlaganja onoga osobnoga kao i trenutak preispitivanja same sebe kroz novo djelo.

Mirjana Preis Superstar – Biographical film

This documentary portrait follows a fragment of a creative process of a female choreographer for a new performance. The dance that she uses as a medium of expression of her own character and what she is striving to tell, shows a personal segment of research on movement in various phases of the evolution of an idea for a larger-scale project. Irrespective of the long-term experience of the female choreographer, the film continuously analyses the constant vulnerability during personal expression, as well as the moment of self-analysis through a new piece of work.

DINA BARTOLIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić



Real life – promidžbeni film

Projekt je nastao kao odgovor na problem koji je sve prisutniji u današnjem društvu, a to je opsjednutost mobilnim uređajima i prekomjerno bavljenje njima. Provedeći vrijeme na društvenim mrežama, raznim stranicama i aplikacijama, bilo dok hodamo gradom, čekamo tramvaj, sjedimo u parku, mi zapravo propuštamo sve ono što nas okružuje. Tako mladić u tri tematski povezane reklame, zbog neprestanoga gledanja u smartphone, propušta životne prilike. Žali se obitelji i prijateljima na nedostatak sreće, a da je samo podigao pogled mogao je upravo on biti glavni sretnik cijele priče.

Real life – Promotional film

The project was intended to provide a solution to the problem that has become increasingly present in modern society and that is the obsession with mobile devices and their excessive use. Whilst we spend time on social networks, various websites and apps, irrespective of whether we are walking through the city, waiting for the tram, or sitting in the park, we are actually missing out on all that surrounds us. Hence, a young man during three thematically linked adverts misses some once-in-a-lifetime opportunities because of his continuous staring at his smartphone. He complains to his family and friends about the absence of good luck, whilst he could have been really lucky had he only taken a look around.

SARA PAVLEKOVIĆ PREIS

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić



Le Tigre – Deceptacon – glazbeni spot

Glazbeni spot, hommage je pjesme 'Deceptacon', američkog elektroclash benda Le Tigre, s kraja 90-ih godina prošlog stoljeća. Pjesma je specifična zbog svoje aerobicon koreografije, a bend je specifičan zbog svojeg inovativnog DIY pristupa pri stvaranju muzike te korištenja jeftine elektroničke opreme. Spot koristi elemente koreografije i kostimografije u okviru kojih se eksperimentalno poigrava s prostorom, likovima, bojama, kompozicijama i samim kontekstom. Također, na jednoj razini preispituje mogućnosti i opsege jeftine (DIY) produkcije spotova.

Le Tigre – Deceptacon – Music video

The music video is a homage to the song entitled 'Deceptacon', by the American electroclash band Le Tigre from the end of 1990's. The song is specific due to its 'Aerobicon' choreography and the band for their innovative DIY approach to the creation of music and the use of low budget electronic equipment. The music video uses elements of choreography and costume design within which it experimentally plays with the space, characters, colours, compositions and the context. Moreover, on one level it also analyses the potential and the scope of no budget DIY production of music videos.

Interaktivni mediji

Kolegij interaktivnih medija na prvoj diplomskoj godini studija uvodi dizajnera u polje razvoja digitalnog produkta od koncepta do realizacije web-stranice ili mobilne aplikacije. Uloga dizajnera je u ovom pristupu višedimenzionalna i očekuje od pojedinca osmišljavanje koncepta projekta u odnosu na profil korisnika, konteksta u kojem se korisnik nalazi te problema koji se nastoji riješiti. Iz istraživačkog procesa proizlazi jasan profil korisnika koji je definiran njegovom životnom dobi, navikama, interesima, željama, problemima i ostalim čimbenicima koji utječu na percepciju i motivaciju korištenja digitalnog proizvoda. Zbog konteksta studija i resursa koji su na raspolaganju, studenta se potiče da osmišljava projekt koji proizlazi iz osobnog interesa za određeno područje životne aktivnosti. Sljedeći korak je stavljanje u fokus korisnika unutar neke aktivnosti ili situacije koju se opisuje nizom 'zadataka' (engl. use cases) koje korisnik pokušava riješiti korištenjem digitalnog proizvoda. Nakon obuhvatne analize korisnika, situacije i zadataka koje oblikuju korisničko iskustvo, izrađuje se prototip aplikacije. Pristup realizaciji prototipa naslanja se na znanje i iskustvo kolegija Osnova interaktivnih medija, gdje su studenti praktično upoznati s konceptima prototipova low-fidelity i hi-fidelity. Pored zadatka izrade prototipa studenti trebaju izraditi dokument vizualnih standarda aplikacije koji u realnom okruženju služi kao referencija vizualne definicije komponenti proizvoda drugim dizajnerima, programerima i produkt menadžerima.

Interactive Media

The Interactive Media course during first year of study at the Graduate Study Programme introduces designers into the area of development of a digital product from the concept to the implementation of a website or a mobile app. Designers have a multi-dimensional role in this approach and individuals are expected to provide a project concept in relation to the user profile, the user context and the problem for which the solution is striving to be provided. A clear user profile is provided through the research process, defined by their age, habits, interests, wishes, problems and other features that impact on the perception of and the motivation to use a digital product. Due to the context of the study and the available resources, students are encouraged to develop a project that results from their own interests in a specific area of life activity. The next step is to bring the user into focus within an activity or a situation that is described through a broad range of use cases which the user is striving to solve through the use of a digital product. The app prototype is created following a comprehensive analysis of the user, the situation and use cases that define user experience. The approach to prototype implementation is based on the knowledge and experience of the course Fundamentals of Interactive Media, where students are provided a practical insight into the concepts of low-fidelity and hi-fidelity prototypes. In addition to the assignment of prototype creation, students need to prepare a document on visual standards of the application which in real environment is used as a reference for a visual definition of product components to other designers, programmers and product managers.

PRVI SEMESTAR

– Razvoj digitalnog produkta

U prvom semestru diplomskog studija studenti bi trebali raspolagati osnovnim teorijskim znanjem i pojmovima interaktivnih medija. Cilj tijekom semestra je razviti kod studenata samostalnost izvedbe složenijega digitalnog produkta definicijom koncepta, analizom profila korisnika te izvedbenim rješenjem prototipa s prezentacijom UI-ja kroz hi-fidelity prototip koji obuhvaća vizualni identitet aplikacije, grafičke standarde i njihovu implementaciju korisničkim sučeljem.

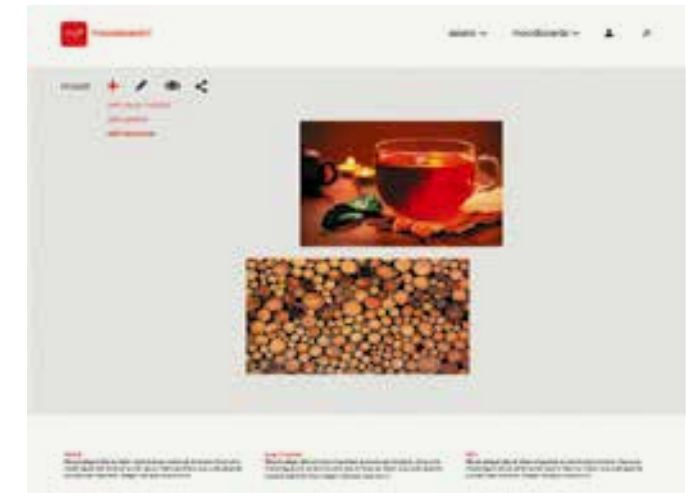
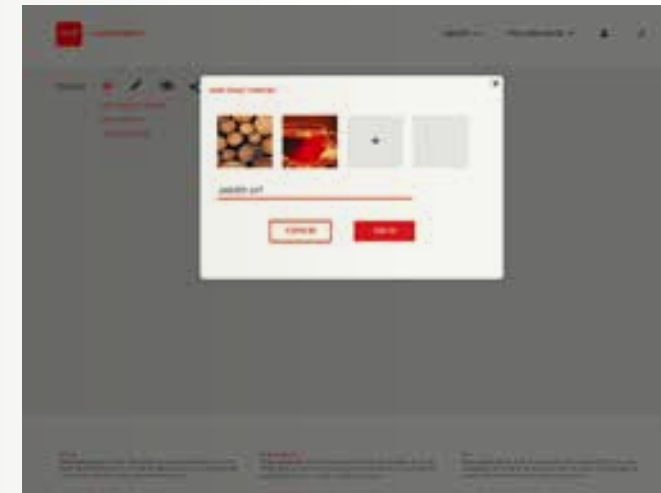
FIRST SEMESTER

– Digital product development

During the first semester of the Graduate Study Programme students are expected to show basic theoretical knowledge and interactive media concepts. The objective of this semester is for students to develop independence in design of a more complex digital product through a definition of concept, user profile analysis and a detailed design of a prototype with the presentation of UI through a hi-fidelity prototype that includes visual identity of the app, graphic standards and their implementation through a user interface.



NIKOLINA FUZUL
MENTOR: Emil Flatz



MoodBoardin

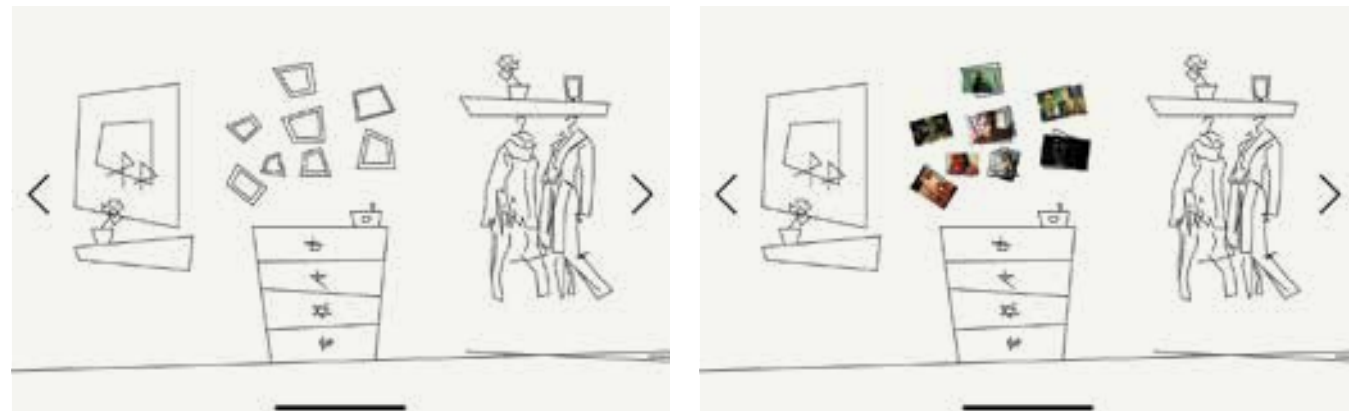
Osnovna funkcija ove web-stranice jest kreiranje vlastitih moodboardova u svrhu određenih tema ili osnova pri oblikovanju nekih projekata. Nude se tri osnovne mogućnosti odnosno alata, a to su: dodavanje vizualnog sadržaja (fotografije, slike...), ključnih riječi (keywords) i dodavanje paleta boja. Osim toga, korisniku je omogućeno pregledavanje ostalih moodboardova na stranici.

MoodBoardin

The main purpose of this website is to create its own mood boards to provide specific topics or basics for design of some projects. Three basic opportunities or tools have been given, such as adding of visual content (photography, painting, etc.), keywords and a range of colours. Moreover, users have been given the opportunity to browse through other mood boards on the website.

GALA MARIJA VRBANIĆ

MENTOR: Emil Flatz



Portfolio

Cilj ovog projekta je da se odmakne od klasičnog načina prikazivanja portfolio websiteova te je sam web zamišljen kao 'moja vlastita soba' po kojoj su razmještene stvari, tj. radovi kako bi bili i u stvarnom životu, npr. plakati su na zidu, odjeća na vješalici. Soba/zid je prikazan tehnikom ilustracije te može ići u nedogled, ovisno o tome kako se dodaju nove stvari. U početku je sve crno-bijelo, a kad se mišem prođe po klikabilnom objektu pokazuje se njegova realna fotografija te je moguće dobiti više informacija. Korisnik zapravo istražuje 'sobu' te na taj način dolazi do 'mojih informacija'.

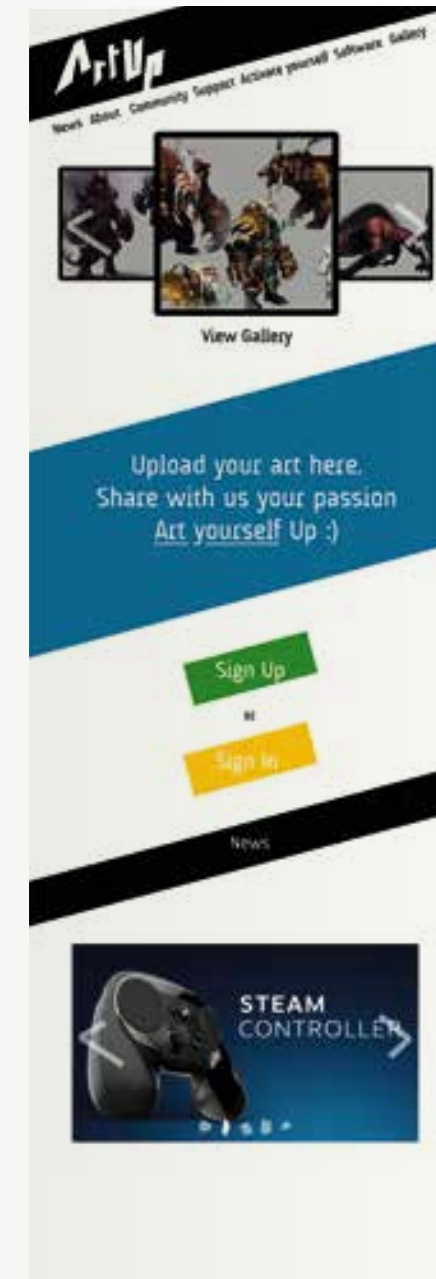
Portfolio

This project aims to move away from the classical way of presentation of portfolio websites and hence the idea behind the website is to provide 'a room of my own' in which objects, i.e. works have been placed in a way to resemble real life – posters are on the wall and clothing on the clothes rack. The room/the wall has been presented using illustration technique and it can go on ad infinitum depending on the way new objects are added. Initially everything is black and white, yet when one scrolls a computer mouse wheel on a clickable object its real photograph appears and additional information is provided. The user actually explores 'the room' and is in that way provided 'my information'.



MICHELLE ANTONIA KOVAČEVIĆ

MENTOR: Emil Flatz



Art Up

Art up je društvena web-stranica namijenjena ilustratorima koji su i veliki poklonici kompjutorskih igara. Korisnici Art Upa su vizualni kreatori likova svojih omiljenih igara, a stranica im prije svega omogućuje da svoje radove dijele unutar društvene mreže. Pored standardnog dijeljenja i međusobnog označivanja radova s popularnom 'Like' funkcijom, korisnici stranice mogu sudjelovati i u raspravama o korištenim alatima u procesu ilustracije likova te dobiti ili dati savjet o određenom aspektu kreativnog procesa. Primarna funkcija stranice je globalno povezivanje ilustratora sličnih afiniteta i interesa za pojedinu igru ili omiljenog heroja.

Art Up

Art up is a social networking website intended for illustrators who are also passionate gaming enthusiasts. Art Up users are creators of visual graphics for the characters in their favourite video games and the website gives them the opportunity to share their work inside the social network. In addition to the standard sharing and mutual reactions to pieces of work using the popular 'Like' function, the website users can also participate in discussions about the tools used during the process of character illustration and both give and receive pieces of advice on a specific aspect of the creative process. The specific objective of the website is global networking amongst illustrators of similar affinities and interests in a specific game or a favourite hero.

DRUGI SEMESTAR

– Standardizacija digitalnog produkta

U drugom semestru diplomskog studija studenti već imaju definirane osnovne dizajnerske elemente web-stranice koje detaljno razrađuju te putem analize i standardizacije defini-
raju UI standarde aplikacija pojedinih komponenti. Rezultat je izrada dokumenta standarda aplikacije koji u realnom okruženju služi drugim dizajnerima i programerima kao baza za daljnje proširivanje platforme i implementaciju novih funkcionalnosti digitalnog produkta. Kao referencija standardizacije studenti se upoznaju sa smjericama Google Material Design.

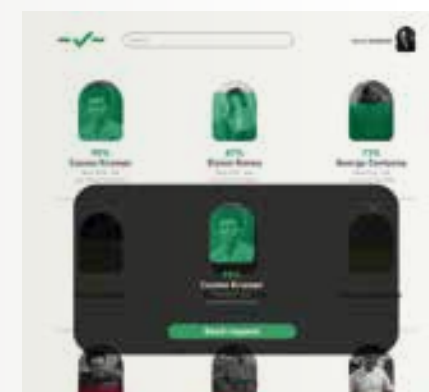
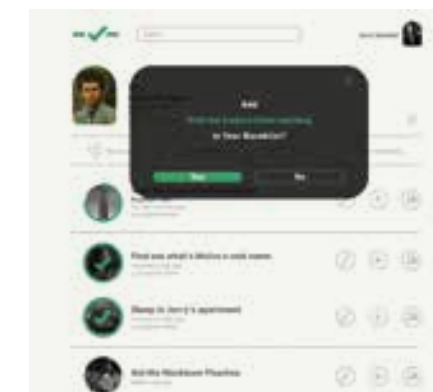
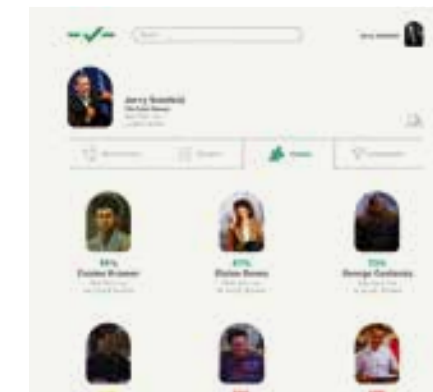
SECOND SEMESTER

Information unit

– Digital product standardisation

In the second semester of the Graduate Study Programme students are already given defined basic design elements of the website which they hence comprehensively elaborate on and through analysis and standardisation they define UI standards for web-based applications for individual components. The result is preparation of documents for standards of application that in real environment is used by other designers and programmers as a basis for further expansion of the platform and implementation of new functionalities of the digital product. Students are introduced to Google Material Design guidelines as a reference for standardisation.

MIRAN BAŠIĆ
MENTOR: Emil Flatz



Bucketlist

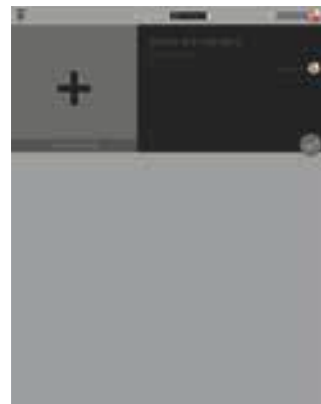
Bucketlist je web-stranica u kojoj korisnici postavljaju sami sebi ciljeve koje žele ostvariti prije svoje smrti. Kroz svijet serije Seinfeld prezentirano je korisničko iskustvo. Put do samog ispunjenja cilja je ispunjen brojnim anegdotama koje se dijele među prijateljima koji ih mogu komentirati i time bodriti autora cilja da ga ispuni.

Bucketlist

Bucketlist is a website in which users set goals they wish to achieve before their death. User experience has been presented against the backdrop of the series Seinfeld. The path towards the achievement of the goal abounds with anecdotes shared amongst friends who can comment on them and hence encourage the author to achieve the goal.

OTTO KUŠEC

MENTOR: Emil Flatz



Pole Position

Pole position je web socijalna platforma za ljubitelje automobila. Korisnici mogu kreirati prilagođene liste objava prema vrlo specifičnim kriterijima (npr. terenska američka vozila između 1970. i 1980. godine). Svaku listu može dopunjavati korisnik dok ne istekne rok popunjavanja, nakon čega lista postaje galerija objava koju korisnici mogu pratiti, dijeliti i komentirati. Dokument web-standarda, načinjen za ovaj projekt, predstavlja predložak koji služi kao podloga za daljnje proširivanje platforme u vizualnom smislu i referencija je drugim dizajnerima i programerima koji će raditi na njegovoj primjeni.

Pole Position

Pole position is an online social platform for automotive enthusiasts. Users can create adjusted lists of posts according to highly specific criteria (e.g. American off-road vehicles dating back between 1970 and 1980). Users are entitled to add items to each list until the expiry of the deadline, following which the list becomes a gallery of posts that can be followed, shared and commented on by the users.



NIKOLINA KENTRIĆ

MENTOR: Emil Flatz



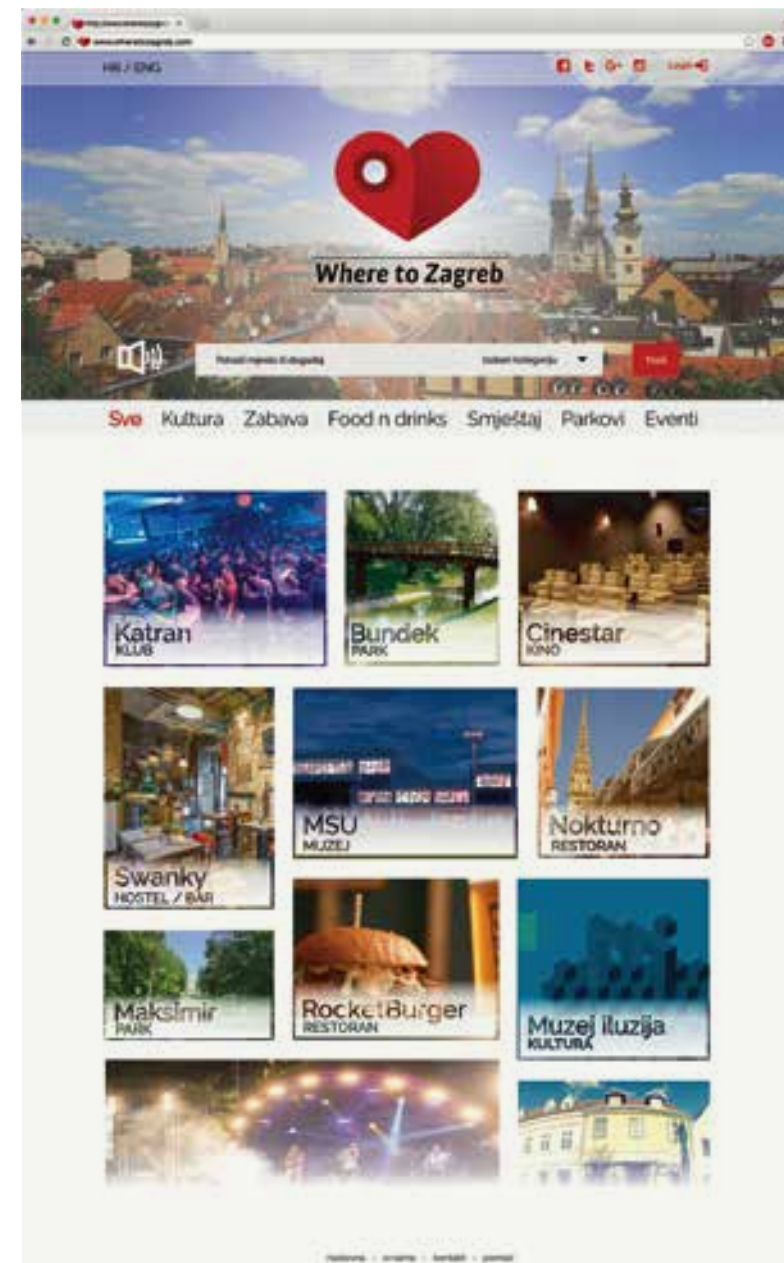
D30

D30 je projekt web-stranice koji nudi kolekciju izazova za dizajnere i likovne umjetnike da održavaju tonus svojih kreativnih mišića u odnosu na repetitivnu prirodu svakodnevnice. Cilj svakog izazova je jednak: da probudi, energizira i vježba kreativne dijelove naše osobnosti te ih čini primjenjivima kako u osobnim tako i u profesionalnim kreativnim projektima.

D30

D30 is a website design project which provides a range of challenges for designers and visual artists to maintain their muscle tone against the backdrop of a repetitive nature of everyday life. All the challenges are aiming to awake, energise and practice the creative segments of one's personality and make them applicable in creative projects both at the personal and professional level.

**ROKO JURJEVIĆ, IVAN KLANAC,
KARLA KOČIJAN, LEONARDA KOMEN,
PAULA KOVAČ, LUCIJA MATIĆ**
MENTOR: Emil Flatz



Where to Zagreb

WhereToZagreb.com je web-stranica turističke ponude Grada Zagreba. Lokacije podijeljene u kategorije prema aktivnostima ili potrebama posjetitelja pružaju uvid u raznoliku ponudu grada, od gastronomije, smještaja do izletišta i zabave. Rad je ostvaren kao skupni zadatak, a studenti su mogli izabrati područje u kojem su htjeli pridonijeti projektu (tipografija, vizualni identitet, copy/slike, grid...).

Where to Zagreb

WhereToZagreb.com is a website on tourism programmes provided by the City of Zagreb. Locations divided into categories according to activities or visitor needs provide an insight into rich programmes of the city ranging from gastronomy and accommodation to excursion sites and entertainment. This was the result of group work and students could choose the area they wanted to address and hence contribute to this project (typography, visual identity, copy/pictures, grid, etc.).

**DORA DOKO, MIRTA FILIPOVIĆ,
LUCIJA NOVOSEL, PETRA PIŠKOR,
MARIJANA ŠIMAG, JOVANA VLAISAVLJEVIĆ**
MENTOR: Emil Flatz



4Frame

4Frame je web-stranica socijalne mreže koja omogućuje korisnicima da izraze i podijele svoje svakodnevno raspoloženje nizom psiholoških parametara i time kreiraju jedinstvenu krivulju sebe. Također, aplikacijom boje korisnik može odabrati svoju prevladavajuću emociju koja mu je 'obojila' dan. Trenutno psihološko stanje oblikuje vizualni identitet svakom korisniku mreže i pruža svim ostalim korisnicima raznolik vizualni uvid u svoje raspoloženje i prijatelja. Rad je ostvaren kao skupni zadatak, a studenti su mogli izabrati područje u kojem su htjeli pridonijeti projektu (tipografija, vizualni identitet, copy/slike, grid...).

4Frame

4Frame is a website of a social network that enables the users to express and share their everyday mood through a broad range of psychological parameters and hence create a unique personal curve. Furthermore, through application of colours the users can select the dominant emotion that has 'coloured' their specific day. The current psychological condition gives form to the visual identity for each user of the network and provides all the other users with a diverse visual insight into both personal mood and their friends' mood. This was the result of group work and students could choose the area they wanted to address and hence contribute to this project (typography, visual identity, copy/pictures, grid, etc.).

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.

MIRAN BAŠIĆ, STELA CVIJANOVIĆ, NIKOLINA KENTRIĆ, PETRA MODRIĆ, MAJA PRELEC
MENTOR: Vedran Kasap



Interpretacijsko interakcijski objekt za osjetilo mirisa

Projekt je zamišljen u obliku edukativno-interaktivnog sustava koji korisnika uči o procesu recepcije mirisnog podražaja. Projekt omogućuje stvaranje vlastitih asocijacija i emocija te nas poučava o mogućim upotrebnim vrijednostima određenih mirisa. Na početku procesa korisnik uzima ulogu čestice mirisa te je vodi po predviđenoj liniji, a receptori su (poput onih u nosnoj šupljini) spužve s tri različita mirisa (citrus, lavanda, vanilija) na koje se prisloni figurica kako bi poprimila jedan od mirisa. Figuricu vodi dalje do asocijacija, emocija i primjene te se izvlače kartice s pojmovima koje se mogu zadržati ili vratiti. Cilj je naučiti korisnika što je miris i koji put on prijeđe od ulaska u nos do određenog dijala mozga kako bi ga mogli osvijestiti. Projekt je načinjen tako da bude zanimljiv i djeci i odraslima.

Interpretation and interaction object providing olfactory stimuli

The idea behind the project was to provide an interactive educational system that will teach the user about the process of reception of olfactory stimuli. The project gives the opportunity to create one's own associations and emotions and teaches on the potential value of specific scents. At the beginning of the process the user takes the role of an odorant particle and leads it along the specific line and the receptors (such as those in the nasal cavity) are sponges with three diverse scents (citrus, lavender, vanilla) onto which the figurine is placed so that it absorbs one of the scents. The figurine is hence led further towards the associations, the emotions and usability and cards containing concepts are drawn that can be kept or returned. The objective is to teach the user about scents and the path they traverse from their entrance into the nasal cavity to a specific part of the brain in order for us to become aware of them. The project is intended to arouse interest amongst both children and adults.



