



Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

University of Zagreb
Faculty of Architecture
School of Design

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Godišnjak Studija dizajna School of Design Annual Review

Zagreb, 2021.

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Godišnje nagrade i priznanja

Annual Awards and Acknowledgements

SVEUČILIŠTE U ZAGREBU, ARHITEKTONSKI FAKULTET
STUDIJA DIZAJNA PREDDIPLOMSKI STUDIJ

Godišnje nagrade i priznanja studija dizajna u ak. godini 2017./18.

Annual Awards and Acknowledgements at the School of Design during the Academic Year 17 / 18

Jednom godišnje Studij dizajna organizira svečanost dodjele nagrada i priznanja za najuspješnije studentske projekte nastale tijekom preddiplomskog i diplomskog studija aktualne akademske godine. Nagrade su to studentima čiji radovi izravno i na poseban način pridonose ugledu, kvaliteti, populariziranju i stjecanju konkurentnosti kako sâmog Studija, tako i struke u cjelini. Osnovni cilj uspostave sustava nagrađivanja je poticanje izvrsnosti obrazovnog procesa i njegovih rezultata kao i promicanje svijesti o dizajnu kao važnom alatu humanizacije i oplemenjivanja predmetne, prostorne i komunikacijske okoline i usluga te razvoju i njegovanju vlastitog identiteta u tim područjima. Uvođenjem nagrada i priznanja Studij dizajna želi poticati studente u bavljenju odgovornim dizajnom. Nagrađenim studentima ove nagrade daju poticaj za uspješan nastavak studija i odgovarajuću referencu za što bolji početak njihova profesionalnog djelovanja. Njihove mentore i druge suradnike potiče pak na izvrsnost u obrazovnom procesu.

Odluku o nagradama donosi sedmeročlani Odbor za dodjelu nagrada Studija dizajna, na temelju posebno razrađenih kriterija. Ocjenjuje se kvaliteta svakog prijavljenog studentskog projekta. Pod kvalitetom rada podrazumijeva se stupanj uspješnosti uvrštavanja i optimizacije svih čimbenika dizajna, od humanističkih, tehničkih, ekonomskih, estetskih itd. Također, vrednuje se društvena utemeljenost, konceptualna konzistentnost, stupanj inovativnosti i kreativnosti, odgovornost prema okolišu, karakter rada, njegova primjenjivost, kvaliteta radnog procesa i doprinos struci, odnosno stupanj svladavanja obrazovnog programa, razumijevanja i samostalnog provođenja procesa, motiviranost, angažiranost te kvaliteta uspostave novih ili unapređenja postojećih procesa, metoda i teorije struke.

Once a year the School of Design organises the annual award and recognition ceremony for the most successful student projects developed during the undergraduate and graduate study programmes of the current academic year. The awards are granted to students whose work directly and in a special way contributes to the reputation, quality, popularisation and acquisition of competitiveness both of the School and the profession in general. The specific objective of establishing the awards system is to encourage excellence of educational process and its results, as well as to raise the awareness about design as an important tool for humanisation and enhancement of objective, spatial and communication environment, as well as services and development and preservation of own identity in these fields. Through the introduction of awards and recognition, the School of Design is aiming to encourage students to become involved in corporate social responsibility design. The awarded students will be provided an incentive through these awards for a successful continuation of studies and the reference required for a successful start of their professional activity. Their mentors and other students are given an incentive for excellence in educational process.

The decision about the awards are made by the Awards Committee of the School of Design comprising of seven members, based on specially defined criteria. The quality of every applied student project is assessed. The quality of work implies the success level of integration and optimisation of all design factors, from humanistic, technical, economic and aesthetic, amongst others. Moreover, assessment is made of social grounding, conceptual consistency, level of innovativeness and creativity level, corporate social responsibility, the character of the specific work, its applicability, the work process quality and the professional contribution, or the level of mastery of the educational programme, understanding and independent implementation of the processes, as well as motivation, involvement and quality of establishing new or improvement of the existing processes, methods and theories of design profession.

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

Pet mostova u Virovitici Five Bridges in Virovitica

— **Studenti 5. semestra ak. god. 2017./18.**
5th semester students of academic year 2017/18

Matija Barović, Leonard Borovičkić, Paola Dodić,
Đani Lacmanović, Marta Letica, Ramona Morić

MENTORI / MENTORS: Mladen Orešić, Andrea Hercog,
Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Nika Pavlinek



Ponuda studentima dizajna da osmisle mostove predviđene projek-
tom obnove dvorca Pejačević i Gradskog parka u Virovitici s jedne
strane je bila veliki izazov u preuzimanju odgovornosti, ali s druge
i motivirajuća prilika da se kroz sve faze dizajn procesa od istraživa-
nja, koncipiranja i projektiranja do suradnje na konstrukciji i izvedbi
steknu iskustva pri realizaciji za grad tako vidljivih i važnih objekata.
Rezultat je petnaestak koncepata od kojih je izabrano i izgrađeno
pet mostova koji svaki za sebe nosi svoj originalan karakter, a koji
se referira na neki smisao proizašao iz specifičnosti grada i ljudi, nji-
hove prošlosti i sadašnjosti, njihovih uspjeha i ponosa kao i potreba
i želja. Uz simboličku funkciju povezivanja starog i novog, mostovi
svaki na svoj način iniciraju susrete i interakciju, ostvaruju nove
doživljaje i iskustva pa time doprinose i novoj kvaliteti života grada.

To give students the opportunity to design bridges as part of the
renovation project of the Pejačević Castle and the city park in the
town of Virovitica represented a great challenge and responsibility.
On the other hand it became a motivating opportunity to gain experi-
ence in realization of such a visible objects of capital importance
for the city itself, through the entire design process from research,
conceptualization to designing and cooperating in the construc-
tion and execution. The project resulted in some fifteen concepts.
Five of them were selected and built. Each of selected bridges has
its own character based on the meanings specifically referred to
the city and its residents, their past and present, their success and
pride as well as their need and desire. Along with symbolic connec-
tion of old and new, each design in its own way initiates encounters
and interaction, exercising new experiences contributing the new
quality of life in the city.

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

Matija Jandrić

Nije kraj
— **Društvena kampanja / Samoinicirani projekt**
Not the end
— A social media campaign / Self-initiated project

MENTOR: Stipe Brčić
KOMENTORICA / COMENTOR: Inja Kavurić-Kireta
ASISTENTICA / ASSISTANT: Marija Juza



Kampanja je namijenjena adolescentnim skupinama u ranom pubertet-
skom razdoblju života. Delikatna pitanja i problemi vezani uz to
osjetljivo razdoblje u razvoju mladih čest su tabu pa je cilj kam-
panje komunicirati poruku da je pubertet prirodan proces i poziti-
vna promjena. Cilj je također potaknuti toleranciju na različitost i
educirati o promjenama unutar tog životnog perioda, na otvoreniji i
neposredniji način. Duhovite i neposredne verbalne i vizualne poruke
lišene su stereotipa, što bi moglo umanjiti osjećaj nelagode i srama
koji prate pojedine probleme.

The campaign is intended for adolescent groups during early ado-
lescence. Delicate questions and problems linked with this sensitive
period of youth development are frequently a taboo. Hence, the
campaign objective is to convey a message that adolescence is a
natural process and a positive change. Moreover, the objective is
to promote tolerance and educate about changes throughout this
period of life in a more open and direct manner. Witty and direct
verbal and visual messages are stripped of stereotypes, which may
reduce the feelings of discomfort and shame that normally accom-
pany specific problems.

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

Jan Marin

5L4-VKO
5L4-VKO

MENTORICA / MENTOR: Andrea Hercog
KOMENTOR / KOMENTOR: Emil Flatz



5L4-VKO je edukativni alat namijenjen razvijanju računalnog načina razmišljanja djece. Projekt je razvijen na dva predmeta Studija dizajna: Industrijski dizajn 1 i Interaktivni mediji i sastoji se od mobilne aplikacije namijenjene učenju računalnog načina razmišljanja pomoću koje dijete usvaja koncepte linearnog koda, dijagrama toka te programiranja pogonjenog događajima (oblik programske paradigme u kojem tijek programa odnosno njegovim izvršenjem upravljaju događaji, a ne neki niz koji je bio prethodno zadan), te robota koji je povezan sa aplikacijom na način da izvršava naredbe koje korisnik zadaje putem aplikacije. Osim kvalitete samog rješenja treba istaknuti i izrazitu motiviranost, angažiranost i samostalnost provođenja procesa istraživanja, donošenja odluka i kreativnog stvaranja.

5L4-VKO is an educational tool intended for children to develop thinking models suitable for computers. The project was developed using two courses at the School of Design: Industrial Design Graduate Course 1 and Interactive Media. It is a mobile application designed to teach the computational thinking by which the child adopts linear code, the flowchart, event driven programming (the form of a program paradigm in which the running of the program or its execution is governed by events rather than a previously set string), and the robot that is associated with the application by executing the commands that the user assigns through the application. In addition to the quality of the solution itself, the emphasis should be on expressive motivation, engagement and autonomy in the conduct of research, decision-making and creative design process.

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

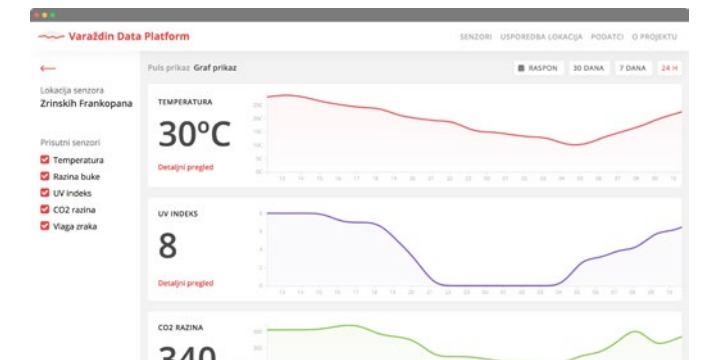
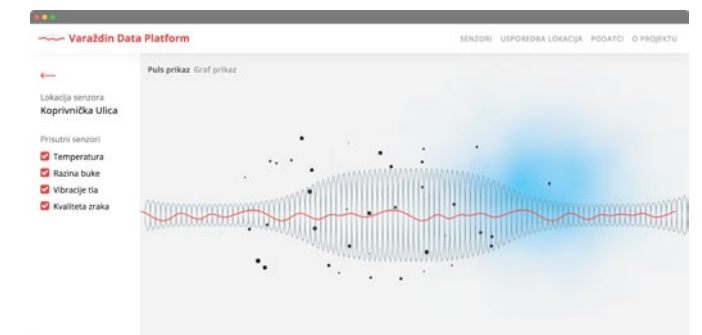
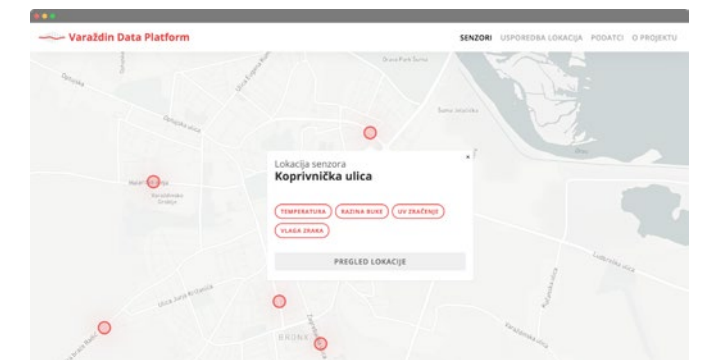
Mihael Miklošić

Digitalna platforma za vizualizaciju senzorskih podataka

— **Diplomski rad**

Digital platform for sensory data visualisation
— Graduate thesis

MENTOR: Ivan Doroghy
KOMENTOR / KOMENTOR: Emil Flatz
ASISTENT / ASSISTANT: Tomislav Vlanić



Diplomski rad je platforma, realizirana u obliku digitalnog proizvoda koja nudi cjelovito rješenje za vizualizaciju, interpretaciju i analizu podataka dobivenih sa senzora postavljenih na frekventnim lokacijama unutar odabranih prostora grada. Mjerenje gustoće prometa, mikroklimatskih promjena u određenim vremenskim intervalima, samo su neki od aktualnih podataka koje platforma registrira, uspoređuje, obrađuje i vizualizira u realnom vremenu. Platforma je otvorena i modularna i lako ju je proširiti prema potrebama korisnika. Potpuno je primjenjiva unutar razvoja ideje inteligentnog grada.

The graduate thesis is a platform in the form of a digital product that provides a comprehensive solution for visualisation, interpretation and analysis of data obtained from the sensors placed in busy locations in the selected urban spaces. Measurements of traffic density and microclimate changes over specific time intervals are some of the actual data recorded, compared, processed and visualised by the platform in real time. It is an open modular platform and it can be easily extended to meet user requirements. It is fully applicable within the development of the idea of Intelligent City.

GODIŠNJE PRIZNANJE STUDIJA DIZAJNA
ANNUAL ACKNOWLEDGEMENT AT THE SCHOOL OF DESIGN
Preddiplomski studij / Projektiranje – Industrijski dizajn i Vizualne komunikacije
Undergraduate programme / Industrial Design & Visual Communications Studio

‘Rešetke nisu prepreke’ radionica ‘Bars are not Barriers’ Workshop

— **Studenti preddiplomskog studija ak. god. 2017./18.**

Undergraduate students of academic year 2017/18

Anja Kepert, Erika Filipan, Matej Maltar, Luka Palestrina Mazić, Hana Stojaković, Neva Zidić, Zoe Šarlija, Leonard Borovičkić, Ines Borovac, Mirna Aržić, Marija Matulić, Ela Meseldžić, Andreja Lovreković, Paula Šantić, Viktorija Jurina

MENTORI / MENTORS: Sanja Bencetić, Ivana Fabio, Andrea Hercog, Izvorka Jurić, Mladen Orešić

U Kaznionici u Lepoglavi se od 3. do 5. travnja 2017. godine održala radionica participativnoga dizajna u suradnji sa Udrugom Roda. Zatvorenici koji su sudjelovali u ovoj društvenoj inovaciji nisu samo izvoditelji, oni su i sukreatori i dizajneri proizvoda i kroz ovaj proces sudjelovanja kod njih se razvijao osjećaj vlasništva nad projektom, proizvodima i osjećaj osobnog postignuća. Radionica je, pored poticanja društvenog poduzetništva i terapijskog učinka za zatvorenike, potaknula intenzivne transformacijske procese kod studenata i mentora, u smislu dokidanja predrasuda o osobama koje borave u kaznionici i uspostavljanja zajedništva temeljenog na povjerenju. Unatoč vrlo izazovnim uvjetima za rad sa kojim se suočilo i osoblje kaznionice, radionica se pokazala kao primjer dobre prakse temeljem koje je moguće unaprijediti uvjete budućih suradničkih aktivnosti i projekata.

The workshop of participative design took place from April 3rd to 5th in the penitentiary Lepoglava, in cooperation with the association Roda. The inmates who participated in this social innovation were not only the producers because they took an active part as co-creators and product designers. They have developed a sense of ownership over the projects and products they designed, what made them aware of their personal achievements. In addition to promoting social entrepreneurship and the therapeutic effect of prisoners, the workshop encouraged intensive transformation processes in students and mentors, in terms of delusions of people who are staying in the penitentiary and establishing trust-based communion. Despite the very challenging conditions for work and penalties, the workshop has proved to be an example of good practice that will improve the conditions for future collaborative activities and projects.



GODIŠNJE PRIZNANJE STUDIJA DIZAJNA
ANNUAL ACKNOWLEDGEMENT AT THE SCHOOL OF DESIGN
Preddiplomski studij / Projektiranje – Vizualne komunikacije
Diplomski studij / Dizajn vizualnih komunikacija
Undergraduate programme / Visual Communications Studio
Graduate programme / Visual Communications

KRADU

— **Studenti preddiplomskog i diplomskog studija ak. god. 2017./18.**

Undergraduate and graduate students of academic year 2017/18

Helena Benc, Matija Jandrić, Hana Stojaković, Tea Taneski, Ivana Bačaneč, Ena Begčević, Mikela Cvitanović, Ljubica Golubić, Stella Grabarić, Roko Jurjević, Ivan Klanac, Petra Kovačević, Luka Marčec, Ana Pavičić, Hrvoje Radman Livaja, Marijana Šimag, Jan Tomić

MENTORI / MENTORS: Tomislav Vlanić, Marija Juza, Dina Milovčić



Projekt je rezultat suradnje studenata Studija dizajna i studenata Akademije dramske umjetnosti Sveučilišta u Zagrebu. Oblikovan je vizualni identitet, promotivna kampanja revije studentskih kazališnih predstava – KRADU, te serija plakata za kazališne predstave. Kampanja konceptualno povezuje klasične tiskane promotivne medije s društvenom mrežom Instagram. Poruka kampanje je da možeš otuđiti fizički predmet u ovom slučaju kazališni rekvizit i s njim se fotografirati ali je nemoguće otuđiti kazališnu predstavu što je jasna aluzija na čestu pojavu kopiranja tuđih ideja.



The project is the result of co-operation between students at the School of Design and those attending the Academy of Dramatic Art of the University of Zagreb. Visual identity, a promotional campaign of Student Theatre Festival – KRADU, has been designed, as well as a series of theatre posters. The campaign conceptually connects custom printed promotional media with Instagram. The message conveyed is that a physical object, i.e. in this case a prop, can be stolen and one can take a photo with it, but one cannot steal a theatrical performance, which clearly alludes to the frequent appearance of plagiarism or copying of someone else's original ideas.

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 zadatosti 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

Industrial Design Studio

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.

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

Prvi zadatak na preddiplomskom studiju već tradicionalno obrađuje osnove poimanja prostorne i predmetne organizacije iz okoline svakodnevnog života. Pri tome se uočavaju i istražuju principi prostornog oblikovanja: skladnost, vizualna ravnoteža (simetrija i asimetrija), elemente oblika (točka, pravac, ploha, volumen) i njihove međudnose, služeći se pri tome crtežima i modelima kao osnovnim sredstvima izražavanja. Istražene se spoznaje zatim primjenjuju u oblikovanju prostorne kompozicije, kroz izradu trodimenzionalnog modela koji je rezultat osobne interpretacije pojedinca. Cilj zadatka je poticanje sposobnosti zapažanja, analitičkog razmišljanja i kritičkog sagledavanja vlastitog okruženja kao metodološkog pristupa proučavanju zakonitosti kompozicije trodimenzionalnih oblika, putem analize plohe, volumena, mrežne konstrukcije, materijala, teksture i svjetla, istraživanje percepcije tih značajki te njihova artikulacija kao alata u oblikovanju.

FIRST SEMESTER – Analysis of spatial structures

The first assignment at the Undergraduate Study Programme traditionally addresses the basic insights of spatial organisation and arrangement of objects from the everyday life environment. During the previously mentioned process, spatial design principles of harmony, visual balance (symmetry and asymmetry), elements of shape (point, line, plane, volume) and their interrelationships are identified and studied, using drawings and models as basic means of expression. The explored insights are subsequently used in the design of spatial composition, through the making of a three-dimensional model resulting from personal interpretation by the individual. The objective of the assignment is to encourage the improvement of observation skills, analytical thinking and critical consideration of one's own environment as a methodological approach to studying of the laws of composition of three-dimensional shapes, through analyses of the plane, volume, network construction, material, texture and light, exploration of perception of these features and their integration as design tools.

IVA ŽMIRAK
MENTOR: Mladen Orešić



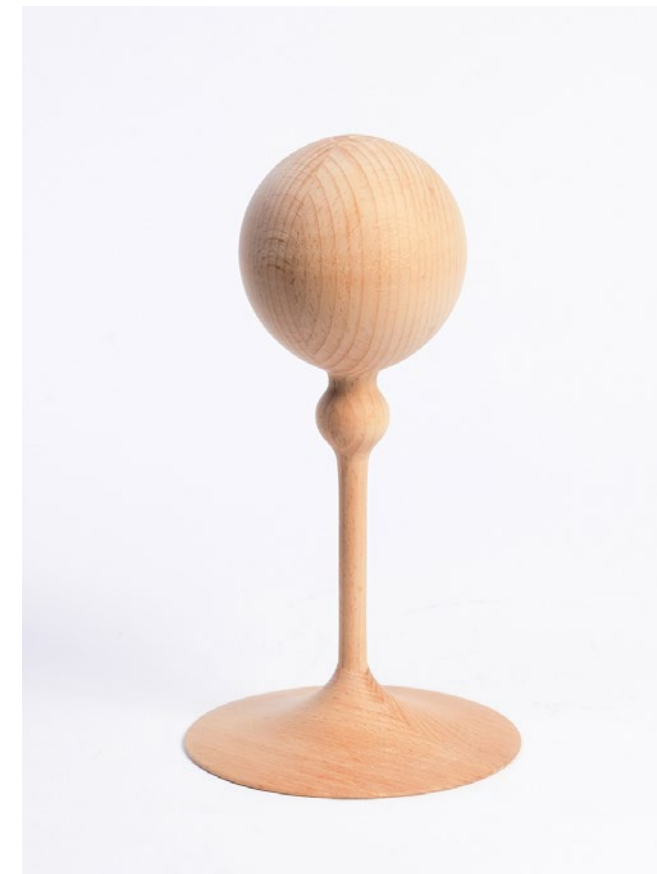
Cvijet maslačka

Detaljnijom analizom polaznog objekta, traktora, odlučeno je interpretirati njegov najprepoznatljiviji dio – kotač. Apstraktni prikaz temelji se na kompoziciji složenoj od većih i manjih reduciranih kotača koji se međusobno isprepliću i podupiru imitirajući pokret i dinamiku stroja. Objekt se može postaviti na više načina, a zbog prepoznatljivog motiva na podlozi nastaje sjena koja podsjeća na trag kotača u zemlji, asociirajući na početnu inspiraciju.

A Dandelion Flower

Following a detailed analysis of the baseline object, a tractor, it was decided to interpret its most recognizable part – the wheel. The abstract representation is based on a composition made up of larger and smaller reduced wheels that intertwine and support each other, imitating the movement and dynamics of the machine. The object can be positioned in many ways, and the recognizable motif casts a shadow on the surface reminiscent of tire tracks on the ground, which is evocative of the initial inspiration.

TAJANA ČEKO
MENTORICA / MENTOR: Ivana Fabio



Cjedilo za citruse

Rad je nastao istraživanjem procesa u kojem cjelovitost mase postaje čestica te ponovno cjelovitost. Predmet svojom strukturom povezuje tri faze procesa. Na vrhu se nalazi kuglasta forma koja karakterizira čvrstu masu. Ona se kasnije pretvara u kapljicu/jediničnu formu koju simbolizira manja kuglasta forma. Zatim se kapljice slijevaju u jednoličnu strukturu koja se naposljetku pretvara ponovno u masu. Za izradu modela odabrano je drvo kako bi se naglasila organska forma i njena nježnost.

Citrus Press

The work is the result of researching a process whereby the wholeness of a mass becomes a particle and in the end again reverts to wholeness. The object connects three phases of the process through its structure. At the top a spherical form represents a solid mass. It later transforms into a droplet/unit form, which is symbolized by a smaller spherical form. The droplets then flow into a uniform structure that is eventually converted back into a mass. Wood was selected for the design to highlight the organic form, and its delicacy.

ASHA PERINA GODDARD
MENTORICA / MENTOR: Ivana Fabio



Vaga

Analizom i redukcijom polaznog predmeta, starinske vage, kroz pojmove zlatnog reza, simetrije i asimetrije, nastaje interpretacija simboličnog prikaza vage sfernog oblika. Rezultat je geometrijsko tijelo, savršeno okrugla, mobilna cjelina, čija se kompozicija mijenja čovjekovom intervencijom, tj. pomicanjem kružnih isječaka. Tada se simboličnim odnosom tereta i mase, mijenja centar gravitacije i nagib, te se dekonstruira stroga simetrija i ravnoteža.

Scale

By analyzing and reducing the starting object, an old scale, through the notions of the golden ratio, symmetry and asymmetry, an interpretation of the symbolic representation of the spherical scale is created. The result is a geometric body, a perfectly round, mobile whole, whose composition changes with human intervention, ie. by moving the circular clips. Then, by the symbolic relationship of load and mass, the center of gravity and inclination changes, and strict symmetry and balance are deconstructed.

JOSIPA MATIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Nika Pavlinek



Video kazeta

Prostorna struktura dobivena je redukcijom video kazete na njezine sastavne elemente, dva valjka i vrpce koja je oko njih omotana. Završno rješenje je interpretacija tih elemenata kroz ponavljanje kružnog isječka, koji je preuzet iz izgleda valjka video kazete. Kružni isječci nadovezuju se jedan na drugi oblikujući vrpce koja se savija u simbol beskonačnosti. Rotacija i kontinuitet toka pri nadovezivanju elemenata tvori dinamičnu strukturu koja predstavlja prirodu vrpce, koja se velikom brzinom namotava na valjke.

Video Cassette

The spatial structure was obtained by reducing the video cassette to its constituent elements — two spools and tape that is wrapped around them. The final design is the interpretation of these elements through the repetition of a circular segment which is based on the spool of a video cassette. The circular segments connect to each other to form a tape bent into the infinity symbol. Rotation and the continuity of flow achieved by the interlinked elements create a dynamic structure that represents the nature of the tape, which wraps around the spools at great speed.

IVANA MARUŠIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Nika Pavlinek



Mlinac za meso

Predmet analize je mlinac za meso, a interpretacija je svedena na apstraktan prikaz forme spirale u mlinu, ključnog dijela mehanizma. Oblik spirale sveden je na stošce koji prodiru jedan u drugi čime je postignuta dinamična kompozicija koja je iz svakog kuta gledanja drugačija. Time komunicira sve važne karakteristike mlina — rotaciju, repetitivnost i dinamiku, a nepravilnim kosinama oštrinu i robusnost.

Meat Grinder

The subject of the analysis is a meat grinder, and the interpretation comes down to an abstract representation of the spiral shape in the mill, a key component of the mechanism. The spiral shape is reduced to cones that penetrate each other, resulting in a dynamic composition that changes depending on the viewing angle. This communicates all the important features of the mill — rotation, repetition and dynamics, while the irregular inclinations demonstrate sharpness and robustness.

LUKA LOVRINOVIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Nika Pavlinek



Igrači kontroler

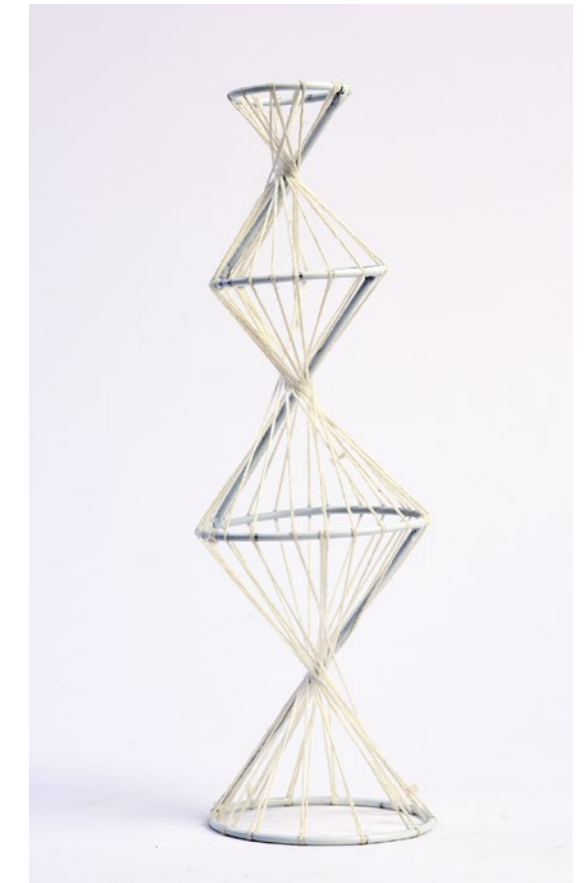
Analizom igračkog kontrolera, tzv. "gamepada" ustanovljeno je da su glavne značajke tog predmeta njegova ergonomičnost, simetrija u oblikovanju, te relativno mala masa i velika čvrstoća. Završno rješenje apstraktni je prikaz tih značajki; model je konstruiran korištenjem štapičastih formi, čime je postignuta čvrsta konstrukcija, a obzirom da je volumen sveden na liniju, doima se lagano. Simetrija i ergonomičnost dobiveni su sljedeći izvornu formu.

Game Controller

An analysis of a game controller or gamepad reveals the main features of the object: an ergonomic and symmetric design, relatively low mass, and robustness. The final design is an abstract representation of these features: the model was constructed with stick-like forms, resulting in a solid construction, and as the volume is reduced to a line, the model gives the impression of lightness. Symmetry and an ergonomic design were achieved by following the original form.

LADA KUŠEC DEČI

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Nika Pavlinek



Mikroskop

Analiza forme mikroskopa dovela je do zaključka da je svaki njegov dio u službi funkcije uvećavanja. Mnogo kotačića, leća, stjenki i vijaka funkcionira simultano kako bi povećali sliku čak i do 1000 puta, no to sve ne bi bilo moguće bez glavnog faktora, a to je svjetlost. Model se sastoji od željeznog kostura i končanih niti. Konstrukcija metaforički predstavlja okulare i leće, dok su niti materijalizirane zrake svjetlosti. Bijela boja modela odabrana je kao materijalni prikaz nelomljene svjetlosti koja predstavlja zbir svih boja.

Microscope

An analysis of the form of a microscope reveals that each of its components serves the function of magnification. A myriad of tiny wheels, lenses, walls and screws work simultaneously to magnify an image up to 1000 times. All this, however, would not be possible without one crucial factor — light. The model consists of a steel skeleton and threads. The construction is a metaphorical representation of eyepieces and lenses, while the threads are materialized rays of light. The white colour of the model serves as a material representation of non-refracted light, which represents the sum of all colours.

LEA SEVŠEK

MENTOR: Mladen Orešić



Cjedilo za limun

Prostorna struktura interpretira jednostavni proces cijedenja limuna. Pri doticaju ploda sa šiljastim vrhom cjedila dolazi do transformacije koja razara njegovu unutrašnjost. Model se sastoji od 8 dijelova koji se proporcionalno uvećavaju temeljem fibonaccijevego niza. Struktura simbolizira negativan prostor unutrašnjosti limuna nastalog rotacijskim pokretom te snagom pritiska ruke pri cijedenju.

Lemon Squeezer

The spatial structure interprets the simple process of squeezing a lemon. When the fruit comes into contact with the pointed tip of the squeezer, a transformation takes place which destroys its interior. The model consists of eight parts which proportionally increase on the basis of the Fibonacci sequence. The structure symbolizes the negative interior space of a lemon formed by the rotation and pressure of the hand when squeezing.

PETRA PIKNJAČ

MENTOR: Mladen Orešić



Prskalica za zalijevanje

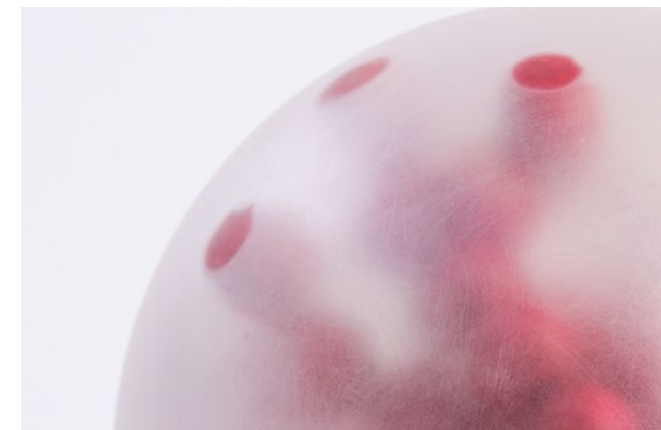
Predmet odabran za analizu forme je prskalica za zalijevanje. Inicijalna forma je reducirana na osnovne geometrijske oblike i interpretaciju toka i disperzije vode. Izduženi elementi koji mijenjaju dimenzije i raspored kroz element kugle, sugeriraju promjenu toka i načina na koji je voda dostavljena.

Sprinkler

The object selected for a form analysis was a sprinkler. The initial form was reduced to basic geometric shapes, and interpretation of flow and water dispersion. The elongated elements that change dimensions and layout through the element of a sphere suggest a change in the flow and the way in which water is delivered.

KATARINA TRPČIĆ

MENTOR: Mladen Orešić



Nar

Model interpretira organičku strukturu nara. Nar je specifičan i mističan plod jer se ono najzanimljivije krije unutar njegove kore. Promatranjem presjeka istražene su zakonitosti prema kojima su koštice unutar njega nizane. Model se sastoji od rasklopive kugle čija prozirnost potiče na otkrivanje unutrašnjosti.

Pomegranate

The model interprets the organic structure of a pomegranate. The pomegranate is a specific and mystical fruit because it hides the most interesting part under its skin. Observation of a cross section of the fruit reveals the laws governing the arrangement of seeds within it. The model consists of an unfoldable sphere whose transparency encourages the discovery of its interior.

PETAR HAJDINJAK

MENTORICA / MENTOR: Ivana Fabrio



Kompas

Temeljna je funkcija kompasa omogućiti snalaženje u prostoru. Orijentiranje u prirodi moguće je pomoću kompasa, ali i prirodnih pokazatelja. Ideja je ovog modela prikazati vezu između prirodnih i tehničkih svojstava orijentacije. Ekscentrične kružnice simboliziraju godove, koji na gušćem dijelu prikazuju sjever. Međuodnos kružnica ilustrira dinamičnost pokretnog dijela kompasa, u odnosu na statični koji je prikazan metalnom kuglom, koja simbolizira magnetičnost.

Compass

The basic function of the compass is to allow orientation in space. Orientation in nature is possible with a compass but also by relying on what we see around us. The idea behind this model is to demonstrate the link between the natural and technical features of orientation. The eccentric circles symbolize tree rings, which show north in the most dense part. The interrelation between the circles illustrates the dynamics of the compass' moving part in relation to its static part, which is represented by a metal ball symbolizing magnetism.

PRVI SEMESTAR

– Projekt 3D paneli

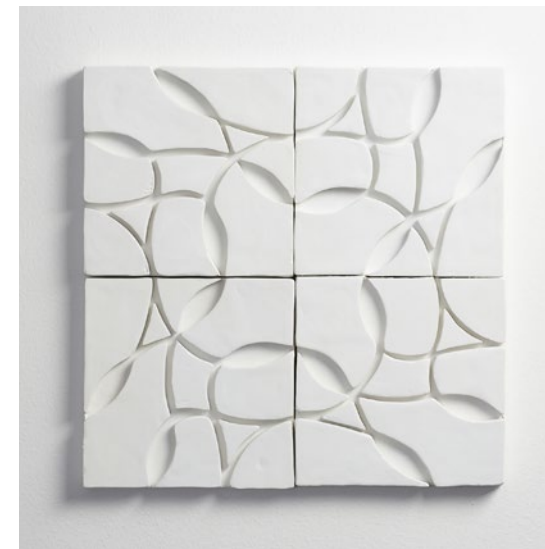
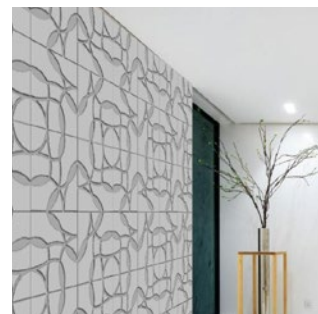
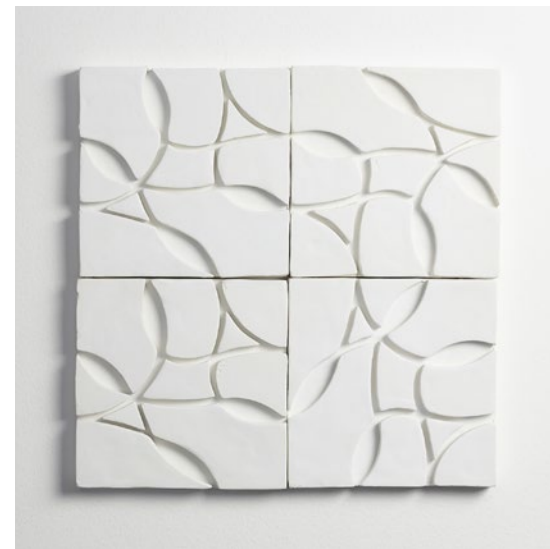
Drugi zadatak prvog semestra nastao je u suradnji sa tvrtkom Pap promet, a obuhvaćao je projektiranje trodimenzionalnog, dekorativnog zidnog panela. U uvodnom dijelu studenti su istraživali proizvodni asortiman tvrtke te potencijal koji nudi tehnologija proizvodnje 3D panela iz ekološki prihvatljivog gipsa ojačanog staklenim vlaknima. Na temelju istraživanja prostorne organizacije te mogućnosti beskonačne repeticije pojedinog motiva, prostornih potencijala, proizvodnih mogućnosti i tržišnih potreba studenti su oblikovali niz rješenja inspiriranih baštinom, kulturnim vrijednostima te prirodnim svojstvima, koja su interpretirali u finalni proizvod. Svoja su rješenja oblikovali u modele, pri čemu je bilo važno savladati zakonitosti kompozicije te poštivati svojstva materijala i proizvodne tehnologije.

FIRST SEMESTER

– 3D panels project

The second assignment in the first semester was developed in co-operation with the company Pap promet. It included the design of a three-dimensional, decorative wall panel. In the introductory part students studied the product range of the company in question and the technological potential of 3D panel production using environmentally-friendly glass fibre reinforced gypsum. Based on a research of spatial organisation and the possibility of endless repetition of individual motifs, spatial potential, production possibilities and market needs, students designed a wide range of solutions inspired by the heritage, cultural values and natural characteristics, which they interpreted into a final product. They designed their solutions and provided models, while simultaneously mastering the laws of composition and respecting the material properties and production technology.

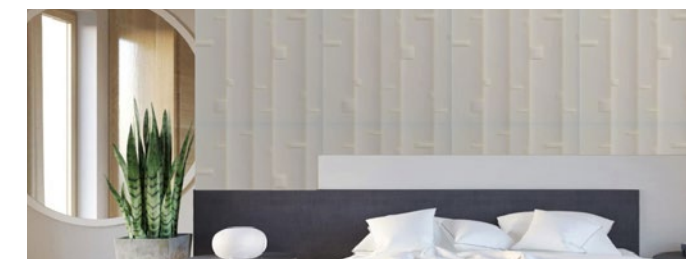
BRUNA ČIČIN ŠAIN
MENTORICA / MENTOR: Ivana Fabrio



Organički reljef dizajna trodimenzionalnih zidnih panela preuzet je iz reducirane i stilizirane inspiracije potaknute motivom stabla masline, koje je dugovječni simbol snage, odanosti i ljubavi.

The organic relief design of the three-dimensional wall panels comes from a reduced and stylized inspiration which is based on the olive tree, an eternal symbol of strength, loyalty, and love.

KATARINA TRPČIĆ
MENTOR: Mladen Orešić



Inspiracija za panele je stablo breze. Breza je simbol ljepote, rasta i nježnosti. Njezina je struktura u rješenju geometrizirana, sugerirajući pritom izvornu inspiraciju. Izmjenjivanjem cilindara različitih promjera, te ritma konkavnih i konveksnih formi nastojalo se kreirati doživljaj šume.

The inspiration for the panels is the birch tree. The birch is a symbol of beauty, growth and tenderness. In the design, its structure is geometrical, hinting at its original inspiration. The idea was to create the sensation of a forest by alternating cylinders of different diameters and the rhythm of concave and convex forms.

ASHA PERINA GODDARD

MENTORICA / MENTOR: Ivana Fabrio



Rad predstavlja reducirani prikaz motiva iz prirode u pozitivu i negativu. Konstrukcija elemenata na panelu omogućuje grananje motiva u beskonačnost. Brojne kombinacije pri povezivanju panela omogućuju kreiranje personaliziranog rasporeda zadanih motiva na nekoj plohi.

The work is a reduced representation of nature's motives in the positive and the negative. The structure of the elements on the panel allows for the motive to branch out to infinity. Numerous combinations arising from connecting the panels make it possible to create a personalized layout of the motifs on a surface.

ANA VUDRAG

MENTOR: Mladen Orešić



Etno je kolekcija od tri različita panela inspirirana bogatom hrvatskom baštinom. Raznoliki grafički elementi krase narodne nošnje svih krajeva Hrvatske te ih čine unikatnima i prepoznatljivima. Geometrizacijom elemenata te njihovim ponavljanjem paneli se svode na mrežni reljef kockica koje asociraju na motive koji su bili prisutni na nošnjama nastalim tradicionalnim tkanjem.

Etno is a collection of three different panels inspired by Croatia's rich cultural heritage. Diverse graphic elements adorn national costumes from all regions of Croatia and make them unique and recognizable. The geometratization and repetition of elements turns the panels into a relief of small squares that are reminiscent of the motifs on the national costumes made by traditional weaving techniques.

LEA SEVŠEK

MENTOR: Mladen Orešić

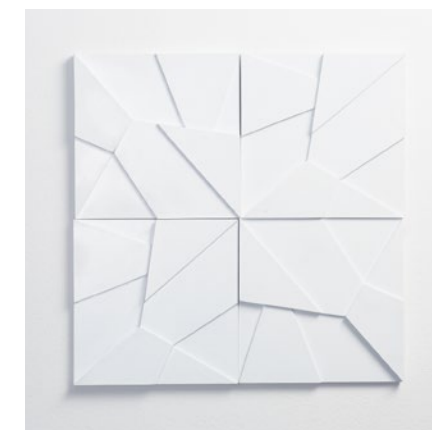


PETRA PIKNJAČ

MENTOR: Mladen Orešić

Uzorak zidnih panela inspiriran je Voronoi dijagramom. Analiza međudnosa određenih točaka u prostoru sugerirala je dizajn geometrijskih oblika koji stvaraju nepravilan uzorak. Pravilni raspored tih oblika nudi brojne mogućnosti kombiniranjem.

The wall panel pattern is inspired by the Voronoi diagram. An analysis of the correlation between specific points in space led to a design of geometric shapes that create an irregular pattern. The regular layout of these shapes offers a number of possibilities by combining them.



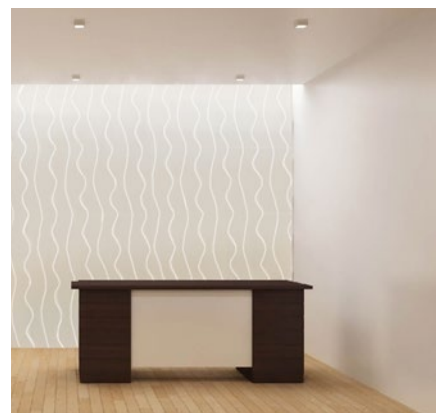
Zidni paneli inspirirani su pukotinom koja se pojavljuje u neizmjernom broju oblika u prirodi. Ona je postignuta četirima različitim panelima koji svojim spajanjem nude korisniku stvaranje individualnog uzorka na zidu ovisno o interijeru koji upotpunjuju.

The wall panels are inspired by cracks, which appear in an infinite number of shapes in nature. By combining four different panels, the user is able to create an individual pattern on the wall depending on the interior being decorated.



EMA ŠIMUNEC

MENTOR: Mladen Orešić

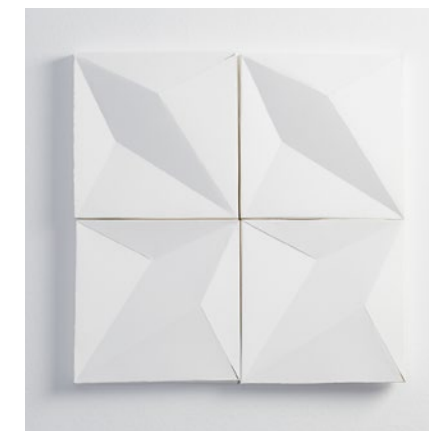
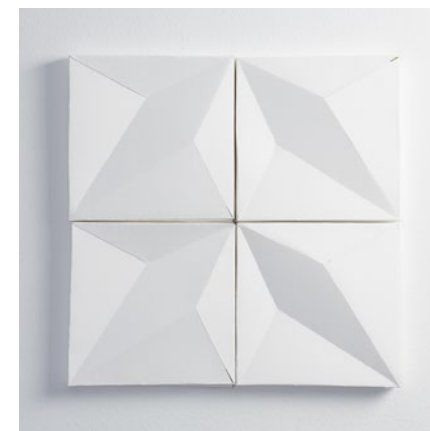


U prirodi se čovjek osjeća opušteno i smireno pa je glavna ideja bila prenijeti taj doživljaj u unutarnje prostore. Panele karakterizira organska struktura koja asocira na nanose pijeska na površini pustinjskih dina te na redove valova ili oblaka koji također stvaraju slične reljefe. Igra svjetla i sjene pridonosi efektu prirodnog ambijenta.

The main idea was to transfer the feeling of relaxation and calm one has when spending time in nature, into inner spaces. The panels are characterized by an organic structure reminiscent of sand on the surface of desert dunes or waves and clouds forming similar patterns. The interplay of light and shadow contributes to the effect of a natural ambiance.

PETAR HAJDINJAK

MENTORICA / MENTOR: Ivana Fabrio



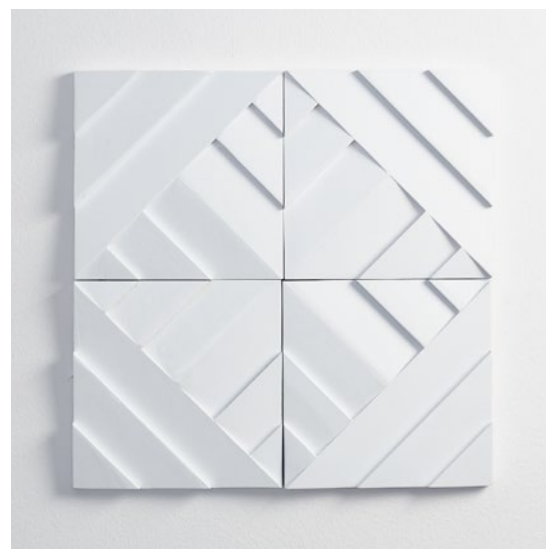
Ovaj dekorativni panel interpretira more, odnosno morske valove, svedene na geometrijske oblike. Ideja je prikazati površinu mora kroz matematičko gibanje valova. Pozitiv na ovom panelu označava maksimum dok negativ označava minimum vala koji su međusobno povezani.

This decorative panel interprets the sea and sea waves, which are reduced to geometric shapes. The idea is to show the surface of the sea through the mathematical motion of the waves. The positive on this panel indicates the maximum, while the negative indicates the minimum of the wave, with both being connected to each other.

IVANA MARUŠIĆ

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Nika Pavlinek



Rješenje je inspirirano afričkim reljefom kojeg karakteriziraju uzorci nastali ukrštenim paralelnim linijama. Uzorak je pojednostavljen do najmanjeg modula, izvedenog na način da se postigne i igra svjetla i sjene. Osim dekorativne funkcije, rješenje pomaže apsorpciji zvuka i nudi brojne mogućnosti slaganja motiva, kroz rotaciju i repetitiju.

The solution was inspired by an African relief characterized by patterns which are generated by cross-parallel lines. The pattern is simplified to the smallest module, which is designed in such a way to bring out the interplay of light and shadow. Apart from having a decorative function, the design helps with sound absorption and offers numerous possibilities of arranging motifs through rotation and repetition.

DRUGI SEMESTAR

– Oblikovanje proizvoda prema zadanim parametrima: Predmetni simbol grada Zagreba

Projekt suradnje s tvrtkom Prokotip obuhvaćao je osmišljavanje i izradu predmetnog simbola grada Zagreba, definiranog na temelju narativa koji proizlazi iz istraživanja baštine i identiteta. Područja istraživanja obuhvaćala su materijalnu i nematerijalnu baštinu, tradicijske motive, predmete, alate i glazbala, specifičan životinjski i biljni svijet, lokalne običaje, legende i mitologiju. Cilj suradnje bio je projektirati predmetni simbol namjenjen za turističke i promotivne svrhe, a koji kroz simboličku te moguću uporabnu funkciju, na suptilan način interpretira vrijednosti baštine. Studentima su održana predavanja iz područja turizma, marketinga i promocije te oblikovanje identiteta.

SECOND SEMESTER

– Product design in accordance with the parameters: The tangible symbol of the city of Zagreb

The cooperation with the company Prokotip resulted with the project that included design and production of the tangible symbol of the city of Zagreb, defined from the narrative arising from the research of local heritage and identity. Areas of research included tangible and intangible heritage, traditional motifs, objects, tools and musical instruments, specific fauna and flora, local customs, legends and mythology. The aim of the cooperation was to design the product intended for tourist and promotional purposes of the city of Zagreb, which, through symbolic and other possible purposes, subtly interprets the values of heritage. Students were given input from the field of tourism, marketing and promotion, and city identity.

VEDRAN ŠIMIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Nika Pavlinek



Čep za vinsku bocu

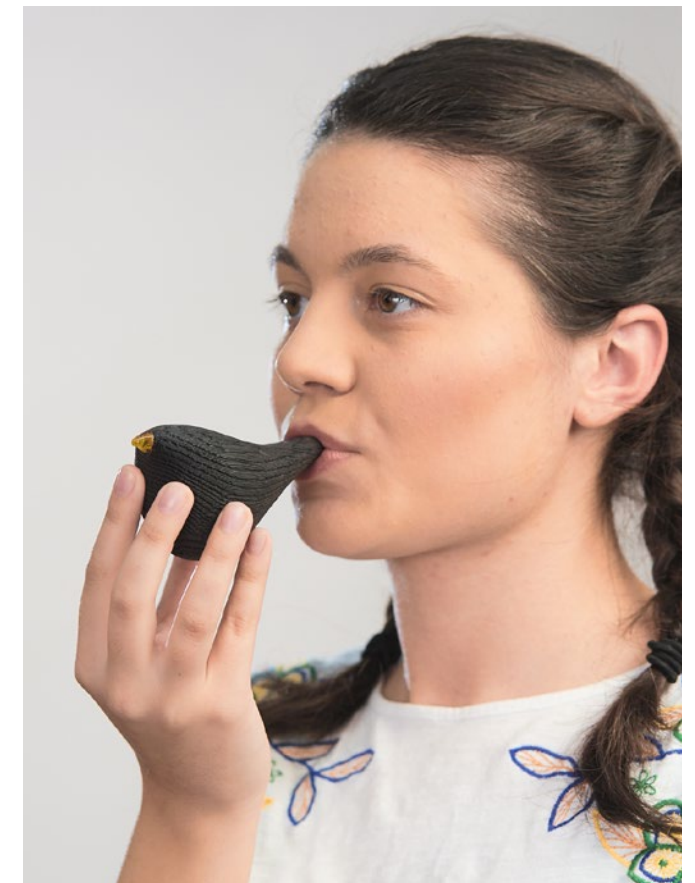
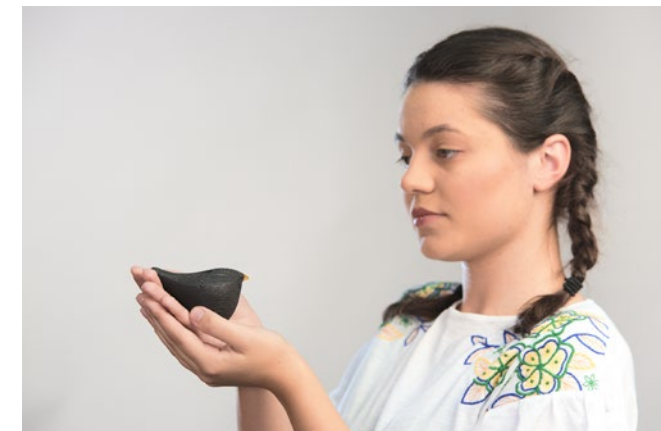
Ideja ovog čepa za vinske boce je unaprijediti iskustvo konzumiranja vina ne samo u ugostiteljskim objektima, već i u toplini vlastitog doma. Čep se pričvršćuje na grlo staklene boce gdje ga na mjestu drži silikonski obruč. Prilikom točenja nastaje kontinuirani mlaz bez curenja preko ruba ambalaže. Kuglica u središtu čepa služi kontroliranju mlaza vina, te uz pomoć zakona fizike jednostavno regulira otvaranje i zatvaranje.

Wine Stopper

The idea behind this wine stopper is to enhance the experience of drinking wine not only in restaurants but also in the privacy and warmth of home. The stopper is attached to the neck of a glass bottle and is fastened in place by a silicone ring. When pouring wine, a continuous stream is produced without any wine escaping over the edge of the packaging. The ball in the centre of the stopper serves to control the flow of wine, and the laws of physics simply regulate the opening and closing.

KATARINA TRPČIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Nika Pavlinek



Žlaburač

Žlaburač odnosno ptičica na vodu je tradicionalna glinena dječja igračka koja potječe iz sela Hrvatskoga Zagorja i pripada zbirci lončarstva hrvatske kulturne baštine. Čine ga otvor i malena posuda u koju se ulijeva voda te uska cjevčica s rupicom za zvuk. U cjevčicu odnosno rep upuhujemo zrak pri čemu nastaje zvuk nalik cvrkutu ptice. Izrađen je od crnog močvarnog hrasta s dodatkom jantara što proizlazi iz inspiracije – ptice kosa kao najrasprostranjenije ptice grada Zagreba. Ručnim oblikovanjem žlaburač oživljava zaboravljene tradicionalne vrijednosti koje se njegovim korištenjem prenose na nove generacije.

Žlaburač

Žlaburač is a traditional clay children's toy in the shape of a bird. This piece of pottery originates from the region of Hrvatsko Zagorje and is part of Croatia's cultural heritage. It is made up of an opening, a small container into which water is poured, and a narrow tube with a sound hole. When air is blown into the tube, a sound reminiscent of a bird chirping is produced. The object is made of black bog oak with the addition of amber, which is directly linked to what inspired the work – the blackbird, the most widespread bird in Zagreb. The handmade žlaburač brings back forgotten traditional values and passes them on to new generations.

PETRA PIKNJAČ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Nika Pavlinek

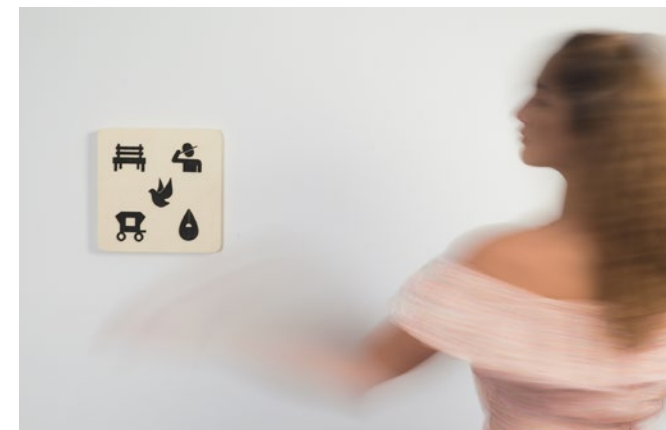


Svijećnjak
Koncept svijećnjaka nastao je iz težnje za ponovnim doživljajem mističnosti i života Zagrebačkog gornjeg grada u prošlim vremenima. Povezanost javne rasvjete i svijeće, kao prvobitnog izvora svjetlosti, dovela je do svijećnjaka baziranog na ideji recikliranja. Konstrukcija svijeće omogućava topljenje voska, istovremeno stvarajući novu svijeću u kalupu. Takvim se ciklusom recikliranja voska doprinosi percepciji održivosti kroz dizajn.

Candlestick
The concept of a candlestick resulted from the aspiration to relive the mysticism and life of Zagreb's Upper Town in the old days. The connection of public lighting and a candle, as the original source of artificial light, inspired the idea of a candlestick based on the idea of recycling. The cone-shaped candle construction allows wax to melt, which at the same time creates a new candle in the mould. The cycle of recycling wax contributes to the perception of sustainability through design.

SARA BONAČIĆ

MENTORICA / MENTOR: Ivana Fabrio

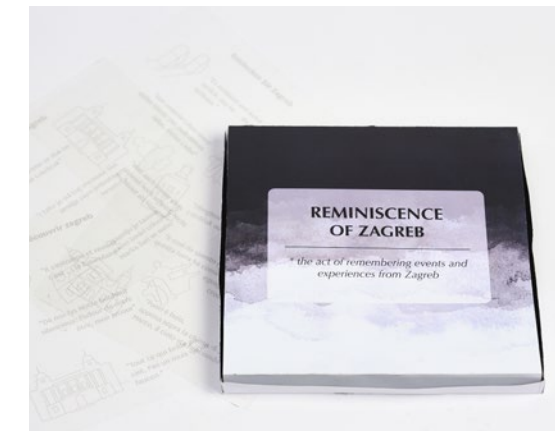


Muzička kutija Zagreb
Muzička kutija sa ilustracijama simbola kulturnih zagrebačkih pjesama odvodi korisnika u zlatno doba šansona. Koristeći konduktivnu tintu, Arduino sustav te zvučnik, dodiranjem prsta stvara se kontakt koji emitira glazbu: pet različitih pjesama koje su izravno povezane sa pripadajućim ilustracijama. Ovaj multimedijalan predmet je u interakciji sa korisnikom te potiče korištenje više osjetila kako bi doživljaj vremena bio što izražajniji.

Zagreb Music Box
A music box with illustrations of cult Zagreb songs whisks the user away to the golden age of the chanson. Conductive ink, the Arduino system and a speaker make it possible to use the touch of a finger to create contact that broadcasts music: five different songs directly linked to their illustrations. This multimedia object interacts with the user and encourages the use of several senses in order to make the experience of time as expressive as possible.

LEA SEVŠEK, LUCIJA TANDARA

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Nika Pavlinek



Predmetni simbol grada Zagreba
Prikazujući grad kao kompleksnu cjelinu potrebno je obuhvatiti ne samo njegovu prošlost, već i budućnost. Zagreb je interpretiran simboličkim spojem suvremene tehnologije i prikaza baštine. Silikonska pločica s termokromatskim premazom otkriva prikaze kulturne baštine grada Zagreba. Ilustracije se, kao simboli sjećanja nastalih u Zagrebu, pojavljuju pri interakciji korisnika s pločicom.

Symbol of Zagreb
When depicting a city as a complex entity it is necessary to capture not only its past, but also its future. Zagreb is interpreted through a symbolic combination of modern technology and heritage. A silicon plate with thermochromic coating reveals depictions of Zagreb's cultural heritage. Illustrations, symbols of memories created in Zagreb, emerge when the user interacts with the plate.

ANA VUDRAG

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Nika Pavlinek



Petlja

Petlja je suvremena termodinamička zaštita za staklenu bocu za vodu. Rad je inspiriran dugotrajnom tradicijom pletenja od stabljike trstike u sjevernim krajevima Hrvatske. Organička kompozicija pletera oko boce spoj je pravilnih pletera od trstike oko staklenih boca za vino te slobodnih formi stabljika trstike u prirodi. Rad je izveden tehnikom 3D printanja te se time povezuje tradicija ručnog pletenja sa suvremenom tehnologijom.

Loop

Loop is a contemporary thermodynamic protection for a glass water bottle. The work is inspired by the long tradition of weaving reeds in the northern regions of Croatia. The organic composition of the interlace around the bottle is a combination of regular interlaces around wine bottles and free reed forms found in nature. The work is done with 3D printing technology, which connects the tradition of hand weaving with modern technology.



LUCIJA KOSINA

MENTORICA / MENTOR: Ivana Fabrio



Vodopija

Vodopija je proizvod proizašao iz težnje prema naglašavanju bogatstva besplatne pitke vode u gradu Zagrebu. Uloga proizvoda je olakšati ispijanje vode na javnim lokacijama te tako promovirati pitku vodu kao jednu od zagrebačkih vrijednosti. Savitljiva forma omogućava lakšu prilagodbu ruci korisnika i kontroliranje mlaza vode, te se zbog mogućnosti rasklapanja u oblik plašta jednostavno skladišti i prenosi.

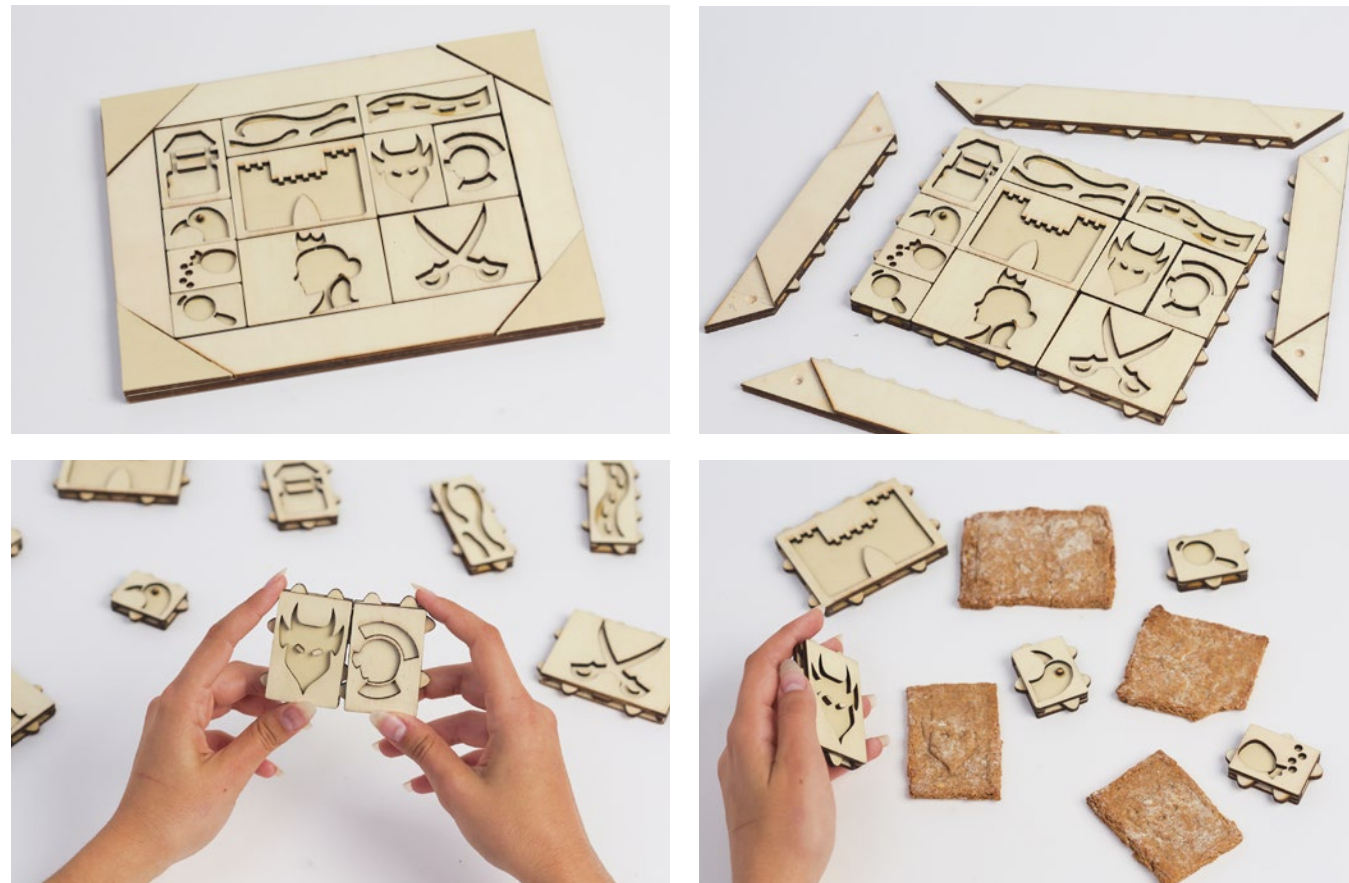
Vodopija

Vodopija is a product created from the need to highlight the abundance of free drinking water in the city of Zagreb. The role of the product is to facilitate drinking water in public locations and in this way promote drinking water as one of Zagreb's values. Its flexible form makes it easy to adapt to the user's hand and control the water jet. As it can be unfolded into the form of a cape, it easily stored and carried around.



IVANA MARUŠIĆ

MENTORICA / MENTOR: Sanja Bencetić



Paprena priča

Paprena priča je proizvod proizašao iz potrebe obnavljanja tradicije domaće izrade paprenjaka, tradicionalnih zagrebačkih slastica, kao i želje za promoviranjem tih vrijednosti posjetiocima grada Zagreba. Paprena priča set je drvenih kalupa koji služe utiskivanju motiva u tijesto. Motivi su preuzeti iz poznatih zagrebačkih legendi, poput one o Crnoj kraljici. Korištenjem kalupa proces izrade paprenjaka postaje zabavan, kreativan i edukativan jer korisnik uči o legendama, izradi paprenjaka i potaknut je na stvaranje vlastite priče.

A Peppery Tale

A Peppery Tale is a product created from the need to revive the tradition of making paprenjak biscuits, a traditional Zagreb dessert, as well as from the desire to promote these values to visitors coming to the city. The product is a set of wooden moulds that are used to imprint motifs into dough. The motifs are taken from well-known Zagreb legends, such as the legend of the Black Queen. The use of moulds makes the process of baking fun, creative and educational because the user learns about various legends, about how to make paprenjak biscuits, and is also encouraged to create their own tale.



ASHA PERINA GODDARD

MENTORICA / MENTOR: Ivana Fabrio



Walk & Shape

Walk & Shape je interaktivna igra za one koji se žele upoznati s hrvatskim umjetnicima i javnim skulpturama u gradu Zagrebu. Igra je osmišljena kao vodič kroz skulpture u gradu. Pojedinač se upoznaje sa značajnim umjetničkim djelima, stvarajući novi pogled na grad i kulturu. Praćenjem rute na označenim lokacijama moguće ih je obići i stupiti u interakciju sa djelima, a temeljem tog iskustva zadatak je složiti 2D interpretaciju skulpture, kroz povezivanje zadanih geometrijskih oblika.

Walk & Shape

Walk & Shape is an interactive game for people who want to learn about Croatian artists and public sculptures in Zagreb. The game is designed to serve as a guide. By learning about famous works of art the user gains new insight into the city and its culture. A route with marked locations can be followed in order to interact with the pieces of art. Based on this experience, a task is set to create a 2D interpretation of a sculpture by connecting geometric shapes.



Zagrebačke lepeze

Ideja proizvoda je upoznati turiste, a i same Zagrepčane, sa likovima iz Zagrebačkih legendi i priča. Lepeza je prilagođena potrebama današnje publike, reducirana na tri asimetrične plohe. Ovisno o položaju spojnog elementa lepeza poprima dva oblika – jedan nalik kružnom isječku i drugi nalik cvijetu. Svaka lepeza u setu pomoću boja predstavlja jednog lika poput Gričke vještice, Crne Kraljice ili Mande. Priče iz kojih likovi potječu prenose se preko printa na ambalaži.

Zagreb Fans

The idea behind the product is to introduce tourists, as well as the citizens of Zagreb, to characters from Zagreb's legends and stories. The fan is adapted to the needs of today's audience, and is reduced to three asymmetric surfaces. Depending on the position of the connecting element, the fan can take two forms – one resembling a circular segment and the other a flower. Each fan in the set represents one character through colour – for example the Witch of Grič, the Black Queen or Manda. The stories from which the characters originate are transferred through prints on the packaging.



JOSIPA MATIĆ

MENTORICA / MENTOR: Sanja Bencetić



PETAR HAJDINJAK

MENTORICA / MENTOR: Ivana Fabrio



Šamrlek

Šamrlek je mali komad namještaja koji je pored svoje uloge u domu, kao što je pomoć u obavljanju kućanskih i vrtnih poslova, nekada imao značajnu ulogu u socijalnom životu zajednice, odnosno u druženjima na okućnicama. Ideja je ovog rada vratiti doživljaj druženja na šamrlecima. Šamrlek je interpretiran u kontekstu današnjeg vremena, izrađen je od kartona te korisniku pruža mogućnost samostalnog sastavljanja. Šamrlek se može koristiti i za sjedenje ili za prenošenje pića i stvari te je zbog toga pogodan kao funkcionalni promotivni proizvod na javnim događanjima i festivalima.

Šamrlek

Šamrlek is a small piece of furniture that, in addition to having its purpose in the household (such as support when doing chores around the home or gardening), once played a significant role in the social life of the community and in gatherings around the house. The idea of this work is to bring back the experience of socializing and sitting on a šamrlek. The šamrlek is interpreted in the context of the present time. It is made of cardboard and gives the user the option of assembling it themselves. The šamrlek can be used for seating or for transporting drinks and other things, which makes it a functional promotional product at public events and festivals.



TREĆI SEMESTAR – Zelenilo u domu

Dizajn balkonske tegle za cvijeće, posude za bilje u kuhinji, vertikalnog vrta i srodnih proizvoda, od brizgane plastike. Dizajnerska ideja problematizira proizvodnju alata obzirom na izbacivanje proizvoda iz alata, debljinu stijenke tegle, ciklus hlađenja plastike; nosivost i statiku tegle; drenažu. Potrebno je predvidjeti slaganje tegli jedne u drugu na prodajnom mjestu, te oblikovati vizualno rješenje za naljepnicu koja predočuje uporabu tegle na ogradi, drenažu i mogućnost oticanja vode. Tegla treba biti iz jednog komada, ponuđena u 3 boje. Analiza se odnosi na razvoj ljudskih potreba, društva i tehnologije; upotrebne, tehničke i semantičke karakteristike proizvoda; usporedbu suvremenih iskustava u kontekstu teme (indeks dizajna). Zadatak je postavljanje zahtjeva, uputa i kriterija za novo rješenje, osmišljavanje koncepta rješenja, izrada idejnih rješenja te razrada odabranog rješenja.

THIRD SEMESTER – Home Greenery

Design of a balcony flowerpot, kitchen herb pots, a vertical garden and related products from injected moulded plastic. The design idea should also include the design of the production tool considering ejection of product from the tool, thickness of the pot wall, cooling cycle of the plastic; the capacity and statics of the pot; drainage. The pots should be stacked one into the other in the store. A visual idea for the label is to include a description of how the flowerpot can be placed on the balcony, how drainage works and the runoff of water. A flowerpot will be made from one piece, and will be available in three colours. The project includes the following: analysis through the context of the development of human needs, society and technology, an analysis of the application, technical and semantic characteristics of the product, a critical comparison of contemporary experiences in the context of the theme (design index), a definition of requirements, instructions and criteria for the new design, the creation of a concept for the design, the creation of preliminary designs, and the elaboration of the selected design.

TANJA VIRAG

MENTORICA / MENTOR: Andrea Hercog



Dupla

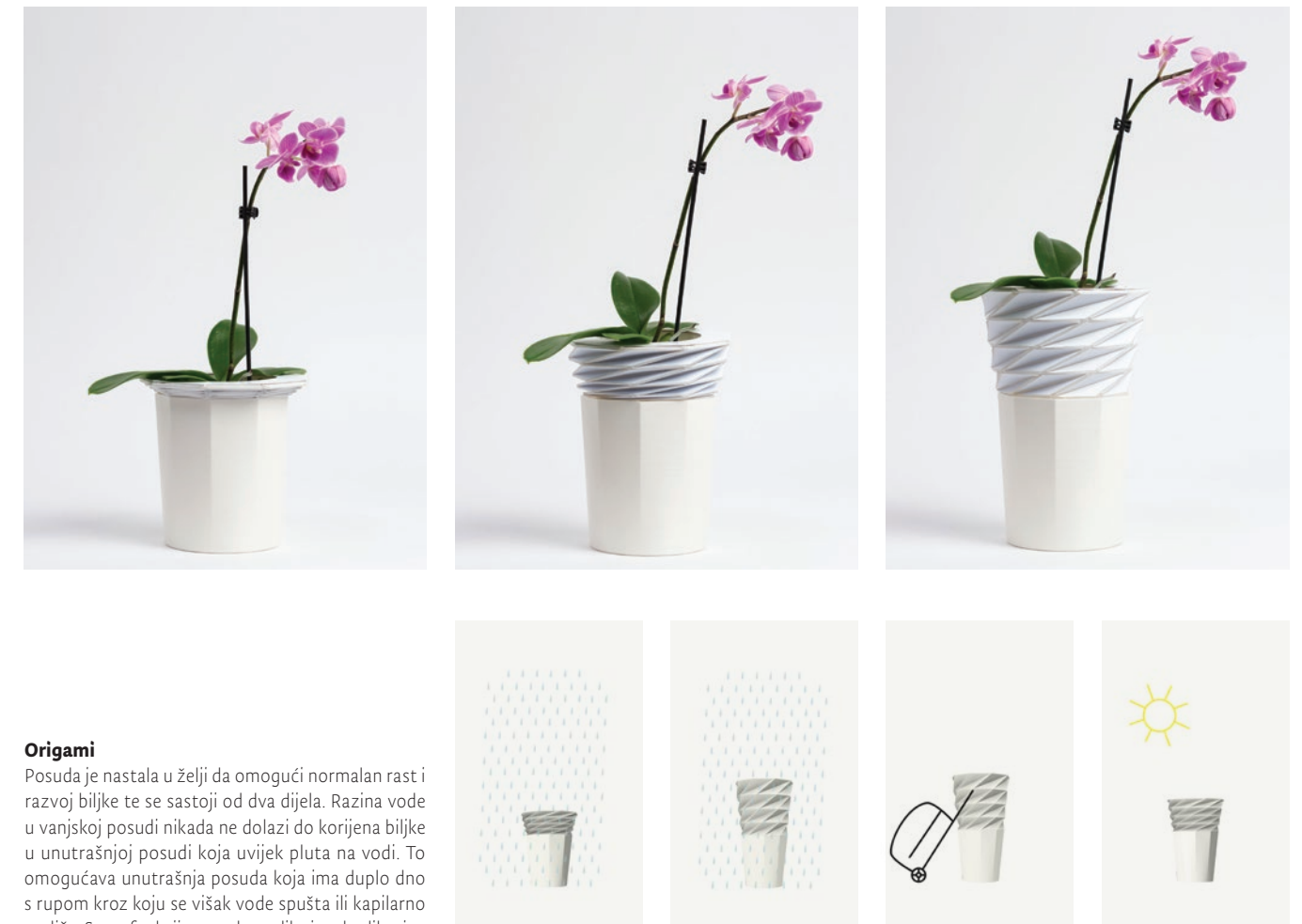
Sustav tegli sastoji se od manje i veće tegle od kojih svaka sadrži dva dijela – gornji za sadenje biljaka, a donji za sakupljanje vode. Pomoću metalnih spojnika vješaju se na alumijumski profil pričvršćen za ogradu. Osim u sklopu sustava, tegle funkcioniraju i samostalno izvan njega pa se mogu koristiti i u eksterijeru i interijeru te na drugim mjestima osim ograde. Igrom elemenata, njihovim okretanjem pod kutevima i bojama u kojima tegle dolaze, korisnik sam otkriva moguće pozicije i načine slaganja tegli te može stvoriti vlastitu kompoziciju na balkonu ili drugom predviđenom mjestu.

Double

The system of pots features a smaller and a larger pot, each comprising two parts – the upper part for planting and the lower part for water collection. Metal clips are used to hang the pots on an aluminium profile attached to a fence. The pots can function as part of the system but also independently of it, which makes them suitable for both inside and outside use and in other places besides a fence. Thanks to the interplay of elements, their rotation at different angles and the various colours of the pots, the user can discover various positions and ways of stacking the pots, and can create their own composition on the balcony or another place.

BOŽICA MARUKIĆ

MENTOR: Mladen Orešić



Origami

Posuda je nastala u želji da omogući normalan rast i razvoj biljke te se sastoji od dva dijela. Razina vode u vanjskoj posudi nikada ne dolazi do korijena biljke u unutrašnjoj posudi koja uvijek pluta na vodi. To omogućava unutrašnja posuda koja ima duplo dno s rupom kroz koju se višak vode spušta ili kapilarno podiže. Sama funkcija posude uvelike je odredila njen izgled, te predstavlja arhetip. Oštri obrisi privlače pažnju, a estetika stvara dojam jednostavne upotreba.

Origami

The pot was designed to allow normal plant growth and development. It consists of two parts. The water level in the outer pot never reaches the root of the plant in the inner pot, which always floats on water. This is possible because the inner pot has a double bottom with a hole through which excess water is lowered or lifted by capillary action. The function of the pot greatly defined its appearance and represents an archetype. Its sharp contours attract attention and the aesthetics creates an impression of simple use.

ANĐELA BRNAS

MENTORI/ MENTORS: Zlatko Kapetanović, Nika Pavlinek



Twipo

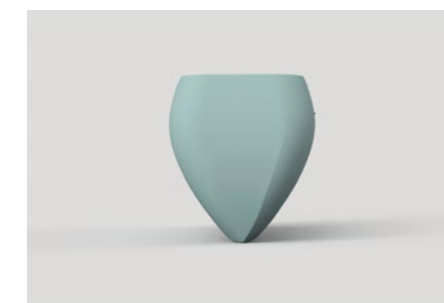
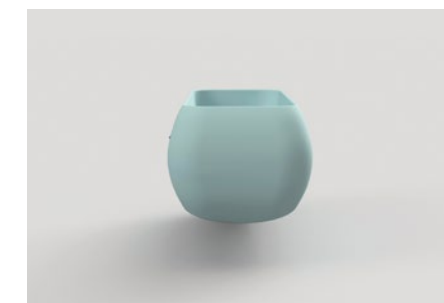
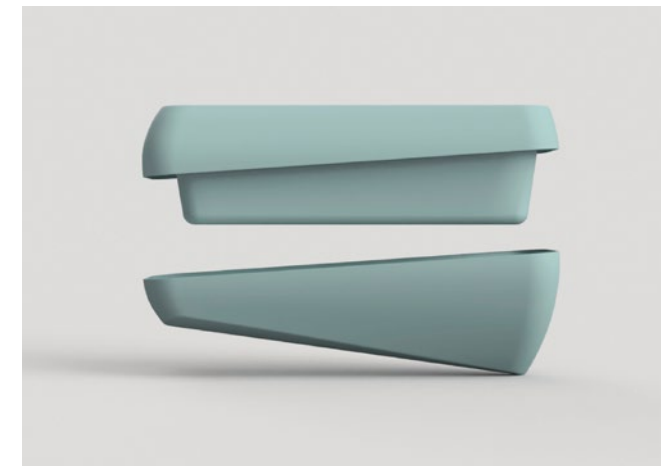
Glavne smjernice bile su zadovoljenje potreba korisnika i biljaka te drenaža, prilagodljivost i praktičnost. Finalno rješenje rezultiralo je geometrijskim oblikom te se sastoji od dva identična dijela jedan u drugome. Biljka se nalazi u unutarnjoj tegli te dok je pod istim kutom kao i vanjska tegla, biljka uzima vodu, no ukoliko se unutarnja tegla podigne i okrene pod kutem, biljka više ne uzima vodu. Osim funkcije i praktičnosti, okretanjem unutarnje tegle postignuta je i estetska vrijednost. Metalne konstrukcije služe kao dodaci koji omogućuju da se tegla objesi ili podigne na određenu visinu.

Twipo

The main guidelines were responsiveness to the needs of users and plants, drainage, adaptability and convenience. The final design resulted in a geometric shape which consists of two identical parts, one inside the other. The plant is in the inner part and as long as it is at the same angle as the outer pot, it can absorb water. However, if the inner pot is raised and turned at an angle, the plant can no longer access water. In addition to function and convenience, turning the inner pot also has an aesthetic value. The metal constructions serve as accessories that allow the pot to be hung or raised to a certain height.

SARA DOBRIJEVIĆ

MENTORICA / MENTOR: Andrea Hercog



Kap

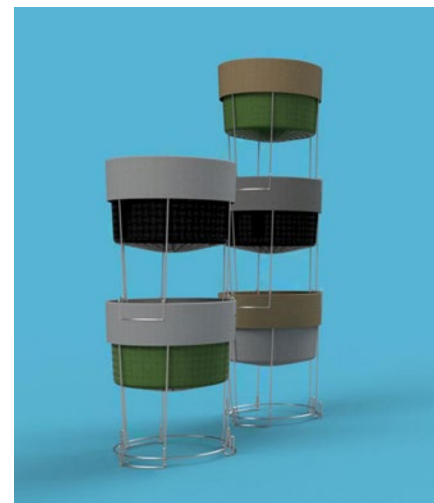
Zidna i balkonska tegla "Kap" osmišljena je i oblikovana na način da čini idealan i siguran dom za biljku, te ujedno i nefrustrirajući i prilagođen proizvod korisniku. Organskom formom naglašen je ekstrem koji rješava problem neefikasnog drenažnog sustava, a i vizualno ju čini puno zanimljivijom. Prostor za biljku napravljen je prema standardnim komercijalnim dimenzijama metražne tegle, a izlivanje vode iz donje posude omogućeno je odvajanjem tegle po principu klik-sistema ili njenim naginjanjem udesno gdje voda otječe kroz otvor i usto sprječava natapanje korijena.

Drop

The Drop wall and balcony pot is designed to provide an ideal and safe home for the plant as well as to be a hassle-free, user-friendly product. The organic form emphasises an extreme that resolves the issue of an inefficient drainage system and makes the pot visually more interesting. The space for the plant is made according to standard dimensions of a commercial plant pot. Water can be drained from the lower vessel by separating the pot via a click system or by tilting it to the right, whereby the water flows out through an opening, which also prevents the roots from becoming soggy.

DOMAGOJ BUI

MENTORI / MENTORS: Zlatko Kapetanović, Nika Pavlinek

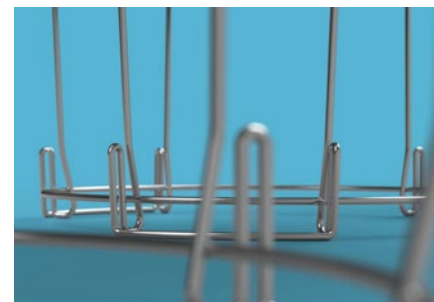
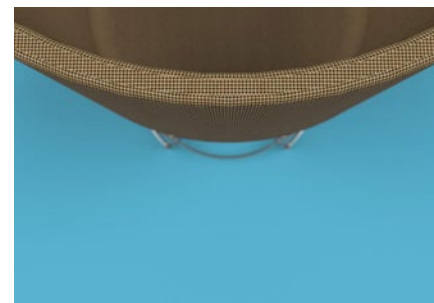
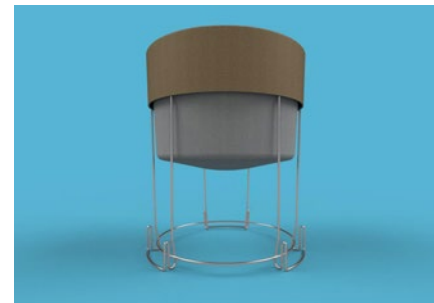


Whoop

Materijal i forma odabrani su kako bi što bolje odgovarali biljci i čovjeku, a ne stajali između njih. Posebna svojstva lijevane poliuretanske pjene pružaju biljci vlažne uvjete bez vode i zaštitu od vremenskih prilika, a čovjeku omogućuju lakše bavljenje uzgojem s više pozitivnih emocija. Mekoća materijala i promjenjivost visine koja omogućava prilagodbu zemlji i korijenu te laku uporabu čovjeku, skriva visoku razinu otpornosti i čvrstoće. Svaki će se put čuti samo – Whoop!

Whoop

The material and form were selected to best fit both the plant and the human, and not to stand between them. The special properties of cast polyurethane foam provide the plant with moisture and protection from the weather, and make it easier for the user to engage in and enjoy growing plants. The soft material and adjustable height allow adjustment to the soil and root as well as ease of use and a high level of resilience and strength. Each time you will only hear – Whoop!



Mali vrt

Tegla štiti biljku tijekom niskih temperatura i padalina jer prozirna stijenka omogućava prekrivanje biljke i stvaranje efekta staklenika. Obzirom da stijenka s bočne strane sadrži otvore, biljka uvijek ima dovoljno zraka ako je poklopljena, a opal na stijenci omogućava stvaranje sjene tijekom velikih vrućina. U doticaju s vodom biljka nikad ne prima previše vode jer se voda ne diže natrag u posudu, već izlazi kroz bočne otvore na donjoj stijenci koji osiguravaju protok vode i odvodnju. Korištenjem dodatnog elementa tegla se može pričvrstiti na balkon ili zid, a zbog ravnog dna može stajati i na ravnim površinama.

Little Garden

The pot protects the plant during low temperatures and precipitation as the transparent wall allows the plant to be covered and creates the greenhouse effect. Since the wall contains holes on the side, the plant always has enough air if it is covered, while a cotton fabric on the wall creates shade during hot summer days. The plant never absorbs too much water since the water does not rise back into the pot but comes out through the side holes on the bottom wall, which ensures water flow and drainage. The pot can be attached to a balcony or wall with additional elements, and can also stand on flat surfaces because of its flat bottom.

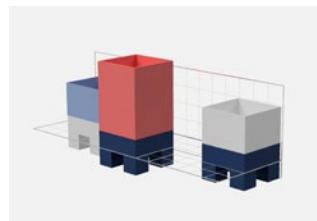
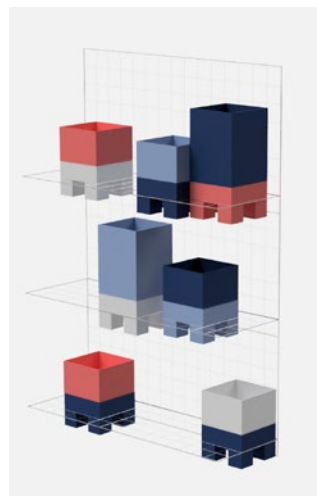
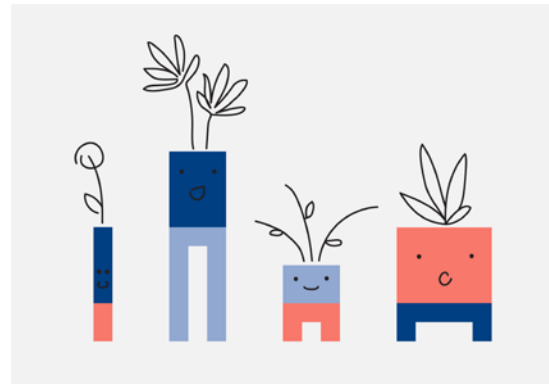
ROBERTA KRALJ

MENTOR: Mladen Orešić



MARIN NIŽIĆ

MENTORICA / MENTOR: Andrea Hercog



Vrtić

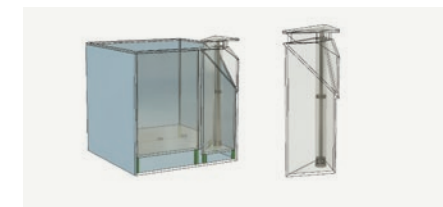
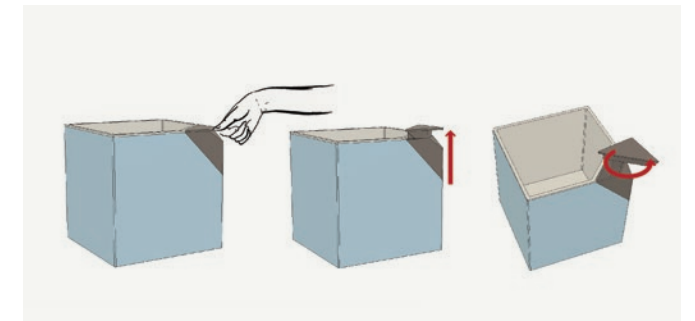
Vrtić je sustav tegli za biljke proizašao iz jednostavnog rastera matematičke bilježnice. Oblici samih tegli grade se iz jasnih i pravilnih formi kvadrata, a nasjedaju na metalnu mrežu istog kvadratnog rastera. Same tegle sastoje se od dva različito obojena plastična dijela – gornji dio za sadnju bilja te donji dio za drenažiranje viška vode. S obzirom na jednostavnost karaktera i oblika, tegle dolaze u više dužina i dubina. Na ovaj način anticipira se razigranost karaktera sustava koji svojim oblicima, veličinama i pozicijom unutar rastera tvori zaigrane i obojene kompozicije.

Kindergarten

Kindergarten is a system of plant pots derived from the simple grid of a math notebook. The forms of the pots are constructed from the clear and regular square shapes, and they lean into the metal mesh of the same square grid. The pots consist of two different coloured plastic parts – the upper part for planting and the lower part for drainage of excess water. Given the simplicity of character and form, the pots are available in various lengths and depths. This anticipates the playful character of the system whose shapes, sizes and position within the grid form playful and coloured compositions.

ANA KORUGA

MENTOR: Mladen Orešić



Kubo

Kubo je samozalijevajuća tegla za biljke kojoj je osnovna namjena dugotrajna samoodrživost. Sastoji se od dva spremnika koji služe za regulaciju vode u tegli te održavanju optimalne vlažnosti za biljku. Vertikalni spremnik, u koji se ulijeva voda, funkcionira na principu vakuum koji dozira izlivanje vode u horizontalni spremnik. Tako voda u horizontalnom spremniku uvijek ostaje na zadanoj razini i ne dolazi u izravan kontakt s korijenom što bi u suprotnom ugušilo biljku. Kroz set pamučnih traka biljka crpi vodu prema svojim potrebama.

Kubo

Kubo is a self-watering plant pot intended for long-term self-sustainability. It features two containers that regulate water in the pot and maintain optimal humidity for the plant. Water is poured into the vertical container, which works on the principle of vacuum and controls the amount of water going into the horizontal container. This keeps the water in the horizontal container at a certain level and prevents it from coming into contact with the roots, which would damage the plant. The plant draws water through a set of cotton strips, according to its needs.

ČETVRTI SEMESTAR

– Dizajn proizvoda za poznatog / nepoznatog korisnika

Na temelju istraživanja problema, potreba i želja određene osobe – kolege/ice i analize njezinog ili njegovog okruženja, osobina, senzibiliteta i iskustva, potrebno je razviti i oblikovati određeni proizvod kao ekskluzivno rješenje za tog korisnika.

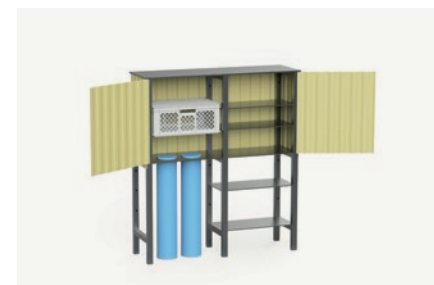
Polazeći od rješenja prvog dijela zadatka, potrebno je identificirati ciljane grupe (nepoznatih) korisnika te na temelju stečenih spoznaja koncipirati i oblikovati proizvod bliskog karaktera, ali za širi krug korisnika.

FOURTH SEMESTER

– Product Design for a Familiar User / Unfamiliar User (Target Group)

Based on the research of problems, needs and wishes of an individual – a colleague – and analysis of her or his environment, personality traits, sensibility and experience, the goal is to develop and design a product as an exclusive project for that user.

Starting from the solution to the first part of the assignment, it is necessary to identify target groups of (unfamiliar) users and apply the insight gained to design a product that is specific but also suited for a wider group of users.



SARA DOBRIJEVIĆ

MENTOR: Zlatko Kapetanović



Istraživio

“Istraživio” je set koji se sastoji od pet proizvoda čije je oblikovanje inspirirano formom i funkcijom simbola grada Rijeke. Potreba za ovim sustavom proizlazi iz korisnikovog dugogodišnjeg skpljanja okumenata, plakata, fotografija i knjiga iz kojih je postepeno građena digitalna arhiva. Prijelaz digitalnog u analognu uistinu odražava korisnikovu osobnost i daje veći poticaj za rad. Tako silosi, brodski kontejneri, dizalica i kašete svojom reduciranom formom u zatvorenom prostoru čine mikrosvijet i odražavaju industrijsku baštinu Rijeke koja svakodnevno podsjeća na korisnikov dom i ljubav prema arhiviranju.

Elementi brodske industrije služili su kao polaznica prema kreiranju modernog modularnog sustava koji korisniku omogućava potpunu slobodu pri korištenju proizvoda. Konstrukcija i dijelovi seta napravljeni su od elemenata standardnih dimenzija, te je modularnost olakšana jednostavnim načinom sastavljanja na samome mjestu. Kombinacijom raspoloživih elemenata moguće je dobiti veći raspon rješenja, od jednostavnijih jedinica za odlaganje i pohranu, do kompleksnijih potpuno opremljenih radnih jedinica. Svaki proizvod osim u cjelini može funkcionirati i sam za sebe, te se tako lako uklopiti u već postojeći prostor.

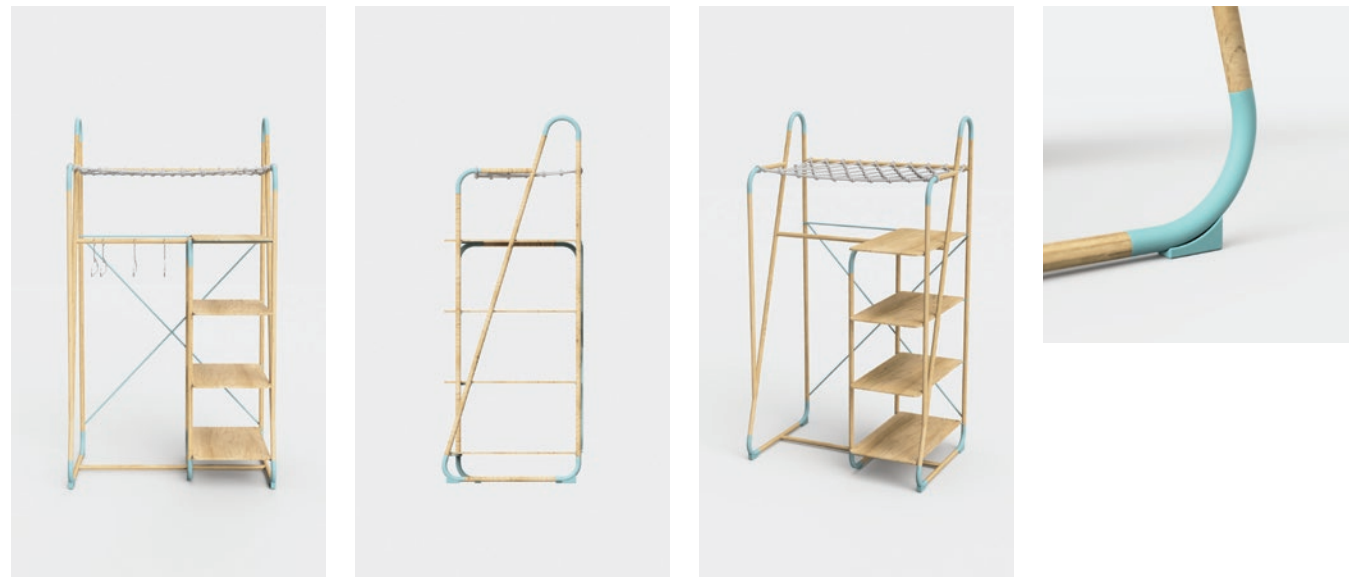
Istrazivio

“Istrazivio” is a set of five products whose design is inspired by the form and function of the symbol of Rijeka. The need for this system arises from the user's collection of documents, posters, photographs and books, which gradually turned into a digital archive. The transition from digital to analogue truly reflects the user's personality and provides additional incentive to work. Silos, shipping containers, a crane and wooden boxes have a reduced form and make up a micro-world in an enclosed space, reflecting the industrial heritage of Rijeka that serves as a daily reminder of the user's home and love for archiving.

Elements of the shipping industry served as the starting point for creating a modular system that gives the user complete freedom of use. The construction and parts of the set are made of elements of standard dimensions and modularity is made easy by simple assembly. By combining the available elements, it is possible to come up with a wide range of uses, from simple storage units to complex, fully equipped work units. Each product can function as part of the whole but also independently, and can be easily incorporated into an existing space.

TANJA VIRAG

MENTOR: Zlatko Kapetanović



Poly je proizvod za odlaganje stvari koji istovremeno služi kao otvoreni ormar i zidna pregrada. Ciljana skupina su ljudi koji nemaju vlastiti prostor i ne mogu ili ne žele intervenirati u njega, npr. podstanari – studenti i mladi zaposleni ljudi. Odlaganjem stvari na proizvod, osoba stvara zid unutar prostora otvorenog koncepta, razdvaja prostor koji ima više namjena, npr. odjeljuje privatni i društveni život – dnevnu i spavaću sobu. Osim da odlaže stvari, predviđeno je da korisnik sam intervenira u proizvod kreativnim načinima odlaganja te iskoristi metalnu mrežu i drvene štapove od kojih se sastoji proizvod.

POL-Y

The product was created to solve a problem of the target user – a large amount of clothing, and not enough room for storage. It serves as an organisation unit, i.e. an additional storage element inside the closet. The unit is free-standing and functions independently of the closet. It features four zones for storage: a hanger zone, a storage surface, a mesh on the top of the product and an empty space between the mesh and the hanger zone. The mesh has a dual function – larger items such as purses and hats can be stored there, while the underside can be used to hang additional elements such as hooks that the user can place and use as additional storage space.

POL-Y

Proizvod je inspiriran problemom ciljanog korisnika – velika količina odjeće naspram prostora kojim raspolaže. Služi kao organizator, tj. dodatni element za pohranu stvari unutar ormara. Odlagalište je samostojeće, neovisno o ormaru. Ima četiri zone za pohranu: zona za vješalice, plohe za odlaganje, mreža na vrhu proizvoda te prazni međuprostor od mreže do zone za vješalice. Mreža ima dvostruku funkciju – da se na njoj odlažu veće stvari poput torbica i šešira, a da se za nju s donje strane objese dodatni elementi kao što su kuke koje bi korisnik samostalno postavio te bi one služile kao dodatno mjesto za pohranu.

Poly is a product for storage that also serves as an open cabinet and a wall partition. The target user group are people who do not own the property where they live, and therefore cannot or do not want to make any interventions there. These are, for example, tenants – students and young working people. By placing items on the product, the user creates a wall within an open concept space, thereby dividing a space that has multiple uses, for example, separating private and social life – a living room and a bedroom. Apart from storing things, the user can also intervene in the product through creative ways of storing objects and by using the metal mesh and wooden sticks that make up the product.

DOMAGOJ BUI

MENTOR: Zlatko Kapetanović



The Bowlies – serija posuda za hranu

Posuda za hranu za poznatog korisnika proizašla je iz rješavanja pojedinačnih problema uzrokovanih lošim upravljanjem vremenom korisnika. Prema istraživanju korisnika izrađeni su funkcionalni detalji i potpuno minimalan izgled. Oblik je nov za vrstu proizvoda jer takav najbolje odgovara nošenju u ruksaku i u isto vrijeme jedenju hrane, a može se spajati jednostavno utorom i istakom po dužini pa svaka posuda nosi drugu namirnicu. Materijal je hidrofobno zaštićen prirodni pluto koji je iznimno male težine, otporan i zadržava toplinu – što su najbitnije stavke kod nošenja hrane na nastavu.

Ciljana skupina za ovu seriju posuda za hranu bili su stariji osnovnoškolci i mlađi srednjoškolci. Glavni cilj bio je poticanje zdrave prehrane namjenom (istaknuta različitim oblicima i dimenzijama) i edukativnim materijalima, te mogućnost personalizacije (potiče radost korištenja i komunikaciju s okolinom koja je bitna učenicima, pogotovo u novoj sredini srednje škole). Prema stručnim nutricionističkim smjernicama MZOŠ-a oblikovane su posude za užinu, ručak, zdrave grickalice, sok/mlijeko i vodu, a ideja je dodatno naglašena mogućnošću promjene, skupljanja i uređivanja "košuljica" od raznih materijala.



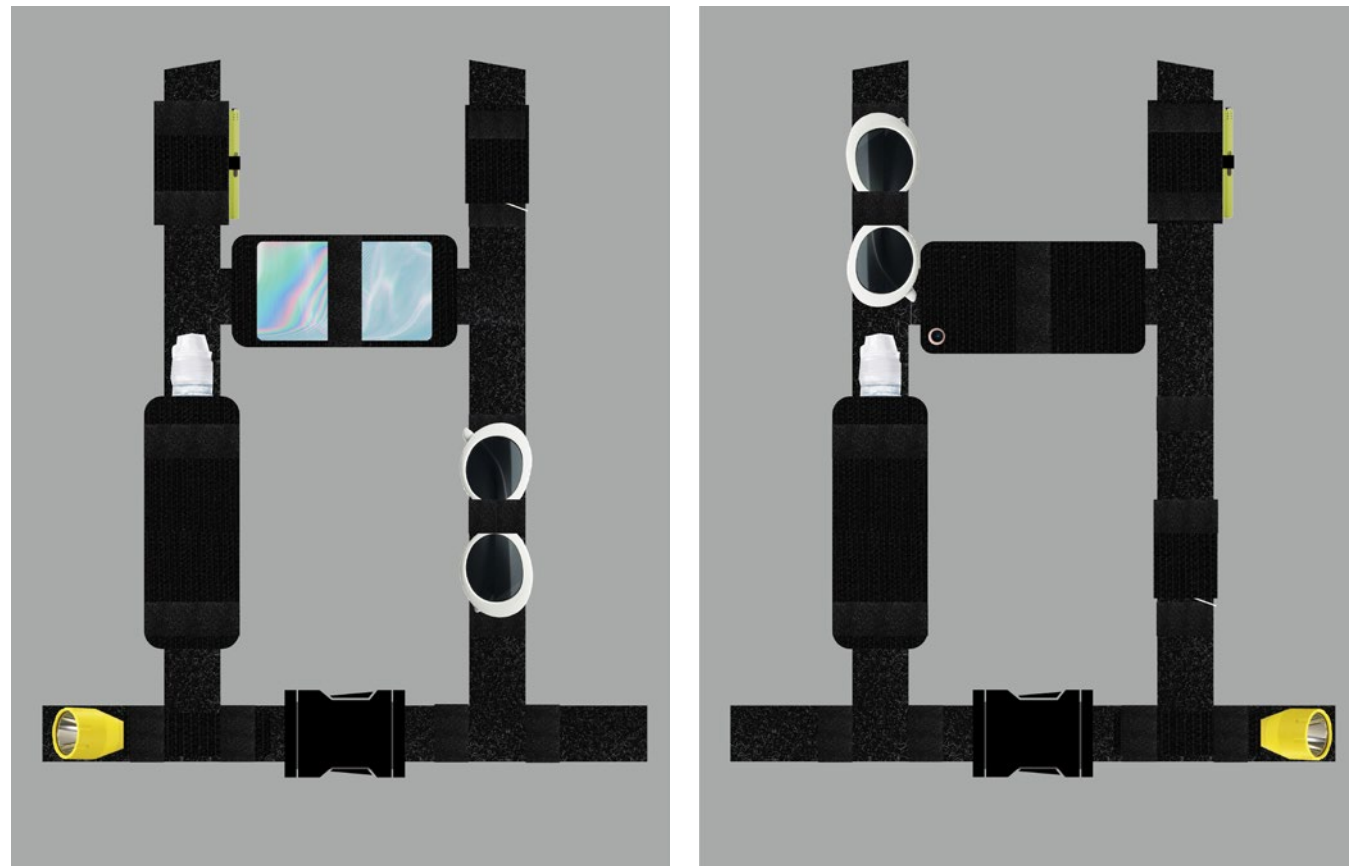
The Bowlies – a Set of Food Containers

The food container was designed as a solution for the user's problems caused by poor time management. After researching the user, functional details were created and a completely minimal design was chosen. The shape is new for this type of product and is optimal for being carried in a backpack and eating food. It can be easily connected lengthwise so that each container holds a different piece of food. The material is natural cork, which is extremely lightweight, resistant, retains heat and has hydrophobic protection – the most important features when carrying food to class.

The target group for the set of food containers were senior primary school and junior high school students. The main objective was to encourage healthy nutrition through purpose (highlighted by different forms and dimensions) and educational materials, and to provide personalization options (promotes joy of use and communication with others, which is important for students, especially when starting high school). According to expert nutritional guidelines by the Croatian Ministry of Science and Education, containers were designed for breakfast, lunch, healthy snacks, juice/milk, and water, and the idea was further highlighted by the option to change, collect and edit the "sleeves" made of various materials.

MARIN NIŽIĆ

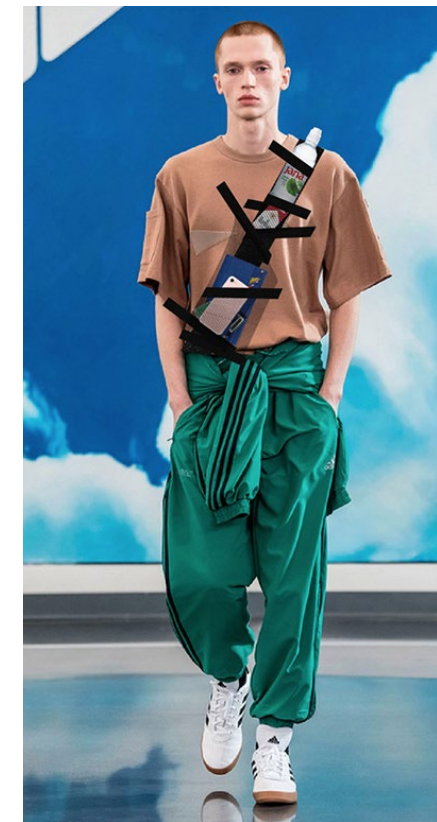
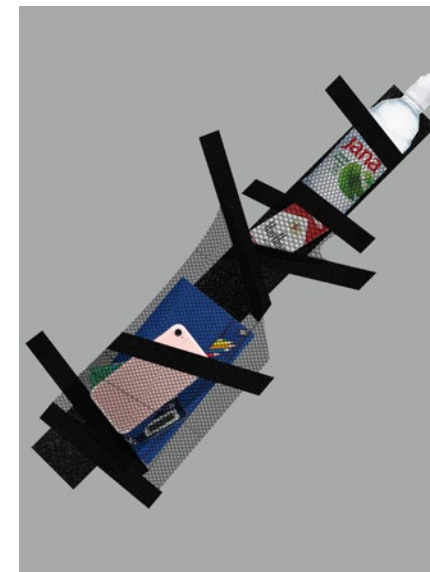
MENTORICA / MENTOR: Nika Pavlinek



Prsluk / Pojas

Analizom karakteristika korisnika ustanovljen je gotovo nomadski stil života koji ga prisiljava na stalno nošenje potrebitosti. Definiran je svojevrsni "zaštitni" pojas prvenstveno estetske vrijednosti. Pojas te omoti korisnikovih predmeta napravljeni su od čička industrijske čvrstoće, dodatno naglašavajući estetiziranost samog oblikovanja.

Proizvod je vođen pretpostavkom o individualnosti pojedinca iz koje proizlazi nepredvidljivost dimenzija i oblika predmeta koje korisnik svakodnevno koristi. Dizajnirani pojas se sastoji od "kostura" izrađenog od čička industrijske čvrstoće te tobolaca izrađenih od elastične polimerne mrežice koja inkluzivno prihvaća raznovrsne i nepredvidive predmete koje korisnik može posjedovati i odlagati u nj.



Vest / Belt

An analysis of the user's characteristics revealed an almost nomadic lifestyle that compels him to always carry around basic items. A "protection" belt of sorts is defined, which is primarily of an aesthetic value. The belt and wrappings of the user's items are made of industrial strength velcro, which additionally highlights the aestheticism of the design itself.

The product is based on the assumption of user individuality out of which arises the unpredictability in size and shape of the objects used every day by the user. The designed belt consists of a "skeleton" made of industrial strength Velcro, and of a pouch made of an elastic polymer mesh that accepts diverse and unpredictable items that the user may own and store in it.

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

PETI SEMESTAR

– Pet mostova u Virovitici

Studenti petog semestra, akademske godine 2017/18. Studija dizajna, bili su pozvani osmisliti tematske mostove, predviđene projektom obnove dvorca Pejačević i gradskog parka u Virovitici. S velikom motivacijom i odgovornošću prihvatili su se tog izazova te kroz cjelovite faze dizajnerskog procesa stekli iskustva pri realizaciji novih gradskih objekata i vizura. Rezultat čine sedamnaest idejnih rješenja od kojih je pet odabrano i zatim izgrađeno. Svaki most donosi svoj specifičan karakter te referirajući se na neku posebnost iz tradicije i običaja grada i ljudi, na novi način interpretira potrebe i ritam sadašnjosti. Uz simboličku funkciju povezivanja starog i novog, mostovi, svaki na svoj način iniciraju susrete, potiču nove doživljaje te doprinose kvaliteti svakodnevnog života u Virovitici.

FIFTH SEMESTER

– Five Bridges in Virovitica

Students of the School of Design (5th semester, 2017/18) were invited to design thematic bridges as part of the renovation project of the Pejačević Castle and the Virovitica city park. They accepted the challenge with great motivation and responsibility, and completing all the stages of the design process enabled them to gain experience in the creation of new urban structures and vistas. The result consists of seventeen preliminary designs, five of which were finally selected and constructed. Each bridge has its own specific character and by referencing a particular feature from the tradition and customs of the city and its people, interprets in a new way the needs and rhythm of the present. The bridges have a symbolic function of connecting the old with the new, and of initiating encounters and new experiences, thereby contributing to the quality of everyday life in Virovitica.

RAMONA MORIĆ

MENTORI / MENTORS: Mladen Orešić, Nika Pavlinek

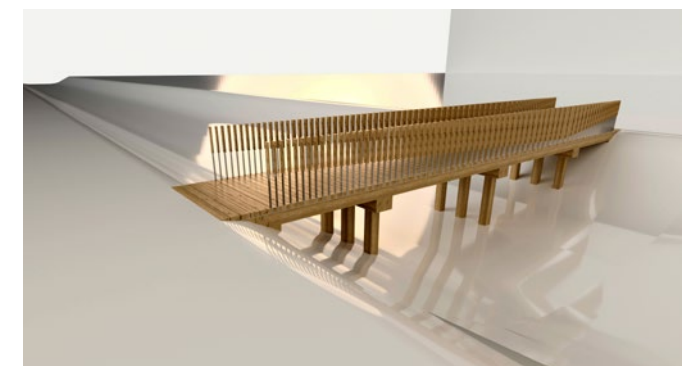


Most jugozapad

Idejno rješenje proizašlo je iz tretiranja mosta kao poveznicu dva sasvim različita svijeta. Urbana sredina suprotstavljena prirodnom okruženju te žarištu društvenog života stavlja akcent na primarnu funkciju povezivanja. Tako, svojom formom, most jasno odvaja i spaja svakodnevicu s mjestom drugosti. Ograda podignuta od samog gazišta te igra svjetlosti i sjene u službi su dočaravanja promijene prostora. Raščlanjivanjem mase te rezanjem na letvice različite dužine postignut je ritam koji vizualno stvara točku fokusa – simbolizirajući čin susreta. Ideja susreta, kao temelja za međusobnu interakciju, pridodaje mostu novu dimenziju te ga doživljava, ne samo kao prijelaz, već i kao mjesto koje u nama ostavlja trag.

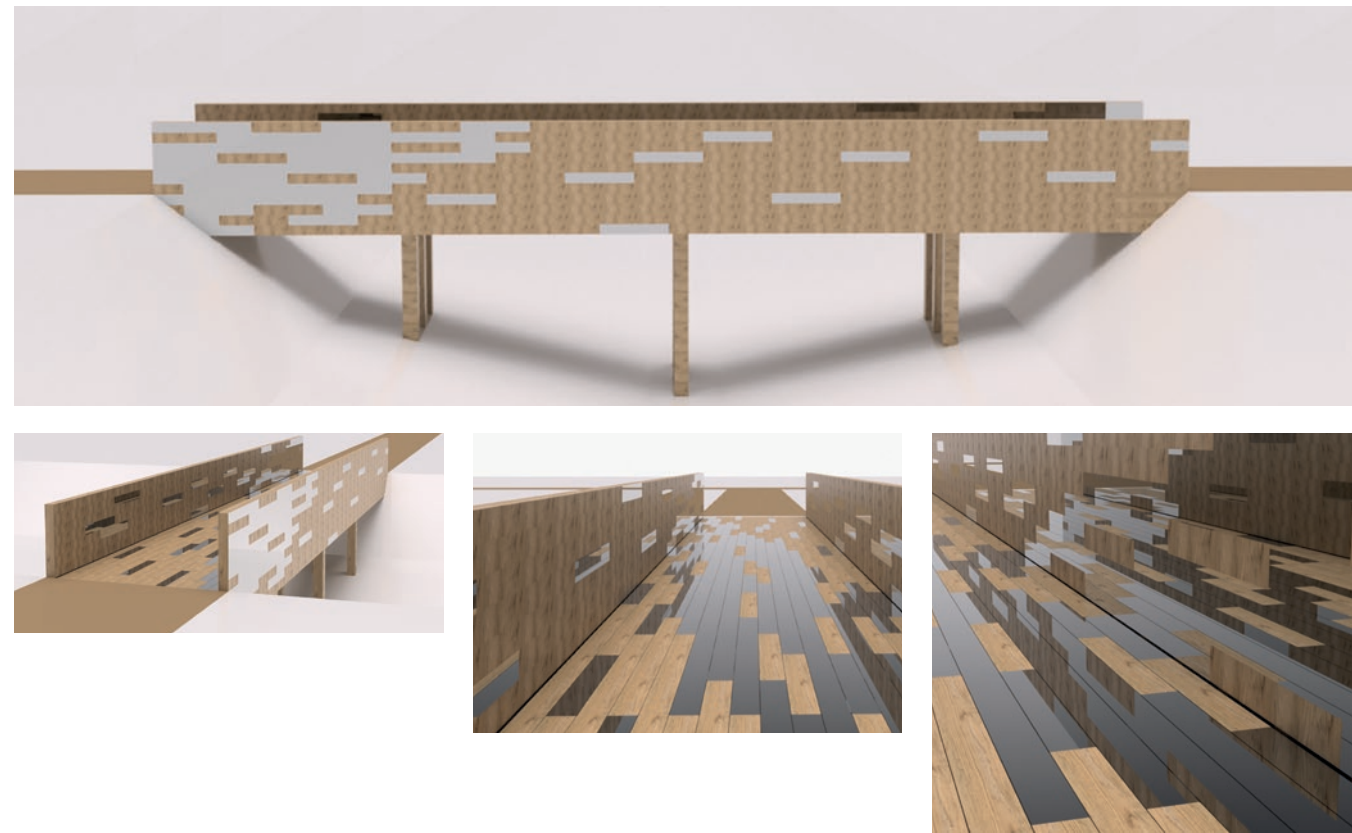
South-west Bridge

The conceptual design ensues from viewing the bridge as a link between two entirely different worlds. The urban area in opposition to the natural environment and the centre of social life places the focus on the primary function of connection. With its form, the bridge clearly separates and merges everyday life with a place of otherness. The fence, raised from the deck, and the interplay of light and shadow serve to evoke the changes of space. By breaking down the mass and dividing it into slats of various lengths, a rhythm is achieved that creates a visual focus point, which symbolizes the act of meeting. The idea of meeting others as the basis for interaction adds a new dimension to the bridge, making it not only a crossing, but also a place that leaves a mark on us.



MATIJA BAROVIĆ

MENTORI / MENTORS: Mladen Orešić, Nika Pavlinek



Most sjeveroistok

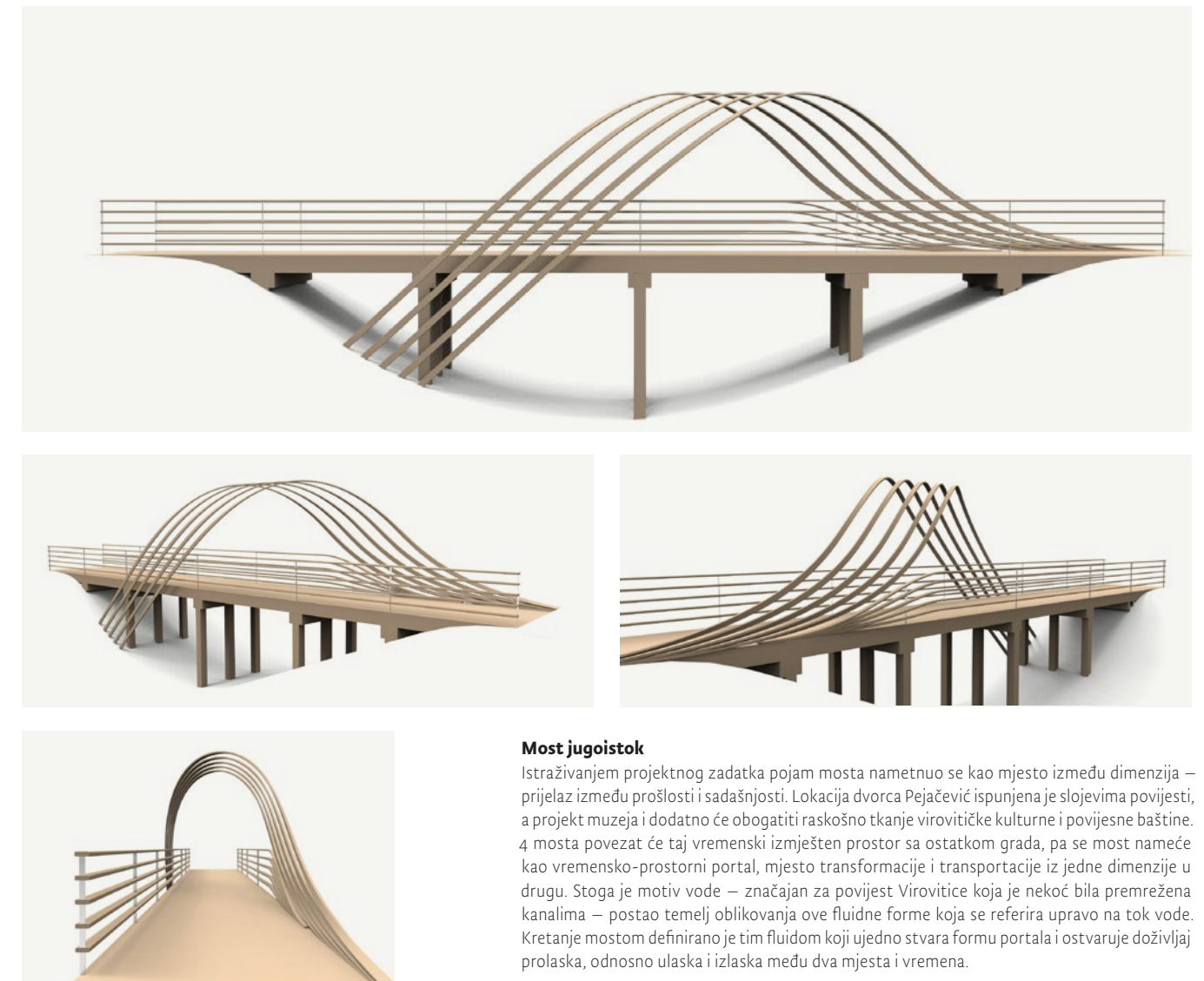
"Most" po svojoj definiciji nije mjesto, već sredstvo prijelaza sa jednog mjesta na drugo. Bez krajeva kojih povezuje most nema samostalnog značenja, on je nemjesto. Vodeći se tim svojstvom, rješenje pokušava prolazniku dati osjećaj pomaka od stvarnosti. Ogladala razbijaju strukturu mosta reflektirajući okolinu po njegovoj vanjskoj površini, dok se unutrašnja strana mosta reflektira sama od sebe čineći granicu između stvarnog mosta i njegova odraza teškom uočljivom.

North-east Bridge

A bridge by definition is not a place but a means of transitioning from one place to another. Without any places to connect, a bridge is devoid of meaning, it is a non-place. Based on this characteristic of a bridge, the design is an attempt to give passers-by a sense of reality shifting. Mirrors break up the bridge structure by reflecting its surroundings on the external surface of the bridge while the internal side reflects itself, which makes the boundary between the real bridge and its reflection difficult to discern.

LEONARD BOROVIČKIĆ

MENTORI / MENTORS: Andrea Hercog, Zlatko Kapetanović



Most jugoistok

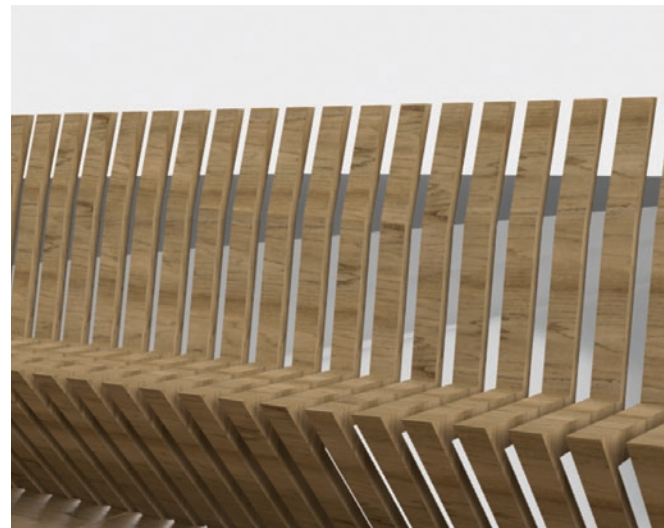
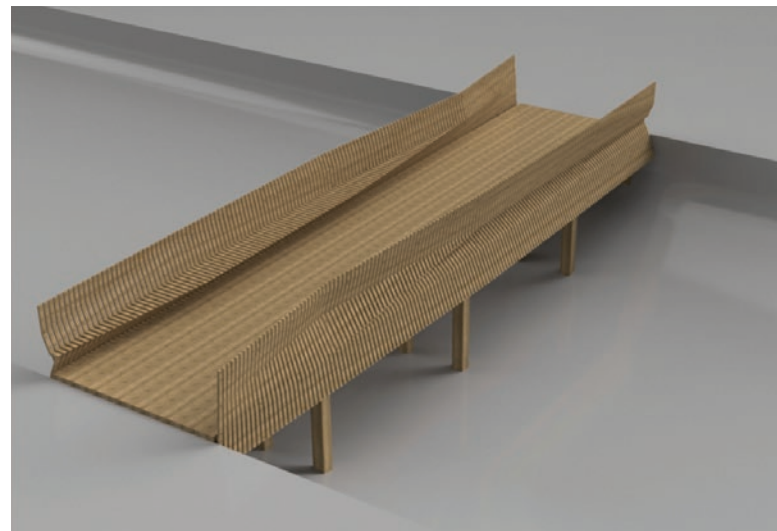
Istraživanjem projektnog zadatka pojam mosta nametnuo se kao mjesto između dimenzija – prijelaz između prošlosti i sadašnjosti. Lokacija dvorca Pejačević ispunjena je slojevima povijesti, a projekt muzeja i dodatno će obogatiti raskošno tkanje virovitičke kulturne i povijesne baštine. 4 mosta povezat će taj vremenski izmješten prostor sa ostatkom grada, pa se most nameće kao vremensko-prostorni portal, mjesto transformacije i transportacije iz jedne dimenzije u drugu. Stoga je motiv vode – značajan za povijest Virovitice koja je nekoć bila premrežena kanalima – postao temelj oblikovanja ove fluidne forme koja se referira upravo na tok vode. Kretanje mostom definirano je tim fluidom koji ujedno stvara formu portala i ostvaruje doživljaj prolaska, odnosno ulaska i izlaska među dva mjesta i vremena.