MARINA BITUNJAC, MONIKA MOČEVIĆ, BORJAN PAVLEK, LEONA VERTUŠ, TONI ŠLJAKA
MENTOR: Vedran Kasap



Interpretacijsko interakcijski objekt za osjetilo opipa

Projektno rješenje sastoji se od sedam kutija pričvršćenih na zid, od kojih svaka tematizira određeno osjetilno tjelešće i osjet koji mu pripada – Pacinijevo, Ruffinijevo, Krauserovo, Merkelovo i Meissnerovo tjelešće, dok se u posljednjoj kutiji nalazi brošura. Dubina svake kutije demonstrira dubinu u koži na kojoj se određeno tjelešće nalazi. Posjetitelj uvlači ruku u pojedinu kutiju gdje doživljava različit osjet, teksturu, toplinu, hladnoću, golicanje ili bol. Na taj način izravno doživljava osjet opipa kroz medij kože čija se svojstva istražuju.

Interpretation and interaction object providing tactile stimuli

Project solution comprises of seven boxes mounted on the wall, each of which shows a specific sensory corpuscle and the corresponding sense – Pacini, Ruffini, Krauser, Merkel and Meissner corpuscle, whilst the last box includes a brochure. The depth of each box illustrates the layer of the skin at which a specific corpuscle is to be found. The visitor puts their hand into a specific box where they experience a diverse sense, texture, warmth, cold, tickling or pain. Hence, they are provided direct experience of the sense of touch through the skin whose features are explored.

TIN BURIĆ, KARMELA GUDIČEK, MICHELLE KOVAČEVIĆ, IVAN ŠABAN
MENTOR: Vedran Kasap



Interpretacijsko – interakcijski objekt za osjetilo vida

Skupom analognih interaktivnih izložaka interpretiraju se osnovne značajke ljudskog oka i osjetila vida. Korisnicima se na zabavan i jednostavan način prezentiraju dijelovi organa vida s osnovnim funkcijama pomoću kojih se vizualno percipira okolina. Značajke funkcioniranja ovog osjetila prezentirane su prostornim instalacijama s pomičnim segmentima. Prikazano je ponašanje čunjića i štapića u promjenjivom intenzitetu svjetla, kretanje i lom svjetlosti u dijelovima oka kao i proces oblikovanja slike od leće do mozga te različitosti percepcije slike kod čovjeka i odabranih životinjskih vrsta. Takvim se načinom prezentacije, koji zahtijeva sudjelovanje posjetitelja u pokretanju mehaničkih interpretacijskih sustava, omogućuje brže i lakše prenošenje željenih informacija i spoznaja do krajnjega korisnika.

Interpretation and interaction object providing visual stimuli

Fundamental features of human eye and the sense of sight have been interpreted through a group of analogue interactive exhibits. Through an entertaining and a simple method users are presented components of organs of sight and their basic functions through which the environment is visually perceived. The features of the sense of sight have been presented through spatial installations with movable segments. The reactions of cones and rods have been presented against the backdrop of changing light intensity, the movement and the refraction of light in different components of the eye, as well as the process of image formation from the lenses to the brain and differences of perception of images between humans and selected animal species. This method of presentation, requiring visitor involvement in moving the mechanical interpretational systems, enables an accelerated and a simplified transfer of required information and insights to the end user.

SARA PAVLEKOVIĆ PREIS, GALA MARIJA VRBANIĆ, NIKA TECILAZIĆ, KATARINA HULJEV, IVA VUČEMILOVIĆ-GRGIĆ
MENTOR: Vedran Kasap



Interpretacijsko – interakcijski objekti za osjetilo sluha

Interpretacijsko edukacijski sustav podijeljen je na tri cjeline koje simboliziraju vanjsko, srednje u unutrašnje uho. Posjetitelj ulaskom u prostor na simboličkoj razini postaje zvuk i pokreće dijelove mehaničkog sustava pomoću kojih mu se prezentira funkcioniranje odabranih dijelova uha. Posjetitelji se interakcijom s četiri mehanička izložka educiraju o funkcioniranju određenih dijelova slušnog sustava, prikupljanju i pojačavanju zvuka, shvaćaju ulogu bubnjića, čekića i nakovnja. Pokretanjem tekućine u pužnici stvara se proces pretvaranja frekvencije zvuka u električni impuls. Interpretacijski objekti postavljeni po prostoru izložbe na jednostavan način približavaju korisnicima različitih profila i dobnih skupina složene procese recepcije zvukova iz okoline.

Interpretation and interaction object providing auditory stimuli

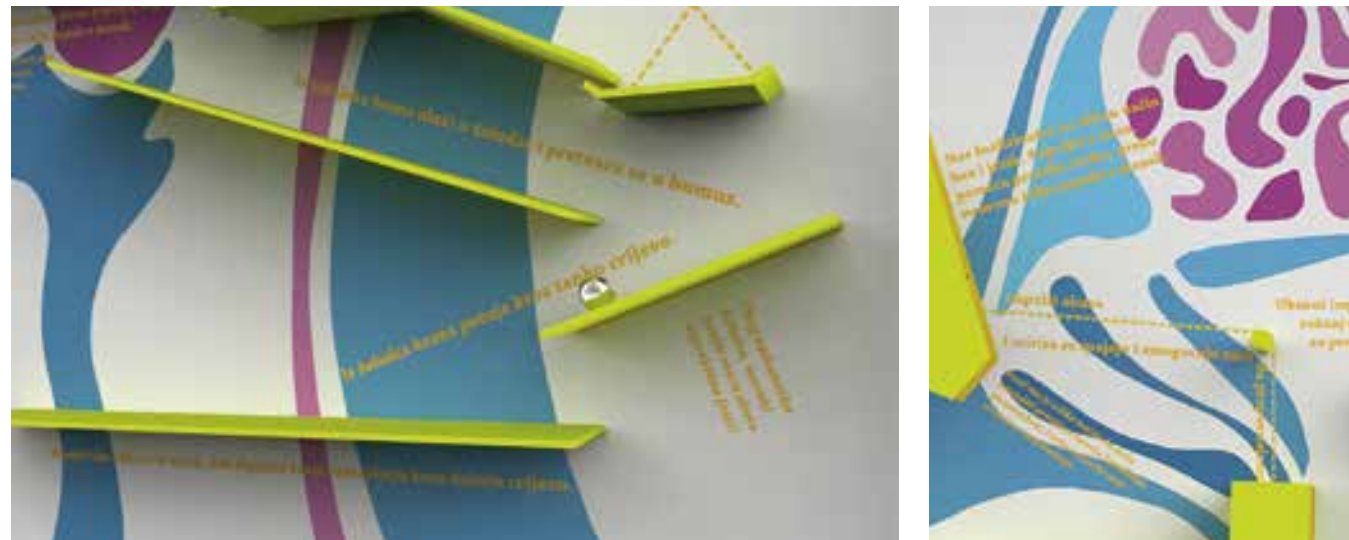
Interpretation and educational system has been divided into three parts that symbolise the outer, the middle and the inner ear. Upon entering the premises the visitor at a symbolic level is transformed into sound and sets in motion parts of a mechanical system through which they are presented the functioning of the specific ear parts. Through interaction with four mechanical exhibits the visitors are educated about the functioning of specific parts of the auditory system, collecting sound waves and increasing the sound volume, providing a deeper insight into the role of the eardrums, the hammer and the anvil. The setting in motion of the fluid in the cochlea results in the process of transformation of audio frequency into electrical impulse. Interpretational objects located throughout the exhibition premises in a straightforward way provide the users of diverse profiles and age groups with an insight into complex processes of reception of sounds surrounding them.

Raspored interpretacijskih tematskih cjelina



- Interaktivni izložak 1: Ušna
- Interaktivni izložak 2: Pojačalo
- Interaktivni izložak 3: Mehanizam srednjeg uha
- Interaktivni izložak 4: Pretvorba impulsa u unutarinjem uhu

DINA BARTOLIĆ, OTTO KUŠEĆ, MATEA JURČEVIĆ, NIKOLINA FUZUL, IAN BONIFAČIĆ
MENTOR: Vedran Kasap



Interpretacijsko interakcijski objekt za osjetilo okusa

Interaktivna instalacija interpretira mehanizme pretvaranja osjetila okusa od unosa hrane do impulsa u mozgu. Slijedeći put hrane, koji je simbolički prikazan kretanjem velikih kuglica te njihova okusa prikazanih malim kuglicama, nailazimo na prepreke objašnjene i opisane zanimljivim činjenicama, razumljivim svim dobnim skupinama. Hrana kao materija brzo izlazi iz procesa kreiranja osjetila okusa, dok se osjet kao impuls jednostavnim mehanizmima kreće sve do mozga, gdje ga se percipira kao osjet.

Interpretation and interaction object providing gustatory stimuli

Interactive installation interprets mechanisms of transformation of taste signals from food intake to neural impulses. Following the path traversed by food, that is symbolically depicted through movement of huge balls, and its taste, shown through small balls, one encounters obstacles which are explained and described using interesting facts, intelligible for all age groups. Food as substance soon exits from the process of creation of the sense of taste, whilst the stimulus moves as an impulse through simple mechanisms towards the brain where it is perceived as a sense.

KARMELA GUDIČEK, NIKOLINA KENTRIĆ, MATEJ GORETA, IVA VUČEMILOVIĆ-GRGIĆ, BORJAN PAVLEK
MENTOR: Vedran Kasap

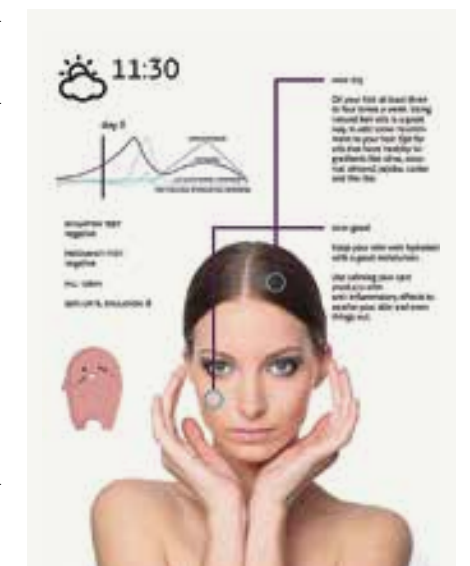


FLO

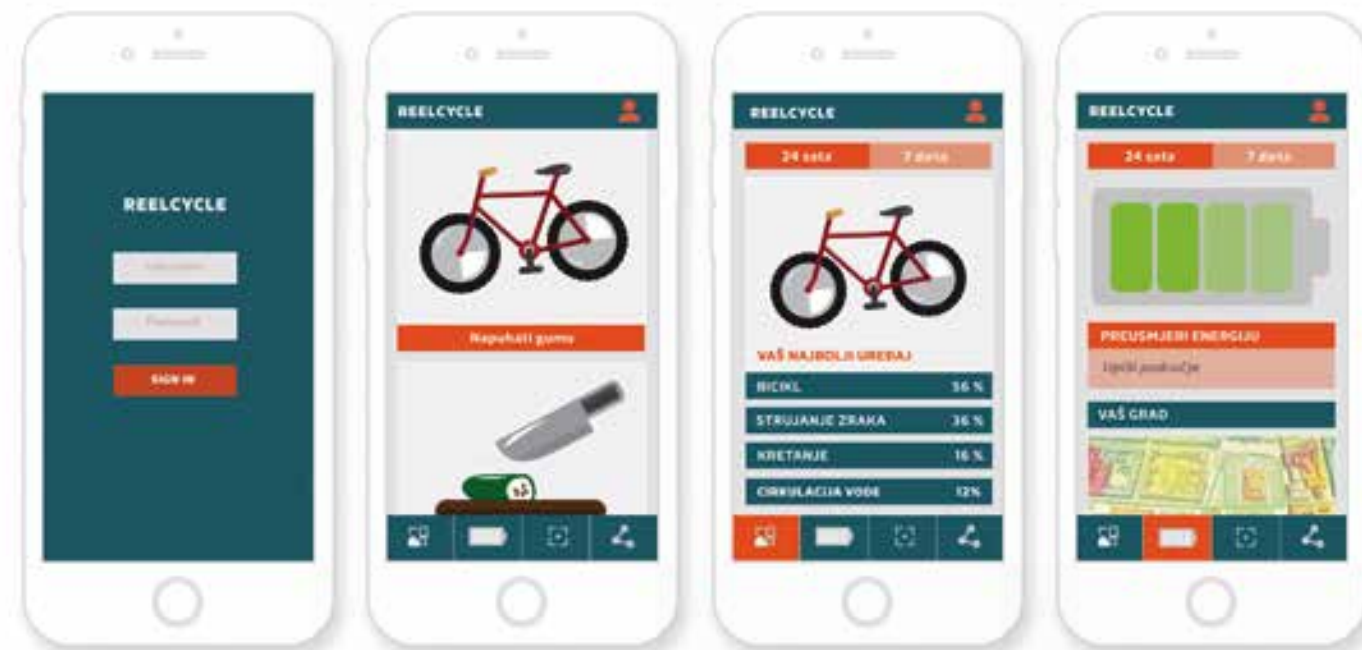
FLO (Female leaking organizer) je sustav koji prati mjesečne cikluse žene. Dijelom senzora smještenih u narukvici i wc školjci prikupljaju se informacije poput tjelesne temperature, razine reproduktivnih hormona i sl., što se obrađuje i organizira pomoću pametnih uređaja. Ostali senzori unutar doma obavljaju funkciju prepoznavanja značajki lica te omogućuju personaliziranu komunikaciju s većim brojem korisnika unutar istog prostora u raznim situacijama. Svi su uređaji povezani internetom. Ovisno o fizičkim i emotivnim stanjima žene, FLO omogućuje upravljanje dijelom uređaja u kućanstvu, optimizira uvjete u neposrednoj okolini, podešava svjetla, temperaturu prostora, preporučuje audio ili video sadržaj. Pomoću ovog sustava korisnica može po potrebi podijeliti dio prikupljenih podataka i sa svojim liječnikom. Sustav komunicira s korisnicom pomoću avatara Flo, koji se pojavljuje na pametnim uređajima te je na suptilan i duhovit način potiče i podsjeća na zdrave životne navike. Educirajući je o vlastitom tijelu, FLO omogućuje i jači osjećaj samopouzdanja.

FLO

FLO (Female leaking organizer) is a system that follows women's menstrual cycle. Information is collected through some of the sensors located in the bracelet and in the toilet bowl, such as a woman's body temperature, the level of reproductive hormones, etc., which is hence processed and organised using smart appliances. Other sensors located throughout the home perform the function of facial feature recognition and enable personalised communication with a large number of users within the same premises in diverse situations. All the appliances are Internet-connected. Depending on a woman's physical or emotional state, FLO enables partial running of household appliances, optimises the conditions in the immediate environment, adjusts the lighting, the temperature in the premises and it recommends audio or video contents. Through this system the user can share some of the data collected with her physician if required. Moreover, the system communicates with the user via avatar Flo that appears on smart appliances and reminds her of healthy habits in a subtle and witty way. Educating the user about her own body, FLO also boosts self-confidence.



MONIKA MOČEVIĆ, NIKA TECILAZIĆ, MAJA PRELEC, MIRAN BAŠIĆ, MATEA JURČEVIĆ
MENTOR: Vedran Kasap



Reecycle

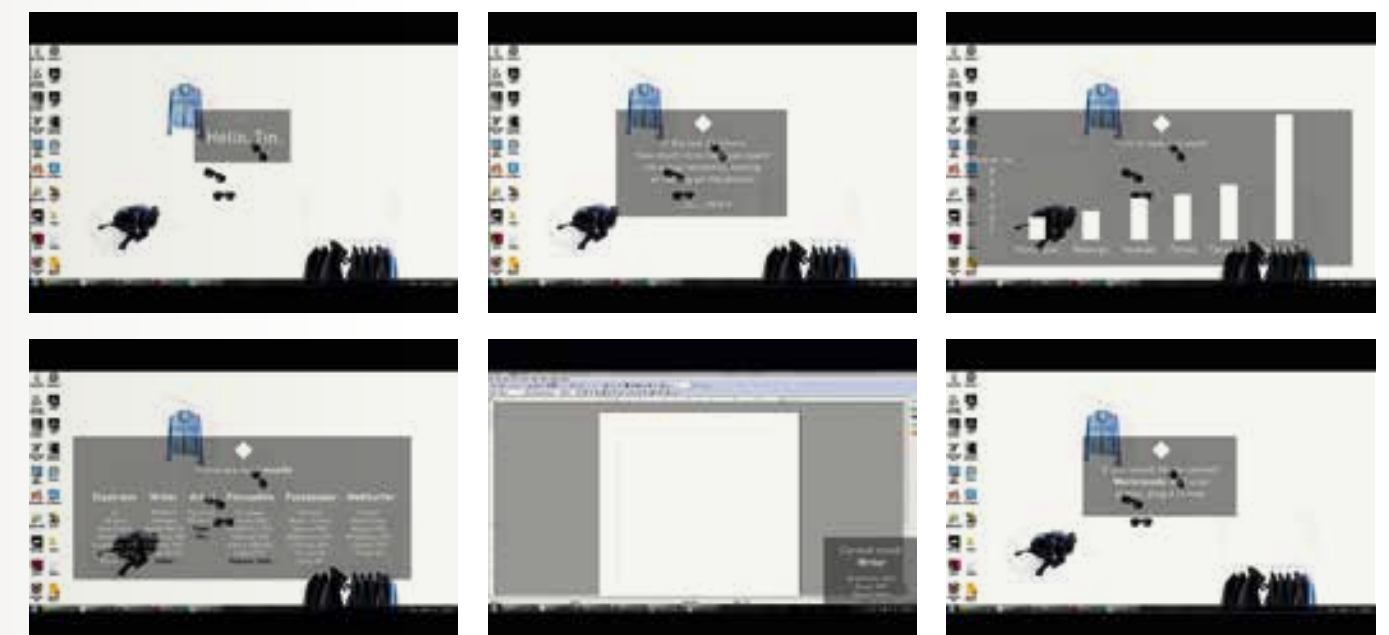
Koncept projekta temelji se na činjenici da je energija neuništiva i samo prelazi iz jednog oblika u drugi. Sustav uz pomoć senzora maksimizira iskoristivost energije i nenametljivo uključuje sve pojedince koji svojim svakodnevnim aktivnostima pridonose kućanstvu i cijeloj zajednici. Sustav se pridonosi svim uobičajenim fizičkim aktivnostima – od vožnje bicikla do otključavanja vrata. Prikupljena energija pohranjuje se u zajedničku bateriju na razini određene zajednice. Popratna aplikacija omogućuje praćenje prikupljene energije na razini vlastitog kućanstva i grada. Omogućeno je preusmjerenje energije u željenu svrhu ili pohranjivanje u zajedničku bazu iz koje se racionalno raspoređuje do korisnika. Opcija scan omogućuje nadzor trenutne razine prikupljene energije uz popis njenih proizvođača. Razmjenoj scana na društvenim mrežama motivira zajednica i omogućuje razvoj zdrave konkurencije. Trenutna energetska učinkovitost pojedine sredine dostupna je u obliku bojom kodiranog holograma.

Reecycle

The project concept is based on the fact that energy is indestructible and it is simply transferred from one form to another. The system uses sensors to maximise the utilisation of energy and it unobtrusively includes all the individuals contributing to the household and the entire community through their everyday activities. The system is enhanced through all the regular everyday physical activities – from cycling to unlocking the door. The collected energy is stored into a joint battery at a specific community level. The accompanying app enables the monitoring of the collected energy at the level of one's household and the city. The opportunity of directing energy for a specific purpose has been provided or of energy storage into a common basis from which it is rationally allocated to the users. The scan option enables the monitoring of the current level of collected energy in addition to the list of its producers. The community is motivated through the exchange of scan on social networks and healthy competition is enabled. The current energy efficiency in a specific community is available in the form of a colour-coded hologram.



DINA BARTOLIĆ, IAN BONIFAČIĆ, TIN BURIĆ, OTTO KUŠEC
MENTOR: Vedran Kasap



Workmoood

Workmoood je rezultat temeljitog istraživanja i promišljanja života i radnih navika studenata koji rade i uče kod kuće. Projektom se nudi rješenje za problem nedostatka koncentracije, softverom kojemu je zadatak na suptilan način regulirati radne uvjete studenta. Zamišljeno je da softver ima na raspolaganju svjetsku bazu podataka pomoću koje uspoređuje navike 'svog' studenta s drugim korisnicima, kako bi tijekom određenog vremena što preciznije shvatio potrebe i radne navike studenta i stvorio za njih odgovarajuće uvjete. Softver tako sam 'uči' kakvu glazbu, koje svjetlo i koje postavke na računalu i mobitelu odgovaraju studentu za svaku uočenu radnju. Sve to na kraju rezultira kvalitetnijim, bržim i ugodnijim radnim ozračjem unutar vlastitog prostora.

Workmoood

Workmoood is a result of a comprehensive research and reflection on life and work habits of students who work and study at home. The project provides a solution to the problem of a lack of concentration through a software intended to regulate the working conditions of students in a subtle way. The idea behind is to provide a global database for the software that compares the habits of a specific student with other users in order to gain a deep insight into the needs and work habits of a specific student and over a period of time be able to provide the required conditions. Hence, the software 'learns' about the type of music, the lighting and the computer and mobile phone settings appropriate for the student for each of the monitored activities. It eventually results in a higher quality, faster and more comfortable work environment inside one's premises.



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 teorijskoga i praktičnog znanja stečenog tijekom studija.

U području industrijskog dizajna diplomski radovi u akademskoj godini 2013./2014. su uključivali područja poput dizajna proizvoda i njihovih sustava, dizajna urbane opreme, razvoja turističkih proizvoda/suvenira, stvaranja novih koncepata prostornih zahvata u povijesnim gradskim jezgrama 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 2013./2014. uključivali su širok raspon tema od obrazovanja, kulture, medija, turizma pa sve do sporta. Zajednička karakteristika većine odabranih tema je izbor interaktivnih medija kao dominantnog oblika komuniciranja s odabranom ciljnom skupinom. Tek nekolicina diplomskih radova uključuje klasične medije komunikacije.

Graduation Theses

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

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

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

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

SVEUČILIŠNI DIPLOMSKI STUDIJ – Magistri

Barbara Bjeliš

— Razvoj dječje kreativnosti
Development of a child's creativity

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlainić

Elizabeta Bošnjak

Arhiva radionica
— Iskustvo kuhanja za osobe s invaliditetom
Cooking experience for people with disabilities

MENTOR: Zlatko Kapetanović
KOMENTORICA / COMENTOR: Sanja Bencetić

Monika Džakić

— Odlaganje osobnih predmeta u stambenom prostoru
Placing personal objects in living space

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog

Lana Grahek

— Eksperimentalno izdavaštvo: prijenos iz digitalnog u tiskani medij / osobne arhive
Experimental publishing: transfer from digital to print - personal archives

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlainić

Borna Aaron Grčević

— Dokumentacija i arhiviranje zastarjelih natpisa na području Zagreba
Documenting and archiving outdated street signs in the Zagreb area

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska

UNIVERSITY GRADUATE STUDIES – Masters

Mateo Grubišić

— Doživljaj glazbe u digitalnom okruženju / uloga dizajna
Music experience in digital environment / the role of design

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlainić

Klasja Habjan

— Korporativni identitet Muzeja suvremene umjetnosti
Corporate identity for the Museum of Contemporary Art

MENTOR: NENAD DOGAN
KOMENTORI / COMENTORS: Romana Kajp, Emil Flatz

Ana Herceg

— Dizajn doživljaja plivanja kao terapije astme
Design of swimming experience as asthma therapy

MENTOR: Zlatko Kapetanović

Ivana Hrabar

— Kako uspješno uključiti starije osobe u digitalno doba
How to successfully involve elderly people into the digital era

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlainić

Maja Jandrić

— Privremeno stanovanje u kontekstu krize
Temporary housing in the context of the crisis

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog

Igor Kolar

— Što je automobil bez vozača
What is a car without the driver?

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog

Vitomira Martinjak

— Uloga vizualnih komunikacija u unaprjeđenju kvalitete života djece u dječjim domovima na izdvojenom primjeru dječjeg doma A. G. Matoša
The role of visual communication in improvement of life quality of children in children's homes, tak-ing the specific example of the children's home A.G.Matoš

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska

Lovro Mioković

— Node / digitalna platforma za kolaboraciju
Node / digital platform for collaboration

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska

Laura Mrkša

— Elementi stambenog prostora koji unaprjeđuju odnos čovjeka i predmeta
Features of living spaces that improve the relationship between the humans and the object

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog

Nataša Njegovanović

— Suvremeni radni prostori / poslovanje u stanu
Contemporary work premises / working from home

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog

Adriana Pavelić

— Implementacija virtualnog svijeta i tehnologije u dječju igru i okoliš
Implementation of virtual world and technology into child's play and the physical environment

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog

Karlo Pavičić

— Kamen / suvremeni pristup tradicionalnom hrvatskom materijalu
Stone / a contemporary approach to traditional Croatian material

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog

Vanja Perković

— Uloga dizajna u vizualizaciji podataka o klimatskim promjenama
The role of design in visualising climate change data

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Romana Kajp
★ GODIŠNJA NAGRADA STUDIJA DIZAJNA / ANNUAL AWARDS AT THE SCHOOL OF DESIGN

Tamara Petruša

— Drevna znanja u kontekstu suvremenoga zapadnog društva
Ancient knowledge in the context of contemporary western society

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog
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Josipa Prša

— Zagreb iz perspektive građana / igra kao ključni element za razvoj kreativnog identiteta zajednice
Zagreb from the citizens' perspective / game as a key element for the development of the creative community identity

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska

Hana Tintor

— Drvo / slikovnica koja raste s djecom
The tree / picture book that grows with children

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Romana Kajp
★ GODIŠNJE PRIZNANJE STUDIJA DIZAJNA / ANNUAL ACKNOWLEDGEMENT AT THE SCHOOL OF DESIGN

Martina Ukić

— Budući scenarij urbanoga javnog prostora
The future scenario of urban public space

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska

Viktorija Lea Vavra

— Revitalizacija obiteljske tradicije i obrta 'Igračke Vavra'
Revitalisation of a family tradition and craft 'Toys Vavra'

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog

Valetino Večerić

— Bepilotna letjelica za traganje i spašavanje
Search and rescue drone

★ MENTOR: Zlatko Kapetanović
GODIŠNJE PRIZNANJE STUDIJA DIZAJNA / ANNUAL ACKNOWLEDGEMENT AT THE SCHOOL OF DESIGN

Zita Nakić-Vojnović

— Identitetski sustav grada Samobora
Identity system of the City of Samobor

MENTOR: Nenad Dogan
KOMENTORI / COMENTORS: Romana Kajp, Veljko Žvan

Ana Vuko

— Bilježenje popularne internetske kulture
Documenting popular Internet culture

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlanić

Lara Žic

— Revitalizacija Trešnjevačkog trga
Revitalisation of Trešnjevka square

MENTOR: Ivan Doroghy
KOMENTORI / COMENTORS: Veljko Žvan, Tomislav Vlanić

ADRIANA PAVELIĆ

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog



Implementacija virtualnog svijeta i tehnologije u dječju igru i fizičku okolinu

Projekt predstavlja interaktivnu didaktičku igračku u obliku robota. Cilj je projekta implementirati nove tehnologije i virtualan svijet u materijalan svijet igračaka i igre. Preuzimajući prednosti iz virtualnoga i materijalnog svijeta igre, informiranjem, istraživanjem i dizajnerskim promišljanjem o formi, funkciji i ideji, nastojalo se doći do novih vrijednosti koje su rezultat implementacije dvaju svjetova. Igračka-robot prilagođuje se djetetu pomoću programa koji se temelji na određivanju karaktera pojedinoga korisnika prema Myers-Briggsovoj metodi. Igračka tako omogućuje individualan pristup svakom djetetu, uz interakciju koja se ostvaruje raznim senzorskim podražajima, zvučnim, vizualnim i taktilnim.

Implementation of the virtual world and technology in child's play and the physical environment

The project is actually an interactive didactic toy in the form of a robot. The objective of the project is to implement new technologies and the virtual world into the material world of toys and play. New values that result from the implementation of these two worlds were provided by using the advantages both of the virtual and the material world of play, as well as by providing information and through research and provision of design concepts about the form, the function and the idea. The toy robot is adapted to the child through a programme based on the identification of the personality type of a specific user using Myers-Briggs method. The toy enables an individual approach to each child, in addition to the interaction achieved through various sensory, auditory, visual and tactile stimuli.



ANA HERCEG

MENTOR: Zlatko Kapetanović

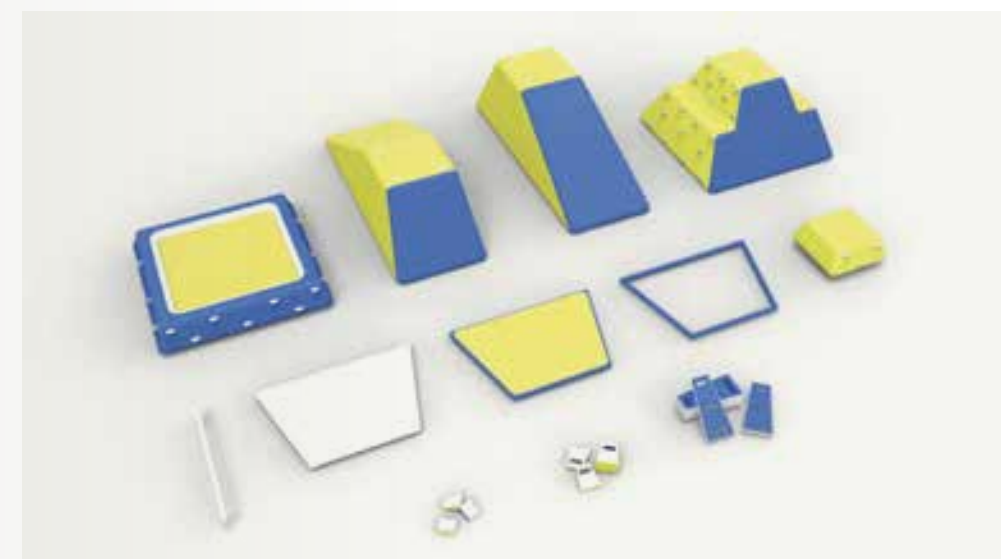
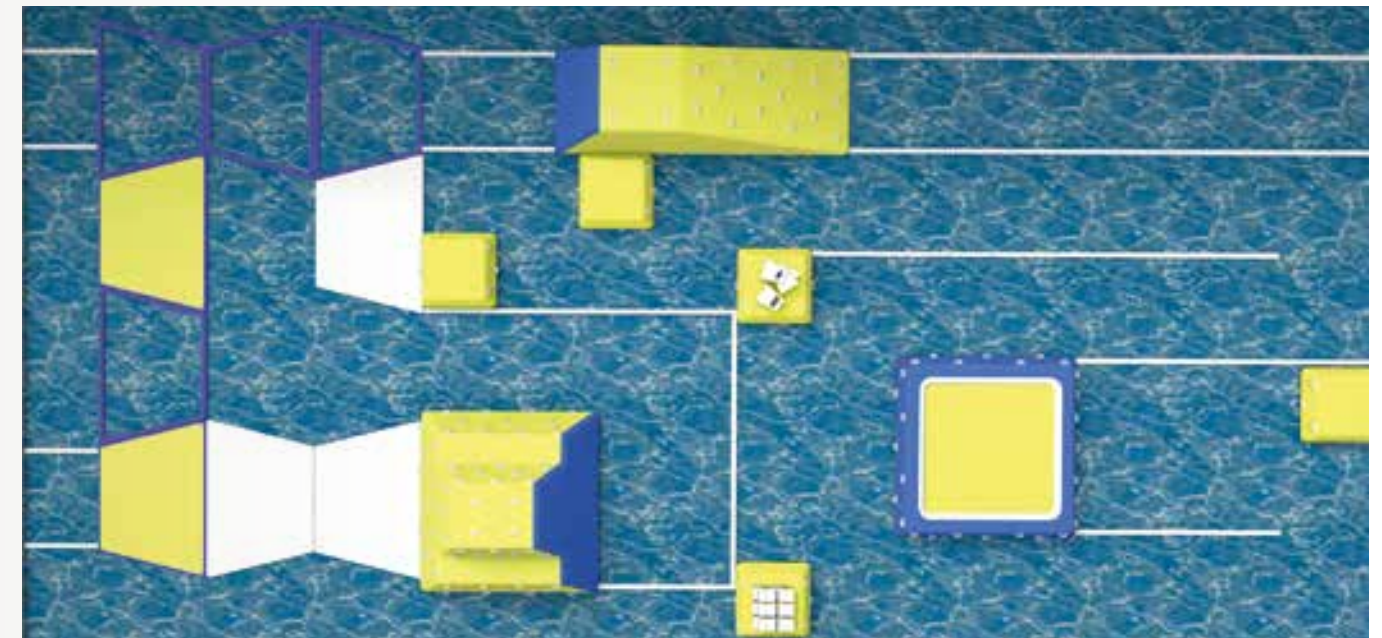


STIV — sustav za trening i igru u vodi kao oblik terapije oboljelima od astme

Projekt je nastao kako bi se djeci s astmom olakšale vježbe terapijskog plivanja i učinile ga pristupačnijim uz određene sportske rekvizite i tehnike plivanja i disanja. Njime se može postići novi, zabavniji doživljaj i povećati motivaciju. STIV – sustav za trening i igru u vodi je rezultat ovog istraživačko-konceptualnog rada. To je sustav elemenata na napuhavanje, plošnih građivnih elemenata te manjih ručnih rekvizita. Cijeli sustav projektiran je tako da nudi iznimno mnogo mogućnosti slaganja, a zbog prirode materijala i oblika svi su elementi vrlo lagani i pristupačni za rukovanje. U ovisnosti o vrsti aktivnosti, elementi se mogu koristiti za plivanje, puzanje, pretrčavanje, preronjavanje, skakanje, spuštanje, ležanje, odmaranje i druge oblike aktivnosti u vodi.

STIV — a system for training and playing in water as a form of therapy for children suffering from asthma

The project is intended primarily to facilitate swimming as a therapeutic exercise for children suffering from asthma, as well as to make it more appealing through the use of various sports equipment items and swimming and breathing techniques. A new and a more entertaining experience can be provided and hence motivation can be increased. STIV – a system for training and playing in water is the result of this both research and conceptual work. It is a system that comprises of inflatable items, as well as of flat building block items and smaller hand-held sports equipment. The entire system has been designed in order to provide a huge number of combinations, whilst, due to the nature both of the material and the forms, all the items are very light-weight and easy to use. Depending on the type of activity, the items can be used for swimming, crawling, running, diving, underwater diving, sliding, lying, resting and other aquatic activities.



ELIZABETA BOŠNJAK

MENTOR: Zlatko Kapetanović
KOMENTORICA / COMENTOR: Sanja Bencetić

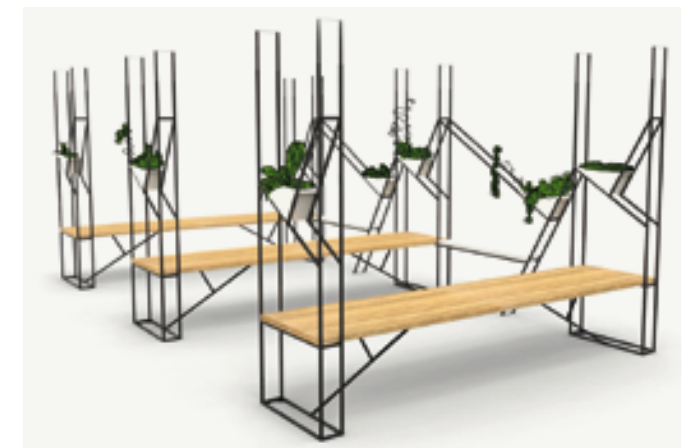
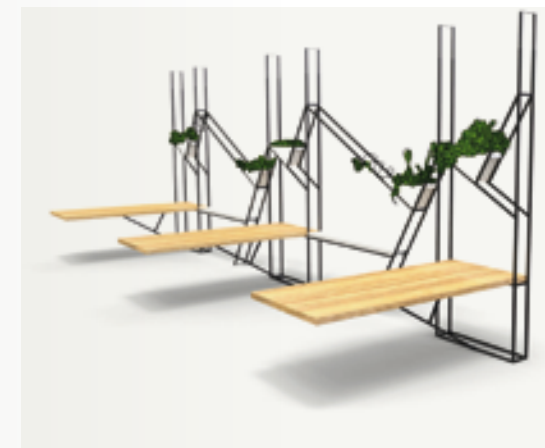


Prostor za kuhanje s hendikepiranim osobama

Restoran s otvorenim tipom kuhinje, okružje je koje potiče na komunikaciju, sudjelovanje i društvenu interakciju pojedinaca, bez obzira na njihove posebnosti. Otvoreni prostor kuhinje koja otkriva svaki korak u pripremi hrane, omogućuje pristup hendikepiranim osobama pripremi hrane ravnopravno s profesionalnim osobljem. Projekt tako omogućuje hendikepiranim osobama da žive neovisnije i postanu ravnopravni aktivni sudionici svoje lokalne zajednice,

Premises for cooking with the disabled

A restaurant with an open-plan type of kitchen is an environment that encourages communication, involvement and social interaction of individuals, irrespective of their specific features. The open-plan kitchen reveals each step in food preparation process, provides access to food preparation for the disabled on a par with the professional staff. Hence, the project gives the disabled the opportunity to lead a more independent life and be on an equal footing with the others, as well as to become active participants in their local communities.



LAURA MRKŠA

MENTOR: Mladen Orešić

KOMENTORICE / COMENTORS: Ivana Fabio i Andrea Hercog

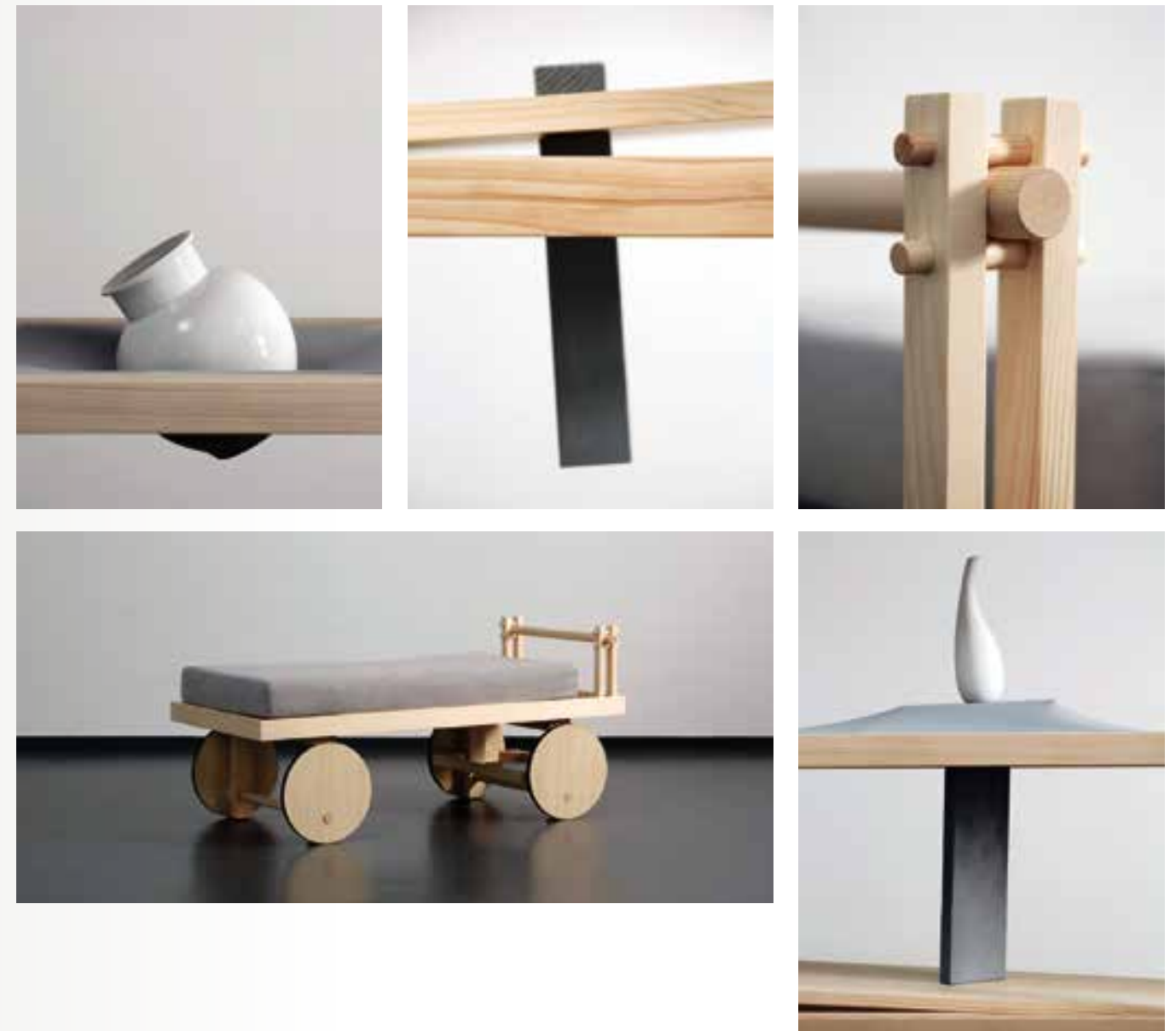


Elementi stambenog prostora u funkciji unaprjeđivanja odnosa čovjeka i predmeta

Potreba za posjedovanjem materijalnog, često povezan s osjećajem sigurnosti i žudnjom za statusom, sve češće zamjenjuje težnju za humanijim odnosom prema bližoj i široj okolini. Pri tome dominantnu ulogu ima količina predmeta koju želimo, stvarajući nam privid osobne vrijednosti kao pojedinca. Dizajn bi trebao biti sredstvo edukacije čiji je cilj postupno promijeniti slijed vrijednosti, gdje bi doživljaj predmeta trebao biti ispred vizualnog dojma. Predmeti oko nas postali su dio svakodnevnih automatiziranih sredina, lišene istinskog doživljaja. Polazišna točka ovoga rada je vizualne prirode, ali se idejni koncept zasniva na zamisli o promjenjivosti kao sastavnog dijela životnog ciklusa čovjeka i njegova okružja. Promjenu čini dojam svojevrsne nedovršenosti, asimetrije, neočekivanosti, što korisnika potiče na imaginaciju i slobodu djelovanja. Naglasak je na doživljaju sustava putem procesa iznenađenja, otkrivanja i upoznavanja s objektima.

Features of residential premises intended to improve human-object interaction

The need to own material property is frequently linked with the feeling of security and striving for social status and it increasingly frequently replaces the striving for a more humane relationship both with the immediate and the broader surroundings. The fundamental role is assumed by the quantity of items one is aiming to own, which will give one an impression of personal value. Design is an educational tool whose objective is to gradually change the sequence of values, where the experience of an object is supposed to precede its visual impression. The objects that surround us have become a part of everyday automated surroundings, deprived of genuine experience. The idea behind this project is of visual nature, yet its concept is based on the idea of changeability as an integral part of human life cycle and their surroundings. The change comprises of an impression of a kind of incompleteness, asymmetry and unexpectedness, which encourages the user's imagination and freedom to act. The focus is on the experience of the system through the process of surprise, revelation and acquaintance with objects.



LEA VAVRA

MENTOR: Mladen Orešić

KOMENTORICA / COMENTOR: Andrea Hercog



Igračke Gumbeki kao revitalizacija obiteljske tradicije i obrta 'Igračke Vavra'

Gumbeki su igračke od tekstila koje se sastoje od više elemenata spojenih u cjelinu. Projekt sadrži 16 glavnih dijelova od kojih je moguće sastaviti četiri različite igračke. Izbor vrste i količine elemenata ostavljen je korisniku. Uz glavne dijelove postoje i dodatni, manji oblici, koji mogu imati uloge očiju, ruku, nogu, repa ili ušiju. Svi dijelovi mogu se međusobno spajati gumbima tako da se može složiti bezbroj različitih kombinacija. Svatko može složiti svoju vlastitu igračku slažući različite oblike i time razvijati osobnu maštu i kreativnost. Tekstilni elementi različitih tekstura uz gumbe proizvode daju karakter i vizualnu prepoznatljivost, a istodobno pomažu razvoju senzomotričkih sposobnosti. Korištenjem jednoboje materijala ostavljen je prostor za intervenciju i personalizaciju crtanjem, slikanjem ili šivanjem, tako da dijete igračku može dovršiti samo ili uz pomoć roditelja.

Gumbeki toys as a revitalisation of a family tradition and craft 'Vavra Toys'

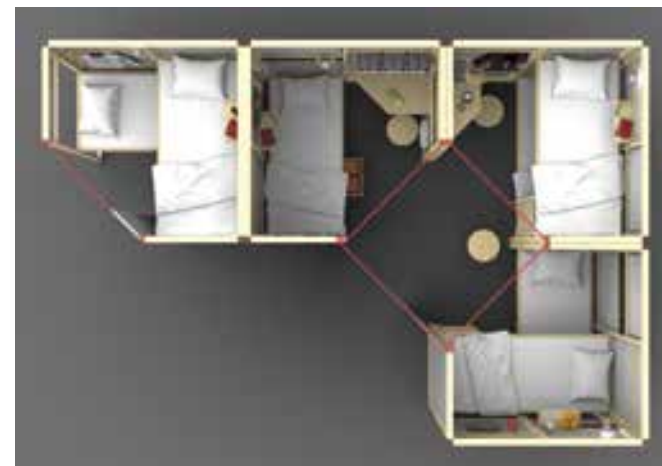
Gumbeki are toys made from fabric that comprise of several features integrated into a whole. The project comprises of 16 main parts from which four different toys can be assembled. The user is given the opportunity to select the type and the quantity of features. Besides the main parts, there are also additional, smaller forms that can assume the role of the eyes, hands, legs, tail or ears. All the parts can be connected with buttons (Gumbeki means Little Buttons) and hence an endless number of combinations can be assembled. Anyone can assemble their own toy through combinations of various forms and in that way develop one's own imagination and creativity. Fabric features of different textures with buttons provide the product with a character and a visual recognition, whilst it simultaneously helps in sensorimotor skill development. The use of monochrome materials provides room for intervention and personalisation through drawing, painting or sewing and so the child can complete the toy on their own or with the help of their parents.



MAJA JANDRIĆ

MENTOR: Mladen Orešić

KOMENTORICA / COMENTOR: Andrea Hercog



Privremeno stanovanje u kriznim uvjetima

Dizajnom okoline koja uključuje korisnika u procese korištenja i pružanja pomoći u izbjegličkom kampu moguće je osnažiti osjećaj jednakosti, samopouzdanja, autonomije i neovisnosti o humanitarnoj pomoći. Takav dizajn okoline može olakšati provođenje zadanih mjera, smanjiti troškove opreme i radne snage, promicati sudjelovanje te u konačnici pridonijeti osjećaju neovisnosti i autonomije korisnika. Osmišljen je modularni sustav jedinica za privremeno stanovanje u kriznim uvjetima, u situacijama kada se raseljene ljude smješta u velike prostore (dvorane, šatore, hale). Sustav se prilagođuje svakom pojedincu ili skupini te omogućuje personalizirano korištenje prostora. Modularni sustav elemenata omogućuje osnovne funkcije privremenog stanovanja: spavanje, privatnost, odlaganje. Svaku jedinicu moguće je spajati u sustav i koristiti na bezbroj načina. Korištenje elemenata je proizvoljno i prepušteno korisniku čime se prilagođuje funkcionalnim i emocionalnim potrebama pojedinca.

Emergency housing

The design of the surroundings that include the user in the processes of use and providing help in a refugee camp gives the opportunity to strengthen the sense of equality, self-confidence, autonomy and independence from humanitarian aid. Such design of the surroundings can help in the implementation of specific measures, lower the costs both of equipment and labour, promote participation and eventually contribute to the sense of user independence and autonomy. A modular system of units for emergency accommodation has been provided, for the situations when the displaced people are accommodated in huge premises (halls, tents, gyms). The system adapts to each individual or group and enables personalised use of the premises. A modular system of items enables the basic functions of temporary housing: sleeping, privacy, storage. Each unit can be integrated into a system and used in a broad range of ways. The use of items is arbitrary and up to the user and it is hence adapted to meet both the functional and emotional needs of individuals.

NATAŠA NJEGOVIĆ

MENTOR: Mladen Orešić

KOMENTORICA / COMENTOR: Andrea Hercog



Suvremeni radni prostori — poslovanje u prostoru stanovanja

'Layers – Blended Living' sustav je pokušaja koji omogućuje preobrazbu dnevnog boravka odnosno blagovaonice u radni prostor. Sastoji se od dva elementa, stola i police-paravana. Stol funkcionira na dvije razine čime omogućuje dvostruku uporabu bez premještanja stvari. Donja razina stola predviđena je za rad nakon kojeg se, zajedno sa svom radnom opremom, zatvara pokrovom od aluminijskih profila. Pokrov potom postaje nova čvrsta ploha za blagovanje i ostale aktivnosti. Okomiti rasklopni element sadrži sve prijeko potrebno za uredski rad poput ormarića za pohranu, ladicu, police, vješalica te magnetne i plutene ploče. Rasklapanjem panela pod kutom od 120 stupnjeva, ovaj element postaje prostorna pregrada koja odjeljuje ostatak doma od radnog prostora čime se omogućuje veća koncentracija na rad i stvaranje kvalitetnije radne atmosfere. Sustav predstavlja idealno rješenje za manje prostore – njegova multifunkcionalna priroda oslobađa životne prostore od pretrpanosti, ne uskraćujući pritom funkcionalnost i komfor.

Modern office premises — doing business in residential premises

'Layers – Blended Living' is a furniture system that enables the transformation of a living room or a dining room into office premises. It comprises of two items, a desk and a shelf intended as a partition. The desk functions at two levels which enables a dual use without the rearrangement of items. The lower level of the desk is intended for work, after which, together with all the work equipment, it can be closed with an aluminium profile cover. The cover then becomes a new solid surface for dining and other activities. A perpendicular unfolding furniture item contains all the prerequisites for office work, such as a storage cabinet, a chest of drawers, shelves, hangers and both the magnetic and the cork bulletin boards. Through demounting of the panel under 120 degree angle this furniture item is intended as a partition that separates the rest of the household from the office premises, which enables a higher level of concentration that is required for work and creates a higher quality work environment. The system is an ideal solution for small premises – its multifunctional features prevent cluttering in the living premises, without affecting functionality and comfortableness.



TAMARA PETRUŠA

MENTOR: Mladen Orešić

KOMENTORICA / COMENTOR: Andrea Hercog

★ GODIŠNJE PRIZNANJE STUDIJA DIZAJNA
ANNUAL ACKNOWLEDGEMENTS AT THE SCHOOL OF DESIGN



Predmet kao ekstenzija čovjeka

Svaki predmet svojevrsna je ekstenzija čovjeka. U ovom je projektu taj čimbenik osobito naglašen jer mu je osnovna namjena biti čovjekov produžetak, medij koji može olakšati dolazak do kvalitetnijeg stanja duha odnosno, komunikacijom i razvijanjem povjerenja. Bit projekta je stvaranje odnosa s predmetom kojim predmet dobiva vrijednost, a čovjek je taj koji mu u potpunosti daje vrijednost, značenje i smisao. Projektom se istražuju pitanja o tome što bi bilo kada bismo imali 'prazan' predmet, lišen primarne funkcije te kakav bi odnos pritom nastao. Oblikovanim predmetom ispituje se problematika odnosa čovjeka s predmetnom i okolinom te njihovo vrednovanje.

Object as a human extension

Each object is in a way a human extension. In this project this factor has been primarily highlighted, since its specific objective is to be a human extension, as well as media that can assist in reaching a higher quality spiritual state through a relationship, communication and development of trust. The project is primarily intended to establish interaction with an object through which value, the meaning and the scope will be fully given to the object by the human. Moreover, the project analyses what would happen if we had an 'empty' object, deprived of function and what interaction would be established in that case. The designed object is intended to analyse the issue of interaction between a human and an object as well as with the surroundings and their assessment.



Šešir
koji sam imao u rukama

bio je štit,
gromobran,
malo nebo,
ali i neki trofej

jednog uzvišenog
i rijetkog poznanstva

VALENTINO VEČERIĆ

★ MENTOR: Zlatko Kapetanović
GODIŠNJE PRIZNANJE STUDIJA DIZAJNA
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Bespilotna letjelica za traganje i spašavanje

Bespilotna letjelica za traganje i spašavanje hibrid je između multirotora i letjelice s fiksnim krilima. Ova kombinacija pokazala se najpokretljivijom u ograničenim prostorima te iznimno stabilnom u lošim vremenskim uvjetima. Predloženi dizajn omogućuje i iznimno nisku potrošnju goriva zbog toga što fiksna krila pružaju dodatni uzgon uz malu potrošnju energije. Letjelica je pogonjena s dva veća električna motora koji pokreću propelere promjera 25 cm te s dvije manje električne turbine. Za snalaženje u prostoru letjelica se oslanja na sustave za navigaciju kao što su radar, GPS, mnogobrojni akcelerometri, 3D kamera te navigacijsko računalo. Usto koristi standardnu aviosignalizaciju da bi u svakom trenutku bila vidljiva drugim letjelicama, spasiocima kao i nestalim osobama. Kako bi bespilotna letjelica mogla pronaći nestale osobe opremljena je nizom senzora i kamera, koji imaju pogled od 180 stupnjeva na teren ispod nje koji pretražuje. Zvučnik, laserski projektor i stroboskopska svjetla, koji se nalaze na letjelici, imaju svrhu dati osobi do znanja da je pronađena te da je spasilačka ekipa na putu da je spasi. U trupu letjelice je teretni prostor u kojem se nalazi kapsula s medicinskom prvom pomoći, nešto hrane, 0,75 litara vode kao i komunikacijski uređaj sa signalnom svjetiljkom.

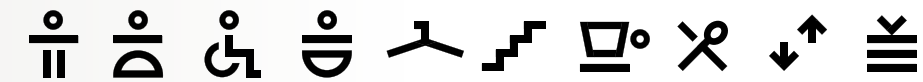
A drone for search and rescue missions

A drone for search and rescue missions is a hybrid between a multi-rotor and a fixed-wing aircraft. This combination has proved as the most dynamic in confined spaces and extremely stable in adverse weather conditions. The proposed design enables also extremely low fuel consumption due to the fact that fixed wings provide an additional lift and low energy consumption. The aircraft is provided with two larger electric motors which move the propellers of 25 cm in diameter and two smaller electric turbines. The aircraft uses navigation systems such as radar, GPS, a large number of accelerometers, a 3D camera and a navigation computer. Moreover, it uses standard aircraft signalling in order to be continuously visible to other aircraft, rescuers, as well as the missing persons. The drone is equipped with a broad range of sensors and 180-degree cameras in order to be able to find the missing persons. The loudspeaker, laser projector and strobe lights that the aircraft is provided with are intended to let the person know they have been found and that the rescue team are on their way to save them. The fuselage includes a cargo compartment in which a capsule with first aid kit is located, as well as some food, 0.75 litres of water and a communication device with signal lamp.



KLASJA HABJAN

MENTOR: Nenad Dogan
KOMENTORI / COMENTORS: Romana Kajp, Emil Flatz

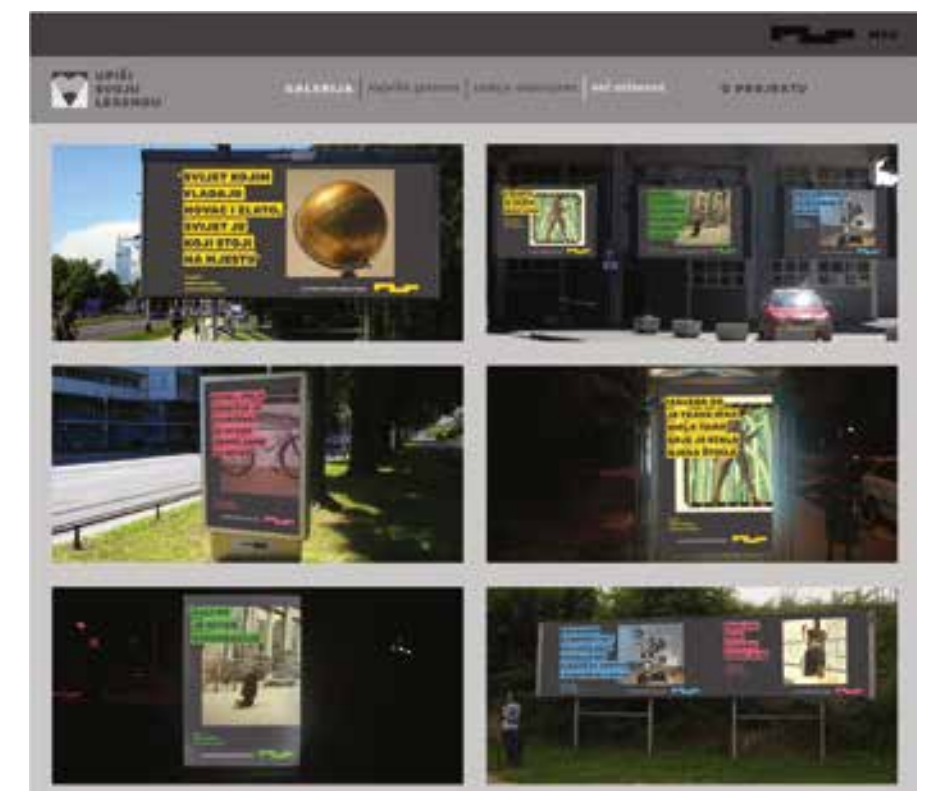


Korporativni identitet Muzeja suvremene umjetnosti

Ciljevi korporativnog identiteta muzeja podrazumijevaju bolje pozicioniranje u zajednici i uspostavu emotivnih i didaktičnih spona koje čine pravu moć i ulogu muzeja. Reformirani muzej potiče iskustvo i kreativnost, u čemu mladi žele aktivno sudjelovati. Vizualni identitet, temeljen u logotipu, izražen je stiliziranom formom zapadne fasade po kojoj je Muzej prepoznatljiv. Koncept interaktivne fasade, u obliku golemog videoekrana, na određeni način i okolinu muzeja i publiku pretvara u sudionika koji promovira muzejski sadržaj. Kampanja Muzej pun priča, sloganom Za pravu priču dođi u muzej, poziva na aktivno sudjelovanje mladih posjetitelja. Putem web-platfome mladi upisuju osobne interpretacije umjetničkih djela i na taj način stvaraju duhovite, poetične, apsurdne legende. Žiri ocjenjuje i odabire najkreativnije koji postaju plakati muzeja ili legende uz izloženo djelo.