South-east Bridge

When doing research for the project assignment, the concept of a bridge presented itself as a place between dimensions – a transition between past and present. The Pejačević Castle is a place steeped in history and a project for a museum will additionally enrich Virovitica's rich cultural and historical heritage. The four bridges will connect this temporally displaced area with the rest of the town. The bridge will therefore serve as a time-space portal, a place of transformation and of transportation from one dimension to another. The motif of water holds a special place in the history of Virovitica, a town that once had a network of canals. This motif became the basis for designing a fluid form that refers precisely to the flow of water. Moving across the bridge is defined by this fluidity, which also creates the form of a portal and provides the experience of passing between two different places and times.

PAOLA DODIĆ

MENTORI / MENTORS: Mladen Orešić, Nika Pavlinek



Most jug

Most je oblikovan na način da, osim primarne funkcije prelaska, pruža mogućnost zadržavanja na zbog prirodnog okruženja parka dvorca Pejačević te zbog položaja na kojem se nalazi. Nalazi se s južne strane parka i "povezuje" prostor dvorca sa prostorom škole zbog kojeg je dobio naziv Gimnazijski most. Zadržavanje na mostu sugerirano je sjedištem duž mosta, dok ograda od letvica omogućava pogled izvan mosta prema parku.

South Bridge

In addition to its primary function of a crossing, the bridge is designed to invite passers-by to spend some time on and around the bridge, which is located in the immediate surroundings of the Pejačević Castle. The bridge is on the south side of the park and it "connects" the castle to the nearby school, which is why it was named the Gymnasium Bridge. Seats along the bridge invite passers-by to spend some time there while a wooden fence offers a view beyond the bridge to the park.

MARTA LETICA

MENTORI / MENTORS: Mladen Orešić, Nika Pavlinek



Most sjeverozapad

Kulturna baština, posebice glazbena, ponos je Virovitice. Zato je ona ujedno i polazna točka koncepta izrade mosta koji povezuje dvorac Pejačević s ostatkom grada. Fokus je stavljen na prolaznika, koji će se samim prelaskom preko mosta na trenutak naći na pozornici ili će mu se pak pomoću staklenih kliznih stijenki omogućiti nesmetan prostor za organizirane kulturne manifestacije. Funkcionalnost mosta omogućena je minimalnom prostornom intervencijom koja omogućuje stapanje mosta s okolinom, te ne skreće pozornost s glavnog objekta, dvorca Pejačević. Namjera je idejnim rješenjem mosta potaknuti čovjeka i društvo u cjelini na zajedničko djelovanje, kako bi oživjeli prostor dvorca i tako pridonijeli njegovoj funkciji.

North-west Bridge

Cultural heritage, and especially music, is the pride of Virovitica. For this reason, it serves as the conceptual starting point for the construction of a bridge connecting the Pejačević Castle to the rest of the town. The focus is placed on the passer-by, who will feel as if they were on a stage when crossing the bridge. The glass sliding walls serve to create an unobstructed space for organized cultural events. Minimal spatial intervention ensures the functionality of the bridge and its fusion with the surrounding area, and does not distract from the main structure – the Pejačević Castle. The conceptual design is intended to encourage man and society to act together towards reviving the space of the castle and thus contributing to its function.

ŠESTI SEMESTAR

Dizajn sustava / vrlo složenog proizvoda – Sustav namještaja za škole

Tema 6. semestra predstavlja najsloženiji projekt na razini preddiplomskog studija. Radi se 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 i razvoj osobnog kreativnog potencijala i stava prema profesiji. Studenti stvaraju kriterije za inovativna rješenja koja unapređuju kvalitetu života, uz razumijevanje tehničkih, tehnoloških, društvenih i prirodnih resursa. Zadatak je dizajnirati sustav namještaja za osnovne i srednje škole koji odgovara suvremenim saznanjima o edukacijskim procesima, vodeći računa o kognitivnim, emocionalnim i socijalnim aspektima razvoja. Projekt je rađen na inicijativu Ministarstva znanosti i obrazovanja.

SIXTH SEMESTER

– System Design / Very Complex Product Design – Furniture System for Schools

The topic of the 6th semester is the most complex project at the level of the Undergraduate Study Programme. It involves designing a product system or a product within a system with the aim of adopting specific knowledge and skills necessary for the development of complex products and/or services. The students engage in team work as part of an interdisciplinary process and develop their personal creative potential, and a viewpoint of the profession. The students form criteria based on which arise innovative solutions that improve the quality of life, taking into account the understanding of technical, societal and natural resources. This semester the assignment required designing a furniture system for primary and secondary schools that would respond to contemporary insights into the educational process and take into account the cognitive, emotional, and social aspects of development. The project was developed at the initiative and in cooperation with the Croatian Ministry of Science and Education.

MARTA LETICA

MENTORI / MENTORS: Mladen Orešić, Andrea Hercog



RONDO – fleksibilno sjedenje

RONDO omogućuje profesorima i đacima vlastitu prilagodbu radne okoline. Ploha stola oblikovana je s ciljem da se učenik osjeća uvučenim u vlastiti prostor, ali ga u svakom trenutku može rotirati, spojiti s ostalim stolovima i tako svoj prostor podijeliti s drugima. Stolovi s kružnom plohom su prenosivi i omogućuju razne međusobne konfiguracije, dok su stolovi s kvadratnom plohom fiksni i predviđeni za samostalni rad. Osmišljene su tri vrste stolica: neutralna, aktivna i pasivna, kako bi svaki učenik mogao dobiti onu koja mu osobno odgovara i omogućuje najbolje sudjelovanje u nastavi.

RONDO – flexible seating

RONDO allows professors and students to adapt their working environment. The desk surface is designed to make the student feel drawn into their own space. However, they can rotate and connect the desk with other desks at any moment and thus share their space with others. The desks with a circular surface are portable and offer various configurations, while the desks with a square surface are fixed and intended for individual work. Three types of chairs are designed: neutral, active and passive. In this way, every student can get the chair that suits them best and that promotes quality participation in learning.

DANI LACMANOVIĆ

MENTORI / MENTORS: Mladen Orešić, Andrea Hercog



Stolica i stol kao osnovni elementi učionice svojom mogućnošću slaganja u različite formacije omogućuju ispunjavanje svih funkcionalnih zahtjeva prostora. Ovakav sustav omogućuje prostorno modeliranje učionice po potrebama ili grupnog ili individualnog rada, te u svakom trenutku ima mogućnost sklapanja i slaganja s ciljem što manjeg zauzimanja prostora u slučaju nekorištenja. Mogućnosti i potencijali tih prostornih modulacija, sklopivosti i složivosti, te izgleda, temeljne su smjernice dizajna ovih proizvoda.

The chair and desk as the basic elements of the classroom can be arranged into different formations and as such meet all functional requirements of the space they are in. Such a system allows for the spatial modelling of the classroom to suit the needs or group or individual work, and can at any time be assembled or arranged to take up as little space as possible in case of non-use. The possibilities and potentials of such spatial modulations, assembly and arrangement, and of appearance, are the basic design guidelines for these products.

LEONARD BOROVIČKIĆ

MENTORI / MENTORS: Zlatko Kapetanović, Sanja Bencetić



Projekt istražuje alternativne metode učenja, s ciljem razvoja širokog spektra sposobnosti, znanja, interesa i stilova učenja. S tim na umu, asortiman opreme učionice je dizajniran s naglaskom na fleksibilnost, modularnost, suradničko i individualno te analogno i digitalno učenje. Sustav namještaja sastoji se od konstruktivnih dijelova i montažnih elemenata, koji se mogu dodati, oduzeti ili zamijeniti, omogućujući raznoliku upotrebu i trajnost, te potičući prostorno istraživanje i kreativno učenje.

The project explores alternative learning methods aimed at developing a wide range of capabilities, knowledge, interests and learning styles. With this in mind, the classroom equipment range is designed with a focus on flexibility, modularity, collaborative and individual as well as analogue and digital learning. The furniture system consists of constructive parts and prefabricated elements that can be added, removed or replaced, enabling a varied use and durability, and encouraging spatial research and creative learning.

ANJA KEPERT

MENTORI / MENTORS: Mladen Orešić, Andrea Hercog

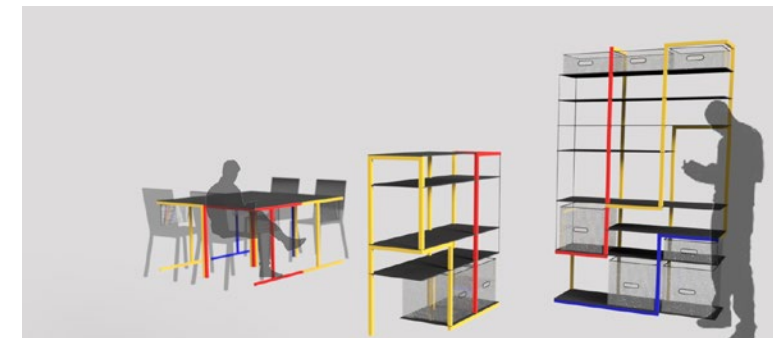


Rad je vođen željom da se projektiranjem atraktivne, ali i jednostavne i lako održive opreme omogući ugodan i produktivan boravak učenika u e-učionici. Osmišljena su dva elementa koji mogu biti u višestrukoj međusobnoj interakciji: stol i klupa. Glavna karakteristika stola su kružni završeci nogu koji sugeriraju olakšanu mobilnost, ovisno o potrebi učenika za individualnim ili grupnim radom. Oblikovanjem klupe povećava se prostora za sjedenje, a vertikalnim slaganjem klupa postiže se dvostruka dodana vrijednost: dodatni osobni spremišni prostor, ali i produljenje radne površine stola.

The work is guided by the desire to design attractive but also simple and easily maintained equipment that would contribute to a pleasant and productive stay of students in the e-classroom. Two elements are designed to interact in multiple ways: a desk and a bench. The desk's main feature are the circular endings of the legs that suggest facilitated mobility, depending on whether the students work individually or in a group. The bench can be modified to increase seating space while the vertical stacking of benches provides double added value: additional personal storage space but also an extension of the desk work surface.

JAKOV HABJAN

MENTORI / MENTORS: Mladen Orešić, Andrea Hercog

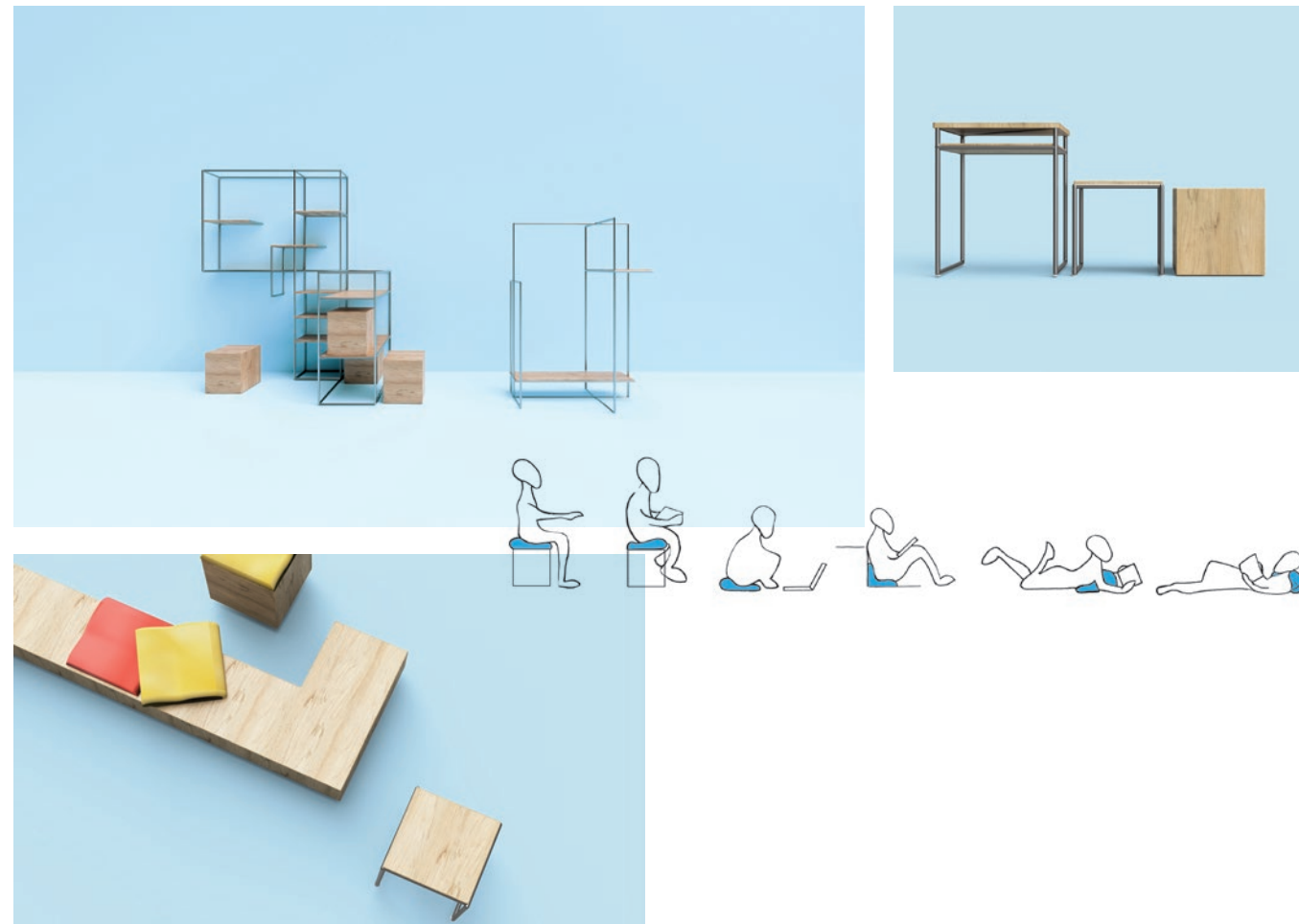


Koncept namještaja temelji se na zahtjevima različitih vrsta učenja i njihovom djelovanju na prostor. Kako bi odgovarao različitoj organizaciji prostora te potrebama grupnog rada, mentorstva ili predavanja, stol je oblikovan na način da oslobađa prostor za sjedenje i sa kutnih strana zbog nedostatka bočnih nogu. Oblik koji je univerzalan i lako prenosiv omogućuje brzu i jednostavnu promjenu načina rada. Police prate vizualan jezik stolova te način izrade od jednostavnih procesa i ekonomičnih materijala.

The concept of furniture is based on the requirements of different types of learning and how they impact space. In order to suit the different organisation of space and the needs of group work, mentoring or lectures, the desk is designed to free up seating space on the angular sides as there are no side legs. The form is universal and easily portable, which allows for a swift and simple change in work mode. The shelves follow the visual language of the desks and workmanship based on simple processes and economical materials.

MATEA BRKIĆ

MENTORI / MENTORS: Zlatko Kapetanović, Sanja Bencetić

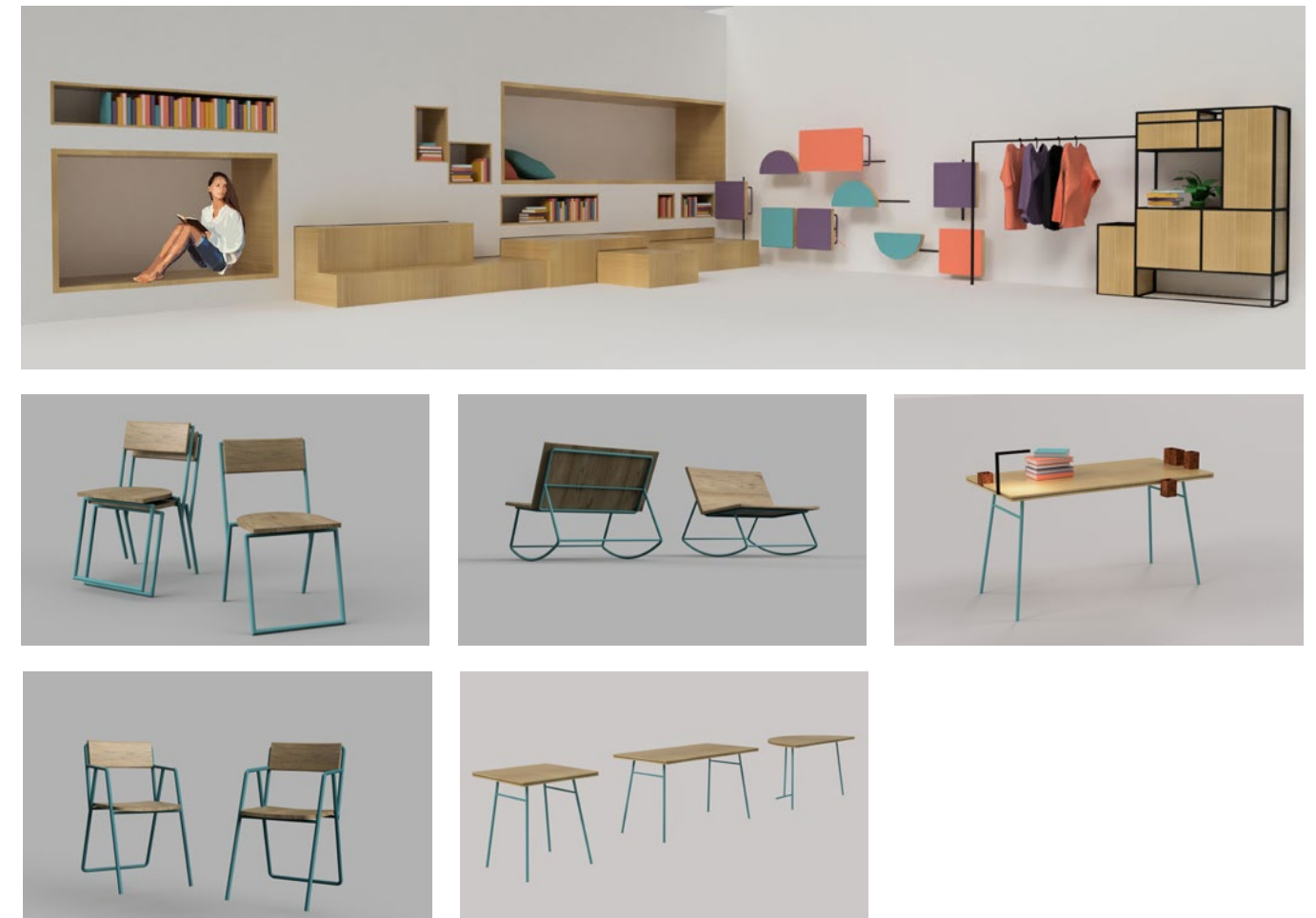


Osnovna ideja je povezivanje učenika i svakodnevne predmetne okoline kako bi se se stvorile nove, slobodnije, prostorne situacije, različite od tradicionalne stroge definicije. Dizajniranjem namještaja jednostavne forme na suptilni način korisnika se uči apstraktnom formalnom promišljanju. Namještaj pomičnih polica predviđen je za odlaganje, vješanje i pohranjivanje. Stol je dimenzijama u proporcionalnom odnosu sa sjedećim namještajem, a pročišćena forma i kvadratna radna ploča omogućavaju korištenje sa svih strana te kombiniranje više stolova u razne formacije u prostoru.

The main idea is to connect students and everyday environment in order to create new, freer spatial situations that differ from traditional strict definitions. By designing furniture of a simple form, the student is being taught abstract formal thinking in a subtle way. The movable shelves are intended for disposal, hanging and storage. The dimensions of the desk are in proportion to the seating furniture, and the purified form and square work surface make it possible to use the desk from all sides and to combine several desks into different formations.

LUCIJA RUPIC

MENTORI / MENTORS: Zlatko Kapetanović, Sanja Bencetić



Koncept omogućuje učenicima i profesorima kreiranje vlastite radne atmosfere. Stolovi su jednostavne konstrukcije koji dodavanjem elemenata omogućuju prilagodbu vlastitim potrebama. Stolice sa tri različita oblika sjedišta sugeriraju tri različita načina sjedenja. Elementi na zidnoj konstrukciji čine zanimljivu vizualnu igru, a moguće ih je spustiti za rad na podu ili tribinama. Tribine se sastoje od niša koje služe učenicima za samostalni rad, te dijelova za pohranu. Svi elementi unutar učionice potiču jednostavniji i opušteniji način rada, a prostor sugerira interakciju, kreativnost i mogućnost izbora.

The concept allows students and professors to create their own working atmosphere. The desks are simple constructions that allow elements to be added in order to adapt the object to one's own needs. Chairs with three different seating forms imply three different ways of sitting. The elements on the wall construction make an interesting visual game and can be lowered for use on the floor or stands. The stands consist of niches that students can use for individual work and also have parts for storage. All elements in the classroom encourage an easier and more relaxed mode of work, and the space itself suggests interaction, creativity and choice.

MIRNA ARZIĆ

MENTORI / MENTORS: Zlatko Kapetanović, Sanja Bencetić



Cilj rješenja je raznovrsnim zonama u prostorima učenja zadovoljiti potrebe učenika obzirom na različite karaktere i sposobnosti. Oprema učionice je modularna, a elementi višenamjenski. Klupa ima gornju plohu na dvije razine zbog različite visine učenika. Rasklopnim pomoćnim stolom u zidu i pomičnom pločom učenici mogu samostalno stvarati vlastitu aktivniju ili intimniju zonu. Modularni podesti namijenjeni su opuštenijem načinu rada, a služe i za pohranu stvari: sadrže pomoćni stolić koji je i tabure za sjedenje. Sustav polica za biljke doprinosi pozitivnoj školskoj klimi, potiče razvoj empatije, suradnje i odgovornosti među učenicima.

The aim of the project is to offer different zones in the spaces where learning takes place to meet the needs of students who all have different characters and abilities. The classroom equipment is modular and the elements are multifunctional. The bench has a top surface on two levels to adapt to the student's height. The fold-out desk in the wall and a movable board make it possible for students to create their own more active or intimate zone. Modular platforms are designed for a more relaxed mode of work and also serve to store things: they contain a small desk that is also a stool. The system of shelves for plants contributes to a positive school atmosphere by encouraging empathy, cooperation and accountability among students.

MARIJA MATULIĆ

MENTORI / MENTORS: Andrea Hercog, Mladen Orešić



Rješenje predstavlja novi pristup obrazovanju odstupanjem od tradicionalnog sistema učenja. Koncept je sveden na četiri pojma: jednostavnost, jasnoća, funkcionalnost, transformacija, te je primjenjiv u standardnom i vanstandardnom tlocrtu. Oblikovanje prati podjela: 1. Zona učenja, 2. Zona odmaranja/učenja, 3. Zona odlaganja. Svaku zonu prati oblikovanje potrebnih elemenata odnosno sustava proizvoda pod nazivom "Unidade" (port. cjelina) koji zadovoljavaju koncept i ideju novog načina učenja. Svojim oblikom, funkcijom i transformabilnošću prilagođeni su jednostavnijem, opuštenijem i korisnijem načinu rada.

The solution is a new approach to education and a departure from the traditional learning system. The concept is reduced to four main ideas: simplicity, clarity, functionality and transformation, and is applicable in a standard and non-standard layout. The design follows the division: 1) Learning zone; 2) Rest zone/learning zone; and 3) Storage zone. Each zone features a design of the necessary elements, i.e. of the system of products called 'Unidade', which are in line with the concept and idea of a new way of learning. Thanks to their form, function and transformability, they are adapted to a simpler, more relaxed and useful way of working.

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 različiti zakovitosti 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 zakovitosti semantičkih elemenata i postupke artikulacije struktura značenja u procesu vizualnoga komuniciranja. Uči se projektiranje informacijskih 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.

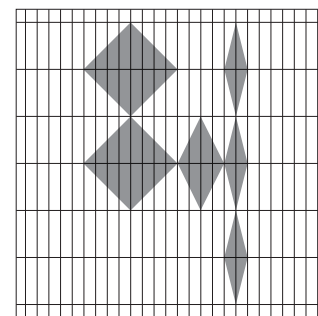
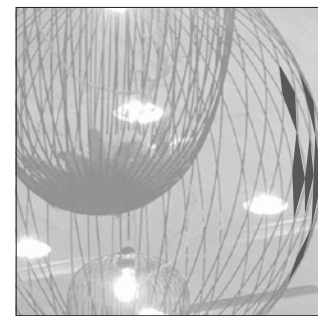
PRVI SEMESTAR Analiza grafičkih struktura – Artikulacija 2D oblika

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.

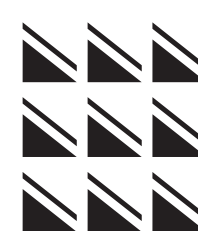
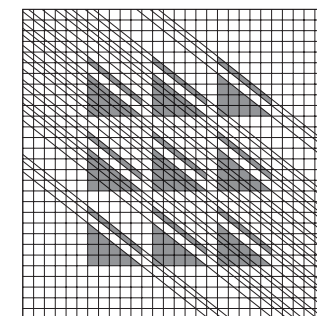
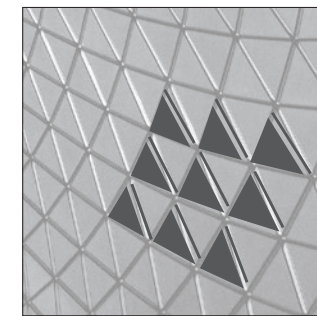
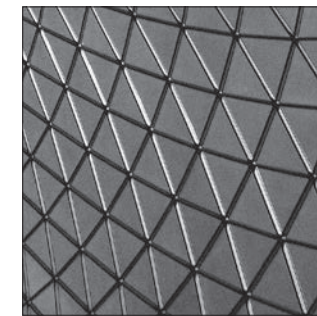
FIRST SEMESTER Analysis of Graphic Structures – Articulation of 2D Shapes

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.

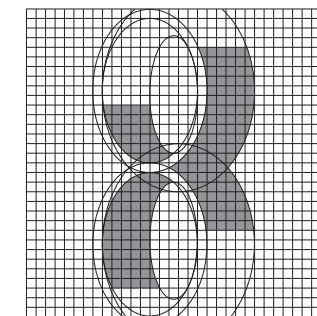
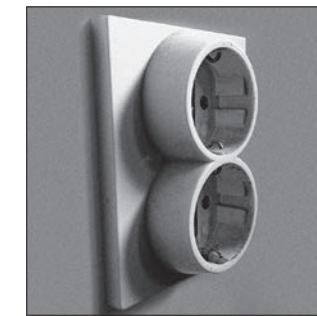
LUCIJA TANDARA
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić
Mreža / Grid



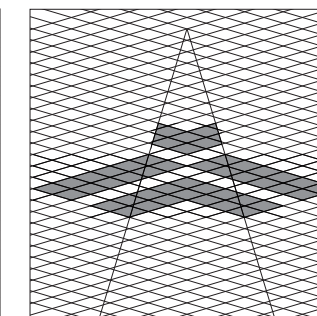
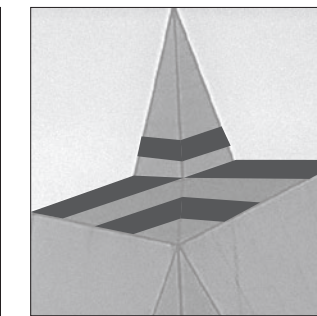
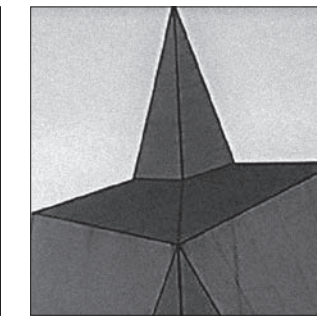
TAJANA ČEKO
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza
Mreža / Grid



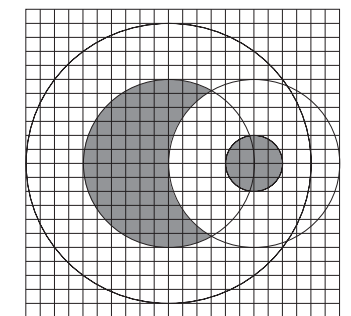
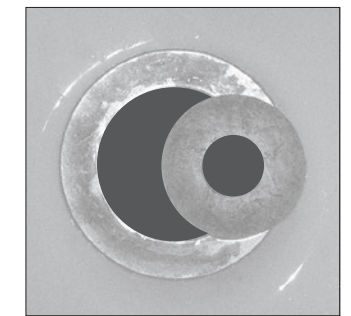
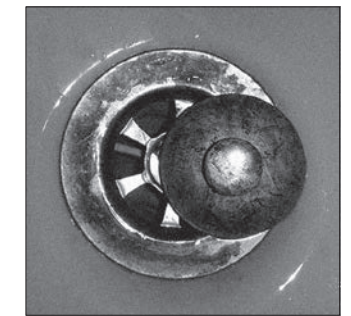
KATARINA TRPČIĆ
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić
Točka / Point



LUCIJA KOSINA
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza
Linija / Line



LUKA LOVRINOVIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić
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 – Signalising 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.

TOMA KEZIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza
Vodoprivreda, Vodoopskrba, Vodoinstalacije
Water resources management, Water supply, Plumbing



KATARINA TRPČIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić
Gradnja, Montaža, Rušenje
Construction, Assembly, Demolition



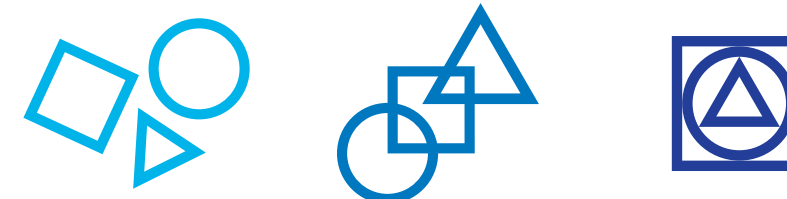
PETRA LAKNAR

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić
Demokracija, Diktatura, Anarhija
Democracy, Dictatorship, Anarchy



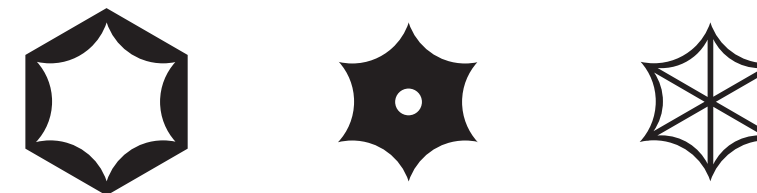
LADA KUŠEC DEČI

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



BRUNA ČIČIN-ŠAIN

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza
Hardver, softver, mreža
Hardware, Software, Network



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 međudnosom 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.

ANDREA BIELEN
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza

LADA KUŠEC DEČI
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić

PETRA PIKNJAČ
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

IVA ŽMIRAK
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

LANA BANEK
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza

PETRA LAKNAR
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić

TEATAR

PERFORMANS

EXPERIMENT

QUER

eksperiment

Re:ferenca

OKOOO

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.

LEA SEVŠEK

MENTOR: Ivan Doroghy

ASISTENT / ASSISTANT: Tomislav Vlanić



Street Art Festival

Ulični festival otvorenog tipa održava se u Poreču, svake godine u osmom mjesecu. Festival obuhvaća glazbeno-scenske nastupe, ulične akrobacije i performanse, instalacije te druge umjetničke projekte.

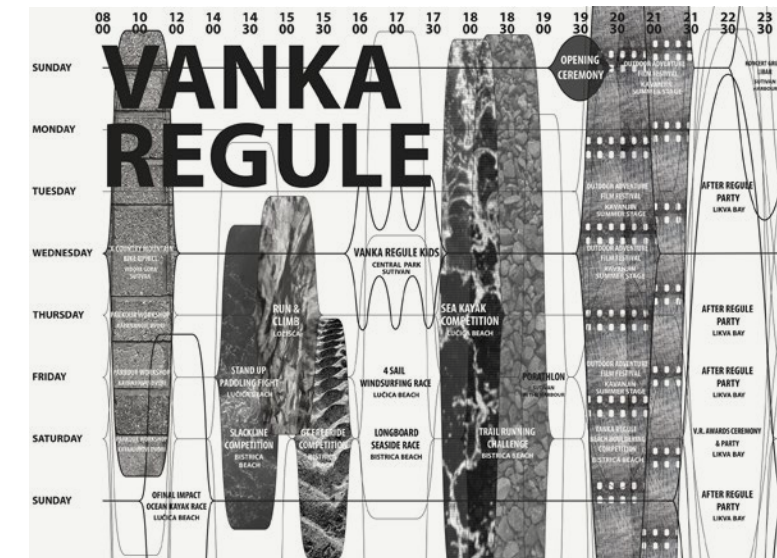
Street Art Festival

A street festival of an open type takes place in Poreč every year in August. It includes music performances, acrobatic street performances, installations, and other art projects.

TOMA KEZIĆ

MENTOR: Stipe Brčić

ASISTENTICA / ASSISTANT: Marija Juza



Vanka Regule

Festival promovira dinamiku života kroz aktivnosti poput slobodnog penjanja, biciklizma, kajakinga i sličnih ekstremnih sportova. Uz brojna sportska zbivanja, festival uključuje i projekcije filmova te koncerte. Plakat oblikovanjem informacija i rasporedom sadržaja komunicira dinamični ritam što je u skladu s karakterom festivalskih događanja.

Vanka Regule

The Festival promotes life dynamic through activities such as free climbing, cycling, kayaking, and other extreme sports. In addition to numerous sporting events, the Festival includes film screenings and concerts. The poster's design – its formatting of information and content, communicates a dynamic rhythm, which corresponds to the nature of festival events.

TAJANA ČEKO

MENTOR: Stipe Brčić

ASISTENTICA / ASSISTANT: Marija Juza



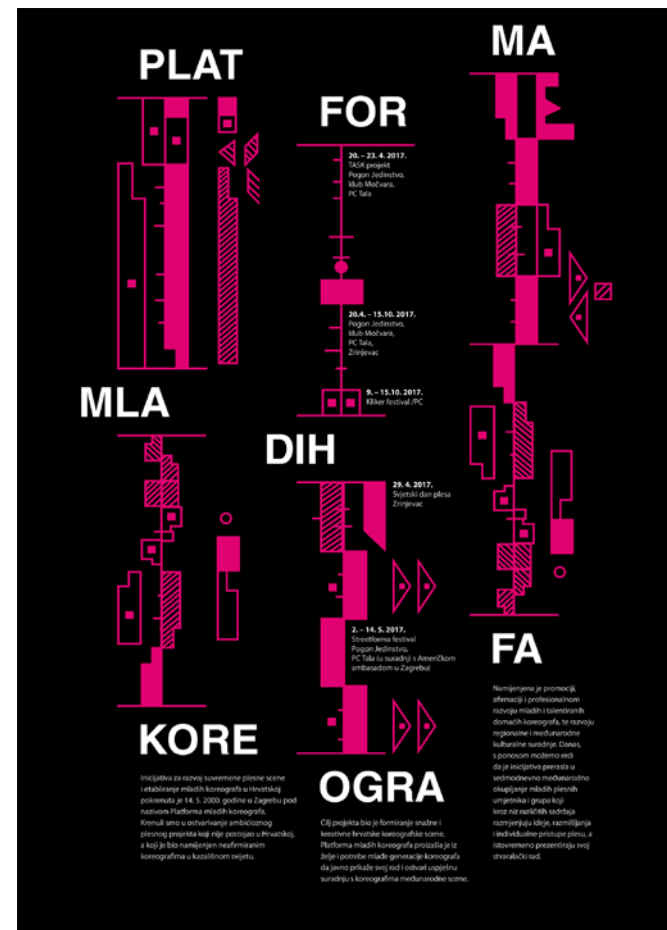
Splitgraphic

Međunarodni grafički bijenale izložba je s dugom tradicijom, a na njoj sudjeluju hrvatski i međunarodni suvremeni umjetnici. Ideja oblikovanja plakata temelji se na zrcalnom prikazu naslova bijenala, kakav je specifičan u postupku klasičnih umjetničkih grafičkih tehnika. Plakat asocira na grafičku "matricu" od koje se otiskivanjem dobija stvarna slika željenog sadržaja.

Splitgraphic

The International Graphic Art Biennial has a long tradition, with participation of both Croatian and international contemporary artists. The idea behind the poster design is based on the mirror image of the Biennial title, characteristic of the classic graphic art techniques procedure. The poster brings to mind the graphic "matrix" used to print a real image with the desired content.

RUDOLF ZVER
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



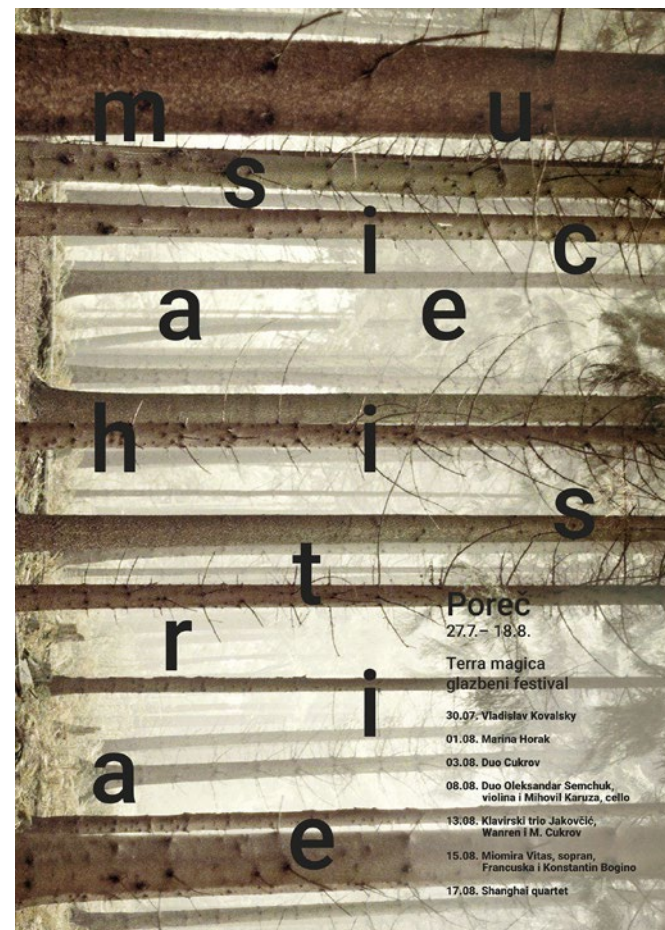
Platforma mladih koreografa

“Platforma mladih koreografa” je inicijativa za razvoj suvremene plesne scene i etabliranje mladih koreografa u Hrvatskoj. Idejno rješenje plakata komunicira cilj platforme: prikazati rad mlade generacije koreografa, te promovirati i afirmirati njihov profesionalan razvoj.

The Platform of Young Choreographers

“The Platform of Young Choreographers” is an initiative for development of the contemporary dance scene and establishment of young choreographers in Croatia. The preliminary design of the poster communicates the Platform’s purpose: to show the young generation’s work and to promote and affirm their professional development.

MAURO POLONDAK
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Terra magica

Trotjedni međunarodni glazbeni festival sastoji se od ljetne glazbene akademije i koncerata ansambla Poreč Classics. Specifičan naziv festivala, Musicae histriae / Terra magica, na simbolički način izražava magiju glazbe i Istru bogate kulturne i povijesne baštine. Rotiranom fotografijom šume, okomita stabla postaju vodoravno notno crtovlje na kojem se tipografskim elementima asocira glazba.

Terra Magica

This three-week international music festival consist of the Summer Music Academy and the Poreč Classics Ensemble concerts. The Festival’s specific name, Musicae histriae / Terra magica, symbolically represents the magic of music and the rich cultural and historic heritage of Istria. By rotating a photograph of a forest, vertical trees become horizontal musical staves with typography elements that remind of music notation.

KLARA ŠOŠTARIČ
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



51. PIF

Međunarodni festival lutkarskog kazališta omogućava bolju kulturnu razmjenu te plasiranje hrvatske kulture i kazališnog lutkarstva. Različite domene lutkarskog kazališta npr. marionete, kazalište sjena, ručne lutke itd. bile su inspiracija plakata. Kako su ruke glavni element za izvođenje lutkarskih predstava, motiv ruku na plakatu simbolički izražava prvu asocijaciju na lutkarsko kazalište.

51st PIF

International Puppet Theatre Festival enables a better cultural exchange and promotes Croatian culture and puppetry. Different types of puppetry – marionettes, shadow puppets, hand puppets, and others served as an inspiration for the poster. As hands are the main means for puppet theatre performances, the motif of hands on the poster graphically symbolizes the first association with puppet theatre.

JOSIPA MATIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Queer Zagreb

Queer Zagreb, druga koja se bavi teorijom i aktivizmom, propituje (hetero)normirane društvene vrijednosti u izvedbama u različitim medijima kako bi promovirala vrijednosti lgbtiq zajednica. Prikaz kipa svete Marije Tereze obasut ženskim poljupcima komunicira istospolnu seksualnu privlačnost i ironizira vjerske stavove o istospolnim vezama.

Queer Zagreb

Queer Zagreb, an organization engaged in theory and activism, questions (hetero)normative social values in different kinds of performances in order to promote LGBTIQ values. The image of the statue of Mother Teresa, a saint, covered in woman’s kisses, communicates same-sex sexual attraction and ironizes religious attitudes on same-sex relationships.

PETRA LAKNAR
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Touch Me
Touch Me festival posvećen je skrivenim događajima i fenomenima koji do nas ne mogu doprijeti pomoću naših osjetila i postojećih perceptivnih kanala. Kakva je tamna tvar – tajanstvena supstanca koja sačinjava svemir? Ideja plakata promišlja tamnu tvar kao simbol ljudskih granica: ograničenosti percepcije, znanja i doživljaja stvarnosti.

Touch Me
Touch Me Festival is dedicated to events and phenomena that we cannot perceive through our senses and our existing perception channels. What is the mysterious substance the universe is made up of – dark matter like? The idea behind the poster reflects on dark matter as a symbol of human limits to perception, knowledge, and experience of reality.

BRUNA ČIČIN-ŠAIN
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



One Take Film Festival
One Take Film Festival međunarodni je festival filmova snimljenih u jednom kadru, u kojima se ne koriste rezovi i montaža. Uloga jednog kadra u kojem se prožimaju ideje i emocije je stvaranje prostora za poticajnije filmsko promišljanje. Rješenje plakata za ovaj festival simbolizira tipografska kompozicija riječi iz imena festivala koje se neprekidno nastavljaju jedna na drugu tvoreći kadar na filmskoj vrpici.

One Take Film Festival
One Take Film Festival is an international festival of films shot in one take, without using cuts or editing. The role of one take in which different ideas and emotions come together, creates space for a more thorough thinking of film. The poster for the Festival depicts typographic composition of the words from the Festival's title, positioned one after another in a way that they make up a filmstrip take.

MARTINA MARTINIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Festival znanosti
Festival znanosti različitim sadržajima afirmira znanstvene teme u široj javnosti. Zagonetan karakter procesa znanstvenog istraživanja prikazan je djelomično prikriivenom riječi "EUREKA". Naziranje slova unutar jedne svijetle točke plakata pobuđuje znatiželju promatrača koji postupno otkriva spomenutu riječ, od davnina vezanu uz znanstvena otkrića.

Science Festival
Science Festival uses different content to affirm science topics among the wider public. The mysterious character of the scientific research process is represented by the partially covered word "EUREKA". The letters that appear within a bright spot on the dark background of the poster arouse curiosity of the observer who gradually discovers the above-mentioned word, related to scientific discoveries since antiquity.

LADA KUŠEC DEČI
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Human rights film festival
Human rights film festival je neprofitni projekt Multimedijalnog instituta i Udruženja za razvoj kulture (URK), koji promiču alternativnu kulturu i kulturu mladih, te se zalažu za manjinske identitete poput LGBT zajednice, Roma, nekih rasnih i vjerskih skupina, itd. Program festivala promovira otvorenost, multikulturalnost, toleranciju i slobodu izbora. Problem nejednakosti žena na plakatu je simbolički prikazan prekrivenim ženskim očima i ustima.

Human Rights Film Festival
Human rights film festival is a non-profit project by the Multimedia Institute and the Cultural Development Association URK, which promote alternative and youth culture and support minority identities, such as the LGBT community, Roma community, minority racial and religious identities, etc. The Festival program promotes openness, multiculturalism, tolerance, and freedom of choice. The problem of gender inequality is depicted on the poster by symbolically covered female eyes and mouth.

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.

SARA BONAČIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Penne Rigate

Koncept se zasniva na redizajnu standardne ambalaže Barille. Ilustracija s naglašenom linijom i jarkim bojama izražava strast prema hrani a istovremeno ističe "Penne Rigate", mnogima omiljenu vrstu tjestenine.

Penne Rigate

The concept is based on the redesign of the Barilla packaging. The illustration features an emphasized line and bright colours that convey passion for food, and at the same time stress "Penne Rigate", a favourite type of pasta for many.

JOSIPA MATIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Passata

Passata je smjesa od pasiranih rajčica podrijetlom iz Italije. Cilj je bio dizajnom predstaviti passatu kao prirodan, zdrav, ali i ukusan proizvod. Ilustrativnim prikazom passate dočarava se njezina kremasta tekstura i punoća okusa.

Passata

Passata is a tomato puree that originated in Italy. The aim of the design was to represent passata as a natural, healthy, but also a tasty product. The illustration of passata depicts its creamy texture and full-bodied taste.

TENA PEZDEVŠEK

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Šipak

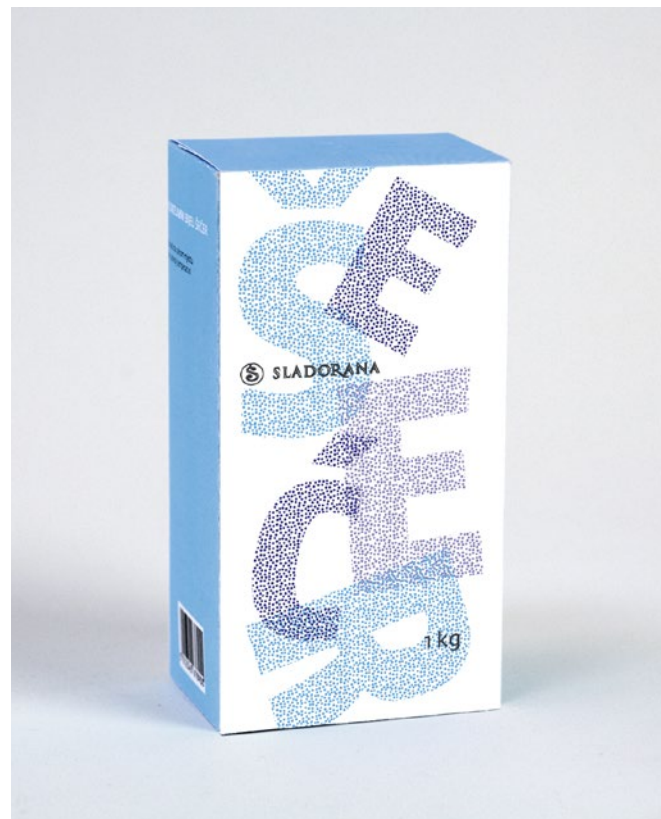
Šipak je vrlo popularna biljka zbog svog ljekovitog djelovanja. Inspiriran ljekovitim svojstvima ovog proizvoda, dvobojni dizajn je jednostavan i minimalistički, čime se na simbolički način ističe ljekovitost sadržaja.

Rosehip

Rosehip is a very popular plant due to its medicinal purposes. Inspired by its medicinal properties, the two-colour design is simple and minimalist, which symbolically emphasizes medicinal benefits of the content.

LADA KUŠEC DEČI

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Šećer

Izbjegavajući standardne prikaze, tipografskim je elementima prikazan izgled kristala šećera. Korištenjem više boja te dinamičnim kompozicijom slova na apstraktan je način prikazan slatki okus šećera.

Sugar

In order to avoid the standard depiction of sugar, typography elements are used to portray sugar crystals. Multiple colours and a dynamic composition of letters represent in an abstract way the sweet taste of sugar.

PETRA PIKNJAČ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Franck Cafe Cappuccino

Franck "Cafe Cappuccino" je instant mješavina u prahu za napitak popularan među mladima pa je cilj bio naglasiti odnos prema druženju, načinu komuniciranja i zabavi. Nepravilnim oblicima korištenim u dizajnu ambalaže dobiva se zanimljiv i koloristički dinamičan uzorak.

Franck Cafe Cappuccino

Franck "Cafe Cappuccino" is an instant powder coffee mix for a beverage popular among the young. The goal was, therefore, to highlight spending time together, communicating, and having fun. The packaging design uses irregular shapes that form an interesting and a dynamic pattern colour-wise.

KATARINA TRPČIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Lino – lješnjak čokolino

Lješnjak čokolino je proizvod koji se sastoji od instant pahuljica od žitarica, čokolade i lješnjaka. Iako je namjenjen maloj djeci, koristi ga i cijela obitelj. Kao dominantan motiv odabran je lik vjeverice načinjen od točkica koje podsjećaju na izgled proizvoda. Dizajn tako omogućuje igru prepoznavanja oblika.

Lino – lješnjak čokolino (Hazelnut Chocolate Cereal)

Lješnjak čokolino is a product that consists of instant cereals, chocolate, and hazelnut. Although intended for little children, the whole family enjoys it. The image of a squirrel made of points that evoke the texture of cereals is chosen as a dominant motif. In this way the design enables the game of object recognition.

TAJANA ČEKO

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Lino Keksolino

Lino Keksolino je žitna kašica napravljena od mljevenog keksa, dvopeka i žitarica, a sadrži razne vitamine, minerale i proteine. Iako je ovaj proizvod namijenjen djeci, ciljana skupina su roditelji. Ideja je bila dječjim ilustracijama u pastelnim nijansama boja komunicirati nježnost i blagost.

Lino Keksolino (Biscuit Cereal)

Lino Keksolino is a cereal mix made of ground biscuit, rusk, and cereals, containing different vitamins, minerals, and protein. Although this product is intended for kids, the targeted group is parents. The idea is to use children's illustrations in pastel hues that communicate gentleness and mildness.

TREĆI SEMESTAR

Informacijske strukture

– Odnos teksta i slike u sustavu (layout)

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

THIRD SEMESTER

Information structures

– Relationship between the Text and the Photograph in the Layout

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

MONIKA VODOPIJA

MENTOR: Nenad Dogan

ASISTENTICA / ASSISTANT: Dina Milovčić

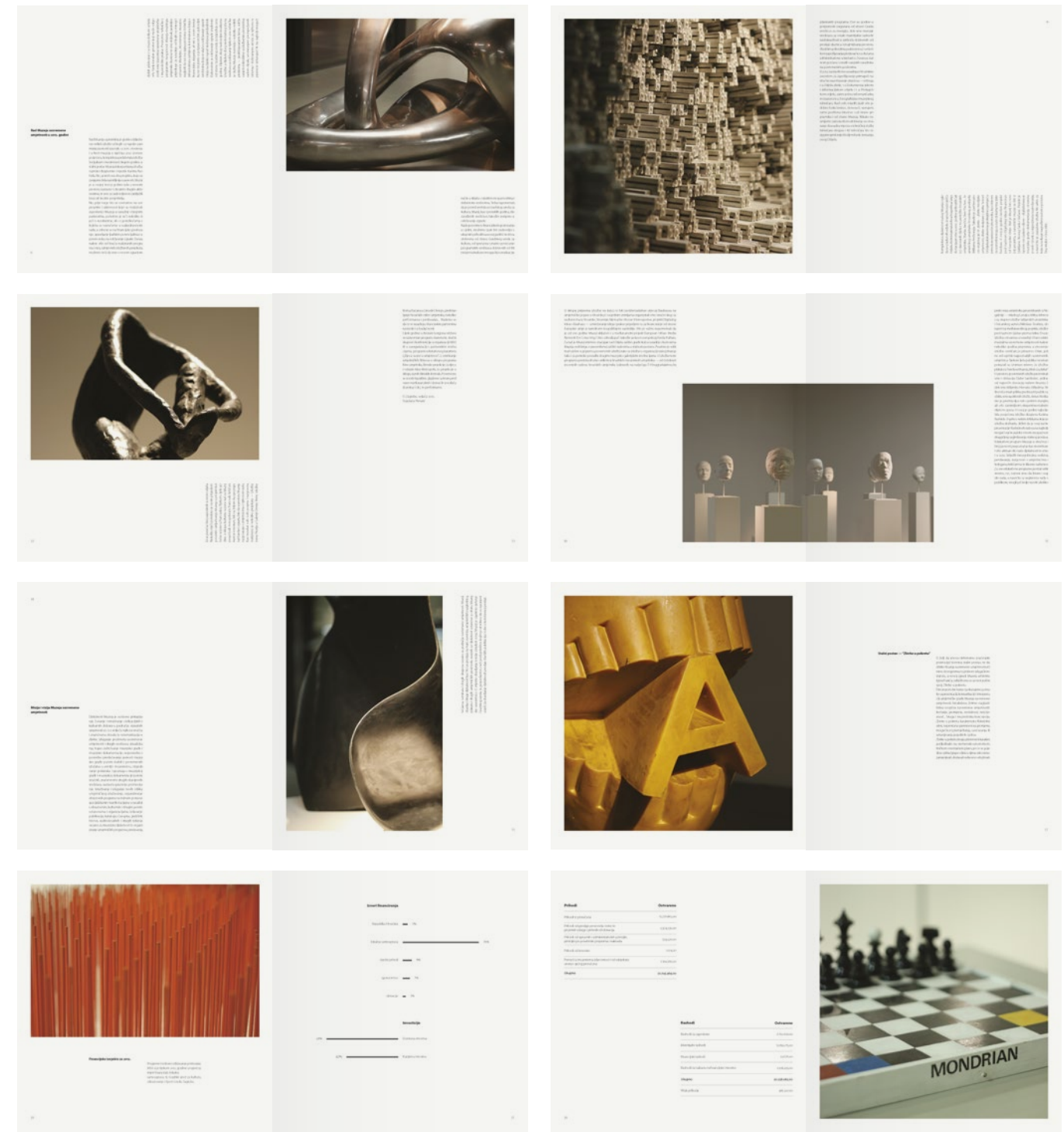


MSU – Muzej suvremenih umjetnosti

Stalni postav MSU-a nosi naziv Zbirke u pokretu, čime se naglašavaju temeljne karakteristike suvremene umjetnosti: pokret i dinamičnost. Unutar postava umjetnička su djela povezana prema idejnim srodnostima i unutarnjim vezama. Koncept za godišnje izvješće Muzeja proizlazi iz fleksibilnog i otvorenog okvira muzejske arhitekture uz neprestane promjene, mogućnosti premještanja, uvećavanja ili umanjivanja, neizvjesnosti o onome što slijedi. Stoga kretanje kroz Zbirke u pokretu nije striktno uređeno, već je ostavljeno posjetitelju na stvaranje individualnog kretanja.

The Museum of Contemporary Art (MSU)

The MSU permanent collection is entitled "Collections in Movement", which stresses the basic features of contemporary art: movement and force. Art works are linked according to their ideas and internal relationships. The Museum's annual report concept derives from the open framework of the museum architecture, allowing for endless changes, possibilities of moving, enlarging or shrinking, uncertainty of what the future brings. Therefore moving through the Collections in Movement is not strictly defined, but is left for the visitor to choose their individual movement.



ERIK BURIĆ

MENTOR: Ivan Doroghy
ASISTENT/ASSISTANT: Tomislav Vlainić



Hrvatska lutrija

Godišnje izvješće Hrvatske Lutrije inspirirano je crvenim Loto listićima i sustavom brojeva koji su karakteristični za igre Hrvatske Lutrije. Glavni je cilj bio oblikovati godišnje izvješće tako da može poslužiti i kao alat za nasumični odabir brojeva. Na klapnama korica izvješća nalazi se nekoliko kružnih otvora od kojih korisnik bira šest ili sedam, zavisno od vrste igre. Preklapanjem klapni preko stranice izvješća, kružni otvori mu otkrivaju pojedine brojeve koje igrač može označiti na loto listićima.

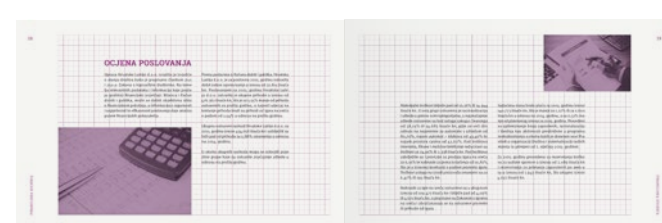
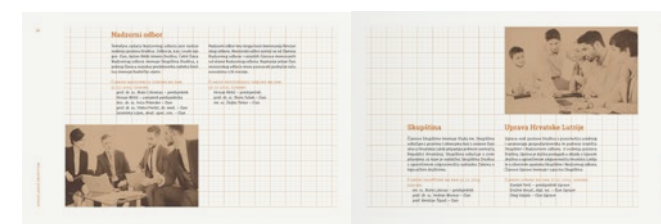
Croatian Lottery

Croatian Lottery annual report is inspired by the red Lottery sheets and the number system characteristic of the Croatian Lottery games. The main goal was to shape the annual report in a way that it can serve as a random number generator. The report cover flaps contain several circular openings and the user chooses six or seven of them, depending on the type of a game. When flaps are folded over a report page, the circular openings uncover numbers, which the player can mark on their lottery sheets.



IVA PRIMORAC

MENTOR: Stipe Brčić
ASISTENTICA/ASSISTANT: Marija Juza



Hrvatska lutrija

Ideja za dizajn godišnjeg izvješća Hrvatske Lutrije proizašao je iz izgleda Loto listića. Naslovnica, vidljivi grid, paginacija i navigacija kroz sadržaj izvješća svojim izgledom i položajem asociraju na Loto listić. Poglavlja u izvješću označena su različitim bojama karakterističnim za kuglice korištene u igrama na sreću. Naslovi poglavlja smješteni su na dno grida čime asociraju pad kuglice iz bubnja. Tablice i grafikoni se potežu iz pojedinih stranica, čime se asocira na izvlačenje dobitnih brojeva.

Croatian Lottery

The idea for the design of the Croatian Lottery annual report was inspired by the lottery (Loto) ticket. The report cover, visible grid, pagination, and navigation through the content are reminiscent of the Loto ticket in appearance and position. The chapters in the report are marked with different colours that are characteristic of the small balls used during lottery draws. The chapter titles are located at the bottom of a grid, which is reminiscent of a ball dropping from the lottery drum, while tables and charts can be pulled out from some of the pages, which is evocative of the winning numbers being drawn.





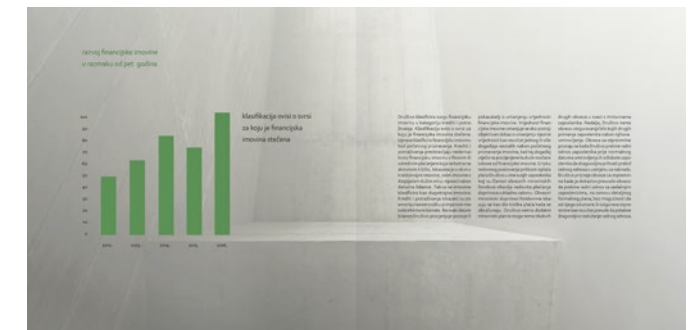
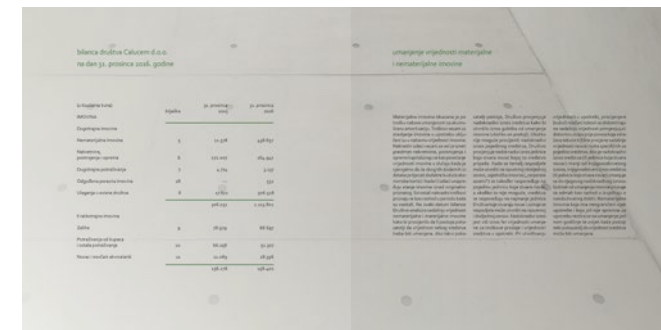
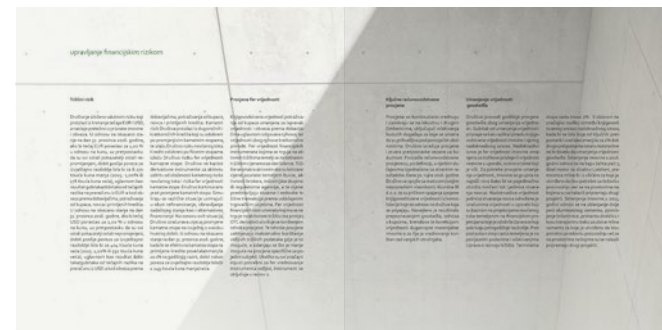
SARA STEPANOVIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić

Calucem

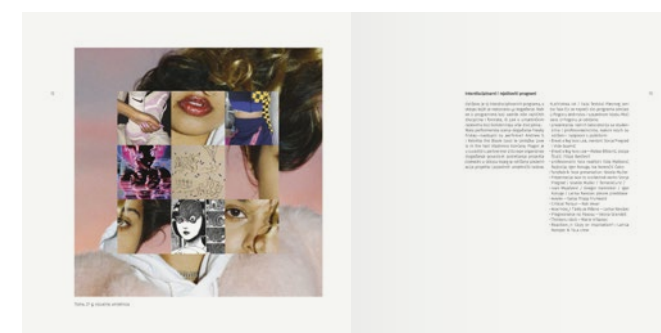
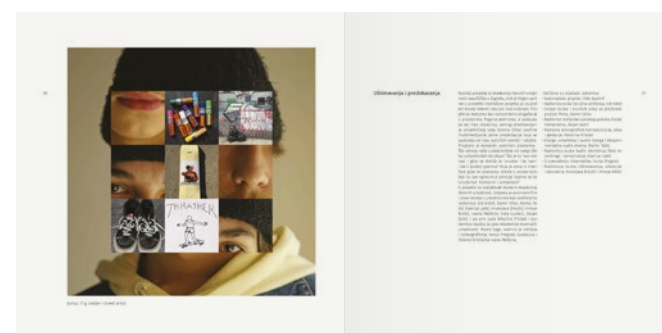
Calucem je pulska tvrtka koja se bavi proizvodnjom specijalnih cementata a drugi je po veličini svjetski proizvođač navedenih proizvoda. Idejni koncept finansijskog izvješća temelji se na izgledu betonskih ploča kao dominantnim elementom u arhitekturi. Tekst izvješća postavljen je u obliku betonskih struktura kako bi simbolički izrazio minimalizam i jednostavnost ovog građevinskog materijala.