Corporate identity of the Museum of Contemporary Art

The objectives of corporate identity of the museum imply improved positioning in the community and establishment of emotional and didactic connections that account for a real power and the role of the museum. A reformed museum encourages experience and creativity which young people are striving to actively participate in. Visual identity, based on the logo, has been expressed through a stylised form of the western facade by which the Museum is recognisable. The concept of interactive facade in the form of a huge video screen in a way transforms both the Museum surroundings and the public into participants promoting the Museum content. The campaign entitled Museum Full of Stories, with its slogan For a Real Story Visit the Museum of Contemporary Art, is inviting young visitors to active participation. Through a web platform young people post their personal interpretations of artworks and hence create witty, poetic and absurd explanatory panels. The expert panel evaluates and selects the most creative ones and they are hence transformed into Museum posters or explanatory panels placed beside the exhibited artwork.



VANJA PERKOVIĆ

MENTOR: Nenad Dogan

KOMENTORICA / COMENTOR: Romana Kajp

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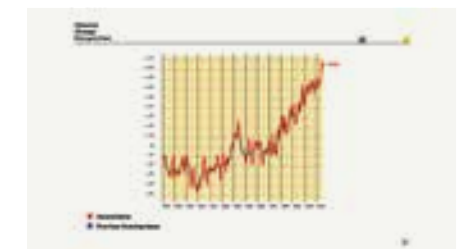
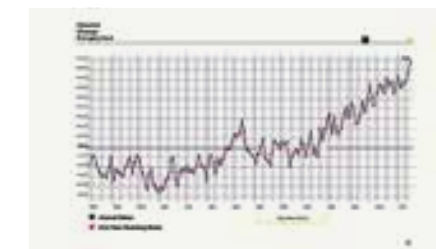
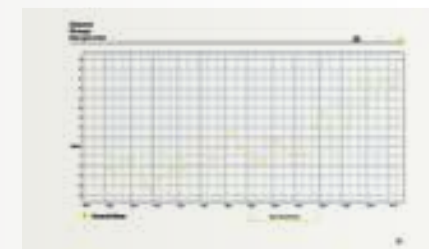
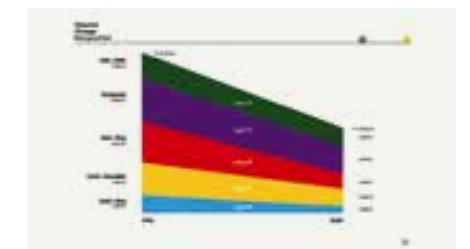
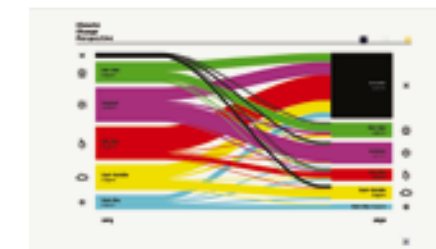
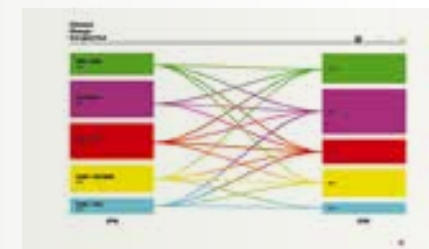
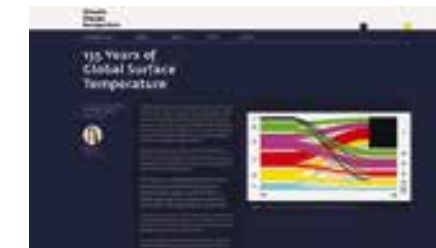


Web-portal Climate Change Perspective

Climate Change Perspective informativni je web-portal koji omogućuje tri različita pogleda na klimatske promjene u zavisnosti od izvora informacija. Tamnoplavom pozadinom označen je objektivni izvor informacija, žutom pozadinom označen je izvor koji prenaplašava opasnost klimatskih promjena i svijetlom pozadinom označen je izvor informacija koji relativizira opasnosti. Prelaskom s jedne na drugu boju pozadine mijenjaju se podaci i informacije, čime je omogućena njihova usporedba. Proučavanjem razlika u prezentaciji informacija i podataka korisnik može kritički promišljati sadržaj i razlikovati objektivne od subjektivnih informacija te moguće manipuliranje njima.

Climate Change Perspective web portal

Climate Change Perspective is an informative web portal that provides three different stances on climate change depending on the source of information. The dark blue background marks the objective source of information, the yellow background marks the source which overemphasises the danger of climate change, whilst the bright background shows the information source that considers danger as relative. Both data and information change by passing from one background colour to another, which enables their comparison. By studying the differences in presenting both the information and the data, the user can critically analyse the content and tell the difference between objective and subjective information and the potential information manipulation.





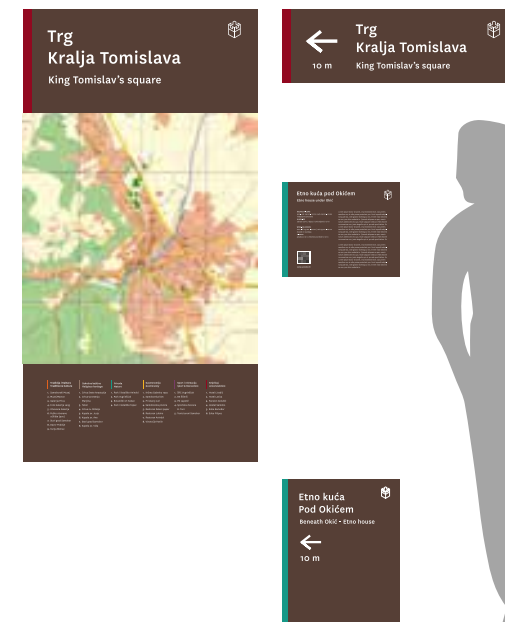
SAMOBOR



ZITA NAKIĆ-VOJNOVIĆ

MENTOR: Nenad Dogan

KOMENTORI / COMENTORS: Romana Kajp, Veljko Žvan



Identitetski sustav grada Samobora

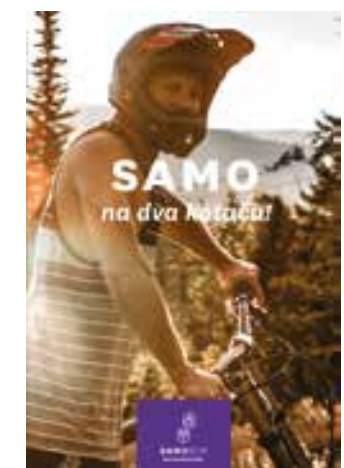
Jedna od bitnih zadaća kulture općenito, pa tako i dizajna, oplemenjivanje je i učvršćivanje veza zajednice i određenog mjesta. Zajednica sa svim svojim pripadnicima i njihovim vrijednostima čini neko mjesto onakvim kakvim ono jest, i tako na neki način određuje identitet mjesta. Vrlo često, pa tako i slučaju grada Samobora, identitet nije jasno artikuliran, što često rezultira pogrešnim percipiranjem i od strane vlastitih građana. Da bi se izbjegle ove situacije dizajnom je potrebno (re)definirati identitet grada i njegove zajednice te joj pomoći u boljem shvaćanju svoje okoline, ali i sebe same. Ciljevi koji bi se postigli kvalitetnim vizualnim identitetom su:

- pomoći građanima bolje razumijevanje povijesnoga, kulturnoga, ekonomskoga i društvenog konteksta njihova grada
- stvaranje kvalitetne komunikacijske podloge na kojoj će se novi identitet vremenom i po potrebi moći razvijati bez gubitka vlastitog značenja
- ostvariti kvalitetnu komunikaciju i prezentaciju identiteta grada s unutarnjom i općom javnosti.

Identity system of the city of Samobor

One of the important roles of both culture and design in general is also improvement and strengthening of connections between the community and a specific city. The community and all its members and their values account for and in a way define the identity of a city. The identity of a city is frequently not clearly expressed which often results in faulty perception by its own citizens. In order to avoid such situations, design needs to be used to re-define the identity of a city and its community and help it to deepen the insight into its environment, as well as into itself. The objectives to be achieved through a high quality visual identity are as follows:

- help citizens in deepening their insight into the historical, cultural, economic and social context of their city
- create a high quality communication background in which the new identity will develop in time and as required without the loss of its own meaning
- establish high quality communication and presentation of city identity with the internal and the general public.



IVANA HRABAR

MENTOR: Ivan Doroghy
KOMENTOR / KOMENTOR: Tomislav Vlanić



sos.net



sos.net

Sos.net je sustav koji različitim elementima rješava mnogobrojne probleme vezane uz nedovoljnu uključenost starijih osoba u digitalni svijet. Rješenje je ponuđeno u obliku platforme kojom je moguće pružiti podršku i edukaciju u svladavanju internetske komunikacije. Problemi koji se pokušavaju riješiti iznimno su različiti pa je umjesto univerzalnog rješenja ponuđen niz pojedinačnih modula koji mogu funkcionirati zajedno ili u kombinaciji. Osnova sustava je modul kojim se pokušava riješiti najrašireniji problem, problem motivacije. U aplikaciji Božo, pomozi!, kao motivacija poslužila je želja za održavanjem redovitih kontakata s mlađim članovima obitelji. Osim motivacije, funkcija aplikacije je ukloniti drugi najveći problem koji se pojavljuje kod učenja starijih, a to je strah od pogreške za što je predviđena mogućnost stalnog kontakta s osobom koja podučava. Omogućeno je i sudjelovanje volontera i starijih registriranih članova sos.net zajednice u procesu edukacije.

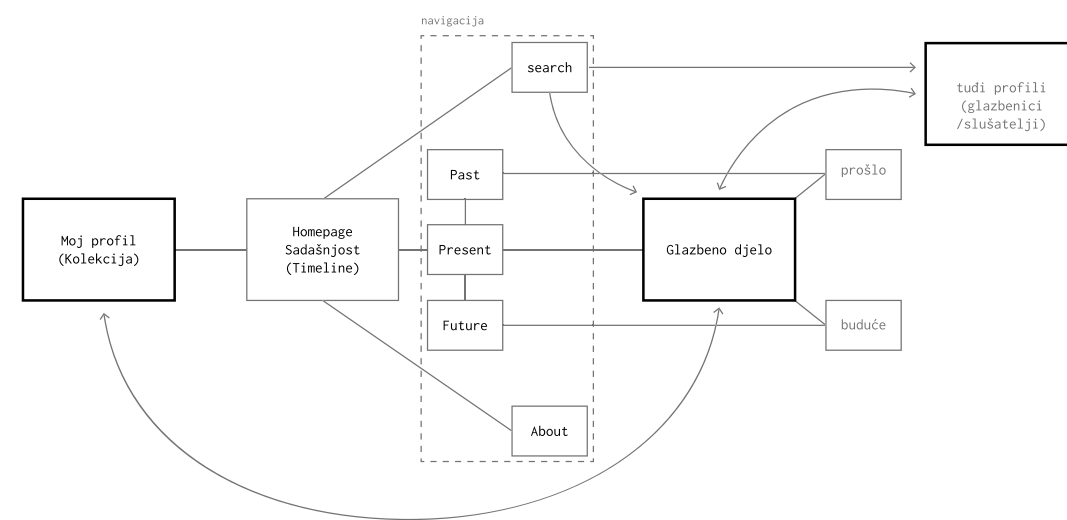
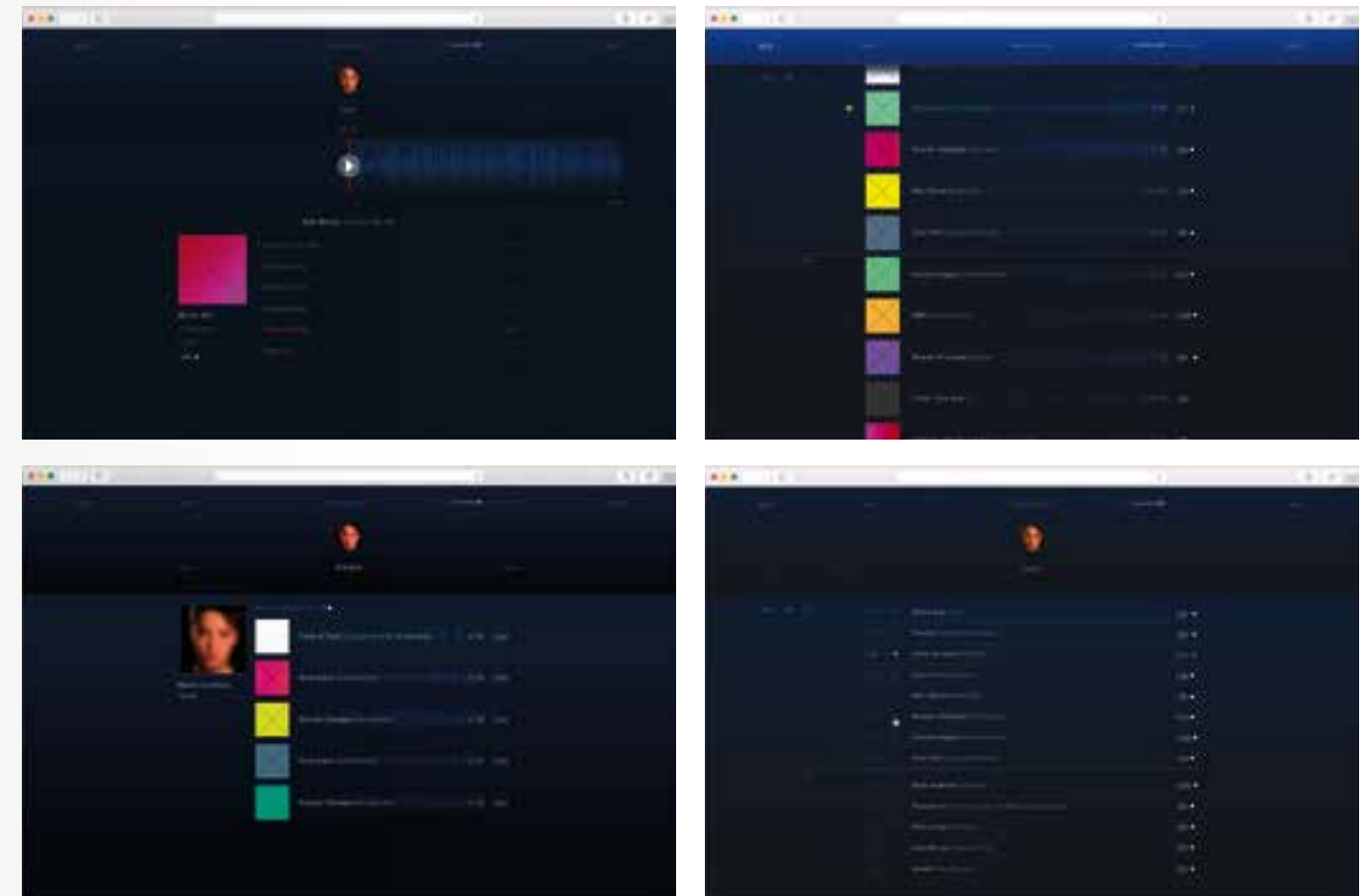
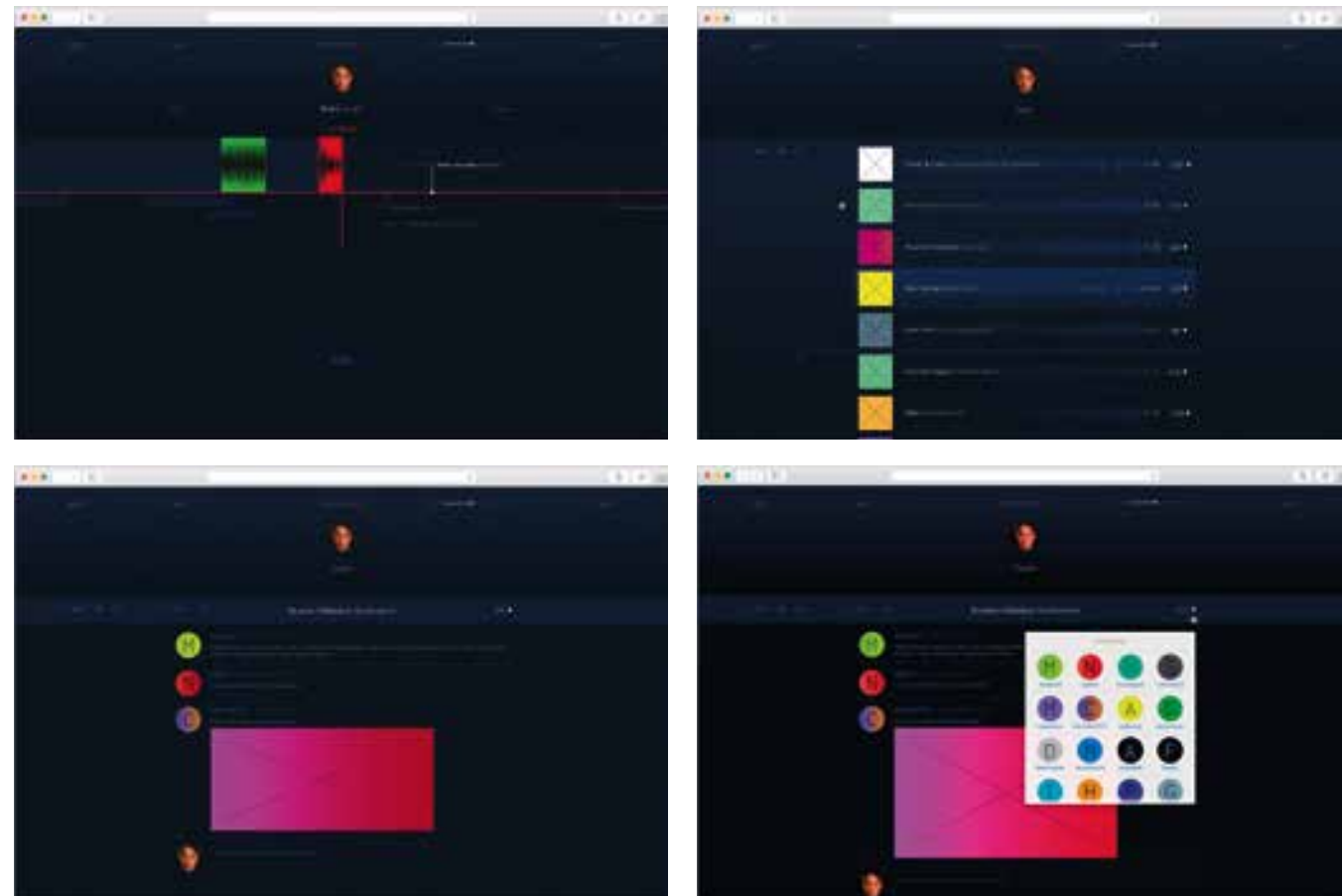
sos.net

Sos.net is a system that solves a large number of problems linked with insufficient involvement of elderly people in the digital world using diverse features. The solution offered is in form of a platform through which it is possible to provide support and training in mastering the Internet communication. Problems that need to be solved are extremely different and hence a vast array of individual modules that can function together or in combination has been provided instead of a universal solution. The system is primarily based on the module intended to solve the most widespread problem – the problem of motivation. In the application named Božo, help! the motivation was provided by the wish to maintain regular contacts with younger family members. In addition to motivation, the app is intended to address the second largest problem faced upon tuition of the elderly – fear of making a mistake which has been tackled by the opportunity of continuous contact with the tutor. Moreover, participation of volunteers and older registered members of sos.net community is also included in the educational process.



MATEO GRUBIŠIĆ

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlainić



Meta, online glazbena platforma — Uloga dizajna u doživljaju glazbe u digitalnom okruženju

Odabranoj temi se može pristupiti iz dva smjera. Jedan je podupiranje uvjerenja o učinkovitosti kao glavnom cilju dizajna u digitalnom okruženju, u kojem se usmjerenost na korisnika smatra imperativom. Drugi smjer nastoji kritički preispitati takva uvjerenja, dizajniranjem proizvoda, usluga ili doživljaja nastalima na alternativnom sustavu vrijednosti. Meta je online glazbena platforma nastala kao odgovor na kritičko promišljanje o ulogama glazbenika, slušatelja i glazbenih platformi u suvremenoj glazbenoj industriji. Cilj platforme nije stvaranje učinkovitijega poslovnog modela utemeljenog na eksploataciji korisničkih podataka, osnove današnje digitalne ekonomije. Fokus je na objektu koji spaja sve tri strane, glazbeno djelo kao kulturni proizvod kojeg svakodnevno konzumiramo. Promjenom temeljnih vrijednosti koje platforma utjelovljuje mijenja se i njeno grafičko sučelje.

Meta, an online music platform — The role of design in musical experience in the digital environment

The selected topic can be addressed from two directions. One is through support of the belief in effectiveness as the principal objective of design in the digital environment in which user orientation is considered imperative. The other direction is striving to critically re-examine such beliefs through design of products, services or experiences created against the backdrop of an alternative value system. Meta is an online music platform created as a response to critical re-examination of the roles of musicians, audiences and music platforms in the contemporary music industry. The objective of the platform is not the creation of a more effective business model based on exploitation of user data, the basis of the current digital economy. The focus is on the object that brings together the three aspects, a piece of musical work as a cultural product consumed on a daily basis. The graphic interface of the platform is altered through changes of fundamental values conveyed by it.

BORNA AARON GRČEVIĆ

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska



Dokumentacija i arhiviranje starih zagrebačkih uličnih natpisa

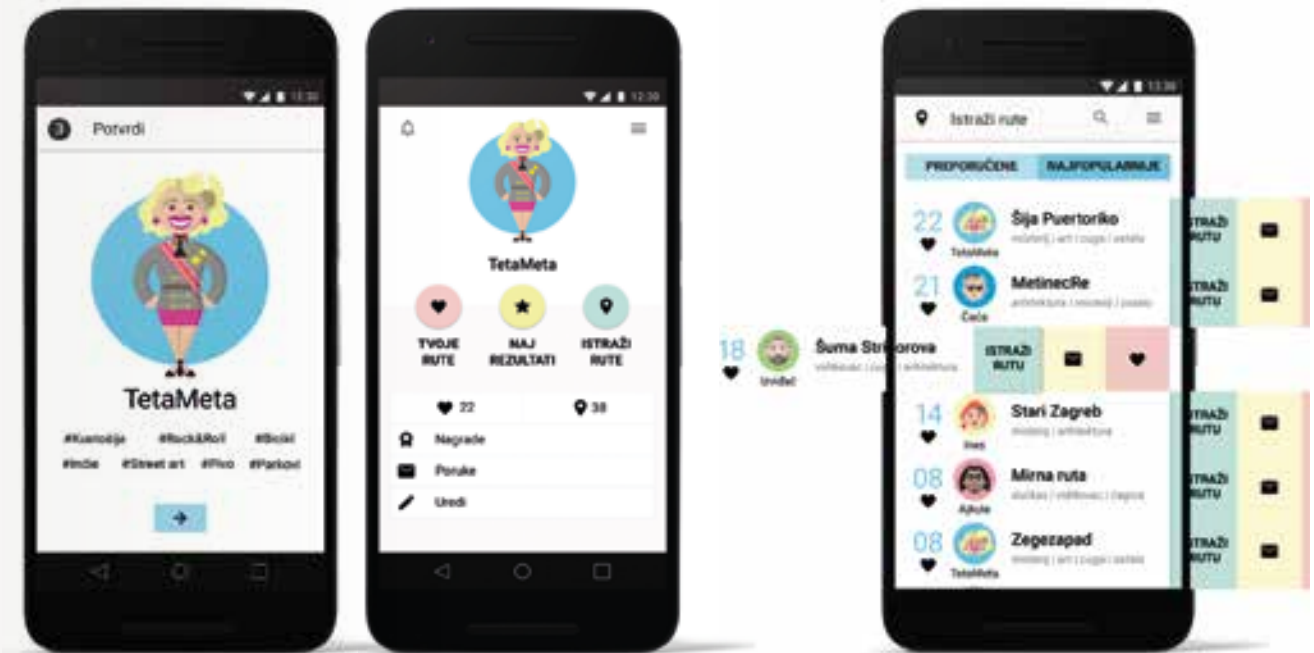
Projekt se temelji na kreiranju digitalnog arhiva za dokumentiranje i arhiviranje starih uličnih natpisa. Digitalni arhiv funkcionira poput web-stranice na koju se korisnik registrira i može aktivno sudjelovati u očuvanju dijela kulturne baštine. Ideja je da se detaljno analizira uočeni ulični natpis počevši od godine njegova nastanka, klasifikacije i stila pisma, vrste obrta koji označuje itd. Sadržaji se arhiviraju prema lokaciji, što omogućuje da se provede klasifikacija prema vrsti tehnike izvedbe i stila pisma, karakterističnima za određeni dio grada. S obzirom na nedostatak opće vizualne kulture, a posebno one tipografske, ovakav projekt bi omogućio očuvanje, a time i bolje upoznavanje i razumijevanje važnog dijela kulturne i povijesne baštine grada.

Documentation and archiving of old street name inscriptions in Zagreb

The idea behind the project was to create a digital archive for documenting and archiving of old street name inscriptions. The digital archive functions like a website to which the user registers and can hence actively participate in the preservation of a segment of cultural heritage. The idea is to perform a detailed analysis of a specific street name inscription commencing from the year of its inception, the classification and the style of the font, the type of craft it refers to, etc. The content is archived according to location which enables the performance of classification according to the type of design technique and font style characteristic for a specific part of the city. Against the backdrop of lack of general visual culture, primarily concerning typography, such a project would enable the preservation and hence also a deeper insight into and comprehension of an important aspect of cultural and historical heritage of the city.

JOSIPA PRŠA

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska

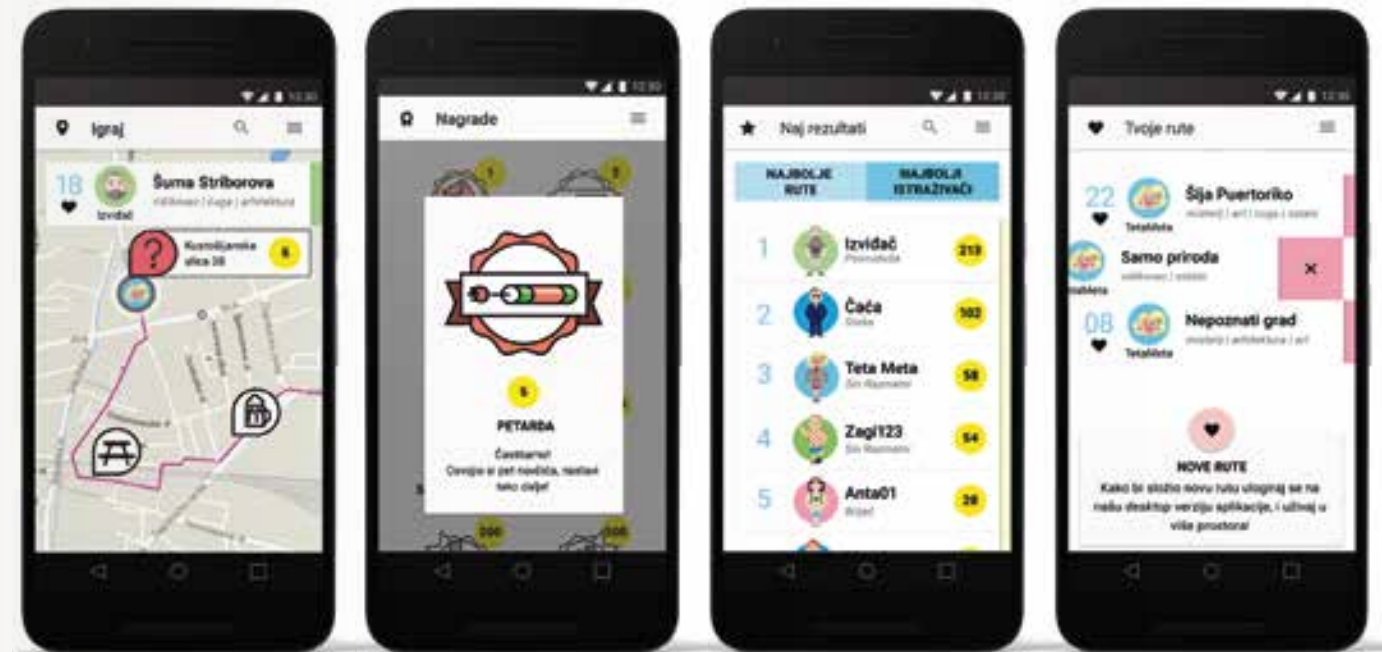


Interaktivna igra — 'Ali to nije sve, Zg'

Zagreb je grad s mnogo kreativnih potencijala koje nažalost mlađi stanovnici grada često ne prepoznaju. Nepoznavanjem sadržaja grada i njegova potencijala ne doživljavaju grad Zagreb kao sredinu podobnu za pozitivne promjene. Projekt interaktivne igre ima za cilj potaknuti mlade na istraživanje grada u kojem žive. Budući da su u svakom trenutku međusobno povezani mobitelima, mobilna aplikacija (igra) ključni je medij projekta. Aplikacija na jednostavan, zabavan, ali u isto vrijeme edukativan način aktivira mlade za otkrivanje novih neistraženih gradskih sadržaja i prostora. Označivanje pronađene lokacije omogućeno je uobičajenom oznakom za točku interesa na planu grada, a dodane tri točkice upućuju na mogućnost da svaki korisnik dopuni sadržaj odabrane točke interesa. To omogućuje sukreiranje gradskih sadržaja i sagledavanje grada iz nove perspektive.

Interactive game — 'But that is not all, Zg'

Zagreb is a city with great creative potential which is unfortunately frequently unrecognised by its younger inhabitants. Due to their not being acquainted with the programmes provided by the city and its potential, they do not consider the city of Zagreb as an environment suitable for positive changes. The objective of this interactive game project is to encourage young people to explore the city they live in. Since they are always connected through their mobile phones, the mobile app (game) is the crucial media of the project. The app involves young people in the discovery of new unexplored programmes and spaces provided by the city in a simple, entertaining, yet simultaneously also an educational way. It is possible to mark the identified location using the common symbol for a point of interest on the city map, whilst the triple dot punctuation mark added indicates the opportunity for each user to add the selected points of interest. That enables the scanning of city programmes and looking at the city from different perspectives.



BARBARA BJELIŠ

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlanić



Razvoj dječje kreativnosti

Cilj projekta bio je omogućiti i olakšati verbalno i vizualno izražavanje djece jedinstvenim sustavom za vježbanje imaginacije. Zamišljeno je da se u tu svrhu iskoristi medij likovnog izražavanja koje je djetetu blisko jer za to ima razvijene osnovne vještine. Prikladnim medijem i temama bliskim djetetu moglo bi se osigurati dovoljno slobode za njegov vlastiti izraz i imaginativno rješavanje problema. Rješenje je zamišljeno u obliku društvene igre koja je u potpunosti modularna i u velikoj mjeri ovisi o dječjem udjelu. Igra se odvija uz pomoć dva glavna elementa, podložaka i dvije kockice, koji omogućuju puno sudjelovanje u stvaranje i razvoju igre. Nekoliko je različitih podložaka s označenim putanjama i po dijelu kojih djeca crtaju prema različitim zadacima koje dobivaju bacanjem kockice s različitim životinjskim likovima. Crtežima izražavaju situacije u kojima se životinje mogu naći, a bacanjem druge kockice s crnim i bijelim poljima određuju tijek igre, zavisno od toga na koje ih kockica uputi.

Child creativity development

The specific objective of the project was to enable and facilitate both the verbal and the visual expression of children through a unique system for imagination practice. The media of visual expression was selected due to children being so familiar with it and due to the fact that their basic skills are sufficiently developed for that purpose. Appropriate media and topics children are familiar with could provide sufficient freedom for their expression and imaginative solutions to problems. The solution designed as a social game that is entirely modular and highly depends on child contribution. The game is played using two main components, pads and two dice that enable full participation in the creation and development of the game. There are several different pads with marked trajectories and children draw on some of their parts according to diverse assignments they get by throwing the dice with different animal figures. They show situations animals can be faced with by drawings, whilst by throwing the other dice with black and white sides they decide on the course of the game, depending of the instructions on the dice.

HANA TINTOR

MENTOR: Nenad Dogan

KOMENTORICA / COMENTOR: Romana Kajp

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Drvo — slikovnica koja raste s djetetom

Projekt Drvo – slikovnica koja raste s djetetom, utemeljen je na ideji o potrebi kvalitetnoga kreativnog rješenja slikovnice za djecu predškolske dobi, koja se razlikuje od postojećih, s ciljem pozitivnog utjecaja na njihov rast i razvoj. Ponuđeno rješenje rezultat je vlastitoga kritičkog stava prema načinima na kojima se djecu priprema za čitanje, razumijevanje, razmišljanje i komuniciranje i općenito za proces obrazovanja. Radi se o slojevitom rješenju koji problemu pristupa na nekoliko razina, prati odrastanje djeteta i omogućuje mu kreativnu intervenciju uz aktivno sudjelovanje odrasle osobe. Uključena je vizualna, auditivna i taktilna komponenta sudjelovanja u procesu, čitanjem, pričanjem, crtanjem i igrom, što sve zajedno utječe na djetetov emocionalni, intelektualni i socijalni razvoj. Ova slikovnica pokušaj je da se drukčijim pristupom čitanju, pričanju i općenito stvaralačkom izražavanju, potakne radoznalost, istraživanje i kritičko razmišljanje u djece određene dobi.



Tree — a picture book that grows together with the child

The project entitled Tree – a picture book that grows together with the child, is based on the idea of a requirement for a quality creative solution for a preschool picture book that differs from the existing ones and is aiming to positively impact on child growth and development. The solution provided is the result of own critical attitude of the ways in which children are prepared for reading, thinking and communication and in general for educational process. It is a stratified solution that approaches the problem from several levels, following child's growing up and enables their creative intervention with active participation of an adult. It includes a visual, auditory and tactile component of participation in the process, through reading, storytelling, drawing and playing which all together affect the child's emotional, intellectual and social development. This picture book is an attempt to encourage curiosity, research and critical thinking amongst children of a specific age group using a different approach to reading, storytelling and creative expression in general.



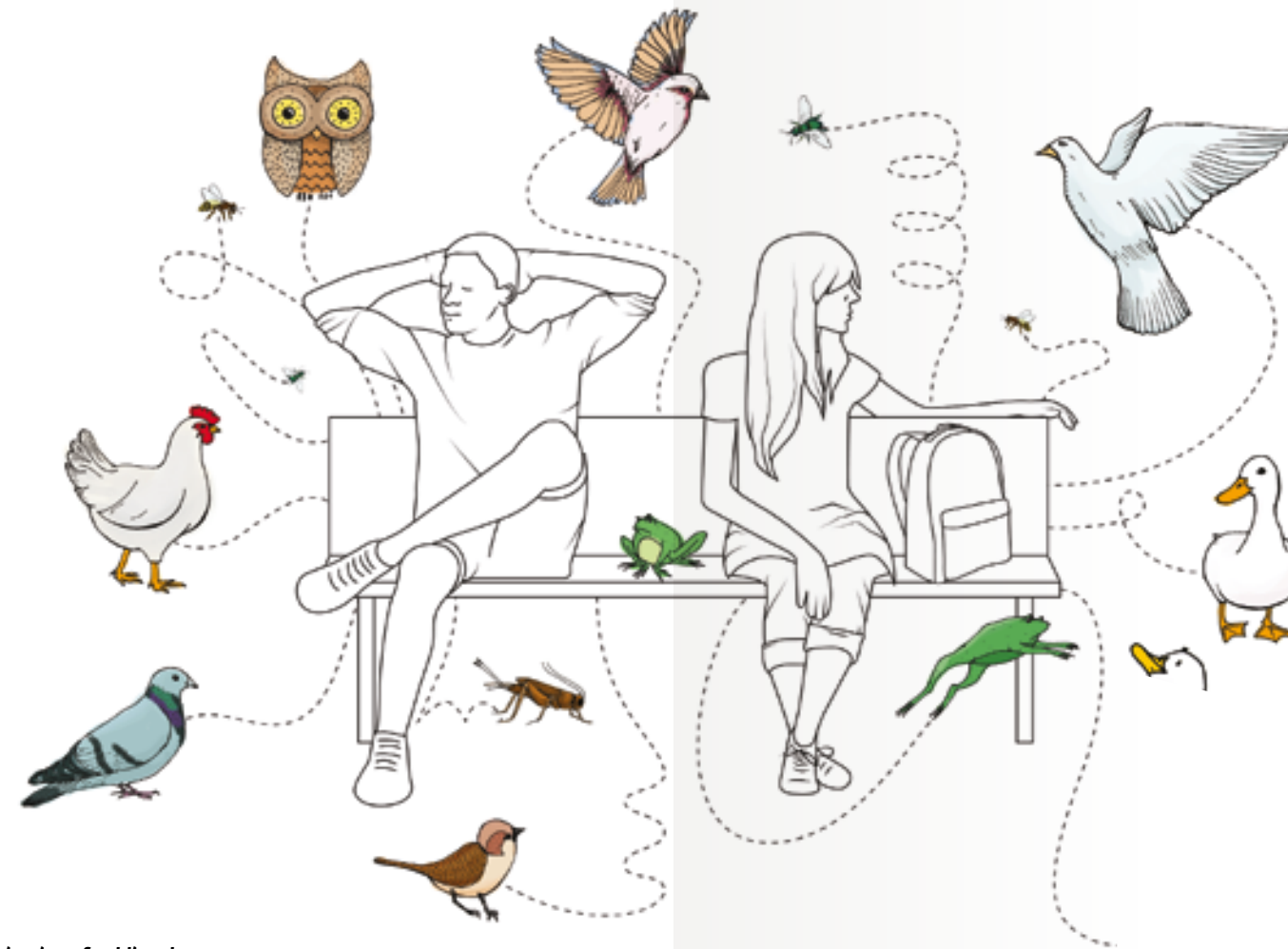
MARTINA UKIĆ

MENTOR: Stipe Brčić
SURADNICA / ASSOCIATE: Karla Paliska



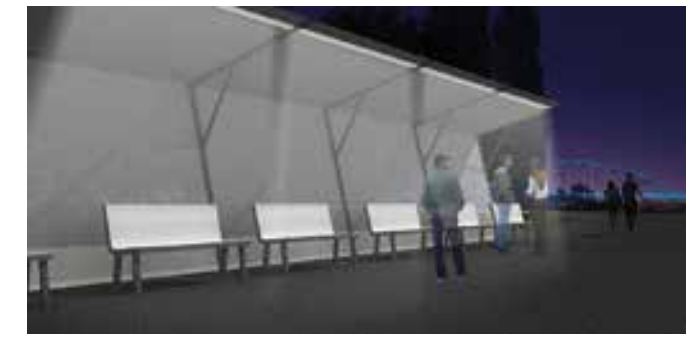
Humanizacija javnoga urbanog prostora

Projekt se bavi problemima prostora na okretištu Savski most u Zagrebu i neiskorištenim potencijalima toga zapuštenog prostora. U projektu se propituje kako je moguće dizajnom jedan neugledni prometni koridor pretvoriti u funkcionalno mjesto ugodne atmosfere. Pored standardnih praktičnih elemenata poput nadstrešnice, stepeništa okrenutog prema rijeci te prigodnog zelenila, projekt predviđa interaktivnu klupu koja u interakciji s korisnicima omogućuje zadovoljenje različitih potreba uz reprodukciju zvukova iz prirode. Projekt nudi opuštenije i ugodnije korištenje svih funkcija autobusnoga i tramvajskog stajališta.



Humanisation of public urban space

The project addressed the topic of space on the Sava Bridge terminal in Zagreb and the unexploited potential of this neglected space. The project looks into the possibilities of transforming a plain traffic corridor through design into a functional venue with a pleasant atmosphere. In addition to standard practical features such as a porch, a staircase facing the river and appropriate greenery, the project includes an interactive bench which in interaction with the users enables the meeting of diverse needs along with the reproduction of Nature sounds. Moreover, the project enables a more relaxed and a more comfortable use of all the functions of bus and tram station.



Studenti
Diplomskog studija

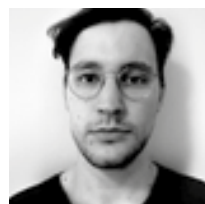
*Graduate Programme
Students*

1. godina
Diplomskog studija
Industrijski dizajn

1st Year
Graduate Programme
Industrial Design



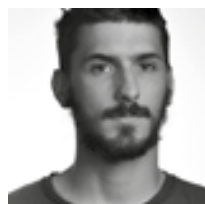
Dina Bartolić



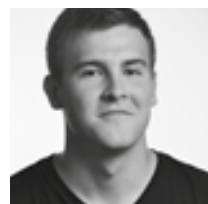
Ian Bonifačić



Stela Cvijanović



Andrej Đukić



Matej Goreta



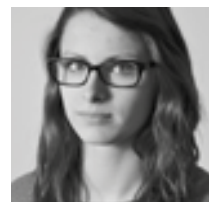
Karmela Gudiček



Ana Herceg



Katarina Huljev



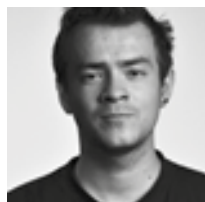
Monika Močević



Petra Modrić



Maja Prelec



Ivan Šaban



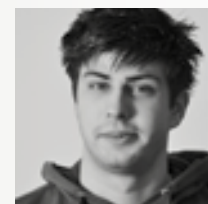
Toni Šljaka



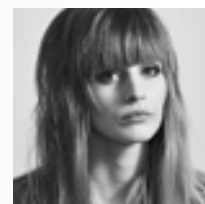
Iva Vučemilović-Grgić

1. godina
Diplomskog studija
Vizualne komunikacije

1st Year
Graduate Programme
Visual communications



Miran Bašić



Marina Bitunjac



Tin Burić



Nkolina Fuzul



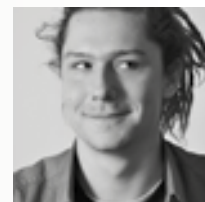
Matea Jurčević



Nkolina Kentrić Stančić



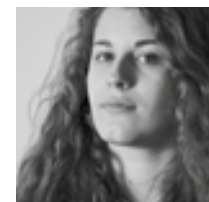
Michelle Antonia
Kovačević



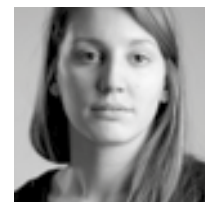
Otto Kušec



Borjan Pavlek



Sara Pavleković Preis



Nika Tecilazić



Leona Vertuš



Gala Marija Vrbanić

2. godina
Diplomskog studija
Industrijski dizajn

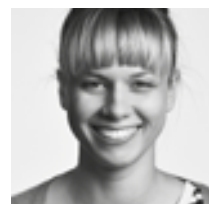
2nd Year
Graduate Programme
Industrial Design



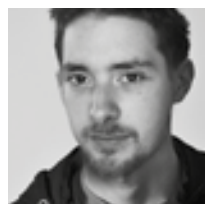
Elizabeta Bošnjak



Monika Džakić



Maja Jandrić



Igor Kolar



Laura Mrkša



Nataša Njegovanović



Adriana Pavelić



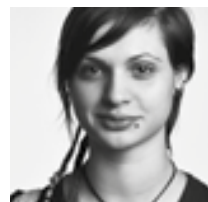
Karlo Pavičić



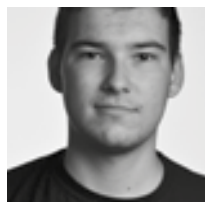
Tamara Petruša



Ana Šolić



Viktorija Lea Vavra



Valentino Večerić

2. godina
Diplomskog studija
Vizualne komunikacije

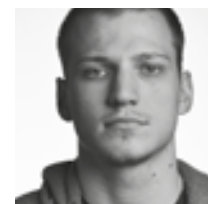
2nd Year
Graduate Programme
Visual communications



Barbara Bjeliš



Lana Grahek



Borna Aaron Grčević



Mateo Grubišić



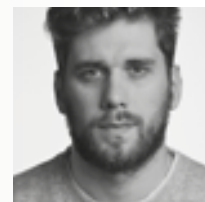
Klasja Habjan



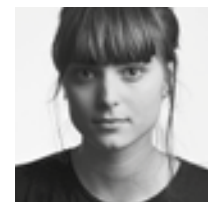
Ivana Hrabar



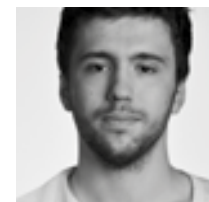
Vitomira Martinjak



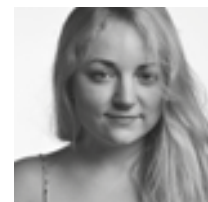
Lovro Mioković



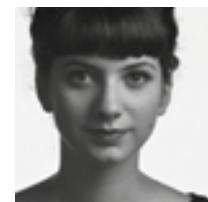
Žita Nakić-Vojnović



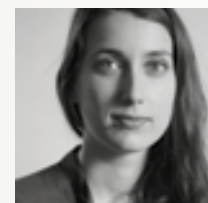
Vanja Perković



Josipa Prša



Hana Tintor



Martina Ukić



Ana Vujasić



Ana Vuko



Lara Žic

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 koncepta 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
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
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

prof. dr. sc. Anka Mišetić / PhD, full professor
izv. prof. dr. sc. Feđa Vukić / PhD, associate professor
pred. dr. sc. Ivana Podnar / lecturer
prof. dr. sc. Anka Mišetić / PhD, full professor
doc. mr. sc. Ivana Fabrio / assistant professor
doc. Vedran Kasap / assistant professor
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 Šerčer / 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
prof. Nenad Dogan / associate professor
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 / teaching assistant

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

pred. Flatz Emil / lecturer
asist. Pavel Posavec / teaching assistant

DIPLOMSKI STUDIJ 2. godina

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

Upravljanje dizajnom / Design Management			
Socijalni dizajn / Social Design			

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

Industrijski dizajn 3 Industrial Design 3	30	90	19.5
Industrijski dizajn – Diploma Industrial Design – Graduation Thesis	–	–	–
Diploma – obrana / Graduation Thesis – Presentation	–	–	–
		120	19.5

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	30	90	19.5
Dizajn vizualnih komunikacija – Diploma Visual Communications – Graduation Thesis	–	–	–
Diploma – obrana / Graduation Thesis – Presentation	–	–	–
		120	19.5

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 / 3 rd semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
30	0	3
15	15	2.5
	60	5.5

4. semestar / 4 th semester

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

15	15	2.5
30	0	2.5
	60	5

30	90	19.5
–	–	–
–	–	–
	120	19.5

15	15	2.5
30	0	2.5
	60	5

Nositelji kolegija / Course Leaders

doc. dr. sc. Vatroslav Škare / associate professor
doc. mr. sc. Ivana Fabrio / assistant professor

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

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

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

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

doc. dr. sc. Morana Fudurić / associate professor

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

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

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

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

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 okružjem 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.

Radionica – Studij dizajna na Špancirfestu

Tijekom trajanja festivala Špancirfest izrađena je instalacija od mobila različitih oblika i veličina. Mobili su montirani na konstrukciju postavljenu u dijelu ulice Jurja Habelića, jednoj od najfrekventnijih ulica u središtu Varaždina.

Radionicom se željelo upoznati lokalno stanovništvo i posjetitelje Špancirfesta različitih uzrasta s osnovnim metodama dizajna kroz oblikovanje i izradu dijela mobila koji postaju integralni dio unaprijed projektirane instalacije nastale u sklopu nastave prve preddiplomske godine u okviru predmeta Projektiranje i industrijski dizajn 2 na Studiju dizajna.

Na radionici su sudjelovali studenti 1. preddiplomske godine, građani grada Varaždina i posjetitelji Špancirfesta.

Workshop – School of Design at Špancirfest Festival

An installation made from mobile parts of different sizes and shapes was created during the Špancirfest Festival. Mobile interactive installations have been mounted on the construction erected in a segment of Jurja Habelića Street, one of the busiest streets in the centre of Varaždin.

The workshop was intended to provide the local population and Špancirfest visitors of different age groups with an insight into the basic design methods through design and creation of some mobile installations which became an integral part of the previously designed installation that had been created during the lectures in the first year of undergraduate study programme within the course entitled Design - Industrial Design 2 at the School of Design.

Students attending the first year of undergraduate study programme, Varaždin citizens and Špancirfest Festival visitors participated in the



Marko Breljak (PR služba Špancirfesta / Špancirfest PR), Matija Barović, Otto Kušec, Josipa Cjergja, Dominik Badel (studenti / students), Jelena Toth (direktorica turističkog ureda Varaždina / Director of the Tourist Board of Varaždin), Vedran Kasap, Ozana Ursić, Nataša Njegovanović (voditelji radionice / Workshop Managers)
(s lijeva na desno / left to right)

Suradnja Studija dizajna i Akademije dramskih umjetnosti – Projekt KRADU 2016.

Od 05. do 10. travnja 2016. – Projekt je nastao kao rezultat suradnje Studija dizajna i Akademije dramskih umjetnosti povodom desete obljetnice Kazališne revije Akademije dramskih umjetnosti (KRADU).

Ovaj projekt ima višestruko značenje kako za studente Studija dizajna tako i za Studij dizajna kao instituciju. Radeći na ovom projektu studenti stječu neophodnu praksu u radu s realnim klijentima a istovremeno se razvija interfakultetska suradnja sastavnica zagrebačkog sveučilišta.

Co-operation between the School of Design and the Academy of Dramatic Arts – KRADU Project 2016

5th – 10th April 2016. The project was developed through co-operation between the School of Design and the Academy of Dramatic Arts to mark the tenth anniversary of the Theatre review of the Academy of Dramatic Arts (KRADU).

This project has a multiple meaning both for the students at the School of Design and the School of Design as an institution. Whilst working on this project students gain the invaluable practical experiences in working with real clients, whereas they simultaneously also develop inter-faculty co-operation at the University of Zagreb.

KARLA ČOTIĆ, DORJA HORVATIĆ, KARLA NOVAK
MENTOR: Nenad Dogan
ASISTENTI/ ASSISTANTS: Romana Kajp, Tomislav Vlanić



Vizualni identitet projekta KRADU 2016. rad je skupine studenata preddiplomskog studija dizajna: Karle Čotić, Dorje Horvatić i Karle Novak. Rješenje se temelji na interaktivnim plakatima koji sadržavaju natpis: VEĆ 10 GODINA KRADU, a sastavljeni su od ulaznica na kojima je poruka 'ukradi ulaznicu', koje se mogu otrgnuti s plakata. Logo i slogani aplicirani su i na ostale promotivne materijale, ljepljive trake, ruksake i u brošuri. Treba istaknuti da je rješenje osvojilo treću nagradu na DANU 'D' u selekciji najboljih mladih dizajnera.



The visual identity of KRADU Project 2016 was the result of work of a group of students at the Undergraduate Study Programme at the School of Design: Karla Čotić, Dorja Horvatić and Karla Novak. The solution provided is based on interactive posters that include the inscription: ALREADY 10 YEARS OF KRADU (the acronym KRADU is identical as the word stealing – a pun), and they have been made up of entry tickets that contain a message 'steal an entry ticket', which can be ripped off the posters. The logo and the slogans have been used also on other promotional materials, adhesive tapes, rucksacks and in the brochure. It has to be highlighted that the solution won third prize at D-DAY event upon selection of the best young designers.



PETRA KOVAČEVIĆ, MIRJAM MILAS, KLARA ZAHER

MENTOR: Nenad Dogan

ASISTENTI/ASSISTANTS: Romana Kajp, Tomislav Vlainić



Koncept ovog rješenja temelji se na osvještavanju i usmjeravanju čiji je glavni vizualni element forma strelice koju upotpunjuje izmjenjeni Shakespeareov citat: Ići ili ne ići — pitanje je suvišno. Projekt započinje teaserima čime se stvara upečatljivi vizualni kod. Približavanjem početka festivala vizualnim elementima se dodaje program. Dan prije otvorenja festivala postavljaju se oznake po pločnicima i stupovima kako bi se vizualno povezale dvije lokacije održavanja i dodatno usmjerilo pažnju javnosti.

The idea behind this solution focused on raising awareness and guidance whose main visual feature was the form of an arrow enhanced by an altered Shakespeare quote: To go or not to go — the question is superfluous. The project commences with teasers which create an impressive visual code. As the festival opening approaches, the visual features are being enhanced with a programme. On the day before the opening of the festival, signs are placed both on pavements and poles in order to provide a visual connection between the two festival venues and additionally attract public attention.

ENA BEGČEVIĆ, RAFAEL MILČIĆ

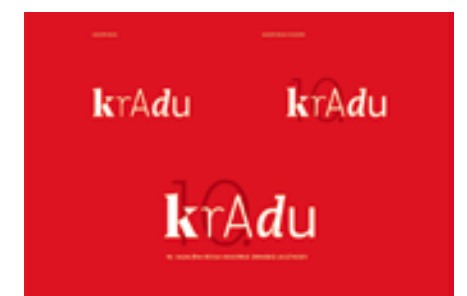
MENTOR: Nenad Dogan

ASISTENTI/ASSISTANTS: Romana Kajp, Tomislav Vlainić



Prijedlog identiteta za 10. KRADU temelji se na ideji da se simbolički interpretiraju različiti stilovi kazališnog izraza, na što upućuje i slogan 'upoznaj sva lica kazališta'. Navedena ideja vizualno je interpretirana upotrebom različitih tipova pisama za svako slovo logotipa.

A proposal for the identity for the 10th Theatre Review of the Academy of Dramatic Art (KRADU) is based on symbolic interpretation of different styles of theatrical expression, which has been pointed out in the slogan 'get to know all the faces of theatre'. The stated idea has been visually interpreted through the use of different types of fonts for each letter of the logo.



TIN BURIĆ



LEONA VERTUŠ



MIRAN BAŠIĆ



GALA MARIJA VRBANIĆ



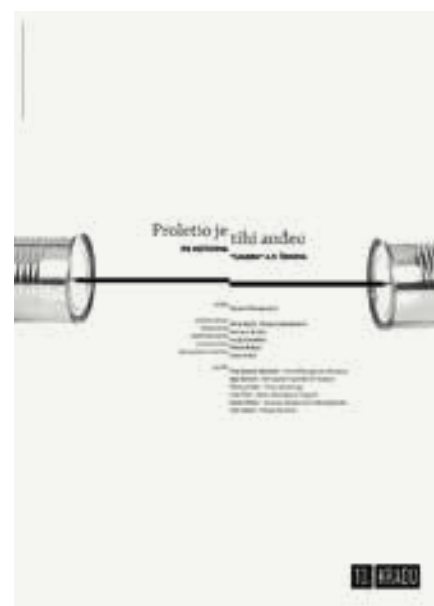
NIKA TECILAZIĆ



MARINA BITUNJAC



OTTO KUŠEC



NIKOLINA KENTRIĆ



NIKOLINA FUZUL

Plakate za pojedinačne predstave, izvedene na reviji, oblikovala je skupina studenata 1. godine diplomskog studija dizajna: Miran Bašić, Marina Bitunjac, Tin Burić, Nikolina Fuzul, Nikolina Kentrić, Otto Kušec, Sara Pavleković Preis, Gala Marija Vrbanić, Leona Vertuš, Nika Tecilazić. Leona Vertuš oblikovala je plakat za projekt: Pravda Kazališne platforme Regionalne mreže akademija. Značajno je da je taj projekt osvojio rektorovu nagradu u kategoriji 'velik' timski znanstveni i umjetnički rad.

Posters for individual performances presented at the review were designed by a group of students at the 1st year of Graduate Study Programme at the School of Design: Miran Bašić, Marina Bitunjac, Tin Burić, Nikolina Fuzul, Nikolina Kentrić, Otto Kušec, Sara Pavleković Preis, Gala Marija Vrbanić, Leona Vertuš and Nika Tecilazić. Leona Vertuš designed the poster for the project entitled: Justice performed by the theatre group named Kazališna platforma (Theatre Platform) of the Regional Network of Academies. It has to be pointed out that the project won Dean's Award in the category 'big' teamwork projects in both science and arts.

Religiofonija

Na poziv kolega s Muzičke akademije Sveučilišta u Zagrebu, kao organizatora, Studij dizajna uključio se u pripremu interdisciplinarnoga glazbeno-scenskog projekta Religiofonija, zajedno s Akademijom dramskih umjetnosti i Akademijom likovnih umjetnosti. Simfonija orijenta, praizvedena pod imenom Religiofonija 1934. godine, hrvatskoga glazbenika Josipa Štolcera Slavenskog, u sedam stavaka prikazuje glavne svjetske religije i Chaos. Ovo glazbeno djelo izveli su Simfonijski orkestar i Zbor Muzičke akademije uz suradnju studenata Akademije dramskih umjetnosti i Akademije likovnih umjetnosti, u dvorani Vatroslava Lisinskog unutar ciklusa Lisinski subotom. Na internom natječaju za oblikovanje plakata i programske knjižice, namijenjenih ovom događaju, sudjelovale su studentice preddiplomskog studija dizajna, smjera Vizualne komunikacije: Karla Čotić, Anja Nikolić, Mirjam Milas, Klara Zaher i Ena Begčević, čije je idejno rješenje odabrano za izvedbu. Iskustvo s ovog projekta pokazuje sve potencijalne prednosti suradnje studenata različitih disciplina unutar Sveučilišta u Zagrebu.