Calucem

Calucem is a company from Pula that produces specialty cement, and that is the second-largest specialty cement producer in the world. The concept of their financial report is based on the image of concrete plates as a dominant element in architecture. The report text is shaped like concrete structures in order to symbolize minimalism and simplicity of this building material.



ANTONIJA VULETIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Pogon

Pogon – Zagrebački centar za nezavisnu kulturu i mlade je javna neprofitna ustanova u kulturi čija misija je pružati servis za produkciju i prezentaciju nezavisnih suvremenih kulturnih praksi. Temeljna funkcija Pogona je davanje na korištenje prostora za programe, i to bez naplate. Stoga se pomoću interveniranih portreta prezentiraju mladi ljudi koji svojim korištenjem i sudjelovanjem zapravo čine Pogon. Intervencijom na fotografijama pokušalo stvoriti svojevrsni "mood board" pomoću vizuala koji opisuju i predstavljaju osobu, stvarajući određen ugođaj tj. "vibe"; ali i prezentirati njihove interese i hobije.

Pogon

Pogon – Zagreb Centre for Independent Culture and Youth is a public non-profit institution for culture, whose mission is to provide a service for production and presentation of independent contemporary cultural practices. The basic function of Pogon is to give use of the spaces, free of charge. Therefore interventions in the portraits serve to present these young people, who actually embody Pogon through their use of and participation in it. The photographic interventions are intended to provide a "mood boards" using visuals that describe and represent a person, thus producing a certain atmosphere, that is, "a vibe", as well as presenting their interests and hobbies.

TREĆI SEMESTAR

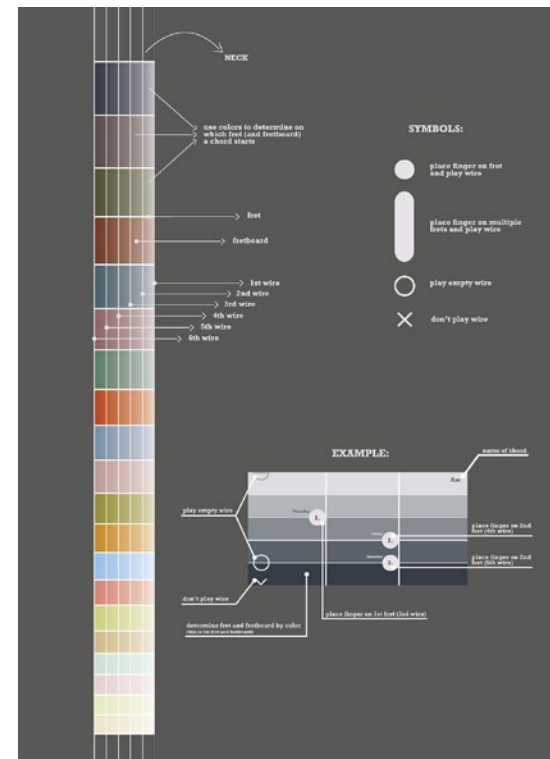
Informacijske strukture – Oblikovanje informacijske mape

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.



Kalendar Gibson

Kompanija Gibson se bavi proizvodnjom instrumenata i glazbene opreme, a najpoznatija je po gitarama. Ideja je bila kalendaru osim iščitavanja dana i mjeseca dati dodatnu vrijednost, u ovom slučaju pomoći korisnicima da nauče svirati na gitari. Početna točka učenja glazbe su akordi, koji su na listovima kalendara transformirani u shematske, vizualne prikaze iz kojih je moguće iščitati kako se svira pojedini akord. Svaka stranica kalendara sadrži akorde jedne pjesme, a u vizualnim prikazima akorda nalazi se i kalendar. Vrat gitare prikazan je kao ploha sa šest horizontalnih linija, te vertikalnim linijama koje predstavljaju polja na koje stavljamo prste pri sviranju. Polja su različitih boja, počevši od tamne do svijetle, što korisniku simbolički prikazuje dubinu i visinu pojedinog tona. Svaki akord drugačije je boje što korisnika kalendara upućuje na to gdje i kako odsvirati određeni akord.

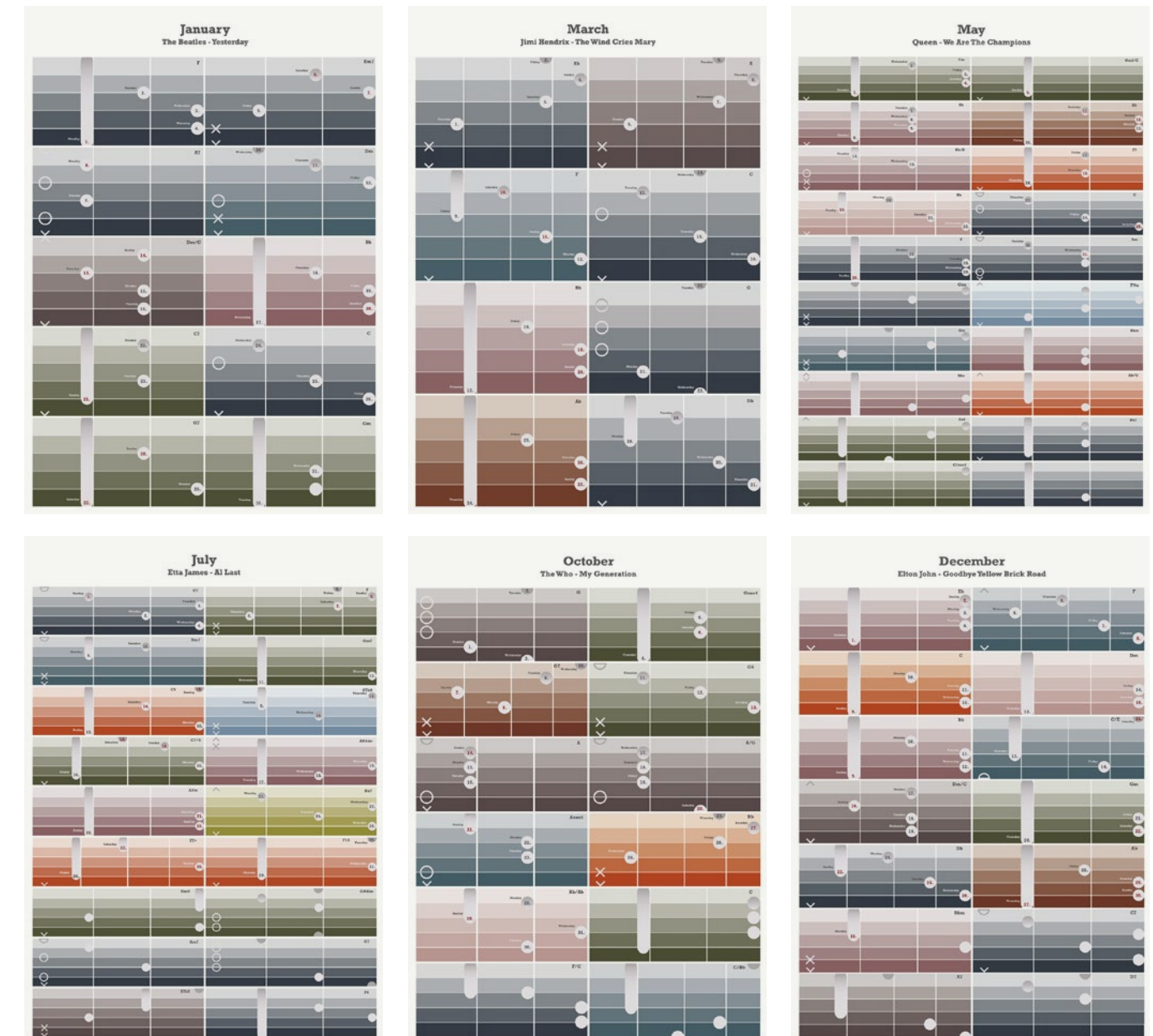
Gibson calendar

The company Gibson is involved in production of musical instruments and music equipment and it is reputable for its guitars. In addition to its provision of information of days and months, the idea behind it was to provide a value-added calendar and help the users to learn how to play the guitar. The starting point in learning music are chords, which in the calendar pages were transformed into schematic, visual illustrations from which one can discern how to play a specific chord. Every calendar page includes the chords of one song and the dates are shown in the visual illustrations of the chords. The guitar neck has been illustrated like a surface with six horizontal lines and vertical lines that stand for spots onto which one places one's fingers when playing it. The latter spots are of different colours, starting from dark to bright, which symbolically points out the depth and the height of a specific tone for the user. Each chord is of a different colour, which provides instructions for the calendar user in terms of where and how to play a specific chord.

ANTONIA ČIBARIĆ

MENTOR: Ivan Doroghy

ASISTENT / ASSISTANT: Tomislav Vlainić



ANTONIJA VULETIĆ

MENTOR: Nenad Dogan

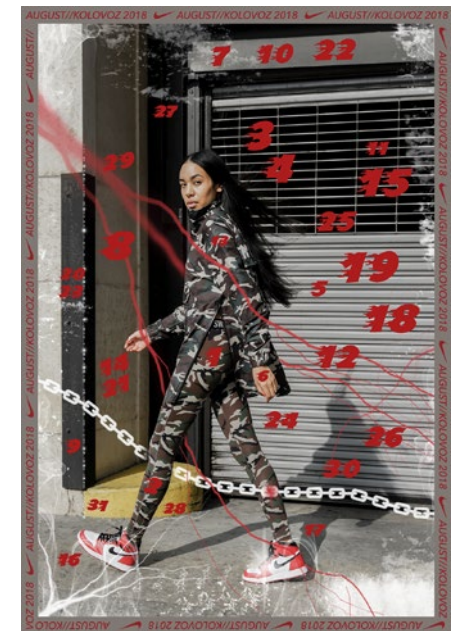
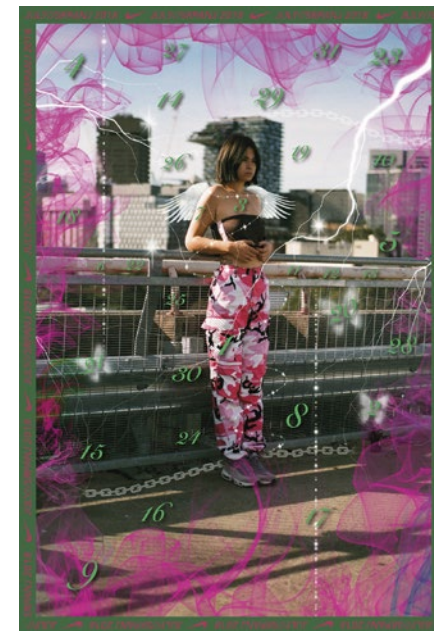
ASISTENTICA / ASSISTANT: Dina Milovčić

Kalendar Nike

Kalendar za Nike, posvećen je jednom od najznačajnijih tenisica, Air Force 1s. Kalendar je osmišljen kao cjelogodišnja kreativna kampanja. Svaki list kalendara za određeni mjesec sadrži različite tipografske i vizualne elemente, koje možemo ljepljenjem aplicirati na svoje stare tenisice. Aplikacijom vizualnih elemenata i datuma, tenisice ne samo da mijenjaju izgled prema našim željama, već postaju nosivi kalendar. Time se kalendar iz tiskane dvodimenzijalne forme pretvara u svojevrsnu hodajuću oglašivačku kampanju.

Nike calendar

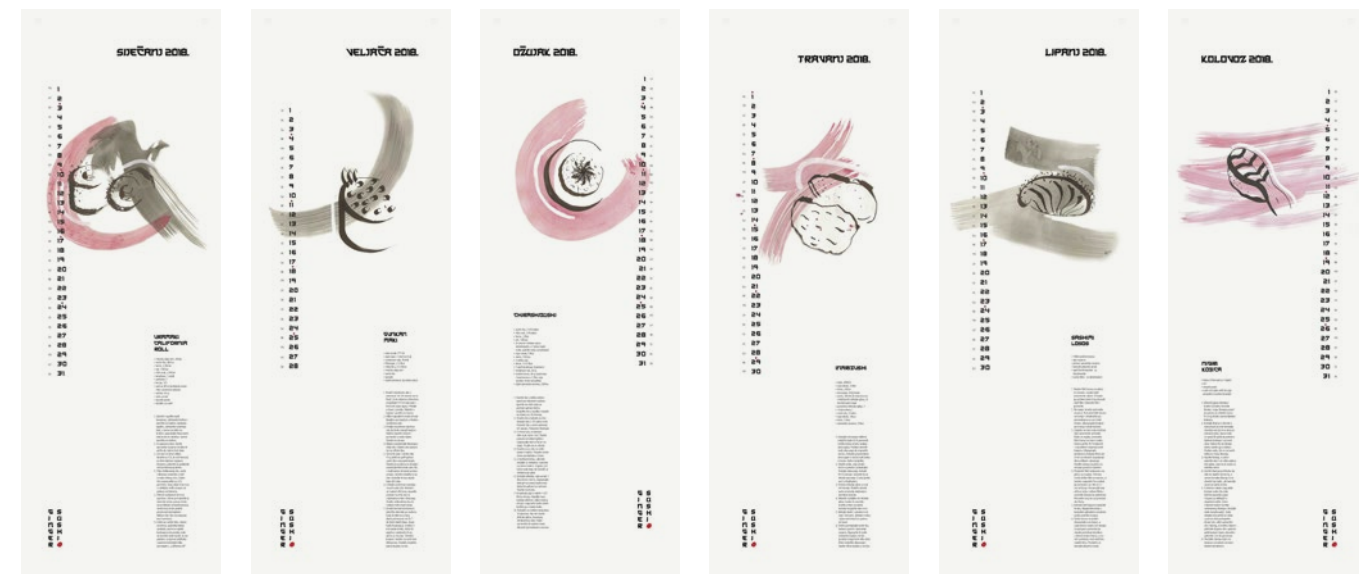
The calendar for Nike is dedicated to one of the most important sneakers – Air Force 1s. The calendar was devised as a year-round creative campaign. Every calendar page for a specific month includes different typographic and visual elements, which can be glued onto our old sneakers. Through the use of visual elements and the dates the sneakers not only change in appearance in accordance to our wishes, but they transformed into a wearable calendar. Consequently, the calendar is transformed from a printed two-dimensional form into a specific walking advertising campaign.



MONIKA VODOPIJA

MENTOR: Nenad Dogan

ASISTENTICA / ASSISTANT: Dina Milovčić



Kalendar Ginger Sushi

Inspiracija za kalendar zagrebačkog restorana Ginger Sushi bila je japanska umjetnost koja predstavlja minimalizam i jednostavnost, a koristi crnu, bijelu i crvenu boju. Izduženi i vertikalni format također podsjeća na japansko slikarstvo. Zidni kalendar svaki mjesec predstavlja jednu vrstu sushija kroz ilustraciju i pripadajući recept, informirajući korisnika ne samo o različitim sushijima, već i o tome kako ih može sam napraviti. Dolazi u ambalaži koja podsjeća na rolju sushija – u obliku je valjka u za sushi (odnosno nori algu) karakteristične crne boje s ilustracijom gornjeg dijela makizushija (najpoznatije vrste sushija) na poklopcima.

Ginger Sushi Calendar

The inspiration for the calendar for the Zagreb restaurant Ginger Sushi was Japanese art, represented by minimalism and simplicity, and using mostly black, white, and red. The elongated and vertical format also alludes to the Japanese painting. The calendar presents a different type of sushi each month, by illustration accompanied with a recipe, not only informing the customer of various types of sushi, but also giving instructions on how to prepare them. The calendar packaging calls to mind a sushi roll – it has a cylindrical shape, and is of a colour characteristic of the dried seaweed Nori – black, with an illustration of the upper part of makizushi (the most popular type of sushi) on its top cover.

KARLA WALDGONI

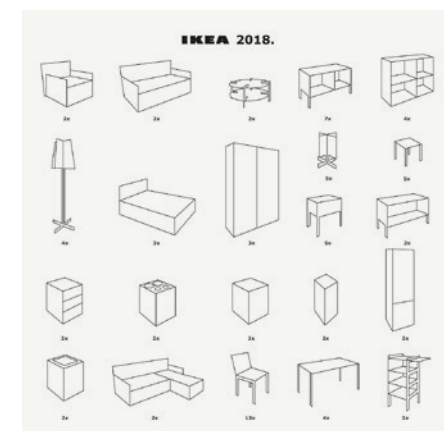
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić

Kalendar Burton

Burton je najveći proizvođač snowboarda na svijetu. Cilj je bio oblikovati kalendar namijenjen mladim ljudima, ljubiteljima snowboarda kojima je važan i vizualni izgled snowboarda. Kako je snowboarding dio urbane kulture odabrani su radovi dvanaestorice mladih umjetnika čiji umjetnički stil odgovara kulturi snowboardanja. Svaki bi mjesec bio predstavljen radom odabranog umjetnika uz dodatak osnovnih podataka o autoru. Listovi kalendara formatom i oblikom asociraju oblik snowboarda što promovira mlade umjetnike i tvrtku Burton snowboards. Položaj i raspored datuma pod različitim kutovima sugerira dinamiku sporta kakav je snowboard.

Burton calendar

Burton is the world's largest snowboard manufacturer. The objective was to design a calendar intended for youth, snowboard enthusiasts who pay attention also to the visual appearance of the snowboard. Since snowboarding is a part of urban culture, works by 12 young artists were selected whose artistic style is adequate for snowboarding culture. Every month would be presented through a work of one artist in addition to basic information about the author. Calendar pages through their form and shape remind of the shape of the snowboard, which promotes both young artists and the company Burton Snowboards. The position and the arrangement of the dates under different angles suggests the dynamics of the sport like snowboard.



IKEA		SIEČANJ / JANUARI / JANUARY					2018.	
1	2	3	4	5	6	7		
8	9	10	11	12	13	14		
15	16	17	18	19	20	21		
22	23	24	25	26	27	28		
29	30	31	1	2	3	4		
5	6	7	8	9	10	11		

IVA PRIMORAC

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza

IKEA		OŽUJAK / MARS / MARCH					2018.	
26	27	28	1	2	3	4		
5	6	7	8	9	10	11		
12	13	14	15	16	17	18		
19	20	21	22	23	24	25		
26	27	28	29	30	31	1		
2	3	4	5	6	7	8		

IKEA		SVIBANJ / MAJ / MAY					2018.	
30	1	2	3	4	5	6		
7	8	9	10	11	12	13		
14	15	16	17	18	19	20		
21	22	23	24	25	26	27		
28	29	30	31	1	2	3		
4	5	6	7	8	9	10		

Kalendar IKEA

Koncept oblikovanja kalendara proizašao je iz načina na koji se pakira većina proizvoda tvrtke IKEA. Plosnata ambalaža koja sadrži dijelove i upute za sastavljanje bez upotrebe dodatnog alata, preuzeta je za oblik kalendara. Svaki dan u kalendaru prikazuje jedan dio određenog komada namještaja koji se mijenjanjem datuma polako sastavljaju. Ilustracije dijelova namještaja mogu se perforacijom odvajati od lista kalendara. Ovako osmišljen dizajn kalendara nema samo funkciju prikazivanja datuma, nego pruža i mogućnost društvene igre slaganjem maketa namještaja. Ova dodatna funkcija kalendara ukazuje na promicanje obiteljskih vrijednosti tvrtke IKEA.

IKEA		LIPANJ / JUNI / JUNE					2018.	
28	29	30	31	1	2	3		
4	5	6	7	8	9	10		
11	12	13	14	15	16	17		
18	19	20	21	22	23	24		
25	26	27	28	29	30	1		
2	3	4	5	6	7	8		

IKEA calendar

The concept of calendar design resulted from the way in which most products by IKEA are packaged. Flat pack that includes product parts and assembly instructions without the use of additional tools was taken over in terms of the shape of the calendar. Each day in the calendar presents a part of the specific furniture item, which is slowly assembled when the date changes. Illustrations of furniture items can be separated from the calendar page through perforation. A calendar design devised in this way is not only intended to show the dates, but it also provides an opportunity to play a board game by assembling furniture models. This additional calendar function shows the promotion of family values by IKEA.

IKEA		PROSINAC / DECEMBER / DECEMBER					2018.	
26	27	28	29	30	1	2		
3	4	5	6	7	8	9		
10	11	12	13	14	15	16		
17	18	19	20	21	22	23		
24	25	26	27	28	29	30		
31	1	2	3	4	5	6		

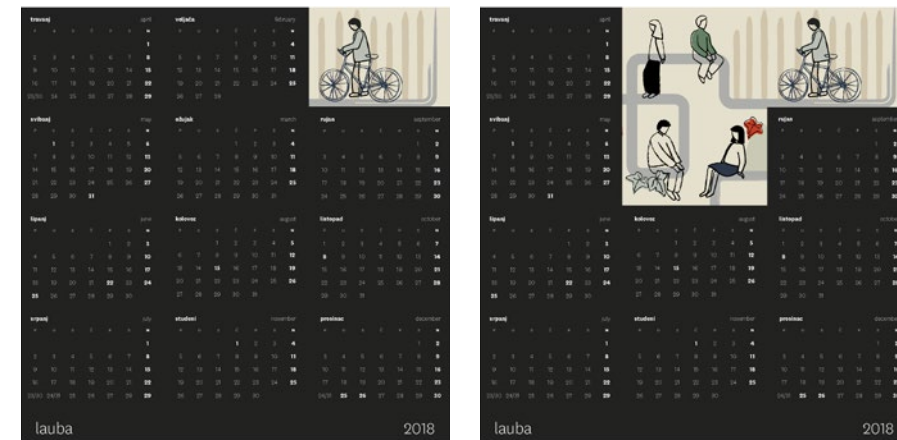
SILVIA MARINČIĆ

MENTOR: Stipe Brčić

ASISTENTICA / ASSISTANT: Marija Juza

Kalendar Lauba

Lauba je mjesto upoznavanja novih oblika umjetničkog izraza i podizanja svijesti o modernoj i suvremenoj hrvatskoj umjetnosti i kulturi ali i prostor učenja, zabave i društvene interakcije. Oblikovanjem kalendara cilj je bio naglasiti društvenu interakciju i ljude kao glavne sudionike u životu Laube. Vizualni izgled kalendara interpretira vizualni izgled Laube. Iza crne fasade otkrivamo prostor u kojem se izmjenjuju izložbe, koncerti, radionice i festivali. Početkom godine korisnik dobiva kalendar u obliku jednog lista koji se sastoji od dvanaest crnih naljepnica. Svaki mjesec skida odgovarajuću naljepnicu i tako otkriva ilustracije koje prikazuju likove ljudi u različitim odnosima i situacijama a završetkom godine korisnik otkriva cijelu ilustraciju.



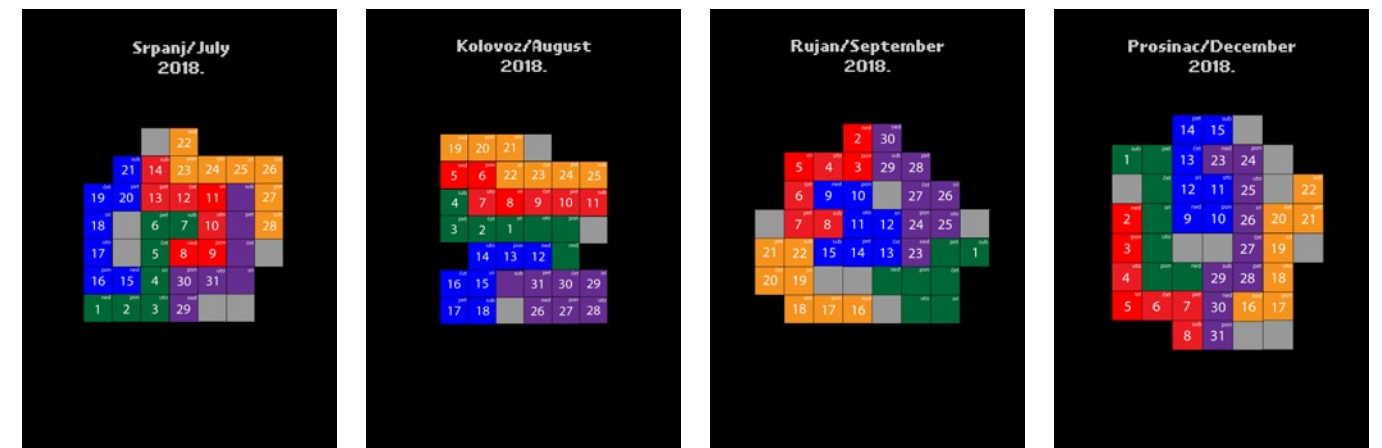
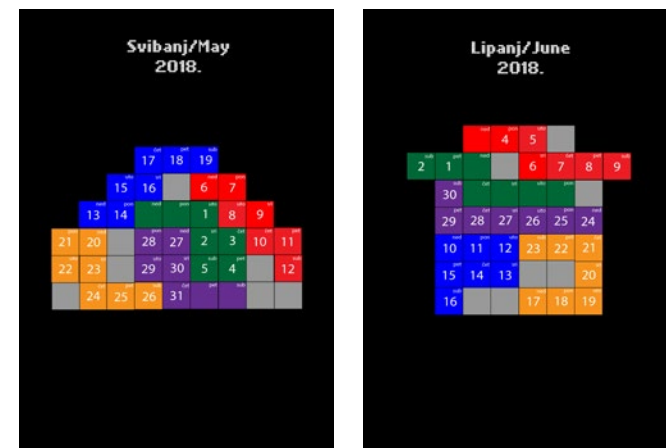
Lauba calendar

Lauba is a venue for gaining insight into new forms of artistic expression and raising awareness about both modern and contemporary Croatian art, as well as culture. In addition, it is a venue for learning, entertainment and social interaction. Through calendar design, we were striving to point out social interaction and people as the main participants in the life of Lauba. The visual appearance of the calendar interprets the visual appearance of Lauba. A venue is discovered behind the black façade in which exhibitions, concerts, workshops and festivals alternate. At the beginning of the year, the user gets the calendar in the form of a leaf, comprising of twelve black stickers. Every month they remove the corresponding sticker revealing illustrations that depict people in different relationships and situations. At the end of the year, the user reveals the entire illustration.

TIN CIFREK

MENTOR: Ivan Doroghy

ASISTENT / ASSISTANT: Tomislav Vlanić



Kalendar Tetris

Koncept oblikovanja kalendara temelji se na ideji da se unutar redoslijeda datuma i tjedana u svakom mjesecu prikažu različiti nivoi popularne igre. Pomoću magnetske folije (papira) omogućeno je pomicanje tetris elemenata s datumima po crnoj pozadini. Različita boja elemenata označava zaseban tjedan unutar mjeseca a datum su razmješteni po stranici tako da ih korisnik može sam posložiti. Unutar svakog mjeseca razmješteno je više praznih sivih polja koja otežavaju slaganje datuma po uobičajenom redu.

Tetris calendar

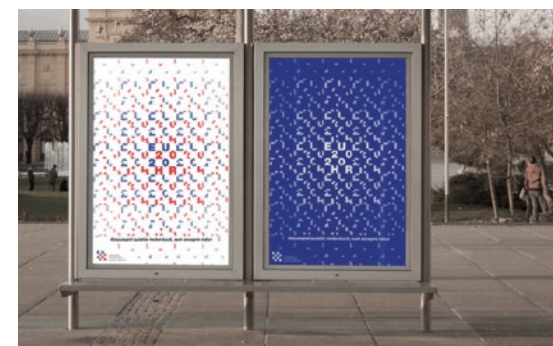
The idea behind the calendar design concept is to show different levels of a popular game within the course of dates and weeks every month. The use of magnetic foil (paper) enabled moving the tetris elements with dates across the black background. The different colours of the elements mark a separate week in the month and the dates are scattered on the page, so that the users can sort them by themselves. Several empty grey spaces within each month make it more difficult to sort the dates in accordance with the usual order.

ČETVRTI SEMESTAR Informacijski sustav – Oblikovanje vizualnog identiteta i signalistike

Zadatak podrazumijeva dizajn sustava vizualnog identiteta i skupine pravila koja reguliraju njegovu primjenu. Sadrži opsežnu analizu i istraživanje subjekta, dizajn znaka i logotipa, definiranje grafičkih standarda, izradu cjelokupnog priručnika grafičkih standarda i dizajn svih korporativnih aplikacija. Oblikovanje sustava signalistike obuhvaća dizajn ukupnog informacijskog sustava s pojedinačnim elementima za označavanje i komunikaciju u prostorima javnog sadržaja. Zadatak je postavljen kao odgovor na javnopoziivni natječaj za oblikovanje vizualnog identiteta predsjedanja Republike Hrvatske Vijećem Europske unije 2020 u organizaciji Hrvatskog dizajnerskog društva, Ministarstva vanjskih i europskih poslova te Ministarstva kulture Republike Hrvatske.

FOURTH SEMESTER Information System – Design of Visual Identity and Signalistics

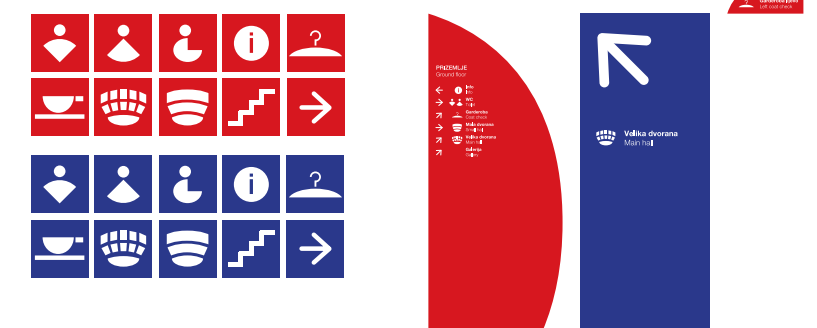
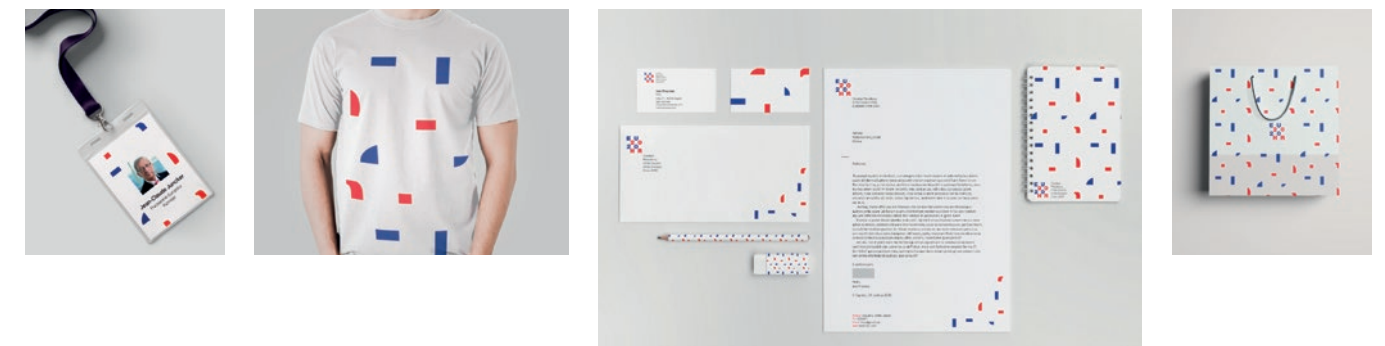
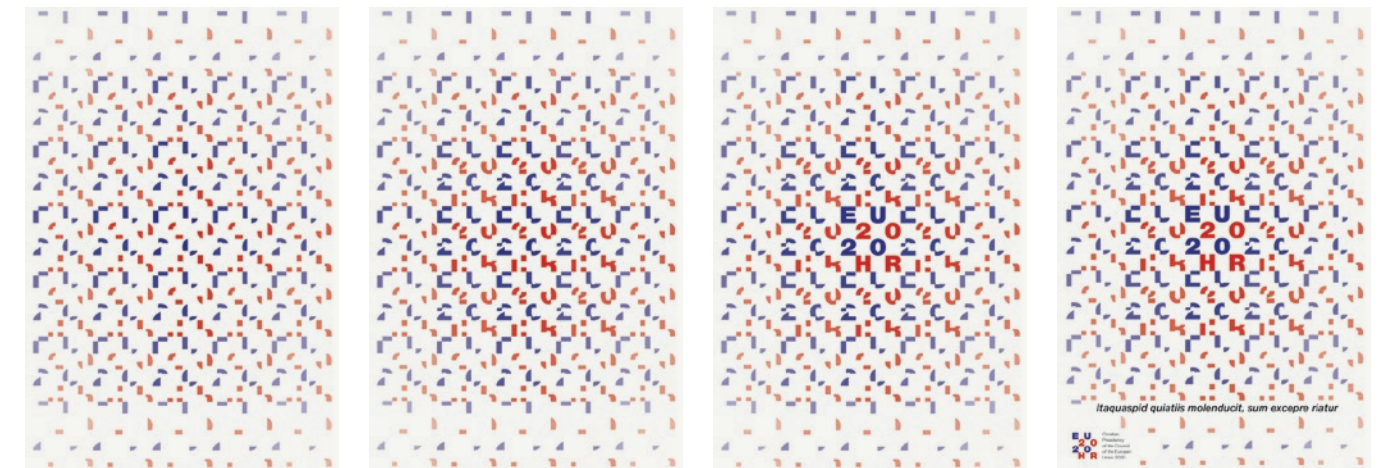
The assignment was to design a visual identity system and a set of rules for its application. It includes the subject analysis, designing a sign and a logo, defining graphic standards, drafting up the complete graphic standard manual, as well as designing all corporate applications. The design of the signalling system encompasses the design of the complete information system with its particular labelling and communication elements in public spaces. The assignment is set as a response to the competition for designing the visual identity of the Croatia's Presidency of the Council of the European Union, organized by the Croatian Designers Association, the Ministry of Foreign and European Affairs, and the Ministry of Culture.



Predsjedanje Hrvatske Vijećem Europske unije 2020. godine događaj je kojim Hrvatska treba približiti svoj nacionalni identitet Europi te se predstaviti vizualnim identitetom koji će biti prepoznatljiv. Logotip za EU2020HR proizašao je iz hrvatske šahovnice koju dočarava položajem slova unutar mreže. U verziji odnosa osnovnog i dodatnog logotipa elementi su također u takvom odnosu da u cjelini simboliziraju hrvatske kvadratiće. Korištene su plava boja koja predstavlja Europsku uniju te crvena koja predstavlja Hrvatsku. Dekonstrukcijom logotipa nastao je jednostavan apstraktni vizualni kod koji se primjenjuje na aplikacijama te u signalistici.

Croatia's Presidency of the Council of the EU2020 is an occasion for Croatia to present its national identity to Europe through a recognizable visual identity. The logo for EU2020HR is based on the Croatian Chessboard, depicted through the position of letters. The version of the relationship between the basic and the additional logo contains elements positioned in such a way that, as a whole, they symbolize Croatian squares. The color blue represents the EU, and red represents Croatia. By deconstructing the logo, a simple abstract visual code is created, and applied in applications and in signage.

IVA PRIMORAC
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



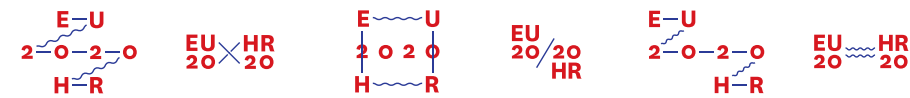
EU 20 20 HR

Predsjedanje
Republike
Hrvatske
Vijećem
Europske
unije

Croatian
Presidency
of the
Council
of the
European
Union

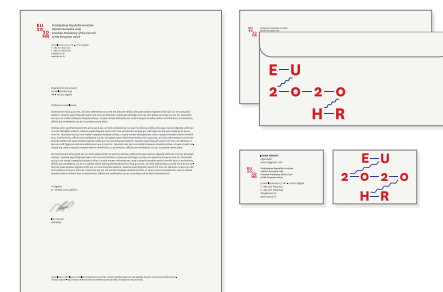
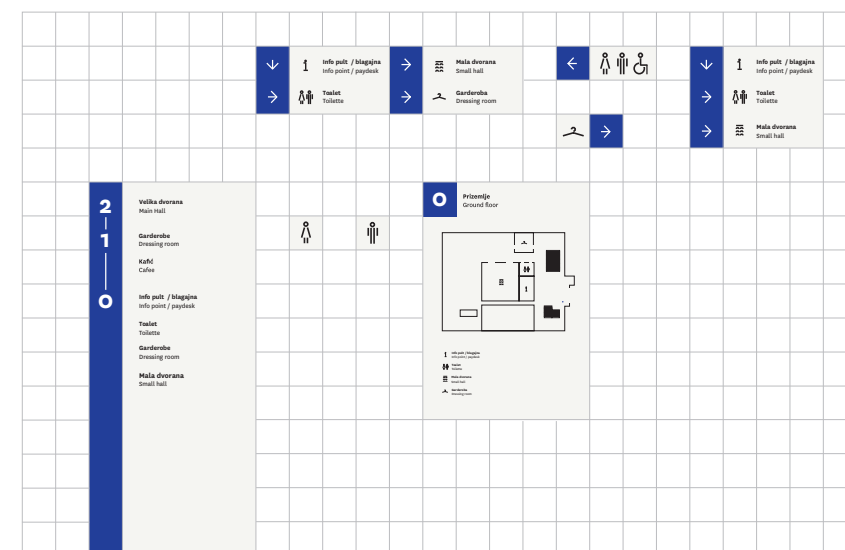
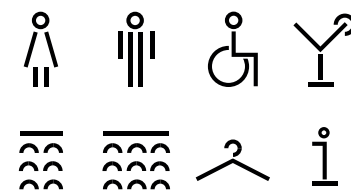
ERIK BURIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Vizualni identitet za Predsjedanjem Vijećem Europe EU2020HR proizašao je iz analize odnosa članica europske unije te komunikacijskim procesima koji nastaju unutar tih odnosa. Ti su odnosi bili glavna misao vodilja za oblikovanje logotipa i cjelokupnog vizualnog identiteta. Dijelovi primarnog logotipa su sastavni elementi složene kompozicije unutar koje postoje različite veze (valovite, ravne, razlomljene) koje simboliziraju moguće oblike komunikacije u složenoj zajednici kao što je Europska unija.

The visual identity of the Croatian Presidency of the Council of European Union EU2020HR resulted from an analysis of the relations among the EU member states and communication processes that occur within those relations. The latter relations were the idea behind the design both of the logo and of the overall visual identity. Parts of the primary logo are components of the complex composition within which there are different ties (wavy, straight, broken) that symbolise possible forms of communication in a complex community like the European Union.



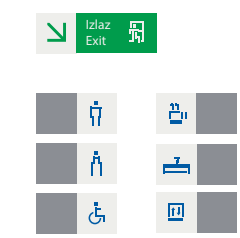
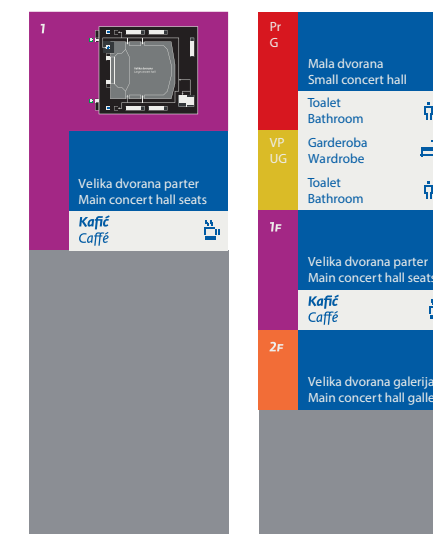
VICKO BEZIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Hrvatska će tijekom predsjedanja Vijećem EU biti centar svih političkih aktivnosti vijeća i prostor susreta mnogih državnih delegacija. Osnovu vizualnog identiteta čini mreža linija koja simbolički povezuje sve glavne gradove članica EU sa Zagrebom. Logotip specifičnim sustavom boja i vizualnim jezikom simbolički izražava dominantne vrijednosti europskog mozaika s Hrvatskom u centru.

During its presidency of the Council of the European Union, Croatia will be the centre of all the political activities of the Council and the meeting venue for a large number of state delegations. The basis of the visual identity is provided by a net of lines that symbolically connects all the capitals of EU member states with Zagreb. Through a specific colour system and visual language, the logo symbolically expresses the dominant values of the European mosaic with Croatia in its centre.



MARCELA VRČEK

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Idejni koncept za izradu prijedloga vizualnog identiteta Predsjedanja Hrvatske Vijećem Europe, temelji se na glavnim pretpostavkama međusobnog odnosa unutar EU. To su suradnja, povezanost i zajednica, koje su simbolički izražene riješenjem vizualnog identiteta ovog događaja. Znak je oblikovan iz odabrane tipografije a spajanjem ključnih slova 'E, U, R, H' nastaje znak gdje je povezanost među slovima neprekidna i čini simboličku zajednicu. Znak se pojavljuje fragmentarno u predviđenim fazama kampanje a cjelovito početkom i za svo vrijeme odvijanja događaja.

The idea behind the creation of the visual identity of the Croatian Presidency of the Council of the European Union originated from the main assumptions of mutual relations within the EU. These are co-operation, cohesion and the community, which are symbolically expressed through the visual identity of this event. The logo was designed from the selected typography, by linking the key letters E, U, R and H, which results in a logo with continuous connections between the letters, making up a symbolic unit. The logo fragmentarily appears in specific phases of the campaign, while it appears in its entirety both in the opening of the event and throughout the event.

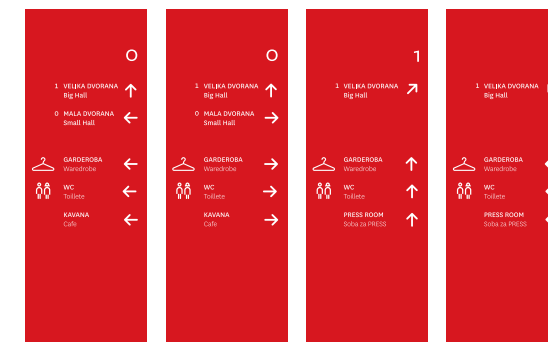
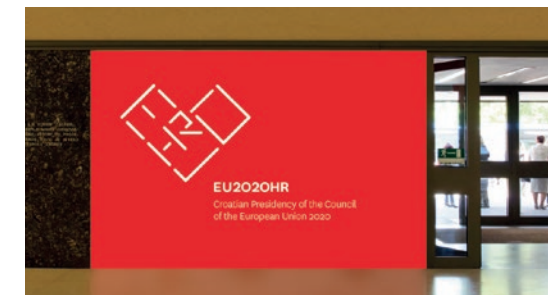
Prizemlje Ground		
↑ Akontacije Admissions	→ Bar Cafe	→ Velika dvorana Big Hall
→ Garderoba Wardrobe	→ Wc Toilette	
→ Velika dvorana Big Hall		
→ Wc Toilette		
1.kat 1st Floor		
↑ Garderoba Wardrobe	→ Wc Toilette	→ Velika dvorana Big Hall
→ Wc Toilette	→ Press Press	
→ Velika dvorana Big Hall		
2.kat 2nd Floor		
↑ Velika dvorana Big Hall	→ Tribina Stage entrance	
→ Garderoba Wardrobe	→ Wc Toilette	
→ Wc Toilette		
3.kat 3rd Floor		
↑ Velika dvorana Big Hall	→ Garderoba Wardrobe	
→ Garderoba Wardrobe	→ Wc Toilette	
→ Wc Toilette		

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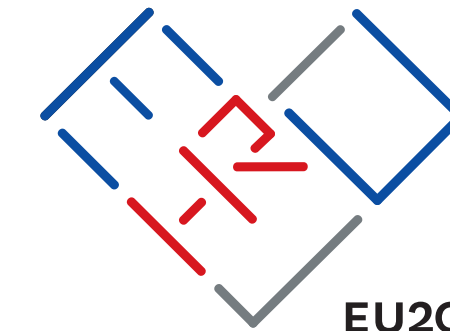
KARLA WALDGONI

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



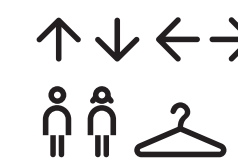
Osnovna ideja vizualnog identiteta Predsjedanja Hrvatske Vijećem Europe, proizlazi iz nastojanja da se simbolički izrazi zajedništvo Europske unije i Hrvatske. Realizirana je tipografskim labirintom kratica EU i HR, koji tvore cjelinu prikazanu u obliku srca. Boje su sukladne temeljnim bojama Europske unije i Hrvatske (plava i crvena) na neutralnoj sivoj podlozi. Rješenje omogućava fragmentarno prikazivanje znaka namjenjeni su faznom prikazivanju vizualnog identiteta Predsjedanja.

The idea behind the visual identity of the Croatian Presidency of the Council of the European Union originates from the efforts to symbolically express the togetherness of the European Union and Croatia. It was implemented through a typographic labyrinth of abbreviations EU and HR, which create a unit presented in the shape of the heart. The colours are in accordance with the colours typical of the European Union and Croatia (blue and red), shown against a neutral grey background. The solution enables a fragmentary display of the logo and it is intended for displaying the visual identity of the Presidency in phases.



EU2020HR

Croatian Presidency of the Council of the European Union 2020



MONIKA VODOPIJA
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Godine 2020. Republika Hrvatska preuzima predsjedanje Vijećem Europske Unije. Temelj vizualnog identiteta čini znak koji simbolički izražava pozitivne odnose Hrvatske i Europske Unije. Fluidna, organska linija karakterističnih boja, povezuje dvije jednako važne cjeline kao simbolički prikaz dvije glavne sudionice ovog događanja, Hrvatske i Europske Unije. Ukupan vizualni identitet karakterizira jednostavnost i prepoznatljivost glavne ideje o ujedinjenju zajedničkih snaga za bolju budućnost.

In 2020, the Republic of Croatia is taking over the Presidency of the Council of the European Union. The basis of the visual identity is the logo that symbolically expresses positive relations between Croatia and the European Union. A fluid, organic line of characteristic colours connects two equally important units as a symbolic presentation of two main participants of this event – Croatia and the European Union. The overall visual identity is characterised by simplicity and recognisability of the principal idea about unifying forces for a better future.

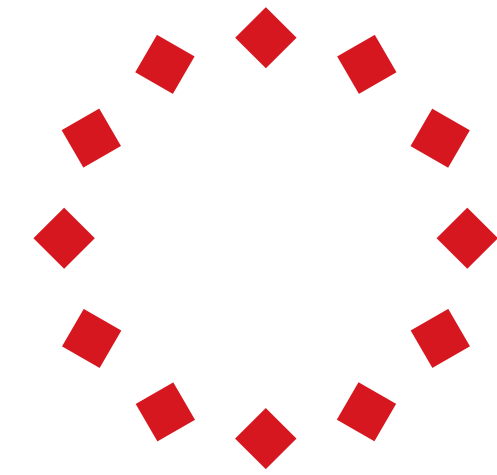


ANTONIJA VULETIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



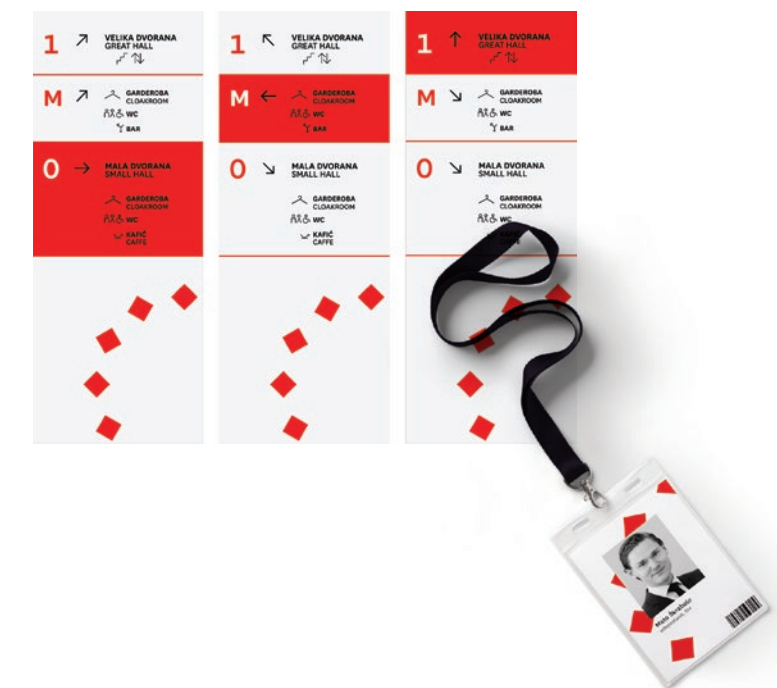
Prijedlog vizualnog identiteta Predsjedanja Hrvatske Vijećem Europe pod nazivom EU2020HR, nastao je preklapanjem najprepoznatljivih simbola Europske Unije i Republike Hrvatske. Zastava Europske Unije najprepoznatljiviji je simbol ujedinjene Europe i Europskog identiteta, dok su crveni kvadrati najrašireniji simbol Hrvatske. Iz Europskog amblema preuzeta je kompozicija od 12 elemenata u krugu, koji simboliziraju solidarnost i sklad među europskim narodima tj. europske unije i Republike Hrvatske.

The proposal for the visual identity of the Croatian Presidency of the Council of the EU entitled EU2020HR, resulted from overlapping the most recognisable symbols of the European Union and the Republic of Croatia. The flag of the European Union is the most recognisable symbol of united Europe and the European identity, while the red squares are the most popular symbol of Croatia. A composition of 12 elements inside a circle was taken over from the European emblem, which symbolise solidarity and harmony among the peoples of Europe, i.e. between the European Union and the Republic of Croatia.



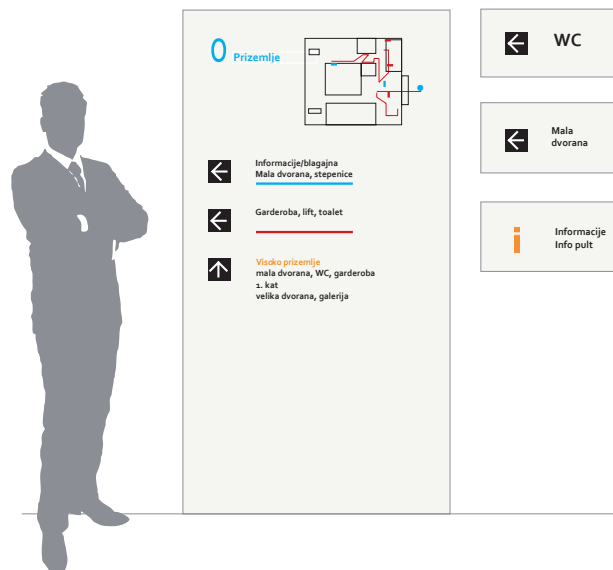
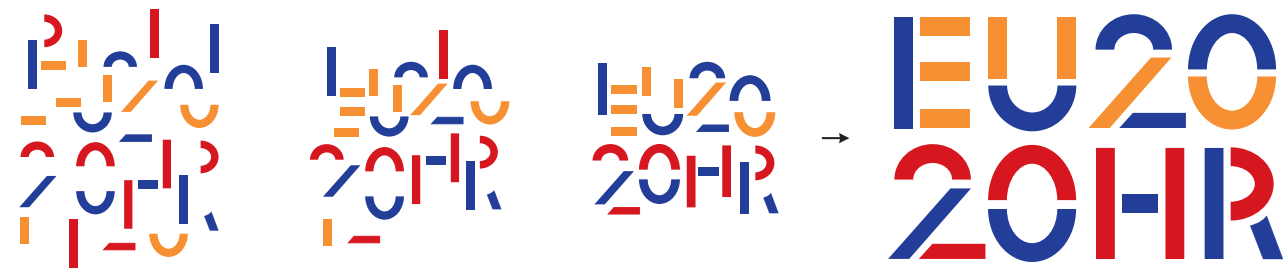
EU2020HR

Croatian Presidency of the Council of the European Union 2020



TIN CIFREK

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



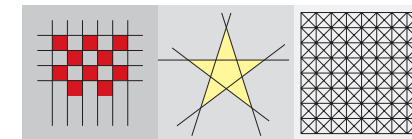
Oblikovanje vizualnog identiteta hrvatskog Predsjedanja Vijećem EU uvodi više različitih elemenata koji tvore jedinstvenu cjelinu poput Europske unije. Logotip je oblikovan tako da se može komponirati na različite načine tvoreći kompozicije koje omogućavaju visoku razinu prilagodljivosti raznim sredstvima poput plakata i ostalih sredstava komunikacije. Nastale kompozicije omogućavaju fazno prikazivanje vizualnog identiteta.

The design of the visual identity of the Croatian Presidency of the Council of the European Union introduces several different elements that make up a unique whole like the European Union. The logo was designed in an effort to create compositions in different ways that enable a high level of adaptability using different means like posters and other methods of communication. The resulting compositions enable the display of the visual identity in phases.



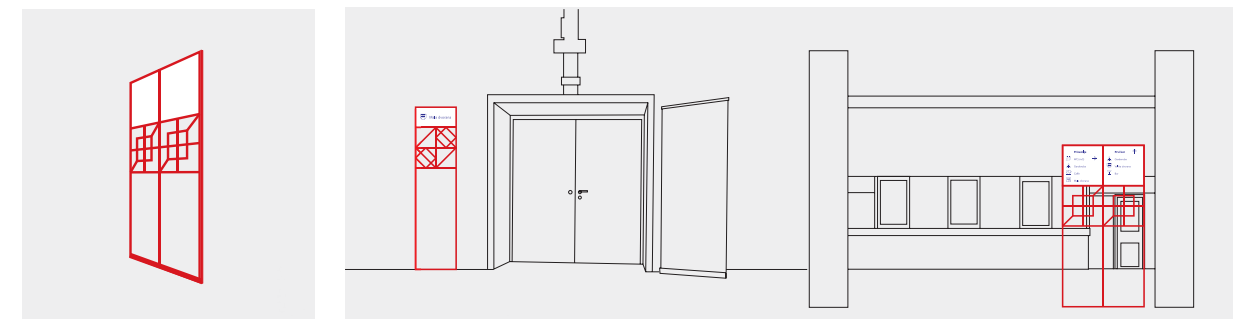
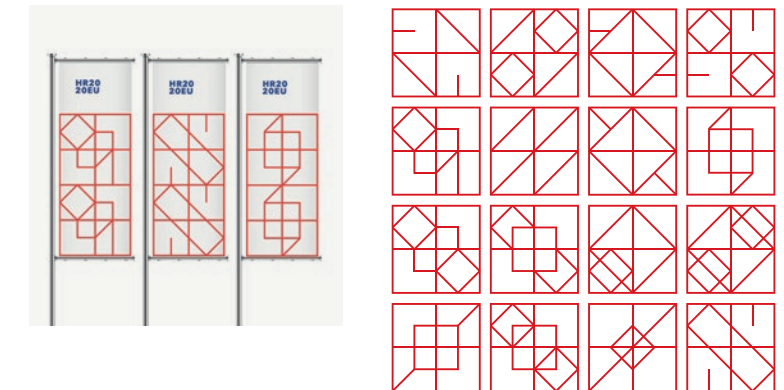
SILVIA MARINČIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Misao vodilja pri oblikovanju vizualnog identiteta glavna Hrvatskog predsjedanja Vijećem EU bila je suradnja država članica pri postizanju zajedničkih ciljeva. Vizual identiteta temelji se na mreži koja je nastala povezivanjem horizontala i vertikala Hrvatske šahovnice i dijagonala žutih zvijezda sa zastave Europske unije. Iz nastale mreže proizašlo je šesnaest hijerarhijski ravnopravnih znakova koji simbolički prikazuju dinamičnost odnosa unutar Europske unije.

The idea behind the design of the visual identity of the Croatian Presidency of the Council of the EU was co-operation among member states while striving to achieve the common goals. The visual of the identity is based on the net resulting from connecting the horizontals and the verticals of the Croatian Chessboard and the diagonal of yellow stars from the flag of the European Union. The latter net resulted in 16 hierarchically equal signs that symbolically present the dynamism of the relations within the European Union.



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 osmisliti 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.

HELENA BENC

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Mljekara Veronika

Neke od glavnih karakteristika proizvoda mini mljekare Veronika su tradicionalno, domaće, prirodno i zdravo. Ciljana skupina su kupci koji brinu za svoje zdravlje i kvalitetu prehrane. Cilj oblikovanja vizualnog identiteta za mini mljekaru Veronika bio je naglasiti pozitivne karakteristike proizvoda. Oblikovanje ambalaže inspirirano je motivima s narodnih nošnji hrvatskog zagorja koja je karakteristična po svojoj bjelini te geometrijskim i cvjetnim motivima.

Veronika Dairy

Traditional, local, natural and healthy are some of the main characteristics of the products provided by the mini dairy Veronika. The target group are customers who take care of their health and pay attention to the quality of their food. The objective of visual identity design of the mini dairy Veronika was to point out the positive characteristics of the products. The packaging design was inspired by motifs from the traditional national costumes of the Croatian region of Zagorje, specific for their whiteness and geometric and floral motifs.

HANA STOJAKOVIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Veli's

Tvrtka Veli's proizvodi prerađevine od voća, prvenstveno sokove i zdrave grickalice potpuno ekološkim procesom. Ciljana skupina su mladi, urbani ljudi, kojima je bitno što unose u svoj organizam, unatoč čestom nedostatku vremena za zdravu ishranu. Ideja dizajna ambalaže je da se informacije o nutritivnim vrijednostima prikažu na dominantan i uočljiv način na prednjoj strani ambalaže. Kako se radi o zdravim ekološkim proizvodima, korištene su boje kojima je naglašena ta karakteristika.

Veli's

The company Veli's produces processed fruit products, primarily juices and healthy snacks in a fully environmentally friendly process. The target group comprises of young, urban people who pay attention to what they eat, irrespective of their frequent lack of time for healthy meals. The idea behind the packaging design was to present information about nutritional values in a dominant, yet a visible way on the front packaging. Specific colours were used to emphasise the fact that these are healthy organic products.

ZOE ŠARLIJA

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Cogito

Cogito je specijalizirana pržionica vrhunske kave. Ono što ih izdvaja od ostalih je kvaliteta i transparentnost porijekla kava. Za oblik ambalaže izabrana je crna tuba koja nije uobičajen oblik za pakiranje kave što potencira dojam posebnosti ove kave. Na ambalaži se s prednje strane nalazi samo logo i ime kave, dok je na stražnju stranu smještena stilizirana karta s točno označenim mjestom porijekla kave.

Cogito

Cogito is a specialised top-quality coffee roasting business. What distinguishes it from other similar businesses is the quality and transparency of coffee origin. The packaging is a black tube, which is a unique shape of coffee packaging that was selected in order to convey the impression of how special this coffee actually is. The front packaging contains only the logo and the name of the coffee, while on the back of the packaging there is a stylised map where the place of origin of the coffee has been clearly marked.

MATKO MIJIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Pivovara Medvedgrad

Pivovara Medvedgrad više od dva desetljeća proizvodi svoje pivo. Pivo je proizvedeno prirodnim postupkom, tradicionalnim načinima kuhanja bez konzervansa. Oblikovanje ambalaže za piva Crna Kraljica, Zlatni Medvjed i Baltazar temelji se na ilustracijama likova iz naziva pojedinog piva. Jedinstvenim stilskim postupkom i položajem informacija o proizvodu, uspostavljena je poveznica za sva tri navedena piva.

Medvedgrad Brewery

Medvedgrad Brewery has been producing beer for over two decades. The beer is brewed in a natural process, using conventional cooking methods without preservatives. The packaging design for the brands Crna Kraljica (dark lager), Zlatni Medvjed (pale lager) and Baltazar (hoppy lager with a fruity flavour) was based on illustration of the characters that the brands were named after. A connection was established for the three previously mentioned beer brands through a unique stylistic process and the position of information about the product.

JOSIPA PETROV

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Forthglade

Forthglade je proizvođač pseće hrane čije proizvode odlikuju prirodni sastojci bez konzervansa s minimalnim dodatkom aditiva. Kupci proizvoda su odrasli koji paze na sastav pseće hrane i pritom žele samo najzdravije za svoje ljubimca. Cilj je bio stvoriti povjerenje kod potrošača te izbjeći šarolikost i zasićenost informacijama koji karakteriziraju ambalaže konkurentnih proizvoda. Naglašenom vizualnom čistoćom, ambalaža sugerira zdrave proizvode.

Forthglade

Forthglade is a dog food manufacturer whose products are made of natural ingredients without preservatives and with a minimum share of additives. The buyers are adults who pay attention to dog food ingredients in order to provide the healthiest food for their pets. The objective was to build consumer confidence and avoid information diversity and saturation which are typical of competitor product packaging. The packaging conveys the idea of healthy products through emphasised visual purity.