Religiophony

Upon invitation by the colleagues from the Academy of Music of the University of Zagreb, as the organiser, the School of Design became involved in the preparation of an interdisciplinary music and visual art project entitled Religiophony, in co-operation with the Academy of Dramatic Arts and the Academy of Fine Arts. The Symphony of the Orient, by the Croatian composer Josip Štolcer Slavenski, presented the major world religions and Chaos in seven movements and was first performed in 1934 entitled Religiophony. This musical composition was performed by the Symphony Orchestra and the Choir of the Academy of Music in co-operation with the students from the Academy of Dramatic Arts and the Academy of Fine Arts at the Vatroslav Lisinski Concert Hall within the cycle Lisinski Saturdays.

Karla Čotić, Anja Nikolić, Mirjam Milas, Klara Zaher and Ena Begčević students of Visual Communications attending the Undergraduate Study Programme at the School of Design participated in the internal competition for poster design and programme booklet for this specific event and their conceptual design was selected as the best.

The experience gained from this project shows all the potential advantages of co-operation amongst students of different disciplines within the University of Zagreb.

ENA BEGČEVIĆ

MENTOR: Ivan Doroghy
ASISTENTICA / ASSISTANT: Romana Kajp

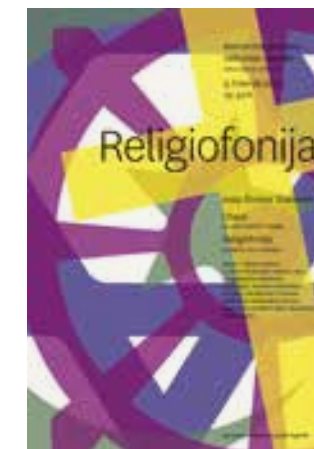


Odabrano rješenje plakata slobodnim rasporedom tipografskih elemenata i njihovim pretapanjem, na simbolički način izražava temu preplitanja glazbenih tema različitih religija i konačnu kulminaciju u kaosu.

The selected solution for the poster, through a free arrangement of typographic features and their merging, in a symbolic way expresses the topic of overlapping of music themes in different religions and the final culmination in chaos.

MIRJAM MILAS, KLARA ZAMER

MENTOR: Ivan Doroghy
ASISTENTICA / ASSISTANT: Romana Kajp



Idejna rješenja koriste isprepletene segmente različitih religijskih simbola kao podlogu na kojoj se nalaze informacije o glazbeno-scenskom projektu.

The conceptual design uses intertwined segments of different religious symbols as a background that provides information about both the music and scenic project.

KARLA ČOTIĆ, ANJA NIKOLIĆ

MENTOR: Ivan Doroghy
ASISTENTICA / ASSISTANT: Romana Kajp



Radionica

– Muzejsko-dokumentacijski centar (MDC)

Muzejsko-dokumentacijski centar je u povodu obilježavanja 60 godina djelovanja, u suradnji sa Studijem dizajna, organizirao radionicu sa svrhom oblikovanja serije plakata za tu vrijednu obljetnicu. Održavanje radionice potaknula je gđa Leanne Manfredi iz Victoria and Albert Museuma u Londonu, za vrijeme svog boravka u MDC-u, kojom prigodom je održala i predavanje o kreativnim industrijama.

Na radionici su sudjelovale studentice preddiplomskog studija dizajna, smjera Vizualne komunikacije: Dorja Horvatić, Paula Šobat i Vita Vrebac. Radionicu i prezentaciju rezultata radionice vodio je prof. Ivan Doroghy. U ime MDC-a organizaciju radionice vodila je gđa Tončika Cukrov.

Rezultati ove radionice pokazali su s koliko kreativnog potencijala studenti Studija dizajna pristupaju temama iz realnog okružja.

Workshop

– Museum Documentation Centre (MDC)

Museum Documentation Centre in co-operation with the School of Design organised a workshop aiming to design a series of posters to mark its 60th anniversary. Mrs Leanne Manfredi from the London-based Victoria and Albert Museum encouraged the holding of this workshop during her stay at MDC when she delivered a lecture about creative industries.

Dorja Horvatić, Paula Šobat and Vita Vrebac, students of Visual Communications attending the Undergraduate Study Programme at the School of Design participated at the workshop.

The professor Ivan Doroghy led the workshop and delivered a presentation of workshop results. Mrs Tončika Cukrov was in charge of workshop organisation on behalf of MDC.

Workshop results showed the immense creative potential of the students at the School of Design upon addressing topics from real environment.

VITA VREBAC

MENTOR: Ivan Doroghy

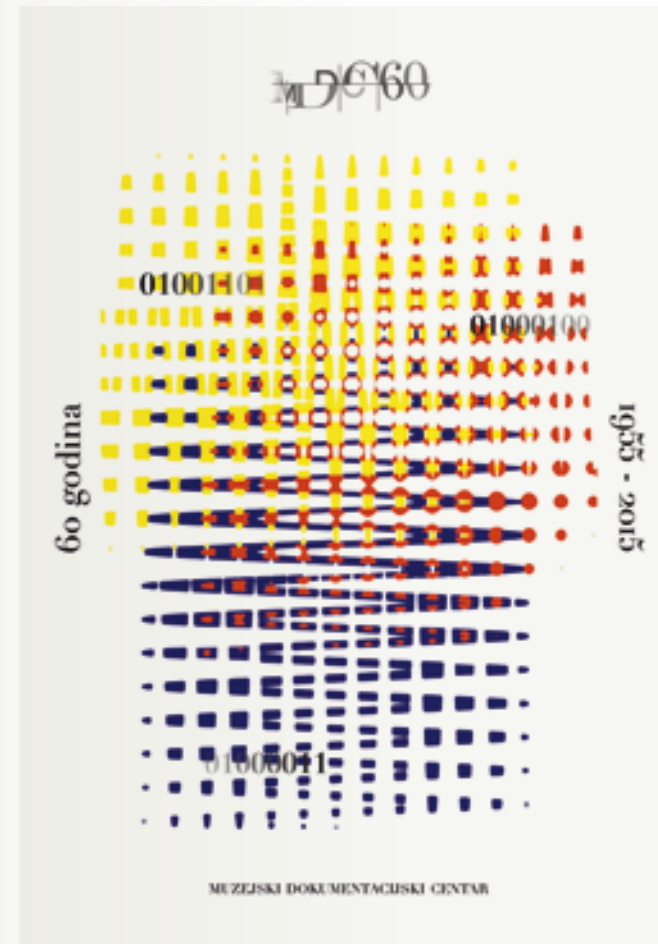


Idejno rješenje plakata koristi fragmente različitih artefakata koji kolažnom kompozicijom simbolički izražavaju složeni sadržaj i sustav Muzejsko - dokumentacijskog centra. Stilskim izrazom rješenje se namjerno oslanja na duh konstruktivizma.

The conceptual design of the poster uses fragments of different artefacts which, through a collage composition, symbolically express both the complex content and system of the Museum Documentation Centre. Through its stylistic expression, the solution intentionally relies on the spirit of constructivism.

PAULA ŠOBAT

MENTOR: Ivan Doroghy



Osnova vizualnog rješenja plakata temelji se na ideji da se arhivsko dokumentacijska i informacijska djelatnost Muzejsko - dokumentacijskog centra prikaže u duhu suvremenih komunikacijskih tehnologija. Vizualizacija određenog matematičkog koda stvara apstraktnu kompoziciju lišenu opisnog tumačenja sadržaja.

The idea behind the visual solution of the poster was to present the archival, documentation and information activity of the Museum Documentation Centre through the latest communication technologies. The visualisation of a specific mathematical code creates an abstract composition deprived of a descriptive interpretation of content.

DORJA HORVATIĆ

MENTOR: Ivan Doroghy



Različite funkcije i sadržaji Muzejsko-dokumentacijskog centra ispisani su vodoravno i okomito istom tipografijom što sugerira složenu strukturu Centra. Međusobno isprepleteni asociraju mrežu čija je dinamika dodatno izražena sustavom različitih nijansi boja.

Different functions and programmes of the Museum Documentation Centre have been written both horizontally and vertically using identical typography which suggests a complex structure of the Centre. Being mutually intertwined they remind of a network whose dynamics has been additionally expressed through a system of different shades of colours.

Događanja

Events

U poglavlju 'Događanja' predstavljene su važnije aktivnosti koje su se odvijale tijekom aktualne akademske godine, a nisu usko povezane s redovnom nastavom na Studiju dizajna. Nastojalo se zabilježiti važnije događaje u kojima su sudjelovali aktualni studenti i nastavnici, bilo da je riječ o promociji novih diplomanata, o izložbama, prezentacijama ili nekim drugim strukovnim manifestacijama. Predstavljanje značajnijih aktivnosti široj javnosti važno je jer one izražavaju strukovnu mobilnost i studenata i profesora. One imaju važnu ulogu i u neformalnom povezivanju Studija dizajna s drugim strukovnim institucijama i inicijativama što je također iznimno važno za napredak kulture dizajna na ovim prostorima. Valja istaći kako se takvim aktivnostima nadopunjuje nastavni program što studentima otvara mogućnost za usvajanje socijalnih vještina, važnih za buduću profesionalnu karijeru.

The most significant extracurricular activities organized at the School of Design during the past academic year are presented in the 'Events' chapter. This sections shows record of major events that included participation of current students and professors, like the new graduates' promotions, exhibitions, presentations or other professional events. It is important to reach the wider public through promotion of such events, as they reflect the professional flexibility of both students and professors. Such activities play key role in creating informal liaisons with other professional institutions and initiatives, which is indispensable for the development of the culture of design in this environment. What needs to be pointed out is that such activities complement the curricular program and open students to possibilities of acquiring social skills necessary for their future professional careers.

Špancirfest

Studij dizajna već osmu godinu svojim radionicama sudjeluje u programu varaždinskog festivala Špancirfest. Ovogodišnja radionica započela je tijekom semestralnog zadatka prve preddiplomske godine u okviru predmeta Projektiranje industrijski dizajn 2, s temom prostornih interaktivnih instalacija u funkciji urbane opreme i interpretacije specifičnosti grada Varaždina.

U suradnji s Turističkom zajednicom grada Varaždina definiran je zadatak i u nekoliko navrata organizirani su obilazak i prezentacija znamenitosti grada te idejna i finalna rješenja studenata Studija dizajna. Nakon završetka semestra odabrano je rješenje inspirirano izlošcima u varaždinskom Entomološkom muzeju, a dizajnirano je tako da bude organski dodatak bogatoj ponudi iskustava na Špancirfestu. Instalaciju pod nazivom Roj karakteriziraju jednostavnost, interaktivnost, atmosferičnost i senzorni užitak.



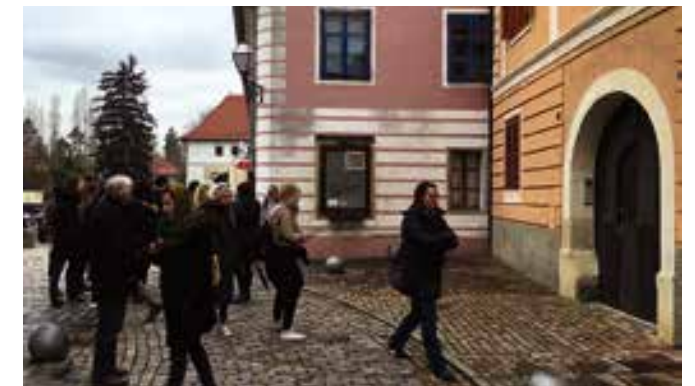
Špancirfest Festival

The School of Design has been participating with its workshops at the Varaždin-based Špancirfest Festival for eight consecutive years. This year's workshop commenced during the semestral assignment in the first year of undergraduate study programme within the course entitled Design – Industrial Design 2, addressing the topic of spatial interactive installations intended as urban equipment and interpretation of the specific features of the city of Varaždin. The assignment was defined in co-operation with the Tourist Board of Varaždin which has organised sightseeing and delivered presentations on the monuments of the city, as well as the conceptual design or final solutions provided by the students at the School of design several times thus far.

A solution inspired by the exhibits displayed at the Entomology Department at the Varaždin-based City Museum was selected following the end of the semester. The solution was designed as an organic addition to the rich programme of experiences provided at Špancirfest Festival.

The installation entitled A Swarm was characterised by simplicity, interactivity, a specific atmosphere and sensory pleasure.

Marko Breljak (PR Špancirfesta)



Marko Breljak (PR Špancirfesta), Vedran Kasap, Prof. Zlatko Kapetanović, Prof. Mladen Orešić

Galerija Studija dizajna — Izložba HAI Hrvatske autentične igračke

Ovom izložbom predstavljen je projekt HAI (Hrvatske autentične igračke) kojim je suradnjom Studija dizajna i udruge poVUcizakulturu dizajnirana serija od tridesetak igračaka inspiriranih hrvatskom baštinom, a održana je u galeriji Studija dizajna tijekom listopada 2015. godine.

Idejne začetnice projekta su mr. sc. Inga Seme Stojanović i Tijana Vidović, prof., a projekt je proveden u okviru programa 2. semestra ak. god. 2014./2015. i kolegija Projektiranje i Industrijski dizajn pod mentorstvom doc. Sanje Bencetić, doc. Ivane Fabio, prof. Zlatka Kapetanovića i prof. Mladena Orešića. Izložba je ostvarena u suradnji s doc. Andreom Hercog, a film i fotografije potpisuje Ane Vujasić.

HAI Exhibition — Traditional Croatian children's toys

This exhibition presented the project entitled HAI (Traditional Croatian children's toys) comprising of a series of around thirty toys designed through the co-operation between the School of Design and the association poVUcizakulturu. The toys were inspired by the national heritage. The exhibition was held at the School of Design Gallery in October 2015. The ideas behind the project were provided by Inga Seme Stojanović, M.Sc and Tijana Vidović, prof. and the project was implemented within the programme of the second semester during the academic year 2014/2015 and the courses Design and Industrial design under the mentorship of the assistant professors Sanja Bencetić and Ivana Fabio, as well as the professors Zlatko Kapetanović and Mladen Orešić. The exhibition was implemented in co-operation with the assistant professor Andrea Hercog, featuring the film and photographs by Ana Vujasić.

IZ KATALOGA IZLOŽBE — Važnost igre neupitna je tijekom cijelog života, a posebno u ranim godinama kada je ona, zapravo, temeljna aktivnost djeteta. U igri djeca stječu znanja i vještine, upoznaju svijet koji ih okružuje te na temelju tih iskustava grade vlastitu osobnost i pripadnost društvu. Igru često promatramo kao aktivnost oprečnu radu, iako uglavnom ima iste komponente – motivaciju, orijentaciju, interakciju i nagradu u smislu ugođe, kada radimo ono što volimo. Možemo zaključiti da igra nije manje ozbiljna ili odgovorna aktivnost, naročito i po tome što su oni koji rade igrajući se, učinkovitiji i zadovoljniji. Još je uvjerljivije prihvatimo li da se igrajući djeca razvijaju u svim područjima, što doista znači da rade na sebi.

Trebaju li pravila igre biti unaprijed određena? Mogu li im pri tome pomoći pretjerano atraktivne igračke upitnog smisla? Treba li igračka na prvi pogled reći baš sve? Time se, naime, odlikuje veći dio ponude igračaka na tržištu.

Naravno, ne! To saznanje motiviralo nas je da osmislimo kvalitetnije igre i igračke koje potiču samopouzdanje, inventivnost i kreativnost, koje svoj smisao nalaze u provjerenim vrijednostima i iskustvima. One će privlačiti širenjem novih spoznaja i postignuća, a svrha im nije tek prepoznati nego razumjeti i interpretirati. Već sami kriteriji pritom navode na osnovne vrijednosti kojih se nikada nećemo odreći kao i na

originalna iskustva kojima smo te vrijednosti prenosili. Na tome se, u pravilu, temelji razvoj zajednice, osigurava opstojnost i gradi identitet. Osvrt prema unatrag nazivamo baštinom, a unaprijed gledajući – to su resursi potencijalnog prosperiteta. U svakom slučaju, kontinuitet stvaranja ne smijemo prekinuti, a baština nam tako postaje neiscrpan izvor nadahnuća za stvaranje novih doživljaja i iskustava, usklađenih s vremenom i društvom, a da pritom životne vrijednosti ne ugrožavamo nego produbljujemo. Izvornim interpretacijama niza artefakata pokušali smo potaknuti zanimanje za hrvatsku bogatu baštinu, dok će se prave vrijednosti otkriti tek interakcijom u igri. Djeca će tako, ovisno o rješenju, imati priliku spontano usvajati znanja i stjecati iskustva o vrijednostima kao što su poštenje, iskrenost, povjerenje. Moći će se kreativno izražavati i komunicirati, stjecat će vještine koje će ih činiti sigurnijim, prepoznat će kad se moraju sami potruditi, a kad moraju surađivati, naučit će dobiti, ali i dijeliti, gubiti...

Koliko toga i kako to svladati u samo nekoliko godina? Igramo! Ili još bolje, igračkama HAI! Ali ne treba se zavaravati da je to samo nekoliko godina, stoga pozivamo roditelje i odgojitelje, bake i djedove da se i oni igraju. Mi smo se igrali stvarajući ove igračke i nastaviti ćemo jer ovo je tek početak naše igre inspirirane baštinom.



← Tanja Tandara, Prof. Stipe Brčić, Tijana Vidović, mr.sc. Inga Stojanović, Marija Ivanković, Prof. Mladen Orešić (s lijeva na desno / left to right)

✓ Lucija Novosel, Veronika Kovač, Lucija Matić, Ivan Klanac, Leonarda Komen, Jan Marin, Paula Kovač, Karla Kocijan, Erika Filipan (s lijeva na desno / left to right)



FROM THE EXHIBITION CATALOGUE — The importance of play is indisputable throughout one's life and primarily during the earliest years of life when play is actually the basic activity of children. Whilst playing, children acquire knowledge and skills, they become acquainted with the world that surrounds them and, based on these experiences, they build their own personality and a sense of belonging to the society. Play is often considered as an activity contrary to work, although it normally comprises of identical components - motivation, orientation, interaction and reward in the sense of pleasure, when one does what one is fond of. A conclusion can be reached that play is not a less serious or a less responsible activity than work, primarily because those involved in play are more effective and more satisfied. This is even more convincing if one accepts the fact that, whilst playing, children develop in all aspects, which actually means they are working on their own development. Do the rules of playing need to be predefined? Can overly attractive toys whose purpose is questionable assist them in that? Does a toy really need to convey the entire story at first sight? Most toys currently available on the market do that.

That is certainly not desirable! That notion motivated us to provide higher quality games and toys that boost one's self-confidence, inventiveness and creativity whose sense lies in previously recognised values

and experiences. They will attract attention through provision of new insights and achievements, aiming to go beyond recognition and primarily to understand and interpret. The criteria adopted imply the basic values that we will never give up, as well as indicate original experiences through which such values had been transmitted. This rule is the basis of community development, as it ensures existence and builds identity. A retrospection is considered as heritage, whilst if we look towards the future – these are the resources for potential prosperity.

Continuity of creation must certainly never be interrupted, whilst heritage hence becomes an endless source of inspiration for the creation of new adventures and experiences in harmony with the time and the society and living values are not threatened – they are enhanced instead. Through original interpretations of a broad range of artefacts we have strived to arouse the interest in the rich Croatian heritage, whereas the true values will be revealed only through interaction whilst playing. Consequently, depending on the solution provided, children will be given the opportunity to spontaneously acquire knowledge and experiences about values such as honesty, sincerity or trust. They will have the opportunity for creative expression and communication, acquiring skills that will make them safer; they will recognise the situation in which they need to do their best on their own and

when they need to co-operate, they will learn how to receive, as well as how to share and lose. How much of this and in what way to master all of this in only several years? Through play! Or, even better, with HAI toys! One need not be deceived into believing that we are talking only about several years, hence we are inviting the parents and educators, as well as grandparents to join in the play. We were playing during the making of these toys and we will continue doing that, as this is only the beginning of our game inspired by heritage.

Mladen Orešić

Studij dizajna na Smotri sveučilišta 2015.

Studij dizajna se tradicionalno predstavio na Smotri sveučilišta, ali ovaj put na zajedničkom štandu s Arhitektonskim fakultetom. Studenti su zainteresiranim srednjoškolcima nastojali približiti dizajnersku struku, program Studija dizajna i opće informacije o uvjetima upisa. Smotra sveučilišta održana je od 12. do 14. studenog 2015. u prostorima Studentskog centra u Zagrebu.

Vizualni identitet i promotivnu kampanju Smotre sveučilišta osmislila je skupina studenata Studija dizajna i Akademije dramskih umjetnosti: Petra Grubišić i Otto Kušec sa Studija dizajna te Tajana Bakota, Lovro Mrden i Filip Zadro s Akademije dramskih umjetnosti.

Osnovna ideja temelji se na prikazu brojnih smjerekaza koji mogu pomoći srednjoškolcima u lakšem snalaženju u 'šumi' informacija i pronalaženju željenog smjera.



School of Design at the University of Zagreb Fair 2015

The School of Design traditionally presented itself at the University of Zagreb Fair, yet this time at the joint stand with the Faculty of Architecture. Students were striving to present the design profession to the interested secondary school students, as well as the programme of the School of Design and provide the general information about enrolment conditions. The University of Zagreb Fair was held from 12th to 14th November 2015 at the Zagreb-based Student Centre premises.

Visual identity and promotional campaign of the University of Zagreb Fair was designed by a group of students at the School of Design and the Academy of Dramatic Arts: Petra Grubišić and Otto Kušec from the School of Design and Tajana Bakota, Lovro Mrden and Filip Zadro from the Academy of Dramatic Arts.

The idea behind was the presentation of a large number of signposts intended to help secondary school students in finding their way in a plethora of information, as well as finding the desired direction.



Galerija Studija dizajna – Izložba analognih fotografija

Galerija Studija dizajna, 29. travnja – 20. svibnja 2016. U današnje vrijeme, osnovno poznavanje i izražavanje fotografskim medijem stvar je opće kulture. Analogni fotografija je poseban način analiziranja i promišljanja okoline koji iziskuje sigurnost, preciznost i izrazitu usredotočenost. To je istodobno kultura promatranja, sredstvo komunikacije i pustolovina. Izložene fotografije rezultat su vježbi u sklopu kolegija Fotografija i Fotografija i film 1, koje su pod mentorstvom profesora Stanka Hercega i asistenta Pavla Posavca snimili studenti treće preddiplomske godine Studija dizajna u razdoblju od dva semestra. Zadatak vježbi bio je upoznati studente s fotografskim filmom (dijapozitivom) kao medijem te ih suočiti s njegovim mogućnostima ali i zahtjevima. Radovi izloženi na ovoj izložbi pokazali su zrelost autora na tehničkoj, a posebno na kreativnoj razini. Posebno valja istaknuti činjenicu kako je izložba izazvala izuzetno zanimanje kulturne javnosti, o čemu svjedoče brojni pozitivni osvrti u tiskanim medijima.



School of Design Gallery – Analogue photography exhibition

School of Design Gallery, April 29 – May 20, 2016. Basic insight and expression through the media of photography is currently considered as public awareness. Analogue photography implies a special way of analysing and reflecting on the surroundings that requires safety, accuracy and extreme focus. It is simultaneously a culture of observation, a means of communication and an adventure. The exhibited photographs resulted from practical classes within the courses Photography and Photography and Film 1, which, under the mentorship of the professor Stanko Herceg and the assistant Pavel Posavec, were taken by third year students attending the Undergraduate Study programme at the School of Design during the period of two semesters. Practical classes were intended to introduce students to photographic film (slide film) as a media and face them with both its potential and requirements. The work exhibited at this exhibition showed the maturity of the photographers at the technical level and primarily at the creative level. It is important to highlight the fact that the exhibition aroused immense interest of the public involved in culture, as shown by a broad range of reviews throughout the print media.



Lucija Rupiĉ, Karla Novak, Dorja Horvatiĉ, Matea Bertina, Karla Ćotiĉ, Prof. Stanko Herceg, Luka Dundoviĉ, Marta Badurina (s lijeva na desno / left to right)



Studij dizajna na Tjednu dizajna

Tjedan dizajna, manifestacija koja već treću godinu okuplja dizajnere, gospodarstvenike, studente i široku publiku radi popularizacije dizajna, održana je 3. – 8. svibnja u galeriji Lauba u Zagrebu. Privukla je 18000 posjetitelja, a imala je dodatne sadržaje i na tridesetak lokacija u gradu.

Studij dizajna tradicionalno svake godine sudjeluje s revijalnim prezentiranjem najuspješnijih studentskih radova, a ove godine nastupao je s tematskom izložbom radova namijenjenim najmlađim korisnicima. Pod motom Goetheove izreke 'Najveći čovjek uvijek ostaje dijete', izložba je koncipirana tako da interaktivnošću s predmetima posjetitelji dožive značajke i vrijednosti izloženih predmeta. Time je izložba funkcionirala i kao igraonica za velike i male. Prezentirani su radovi: Zvutka Karle Kocijan; Čičulin Erike Filipan; Znatiželjna nit Jovane Vlislavljević; Pagus Paule Kovač; Taktilna slikovnica Zrinke Horvat; Tink Things Dorje Benussi; Moj prvi abecedarij Grgo Petrova i (od)blok(ira) Klasje Habjan.

IZ KATALOGA IZLOŽBE — U današnjem društvu prevladava mišljenje da se sve može prebrojati, izmjeriti i razvrstati. Uspješan proizvod mjeri se količinom prodanih primjeraka, uspješna usluga cijeni se ukupnim brojem korisnika. Društvene mreže vrednuju popularnost brojem likeova. Djeca su u okviru školovanja opsjednuta izračunom prosjeka ocjena jer je to mjerilo njihova znanja.

Na Studiju dizajna smatra se da kreativna djelatnost ne može biti mjerena na takav način. Kreativnost se razvija u poticajnom okruženju. Često je i sam proces kreiranja jednako važan kao i konačan rezultat. Projekt često postaje katalizator putem kojeg student oblikuje stavove i interese. Svakom fazom projekta otkrivaju se nove mogućnosti i proširuju vlastite spoznaje.

Na ovogodišnjem Tjednu dizajna u Zagrebu prezentirani su studentski projekti nastali u poticajnoj, interdisciplinarnoj atmosferi kolegija Industrijski dizajn, odnosno Vizualne komunikacije.

Ne čudi što su studenti s velikim zanimanjem pristupili temama vezanim uz igru i zdravo odrastanje. Procesom projektiranja prisjetili su se svih iskustava koja su ih putem igre formirala, ali su i istražili te uvrstili suvremene pedagoške, zdravstvene i kulturološke sastavnice. Studenti putem svojih projekata razvijaju svijest o važnosti dizajna i obraćaju se najiskrenijim korisnicima – djeci.

Nadamo se da će djeca iskoristiti ova iskustva i usvojiti kriterij dobrog dizajna kao važno mjerilo u svom životu.

School of Design at Design Week

Design Week, an event that has been held for the third consecutive year bringing together designers, businessmen, students and broader public, was held between 3rd and 8th May at the Zagreb-based Lauba Gallery, aiming to popularise design. It attracted 18,000 visitors and it also provided additional programmes at around thirty locations throughout the city.

School of Design traditionally participates at Design Week every year delivering a presentation of the most successful student work. This year it participated with a thematic exhibition of work intended for the youngest users. It used the slogan inspired by Goethe 'The greatest man remains always a man-child', the idea behind the exhibition was to provide the visitors with the opportunity to experience the exhibited objects, as well as their features and values, through interactivity with these objects. Hence, the exhibition functioned as a workshop both for children and adults.

The following work was presented: Zvutka by Karla Kocijan; Čičulin by Erika Filipan; Znatiželjna nit (A Curious Thread) by Jovana Vlislavljević; Pagus by Paula Kovač; Taktilna slikovnica (A Tactile Picture Book) by Zrinke Horvat; Tink Things by Dorja Benussi; Moj prvi abecedarij (My First Alphabet Book) by Grgo Petrov and (od)blok(ira) ((Un)block) by Klasja Habjan.

FROM THE EXHIBITION CATALOGUE — *The prevailing opinion in modern society is that everything can be counted, measured and classified. A successful product is measured by the number of items sold, whilst a successful service is assessed by the total number of users. Social networks rank popularity by the number of likes. Throughout their schooling children are obsessed with calculation of the average grade, as this is considered a measure of their knowledge.*

Creative activity at the School of Design cannot be measured in this manner. Creativity is developed in an encouraging environment. The process of creation is sometimes equally important as the final result. The project often becomes a catalyser through which students form their attitudes and interests. Each project stage provides new opportunities and deepens one's insights.

This year's Zagreb-based Design Week saw the presentation of student projects created in an encouraging interdisciplinary environment of the courses of Industrial design or Visual Communications.



It is not surprising that students showed immense interest in the topics concerning playing and growing up healthy. The design process reminded them of all the experiences that shaped them through play. Moreover, they analysed and included the contemporary pedagogical, health-related and cultural features. Through their projects students raised awareness of the importance of design, addressing the sincerest users – children.

We are hoping that children will exploit these experiences and accept the criterion of good design as an important reference in their lives.



Predstavljanje knjige Feđe Vukića — 'Automobil, jedna povijest' 7. svibnja 2016. Lauba, Tjedna dizajna

OD KOTAČA DO MCLUHANA — Knjiga 'Automobil, jedna povijest' lako bi naslovom mogla zavarati čitatelja. Kada otvorimo vrata knjige (korice, dakako, ali valja pohvaliti dosjetku Nigoević koja je likovno opremila naslovnicu tipičnom automobilskom kvakom, sugerirajući da otvaranjem ulazimo u svijet automobila), već će nas prva stranica sadržaja začuditi. Umjesto (očekivane) kronološke povijesti automobila, od prvih modela do današnjih jurilica, naslovi deset poglavlja jasno upućuju na to da se radi o sveobuhvatnom i originalnom pristupu.

Od kotača do McLuhana, u četiri bi se riječi prepričala knjiga. Zavrti kotač!, naslov je prvog poglavlja u kojem se uistinu započinje izumom kotača prije gotovo četiri tisućljeća, a posljednje, deseto poglavlje nosi podnaslov McLuhan i dalje. S obzirom na to da je McLuhan predviđao (a što nije predviđao?) kako će današnji automobil u budućnosti biti obična igračka, prisjećamo se da su i drevni Meksikanci izumili kotač, ali su ga koristili samo kao — igračku. Izbjeci čemo McLuhanovske asocijacije na ovu zanimljivu činjenicu i ostati samo pri konstataciji da Meksikanci nisu koristili kotač kao pomoć u prevoženju tereta zbog jednostavnog razloga što nisu imali životinje koje bi kola s kotačima mogle vući. Ova nam digresija otvara prostor za potpuno razumijevanje onoga o čemu Vukić piše. Kao što za upotrebu kotača nije dovoljna samo dosjetka — izum kotača, već čitav niz drugih okolnosti koje tom kotaču daju smisao, od konja ili goveda koji će kola vući do potrebe da se nešto prenese. Tako i automobil nije samo genijalan izum, već i zadovoljenje jedne potrebe u nastajanju. Potrebe koja, zadovoljena, stvara nove zahtjeve, mijenjajući kulturu, običaje, društvene odnose, sustav vrijednosti, gospodarstvo... To je tema Vukićeve knjige, automobil kao gospodarski, kulturni, umjetnički i socijalni fenomen, a ne puko prijevozno sredstvo. Naravno, neizbježno je obuhvatiti povijest automobila kao proizvoda, od starih unikatnih grdosija, zatim glasovitoga Fordovog T modela, do današnjih električnih limuzina sa sofisticiranom elektronikom. No ni najbolji mehaničar neće, ako rastavi automobil, uz lim, željezo, gumu, plastiku i boju, naći status, ugled, snove, čežnju, neće naći američki san i američke vrijednosti, neće naći uzavrele šezdesete, umjetničke tenedencije, futurizam, tržišno natjecanje i konkurenciju. Ništa od toga u automobilu nema. Nema, ako ne znamo gledati. Vukić, srećom, zna i zato čemo, čitajući (i gledajući) ovu zanimljivu knjigu, saznati pravu povijest automobila, ali onda i povijest nas samih. Jer povijest automobila nije i ne može biti ništa drugo nego povijest čovjeka, povijest koja stvara nove odnose, novu kulturu i nove vrijednosti. Deset podjednako zanimljivih poglavlja autor posve-

ćuje onim vrijednostima koje su stvorile automobil i koje je on, proizveden, stvarao. Iako kronološki poredana, poglavlja tematski obrađuju najzanimljivije fenomene. Već u početku, govoreći o parnom stroju i industrijskoj revoluciji, Vukić tehnologiju razumije kao 'druhu prirodu', čime jasno definira tehniku kao novi prostor opstanka. Stoga već prvi automobil, onaj na paru, glomazan i praktički neupotrebljiv, nagovještuje vlastitu budućnost, onu koju danas živimo. Radikalna promjena vremena i prostora koju donosi prva serijska proizvodnja automobila jest ona ista promjena koju je donijela već željeznica (za koju je Habermas rekao da je svijetu donijela novi kalendar), ali kaže Vukić, s individualnom slobodom i mogućnošću impulzivnoga kretanja.

Slijede poglavlja koja tematiziraju pojavu industrijske estetike. Od Marinettijeva oduševljenja automobilom do obitelji Bugatti, autor nam pokazuje kako je automobil počeo dobivati konture umjetnički oblikovanog predmeta, ali opet to smješta u društveni kontekst i kulturne odnose, pokazujući kako su proizvodnja stanova i automobila usko povezani. Jeste li, primjerice, znali da su Le Corbusierove ideje jeftinih stanova i Fordov T model dio iste priče?

Američka noć naslov je poglavlja koji govori sam za sebe. Više puta Vukić poseže za filmskim temama i naslovima kako bi slikom, predodžbom kontekstualizirao kulturne vrijednosti nekog razdoblja. Najveći dio poglavlja posvećen je Harleju Earlu, legendi General Motorsa, tvorcu stylinga i kozmetičkim preinakama novih modela. Tko bi rekao da je ideja face liftinga tako stara, riječ je o sredini 20. stoljeća?

Zanimljivo je i poglavlje Pop Design u kojem nas Vukić vodi kroz kratku povijest oglašavanja automobila. U to je doba automobil već izgrađeni statusni simbol i komunikacijske se vrijednosti oglasa temelje na obećanjima sreće, slobode i erotike. Tehničke pojedinosti već su tada bile sporedne ili sasvim nebitne. Zanimljiva je sudbina Fordovog modela Edsel. Model je propao usprkos jakom oglašavanju, pokazalo se (opet) kako proizvod već izgledom i oblikom mora biti u suglasju s obećanim vrijednostima.

Vukićeva je knjiga iznimno zanimljiva, koliko zbog temeljitog uvida u povijest automobilske industrije, toliko i zbog pristupa koji u obzir uzima sve bitne elemente kojima se do kraja može razumjeti značenje što ga automobil ima u ljudskoj povijesti. Poglavlja su zanimljiva, sadržajna i inspirativna. Možemo se nadati da će poneke teze ili poglavlja autor u budućnosti razraditi kao zasebne teme. U nekoj novoj knjizi ili nekim novim knjigama.

Nakladnici knjige su: UPI-2M PLUS d.o.o. i Arhitektonski fakultet, Studij dizajna, Sveučilište u Zagrebu.

Veljko Žvan



Prof. Feđa Vukić



The book by Feđa Vukić 'The Car – a History' presented on 7th May 2016 within the Design Week

FROM THE WHEEL TO MCLUHAN — The title of the book 'The Car – a History' could easily mislead the reader. Upon opening the door of the book (its covers, of course, yet the idea of Nigoević needs to be pointed out for the design of the front cover providing it with a typical car door handle, suggesting that upon opening the book one enters the world of cars), one remains bewildered at the sight of the first page of the content. Instead of the (expected) chronological history of cars, from the first models to the contemporary fast cars, the titles of ten chapters of the book clearly show both its comprehensive and original approach.

From the wheel to McLuhan, could be a brief summary of the book. Spin the Wheel! is the title of the first chapter that commences the story with the invention of the wheel almost four thousand years ago, whereas the tenth chapter, which is also the final, has a subtitle McLuhan and Onwards. Since McLuhan had anticipated (he anticipated a broad range of things) that modern cars of the future will be just ordinary toys, we reminded ourselves of the fact that also ancient Mexicans invented the wheel, yet they used it only as a toy. We will avoid McLuhan's allusions to this interesting fact and point out only the statement that Mexicans did not use the wheel to help them in freight transport for the simple reason that they did not have animals that could pull the carriages with wheels. This digression leaves room for a deep insight into the issue addressed by Vukić.

There is much more to the use of the wheel than merely an idea — the invention of the wheel. A broad range of other circumstances are also required in order to give a broader purpose to this wheel, including horses or bovines that will pull the carriage and the requirement for freight transport. Consequently, cars are also more than an ingenious invention and they imply the meeting of a requirement at its inception. When this requirement is met, it results in new requirements, changing the culture, the customs, social relations, the system of values and the economy, amongst others. This is the topic of the book by Vukić — the car as an economic, cultural, artistic and social phenomenon, rather than merely as a means of transport. Nevertheless, the history of the automobile as a product could not be avoided, ranging from old-timer unique giants, the reputable T-model by Ford, to the contemporary electric limousines with sophisticated electronics. However, upon disassembling a car into sheet metal, iron, rubber, plastics and colour even the best mechanic will not achieve status, earn reputation, find dreams and the yearning, or fulfil the American dream and the American values, they will not experience the flaming sixties, the artistic tendencies, the futurism or market competition. There is none of it in the automobile. Not if one is not able to see it. Luckily, Vukić was able to do that and hence by reading (and looking at) this interesting book, the reader is provided an authentic history of the automobile, as well as the history of humankind. Since the history of the automobile is not and cannot be anything but the history of humankind, the history that establishes new relationships, a new culture and new values.

The author dedicated ten equally interesting chapters to the values that created the automobile and those that the automobile, once produced, created in turn. Irrespective of the chronological order, the chapters thematically address the most interesting phenomena. At the beginning of the book, talking about the steam engine and the industrial revolution, Vukić considers technology as 'second nature', which clearly defines technology as a new means of survival. Hence, the first automobile, the one with the steam engine, although bulky and practically useless, indicated its own future, the future we are currently living. A radical change of both time and space resulting from the first serial production of vehicles was the same change brought about by the railway (concerning which Habermas stated that it provided the world with a new calendar), yet, according to Vukić, it also provided individual

freedom and the possibility of impulsive movement. The subsequent chapters address the issue of industrial aesthetics, from Marinetti's enthusiastic fervour for the automobile to the Bugatti family, the author shows the way the automobile started getting the contours of an artistically designed object, yet he puts it all yet again into a social context and cultural relationships, showing a close connection between the production of automobiles and apartments. Did you know, for instance, that Le Corbusier's ideas about low-income housing projects and T-Model by Ford were parts of the same story?

The American Night is the title of the chapter that speaks for itself. Vukić uses film topics and titles several times in order to put into context the cultural values of a specific period through images and notions. The chapter primarily focuses on Harley Earl, the legend of General Motors, the most influential figure concerning styling and aesthetic changes of new models. Who would have said that the idea of face lifting dates back to such a long time ago, since we are talking about mid-20th century?

It is important to highlight also the chapter entitled Pop Design which is interesting, since it provides a brief history of advertising of automobiles. At that time automobile was already an established status symbol and communicational values of the advertisement were based on promises of happiness, freedom and erotics. Technical features were already of secondary importance or entirely unimportant. The fate of the Edsel, a model by Ford, was considerably interesting. The model failed irrespective of abundant advertising and it proved (yet again) that products need to be in accordance with the promised values both concerning its appearance and form. The book by Vukić is extremely interesting, both due to the comprehensive insight it provides into the history of the automobile industry and the approach that considers all the relevant features required for a comprehensive insight into the importance of automobile for human history. The chapters are interesting, content-related and inspirational. One can hope that several of the theses provided or the chapters of the book will be further elaborated on by the author as separate topics in the future, either in a new book or in new books.

The book was published by UPI-2M PLUS d.o.o. and the Faculty of Architecture, School of Design, the University of Zagreb.

Veljko Žvan

Prezentacija igračaka HAI – Treći Festival igračaka Ivanić Grad

U Ivaniću Gradu je od 21. do 22. svibnja održan treći Festival igračaka na kojem je predstavljen i projekt HAI – hrvatske autentične igračke, nastale na Studiju dizajna u suradnji s udrugom Povucizakulturu. Pored pružanja mogućnosti da djeca dožive iskustvo igranja s novim igračkama, na Festivalu su održani razgovori o edukativnom, ali i tržišnom potencijalu igračaka u okviru kojih su ostvareni i zanimljivi kontakti za daljnji razvoj projekta HAI.

The third edition of Toy Festival in Ivanić Grad — Presentation of HAI toys

The third edition of Toy Festival was held in Ivanić Grad from 21st to 22nd May. The project entitled HAI – Traditional Croatian children's toys – was presented at the festival. The toys were made at the School of Design in co-operation with the association Povucizakulturu.

The Festival provided children with the opportunity to experience what it feels like to play with the new toys. In addition, organised discussions about both educational and market potential of toys were held during the Festival and interesting contacts were established to further develop HAI project.



Inkluzivna radionica za djecu s autizmom – Galerija Studija dizajna

Galerija Studija dizajna, 30. svibnja 2016. – Studij dizajna je u sklopu izložbe 'Čovjek je mjerilo svih vrijednosti' organizirao inkluzivnu radionicu za djecu s posebnim potrebama. Udruga OPA za promicanje vizualne kulture organizirala je dolazak desetero autistične osnovnoškolske djece s njihovim pratiteljima i roditeljima uključenim u rad Saveza Udruga za autizam Hrvatske.

Nakon obilaska izložbe i upoznavanja s izlošcima, djeca su u prostoru Galerije sudjelovala u radionici na temu izrade vlastite igračke. Materijal za radionicu, primjeren svakom polazniku, osigurala je rečena Udruga. S obzirom na specifičnost polaznika, studenti kao autori izloženih igračaka aktivno su sudjelovali u radionici.

School of Design Gallery — An inclusive workshop for children with autism

School of Design Gallery, May 30 2016. During the exhibition entitled Man is the Measure of all Values the School of Design organised an inclusive workshop for children with special needs. OPA – Association for the Promotion of Visual Culture organised the arrival of ten autistic children who attend elementary school and their assistants and parents involved in the work of the Croatian Union of Associations for Autism.

After visiting the exhibition and becoming acquainted with the exhibits, the children participated in the workshop held at the Gallery addressing the topic of making of one's own toy. The Association provided the materials for the workshop to meet the needs of each participant.

Concerning the specific requirements of the attendees, students as the makers of the exhibited toys also actively participated in the workshop in order to gain insight into user experience and test their own projects.



Izložba / Čovjek je mjerilo svih vrijednosti – Galerija Studija dizajna

Od 25. svibnja do 15. lipnja 2016. – Jedan od značajnih događaja kojeg je organizirao Studij dizajna tijekom manifestacije Mjesec kreativnih i kulturnih industrija, i time se aktivno u nju uključio, bila je izložba studentskih radova pod naslovom Čovjek je mjerilo svih vrijednosti. U okviru ove izložbe organizirano je i nekoliko radionica. Parafraza Protagorine misli, uzeta kao naslov, govori i o osnovnoj ideji ove izložbe. U današnjem društvu prevladava mišljenje da se sve može prebrojiti, izmjeriti i razvrstati. Uspješnost proizvoda mjeri se količinom prodanih komada, a uspješnost usluge ukupnim brojem korisnika. Društvene mreže mjere našu popularnost brojem likeova. Djeca su već tijekom školovanja opsjednuta izračunom prosječne ocjena. Visina prosjeka mjerilo je općeg znanja.

Studij dizajna promovira stav da se kreativna djelatnost ne može mjeriti na takav način. Ona bi se trebala razvijati u poticajnom okruženju, a sam proces oblikovanja jednako je važan kao i konačan rezultat. Studentski projekti, predstavljeni na ovoj izložbi, koncipirani su na humanističkom načelu izraženom u naslovu ove izložbe.

Studenti su, radeći na izloženim projektima, propitali teme vezane uz igru i zdravo odrastanje kao i razvijanje svijesti o važnosti dizajna u tom procesu. Radovi se prvenstveno obraćaju djeci kao najiskrenijim korisnicima, ali jednako tako i roditeljima, odgojateljima i pedagozima.

Ovim i sličnim iskustvima nastoje se usvojiti mjerila o tome kako je dobar dizajn važan u svakodnevnom životu. U okviru izložbe organizirano je i nekoliko radionica namijenjenih djeci.

School of Design Gallery **— Exhibition / Man is the Measure of all Values**

May 25 to June 15 2016. – The exhibition of student work entitled *Man is the Measure of all Values* was amongst the most important events organised by the School of Design during the event entitled *A Month of Creative and Cultural Industries* in which the School actively participated. Several workshops were organised during the exhibition. The paraphrase of the idea expressed by Protagoras, taken as the title, shows the idea behind the exhibition. The belief that everything can be counted, measured or classified is predominant in contemporary society. Product success is measured by the quantity of the sold items, whilst the success of a service provided is measured by the total number of users. Social networks measure one's popularity by the number of Likes. Throughout their schooling children are obsessed by the calculation of grade point average which is considered as an indicator of their general knowledge.

The School of Design promotes the attitude that a creative activity cannot be measured in this manner. Creative activities are supposed to be developed in an encouraging environment, whereas the design process is of equal importance as the final result. The idea behind student projects presented at this exhibition is a humanistic principle pointed out in the exhibition title.

During their work on the exhibited projects, students analysed topics linked with play and growing up healthy and they also raised awareness about the importance of design during this process. The projects primarily address children as the sincerest users, yet also their parents, teachers and educators. These and similar experiences are intended to point out the fact that quality design is important in everyday life. Several workshops for children were organised during the exhibition.



Boris Ljubičić (lijevo / left)



Marijo Petrak (lijevo/left)

Ana Vujasić, Erika Filipan, Prof. Zlatko Kapetanović,
Marijo Petrak, Inja Kavurić Kireta, Prof. Mladen Orešić,
Prof. Stipe Brčić, Klasja Habjan, Mirjam Milas



Dan otvorenih vrata Studija dizajna

Ova manifestacija održana je 1. lipnja 2016. u Frankopanskoj 12., a namijenjena je prvenstveno srednjoškolskim učenicima koji razmišljaju o upisu na Studij dizajna kao i onima kojima je posjet Studiju dizajna prilika za prvi susret s dizajnerskom strukom. U dva termina, u 12 i 15 sati, organiziran je skupni obilazak učionica i radionica, nazočnost studentskim prezentacijama, a održan je i razgovor o uvjetima upisa te preddiplomskog i diplomskog studiranja. Posjetitelji su kroz program vodili Andrea Hercog i Sanja Bencetić s odjela Industrijskog dizajna te Tomislav Vlainić i Romana Kajp s odjela Vizualnih komunikacija. Sudionici su mogli dobiti odgovore na mnoga pitanja vezana uz proceduru razredbenih ispita, ali i upoznati se s drugim temama vezanim za različita područja suvremenog dizajna. Tom je prigodom u Galeriji Studija dizajna organizirana izložba studentskih projekata vezanih uz igru i zdravo odrastanje pod naslovom Čovjek je mjerilo svih vrijednosti. Odziv posjetitelja, brojna pitanja i komentari, pokazali su zanimanje mladih za dizajn, a time i svu opravdanost organiziranja ovakvih manifestacija. To je istodobno bila izvrsna prilika za prezentaciju Studija dizajna.

Open Door Day at the School of Design

This event was held on 1st June 2016 in Frankopanska 12 and it was intended primarily for secondary school students who were considering the enrolment at the School of Design, as well as those for whom the visit to the School of Design was the first opportunity for an insight into the design profession. A group visit to the lecture halls and workshops was organised at noon and at 1 p.m. Moreover, the opportunity to attend student presentations was given, as well as the opportunity for a conversation about admission criteria to both Undergraduate and Graduate Study Programmes. The visitors were hosted by Andrea Hercog and Sanja Bencetić from Industrial Design Department and Tomislav Vlainić and Romana Kajp from Visual Communications Department. The participants were given answers to a broad range of questions concerning the classification test procedure, as well as provided an insight into other topics concerning different fields of contemporary design. An exhibition of student projects linked with play and growing up healthy entitled Man is the Measure of all Values was held at the School of Design Gallery to mark the occasion. Visitor turnout and a large number of questions and comments showed the immense interest of young people in design and it hence provided a justification for organising similar events. It was simultaneously an excellent opportunity for the presentation of the School of Design.



Asistent / Assistant Andrea Hercog



Prof. Stanko Hercog (desno / right)



Dva primjera sa Studija dizajna: – Dizajn za društvene promjene

U Galeriji Hrvatskog dizajnerskog društva, od 2. do 15. lipnja 2016., održan je prvi od dva izložbena postava objedinjena nazivom Dva primjera sa Studija dizajna: Dizajn za društvene promjene. Riječ je o temeljitoj prezentaciji projekta realiziranog u suradnji Studija dizajna i Centra za mirovne studije 2014. i 2015. godine, a koji se na teorijski i praktični način bavio temama ksenofobije i rasne diskriminacije. Autori koncepcije izložbe su Ivana Fabio, Petra Vrdoljak i Dorja Benussi, a izložbu su zajednički organizirali Hrvatsko dizajnersko društvo i Studij dizajna. Izložba ukazuje na važnost promišljanja dizajna u širem kontekstu, u ovom slučaju kontekstu društva, ljudskih prava i društvene promjene. Izložba Dizajn za društvene promjene nije usredotočena isključivo na artefakte ili finalne proizvode, koliko na pokušaj da se prikaže proces i dinamika suradnje između polaznika kolegija Socijalni dizajn, polaznika Mirovnih studija CMS-a, njihovih mentora i suradnika te samih tražitelja azila. Isto tako, prikazane su i različite razine na kojima dizajneri mogu sudjelovati u ovakvim projektima, bilo da je riječ o cjelovitim programskim strategijama, komunikacijskim taktikama, participativnim i inkluzivnim scenarijima, aktivnostima i intervencijama, opremanju interijera zadruge za interkulturalnu razmjenu, ili osmišljavanju i realizaciji edukativnih materijala kojima se iz različitih rakursa i za različite ciljne skupine nastoji adresirati problem predrasuda, ksenofobije i rasizma. Suradnice na tom projektu bile su: Julija Kranjec, Emina Bužinkić i Tea Vidović.

exhibition which was jointly organised by the Croatian Designers Association and the School of Design. The exhibition points out the importance of considering design in a broader context, in this case in the context of society, human rights and social change. The exhibition entitled *Design for Social Change* does not focus exclusively on the artefacts or final products, since it primarily aims to present both the process and the dynamics of co-operation between the attendees of the course entitled *Social Design*, as well as the attendees of the *Peace Studies* at the *Centre for Peace Studies*, their mentors, associates and asylum seekers. Moreover, an overview of different levels at which designers can participate in similar projects was provided, including their comprehensive programme strategies, communication tactics, participatory and inclusive scenarios, activities and interventions, interior equipment of the co-operative for intercultural exchange, or preparation and implementation of educational materials, whilst striving to address the problems of prejudices, xenophobia and racism from different perspectives and target groups. Julija Kranjec, Emina Bužinkić and Tea Vidović co-operated on the project.



Two Examples from the School of Design: — Design for Social Change

The first of the two displays under the name *Two Examples from the School of Design* was held from 2nd to 15th June 2016: *Design for Social Change* at the Gallery of the Croatian Designers Association. It is a comprehensive presentation of the project implemented through co-operation between the School of Design and the Centre for Peace Studies in 2014 and 2015, aimed at addressing the topics of xenophobia and racial discrimination both from the theoretical and the practical stance. Ivana Fabio, Petra Vrdoljak and Dorja Benussi provided the idea behind the



Prof. Zlatko Kapetanović, Marko Golub (HDD), Asistent/Assistent Ivana Fabio (s lijeva na desno /left to right)

ORGANIZACIJA PROJEKTA / PROJECT ORGANISERS:
Arhitektonski fakultet Sveučilišta u Zagrebu, Studij dizajna
i Centar za mirovne studije /
Faculty of Architecture at the University of Zagreb, School of Design and
Centre for Peace Studies

ORGANIZACIJA IZLOŽBE / EXHIBITION ORGANISERS:
Hrvatsko dizajnersko društvo / HDD galerija u suradnji sa Studijem dizajna
Croatian Designers Association / Croatian Designers Association Gallery
in co-operation with the School of Design

VODITELJ GALERIJE I INICIJATOR CIKLUSA / GALLERY MANAGER AND EXHIBITION
CYCLE INITIATOR:
Marko Golub

AUTORI KONCEPCIJE IZLOŽBE / EXHIBITION CONCEPT PROVIDED BY:
Ivana Fabio, Petra Vrdoljak, Dorja Benussi

GRAFIČKI DIZAJN / GRAPHIC DESIGN:
Dorja Benussi

DIZAJN POSTAVA / EXHIBITION DESIGN:
Petra Vrdoljak

SURADNICE CENTRA ZA MIROVNE STUDIJE / CENTRE FOR PEACE STUDIES ASSOCIATES:
Julija Kranjec, Emina Bužinkić i Tea Vidović

STUDENTI KOLEGIJA SOCIJALNI DIZAJN STUDIJA DIZAJNA / STUDENTS ATTENDING
SOCIAL DESIGN AT THE SCHOOL OF DESIGN:

Niko Crnčević, Lucija Ničeno, Ana Šolić, Matija Špoljar, Zrinka Horvat, Stanislav
Kostić, Franka Spetić, Adriana Pavelić, Mario Jekić, Katarina Ratkaj, Slavica Farkaš,
Iris Klarić, Petra Vrdoljak, Mario Jekić, Anta Bučević, Ana Somek, Luka Borčić, Sanja
Kuzmanović, Antonio Karača, Igor Kolar, Marta Birkić, Maja Bošković, Kristina
Crnek Vidović, Janja Roškar, Dora Lugačić, Dorja Benussi, Matea Brkić, Tihomir
Filipec, Ena Priselec, Ivona Miloš, Alma Šavar, Lana Grahek, Tea Pavić, Martin
Peranović, Dorotea Kutleša, Hrvoje Dominko, Matija Gulić, Karlo Pavičić, Luka Perić.

STUDENTI KOLEGIJA EMANCIPACIJA KULTURNOG PLURALIZMA U VRIJEME IZBJEGLIŠTVA
NEFORMALNOG OBRAZOVNOG PROGRAMA MIROVNIH STUDIJA CENTRA ZA MIROVNE
STUDIJE / STUDENTS ATTENDING THE EMANCIPATION OF CULTURAL PLURALISM
IN THE TIMES OF EXILE AT THE INFORMAL EDUCATIONAL PROGRAMME OF PEACE
STUDIES PROVIDED BY THE CENTRE FOR PEACE STUDIES:

Lana Pavić, Zinka Mujkić, Katarina Peroković, Maja Valentić, Ivan Lipanović, Ana
Mišerić, Vlatka Lacmanović, Kristina Mavar, Ana Marija Mileusnić.



Petra Vrdoljak, Stanislav Kostić

Dva primjera sa Studija dizajna – Svjetla budućnosti

U Galeriji HDD-a otvorena je 7. srpnja 2016. izložba Svjetla budućnosti, drugi od dva izložbena postava objedinjena nazivom Dva primjera sa Studija dizajna. Nizom svjetlosnih instalacija u galerijskom prostoru predstavljeni su koncepti studenata prve godine diplomskog studija Studija dizajna, nastalih na kolegiju Industrijski dizajn 2 u sklopu zadatka pod naslovom Dizajn u kontekstu razvoja tehnologije. Radovi su utemeljeni na predviđanjima inovativne upotrebe svjetla i umjetne rasvjete u interaktivnim ambijentima budućnosti. Osim propitivanja uloge dizajna i potrebe za razvojem novim uvjetima primjerenijih metodologija u kreativnom postupku, studenti su ispitivali 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 daje. Na otvorenju izložbe održan je razgovor o toj temi s prof. Mladenom Orešićem, prof. mr. sc. Zlatkom Kapetanovićem, doc. mr. sc. Ivanom Fabriom, Andreom Hercog te studentima Studija dizajna.

Two Examples from the School of Design: — Lights of the future

The exhibition entitled *Lights of the Future*, the second of the two displays under the name *Two Examples from the School of Design*, was opened on 7th July 2016 at the Gallery of the Croatian Designers Association. The ideas provided by first year students of the graduate study programme at the School of Design were presented at the Gallery premises through a broad range of light installations created during the course *Industrial Design 2* within the assignment under the name *Design in the Context of Technology Development*. The works were based on anticipations of innovative use of light and artificial lighting in interactive ambiances of the future. In addition to analysing the role of design and the need for development of new methodologies that are more adequate against the backdrop of the new conditions during the creative process, students analysed also all the possible consequences of their activity: what can be achieved and what impact can be exerted through experimentation or analysis of the creative potential provided by technological development primarily concerning the level of experience. A conversation on this topic was held during the opening of the exhibition with the professors Mladen Orešić and Zlatko Kapetanović, M.Sc, as well as with Ivana Fabio, M.Sc, Assistant Professor, Andrea Hercog and students from the School of Design.