TEA SINOVČIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Manson & Co

Indijska manufaktura proizvodi organsku čokoladu visoke kvalitete i okusa, a svojom dugom tradicijom spravljanja čokolade plasiraju veliki asortiman čokoladnih proizvoda raznih okusa i postocima kakaovca. Glavna ideja je bila odabranom tipografijom i gradacijom debljine slova naglasiti postotak kakaovca i gorčinu okusa. Jednostavan i minimalistički stil oblikovanja naglašava organsku proizvodnju proizvoda višeg cjenovnog ranga.

Manson & Co

An Indian manufacturer produces top quality organic tasty chocolate. Due to its long tradition of chocolate manufacturing, it provides a wide range of chocolate products of different flavours and with a different cacao percentage. The idea behind it was to point out the cacao percentage and the bitterness of taste through a selected typography and the gradation of letter thickness. The simple and minimalist design style pointed out the organic production of the products within a higher price range.

NEVA MARIJA ZIDIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Nadalina

Nadalina proizvodi visokokvalitetnu čokoladu s visokim udjelom kaka, obogaćenu okusima specifičnima za Dalmaciju kao što su rogač, lavanda, smokve, maslinovo ulje i prošek. Cilj oblikovanja vizualnog identiteta linije čokoladnih proizvoda, bio je prenijeti privlačnost čokolade i doživljaja Dalmacije odabranim stihovima pjesme Nadalina. Korištenjem stihova pjesme o djevojci Nadalini, metaforički se ističe posebnost odabranih proizvoda.

Nadalina

Nadalina produces high quality chocolate with a high percentage of cacao, enhanced with flavours specific of Dalmatia, such as carob, lavender, figs, olive oil and prosecco. The objective of designing the visual identity of chocolate product range was to convey the idea of attractiveness both of chocolate and Dalmatia through selected lines of the song Nadalina. Special features of the selected products have been metaphorically emphasised through the use of the verse of the song about a girl named Nadalina.

ANA MOJAŠ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Adria

Koncept oblikovanja ambalaže temelji se na naglašavanju porijekla i izvornosti proizvoda. Nositelj vizualnog identiteta je motiv čipke kao poveznice s tradicijom hrvatskog Jadrana, odakle potječu ovi proizvodi. Stilizirani i reducirani fragmenti čipke asociraju na ručnu izradu, strpljivost i preciznost stoljetne tradicije proizvodnje. Materijal izrade ambalaže je transparentna folija kako bi se proizvod doživio u svojoj posebnosti.

Adria

The packaging design concept was based on stressing the origin and the authenticity of the product. The bearer of the visual identity is the motif of lace as a connection with the tradition of the Croatian Adriatic, which is where all these products originated from. Stylised and reduced lace fragments are obviously handmade, reminding of patience and accuracy of a century long manufacturing tradition. The packaging was made using transparent foil in order to provide an experience of it in all its uniqueness.

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 dizajneranoga vizualnog identiteta robne marke) – naslov i slogan, slikovne elemente (fotografiju ili ilustraciju), seriju plakata i oglasa te cjelovitu strategiju implementacije tih oglasa u javni prostor, također prema rezultatima samostalno provedenog istraživanja. Tako je student istodobno i marketinški ‘stručnjak’, i dizajner, i copywriter, i ilustrator, a mentori i asistenti nalaze se u ulozi svojevrsnih art direktora. Cilj zadatka usvojiti je osnove svih vještina koje se u marketinškoj praksi smatraju neizostavnima.

FIFTH SEMESTER Communication System – Advertising

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

ZOE ŠARLIJA

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

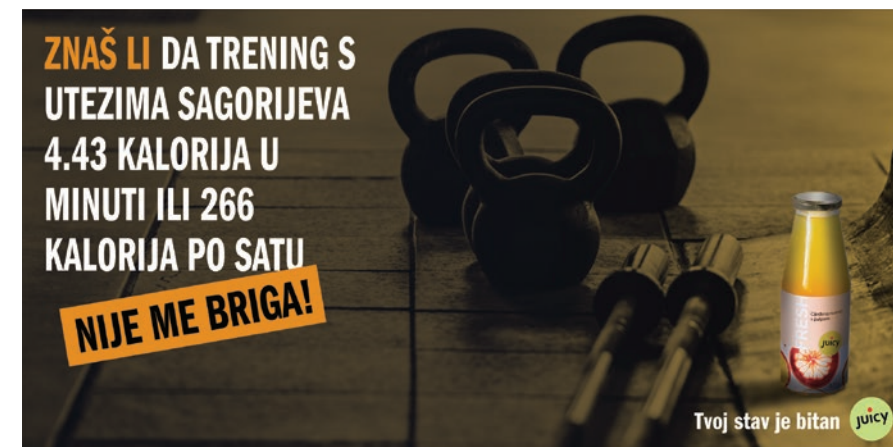


Kampanja Juicy

Juicy ima tri različite kategorije proizvoda koje se razlikuju cijenom, što ovisi o udjelu voća u proizvodu. U skladu s tri različite kategorije, proizvodi su namijenjeni različitim skupinama potrošača. Juicy Fruits dizajnom ironizira neefikasnost obrazovnog sustava. Dizajnom za Juicy, cilj je bio idilično obiteljsko druženje prikazati kao dosadno i predvidljivo. Juicy Fresh dizajnom ironizira popularne savjete za tzv. zdravi život, koji su prepuni zbunjujućih informacija.

Juicy campaign

Juicy has three different categories of products that differ also in terms of their price, which depends on the fruit content in the specific product. Concerning the three different categories, the products are intended for different user groups. Juicy Fruits design indulges in irony about the ineffectiveness of educational system. Through its design, Juicy strived to convey the idea of the boredom of predictability of idyllic family reunion. On the other hand, through its design, Juicy Fresh indulges in irony about popular tips for the so-called healthy life, which abound in confusing information.



JOSIPA PETROV

MENTOR: Nenad Dogan
KOMENTOR / COMENTOR: Veljko Žvan
ASISTENTICA / ASSISTANT: Dina Milovčić



Klara Marić

— **Kampanja Istarske delicije**

Klara Marić proizvodi tjestenine na tradicionalan način. Odabrano rješenje proizlazi iz nastojanja da se naglasi porijeklo i autentičnost proizvoda. Tome su poslužili citati tradicionalnih istarskih izreka postavljениh u drugačiji kontekst. Razlika između navedenih izreka i načina njihova prikazivanja rezultira duhovitim porukama o pretjeranom uživanju u hrani.

Klara Marić

— **Istrian delicacies campaign**

Klara Marić produces pasta using traditional methods. The solution opted for results from efforts to point out the origin and authenticity of the products. Hence, quotes from traditional Istrian proverbs were used, yet they were put in an entirely different context. The difference between the previously mentioned proverbs and the way in which they were presented resulted in witty messages about overindulgence in food.



HELENA BENC

MENTOR: Nenad Dogan
KOMENTOR / COMENTOR: Veljko Žvan
ASISTENTICA / ASSISTANT: Dina Milovčić



Kampanja Nadalina

Okusi čokoladnih proizvoda specifični su za Dalmaci poput rogača, suhих smokava, lavande, badema i maslinovog ulja. Zbog vrhunske kvalitete, proizvodi su višeg cjenovnog ranga a ciljana skupina su sladokusci koji vole isprobavati različite okuse. Cilj je kampanje kreativnim rješenjem naglasiti mediteransko porijeklo proizvoda, upotunjeno citatima stihova poznatog istoimenog hita Olivera Dragojevića.

Nadalina Campaign

The tastes of chocolate products are specific for Dalmatia, such as carob, dry figs, lavender, almonds and olive oil. Due to their top quality, the products are within a higher price range and the target group are gourmets who are fond of trying different tastes. The objective of the campaign was to stress the Mediterranean origin of the products through a creative solution, enhanced with quotes from the eponymous greatest hit by Oliver Dragojević.



TEA TANESKI

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



**CRNA KRALJICA, ZG.
JAK KARAKTER,
DRUŽI SE SAMO SA
ŽENAMA KOJE
ZNAJU ŠTO ŽELE.
VOLI TAMNA MJESTA
I DUGA DRUŽENJA.**

Pivo s karakterom.
MEDVEDGRAD



**ZLATNI MEDO, ZG.
NJEŽAN I OSJEĆAJAN.
TRAŽI SLIČNU DUŠU ZA
DUGE ŠETNJE GRADOM I
POTPUNO ZADOVOLJENJE
OSJETILA.**

Pivo s karakterom.
MEDVEDGRAD



**BALTAZAR, ZG.
U DRUŠTVU OMILJEN,
PRIVATNO VOLJEN.
TRAŽI PARTNERA ZA
DOBAR PROVOD U
MEDVEDGRADU.**

Pivo s karakterom.
MEDVEDGRAD



Kampanja Pivovara Medvedgrad

Medvedgrad je zagrebačka pivovara s dugogodišnjom tradicijom i prepoznatljivom kvalitetom, te širokom ponudom piva. Kreativno rješenje oglašavanja temelji se na ljubavnim oglasima dvosmislenog karaktera, uz upotrebu fotografije odgovarajuće osobe s pivom u ruci. Time se na humoristični način potencijalnom kupcu omogućava identifikacija s navedenom robnom markom.

Medvedgrad Craft Brewery Campaign

Medvedgrad is a Zagreb-based brewery with a long tradition of a recognisable quality, as well as a broad range of craft beer. The creative solution is based on love ads of ambiguous character, with the use of a photograph of a desired person with craft beer in their hands, which in a humorous way enables a potential client to identify the previously mentioned brand.

ANA MOJAŠ

MENTOR: Nenad Dogan
KOMENTOR / KOMENTOR: Veljko Žvan
ASISTENTICA / ASSISTANT: Dina Milovčić



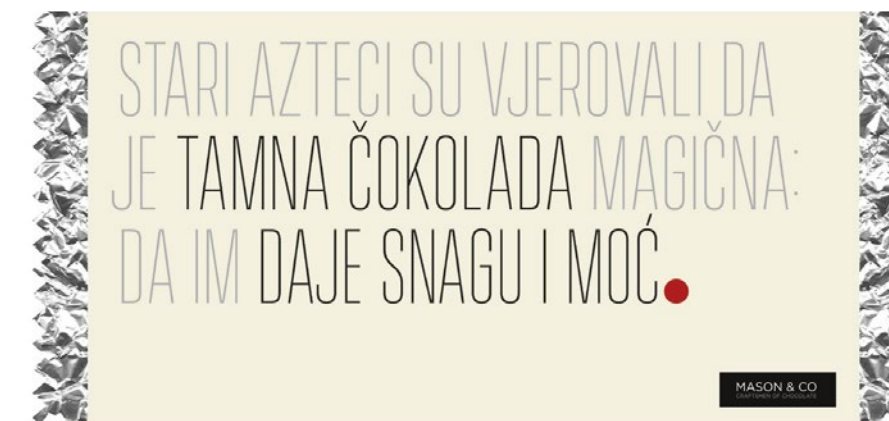
**TAMNA ČOKOLADA SE
DOBIVA OD KAKAA SA STABLA
THEOBROMA GJI JE PRIJEVOO
HRANA BOGOVA.**

MASON & CO



**TAMNA ČOKOLADA POTIČE AKTIVACIJU
DOPAMINA KOJI IZAZIVA EUFORIJU.**

MASON & CO



**STARI AZTECI SU VJEROVALI DA
JE TAMNA ČOKOLADA MAGIČNA:
DA IM DAJE SNAGU I MOĆ.**

MASON & CO

Kampanja Mason & Co

Kampanja se nastavlja na redizajnu ambalaže Mason & Co. za čokoladu visoke kvalitete koja se konzumira polako i s užitkom. Namijenjena je kupcima nekonvencionalnog ponašanja sklonih istraživanju novih okusa i spremnih na izazov novog. Cilj je bio skrenuti pozornost na Mason & Co. tamnu čokoladu, ukazati na njezinu posebnost i kvalitetu te istaći ono čime se izdvaja od drugih čokolada na tržištu.

Mason & Co Campaign

The campaign builds on Mason & Co. packaging redesign for top quality chocolate that is eaten slowly while relishing in it. It is intended for buyers of unconventional behaviour inclined to explore new tastes and prepared to face the challenge of the new. The objective was to attract attention to Mason & Co. dark chocolate, point out its special features and quality and stress what makes it different from other chocolate brands in the market.

HANA STOJAKOVIĆ

MENTOR: Stipe Brčić
KOMENTOR/COMENTOR: Veljko Žvan
ASISTENTICA/ASSISTANT: Marija Juza



Kampanja Adria

Tvrtku Adria uspješno proizvodi hrvatske, i dalmatinske tradicionalne slastice poput arancina, smokvenjaka s bademom, keksima s rogačem i čokolada s lavandom. Ciljana skupina su osobe koje imaju poseban odnos prema hrani i očekuju užitak pri konzumiranju. Idejno rješenje naglašava opušten stil života, porukama izvedenima iz općepoznatih poslovice u kojima umnaženjem više samoglasnika unutar ključne riječi nastaje dojam produžavanja užitka.

The company Adria

The company Adria is involved in successful production of Croatian and Dalmatian traditional sweets such as arancini, dried fig cake with almonds, carob biscuits and lavender chocolate. The target group are persons with a special attitude towards food and they expect to relish it while eating. The conceptual design emphasises a relaxed lifestyle, through messages inspired by popular proverbs in which multiplying vowels in key words creates the impression of prolonged pleasure.

ALMA RASTODER

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Kampanja Cogito

Cogito kave izađuju se od sirovinama porijeklom iz različitih zemalja a ono što ih čini posebnim su nijanse ukusa koje potrošača na simbolički način vode u nove predjele. Asortiman kava korisnicima pruža slobodu izbora, pruža im užitak neotkrivenih i neobičnih vrijednosti vezanih za samo porijeklo kave.

Cogito Campaign

Cogito coffee is made of raw materials that originate from different countries. The nuances of flavour that symbolically present different regions of the world to consumers make it unique. The coffee product range provides consumers with a freedom of choice, as well as the pleasure of undiscovered and unusual values linked with the origin of coffee.



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.

MATKO MIJIĆ

MENTOR: Stipe Brčić
KOMENTORICA / COMENTOR: Inja Kavurić-Kireta
ASISTENTICA / ASSISTANT: Marija Juza



Zagrebačko kazalište lutaka

Predstave zagrebačkog kazalište lutaka odlikuje kreativnost predstava i izvedbena lutkarska vještina. Plakati za predstave Crvenkapa, Ježeva Kućica i Ivica i Marica, istražuju odnose dobrih i loših likova oko kućice usred šume. Vizualni stil plakata asocira na papercutting tehniku, koju karakterizira slojevit prikaz likova i scene čime nastaje dojam dubine koja nas 'uvlači' u priču.

Zagreb Puppet Theatre

Creativity of the performances and puppet theatre performing skills are typical of Zagreb Puppet Theatre. Posters for the performances Little Red Riding Hood, Hedgehog's Home and Hansel and Gretel study the relationships between good and bad characters around a house in the middle of the forest. The visual style of the poster reminds of papercutting technique, characterised by a layered depiction of characters and the scene, which creates the impression of depth that 'pulls us into' the story.

MATIJA JANDRIĆ

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

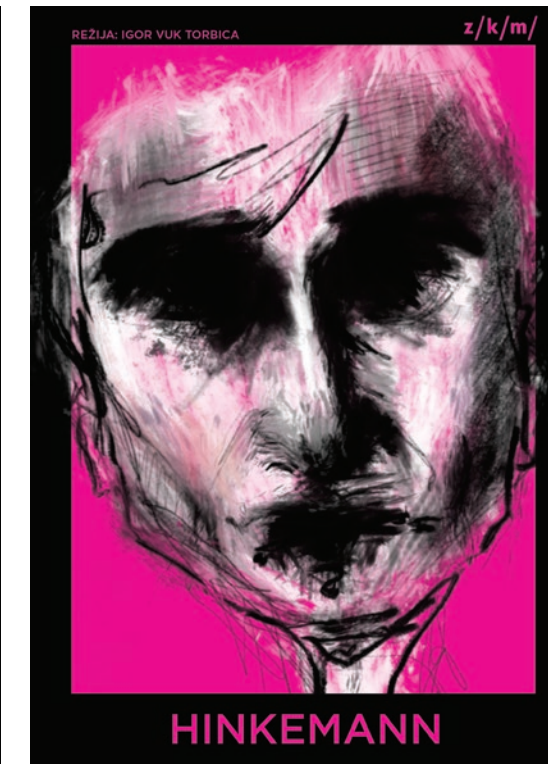


Zagrebačko kazalište mladih (ZKM)

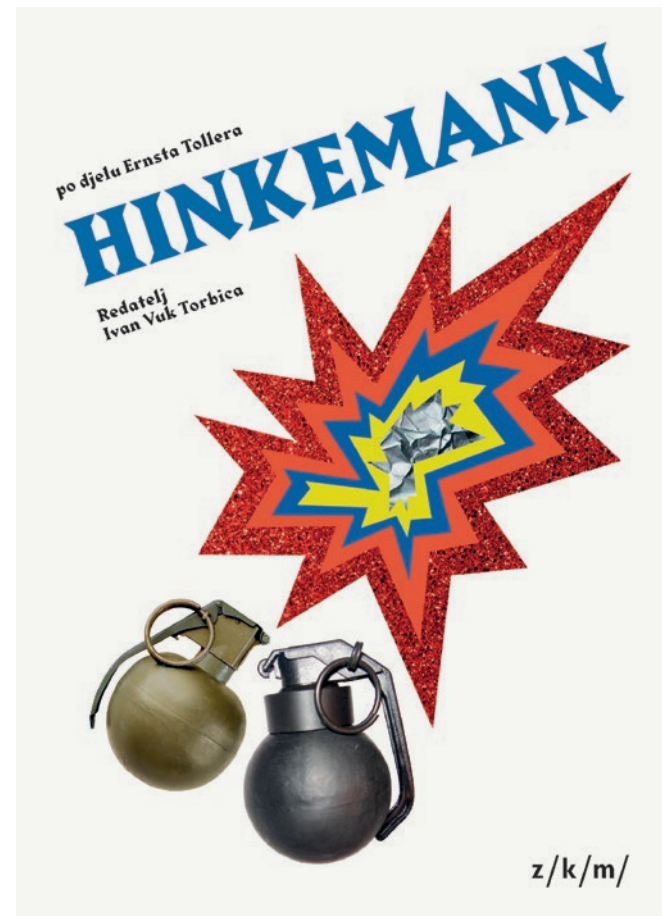
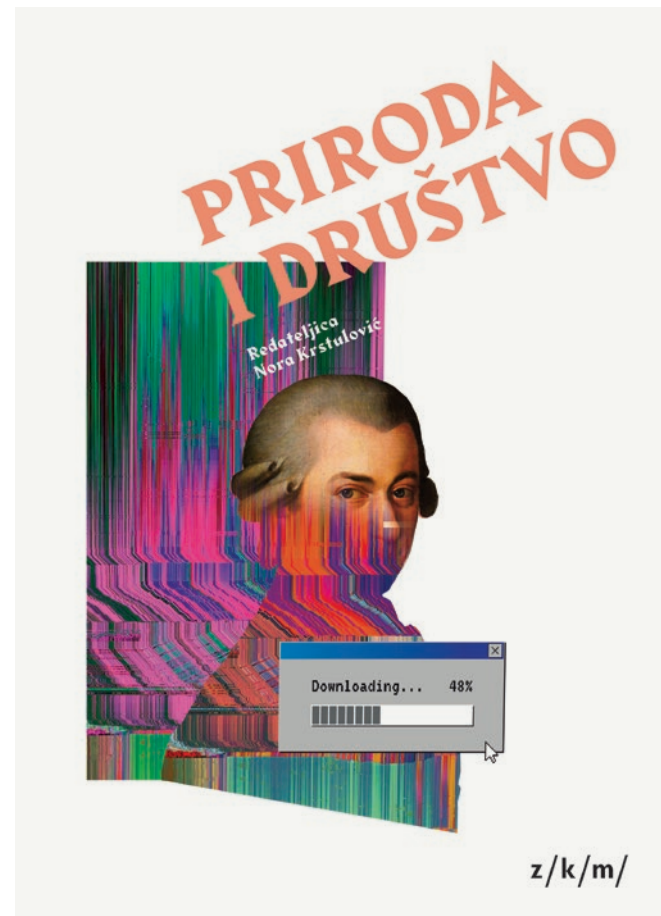
ZKM je kazalište koje svojim predstavama ukazuje na društvenu osviještenost i otvorenost prema aktualnim pitanjima. Koncept oblikovanja plakata temelji se na portretima likova uz odgovarajući komentar s posebnim naglaskom na ton pojedine predstave. Slojevit portretiranjem lica nastaje priča i budi interes za aktualnu temu.

Zagreb Youth Theatre (ZKM)

Zagreb Youth Theatre (ZKM) is a theatre that points out social awareness in its performances, as well as openness towards current issues. The concept of poster design is based on character portraits with corresponding commentaries and a special emphasis on the tone of a specific performance. The layered portraits of faces result in a story that arouses interest in the current topic.



HANA STOJAKOVIĆ
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



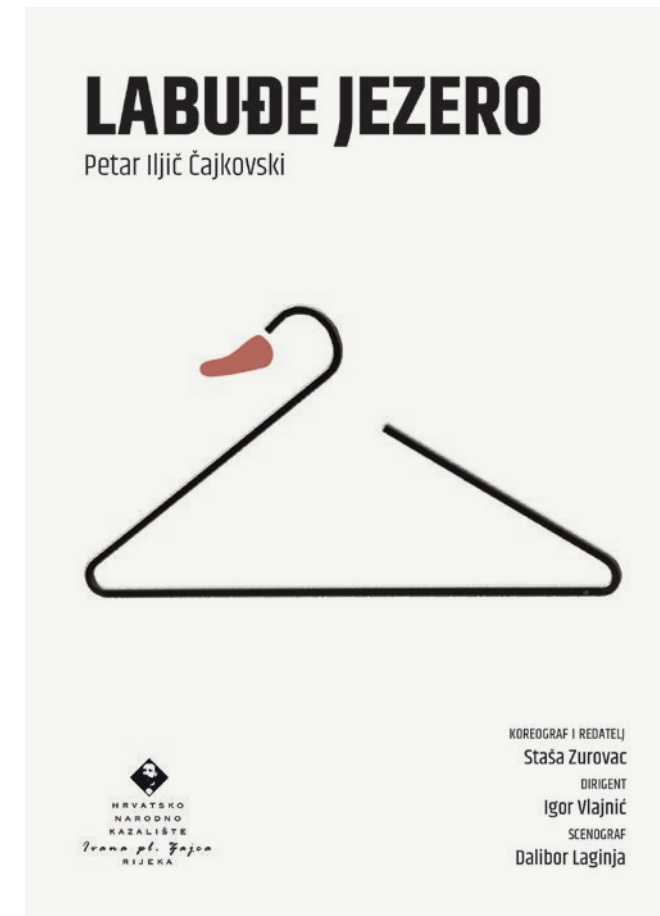
Zagrebačko kazalište mladih (ZKM)

Kazalište ZKM-a karakterizira otvorenost, sklonost istraživanju, propitkivanju društvenih aktualnosti i kritičnost. Navedeni pristupi komunicirani su na plakatima tehnikom kolaža. Svaki plakat sadrži specifičnu ilustraciju nadrealnog sadržaja, koja nastoji izraziti suštinu predstave. Za predstavu "Alise u Zemlji Čudesas" to je problem odrastanja i potraga za vlastitim identitetom, za "Hinkemanna" to je sukob pojmova rata i spektakla a 'Priroda i društvo' problematizira odnos umjetnosti i digitalne tehnologije.

Zagreb Youth Theatre (ZKM)

Zagreb Youth Theatre (ZKM) is characterised by openness, inclination towards research, questioning current social issues and a propensity to criticise. The previously mentioned approaches have been presented in the posters using the collage technique. Each poster includes a specific illustration of surreal content, which is striving to express the essence of the performance. In the performance Alice in Wonderland it is the problem of growing up and a search for one's own identity. In case of Hinkemann, it is a conflict between the concept of war and the show. Nature and Society addresses the issue of the relationship between art and digital technology.

IVA RUŠIN
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić



Hrvatsko narodno kazalište Rijeka

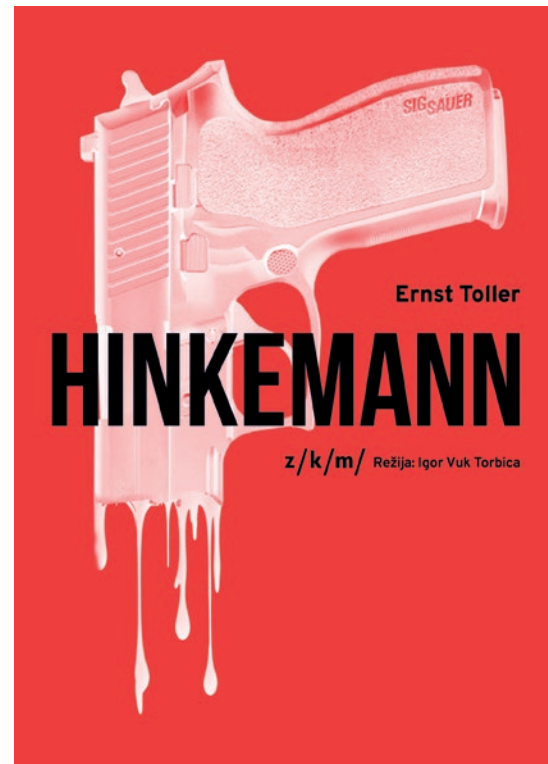
Baletski odsjek HNK Ivana pl. Zajca u Rijeci ima vrlo suvremen i konceptualan pristup kazališnim djelima. Ideja je da plakati odražavaju navedene teatarske pristupe što je postignuto duhovitom igrom ilustrativnih intervencija i fotografije. Tako vješalica postaje labud za balet Labuđe jezero, šahovska figura postaje kralj za temu Macbeth-a a dječja lizalica postaje vještica za temu o Ivici i Marici.

The Croatian National Theatre Rijeka

The Ballet Department of the Croatian National Theatre Ivan pl. Zajc in Rijeka has adopted a very modern and conceptual approach to theatre plays. The idea behind it was that the posters need to reflect the previously mentioned theatre approaches, which was achieved through a witty play of illustrative interventions and photography. Hence, the coat hanger becomes a swan for Swan Lake ballet, the king chess piece becomes the king in Macbeth, while the children's lollipop becomes the witch in Hansel and Gretel.

TEA TANESKI

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

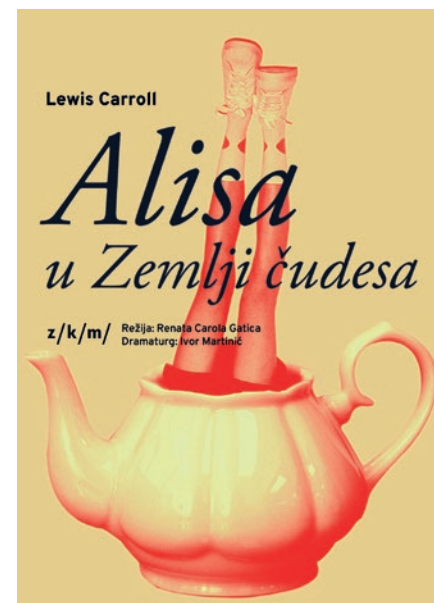


Zagrebačko kazalište mladih (ZKM)

Karakteristike kazališta ZKM su suvremenost, provokativnost i kritičnost. Navedene vrijednosti simbolički su prikazane oblikovanjem plakata za tri različite predstave. Za dramu "Hinkemann" Ernsta Tollera o ratu i njegovim reperkusijama za pojedinca i društvo, komediju "Staging a play: Tartuffe", predstavu fizičkog teatra o vjerskom licemjerju i adaptaciju knjige za djecu "Alisu u Zemlji čudesa" Lewisa Carrolla o apsurdu raskoraka između svijeta djece i svijeta odraslih.

Zagreb Youth Theatre (ZKM)

Zagreb Youth Theatre (ZKM) characteristics include contemporaneity, provocativeness and criticism. The previously mentioned values have been symbolically presented through poster design for three different performances – for Hinkemann, a drama by Ernst Toller about war and its repercussions both for the individual and the society, the comedy entitled Staging a Play: Tartuffe, a performance of the physical theatre about religious hypocrisy and an adaptation of the children's book Alice in Wonderland by Lewis Carroll, about the absurdity both of children's world and adult world.



HELENA BENC

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Teatar&TD

Teatar&TD se izdvaja istraživanjem različitih oblika izvedbenih umjetnosti i otvaranjem vrata mladim neafirmiranim autorima, oslanjajući se na poetiku avangarde iz 60-tih. U skladu s tim oblikovani su plakati za kazališne predstave Ko rukom odneseno, Kad tad i Bijeli bubrezi. Sve tri predstave propituju različite društvene teme poput problema odnosa komunikacije i otuđenosti, traganja za dijelovima identiteta i često nepodnošljiv odnos prema ženama u kontekstu društveno-ekonomskih odnosa.

&TD Theatre

&TD Theatre distinguishes itself by exploring different forms of performing arts and by opening its door to young unestablished authors, relying on avant-garde poetics from the 1960's. Consequently, posters for theatre performances As If By Magic, Someday and White Kidneys were designed. The three performances examine different social issues such as problems in the relationship between communication and alienation, searching for fragments of identity and a frequently unbearable attitude towards women in the context of socio-economic relationships.

JOSIPA PETROV
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Kazalište Komedija

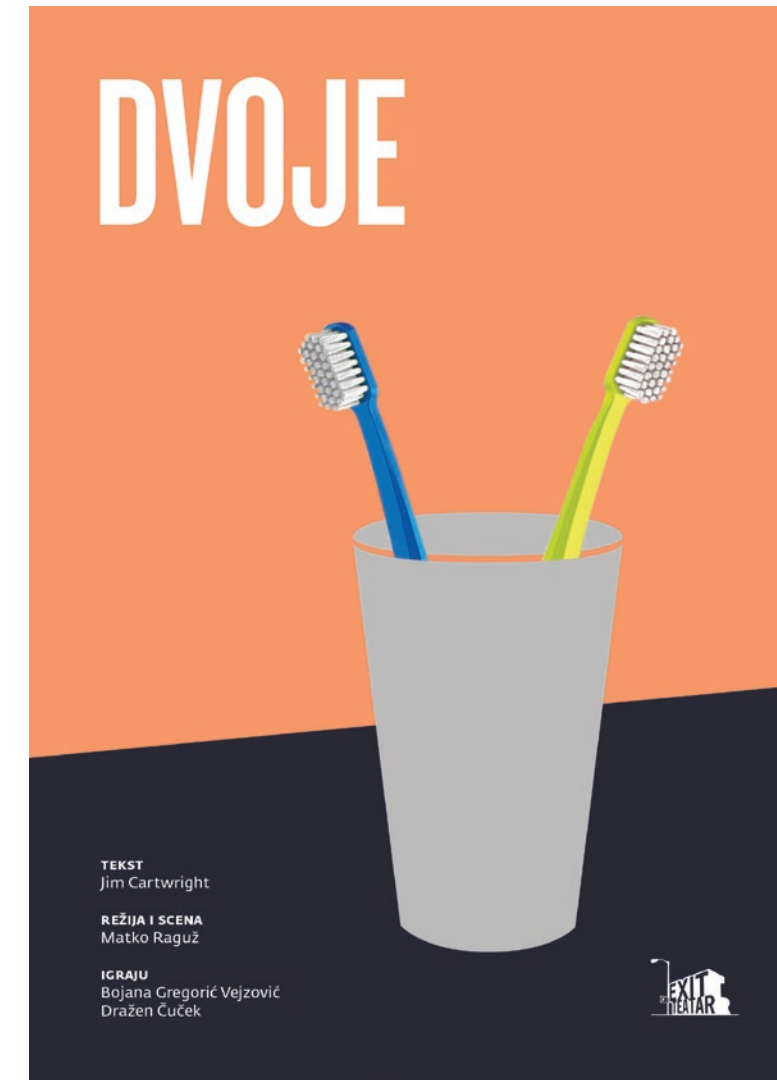
"Faraon iz Ilice je mrtav", "Jalta, Jalta" te "Mamma Mia", pripadaju nekima od najposjećenijih predstava kazališta Komedija. Predstave su zabavnog karaktera stoga je oblikovanje plakata usmjereno na komičan način prikazivanja ključnih elemenata predstava. Minimalnim korištenjem boja i oblika s dinamično postavljenim tipografijom, naglašana je dinamika i lepršavost predstava.

Komedija Theatre

The Pharaoh from Ilica is Dead, Yalta, Yalta and Mamma Mia are among the most popular performances by Komedija Theatre. The performances are entertaining and hence poster design focused on presenting the key elements of the performances in a comic way. The dynamics and fluttering nature of the performances were emphasised through a minimal use of colours and shapes with dynamic typography.



NEVA MARIJA ZIDIĆ
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Teatar Exit

Teatar Exit se odlikuje izborom predstava sa suvremenim socijalnim temama u kojima se propituju društveni problemi. Plakati za predstave Dvoje, Pluća i Taksimetar oblikovani su kombinacijom fotografskog kolaža i ilustracije te jednostavnim vizualnim jezikom koji pomoću simbola komunicira tematiku i probleme o kojima govore navedene predstave.

Exit Theatre

Exit Theatre stages performances that address contemporary social problems in which the latter are questioned. Posters for the performances The Two, Lungs and Taximeter were designed by a combination of photographic collage and illustration, as well as using a simple visual language that communicates through symbols presenting the topics and problems addressed in the previously mentioned performances.



ANA MOJAŠ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Kazalište Kerempuh

Satirično kazalište Kerempuh na ironičan i kritičan način govori o aktualnim temama hrvatskog društva. Za oblikovanje plakata korišteni su vizualno intrigantni motivi koji na ilustrativan način ukazuju na sadržaje pojedinih predstava. Nakošena kompozicija plakata dodatno simbolizira satiričan pristup u prikazivanju društvenih anomalija.

Kerempuh Theatre

Kerempuh Satirical Theatre addresses the current issues in the Croatian society in an ironic and critical manner. Visually intriguing motifs were used in poster design, which in an illustrative manner point out the content of individual performances. The slanted poster composition additionally symbolises the satirical approach in presenting social anomalies.

TEA SINOVČIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Kazalište Kerempuh

Kazalište Kerempuh odlikuju predstave sa satiričnim odnosom prema suvremenim temama. Za tri satirične predstave, "muškarci.hr", "5 žena.com" i "Traži se novi suprug", osmišljeni su plakati koji na jednostavan i minimalistički način interpretiraju sadržaje predstava. Plakati načinom oblikovanja problematiziraju delikatne aspekte muško ženskih odnosa obilježenih predrasudama o čemu govore i navedene predstave.

Kerempuh Theatre

Kerempuh Theatre stages performances with a satirical attitude towards contemporary topics. Posters were designed for three satirical performances men.hr, 5 women.com and In Search of a New Husband, which in a simple and minimalist way interpret the content of the performances. Through a specific design the posters address the delicate aspects of relationships between men and women tinged with prejudices, which are also addressed in the previously mentioned performances.

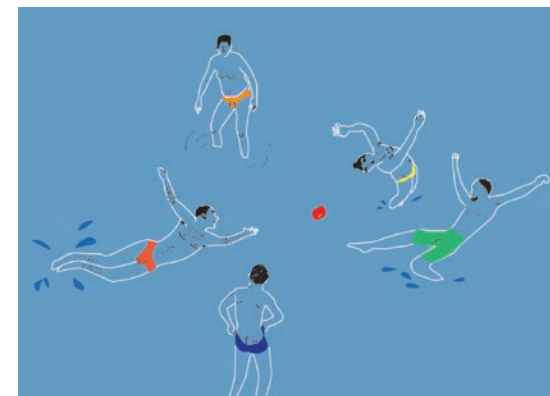
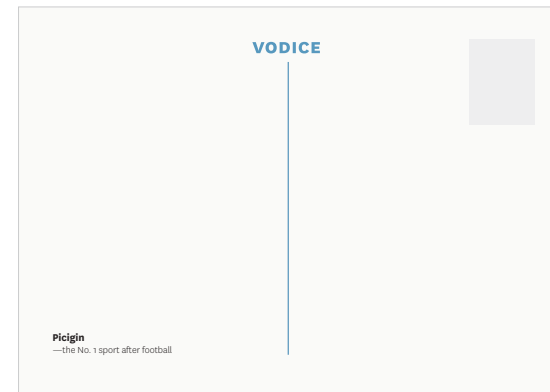
ŠESTI SEMESTAR Komunikacijski sustav u odgovarajućim medijima – Multimedijalna prezentacija

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.

JOSIPA PETROV
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić

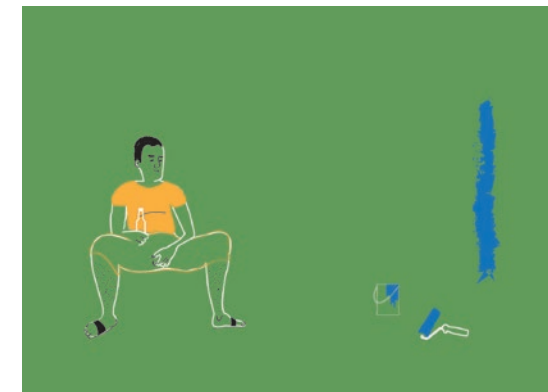


Vodičke razglednice

Ideja polazi od činjenice da se sa putovanja sjećamo ponajviše ljudi te specifičnih ponekad i duhovitih situacija koje nisu tipične za našu kulturu. S obzirom da je većina hrvatskih suvenira izrazito nekretektivna te generička, cilj je bio osmisliti razglednice za grad Vodice koje će na jedinstven način pokazati mentalitet ljudi te sam identitet Vodičana. Prednju stranu razglednice karakterizira mali minimalistički 'art' sa duhovitom ilustracijom. Stražnja strana funkcionira kao nadopuna prednje strane, a na njoj se nalazi ironično objašnjenje ilustracije. Crtom koja odvaja prostore za pisanje informacija naglašena je glavna boja teme s prednje strane.

Vodice postcards

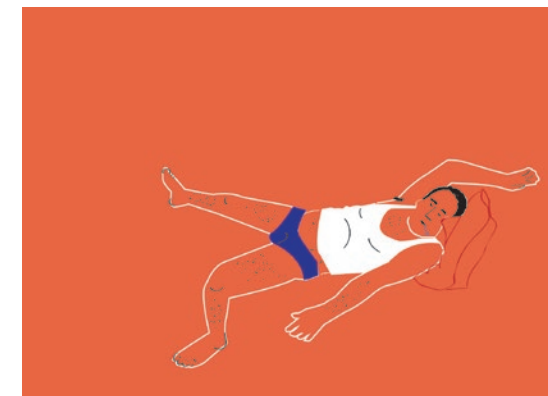
The idea originates from the fact that what we remember most from our travels is the people and specific and sometimes humorous situations, atypical for our culture. The goal was to design postcards for the town of Vodice, which would present the mentality and identity of its inhabitants in a unique way. On the front of the postcard there is minimalist "art" in form of a humorous illustration. The back of the postcard complements the front, containing an ironic explanation of the illustration. The line that separates the writing space emphasizes the main colour of the theme in the front.



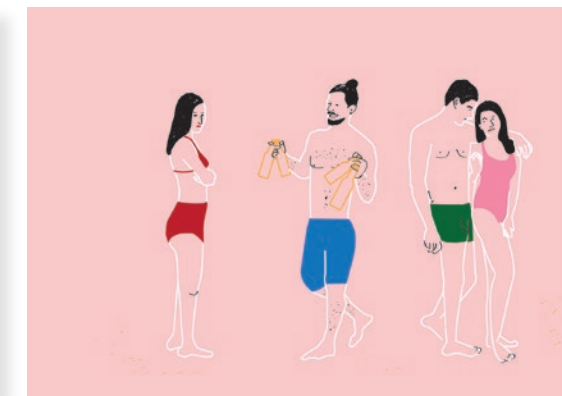
Pomalo, pomalo — Dalmatian working hours



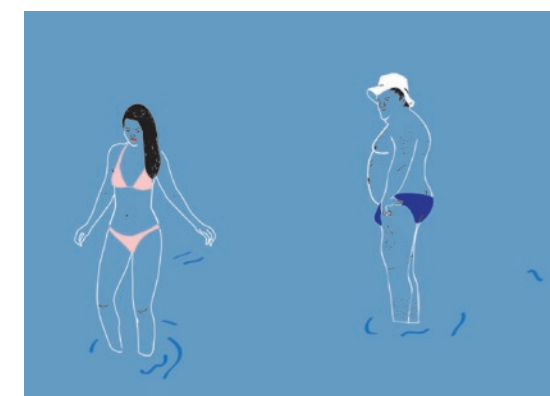
The five star public transport service — the special offer of training your patience at the local bus station



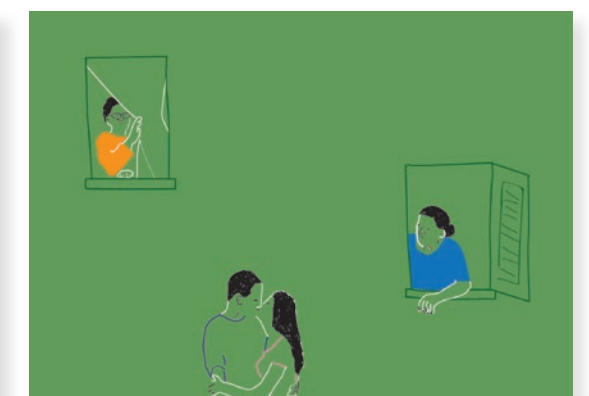
Fjaka — the local way of being in the state of 'zen'



Galebarenje — the beach version of Tinder

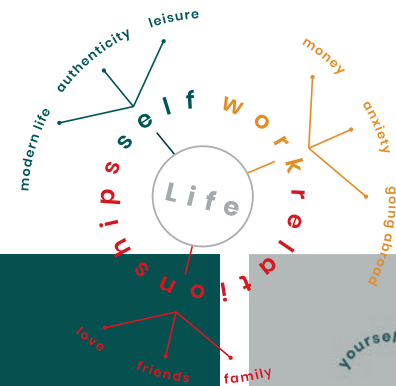


The traditional male bathing costume — high fashion of the male seniors; white bucket hat and blue speedos on the beach



Vodicesocialsecuritynetwork (vssn) — a lot of grandmas spy and eavesdrop conversations from windows

HANA STOJAKOVIĆ
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



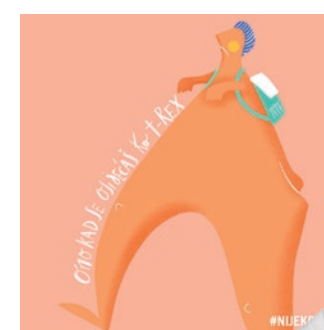
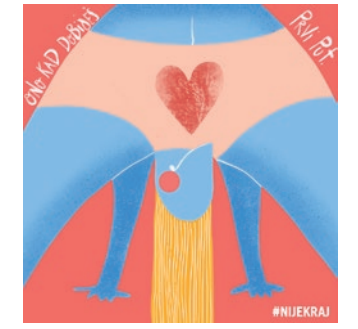
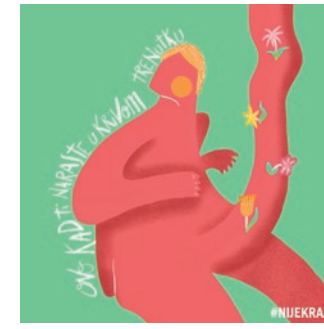
Self-help
— Priručnik za studente

Projekt je potaknut predrasudama društva o učenju životnih vještina, te kao želja da se pomogne kolegama studentima u svakodnevnim problemima. Iz ispitivanja studenata proizašle su tri kategorije: ja, odnosi s ljudima, profesija. Pri oblikovanju priručnika, kategorije su kodirane bojama i znacovima. Organizacija priručnika bazira se na intuitivnom čitanju i promatranju vizuala koji potiču kontemplaciju i refleksiju.

Self-help
— Manual for students

The project is motivated by social prejudices on learning life skills, and the desire to help students in their everyday issues. A survey conducted among students resulted in three categories: myself, relationships with others, profession. The manual's categories are coded by colours and symbols. The manual is based on intuitive reading and observing visuals that encourage contemplation and reflection.

★ **MATIJA JANDRIĆ**
MENTOR: Stipe Brčić
KOMENTORICA / COMENTOR: Inja Kavurić-Kireta
ASISTENTICA / ASSISTANT: Marija Juza
GODIŠNJA NAGRADA STUDIJA DIZAJNA / ANNUAL AWARDS AT THE SCHOOL OF DESIGN



Nije kraj
— Zona za lakše preživljavanje puberteta

Pubertet je osjetljivo razdoblje uz koje često vežemo relativno neugodna iskustva koja dolaze s promjenama u pubertetu. Baveći se proživljavanjem i doživljavanjem tih promjena nastala je ideja projekta. Osmišljena je kampanja koja se sastoji od ilustriranih stickera i plakata koji vode na društvenu mrežu Instagram kao aktualni medij kroz koji djeca u ranom pubertetu imaju priliku komentirati sve ono što ih muči i brine, a ne usude se pitati. Cilj kampanje je poslati globalnu poruku da pubertet nije toliko strašan, to je pozitivna promjena i prirodan proces, potaknuti toleranciju na različitost i ukazati i educirati o promjenama koje se događaju.

It is not the end
— The Zone for getting through puberty more easily

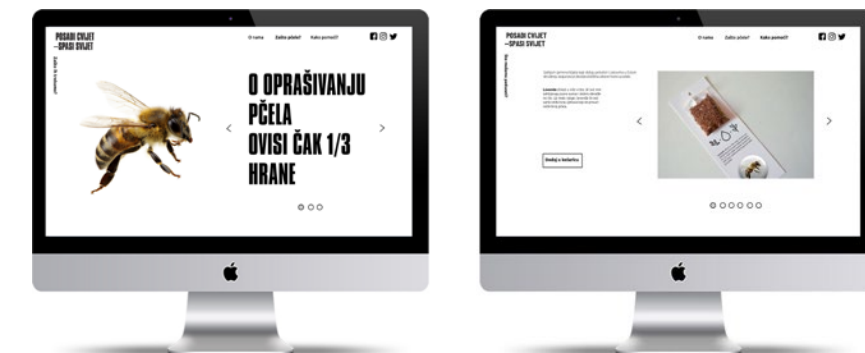
Puberty is a sensitive stage of life that is often related to unpleasant experiences. The idea for this project is based on going through and reflecting upon these changes. The result is a campaign that consists of illustrated stickers and posters that are linked to Instagram, currently the most popular social network for children in early puberty, where they can comment on everything that worries them and that they are too afraid to ask about. The aim of the campaign is to send a global message that puberty is not so terrifying, but it is rather a positive change and a natural process in one's life, and to promote tolerance for diversity, as well as educate children on changes that happen to them.

POSADI CVIJET — SPASI SVIJET

ANA MOJAŠ

MENTOR: Nenad Dogan

ASISTENTICA / ASSISTANT: Dina Milovčić

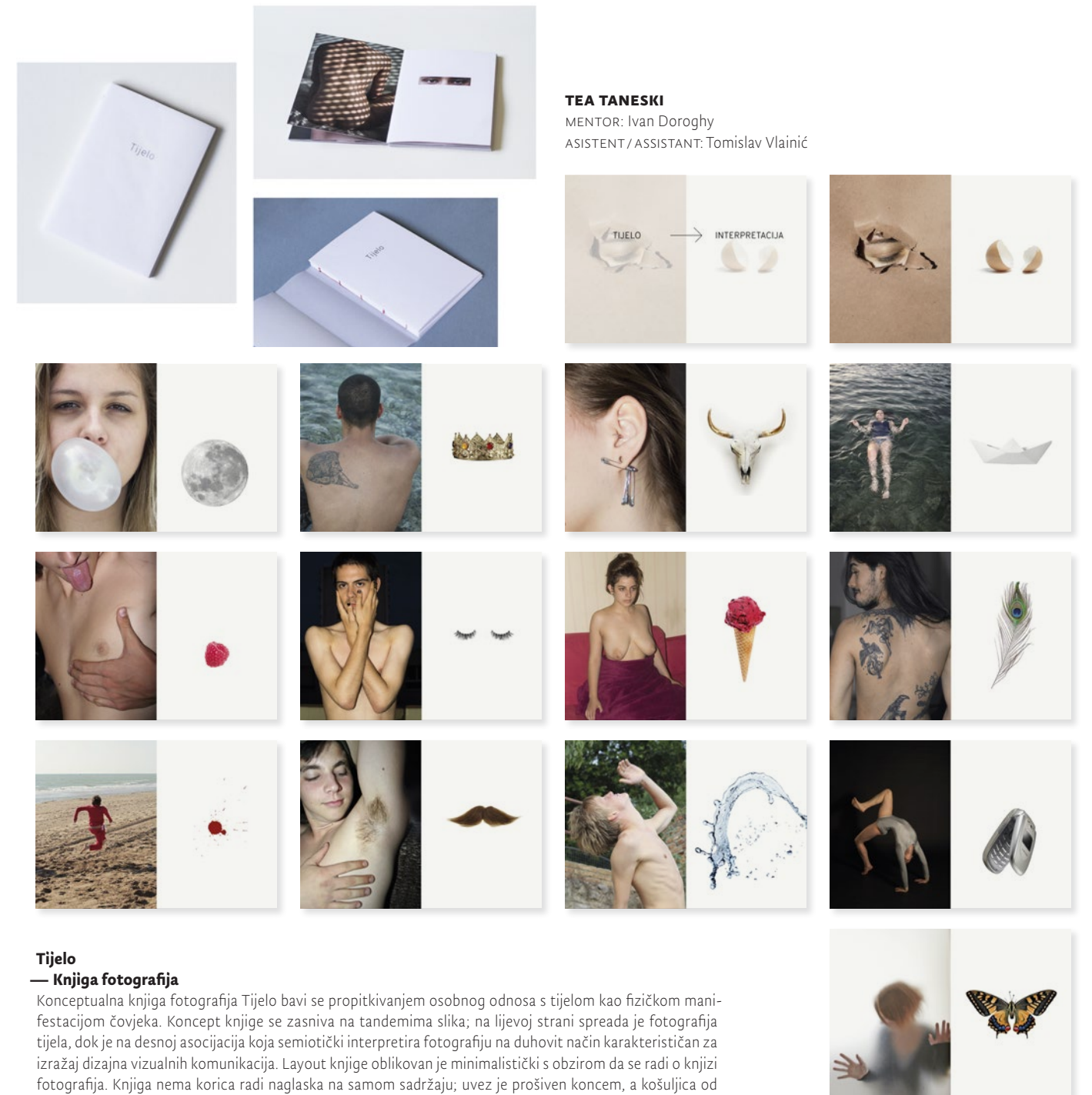


Posadi cvijet – Spasi svijet — Kampanja za zaštitu pčela

Kampanjom se želi potaknuti odgovorno korištenje sredstava za zaštitu bilja i ponuditi alternativno rješenje za spas pčela. Sadnjom sjemena biljaka koje obiluju peludom, u čistom okruženju, osigurava se dovoljna količina zdrave hrane za pčele. Kampanju čine plakati citylightova postavljeni na prometnim tramvajskim postajama, a sadrže važne i manje poznate zanimljivosti o pčelama, s vizualima koji, kako kampanja napreduje, "napuštaju" svoje prirodno stanište i u obliku naljepnica ispunjavaju tlo. Ciklus završava plakatom sa QR kodom koji zainteresirane vodi na internetsku stranicu kampanje s uputama o načinu dobivanja i korištenja sjemena.

Plant a flower – Save the world — Campaign for the protection of bees

The campaign's intention is to raise awareness about the responsible use of plant protection products and offer an alternative solution for saving bees. The series of posters is displayed at tram stops so that they are visible to the largest possible number of passers-by. The posters contain important and not so familiar data on bees, and are accompanied by visuals, which, as the campaign progresses, "leave" their natural habitat and in the form of stickers cover the ground. The cycle ends with a poster containing a QR code, which is linked to the campaign web page with instructions on obtaining and using seeds.



TEA TANESKI

MENTOR: Ivan Doroghy

ASISTENT / ASSISTANT: Tomislav Vlanić

Tijelo — Knjiga fotografija

Konceptualna knjiga fotografija Tijelo bavi se propitkivanjem osobnog odnosa s tijelom kao fizičkom manifestacijom čovjeka. Koncept knjige se zasniva na tandemima slika; na lijevoj strani spreada je fotografija tijela, dok je na desnoj asocijacija koja semiotički interpretira fotografiju na duhovit način karakterističan za izražaj dizajna vizualnih komunikacija. Layout knjige oblikovan je minimalistički s obzirom da se radi o knjizi fotografija. Knjiga nema korica radi naglaska na samom sadržaju; uvez je prošiven koncem, a košuljica od paus-papira služi za fizičku zaštitu knjige.

The Body — Photography book

The conceptual photography book The Body questions one's personal relationship with the body as the physical manifestation of a person. The idea behind the book is based on diptychs: on the left side there is a photograph of a body, while the right side features an association which semiotically interprets the photograph in a humorous way, characteristic of visual communication design. The design of the book layout is minimalist, considering the fact that it is a photography book. The book has no covers because the emphasis is on its content; it is bound with a thread, and tracing paper jacket serves as its physical protection.

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 slov-nim oblicima. Pisanjem širokim perom studenti se upoznaju s logikom kontrasta, konstruktivnim elementima slova, pro-porcijama te neposredno svladavaju ritam unutar i između riječi (spacioniranje) te između redaka (prored). Usavršava-nje 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.

KATARINA TRPČIĆ

MENTOR: Marko Hrastovec

ASISTENT / ASSISTANT: Andrija Mudnić

abcdefghijklmnopq
rst
vwxyz.

A B C D E
F G H I K
L M N O P
Q R S T U
V W X Y Z &

TAJANA ČEKO

MENTOR: Marko Hrastovec

ASISTENT / ASSISTANT: Andrija Mudnić

Pascal's beautiful garden
is more about letting
nature at it's best
affect the person who
visits it, rather than a
gardener affecting nature

Ako tražiš nekoga, nekoga
za šetanje, onda ja sam čovjek-
za tebe, imam sedam milja
duge korake lake kao oblake-
Uzmi me, to je sudbina-

LEA SEVŠEK

MENTOR: Marko Hrastovec

ASISTENT / ASSISTANT: Andrija Mudnić

KATARINA TRPČIĆ

MENTOR: Marko Hrastovec

ASISTENT / ASSISTANT: Andrija Mudnić

mon amour, je sais que
tu m'aimes aussi
tu as besoin de moi
tu as besoin de moi dns
ta vie, tu ne peux

toiling with your blood
i remember something. her, the
heron hurried away
low moon don the yellow road
i remember something...

PETRA PIKNJAČ

MENTOR: Marko Hrastovec

ASISTENT / ASSISTANT: Andrija Mudnić

DRUGI SEMESTAR

Tehnički logotip

– konstrukcija slovnih formi prema zadanim parametrima

Studenti pristupaju oblikovanju tehničkog logotipa iz četiri različita smjera, a svaki od njih definiran je specifičnim parametrima, tematskim i konstrukcijskim. Svrha vježbe je promišljanje slovnih formi s ograničenjima u obliku zadanih parametara koji služe kao vizualna vodilja i inspiracija, ali i ograničavajući čimbenik. To iziskuje od studenata da kreativno razmišljaju i prilagode se situaciji koja je svojevrsna simulacija profesionalnog djelovanja. Studenti također razvijaju kritički stav prema odabiru pisma te uče detektirati stvarnu potrebu za iscrtavanjem slova za specifičnu upotrebu.

SECOND SEMESTER

Technical logo

– Construction of letter forms according to defined parameters

Students approached technical logo design from four different directions, each of them defined with specific parameters, thematic and constructional. The objective of the assignment was to consider letter forms concerning the constraints in the form of defined parameters, which were intended to provide visual guidance and inspiration, yet they were also limiting factors. Students were required to become involved in creative thinking and adapt to the situation, which was a specific simulation of professional activity. In addition, students were provided an insight into the critical attitude towards the selection of the typeface and learnt to detect the real need for letter drawing for a specific purpose.

LEA SEVŠEK

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

IVANA MARUŠIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

JOSIPA MATIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

PETRA PIKNJAC

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

KATARINA TRPČIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

LANA BANEK

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

MAGIC

Ružmarin

STARDUST

petrichor

hydrangea

FLIXONASE

TREĆI SEMESTAR – Presentacija pisma

Uobičajen način prezentacije pisma jest knjižica koja ga predstavlja 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 (prikaza svih karakterističnih slovnih znakova svakog pojedinih 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 stilska 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 (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.

ANTONIJA VULETIĆ

MENTOR: Marko Hrastovec

ASISTENT / ASSISTANT: Andrija Mudnić



KARLA WALDGONI

MENTOR: Marko Hrastovec

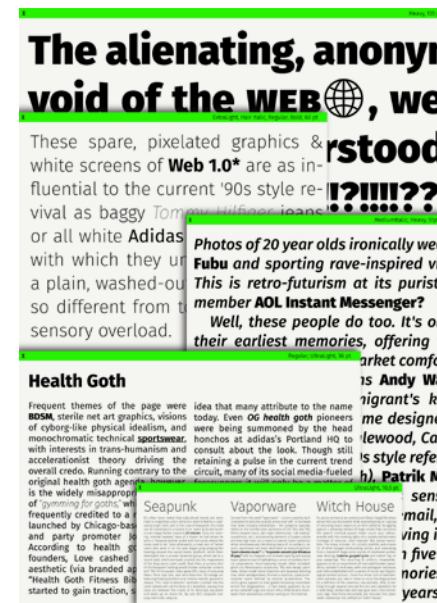
ASISTENT / ASSISTANT: Andrija Mudnić

Adobe Garamond

Koncept specimena temelji se na povijesti odabranog pisma – Adobe Garamond. Ideja je bila prikazati povijesno pismo u duhu vremena u kojem je nastalo. Format, boja, poravnanje i papir također prate stil karakterističan za knjige 16. stoljeća. Većinom se prikazuje centralno poravnanje u kombinaciji sa tamno crvenom bojom i kontinuiranim tekstovima iz tog doba.

Adobe Garamond

The specimen concept is based on the history of the chosen typeface – Adobe Garamond. The idea was to show a historical typeface in the spirit of the times of its design. The format, colour, alignment, and paper also follow the style typical of 16th century books. The alignment is mostly central, combined with a dark red colour and continued texts from that age.



Fira Sans

Fira Sans je humanističko sans-serifno pismo Erika Spiekermann i Ralpa du Carroisa, prvotno dizajnirano za Firefox OS. Specimen je osmišljen kao simulacija digitalnih ekrana i virtualnih površina, odnosno prozora na kojima je prikazana uporaba pisma u širokom spektru rezova, veličina i odnosa, apelirajući istovremeno na korištenje pisma u digitalnom prostoru, kao i na analognim tiskovnim površinama.

Fira Sans

Fira Sans is a humanist sans-serif typeface designed by Erik Spiekermann and Ralph du Carrois, originally created for Firefox OS. The specimen is designed as a simulation of digital screen and virtual surfaces, that is, windows that show the use of the typeface in a wide spectrum of styles, sizes, and proportions, at the same time advocating the use of the typeface in the digital space and on analogue printing areas.



ERIK BURIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



Auto

Auto je sans serifno pismo grupe Underware koje je karakteristično po tome što ima tri različita stila Italica. Specimen je inspiriran konceptualnim plakatima te kroz zanimljive kompozicije i jarke boje predstavlja neuobičajen karakter pisma i prikazuje različite mogućnosti njegove primjene.

Auto

Auto is a sans serif typeface of the Underware group that comes in three different italics, which makes it distinctive. The specimen is inspired by conceptual posters and uses interesting compositions and bright colours to represent the unusual nature of the typeface and show different possibilities of its application.



TANA JEIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



Avenir Next

Font je poznat po svom komercijalnom karakteru što je bila polazna točka u osmišljanju koncepta. Cilj je bio prikazati svaki rez tipografije (thin, regular, bold...) no s određenom kritikom na konzumerizam i društvo masovnog trgovanja. Gomi-lanje, buka, pretapanost informacijama, proizvodima i vizualima koje susrećemo u svakodnevi korišteni su kao inspiracija u oblikovanju specimena koji je iako čitljiv i razumljiv i dalje pun informacija koje nisu nužne i elemenata koji aludiraju na marketinške medije.

Avenir Next

The font is known for its commercial character, which was the starting point for the concept design. The aim was to show every style of typography (thin, regular, bold), but express criticism towards consumerism and the mass trade society. Hoarding, noise, information, product, and visual overload that we encounter in our everyday life are used as an inspiration in the design of the specimen, which, although very legible and comprehensible, is still full of information that is not crucial and elements that allude to marketing media.

TREĆI SEMESTAR – Vježbe kontrasta

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 te vrsti detalja. Različitim varijacijama u vježbi se pokušava potaknuti istraživanje slovnih oblika i proširenje shvaćanja tipografskih sustava te njihovo potencijalno korištenje.