Tamara Petruša, Lea Vavra, Laura Mrkša, Nataša Njegovanović (s lijeva na desno/left to right)

ORGANIZACIJA PROJEKTA / PROJECT ORGANISED BY:
Studij dizajna, Arhitektonski fakultet Sveučilišta u Zagrebu

KONCEPCIJA IZLOŽBE / THE IDEA BEHIND THE EXHIBITION:
prof. Mladen Orešić, Andrea Hercog

MENTORI / MENTORS:
prof. Mladen Orešić, prof. mr. sc. Zlatko Kapetanović

ASISTENTI / ASSISTANTS:
doc. mr. sc. Ivana Fabio, Andrea Hercog

STUDENTI / STUDENTS:
Nataša Njegovanović, Laura Mrkša, Viktorija Lea Vavra, Tamara Petruša

TEHNIČKA PODRŠKA / TECHNICAL SUPPORT:
Vedran Kolac, Ivan Liik

DIZAJN POSTAVA / DISPLAY DESIGN:
prof. Mladen Orešić, Andrea Hercog

GRAFIČKI DIZAJN / GRAPHIC DESIGN:
Tamara Petruša

ORGANIZACIJA IZLOŽBE / EXHIBITION ORGANISED BY:
Hrvatsko dizajnersko društvo / HDD galerija u suradnji sa Studijem dizajna, Arhitektonski fakultet Sveučilišta u Zagrebu.
The Croatian Designers Association / the Gallery of the Croatian Designers Association in co-operation with the School of Design, Faculty of Architecture of the University of Zagreb.

VODITELJ GALERIJE I INICIJATOR CIKLUSA / DIRECTOR OF THE GALLERY AND THE INITIATOR OF THE CYCLE:
Marko Golub



Dan D 2016. — Nagrade studentima Studija dizajna

Više je studenata Studija dizajna, skupno ili samostalno, sudjelovalo svojim radovima na izložbi mladih autora u okviru Dana D 2016. godine u Pogonu Jedinstvo/Močvara, Zagreb.

Gala Marija Vrbanić, studentica diplomskog studija smjera Vizualnih komunikacija, izložila je rad KROP (mentori: prof. Ivan Doroghy, doc. Tomislav Vlainić). Karla Čotić, studentica preddiplomskog studija smjera Vizualnih komunikacija, izložila je prijedlog dizajna ambalaže za sladolede Ledo (mentori: prof. Ivan Doroghy, doc. Tomislav Vlainić).

Skupina Kradljivice koju čine: Karla Novak, Dorja Horvatić, Karla Čotić, izložile su vizualni identitet festivala KRADU (mentori: prof. Nenad Dogan, doc. Tomislav Vlainić, asist. Romana Kajp).

Skupina studenata na 6. semestru preddiplomskog studija smjera Vizualnih komunikacija: Vita Vrebac, Dorja Horvatić, Karla Čotić, Karla Novak, Mirjam Milas, Klara Zaher, Ivona Vuri, Anja Nikolić, Mikela Cvitanović, izložila je seriju kazališnih plakata (mentori: prof. Nenad Dogan, prof. Ivan Doroghy, prof. Stipe Brčić, doc. Tomislav Vlainić, asist. Romana Kajp). Tom je prilikom međunarodni žiri, čiji su članovi: Jesse Howard, Nataša Mušović, Gergő Kovács i Silvio Lorusso, odlučio prvom nagradom nagraditi rad Gale Marije Vrbanić, KROP (DIY t-shirt pack), koji je nastao na diplomskom studiju smjera Vizualnih komunikacija.

Trećom nagradom nagrađen je rad skupine Kradljivice koju čine studentice dodiplomskog studija Studija dizajna smjera Vizualnih komunikacija: Karla Čotić, Dorja Horvatić i Karla Novak. Riječ je o vizualnom identitetu festivala KRADU.

Posebim priznanjem žiri je nagradio Andreja Đukića, studenta smjera Industrijski dizajn diplomskog studija Studija dizajna za rad Stolica, koji je nastao pod mentorstvom prof. Mladena Orešića i asist. Andree Hercog.

Te nagrade još jednom su potvrdile kvalitetu novih generacija mladih dizajnera koje se obrazuju na Studiju dizajna Arhitektonskog fakulteta Sveučilišta u Zagrebu.

U sklopu edukativnog dijela programa Dana D, na kojemu su održana izlaganja obrazovnih ustanova, Studij dizajna imao je prezentaciju programa preddiplomskoga i diplomskog studija.

Day D 2016 — Awards received by students at the School of Design

Many students at the School of Design participated and presented their work both independently or in a group at young designers' exhibition within Day D 2016 in the Zagreb-based Pogon Jedinstvo/Močvara. Gala Marija Vrbanić, student of Visual Communications at the Graduate Study Programme, exhibited her work entitled KROP (mentors: Ivan Doroghy, Professor and Tomislav Vlainić, Assistant Professor). Karla Čotić, student of Visual Communications at the Undergraduate Study Programme, exhibited the packaging design proposal for Ledo ice cream (mentors: Ivan Doroghy, Professor and Tomislav Vlainić, Assistant Professor).

Kradljivice Group comprising of Karla Novak, Dorja Horvatić and Karla Čotić, exhibited the visual identity of KRADU festival (mentors: Nenad Dogan, Professor, Tomislav Vlainić, Assistant Professor and Romana Kajp, Teaching Assistant).

A group of students attending the 6th semester of Visual Communications at the Undergraduate Study Programme comprising of Vita Vrebac, Dorja Horvatić, Karla Čotić, Karla Novak, Mirjam Milas, Klara Zaher, Ivona Vuri, Anja Nikolić and Mikela Cvitanović, exhibited a series of theatre posters (mentors: Nenad Dogan, Professor, Ivan Doroghy, Professor, Stipe Brčić, Professor, Tomislav Vlainić, Assistant Professor and Romana Kajp, Teaching Assistant). Moreover, the international expert panel comprising of Jesse Howard, Nataša Mušović, Gergő Kovács and Silvio Lorusso decided to give first prize to the work by Gala Marija Vrbanić, KROP (DIY t-shirt pack), which she designed during her Graduate Study Programme at Visual Communications Department. Third prize was granted to the work by Kradljivice Group comprising of female students of Visual Communications at the Undergraduate Study Programme at the School of Design – Karla Čotić, Dorja Horvatić and Karla Novak concerning the visual identity of KRADU festival.

The expert panel granted a special recognition award to Andrej Đukić, a student of Industrial Design at the Graduate Study Programme of the School of Design for his work The Chair, under the mentorship of Mladen Orešić, Professor and Andrea Hercog, Teaching Assistant.

These awards have yet again confirmed the quality of new generations of young designers attending the School of Design at the Faculty of Architecture of the University of Zagreb.

Within the educational segment of the D-Day programme, which included lectures delivered by educational institutions, the School of Design delivered a presentation both of the Undergraduate and the Graduate Study Programme.



Hacking IKEA

Festival Design District Zagreb, s partnerskom s tvrtkom IKEA Hrvatska u lipnju 2016., organizirao je trodnevnu natjecateljsku radionicu pod nazivom Hacking IKEA.

Na radionici su, pod mentorstvom docentice Ivane Fabrio, dizajnerice Nine Bačun i švedskog dizajnera Erika Olovssona, sudjelovali profesionalni dizajneri, studenti dizajna, DIY entuzijasti i umjetnici u projektu stvaranja novih jedinstvenih rješenja 'hakiranja' postojećih IKEA-inih proizvoda.

Tema ovogodišnjeg natjecanja bila je Život u kuhinji i oko nje, a cilj je projekta motivirati i ohrabriti na traženje novih vrijednosti, mogućnosti i inspiracije u postojećim poznatim, globalno rasprostranjenim IKEA-inim proizvodima. Od sudionika su očekivana jedinstvena i neočekivana rješenja koja su rezultat znanja, talenata i vještina, kako bi se personalizirao predmetni okoliš i prilagodio vlastitim navikama, potrebama ili željama.

Sudionici Hacking IKEA radionice promišljali su prenamjenu ili modifikaciju proizvoda odabranih u postojećem asortimanu tvrtke IKEA kako bi dobili (novu ili dodatnu) funkciju vezano uz pripremu, konzumaciju ili skladištenje hrane.

Pobjednik ovogodišnjeg natjecanja bio je tandem studenata industrijskog dizajna, kojeg čine Luka Palestrina Mazić i studentica Josipa Tadić. Svojim radom kojega su nazvali Pasta osvojili su najviše glasova stručnoga žirija, prema čijem mišljenju su najdublje proniknuli u pojam hakiranja, dajući novi kontekst i novu vrijednost postojećem Ikeainom proizvodu. Osvojili su sudjelovanje na manifestaciji Democratic Design Days te priliku da o produkt dizajnu uče na samome izvoru IKEA-e – u švedskome gradu Älmhultu, gdje je smještena IKEA of Sweden.

Ovi studenti sudjelovali su na radionici: Luka Palestrina Mazić, Josipa Tadić, Otto Kušec, Miran Bašić, Maja Jandrić i Viktorija Lea Vavra.

— Hacking IKEA

A three-day competition workshop entitled Hacking IKEA was organised by the Festival Design District Zagreb with the partner company IKEA Hrvatska in June 2016.

Professional designers, students at the School of Design, DIY enthusiasts and artists participated at the workshop in the project of creation of new unique solutions through hacking of the existing products by IKEA under the mentorship of Ivana Fabrio, Assistant Professor, the designer Nina Bačun and Erik Olovsson.

The topic of this year's competition was Life in the kitchen and around it and the specific objective of the project was to motivate and encourage the search for new values, opportunities and inspiration amongst the popular existing and globally available products by IKEA. The participants were expected to provide unique and unexpected solutions resulting from knowledge, talent and skills in order to personalise the settings in question and adapt it to their own habits, requirements and wishes.

The participants of Hacking IKEA workshop reflected on conversion or modification of products selected from the existing product range by IKEA in order to provide them with (a new or additional) function concerning preparation, consumption or storage of food.

The winners of this year's competition were Luka Palestrina Mazić and Josipa Tadić, students of Industrial Design. Their work entitled Pasta received the highest number of votes by the expert panel who expressed the opinion that this work provided the deepest insight into the concept of hacking, putting the existing IKEA product into a new context and giving it a new value. They won the opportunity to participate at the event Democratic Design Days, as well as an opportunity to learn about product design at the source of IKEA – the Swedish city of Älmhult, which is the headquarters of IKEA of Sweden. Luka Palestrina Mazić, Josipa Tadić, Otto Kušec, Miran Bašić, Maja Jandrić and Viktorija Lea Vavra were the students participating at the workshop.



Josipa Tadić, Luka Palestrina Mazić

Galerija Studija dizajna – Inkluzivna radionica za djecu sa srčanim bolestima

Galerija Studija dizajna, 2. lipnja 2016. U sklopu izložbe Čovjek je mjerilo svih vrijednosti, Studij dizajna je u suradnji s Udrugom OPA i Udrugom Veliko srce malom srcu, neprofitnom humanitarnom udrugom liječnika, zdravstvenog osoblja i roditelja djece s prirođenim srčanim greškama i drugim srčanim bolestima, organizirao posebnu radionicu.

I za ovu radionicu je organiziran dolazak osnovnoškolske djece s roditeljima uključenim u rad neprofitne udruge liječnika, zdravstvenog osoblja i roditelja djece s prirođenim srčanim greškama i drugim srčanim bolestima. Nakon obilaska izložbe i upoznavanja s izložnicima, djeca su u prostoru Galerije sudjelovala u radu radionice s temom radioničke terapije – crtanje fraktala.

Materijal je i za ovu radionicu osigurala Udruga OPA, a dječji crteži nastali tijekom radionice bili su naknadno izloženi u prostorijama Klinike za pedijatriju KBC-a Zagreb.

School of Design Gallery — An inclusive workshop for children with heart disease

School of Design Gallery, June 2 2016. During the exhibition entitled *Man is the Measure of all Values*, School of Design organised a special workshop in co-operation with OPA Association and the Association Big Heart to Small Heart, a non-profit humanitarian organisation of doctors, health professionals and parents of children with congenital heart defects and other cardiac diseases.

The arrival of children attending elementary school with their parents involved in the work of the non-profit organisation of doctors, health professionals and parents of children with congenital heart defects and other cardiac diseases was organised also in this occasion.

After visiting the exhibition and becoming acquainted with the exhibits, the children participated in the workshop held at the Gallery addressing the topic of workshop therapy – drawing fractals.

The materials for this workshop were provided by OPA Association, whilst children's drawings created during the workshop were subsequently exhibited at the premises of the Department of Pediatrics at the University Hospital Centre Zagreb.



Galerija Studija dizajna – Radionica Recikloigrokazz!

Galerija Studija dizajna, 20. lipnja 2016. – Što se događa kada dopustimo snovima i sanjarenju da postanu dio naše svakodnevice? Koji su razlozi zbog kojih nešto doživljavamo 'realno, stvarno i ozbiljno', a sve ostalo proglašavamo 'neozbiljnom igrarijom'? Svoje odgovore na ova pitanja pokušala su dati djeca nižih razreda osnovnih škola, koja su uz pomoć multidisciplinarnog umjetnika Gorana Lelasa, od raznih dostupnih materijala koje bi mnogi nazvali 'smećem', oblikovala predmete prema vlastitim idejama i snovima. Zadatak je bio da svatko prema svojoj želji, ovisno o odabranom materijalu, osmisli igračku, lutku, uporabni predmet ili objekt i smisli mu ime. Kreirani objekt nastavlja svoj život i funkcionira u oba svijeta, realnom i imaginarnom. Djeca tu transformaciju prihvaćaju bezrezervno, a odrasli se ipak moraju prisjetiti poznate izreke kako 'Najveći čovjek uvijek ostaje dijete'. Udruga OPA organizirala je i ovom prilikom dolazak djece na radionicu kao i materijal neophodan za rad na radionici. Kako se radionica održavala tijekom izložbe Čovjek je mjerilo svih vrijednosti, studenti kao autori izloženih projekata imali su priliku upoznati se s g. Lelasom i njegovim iskustvima oblikovanja, produkcije i franšize igračaka.

School of Design Gallery — Recikloigrokazz! workshop

School of Design Gallery, June 20 2016. What happens when one lets dreams and daydreaming become a part of one's everyday life? What are the reasons due to which one experiences something as 'real, actual and serious', whilst everything else is declared as 'reckless child's play'? Children attending lower elementary school attempted to provide answers to these questions and, with the assistance of a multidisciplinary artist Goran Lelas, using different available materials which many would consider as 'rubbish', they designed objects based on their own ideas and dreams. The assignment was for everyone to design a toy, a doll, a usable object or any other object and name it according to their own wishes and depending on the material selected. The designed object continues its life and functions in both the real and the imaginary world. Children absolutely accept this transformation, whilst adults still need to remember the well-known saying – 'The Biggest Amongst Us Remain Children Forever'. OPA Association organised the arrival of children to the workshop and it also provided the materials required for the work. Since the workshop was held during the exhibition *Man is the Measure of all Values*, students as the holders of the exhibited projects had the opportunity to meet Mr Lelas and become acquainted with his experiences in design, production and franchise of toys.



Galerija Studija dizajna – Izložba radova studenata Studija dizajna

Listopad 2016. – Izložbom najboljih radova osamdesetak studenata Studija dizajna, nastalih na kolegijima Projektiranje – industrijski dizajn i Projektiranje – vizualne komunikacije, u akademskoj godini 2015./2016., nastavlja se praksa prezentiranja studentskih dostignuća domaćoj stručnoj i široj javnosti. Izložba, koja već postaje tradicionalna, vrhunac je godišnje djelatnosti Galerije Studija dizajna i u kratkom vremenu svog djelovanja u potpunosti je opravdala svoje postojanje. Ova galerija potvrđuje se kao mjesto odvijanja raznovrsnih programa vezanih ne samo uz neposredan rad Studija dizajna, nego i programa organiziranih u suradnji s drugim subjektima koji vide prednosti u suradnji sa studijem. Na izložbi je bilo moguće vidjeti širok raspon studentskih pristupa kao i usporediti različite rezultate studentskog rada unutar istih projektnih zadataka.



School of Design Gallery — Exhibition of work by the students at the School of Design

October 2016 – The exhibition of the best work by around eighty students at the School of Design created during the courses Design – Industrial Design and Design – Visual Communications during the academic year 2015/2016, yet again presented student achievements to the domestic professional and broader public. The exhibition, which has already been considered as traditional, is the pinnacle of activity of the School of Design Gallery at the annual level and it has fully justified its existence irrespective of the short period that has elapsed since its inception. This Gallery has been established as a venue intended for the presentation of various programmes linked not only with the direct work of the School of Design, but also with the programmes organised in co-operation with other entities which have recognised the advantages of co-operation with the School. The exhibition presented a broad range of student approaches and also provided an opportunity to compare different results of student work within identical project assignments.

Nagrada bivšim studentima Studija dizajna na natječaju pariškog muzeja Louvre

Najposjećeniji i najpoznatiji svjetski muzej, pariški Louvre, raspisao je početkom prošle godine pozivni natječaj za novi vizualni identitet na kojem je, u konkurenciji najboljih francuskih dizajnera, studija i agencija, pobijedio upravo rad u kojem su sudjelovali i mladi hrvatski dizajneri, bivši studenti Studija dizajna: Sandro Dujmenović i Marko Hrastovec. Oni su sudjelovali u projektu na poziv francuske branding agencije Dream On, koja je razvijala cjeloviti prijedlog vizualnog identiteta muzeja. Mladi dizajnerski dvojac za ovu je priliku osmislio tipografije Louvre Sans te Louvre Serif, koji će sljedećih pet godina biti službena i ekskluzivna tipografija muzeja, nakon čega slijedi mogućnost trajnog otkupa.

Former students of the School of Design awarded at the competition of the Louvre Museum

At the beginning of last year, the Louvre Museum, the most visited and the most famous museum in the world, invited a tender for a new visual identity in which the work presented by young Croatian designers, Sandro Dujmenović and Marko Hrastovec former students at the School of Design, was selected amongst the best French designers, design studios and agencies. The Croatian designers participated in the project upon invitation by Dream On, a French branding agency, which developed the comprehensive proposal of visual identity of the Museum.

Hence, the young Croatian designers provided typographies Louvre Sans and Louvre Serif which will be the official typographies of the Museum that has the exclusive right to use them over the next five years, retaining the possibility of permanent purchase.





Odlazak u mirovinu Ivana Trumbetaša

Nakon više od petnaest godina rada u mirovinu je otišao domar Studija dizajna, Ivan Trumbetaš. Malom svečanošću obilježen je njegov odlazak, kojom su se prilikom nastavnici zahvalili g. Trumbetašu na svemu što je u okviru svog djelokruga rada učinio za uspješan rad Studija dizajna.

The retirement of Ivan Trumbetaš

After over fifteen years of work the janitor at the School of Design, Ivan Trumbetaš, was retired. His retirement was marked by a small ceremony during which the professors expressed their gratitude to Mr Trumbetaš for his overall contribution within the scope of his work to the successful operation of the School of Design.



Terenska nastava – Grafički materijali i Grafički proizvodi

U duhu je nastave na Studiju dizajna da se studenti što je moguće češće i više upoznaju sa stvarnim izazovima koji ih očekuju u budućoj profesionalnoj karijeri. Na tom tragu je organizirana nastava iz kolegija Grafički materijali 1/2 i Grafički proizvodi, te su u ak. god. 2015./2016., između ostalih, organizirana i gostovanja u prostoru Fakulteta kao i posjeti nekima od vodećih gospodarskih subjekata iz područja grafičke proizvodnje. Ovdje navodimo samo neke od tih, najznačajnijih poduzeća.

17. STUDENOG 2015. u zgradi Fakulteta stručnjaci iz tvrtke Europapir Adria d.o.o. održali su prezentaciju kompletnog asortimana dizajnerskih i tiskarskih papira koji se mogu nabaviti na europskom tržištu. Uz bogat pregled kataloga svih prezentiranih papira i kartona studentima je pojašnjen osnovni način komunikacije između dizajnera i dobavljača papira.

20. TRAVANJA 2016. studenti su posjetili Istragrafiku d.o.o., gdje su upoznati s cjelokupnim proizvodnim procesom u proizvodnji složivih kutija i prehran-

bene ambalaže. Najznačajniji segment posjeta bio je obilazak Projektnog odjela, u kojem timovi dizajnera i tehnologa zajednički rade na oblikovanju najsuvremenije ambalaže u ovome dijelu europskog tržišta.

6. SVIBNJA 2016. studenti su posjetili grafičko-tiskarsku tvrtku Denona d.o.o., gdje su se upoznali s cjelokupnim proizvodnim procesom u proizvodnji meko i tvrdo uvezanih knjiga, časopisa te drugih proizvoda u ponudi tvrtke. Velika se pozornost obratila pojašnjenju komunikacije dizajnera s pripremnom odjelom tiskare koji je na iznimno visokoj europskoj razini u ovoj tvrtki.

24. SVIBNJA 2016. u tvrtki Radin print d.o.o. studenti su se upoznali s cjelokupnim proizvodnim slijedom pri proizvodnji u segmentu revijalnog tiska. Tijekom posjeta moglo se vidjeti kako u realnom sustavu djeluje standardizirana kontrola reprodukcije boja u tisku koja se može pratiti i mjeriti od monitora u dizajnerskom studiju do gotovog proizvoda.

Field work — Graphic materials and Graphic products

In line with the lectures normally delivered at the School of Design students need to be as frequently as possible thoroughly introduced to the real challenges they are about to face throughout their future professional career. Consequently, lectures were organised accordingly in the courses *Graphic materials 1/2* and *Graphic products* and hence visiting lectures, amongst others, were organised during the academic year 2015/2016 at the School of Design premises, as well as visits to some of the leading economic entities in the field of graphic production. We are hereby listing only some of the most significant companies.

— 17th November 2015: experts from Europapir Adria d.o.o delivered a presentation at the School of Design premises of the complete product range of designer and printing paper available on the European market. In addition to a comprehensive overview of catalogues of all the paper and cardboard types presented, stu-

dents were provided an insight into the basic methods of communication between designers and paper suppliers.

— 20th April 2016: students visited Istragrafika d.o.o., where they were introduced to the overall production process in the field of magazine print. During the visit students were provided an overview on how standardised control of colour reproduction in print works in the real system which can be followed and measured from monitors in design studios to the final product.

— 24th May 2016: at Radin Print d.o.o. students were introduced to the overall manufacturing sequence during the production in the field of magazine print. During the visit students were provided an overview on how standardised control of colour reproduction in print works in the real system which can be followed and measured from monitors in design studios to the final product.

— 6th May 2016: students visited a graphic-printing company Denona d.o.o., where they were introduced to the entire production process in the production of both hardcover and paperback books, magazines and other products provided by the company. A special attention was paid to explanation of communication between designers and the Preparatory Department of the printer which in this company is at an extremely high European level.

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.



Luka Perić i Marina Jukić — Od dizajn studija do softverske agencije

Luka i Marina, bivši studenti Vizualnih komunikacija Studija dizajna, danas su voditelji dizajnerskog tima u Infinumu, jednoj od vodećih agencija za razvoj web i mobilnih aplikacija. Infinum se nalazi iza nekih od popularnih projekata u Hrvatskoj i inozemstvu poput Muzeja prekinutih veza, Tvornice snova, Erste mBanking, Moj Vip, mHPB, AgentCASH, Dolcela, Expansive iPad app i mnogih drugih. Kada ne rade za klijente s drugim članovima tima organiziraju radionice i interna predavanja te dizajnerske radionice. Predavanje otkriva zašto su se nakon kratkoročnog iskustva u printu i oglašavanju odlučili prebaciti u digitalne vode. Prisutni su mogli saznati više o specifičnim etapama i metodama 'problem-solvinga', koje se mogu usvojiti isključivo u realnim situacijama. Čemu služi UX istraživanje, wireframeovi, prototipi, u kojoj fazi početi s UI dizajnom i dizajnom interakcija, kako komunicirati s klijentima i programerima te kada pustiti proizvod na tržište, neke su od tema koje su predavači približili prisutnima.

Luka Perić and Marina Jukić — From a design studio to a software agency

Luka and Marina, former students of Visual Communications at the School of Design, are currently design team leaders in Infinum, one of the leading web and mobile application development agencies. Infinum was the agency behind several popular projects both in Croatia and abroad such as the Museum of Broken Relationships, Dream factory, Erste mBanking, My Vip, mHPB, AgentCASH, Dolcela and Expansive iPad app, amongst a large number of others. When they do not work for their clients, they are involved in organising workshops and internal lectures, as well as design workshops in co-operation with other team members.

The lecture reveals why they decided to become involved in the digital sphere after a short-term experience in print and advertising. The attendees had the opportunity to gain insight into specific steps and methods of 'problem-solving' which can be mastered exclusively in real situations. The lecturers addressed the issues such as the purpose of UX research, wireframes, prototypes, in which phase to become involved in UI design and interaction design, how to communicate with clients and programmers and when to launch a product on the market.



Vedran Klanac (Ocean Media) — Izazov dizajna videoigara pod pritiskom tržišta

Petak trinaesti bio je rezerviran za predavanje Vedrana Klanca iz tvrtke Ocean Media o temi: Izazov dizajna videoigara pod pritiskom tržišta. Predstavio je svijet videoigara nekad i sad, trendove u dinamičnoj tržišnoj utakmici i kulturi videoigara kao oblika (ne samo) zabave u postindustrijskom društvu. Predavanje su dopunile prezentacije kolega s 1. dodiplomske godine: Dominika Perovića, Dominka Badela te Matije Jandrić.

Vedran Klanac (Ocean Media) — Video game design challenge under market pressure

A lecture delivered by Vedran Klanac from Ocean Media addressing the issue of Video game design challenge under market pressure was scheduled on Friday the 13th. He presented the world of video games both in the past and currently, trends in dynamic market competition and video game culture as a form (not only) of entertainment in post-industrial society. The lecture included the presentations delivered by the colleagues from first Undergraduate Study Programme: Dominik Perović, Domink Badel and Matija Jandrić.

Damjan Geber (Brigada) — Kako uspješno prodati svoj rad, a ne sebe

Damjan Geber osnivač je i kreativni direktor agencije Brigada. Diplomirao je arhitekturu na Sveučilištu u Zagrebu, a užu specijalizaciju na području dizajna prodajnih mjesta i psihologije potrošača stekao je putem edukacije u Japanu, Izraelu i Engleskoj. Brigada je osnovana 2010. kao prva 'full service' kreativna agencija specijalizirana za prostornu komunikaciju, osmišljavanje cjelovitih prodajnih koncepata i integraciju brandinga s prostorom. Među mnogim domaćim i inozemnim nagradama Brigada je osvojila i RED DOT, najveću europsku nagradu za dizajn i tržišne komunikacije.

Predavač je studente upoznao sa specifičnostima procesa rada unutar Brigade kroz multidisciplinarni pristup temeljen na detaljnim interdisciplinarnim istraživanjima. Istaknuo je da je za uspješan projekt bitno, osim dobrog dizajna, krenuti od analize ljudskog ponašanja i psihologije potrošača, percepcije vizualne komunikacije i prostornog navođenja, sve do klasične analize prostornih ograničenja. Pravilnom interpretacijom i primjenom dobivenih rezultata stvara se dobar, čvrst temelj koji se zatim nadograđuje kvalitetnim dizajnom.

Damjan Geber (Brigada) **— How to successfully sell one's work, rather than oneself**

Damjan Geber is the founder and the Creative Director of Brigada Agency. He graduated from the University of Zagreb, narrowly specialising in point of sale design and consumer psychology during his education in Japan, Israel and England.

Brigada was founded in 2010 as the first 'full service' creative agency specialised in spatial communication, provision of comprehensive sales concepts and integration of branding into the premises. In addition to a large number of national and international awards, Brigada also received the RED DOT Award, the highest award in Communication Design at the European level. The lecturer has introduced the students to the specific features of work within Brigada through a multidisciplinary approach based on detailed interdisciplinary research. He pointed out that, in addition to good design, the success of the project primarily depends on starting from analysis of human behaviour and consumer psychology, perception of visual communication and spatial navigation, only to include classical analysis of spatial constraints. A good, solid base is created through relevant interpretation and application of achieved results, which is subsequently upgraded with quality design.



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GRADUATE PROGRAMME

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INDUSTRIAL DESIGN

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VISUAL COMMUNICATIONS RIAL DESIGN

2011 / 2012

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Grbac Mirna
Havelka Jelena
Hercog Jelenko
Hrust Nataša
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Mesić Filip
Mikluš Lidija
Miličić Ivana
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Polić Sanja
Roksandić Dean
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Vidović Mislav
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Doroghy Ivan
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Cavar Lana
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Jelić Ana
Jonke Sven
Jurinec Antonija
Kojundžić Franka
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Pete Danijel
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STUDIJ – DIPLOMANTI**
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Garaj Vanja
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Pašić Ines
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1995/1996

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Jurčević Tanja
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Kovač Aleksandar
Kuharić Luka
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Mikluš Lidija
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Lazanja Branimir
Lokin Iva
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Palijan Davorin
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Sinovčić Elza
Stanić Marko
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Zubak Morana
Žiljak Jana

1994/1995

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Filipović Nikola
Grbac Ivica
Hajsig Božica
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Ileković Boris
Indof Janez
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Jonke Sven
Jovanović Mila
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1992/1993

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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.