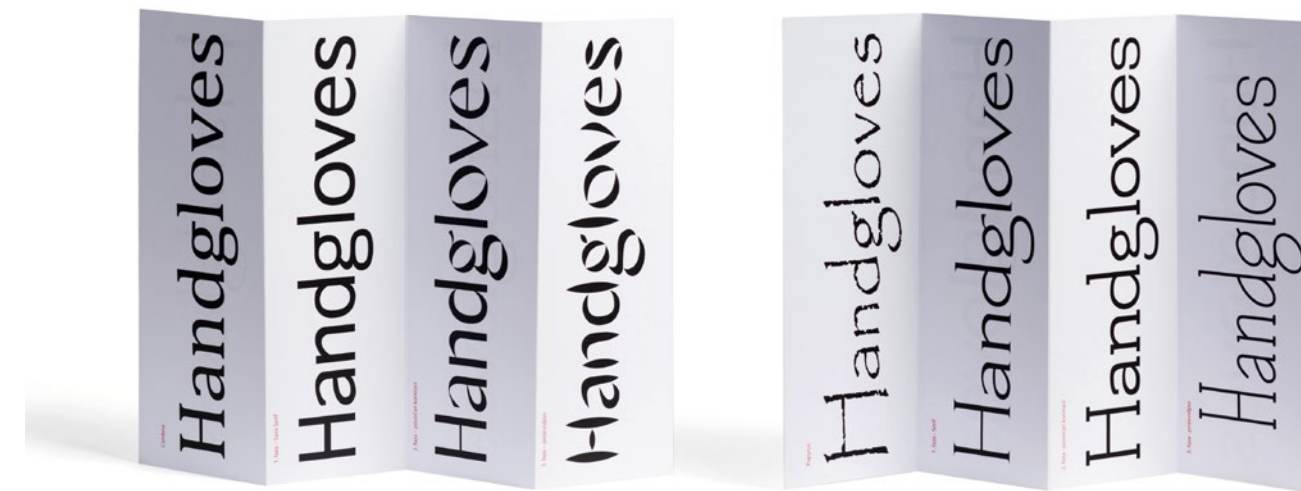
THIRD SEMESTER – Letter contrast exercise

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.

ANTONIJA VULETIĆ
MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

prokulica
prokulica
prokulica
prokulica

MONIKA VODOPIJA
MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



ERIK BURIĆ
MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

political
political
political
political

TANA JEIĆ
MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



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

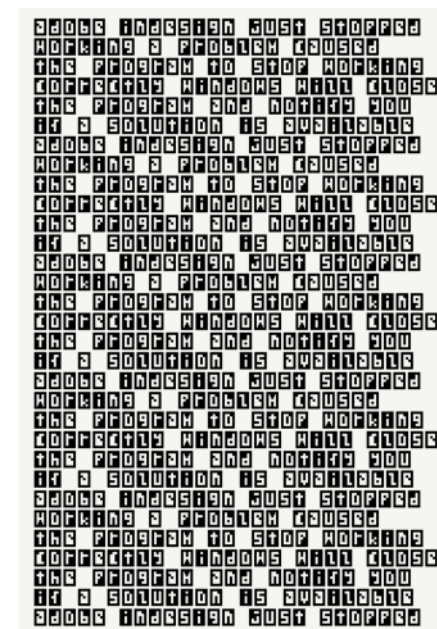
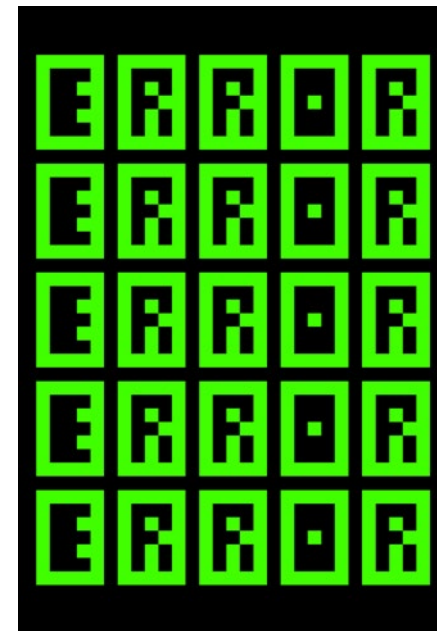
– Typeface design according to given parameters

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.

MONIKA VODOPIJA

MENTOR: Marko Hrastovec

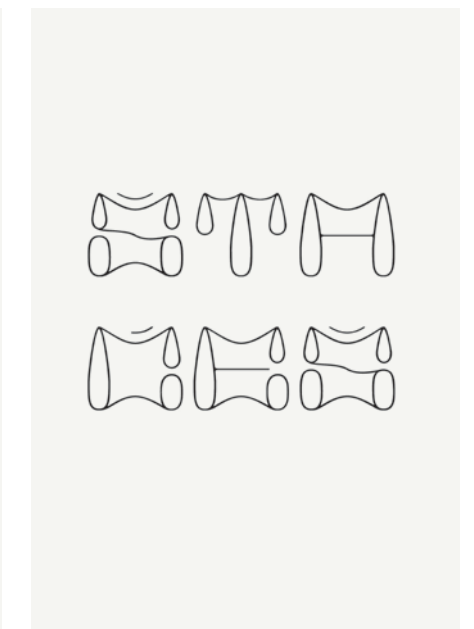
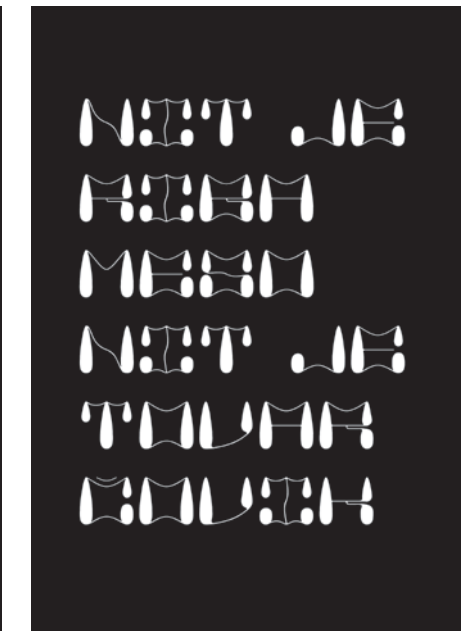
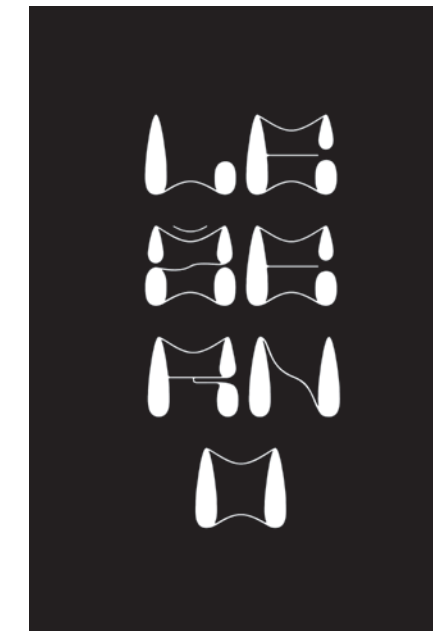
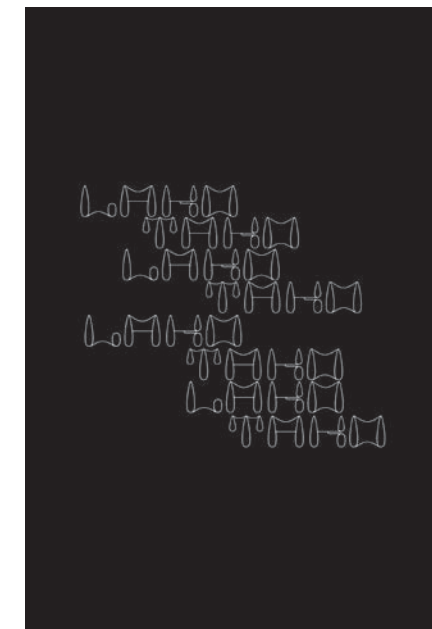
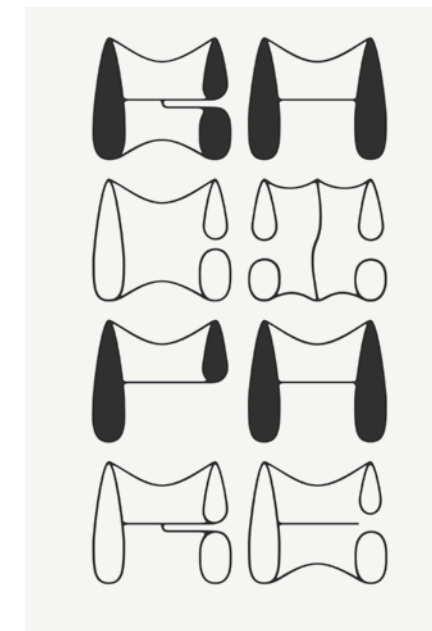
ASISTENT / ASSISTANT: Andrija Mudnić



TANA JEIC

MENTOR: Marko Hrastovec

ASISTENT / ASSISTANT: Andrija Mudnić



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.

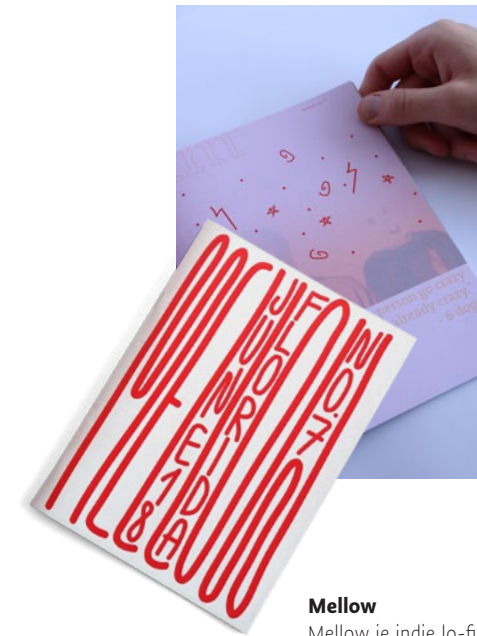
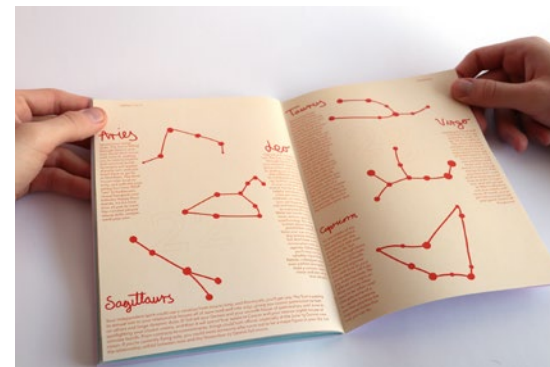
FOURTH SEMESTER

– 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.

TANA JEIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



Mellow

Mellow je indie lo-fi časopis iako vizualno prilagođen čitateljima, također je i kritika na dotičnu kulturu u kojoj estetika ima veću ulogu nego funkcija ili kritičko razmišljanje. Tekst, fotografija i elementi poput paginacije podređeni su sveukupnom vizualnom doživljaju čime gube na kvaliteti, odmiču se od svoje glavne funkcije i na taj način služe i kao svojevrsni poticaj čitatelju da osvjesti nedostatke lo-fi kulture.

Mellow

Mellow is an indie lo-fi magazine, although visually adapted to readers, contains a critique of the culture in which aesthetics has a higher value than the function or critical thinking. The text, photography, and elements such as pagination are subordinated to the visual impression as a whole, which reduces their value and distances them from their principal function, thus serving as an incentive for the reader to become aware of the lo-fi culture shortcomings.

ERIK BURIĆ

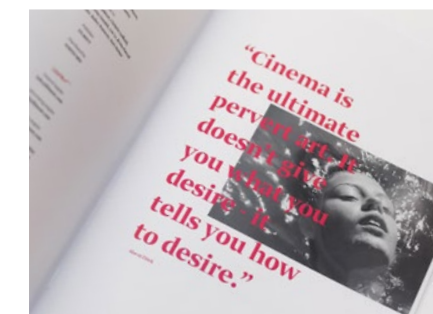
MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

Filmonaut

Filmout je časopis namijenjen čitateljima LGBTQ zajednice koji na jednom mjestu omogućava pregled filmova koji se bave tematikom istospolnih odnosa. Sadržajno prati novitete iz LGBTQ zajednice, članke o pojedinim filmovima te intervju s filmašima. Vizualno, časopis je pun različitih grafičkih elemenata, jarkih boja i eksperimentalnih pisama u svrhu prikaza duha LGBTQ zajednice kao pozitivne društvene raznolikosti.

Filmonaut

Filmout is a magazine aimed at LGBTQ readers, which gives an overview of films dealing with themes of same-sex relationships. Content-wise it follows the recent developments related to the LGBTQ community, features articles on films, and interviews with filmmakers. Visually, the magazine is brimming with various graphic elements, bright colours, and experimental typefaces, in order to represent the LGBTQ community spirit as positively contributing to the social diversity.



IVA PRIMORAC

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

Street Dance

U vizualnom oblikovanju časopisa izražen je element uličnog kroz ručno ispisane naslove i dodatne tekste na stranicama koje se tretiraju kao zidovi ispunjeni grafitima. Plesni pokret izražen je linijom koja nas vodi kroz sadržaj i program te fotografijama koje počinju na jednoj, a završavaju na stranici koju iduću okrenemo. One su u službi označavanja toga da se tekst određene cjeline nastavlja i na idućim stranicama.

Street Dance

The visual design of the magazine represents an element from the street culture through hand-written titles and additional texts on pages, treated as graffiti-filled walls. A dance movement is expressed by a line that leads us through the content and program, as well as by photographs, which begin on one page, and end on the page we turn next. They serve to signal that the text continues to the following pages.



MONIKA VODOPIJA

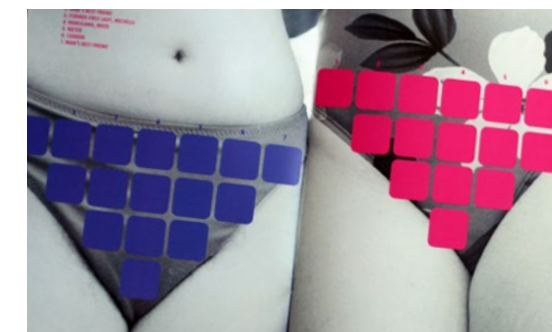
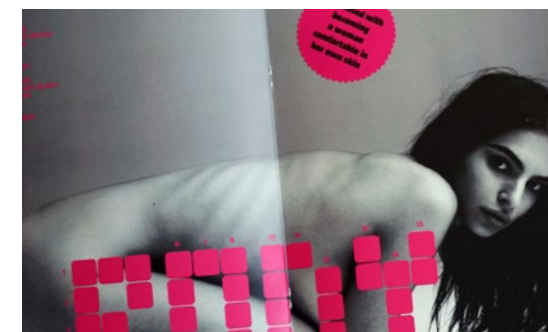
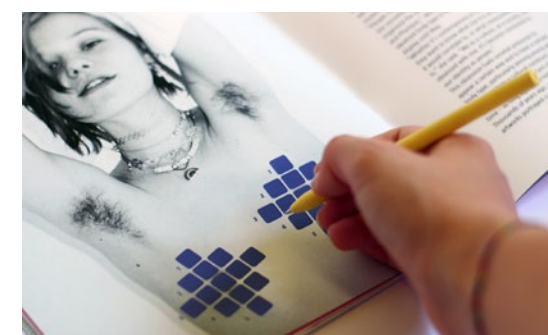
MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

Scandi

Na naslovnici ovog časopisa-križaljke, u estetičkim tinejdžerskih magazina, nalazi se portret prekriven naljepnicama, čija je funkcija prenošenja poruke, citata ili uzrečice. Tek nakon otvaranja časopisa, čitatelju se otkriva žena s naslovnice. Tom svjesnom i zapravo malom akcijom daje se slika i glas osobi, u ovome slučaju umjetnici Fridi Kahlo. Kontrast duplericama s tekstovima o inspirativnim ženama su one s intervencijama u obliku križaljki na dijelovima tijela.

Scandi

The cover of this crossword magazine, in the manner of the teen magazine aesthetic, features a portrait covered in stickers whose function is to transmit a message, a quote, or a saying. Only after opening the magazine, the woman from the cover is revealed to the reader. This conscious and small-scale act gives an image and a voice to a person, in this case to artist Frida Kahlo. Double page spreads with texts on inspiring women stand in contrast to those featuring interventions in the form of a crossword covering female body parts.



PETI SEMESTAR

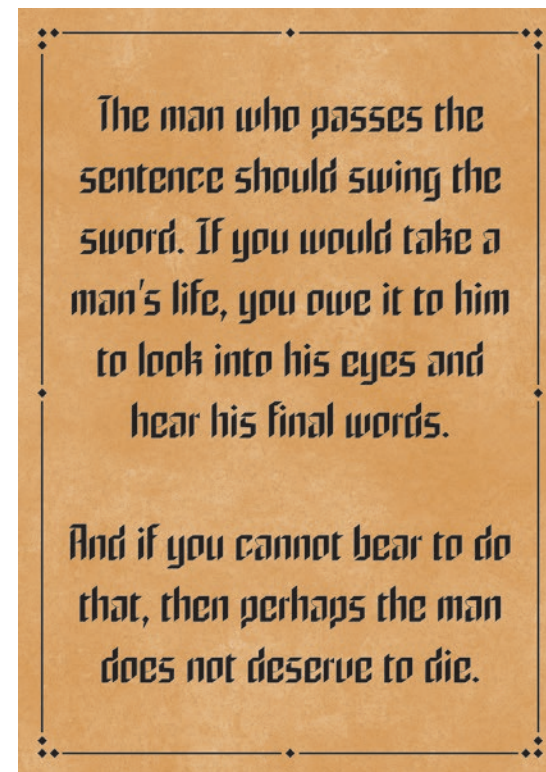
– Digitalizacija i reinterpetacija postojećeg pisma

“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

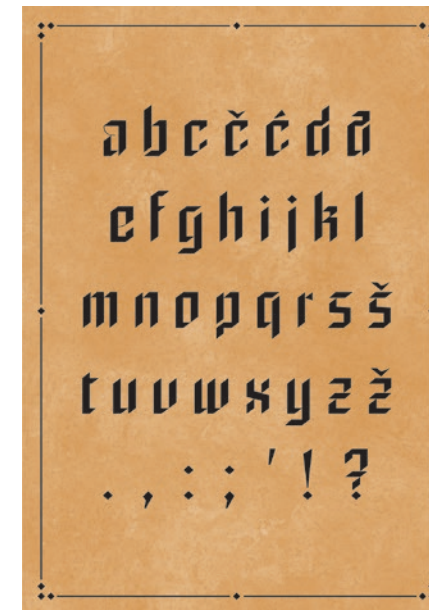
– Digitisation and Reinterpretation of the existing Typeface

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.



MATKO MIJIĆ

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec



Bastardo

Bastardo je inspiriran uličnim natpisom nekadašnje postolarske radnje. Metodom revivala, imitacijom tehnike pisanja širokim perom i dodatnom geometrizacijom pojedinih tipografskih elemenata, natpis se pretvorio u moderni display font.

Bastardo

Bastardo is inspired by the street sign for what used to be a shoemaker's shop. Using the revival method, imitation of the technique of writing with a broad nib pen, and additional geometrisation of certain typography elements, the sign was transformed into a modern display font.



ZOE ŠARLIJA

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec

...CIONES DE LA MUSICA LIT...
LAR DE ACCIDENTE, PRINCI...
PA OCCIDENTAL. WHICH IS...
IE COMMON PRACTICE PERI...
INI DELLA CATEGORIA SON...
NABILI, IN QUANTO IL MAR...
SICIT VIENE IN GENERE AS...
OSTERI; STROGO ODREDEN...
TURI, OBRAZOVANJU DUNC...
SI DEFINISCE CLASSICO NO...
SSARIAMENTE AI TEMPI IN...
OSTO. IN PARTICOLARE, A...
ONTESTI IL CONCETTO DI M...
SICA PU INCLUDERE O NO L...
A CONTEMPORANEA I INDI...
...ua en las tradiciones de la m...
cular de Accidente, principalm...
idental. which is known as the...
tice period. I confini della cat...
nati e opinabili, in quanto il m...
assicit viene in genere assegr...
eri; Strogo odredeno i važno u...
zovanju dunque, ci che oggi s...
sico non lo era necessariame...
i venne composto. In particol...
onda dei contesti il concetto di...
sica pu includere o no la musi...
temporanea. L indicazione di...
sica in riferimento alla music...
pea appare agli inizi del orna...
m su razdoblju glazbenici doš

Converso

Font je nastao kao interpretacija starog ćirilicnog natpisa. Budući da je riječ o natpisu na ćirilici koji je služio kao inspiracija za oblikovanje latinice, uzeti su neki specifični elementi kao što je obrnut kontrast na slovu “N”, koji je primijenjen i na drugim verzalima. Rezultat je pismo koje prvenstveno funkcioniра kao plakatno ili display pismo, ali može se koristiti i na nešto manjim natpisima. Verzali korišteni sami čine karakterno snažnu cjelinu s ponekim secesijskim potezima, dok su kurenti malo “mirniji” s nešto suzdržanijim potezima i klasičnim kontrastom.

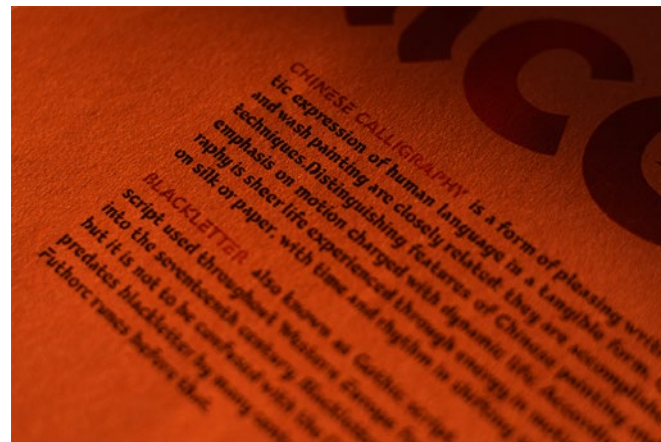
Converso

The font is the reinterpretation of an old Cyrillic inscription. Since this inscription served as an inspiration for the design of the Roman script, certain specific elements have been used, such as the reverse-contrast on the letter “N”, which is applied to other uppercase letters, as well. Therefore, we get a typeface that primarily functions as a poster or a display typeface, but can be used for smaller signs. The uppercase letters used constitute a powerful whole with a few strokes in the Secession style, while the lowercase letters are somewhat “calmer”, with subtler strokes and a classic contrast.

HANA STOJAKOVIĆ

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrastovec



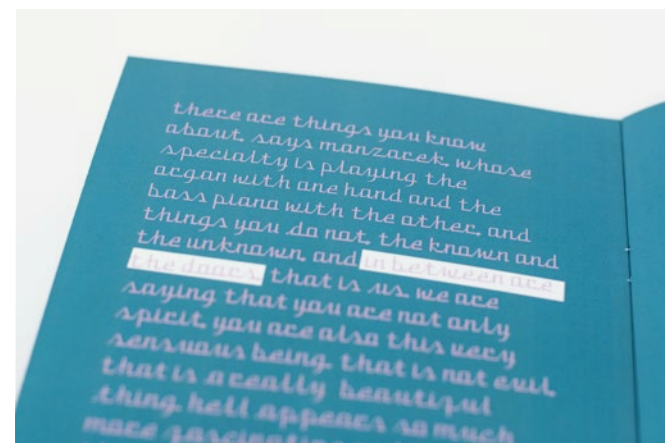
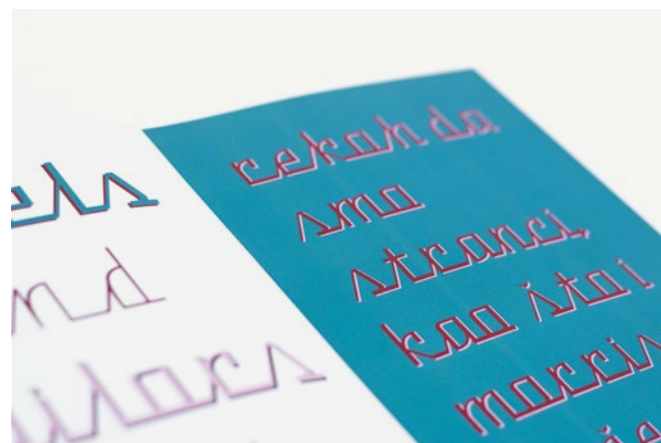
Kali

Kali je sans-serifno tipografsko pismo inspirirano goticom i kineskom kaligrafijom, što ga čini hibridom između dva povijesna pisma. Početna točka za dizajn tipografije bila je naslovnica albuma Concerts in China Jean Michela Jarrea, koju čine kaligrafski verzali, koji su pri dizajnerskom procesu reinterpretirani te su forme verzala primjenjene i na kurente.

IVA RUŠIN

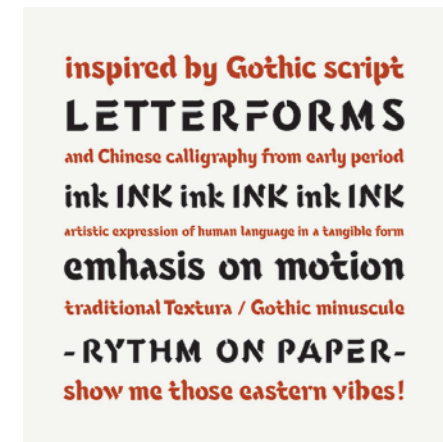
MENTOR: Marko Hrastovec

ASISTENT / ASSISTANT: Andrija Mudnić



Kali

Kali is a sans-serif typeface inspired by the Gothic script and Chinese calligraphy, which makes it a hybrid between the two historical letters. The starting point for the typography design was the cover of the album Concerts in China by Jean Michel Jarre, written in calligraphy uppercase letters, which have been reinterpreted within the design process so that the uppercase forms are applied to lowercase letters as well.



Mr. Mojo

Mr. Mojo tipografija inspirirana je starim američkim pločicama sa nazivom marke automobila. Budući da su pločice rađene od jednog komada metala, karakteristični su debeli horizontalni potezi kojima se spajaju slova. Tu karakteristiku možemo zamijetiti i u novoj tipografiji, gdje karakteristike stilova iz povijesti dobivaju novi, moderniji prizvuk. Tipografija se sastoji od dva reza, regular i bold, te je prikazana kroz stihove Jima Morrisona, kao svojevrsna zahvala jer je ideja ovog zadatka proizašla upravo iz pločice Mustanga kojeg Morrison vozi u L.A.Woman.



Mr. Mojo

Mr. Mojo is typography inspired by old American plates with a car brand name on them. Since the plates are made from a single piece of metal, thick horizontal strokes that connect letters are their characteristic feature. This feature can be noticed in more recent typography, where historical styles features get a new, more modern tone. The typography consists of two styles – regular and bold, and is shown through the verses by Jim Morrison as an expression of gratitude, because the idea of this assignment originated from the plates of the Mustang driven by Morrison in L.A.Woman.

PETI SEMESTAR – Tipografska linearnost i eksponencijalnost

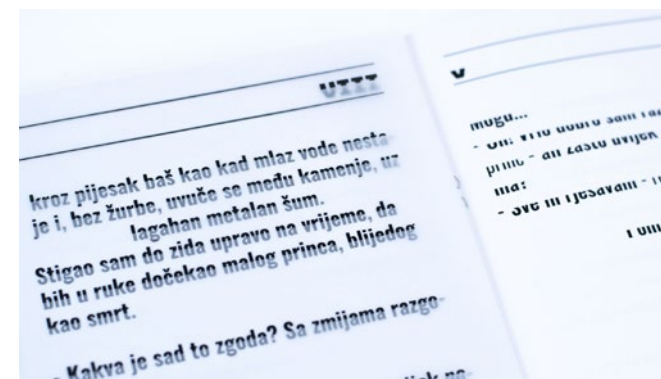
Knjiga, definirana u tradicionalnom smislu, klasični je medij i ima svoju sintaksu, tj. ima u dobroj mjeri utvrđene obrasce, odnose i pravila prenošenja informacija, koje valja poštovati. Ona mora prenijeti informacije primjereno i optimalno. Studenti oblikuju izabrano djelo u eksperimentalnoj interpretaciji, 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.

IVA RUŠIN

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrstovec



Mali Princ

Knjiga Mali Princ podijeljena je u 5 dijelova koji predstavljaju najvažnije likove knjige – autora, Malog Princa, ružu, zmiju i lisicu. Knjiga govori o usamljenosti čovjeka, o prijateljstvu, ljubavi i smislu života. Iz tog je razloga svaki dio knjige teže čitljiv kao metafora za život u kojem se čovjek mora pomučiti kako bi dobio, shvatio i cijenio bitne stvari u životu.

The Little Prince

The book *The Little Prince* is divided into five parts, each representing one of the protagonists – the author, the Little Prince, the Rose, the Snake, and the Fox. It addresses the themes of loneliness, friendship, love, and the meaning of life. This is why each part of the book is not so easily legible, which serves as a metaphor for life in which one has to make an effort in order to achieve, understand, and appreciate important things in their life.

ANA MOJAŠ

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrstovec



Jack Kerouac – On the Road (Na cesti)

On the Road je klasik moderne književnosti nastao po istinitim događajima kao svojevrsna putopisna autobiografija po kulturnoj Road 66. Koncept eksperimentalne knjige je svojevrsni hommage originalnom rukopisu kojeg je Kerouac otisnuo na pisaćem stroju ljepeći međusobno papire u svitak. Tekst ne sadrži interpunkciju i razmake kako se ne bi remetio tok misli i događaja koji se samo nižu jedan za drugim. Roman je podijeljen u pet dijelova koji su naznačeni različitim nijansama papira – od najstarijeg prema najnovijem uz brojne intervencije i popratne sadržaje poput starih fotografija, zemljovida, pisama i sl.



Jack Kerouac – On the Road

On the Road is a classic of modern literature, written in the form of a travel autobiography, and based on a true story of traveling along the cult Route 66. The experimental book concept is a homage to the original manuscript Kerouac wrote on his typewriter using sheets of papers he taped together to form a scroll. The text is free of punctuation and spaces in order not to disturb the stream of thoughts and events that come one after another. The novel is divided into five parts marked by different shades of paper – from the oldest to the newest, accompanied by numerous interventions and documents, such as old photographs, maps, letters, and such.



HANA STOJAKOVIĆ

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrastovec



Windows and Fences

Knjigu čini zbir novinskih članaka napisanih na protestima, autorice Naomi Klein. Koncept se bazira na ideji prezentacije trenutka, koristeći pastelnu tipografiju u maniri protestnih plakata. Knjiga je podijeljena u dvije kategorije, sukladno dihotomiji samog naslova knjige. Dijelovi knjige označeni kao „Prozori“ predstavljaju prilike za izražavanje alternativnih ideja i manifestiraju se kao čisti prijelom s vizualnim dijelovima koji naglašavaju bitne rečenice, dok je dio knjige označen kao „Ograde“ dizajniran tako da ga je teško pročitati, što je vizualna manifestacija isključivanja.



Windows and Fences

The book consists of articles written by the author Naomi Klein at protests. The concept is based on the idea of presenting a moment, and uses pastel typography in the manner of protest posters. The book is divided into two categories, in line with the dichotomy of its title. The parts that come under "Windows" represent opportunities for expressing alternative ideas and are characterized by a clean layout with visual parts emphasizing important sentences, while the part that falls into "Fences" is designed in such a way that it is not easily legible, which is a visual manifestation of exclusion.



NEVA ZIDIĆ

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrastovec



Fahrenheit 451

Fahrenheit 451 distopijski je roman o društvu budućnosti u kojemu je posjedovanje knjiga zabranjeno i kažnjava se dolaskom spaljivača, čija je dužnost uništiti ih. Dizajn eksperimentalne knjige temelji se na ideji očuvanja knjiga od spaljivača. Knjiga je nevezana, pa se svojim izgledom ne odaje kao knjiga. Podijeljena je na pet dijelova, tipografski tretiranih u skladu s osobnom interpretacijom svakog od pet glavnih likova. Osim tih pet dijelova, "knjigu" čine i naljepnice s najvažnijim citatima. Svi dijelovi knjige mogu se lako i praktično sakriti na razna mjesta i time spasiti od "spaljivača".



Fahrenheit 451

Fahrenheit 451 is a dystopian novel about a future society where possession of books is outlawed and punished by firemen whose duty is to burn them. The experimental book design is based on the idea of protecting books from the firemen. The book is unbound, so it does not reveal itself as a book. It is divided into five parts, typographically treated in line with the personal interpretation of each of the five protagonists. Besides these five parts, "the book" contains stickers with key quotes. All of the parts can be easily and functionally hidden in different places and thus be saved from the "firemen".



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

– Hand drawn letters

Hand drawing of letters is “writing” through building of letter forms, which does not depend on the means used for writing, but is the result of “retouching” of the specific stroke and a gradual improvement of its quality. In the final result there is no difference between the hand drawn letters and the typography font, except that in the former each alphabetical character is placed on its own position in the font (digital or analogue), whilst the hand drawn letters make up an inseparable whole (like a logo). Hand drawing of letters is frequently used for projects that require typographic specificity, yet they do not have a huge usable scope. Hand drawn letters can be expressive and daring, since they are created based on concrete designer’s requirements and clearly anticipated and limited use (which is rarely the case with typography fonts intended for broad use). In this assignment students select several names of products classified in different categories – from drink brands, book titles, films or band names and conduct a research about alphabetic character forms that will convey the meaning and the context of the selected name in the best way.

NEVA ZIDIĆ

MENTOR: Nikola Đurek

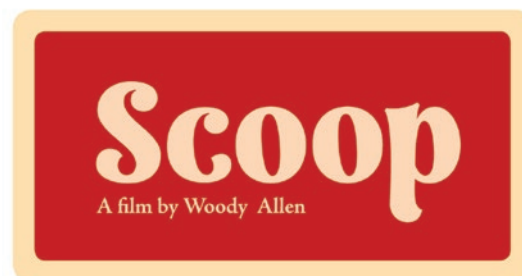
ASISTENT / ASSISTANT: Marko Hrastovec



ZOE ŠARLIJA

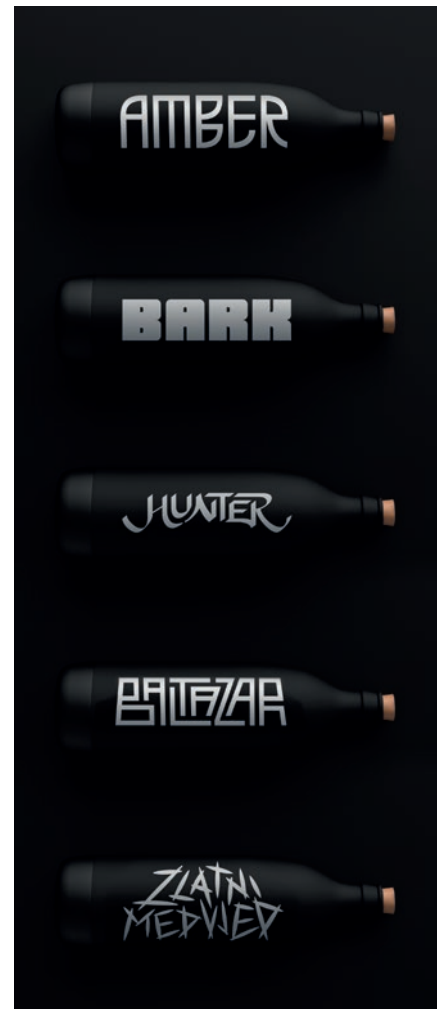
MENTOR: Nikola Đurek

SURADNIK / ASSOCIATE: Marko Hrastovec



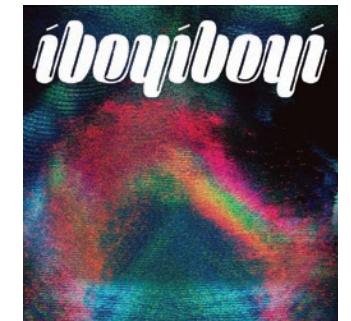
MATKO MIJIĆ

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec



HANA STOJAKOVIĆ

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec



ŠESTI SEMESTAR

– Hommage

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

SIXTH SEMESTER

– Hommage

The assignment encouraged students to explore both the distant and more recent history of typography and design from the perspective of specific design methodologies and its protagonists. Each design practice was based on specific design methodology, irrespective of the awareness of it, linked with a historical period, styles, social and technological context. Students analysed and decoded patterns crucial for the work of individual doyens throughout the history of typography and design and reinterpreted them, sublimating and subverting them, bringing them into question or reaffirming them. The final result of the assignment was a specific homage to the authors (in a free form and media) and to establish connections between own design methods and the heritage.

NEVA ZIDIĆ

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrastovec



Tata/Igor

Knjiga je svojevrsni omaž mome tati, Igoru Zidiću. Ona nije tipičan omaž njemu kao pjesniku, povjesničaru i teoretičaru umjetnosti, već daje osobni pogled na njega. Sastoji se od mnogo uspomena i zajedničkih trenutaka, izvučenih iz raznih medija (audio snimke, fotografije, naracija, pisani tekstovi), napisanih u formi kratkih priča te oblikovanih u jednu cjelinu. Svaka uspomena veže se uz jedno slovo abecede, a kao tipografske ilustracije tih slova/uspomena korišteni su znakovi iz tri vlastita pisma.

Father/Igor

The book is homage to my father, Igor Zidić. It is not a typical homage to him as a poet, historian, and art theorist, but it is rather a personal view on him. It consists of many memories and shared moments extracted from various media (radio recordings, narratives, written texts), written in the form of a short story and combined into a whole. Each memory is linked to an alphabet letter, and signs from three own typefaces are used for typographic illustrations of these letters/memories.



Gorillaz – Demon Days

Redizajn ambalaže albuma Demon Days, britanskog virtualnog benda Gorillaz, polazi od postojećeg rješenja: bijelih pravokutnika s ilustriranim likovima koji predstavljaju članove virtualnog benda. Tipografski oblikovanim siluetama glava likova, koje tvore kaligrame, dodani su tekstura i boja kako bi kaligrami još bolje oponašali same likove benda.

Gorillaz – Demon Days

Redesign of the cover for the album Demon Days by the English virtual band Gorillaz is based on the existing solution: white rectangles with illustrated characters that represent the members of the virtual band. Texture and colour have been added to the typographically shaped silhouettes of the characters' heads that form calligrams, in order to be as true to the band members' images as possible.

ANA MOJAŠ

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec

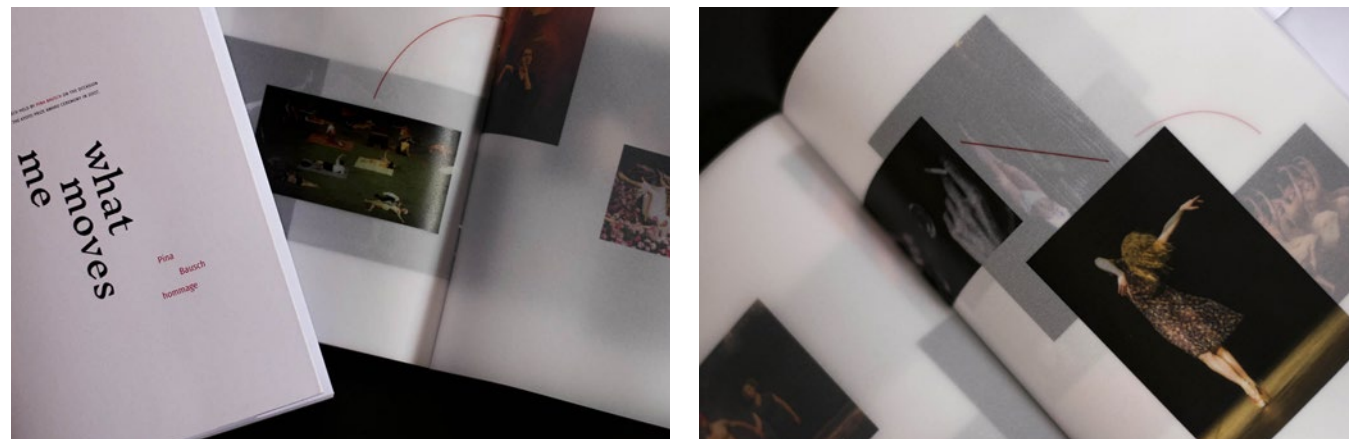


Rat - Art — Hommage Pavu Urbanu

Rat - Art je hommage mladom dubrovačkom fotografu Pavu Urbanu koji je tragično stradao dok je foto­grafskim aparatom dokumentirao ratne strahote Dubrovnika 6. prosinca 1991. godine. Koncept hommagea istodobno prati dvije priče. Jedna je priča drugih o ranjenom Gradu i Pavovoj hrabrosti i talentu, dok na umetnutim paus papirima s izvornim Pavovim rukopisom poput dnevnika pratimo njegova osobna proživljavanja. Svakom stranicom knjige prolazi bijela linija koja čini siluetu stare gradske jezgre – simbola opstojnosti te liniju života Pava koji je živio za svoj Grad.

HANA STOJAKOVIĆ

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec



Rat - Art — Homage to Pavo Urban

Rat - Art is homage to the young photographer from Dubrovnik Pavo Urban who tragically died while taking photographs with his camera, documenting the horrors of war in Dubrovnik on December 6, 1991. The homage concept simultaneously follows two stories. One of them, told by the others, is about the wounded City and Pavo's bravery and talent, and the other follows Pavo's personal perturbations written in his own handwriting in the form of a diary on the tracing paper inserted into the book. A white line runs across each page, representing the silhouette of the historic city core – a symbol of perseverance and the lifeline of Pavo, who lived for his City.



Homage to Pina Bausch – What moves me

Karakter koreografija plesne umjetnice Pina Bausch dobro opisuje rečenica koja je korištena kao inspiracija za oblikovanje prijeloma; Nepredvidljiv kolaž scena, povezan slobodnim asocijacijama. Hommage čini knjižicu rastavljenu u dva dijela, od kojih prvi sadrži tekst – razbijen, fragmentiran, ponegdje ponovo povezan vizualnim oblicima – a drugi fotografije Pinih koreografija tiskanih na paus papiru. Čitatelju se nudi mogućnost kombiniranja teksta i fotografije, te slaganja vlastite tipografske koreografije.

Pina Bausch homage – What moves me

The nature of choreographies by the dance artist Pina Bausch is well described by the sentence that served as an inspiration of the layout design: The unpredictable collage of scenes, connected with free associations. The homage is in the form of a book divided into two parts. The first part contains text, which is broken, fragmented, and in places connected with visual shapes, while the second consists of photographs of Pina's choreographies printed on tracing paper. The reader is offered a possibility of combining text and photographs and compiling one's own typographical choreography.

Osnove interaktivnih medija

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.

Basics of Interactive Media

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.

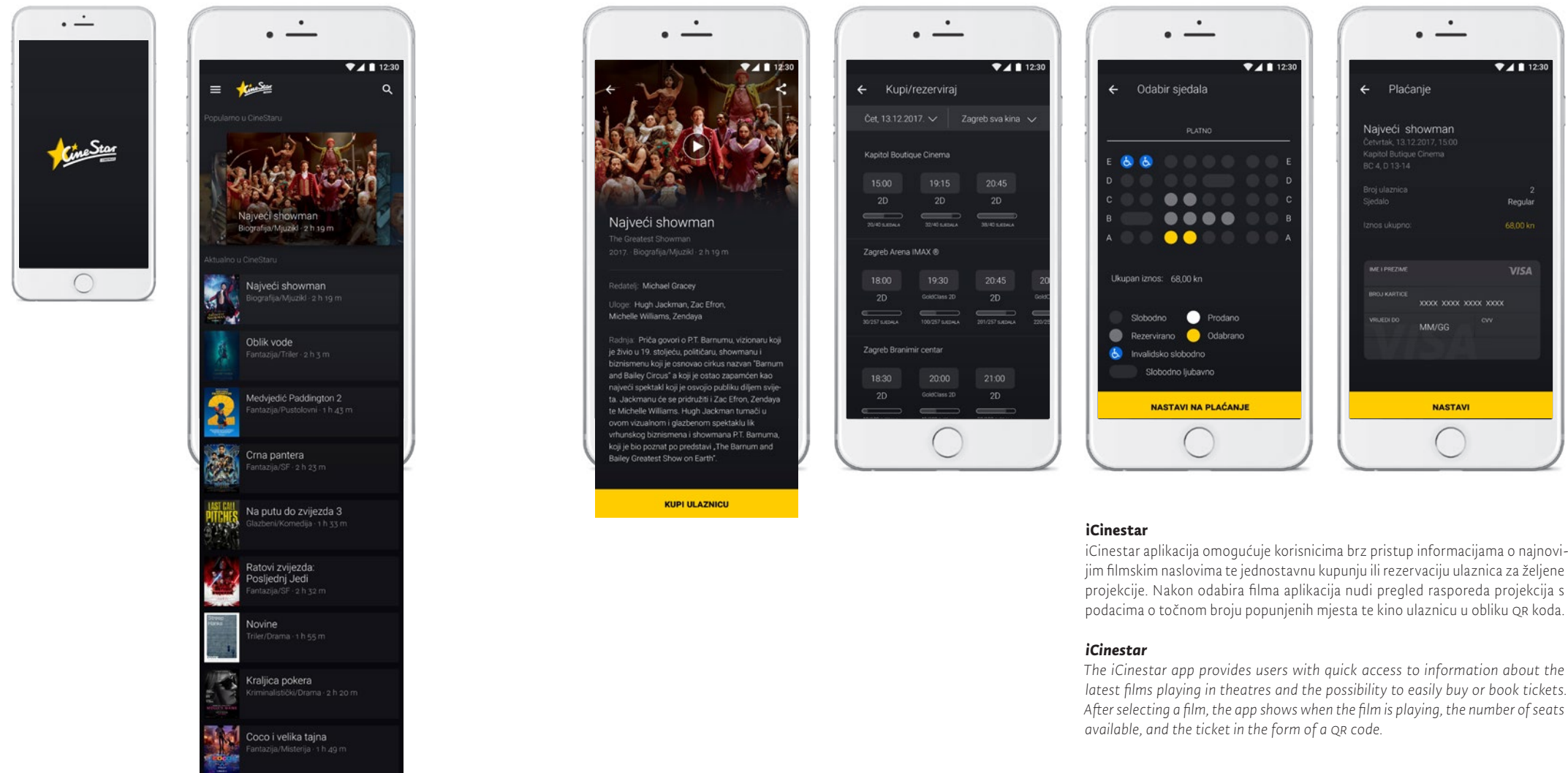
TREĆI SEMESTAR – Osnove UX dizajna

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.

ERIK BURIĆ
MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić



iCinestar

iCinestar aplikacija omogućuje korisnicima brz pristup informacijama o najnovijim filmskim naslovima te jednostavnu kupnju ili rezervaciju ulaznica za željene projekcije. Nakon odabira filma aplikacija nudi pregled rasporeda projekcija s podacima o točnom broju popunjenih mjesta te kino ulaznicu u obliku QR koda.

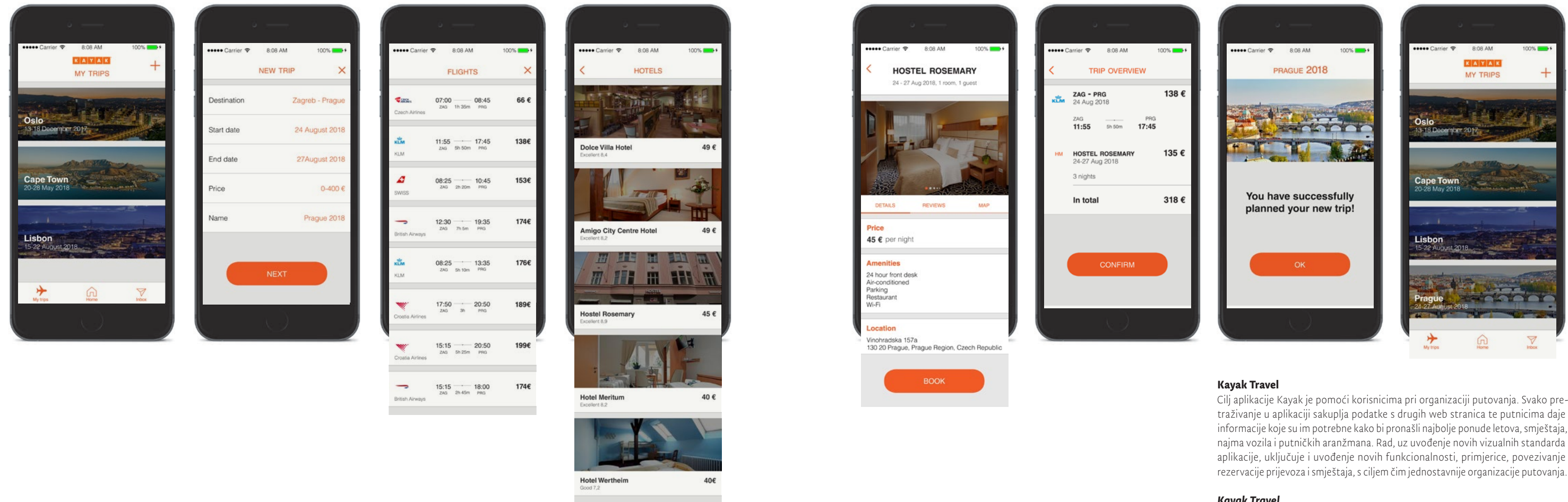
iCinestar

The iCinestar app provides users with quick access to information about the latest films playing in theatres and the possibility to easily buy or book tickets. After selecting a film, the app shows when the film is playing, the number of seats available, and the ticket in the form of a QR code.

SILVIA MARINČIĆ

MENTOR: Emil Flatz

ASISTENT / ASSISTANT: Luka Perić



Kayak Travel

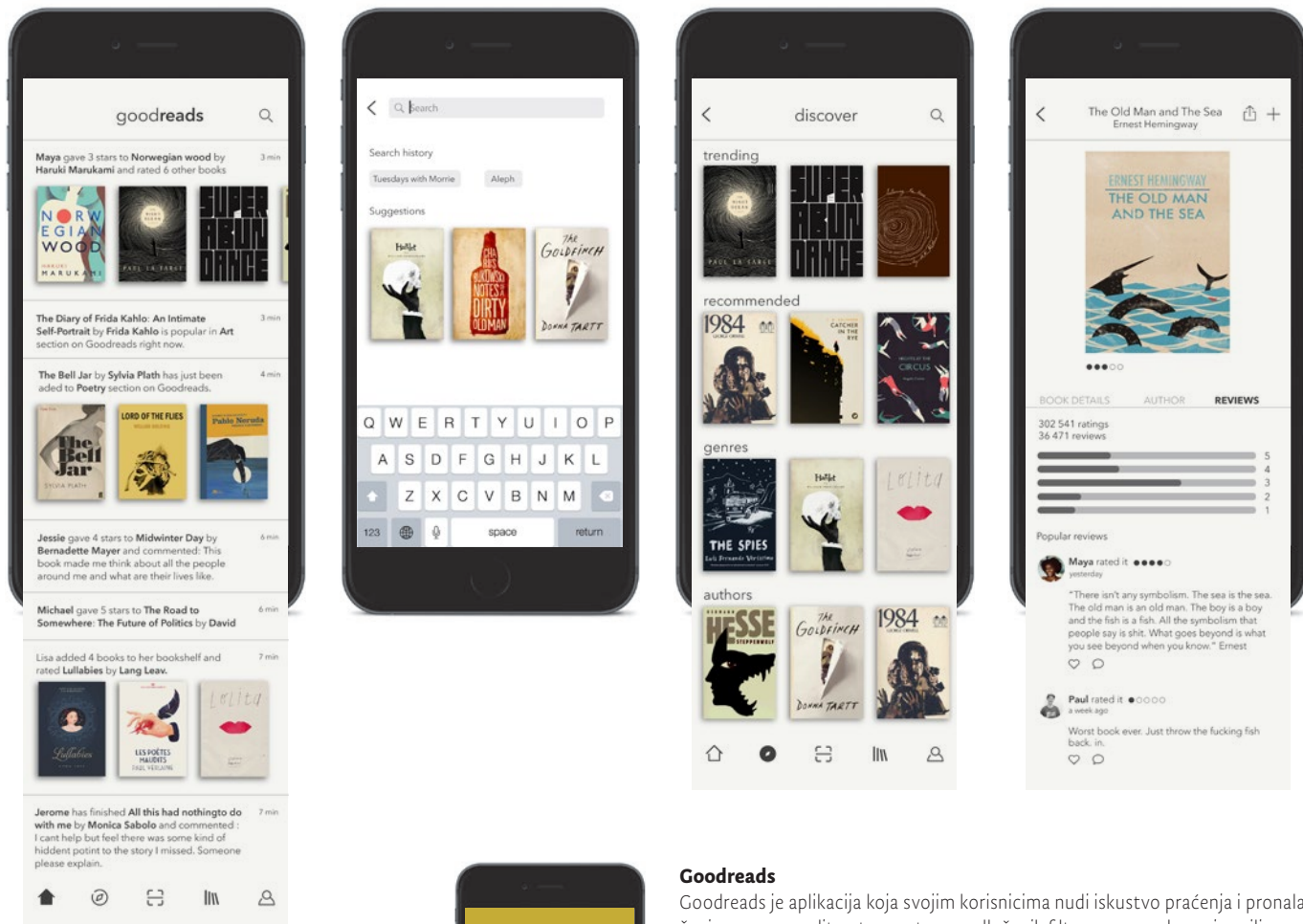
Cilj aplikacije Kayak je pomoći korisnicima pri organizaciji putovanja. Svako pretraživanje u aplikaciji sakuplja podatke s drugih web stranica te putnicima daje informacije koje su im potrebne kako bi pronašli najbolje ponude letova, smještaja, najma vozila i putničkih aranžmana. Rad, uz uvođenje novih vizualnih standarda aplikacije, uključuje i uvođenje novih funkcionalnosti, primjerice, povezivanje rezervacije prijevoza i smještaja, s ciljem čim jednostavnije organizacije putovanja.

Kayak Travel

The Kayak app helps users organise their trips. Every search performed in the app collects data from other websites and provides travellers with information they need to find the best deals on flights, accommodation, vehicle rental, and travel arrangements. The assignment, in addition to introducing new visual standards for the app, also includes new functionalities, such as linking bookings of accommodation and transport with the aim of making travel easier.

MIA DRAGIČEVIĆ

MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić



Goodreads

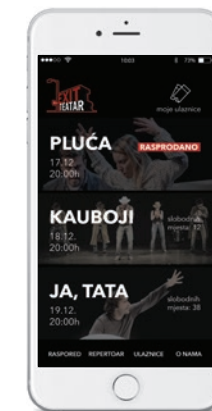
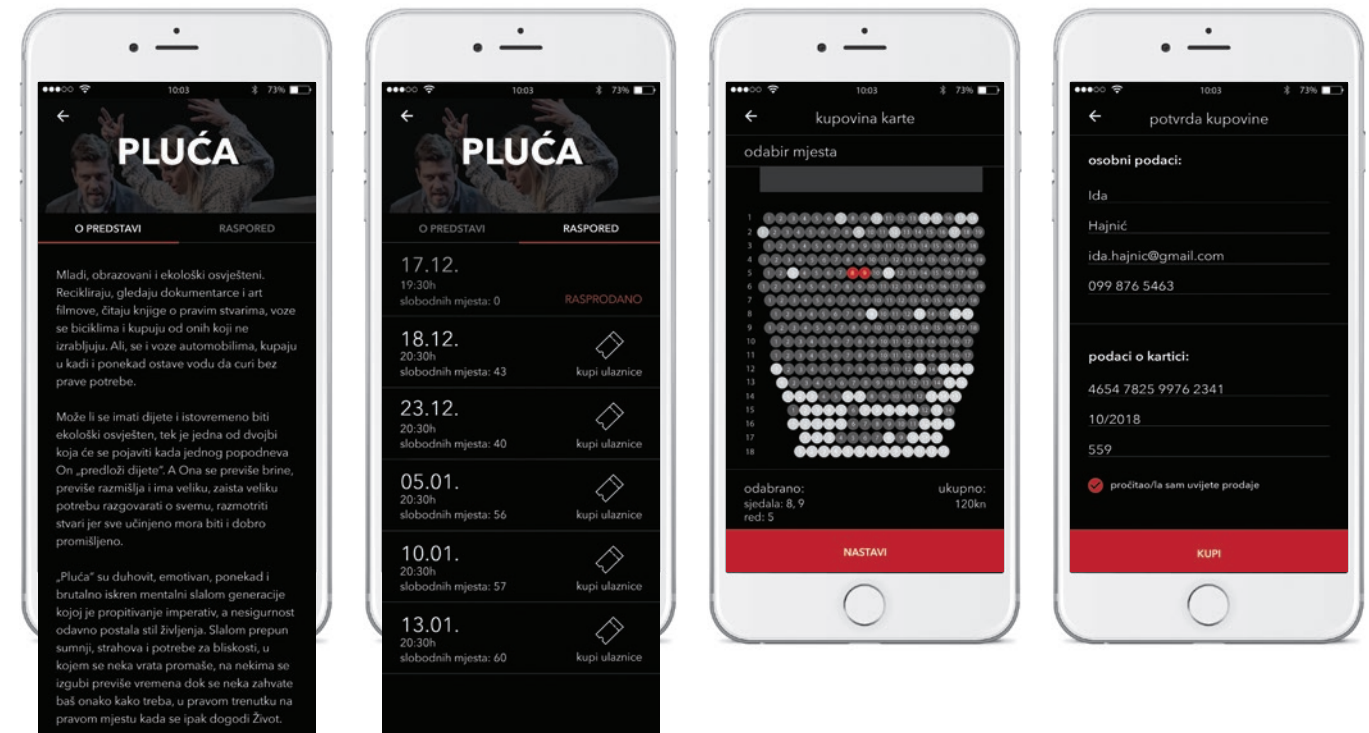
Goodreads je aplikacija koja svojim korisnicima nudi iskustvo praćenja i pronalazjenja raznovrsne literature putem predloženih filtera, preporuka, ocjena ili povezivanjem s ostalim korisnicima društvene mreže. Svaki korisnik ima svoju bazu, policu knjiga, koju ispunjava prema svojim potrebama različitim subkategorijama. Uporaba jednostavnih i jasnih vizuala olakšava snalaženje i pospješuje zadržavanje pažnje na osnovnoj funkciji ove aplikacije.

Goodreads

Goodreads is an app that helps users keep track of and find books with the help of filters, recommendations, ratings, or by connecting with other social network users. Each user has their own database in the form of a bookshelf, which they can stack and divide into subcategories in line with their preferences. Simple and clear visual elements make Goodreads easy to use and keep the user's focus on the basic function of the app.

TANA JEIĆ

MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić



Teatar EXIT

Aplikacija Teatar EXIT nudi pregled svih dosadašnjih predstava i aktualnog programa, a glavna joj je funkcija mobilna kupovina ulaznica. Za određenu projekciju predstave korisnik ima uvid u raspored sjedala, broj zauzetih i slobodnih mjesta te sam bira sjedala koja mu odgovaraju. Vizualno, aplikacija prati reprezentativne boje vizualnog identiteta Teatra Exit.

Teatar EXIT

The Teatar EXIT app gives an overview of all previous shows and the current show schedule. Its main function is the possibility of buying tickets. The user can select a show and find out the seating arrangement and the number of available seats, and select the seats that best suit them. Visually, the app features the colours characteristic of the visual identity of Teatar Exit.

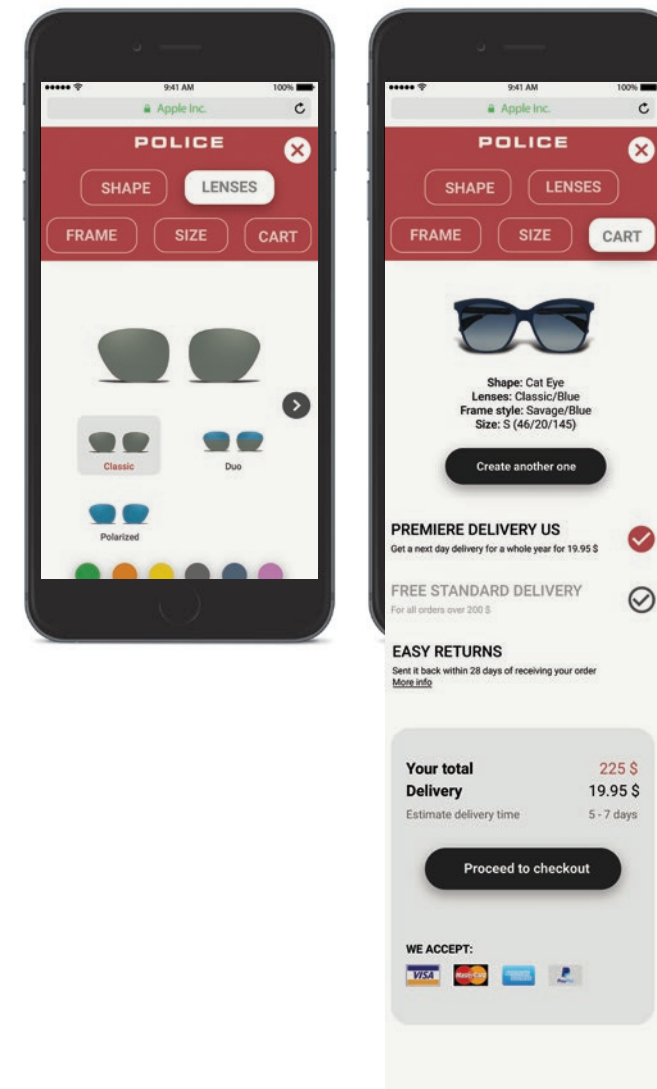
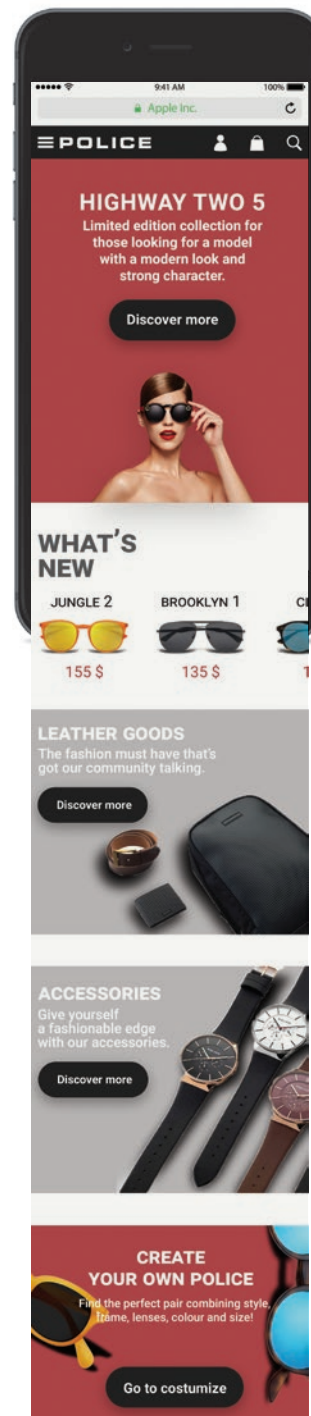
ČETVRTI SEMESTAR – Dizajn korisničkog iskustva mobilne aplikacije

U programu 4. semestra, svladavši low-fidelity prototipove, studenti imaju zadatak dizajnirati korisničko iskustvo (UX) mobilne aplikacije. Uz izradu wireframe prototipa zadaća 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.

DORA ERNOIĆ
MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić

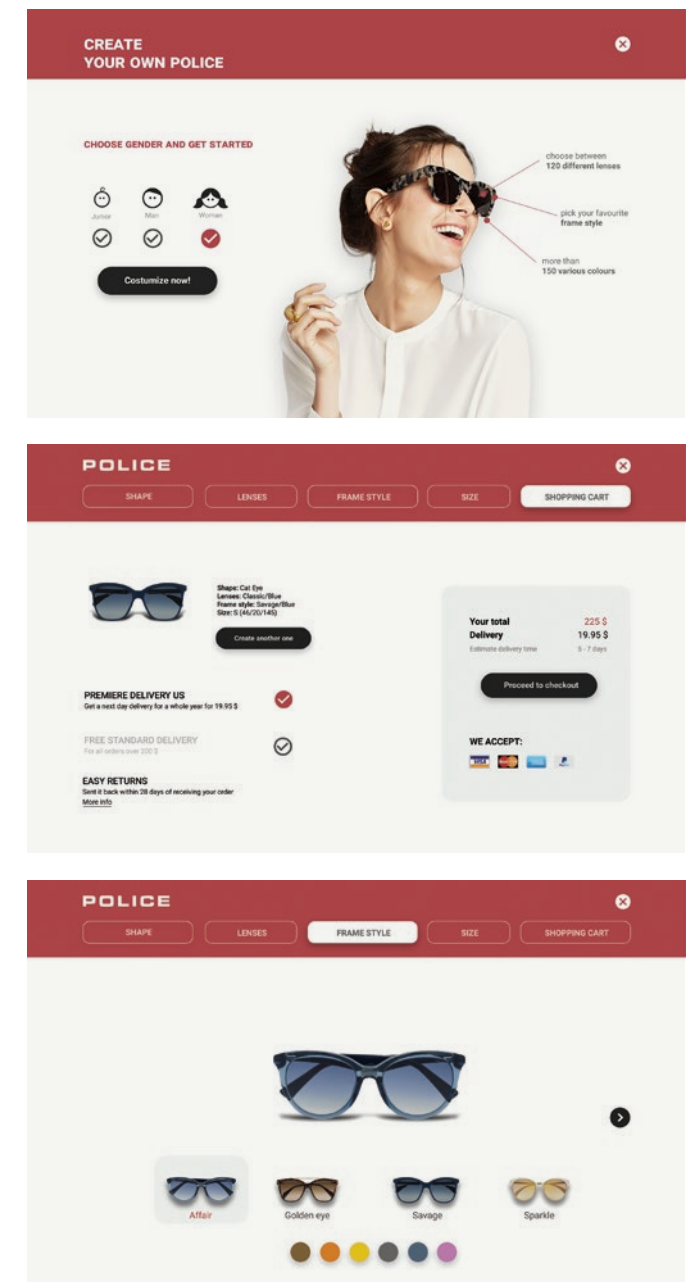


Police

Police je brend naočala čija web stranica ima za cilj što bolje prikazati svoju ponudu te zainteresirati kupca. Osim toga Police nudi i druge proizvode koji su zajedno s naočalama vizualno uklopljeni na naslovnoj stranici. Proizvodi su grupirani na nove, popularne te modne dodatke dok se na dnu stranice nalazi i karta pomoću koje korisnik pronalazi najbližu poslovnicu. Novim dizajnom posjetitelj ima mogućnost pomoću osmišljenog konfiguratora sam kreirati svoje sunčane naočale te ih odmah i naručiti. Time je osim već postojećih ponuda dodana i nova vrijednost kojom brend ostvaruje veći interes kupca.

Police

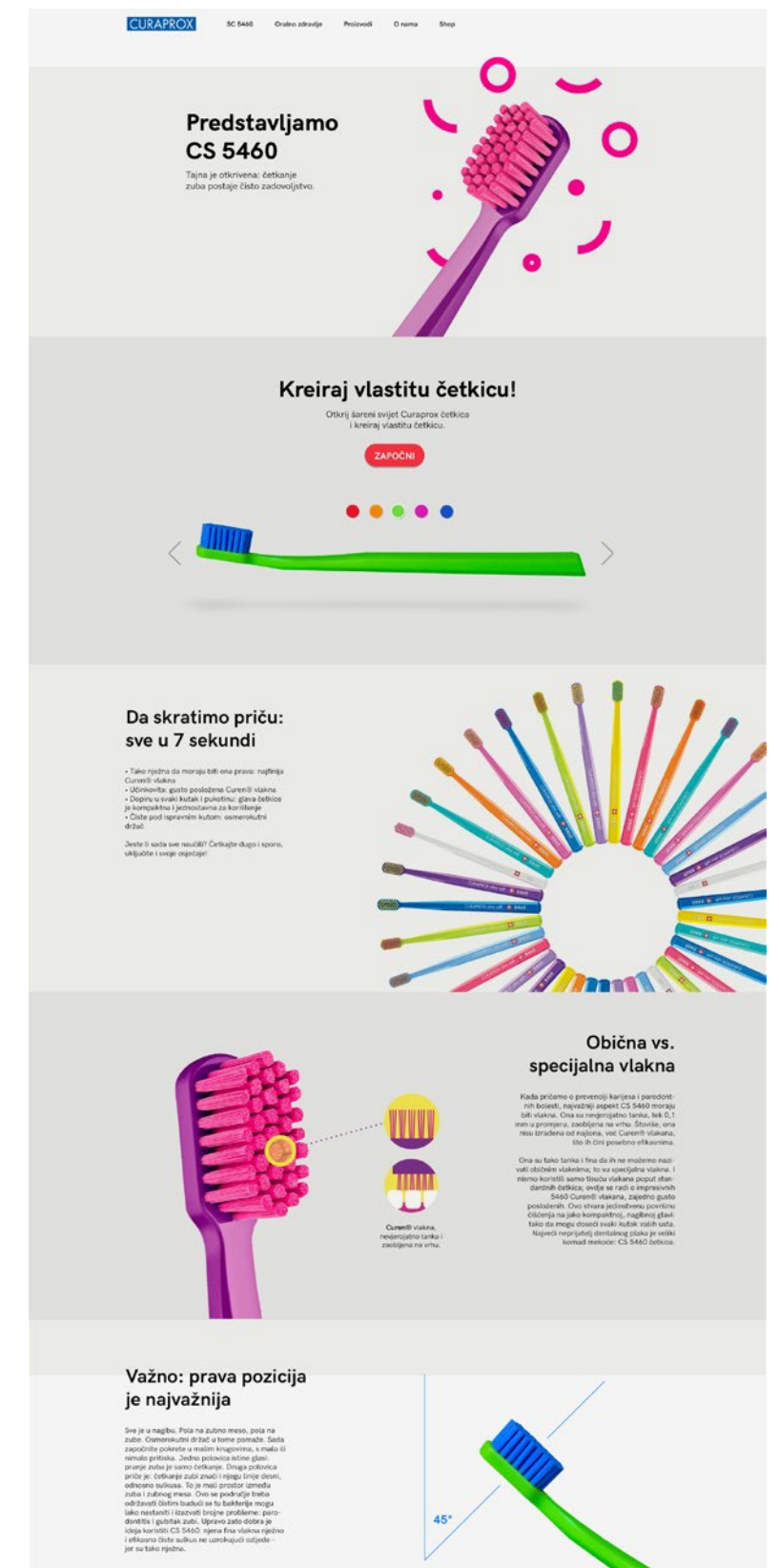
Police is a brand of sunglasses whose website aims to show its products in the best possible way and to engage the customer. Police also offers other products that are visually integrated with the sunglasses on the main page. Products are categorised into new products, most popular products and accessories, and at the bottom of the page there is a map that helps the customer find the nearest store. The new design allows customers to use a special configurator to create their own sunglasses and immediately place an order. In addition to the existing offer, this option provides new value that will generate new customer interest in the brand.



ERIK BURIĆ

MENTOR: Emil Flatz

ASISTENT / ASSISTANT: Luka Perić



Curaprox

Curaprox web stranica razigranim dizajnom prezentira kupcima i zainteresiranim strankama pogodnosti Curaprox četkica i ostalih dentalnih proizvoda te Interaktivnim sadržajima informira o važnosti i održavanju oralne higijene. Pomoću jednostavnog konfiguratora kupci imaju mogućnost kreiranja četkica prema vlastitim potrebama.

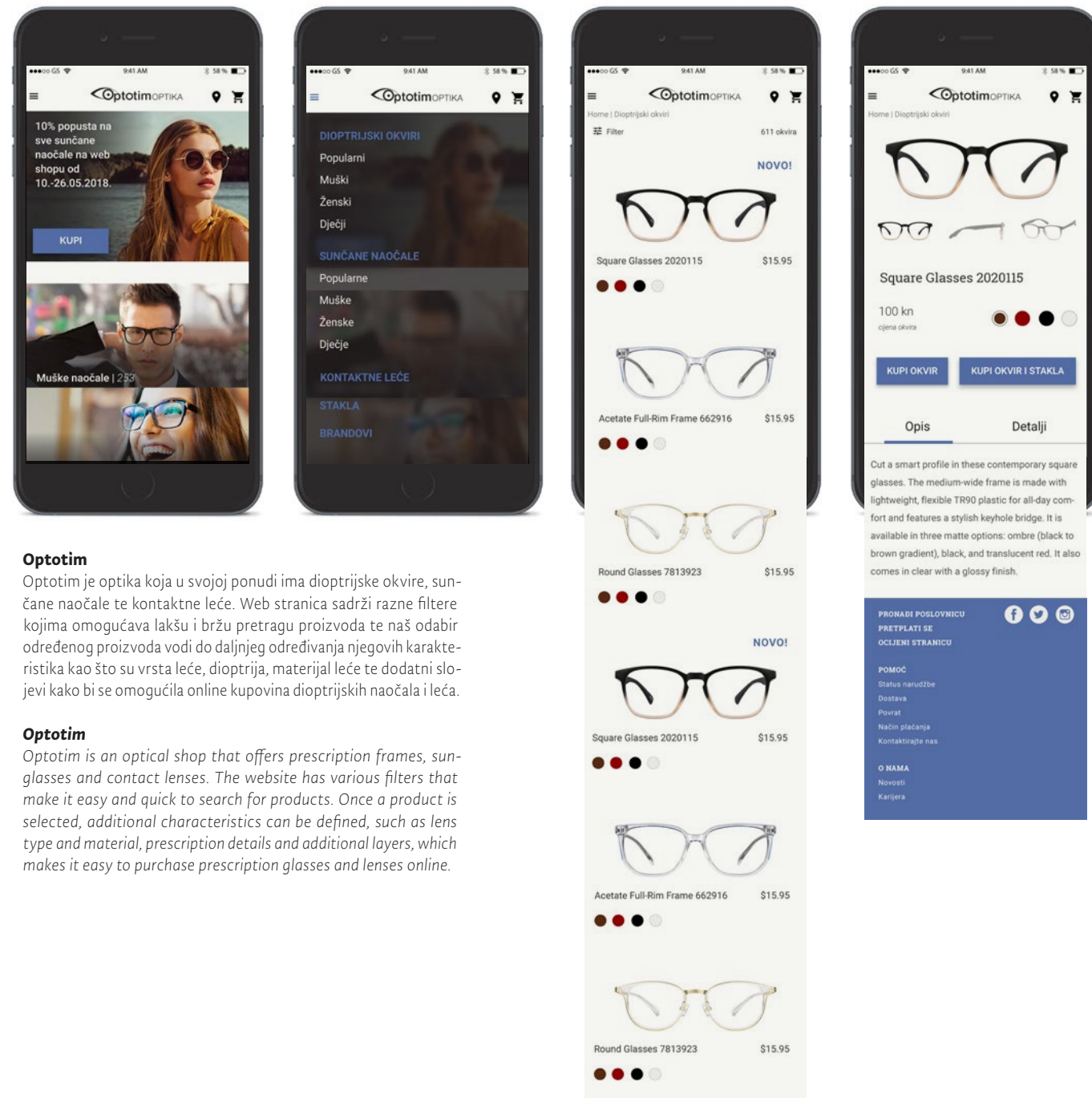
Curaprox

The website of Curaprox features a playful design and presents customers with the benefits of the Curaprox toothbrushes and other dental hygiene products. Its interactive content serves to inform of the importance of maintaining oral hygiene. A simple configuration gives the customers the possibility to design toothbrushes according to their needs.

IVA PRIMORAC

MENTOR: Emil Flatz

ASISTENT / ASSISTANT: Luka Perić

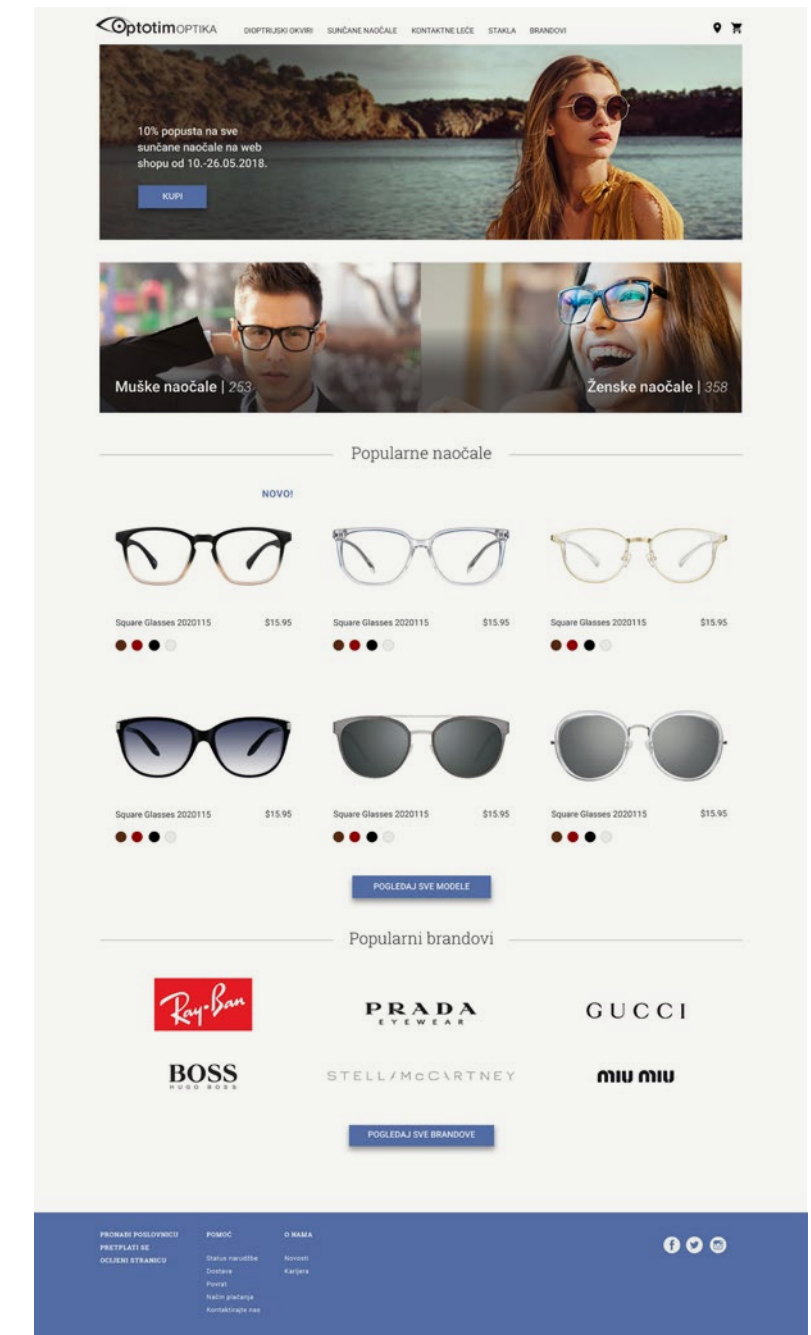


Optotim

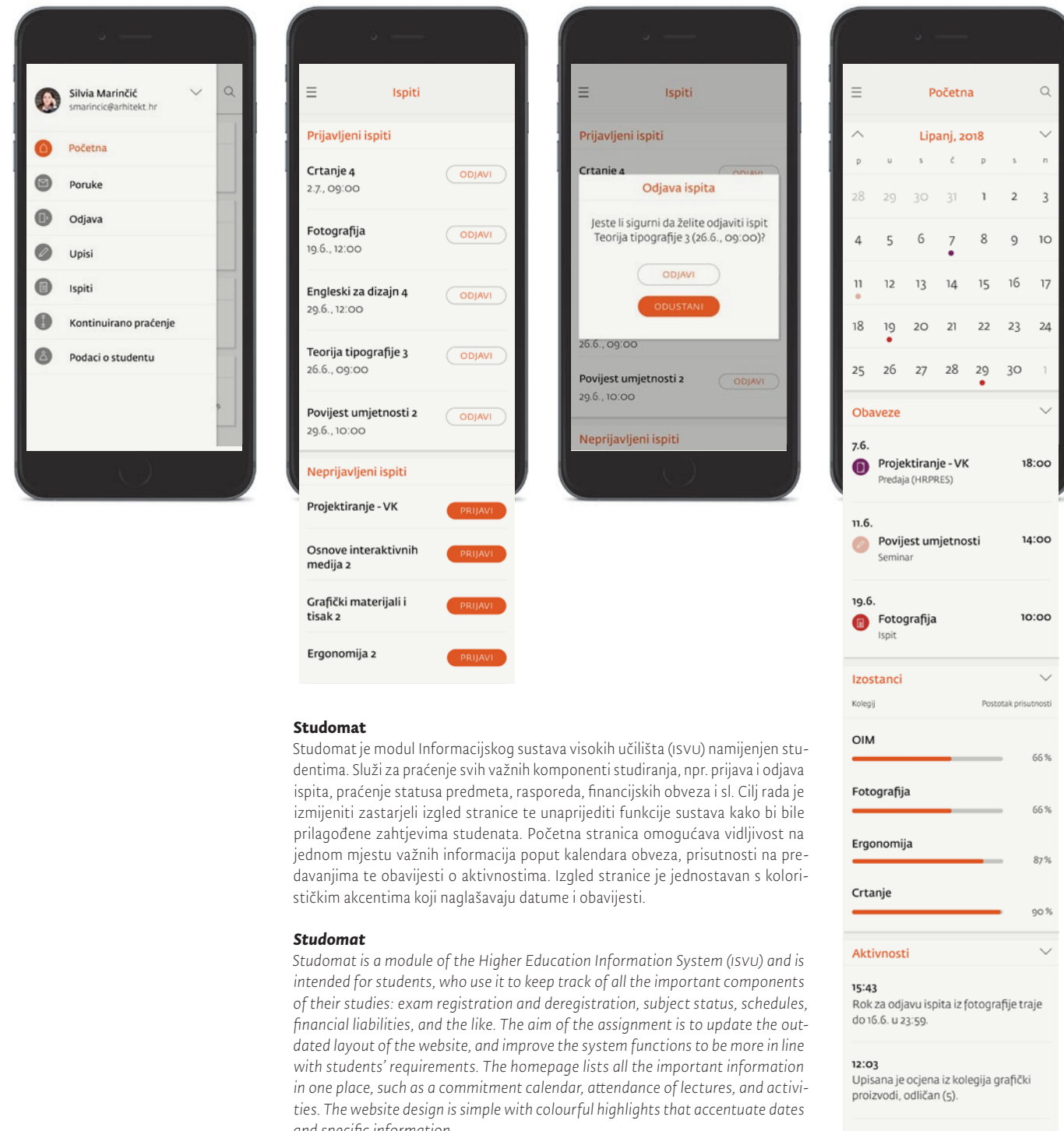
Optotim je optika koja u svojoj ponudi ima dioptrijske okvire, sunčane naočale te kontaktne leće. Web stranica sadrži razne filtere kojima omogućava lakšu i bržu pretragu proizvoda te naš odabir određenog proizvoda vodi do daljnjeg određivanja njegovih karakteristika kao što su vrsta leće, dioptrija, materijal leće te dodatni slojevi kako bi se omogućila online kupovina dioptrijskih naočala i leća.

Optotim

Optotim is an optical shop that offers prescription frames, sunglasses and contact lenses. The website has various filters that make it easy and quick to search for products. Once a product is selected, additional characteristics can be defined, such as lens type and material, prescription details and additional layers, which makes it easy to purchase prescription glasses and lenses online.



SILVIA MARINČIČ
MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić

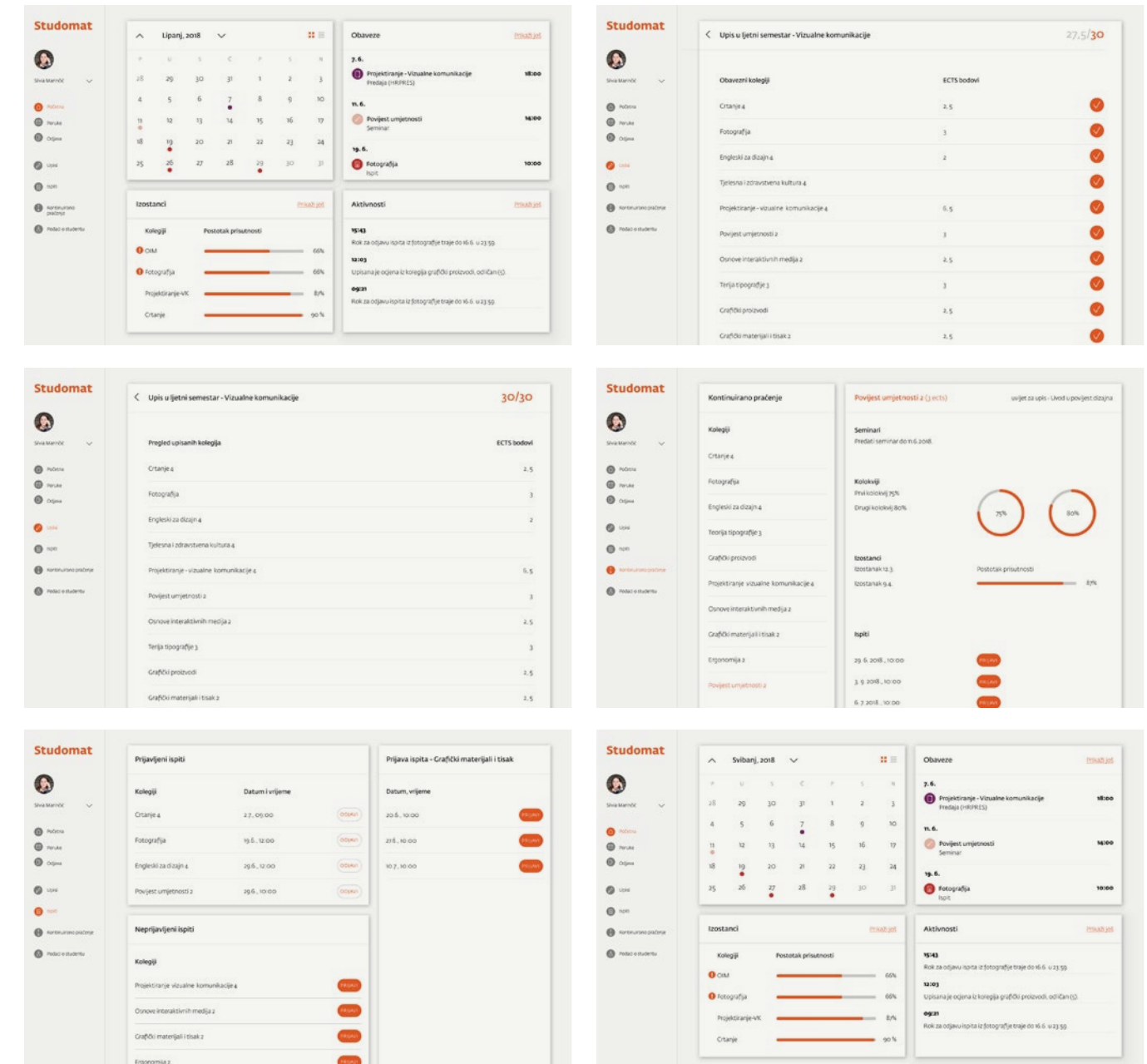


Studomat

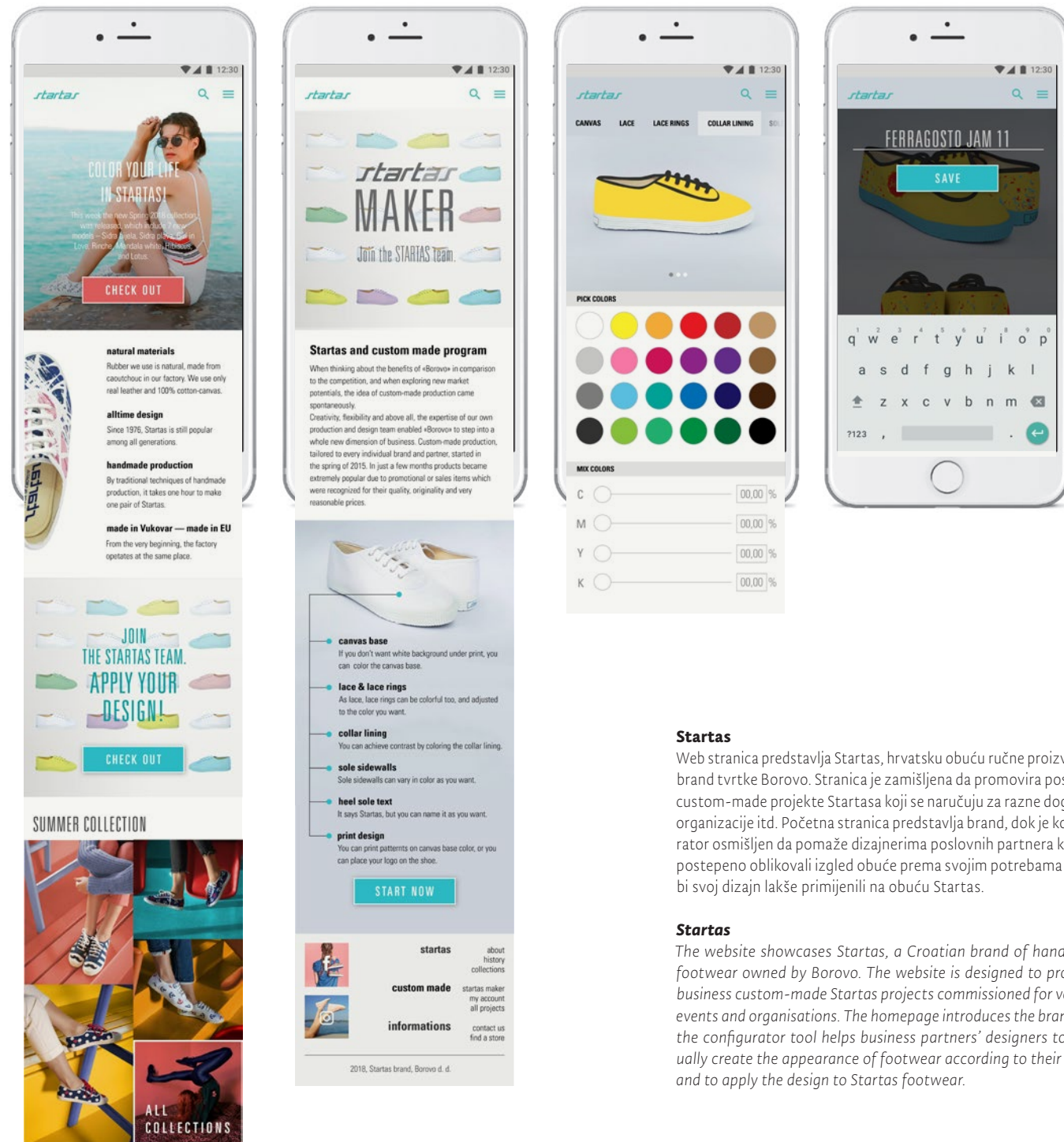
Studomat je modul Informatičkog sustava visokih učilišta (ISVU) namijenjen studentima. Služi za praćenje svih važnih komponenti studiranja, npr. prijava i odjava ispita, praćenje statusa predmeta, rasporeda, financijskih obveza i sl. Cilj rada je izmijeniti zastarjeli izgled stranice te unaprijediti funkcije sustava kako bi bile prilagođene zahtjevima studenata. Početna stranica omogućava vidljivost na jednom mjestu važnih informacija poput kalendara obveza, prisutnosti na predavanjima te obavijesti o aktivnostima. Izgled stranice je jednostavan s kolorističkim akcentima koji naglašavaju datume i obavijesti.

Studomat

Studomat is a module of the Higher Education Information System (ISVU) and is intended for students, who use it to keep track of all the important components of their studies: exam registration and deregistration, subject status, schedules, financial liabilities, and the like. The aim of the assignment is to update the outdated layout of the website, and improve the system functions to be more in line with students' requirements. The homepage lists all the important information in one place, such as a commitment calendar, attendance of lectures, and activities. The website design is simple with colourful highlights that accentuate dates and specific information.



TANJA VIRAG
MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić

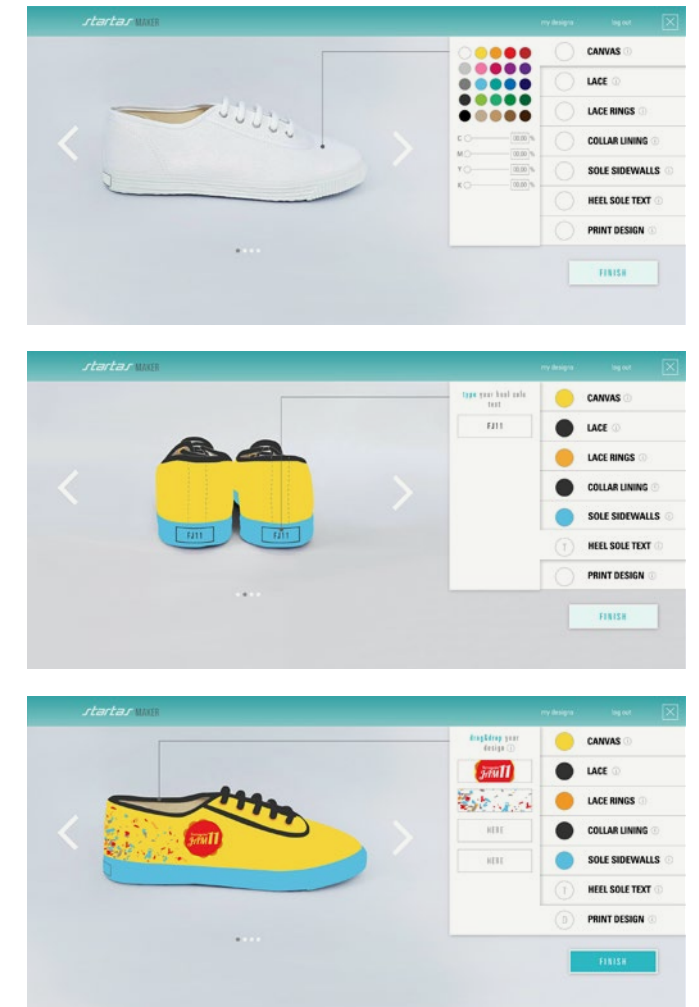
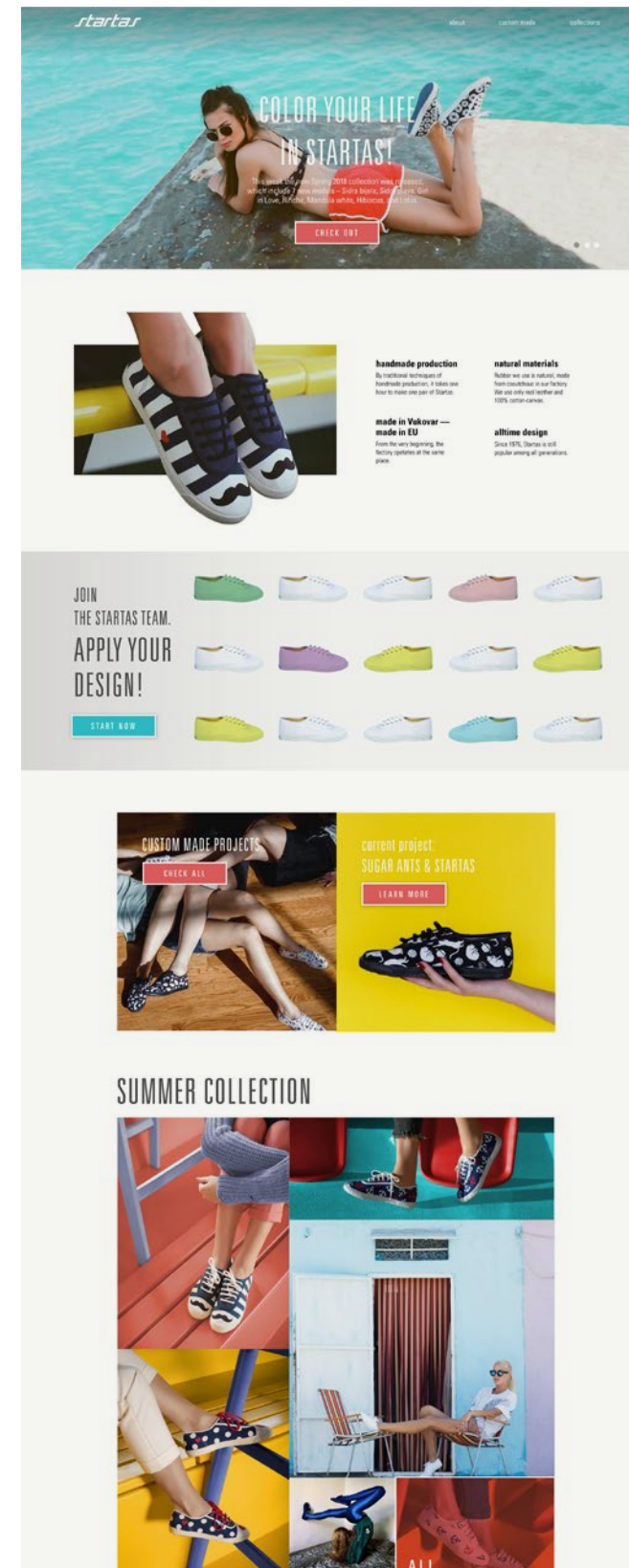


Startas

Web stranica predstavlja Startas, hrvatsku obuću ručne proizvodnje, brand tvrtke Borovo. Stranica je zamišljena da promovira poslovne custom-made projekte Startasa koji se naručuju za razne događaje, organizacije itd. Početna stranica predstavlja brand, dok je konfigurator osmišljen da pomaže dizajnerima poslovnih partnera kako bi postepeno oblikovali izgled obuće prema svojim potrebama i kako bi svoj dizajn lakše primijenili na obuću Startas.

Startas

The website showcases Startas, a Croatian brand of handmade footwear owned by Borovo. The website is designed to promote business custom-made Startas projects commissioned for various events and organisations. The homepage introduces the brand and the configurator tool helps business partners' designers to gradually create the appearance of footwear according to their needs, and to apply the design to Startas footwear.



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, tonskom, 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.



KORINA KLJAJIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
— Crtačka analiza trodimenzionalnog modela – kontura, ton, kontrast i raster
Tehnika: olovka, tuš
— Drawing analysis of 3D model – contour, shading, contrast and raster
Technique: pencil, Indian ink



KATARINA TRPČIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
— Crtačka analiza trodimenzionalnog modela – skice
Tehnika: flomaster, marker
— Drawing analysis of a 3D model – sketches
Technique: felt tip pen, marker



KATARINA TRPČIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
— Studija različitih tekstura kroz vježbu kompozicije
Tehnika: drvene bojice
— Study of different textures through composition practice
Technique: crayons

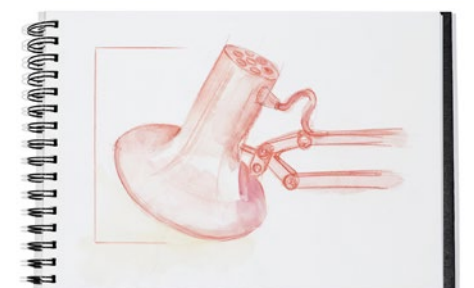
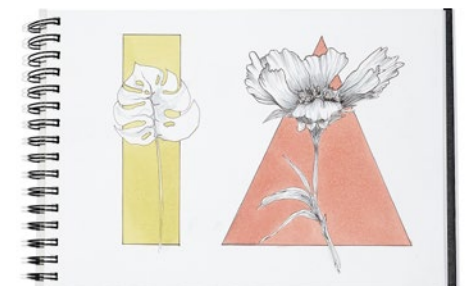


MARTINA MARTINIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
— Crtačka analiza trodimenzionalnog modela
Tehnika: olovka, drvene bojice
— Drawing analysis of a 3D model
Technique: pencil, crayons

PETRA PIKNJAČ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
— Blok – crteži i skice
Tehnika: različite tehnike
— Sketchbook – drawings and sketches
Technique: various techniques





EMA ŠIMUNEC

MENTOR: Boris Ileковиć
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

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

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



KATARINA TRPČIĆ

MENTOR: Boris Ileковиć
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

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

— Visual analysis of the object – analytical drawing
Technique: pencil, crayons

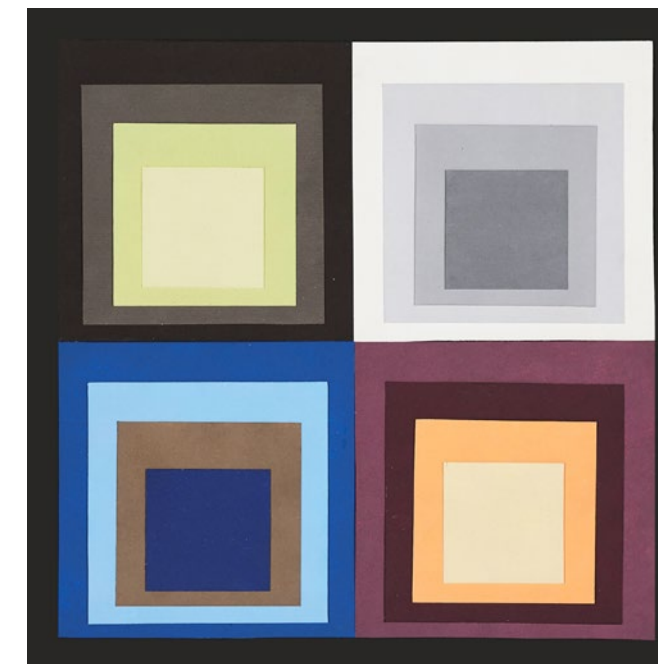


PETRA PIKNJAČ

MENTOR: Boris Ileковиć
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Teorija boja – studija kompozicije boja
Tehnika: vodene boje

— Theory of colours – study of colour composition
Technique: water colors



VEDRAN ŠIMIĆ

MENTOR: Boris Ileковиć
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Teorija boja – studija kompozicije boja
Tehnika: tempera

— Theory of colours – study of colour composition
Technique: tempera



SILVANA DOGAN

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vizualna analiza kompozicije predmeta
Tehnika: olovka, drvena bojica
— *Visual analysis of the composition of the objects*
Technique: pencil, crayons



BOŽICA MARUKIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vizualna analiza kompozicije predmeta
Tehnika: markeri
— *Visual analysis of the composition of the objects*
Technique: markers

BOŽICA MARUKIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vizualna analiza dizajnerskog predmeta – Florian Seiffert, Braun KF21
Tehnika: kombinirana tehnika
— *Visual analysis of the design object – Florian Seiffert, Braun KF21*
Technique: combined technique



ERIK BURIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vizualna analiza dizajnerskog predmeta – Zaha Hadid, vaza Braid
Tehnika: olovka
— *Visual analysis of the design object – Zaha Hadid, Braid vase*
Technique: pencil



ROBERTA KRALJ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vizualna analiza dizajnerskog predmeta – Poul Henningsen, svjetiljka Snowball
Tehnika: bijela bojica
— *Visual analysis of the design object – Poul Henningsen, Snowball lamp*
Technique: white crayon



ANDELA BRNAS

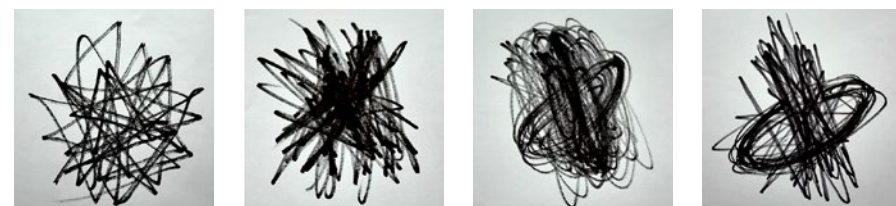
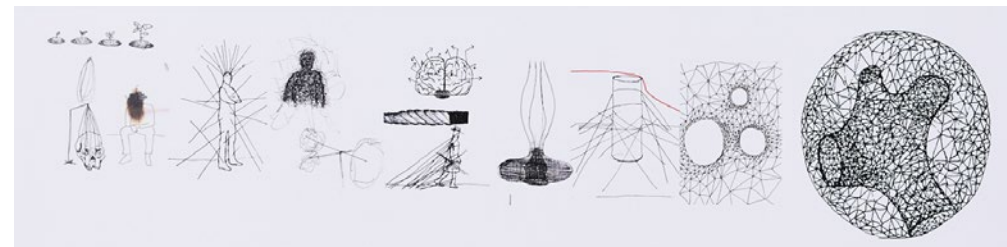
MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vizualna analiza dizajnerskog predmeta – Michael Thonet, stolac br. 14
Tehnika: kombinirana tehnika
— *Visual analysis of the design object – Michael Thonet, No. 14 chair*
Technique: combined technique

TANJA VIRAG

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vizualna analiza dizajnerskog predmeta – Dodge Challenger
Tehnika: kombinirana tehnika
— *Visual analysis of the design object – Dodge Challenger*
Technique: combined technique



TANJA VIRAG

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

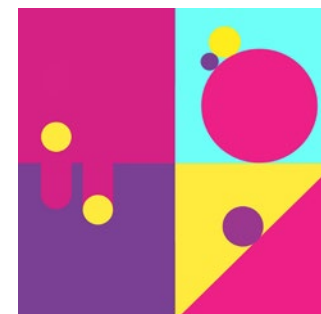
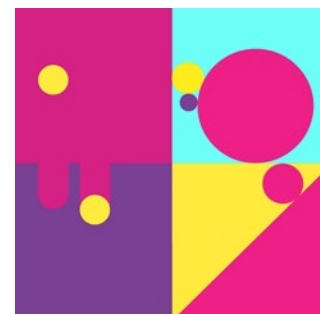
— Imaginacija trodimenzionalne forme prema pojmu
Tehnika: flomaster, digitalni crtež
— *Imagining of the 3D form according to the concept*
Technique: felt tip pen, digital drawing



ANA KORUGA

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

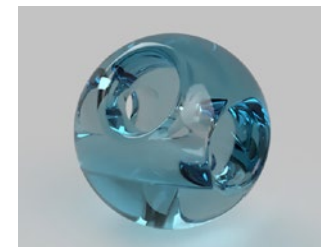
— Hommage kvadratu i krugu – studija kompozicije boja
Tehnika: kombinirana tehnika
— *A Homage to the Square and Circle – study of colour composition*
Technique: combined technique



ERIK BURIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

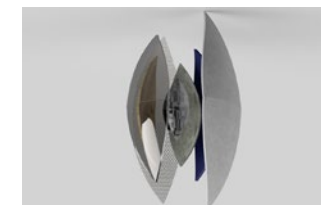
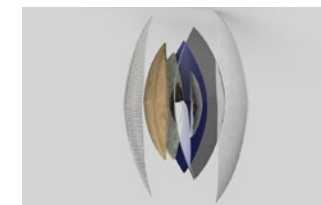
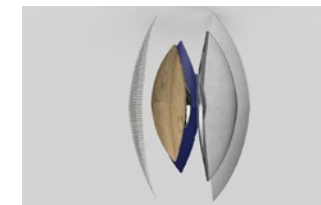
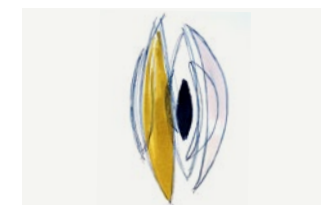
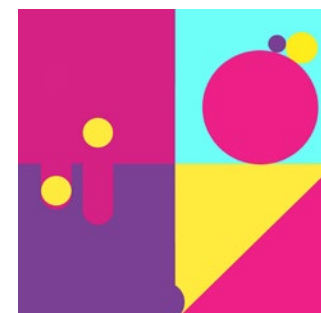
— Hommage kvadratu i krugu – studija kompozicije boja
Tehnika: digitalna animacija
— *A Homage to the Square and Circle – study of colour composition*
Technique: digital animation



TOMISLAV BAGIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Imaginacija trodimenzionalne forme prema pojmu
Tehnika: flomaster, digitalni crtež
— *Imagining of the 3D form according to the concept*
Technique: felt tip pen, digital drawing



SARA DOBRIJEVIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

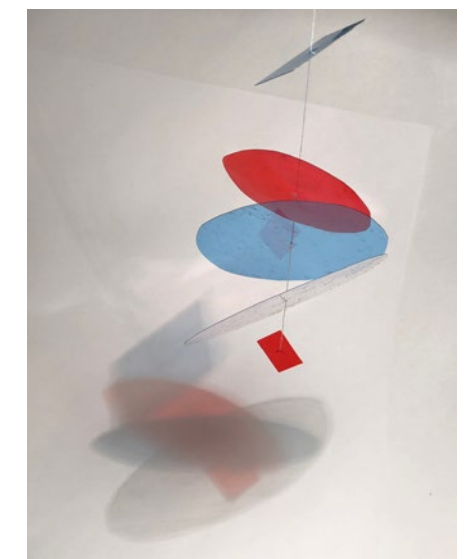
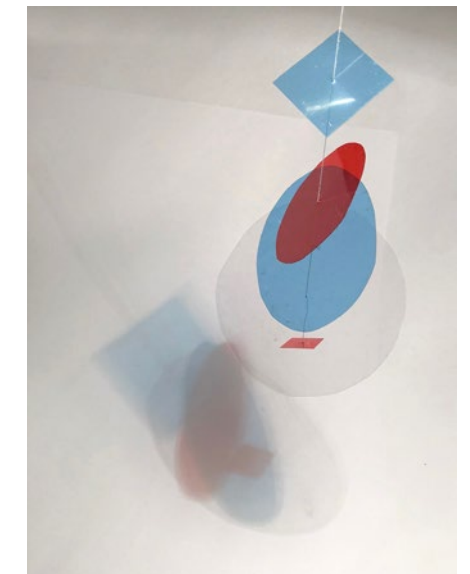
— Imaginacija trodimenzionalne forme prema pojmu – od crteža do modela
/ Tehnika: kombinirana tehnika, digitalni crtež
— *Imagining of the 3D form according to the concept – from the sketch to the model*
/ Technique: combined technique, digital drawing



ANDELA BRNAS

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Hommage kvadratu i krugu – studija kompozicije boja
Tehnika: kombinirana tehnika
— *A Homage to the Square and Circle – study of colour composition*
Technique: combined technique



TANA JEIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Hommage kvadratu i krugu – studija kompozicije boja
Tehnika: mobil, folija u boji
— *A Homage to the Square and Circle – study of colour composition*
Technique: mobile, colored foil

1. I 2. SEMESTAR – Plastično oblikovanje

Teme kolegija su upoznavanje osnovnih elemenata plošne i prostorne kompozicije, njihova primjena u procesu projektiranja te analiza međudnosa 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.

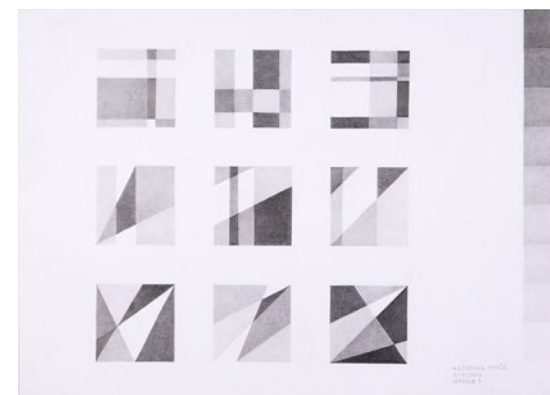
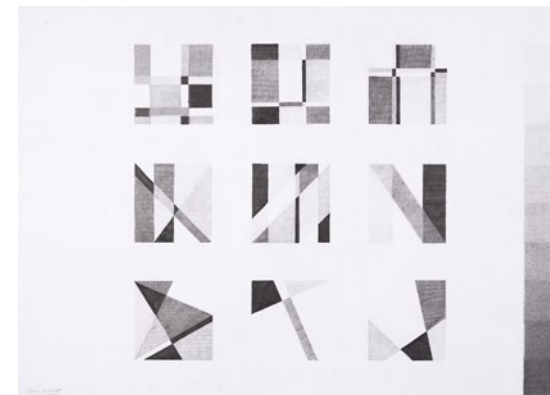
TAJANA ČEKO

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Raspodjela kvadrata / Square Distribution

— Vježba kompozicije tonskom raspodjelom plohe kvadrata
Tehnika: olovka

— *Composition practice through square surface distribution*
Technique: pencil



KATARINA TRPČIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vježba kompozicije tonskom raspodjelom plohe kvadrata
Tehnika: olovka

— *Composition practice through square surface distribution*
Technique: pencil



SARA BONAČIĆ, TOMA KEZIĆ, FILIP KRAJAČIĆ, JOSIPA MATIĆ, ASHA PERINA GODDARD

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vježba kompozicije dekompozicijom zadanih formi kugle i kocke – modeli

Tehnika: različite tehnike

— *Composition practice through decomposition of assigned forms of the square and the sphere – models*

Technique: various techniques



PETAR HAJDINJAK, MAGDA KLJENAK, IVANA MARUŠIĆ, EMA ŠIMUNEC, KATARINA TRPČIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vježba kompozicije dekompozicijom zadanih formi kugle i kocke – modeli

Tehnika: različite tehnike

— *Composition practice through decomposition of assigned forms of the square and the sphere – models*

Technique: various techniques



EMA ŠIMUNEC

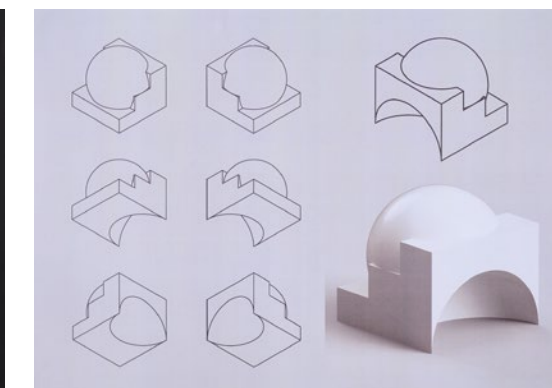
MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vježba kompozicije dekompozicijom zadanih formi kugle i kocke

Tehnika: drvene bojice

— *Composition practice through decomposition of assigned forms of the square and the sphere*

Technique: crayons



VEDRAN ŠIMIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

— Vježba kompozicije dekompozicijom zadanih formi kugle i kocke

Tehnika: digitalni crtež

— *Composition practice through decomposition of assigned forms of the square and the sphere*

Technique: digital drawing

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

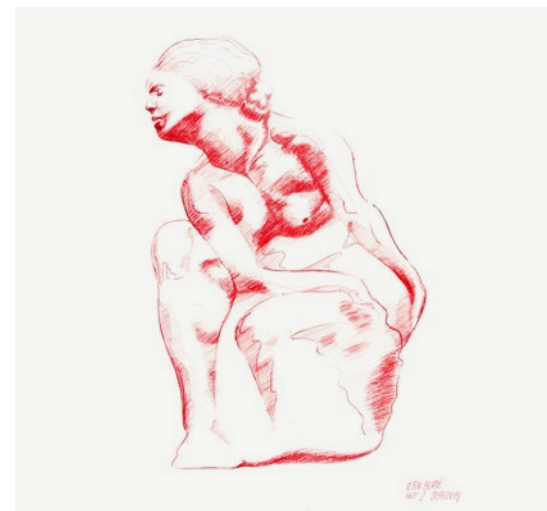
— Nude

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.



ERIK BURIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
— Studija ruke s uporabnim predmetom
Tehnika: olovka
— A study of a hand with usable items
Technique: pencil



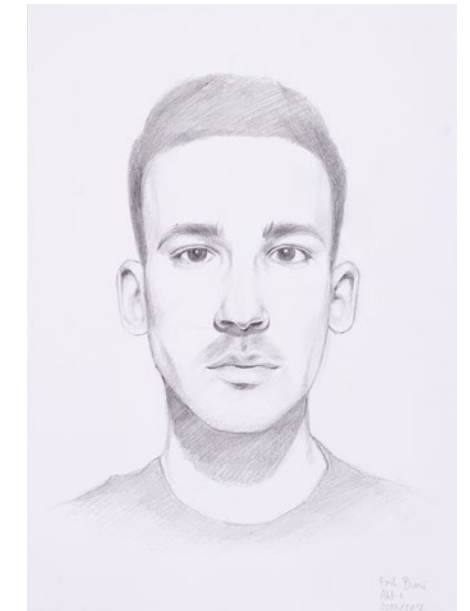
MONIKA VODOPIJA

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
— Studija ljudske glave – autoportret
Tehnika: flomaster, tempera
— A study of a human head – self-portrait
Technique: felt tip pen, tempera



ERIK BURIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
— Studija ljudske figure kroz skulpture
Tehnika: drvena bojica
— A study of a human figure through sculptures
Technique: crayon



ERIK BURIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
— Studija ljudske glave – autoportret
Tehnika: flomaster, tempera
— A study of a human head – self-portrait
Technique: felt tip pen, tempera

ERIK BURIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
— Studija ljudske figure – kroki
Tehnika: olovka
— A study of a human figure – croquis
Technique: pencil

1. I 2. SEMESTAR — Grafičke tehnike

Zajednički nazivnik svih radova su portreti nastavnika Studija dizajna. Tehnike izvedbe su različite, svaka tehnika je zasebna vježba / zasebni zadatak u kojima je važniji proces od konačnog rezultata.

Studenti tijekom zimskog i ljetnog semestra izvode vježbe u vlastitim bilježnicama. Redosljed tehnika mijenjaju se ovisno o dostupnim materijalima ili terenskoj nastavi. Na kraju semestra pregledavaju se i fotografijama dokumentiraju radovi u bilježnicama.

1ST AND 2ND SEMESTER — Graphic Techniques

The common denominator of all the papers are the portraits of the professors of the School of Design. Different techniques were used, with each technique being a separate exercise / a separate task in which the process was more important than the final result.

During both the winter and the summer semester students practiced in their own notebooks. The order in which the techniques were used changed depending on available materials or field classes. Works in the notebooks were reviewed and documented by photographs at the end of the semester.

TEA SINOVIĆ

MENTOR: Mario Petrak

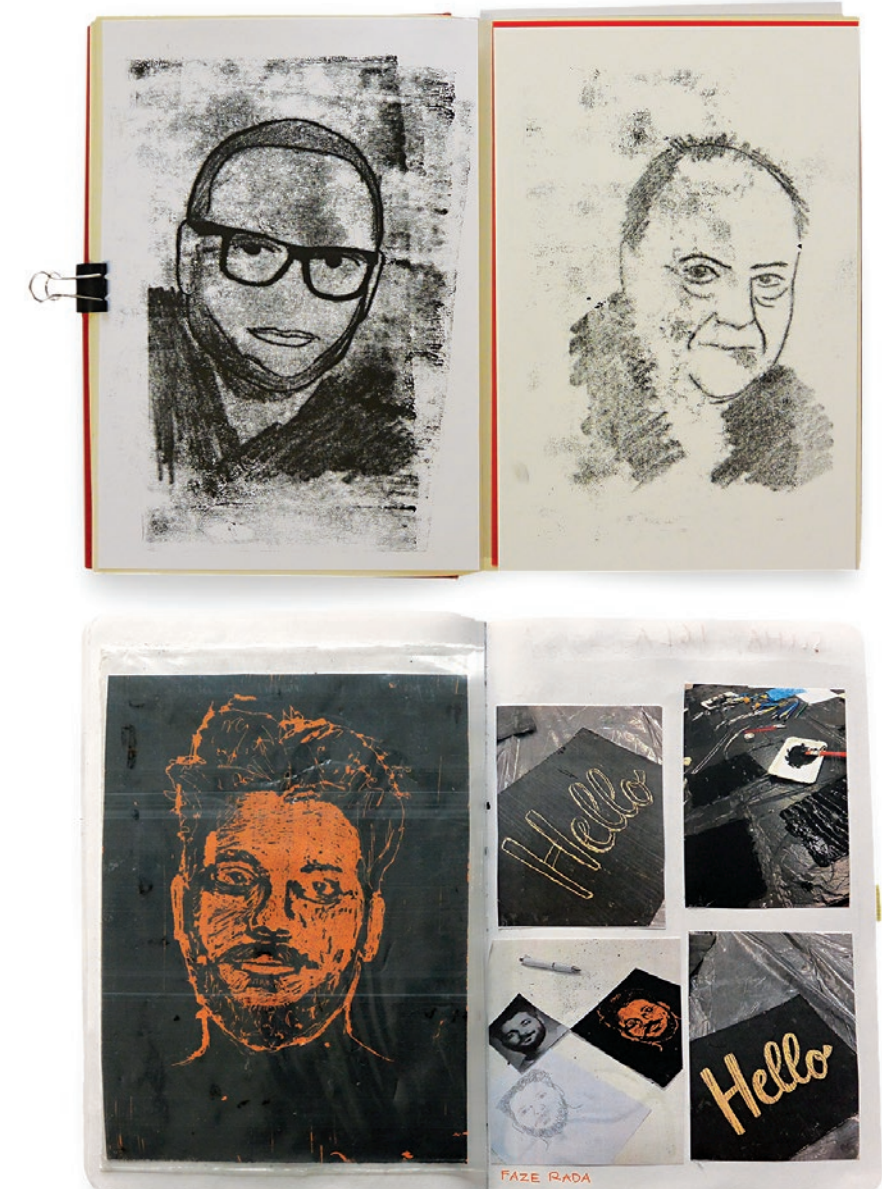
— Litografija na aluminijskoj foliji / Kitchen Lithography



ANA MOJAŠ

MENTOR: Mario Petrak

— Monotipija / Monoprint



NEVA ZIDIĆ

MENTOR: Mario Petrak

— Likovna tehnika struganja / Scratchboard Techniques

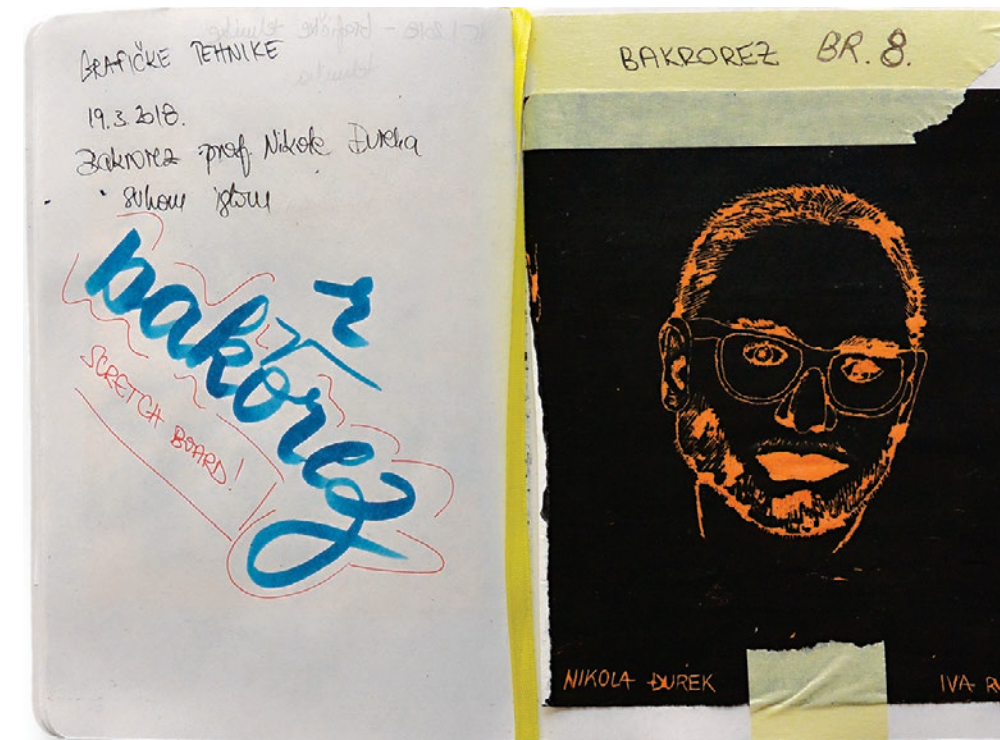
NEVA ZIDIĆ
MENTOR: Mario Petrak
— Suha igla / Drypoint



MATIJA JANDRIĆ
MENTOR: Mario Petrak
— Monotipija / Monoprint



IVA RUŠIN
MENTOR: Mario Petrak
— Likovna tehnika struganja / Scratchboard Techniques



JOSIPA PETROV
MENTOR: Mario Petrak
— Monotipija / Monoprint



NEVA ZIDIĆ
MENTOR: Mario Petrak
— Suha igla / Drypoint



IVA RUŠIN
MENTOR: Mario Petrak
— Suha igla / Drypoint

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.

ANTONIO KLASIĆ

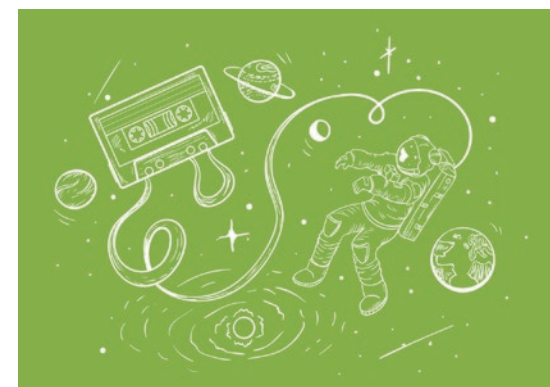
MENTOR: Inja Kavurić Kireta

Kaligram

— Istraživanje odnosa ilustracije i tipografije/letteringa
Tehnika: digitalna ilustracija

Calligram

— Exploring the relationship between illustration and typography/lettering
Technique: digital illustration



MATKO MIJIĆ

MENTOR: Inja Kavurić Kireta

Pojam

— Istraživanje odnosa vizualne forme i jezičnog sadržaja
Tehnika: digitalna ilustracija

Notion

— Exploring the relationship between visual form and language content
Technique: digital illustration

ANTONIO KLASIĆ

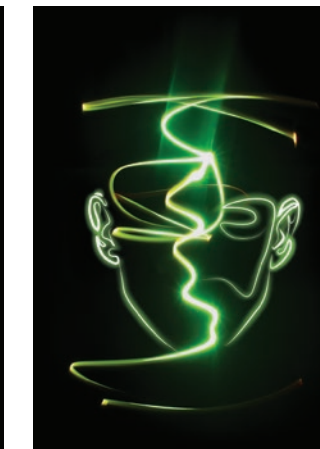
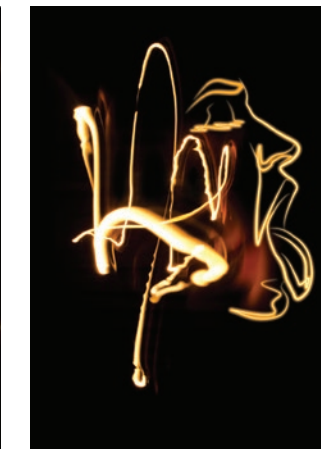
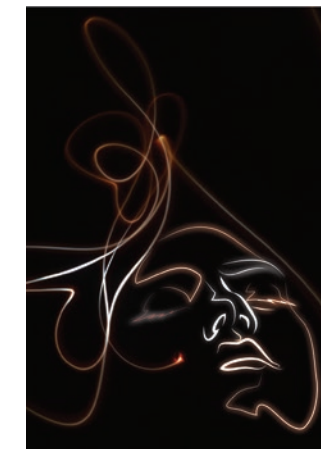
MENTOR: Inja Kavurić Kireta

Osjeti/sinestezija

— Istraživanje odnosa vizualne forme i osjetilnog sadržaja
Tehnika: fotografija, digitalna ilustracija

Senses/Synesthesia

— Exploring the relationship between visual form and sensory content
Technique: photography, digital illustration



MATKO MIJIĆ

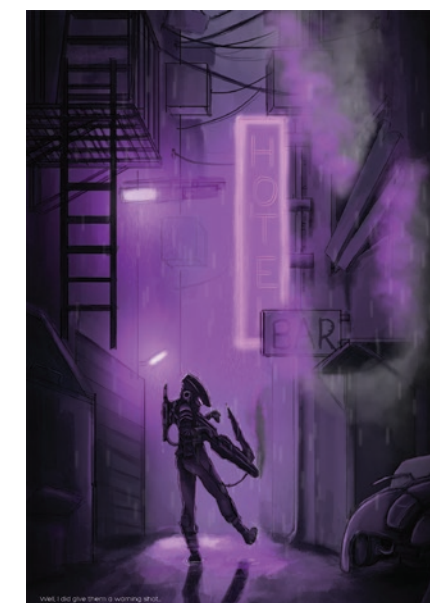
MENTOR: Inja Kavurić Kireta

Fotoilustracija

— Istraživanje odnosa ilustracije i fotografije
Tehnika: digitalna ilustracija

Photoillustration

— Exploring the relationship between illustration and photography
Technique: digital illustration



DOMINIK PEROVIĆ

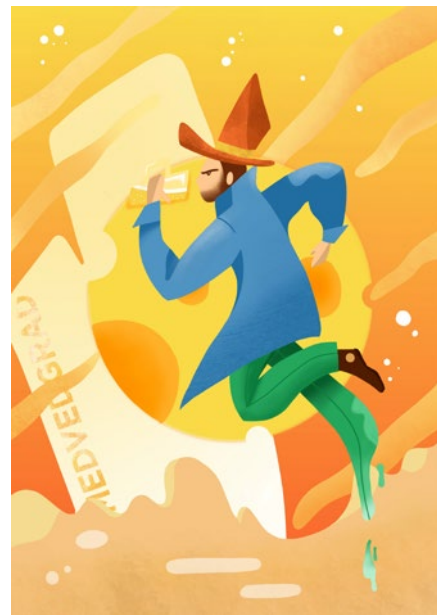
MENTOR: Inja Kavurić Kireta

Pojam

— Istraživanje odnosa vizualne forme i jezičnog sadržaja
Tehnika: digitalna ilustracija

Notion

— Exploring the relationship between visual form and language content
Technique: digital illustration



MATIJA JANDRIĆ
MENTOR: Inja Kavurić Kireta

Paradoks
— Vizualni jezik – istraživanje jezičnih figura u ilustraciji
Tehnika: digitalna ilustracija

Paradox
— Visual language – research of linguistic figures in illustration
Technique: digital illustration



IVA FRANJIĆ
MENTOR: Inja Kavurić Kireta

Hygge
— Vizualni jezik – istraživanje narativa u ilustraciji
Tehnika: flomaster, tuš

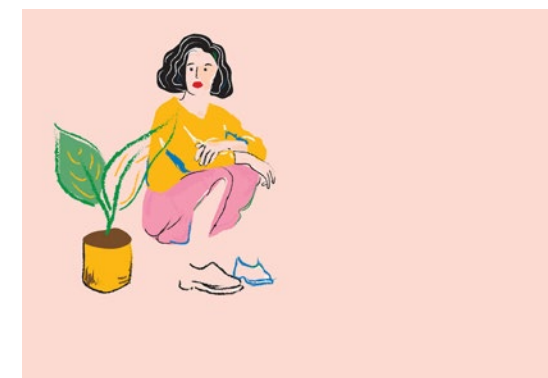
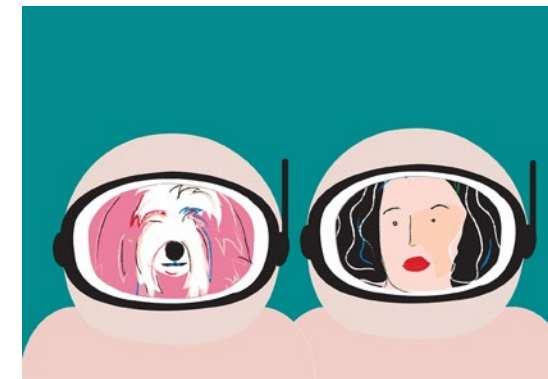
Hygge
— Visual language – research of narratives in illustration
Technique: felt tip pen, ink



MATKO MIJIĆ
MENTOR: Inja Kavurić Kireta

Wabi-sabi
— Vizualni jezik – istraživanje narativa u ilustraciji
Tehnika: flomaster, digitalna ilustracija

Wabi-sabi
— Visual language – research of narratives in illustration
Technique: felt tip pen, digital illustration



JOSIPA PETROV
MENTOR: Inja Kavurić Kireta

Sangrija
— Vizualni jezik – istraživanje narativa u ilustraciji
Tehnika: digitalna ilustracija

Sangrija
— Visual language – research of narratives in illustration
Technique: digital illustration



MATKO MIJIĆ
MENTOR: Inja Kavurić Kireta

Ghosty i Skully
— Vizualni jezik – istraživanje narativnog u ilustraciji
Tehnika: flomaster

Ghosty&Skully
— Visual language – research of narratives in illustration
Technique: felt tip pen



MATIJA JANDRIĆ
MENTOR: Inja Kavurić Kireta

Dragec, magični vragec
— Vizualni jezik – oblikovanje karaktera u ilustraciji
Tehnika: digitalna ilustracija

Dragec, a Magical Devil
— Visual language – character design in illustration
Technique: digital illustration

Scenografija

Suvremeni trenutak izvedbenih umjetnosti obilježen je kontinuiranim propitivanjem i redefiniranjem odnosa između izvođača, gledatelja i drugih elemenata izvedbe u prostoru, realnom ili virtualnom, i njihovih prostornih modela.

Scenografija na Studiju dizajna uči se i promišlja kao privremena arhitektura kojom se ispituju i oblikuju međudnosi elemenata scenskog dizajna i ostalih dijelova izvedbe. Edukacija u scenografiji teži univerzalnim znanjima o prostoru kao mediju djelovanja i istraživanja. Tome pridonosi emancipacija scenografije u odnosu na tekst, čime se afirmira njezina autonomnost i autorski pristup umjesto interpretativnog.

Doprinos izbornih kolegija Scenografija 1 i 2 u edukaciji dizajnera mišljen je kroz mogućnosti upotrebe scenografskih pristupa i metoda u procesu razvoja koncepata tijekom projektiranja. Razumijevanje vremenske komponente u oblikovanju i kreacija forme kao rezultat procesa, na kolegiju se istražuju scenografskom promjenom i dramaturgijom prostora, kojima se scenografski postupci upisuju u njezin konačan oblik.

Scenography

The contemporary moment of performing arts is marked by continuous questioning and redefining of relationships between performers, audience, and other elements of a performance in a real or virtual space, as well as their spatial models.

Scenography at the School of Design is studied and thought as temporary architecture, which explores and shapes mutual relations between elements of scenography and other components of a performance. Scenography education is aimed towards universal knowledge on space as the medium of activity and research. This is enhanced by emancipation of scenography from the text, affirming thereby its autonomy, and an approach based on authorship, instead of interpretation.

The contribution of elective courses Scenography 1 and 2 to designers' education is thought through possibilities of the use of scenography approaches and methods used in concept development during the design process. Understanding the time component in design and creating a form as a result of the process are examined via scenography change and dramaturgy of space, through which scenography procedures are imprinted into its final form.

PRVI SEMESTAR

– Dijagram kazališne predstave Povratak, režija Arija Rizvić, ADU i EUROKAZ 2017.

Sinkronijska analiza zabilježenih elemenata predstave i njihove međusobne uvjetovanosti (scenografija, dramski tekst, režija, svjetlo, zvuk i dr.), integrirana u cjeloviti dijagram kazališne predstave kao notacija prostornog događaja.

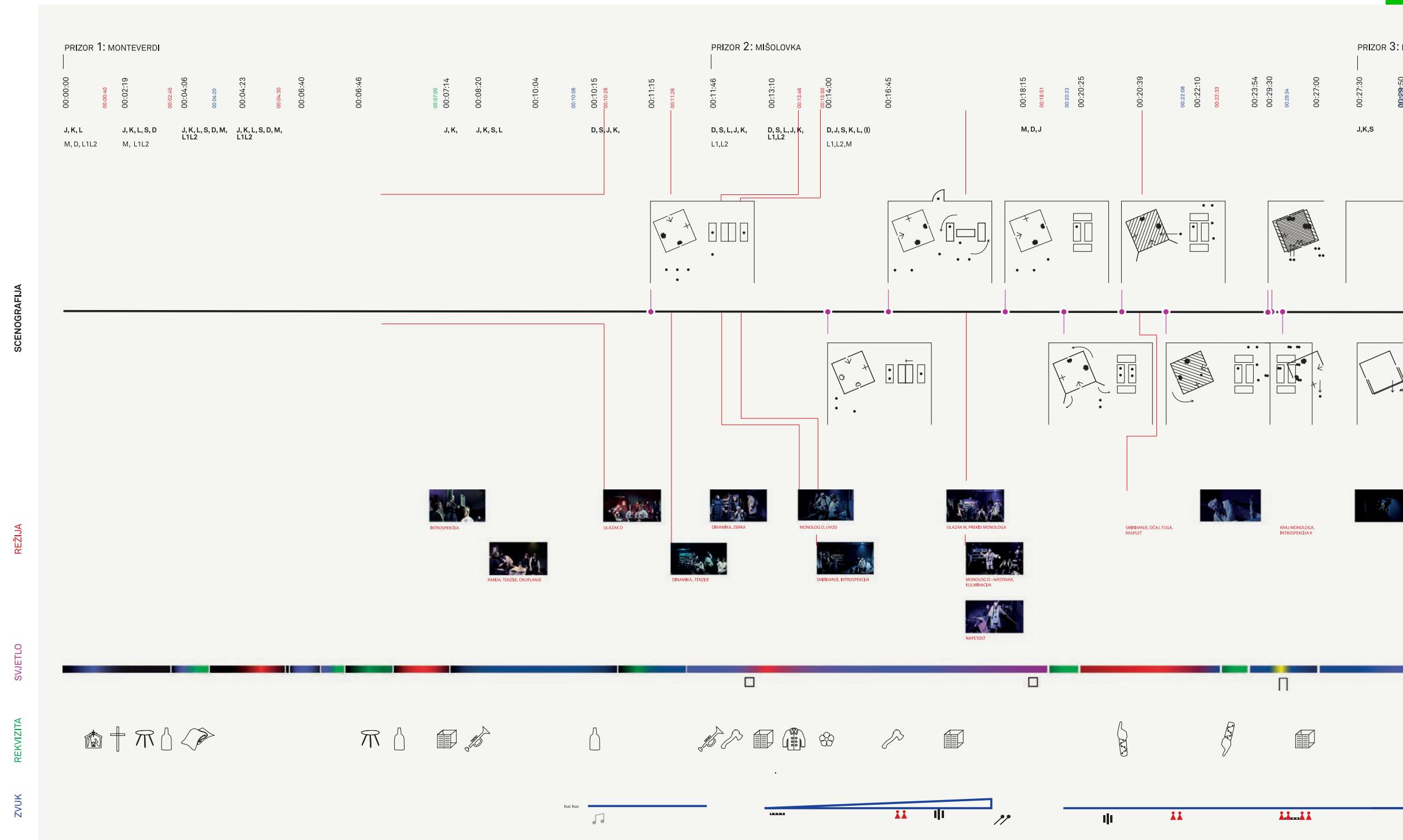
FIRST SEMESTER

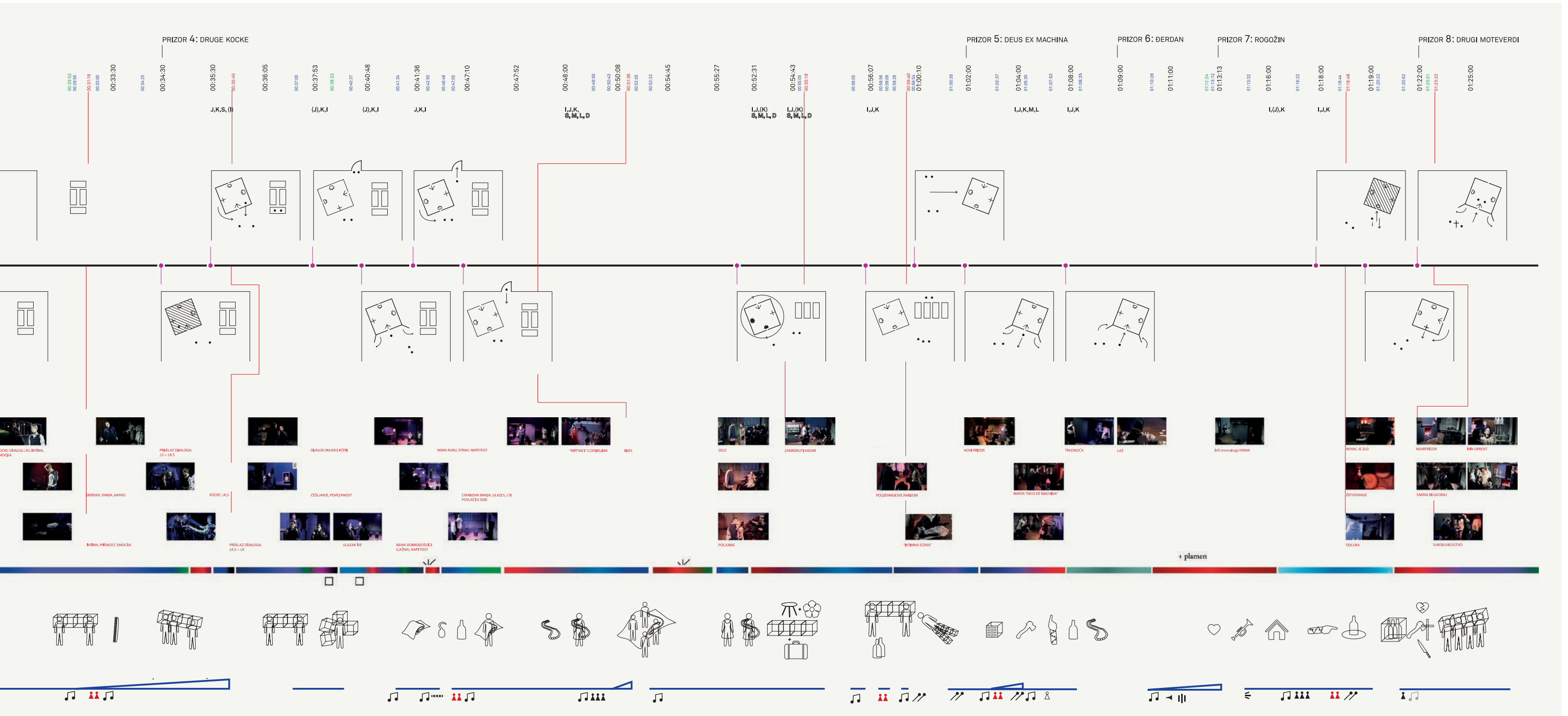
– Diagram of a Theatrical Performance The return, Directed by Arija Rizvić, EUROKAZ / ADU, 2017.

Theatrical performance analysis – a synchronic analysis of the registered elements of the performance and their mutual contingency (scenography, drama text, directing, light, sound, props), integrated into a comprehensive diagram of a theatrical performance as a notation of a spatial event.

- BOLD / DEBELE LINIJE** — aktivno
REGULAR / TANKE LINIJE — pasivno
() — lik se pojavljuje na kratko
OUTLINE — likovi aktivni, ali se ne vide
- — aktivno
○ — pasivno
● — trajanje
- 🎵 — glazba (Monteverdi)
🎵 — glazba
🎺 — frula
🎷 — orgulje
🎸 — udaraljke
🎙️ — zvižduk
👤 — ladarice pjevaju
👤👤 — svi pjevaju
👤 — Ivo pjeva
👤 — Luka pjeva
🎺 — truba

MATIJA BAROVIĆ, INES BOROVIĆ, LEONARD BOROVIČKIĆ, MATEA BRKIĆ, JAKOV HAJBAN, MONIKA HODAK, MATIJA JANDRIČ, ANDREA REBEC, RAMONA MORIĆ, HANA STOJAKOVIĆ, TEA TANESKI
MENTORICA / MENTOR: Ivana Knez





DRUGI SEMESTAR

– Razvoj scenografskog prijedloga slijedom zadataka:

1/ dijagram scenografske ideje – apstraktan prikaz razvoja prostornog koncepta u vremenu – osnovni prostorni model razvija se razumijevanjem dramaturgije prostora i scenografske promjene

2/ scenoslijed – ilustrativni prikaz scena i odnosa među elementima predstave – scenografska ideja razvija se uočavanjem odnosa u prostoru koje oblikuje

3/ izvedbeni nacrti scenografije – tlocrt, nacrt i bokocrt (osnovno dimenzioniranje scenografije) i izometrijski prikaz karakterističnog elementa scenografije (konstrukcija i materijali) – scenografska ideja razvija se do konačnog oblika dimenzioniranjem i razumijevanjem dramaturške uvjetovanosti odabira konstrukcije i materijala

SECOND SEMESTER

– Development of a Scenography Concept based on the Assignment:

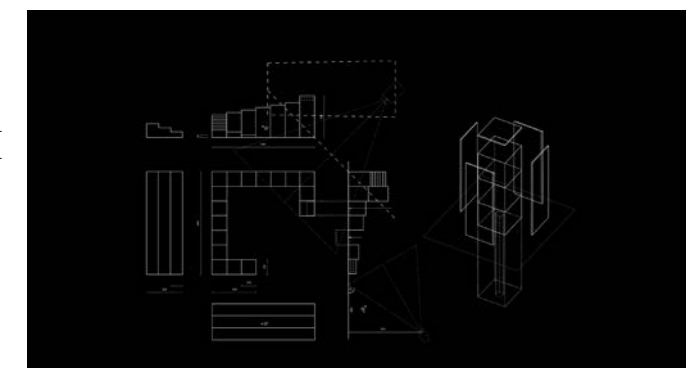
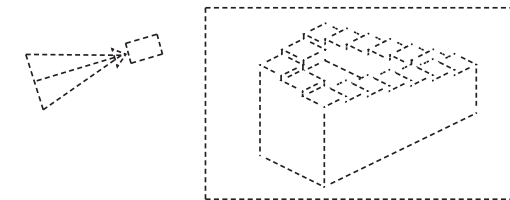
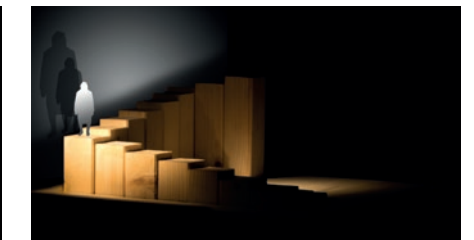
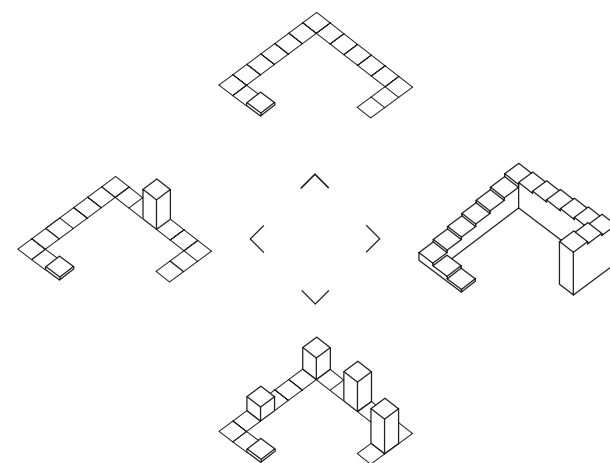
1/ Diagram of the scenography idea – an abstract outline of the spatial concept development in time – the basic spatial model is developed through understanding dramaturgy of space and scenography change

2/ Scene sequence – an illustrative outline of scenes and relationships between the performance elements – a scenography idea is developed through perception of relationships in the space it designs

3/ Scenography design plan – ground plan, front view, and side view (basic scenography dimensioning) and the isometric representation of the characteristic element of stage design (construction and materials) – scenography idea is developed into its final form through dimensioning and understanding of dramaturgical contingency of the choice of construction and materials

HANA STOJAKOVIĆ

MENTORICA / MENTOR: Ivana Knez

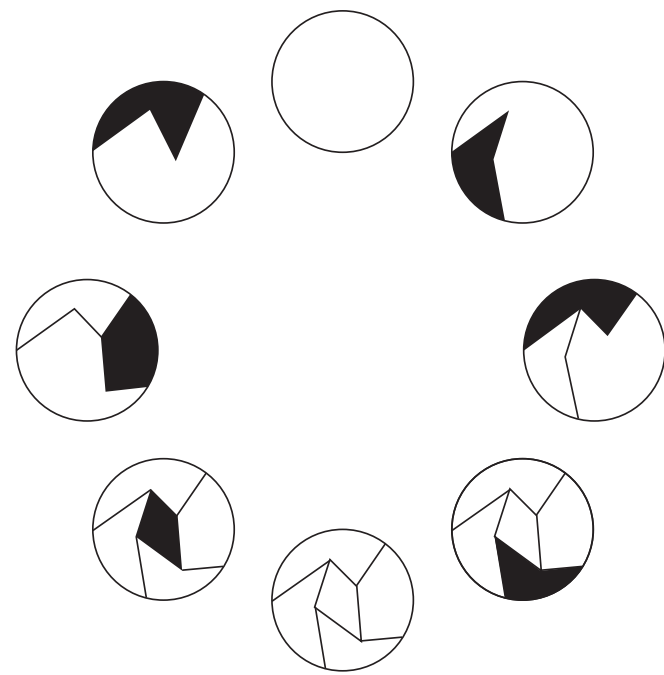


Prolazi sve

Čitanje teksta referira se na heterotopiju M. Foucaulta, a prostorni princip na iluziju stepenica M. C. Eschera. Stepenice djeluju konkretno, a njihovo izvrtanje u nemoguće tranzicija je u apstraktno. Volumeni koji izranjaju iz poda pozornice tvore četverokrako stepenište s jasnim početkom i krajem. Iz očista kamere stepenište djeluje kao zatvorena putanja beskonačnog "penjanja" i "spuštanja". Prethodno snimljeni kadar s glavnim likom na kraju predstave projicira se na platno u pozadini. Stepenasto gledalište orijentirano je nasuprot stepenastoj konstrukciji i paralelno je dvjema stranama scenografije, čime se publika izjednačava s likovima.

Everything Passes

Text reading refers to M. Foucault's heterotopia, and the space principle refers to the illusion of the staircase by M. C. Escher. The staircase seem concrete, and their turning into the impossible represents the transition into the abstract. The volumes that emerge from the ground make up a four-arm staircase with a clear beginning and end. From the perspective of the camera, the staircase seems like a closed trajectory of ceaseless "climbing" and "descending". Previously shot scene with the protagonist at the end of the performance is projected onto the screen in the background. The cascading auditorium is positioned across from the staircase construction and parallel to the two sides of the scenography, which puts the audience on the same level as the characters.



Ritam prolaznosti

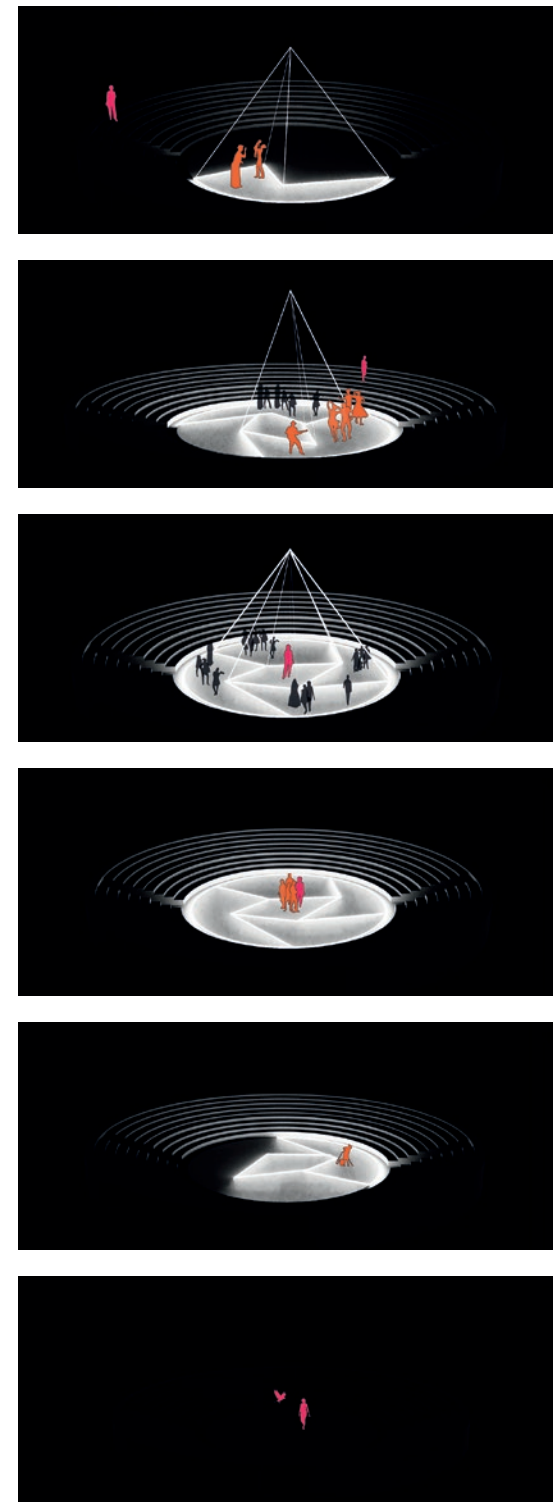
Scenografija drame "Prolazi sve" prikazuje život protagonistice u formi kruga. Rotacijska kružna pozornica završava svoju putanju smrću Franje, a sačinjena je od fragmenata prošlosti i sadašnjosti. Oni simboliziraju prostore odnosa koji se tijekom izvedbe formiraju svjetlosnim zrakama. Prostori omeđeni zrakama određuju mjesta aktivne glume, a otvaraju se jedan po jedan do punog kruga u prostoru sjećanja. U 1. činu Franjo je nevidljivo prisutan među gledateljima, a u trenutku prelaska u sadašnjost postaje dio glumišta. Prelaskom u 2. čin svjetlosni prostori postepeno se gase, a pozornica ostaje prazna, simbolizirajući subjektivnu prazninu i smrt.

The Rhythm of Transience

The scenography for the play "Everything Passes" shows the protagonist's life in the form of a circle. The circular, rotational stage ends its trajectory with Franjo's death, and it consists of fragments of the past and the present. They symbolize the spaces of relationships which are created during the performance through rays of light. The spaces enclosed by rays determine the spaces of active acting, and are opened one by one until forming a full circle in the space of remembrance. In the first act Franjo is invisibly present among the audience, and in the moment of passing into the present, she becomes one of the actors. Moving into the second act, the lit spaces gradually go off, and the stage remains empty, symbolizing subjective emptiness and death.

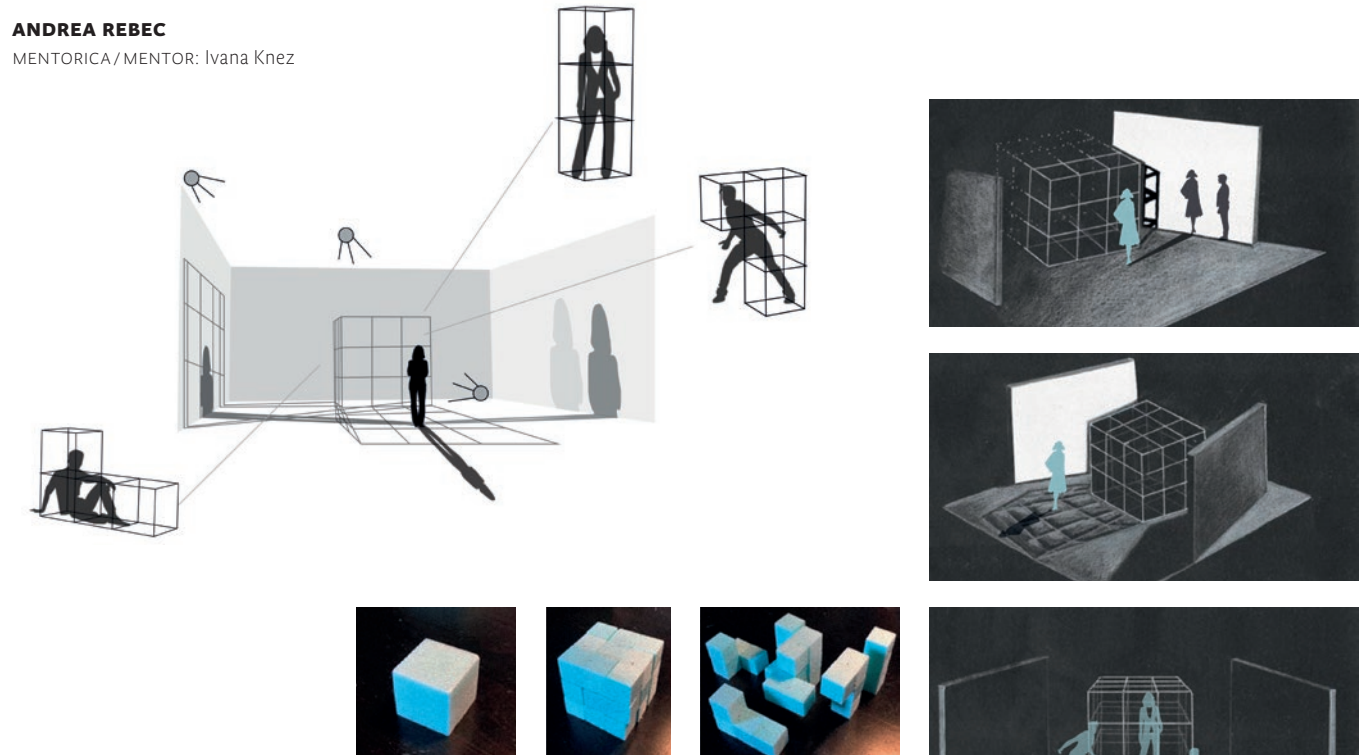
MATEA BRKIĆ

MENTORICA / MENTOR: Ivana Knez



ANDREA REBEC

MENTORICA / MENTOR: Ivana Knez



Prostor u negativu

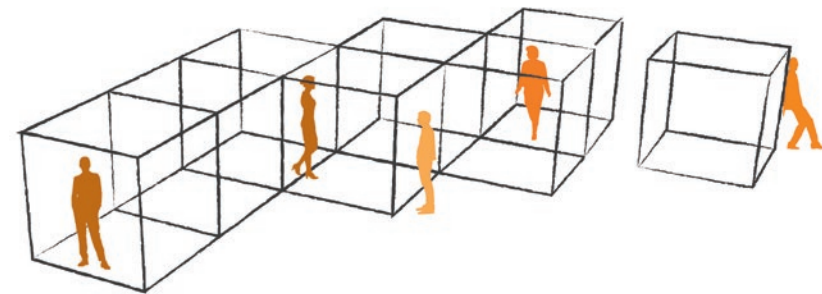
Koncept idejnog rješenja temelji se na osjećaju prolaznosti, praznine, osamljenosti i izolacije koja se prožima kroz tekst "Prolazi sve". Scenografski prostor objedinjuje duhovni i materijalni prostor koji se povremeno preklapaju. Geometrijska i prošupljena konstrukcija suprotstavlja se "negativnom" prostoru koji je sačinjen od fluidnih sjena koje nastaju s obzirom na poziciju svjetla čime oba elementa postaju stvaratelji scenografskog prostora. Idejno rješenje omogućuje glumcima vlastitu interpretaciju korištenja elemenata i kretanja na sceni.

Space in Negative

The concept of the idea is based on the notion of transience, emptiness, loneliness, and isolation, which permeates the text "Everything passes". The scenography space encompasses spiritual and material spaces, which occasionally overlap. Geometrical and cavernous construction is contrasted with the "negative" space made out of fluid shadows that appear in relation to the position of light, which makes both elements creators of the scenography space. The preliminary design enables actors to interpret in their own way the use of elements and movement on the stage.

RAMONA MORIĆ

MENTORICA / MENTOR: Ivana Knez



Prolazi sve

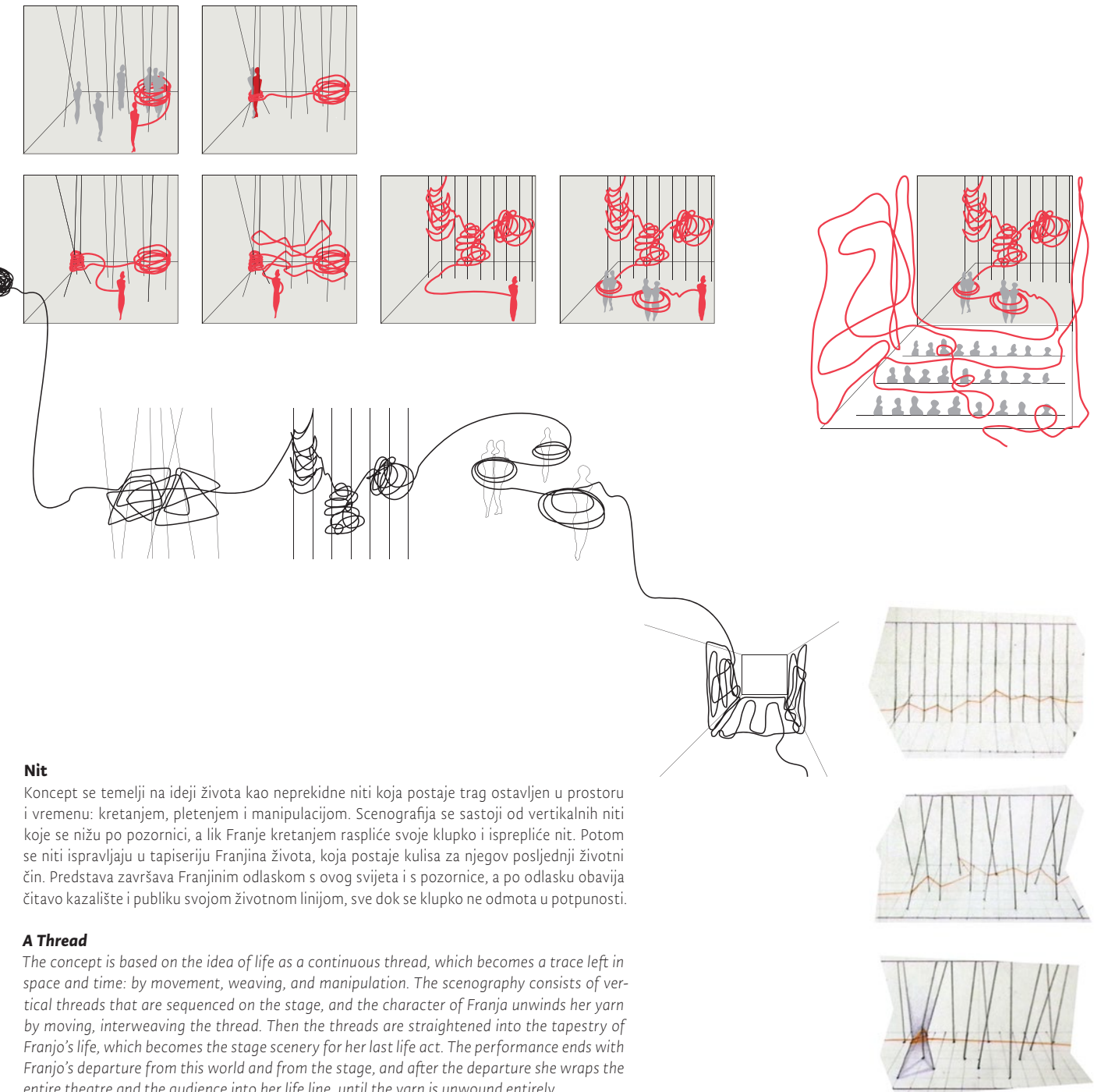
Dramski tekst Prolazi sve tematizira sjećanje, samoću i prolaznost. Prvi se dio odvija u fiktivnom prostoru – prostoru sjećanja. Franja prepričavajući svoj život problematizira svoje životne odluke. Kao što ona, prisjećajući se svoje prošlosti, rekonstruira svoj život, tako scenografija bilježi njena životna poglavlja na sceni stvarajući žičanu konstrukciju koja se svakom novom pričom nadograđuje. Dijelovi konstrukcije simboliziraju i njenu samoću, odvojenost i distanciranost od svijeta, kao i prolaznost života kroz dinamično kretanje i scenografske promjene.

Everything Passes

Drama text *Everything passes* deals with memory, loneliness, and transience. The first part takes place in a fictional space – the space of remembrance. Franja tells us about her life, questioning her life decisions. In the same way she reconstructs her life by remembering the past, the scenography records her life chapters on the stage, by creating a wire construction, which grows with each new story that is told. Parts of the construction symbolize her loneliness, detachment, and isolation from the world, as well as transience of life, through dynamic movement and changes in scenography.

LEONARD BORVIČKIĆ

MENTORICA / MENTOR: Ivana Knez



Nit

Koncept se temelji na ideji života kao neprekidne niti koja postaje trag ostavljen u prostoru i vremenu: kretanjem, pletenjem i manipulacijom. Scenografija se sastoji od vertikalnih niti koje se nižu po pozornici, a lik Franje kretanjem raspliće svoje klupko i isprepliće nit. Potom se niti ispravljaju u tapiseriju Franjina života, koja postaje kulisa za njegov posljednji životni čin. Predstava završava Franjinim odlaskom s ovog svijeta i s pozornice, a po odlasku obavija čitavo kazalište i publiku svojom životnom linijom, sve dok se klupko ne odmota u potpunosti.

A Thread

The concept is based on the idea of life as a continuous thread, which becomes a trace left in space and time: by movement, weaving, and manipulation. The scenography consists of vertical threads that are sequenced on the stage, and the character of Franja unwinds her yarn by moving, interweaving the thread. Then the threads are straightened into the tapestry of Franja's life, which becomes the stage scenery for her last life act. The performance ends with Franja's departure from this world and from the stage, and after the departure she wraps the entire theatre and the audience into her life line, until the yarn is unwound entirely.

Elementi arhitektonskog projektiranja

Na trećoj godini preddiplomskog studija, predavanjima i vježbama, studenti upoznaju slojevitost arhitektonske prakse. Apstraktnim zadacima s težištem na osnovnim elementima, pojmovima, postupcima i načelima arhitektonskog projektiranja, razvija se ovladavanje i razumijevanje njihova značaja u artikuliranju prostorne zamisli. Uz postavljena ograničenja, njeguje se vlastiti, kreativni pristup utemeljen na dosljednosti i logici. U procesu projektiranja primjenjuju se dosadašnja znanja srodnih struka, analizom, razradom i prezentacijom, a specifičnosti arhitektonskog pristupa projektiranju daju novu dimenziju edukaciji dizajnera. Predavanja upotpunjuju vježbe, ali i neovisno obrađuju relevantne teme pa, uz razumijevanje osnovnih načela projektiranja i razvoja arhitekture, potiču slobodnu i kreativnu suradnju u timskom radu ili samostalno interdisciplinarno djelovanje.

Architectural Design Elements

In third year of the undergraduate program, in lectures and practicums, students get acquainted with the complexity of architectural practice. Through abstract assignments that focus on basic elements, terms, procedures, and principles of architectural design, students master their importance for articulation of the spatial conception. A personal, creative approach based on consistency and logic is cultivated within set restrictions. In the process of design, previous knowledge from related fields is applied by analysis, development, and presentation, and particularities of the architectural approach to design give a new dimension to designers' education. Lectures are complemented by practical exercises, but they also give an insight into relevant topics, offering thus understanding of basic principles of design and development of architecture, and encouraging free and creative cooperation within teamwork or independent interdisciplinary work.

PETI SEMESTAR — Arhitektonski prostor

Okvirna tema je arhitektonski prostor sagledan s raznih aspekata doživljaja prostora, a vježbe se realiziraju prostoručnim crtanjem i radnim modelima.

GUSTOĆA PROSTORA: Odnos prostornih elemenata prema cjelini i međusobno određuju karakter prostora koji se raznim projektantskim postupcima pretvaraju u različite prostore.

PROSTOR U PROSTORU: Odabranom temom kretanje i boravak u prostoru dobiva apstraktnu funkciju, ali u odnosu na čovjeka, uz poštivanje složenih i preciznih zadanih uvjeta.

TRANSFORMACIJA PROSTORA: Zid kao osnovni element arhitekture u ovom zadatku ima dvostruku ulogu, volumenom određuje odnos punog i praznog, a sadržajem pruža osnovne funkcije stanovanja.

FIFTH SEMESTER — Architectural space

The framework theme is an architectural space seen from various aspects of perception of space, while exercises include freehand drawing and working models.

DENSITY OF SPACE: Relationship of spatial elements to the whole, as well as their mutual relationship determine the character of space, which turns into various spaces through different design actions.

SPACE WITHIN SPACE: Moving and dwelling in space acquires an abstract function through the chosen theme, but in relation to men, respecting complex and precise given conditions.

TRANSFORMATION OF SPACE: The wall as a basic architectural element has a twofold role in this assignment: its volume determines the relationship between empty and full, and its content offers basic housing functions.

MIRNA ARŽIĆ

MENTOR: Robert Šimetin



Prostor u prostoru

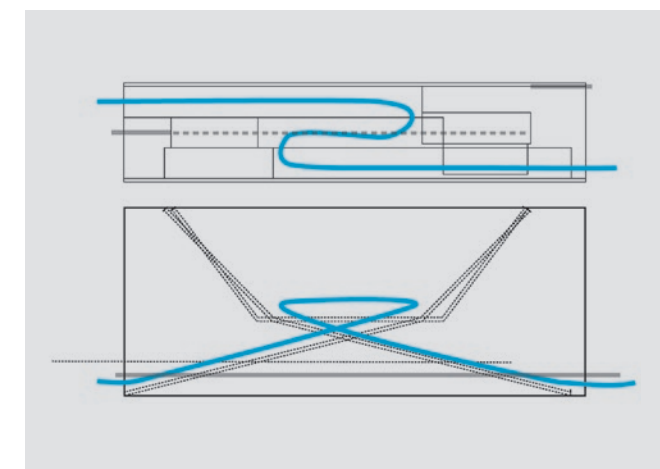
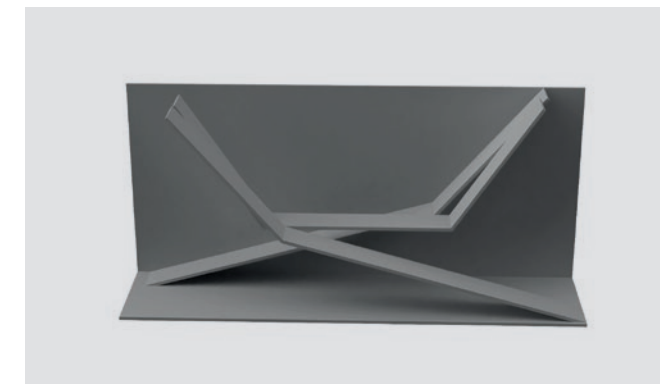
Zid sadrži razne elemente koji u parteru promoviraju društvene aspekte života. Osobne zone spavanja i rada smještene su na zid, izdvojene poluprozirnom pregradom s pregledom cijelog prostora.

Space within Space

The wall contains various elements near the floor that promote social aspects of life. Personal sleep and work zones are located further up the wall, separated by a semitransparent partition with the view of the entire space.

MATIJA BAROVIĆ

MENTOR: Robert Šimetin



Gustoća prostora

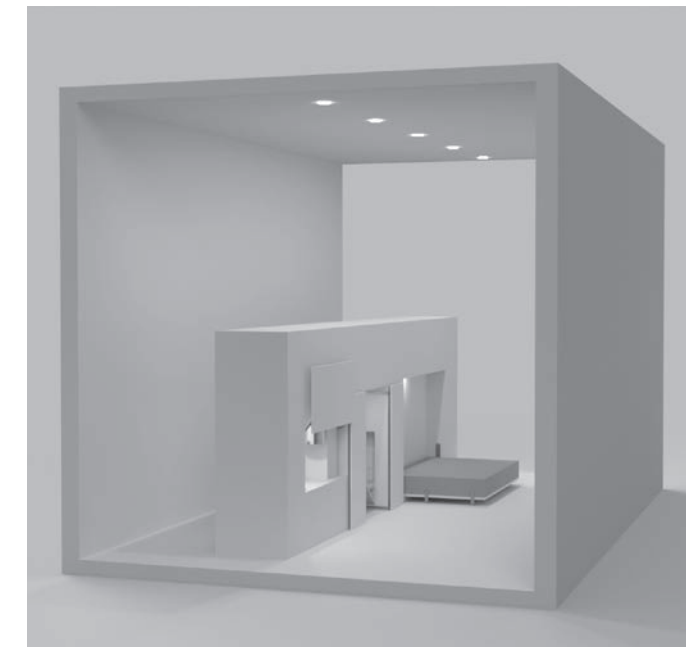
Gustoća prostora i raznovrsnost kretanja prostorom proizlaze iz želje za jednostavnim projektantskim postupcima i minimalnom intervencijom sa što manje elemenata.

Density of Space

Density of space and diversity of movement through space arise from the desire for simple design actions and a minimal intervention containing the fewest elements possible.

MARIJA MATULIĆ

MENTOR: Robert Šimetin



Transformacija prostora

Prostor koji sadrži odabranu stambenu opremu podijeljen je zidom na na širi i uži dio. Različitim mehanizmima elementi se po potrebi izvlače u prostor i daju mu karakter.

Transformation of Space

The space containing chosen housing equipment is divided by a wall into a wider and a narrower part. Different mechanisms are used to pull the elements out into the space, giving it a certain character.

LUCIJA RUPIC

MENTOR: Robert Šimetin



Transformacija prostora

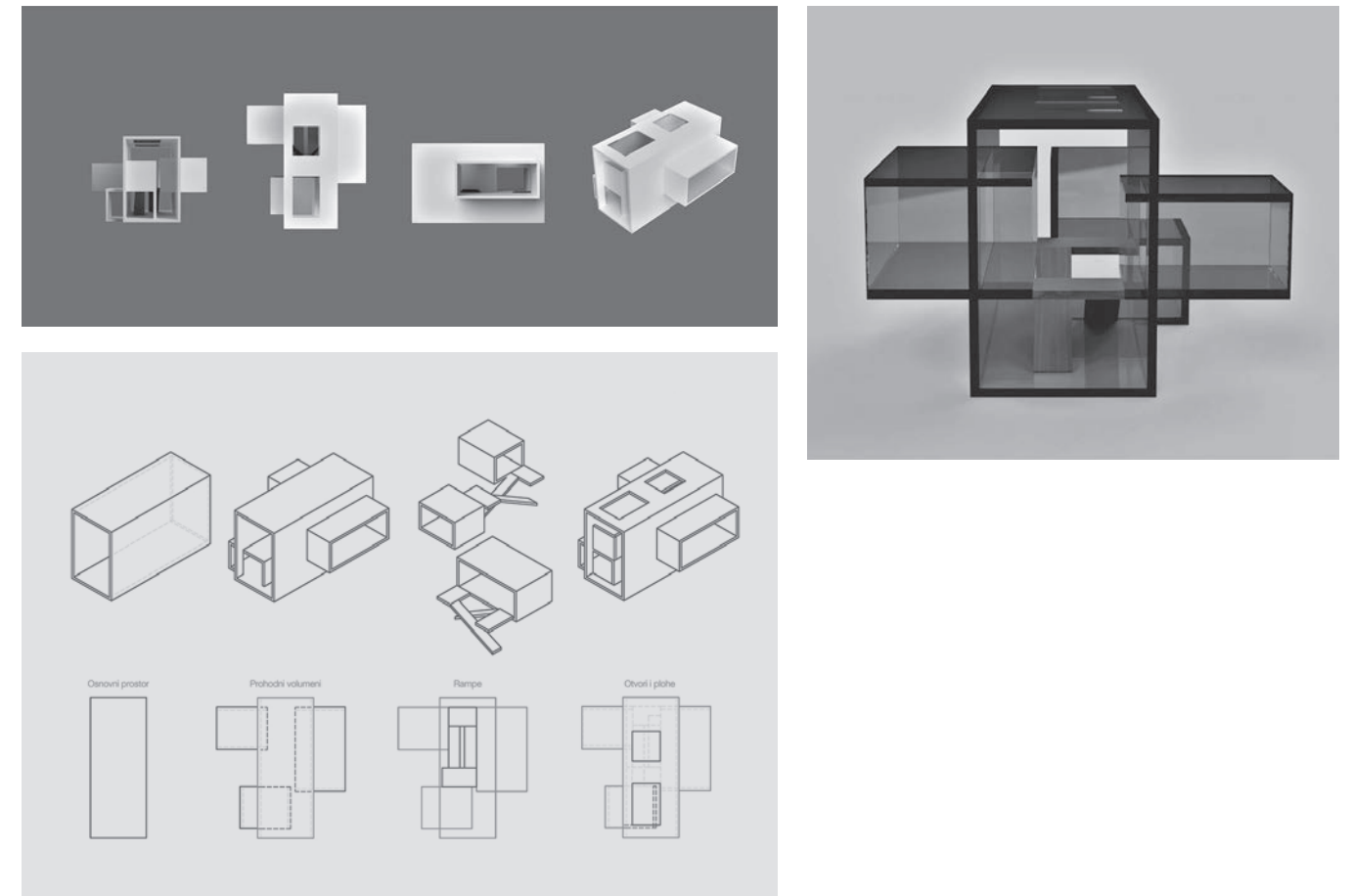
Centralno smješteni zid sadrži primarne i dodatne sadržaje koji se rasklapanjem i izvlačenjem transformiraju u životni prostor. Zaokretanjem dijela zida prostor dobiva novu dimenziju.

Transformation of Space

The central wall contains primary and additional content that can transform into a living space by folding down and pulling out. The space acquires a new dimension by turning a part of the wall.

MIRNA ARŽIĆ

MENTOR: Robert Šimetin



Prostor u prostoru

Glavnim prostorom dominira centralno smješteno stepenište koje kružnim kretanjem vodi do intimnijih, izdvojenih prostora otvorenih prema svjetlu i okolišu.

Space within Space

The most prominent element in the main space is a central circular staircase that leads to more intimate, separated spaces open towards the light and the environment.

ŠESTI SEMESTAR – Arhitektonski prostor

Okvirna tema je arhitektonski prostor sagledan s raznih aspekata doživljaja prostora, a vježbe se realiziraju prostoručnim crtanjem i radnim modelima.

PROSTOR: Zadanim elementima kreirana je dinamična i uravnotežena kompozicija u jednostavnom prostoru, određena prostoručnim skicama i tehničkim crtežom.

ATMOSFERA PROSTORA: Tri prostora istih vanjskih gabarita povezani međuprostorima, dobivaju različit karakter upotrebom arhitektonskih sredstava. Doživljaj kretanja kroz prostore prikazuju se perspektivnim skicama.

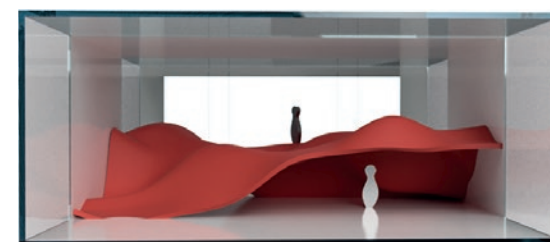
SIXTH SEMESTER – Architectural space

The framework theme is the architectural space seen from various aspects of perceiving space, with exercises including freehand drawing and working models.

SPACE: Set elements are used to create a dynamic and balanced composition in a simple space, determined by freehand sketches and technical drawings.

SPACE ATMOSPHERE: Three spaces of equal exterior boundaries connected by interspaces acquire different character via use of architectural means. The perception of movement through space is depicted through perspective sketches.

MATIJA BAROVIĆ
MENTOR: Robert Šimetin



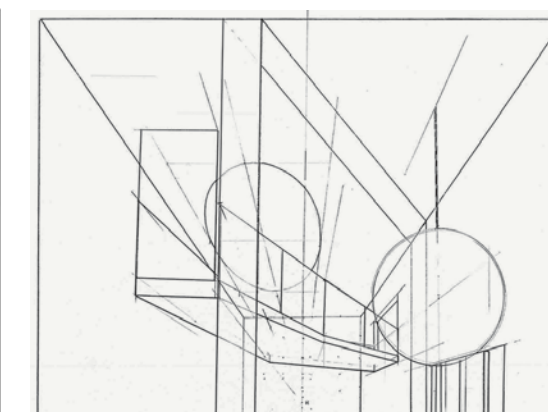
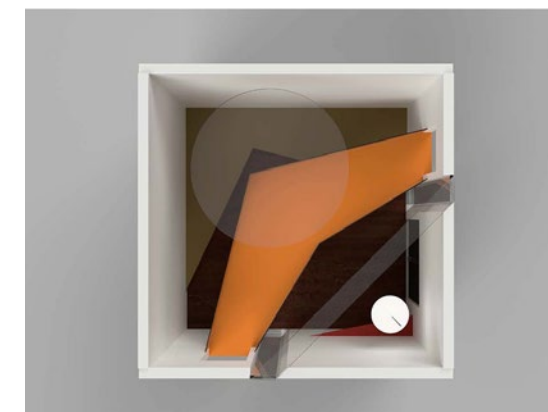
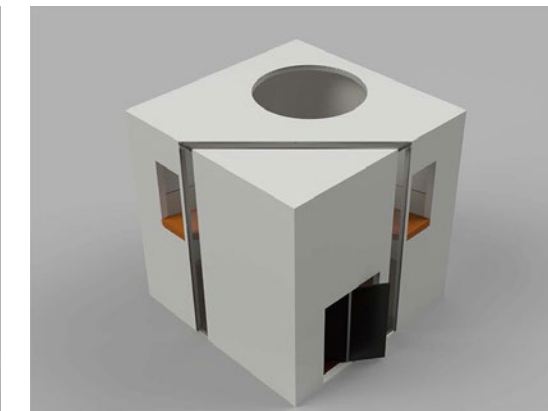
Atmosfera prostora

Prostori se nižu kao isječki pejzaža u kojima čovjek ima aktivnu ulogu. Prvi prostor je šuma ogledala na rotirajućim panelima koji prolaskom mijenjaju prostor. Nastavak kretanja preko brjega ili kroz špilju nudi mogućnost odmora, pogotovo kao alternativa pri povratku. Treći je prostor usmjeren na horizont u daljini, koji ljuljanjem na ljuđačkama postaje dinamičan.

Space Atmosphere

Spaces are sequenced as excerpts from a landscape in which a man has an active role. The first space is a forest of mirrors with rotating panels, which change space as one passes by. Moving further over the hill or through a cave offers a possibility of rest, especially as an alternative at return. The third space is directed toward the horizon in the distance, which becomes dynamic by swinging on swings.

MIRNA ARŽIĆ
MENTOR: Robert Šimetin



Prostor

Različitim otklonom kutova među elementima i prema cjelini stvorena je prostorna dinamika unutar pravilne kocke.

Space

Different angles between the elements and in relation to the whole create a spatial dynamic within an even cube.

Fotografija, Fotografija i film

Osnove fotografskog znanja preduvjet su za pravilno promišljanje i izražavanje fotografskom slikom. Na kolegiju *Fotografija* studenti se upoznaju s teorijom tehnike fotografiranja i svladavaju osnove fotografskog izražavanja vježbama koje se izvode analognim fotoaparatom na dijapozitiv filmskom materijalu ili digitalnim fotoaparatom, ovisno o afinitetima studenta. Kolegij obrađuje fotografske stilove, autore i pravce koji su bitno utjecali na današnju fotografiju, opisuje osnovne značajke i podjele fotografskih aparata i ostale fotografske opreme kao i specifične pristupe u kompoziciji fotografije te fotografski pristup perspektivi i kadru. Studenti usvajaju znanje o fotografiji kao kreativnom izražaju i fotografsku kulturu važnu za obrazovanje profesionalnog dizajnera.

Kolegiji *Fotografija i film 1* i *2* u svom praktičnom programu sadrže poučavanje o boji i filmskom svjetlu, a u teorijskom dijelu počinje se učiti, dakako o osnovama filmske teorije. Studenti razvijaju fotografsko umijeće i sposobnost predočavanja stvarnosti fotografskom slikom u uvjetima postojeće rasvjete, a zatim i u studiju s profesionalnom umjetnom rasvjetom.

Bit nastave je u tome da student upozna fotografsku problematiku, od fotografske tehnike i tehnologije do estetike, kako bi stručno i odgovorno mogao surađivati na tom planu sa svojim budućim naručiteljima i suradnicima.

Photography, Photography and film

The basics of photography are a prerequisite for a correct reflection and expression through photography images. The Photography course is intended to introduce students to the theory of photography techniques and enable them to master the basics of expression through photography by practising with the analogue camera on slides of film material or using a digital camera, depending on students' affinities. The course addresses the issue of photography styles, photographers and movements that have significantly influenced the modern photography, as well as describes the key features and types of still video cameras and other photography equipment, in addition to other specific approaches in photography composition and the photographic approach to perspective and frame. Students acquire knowledge about photography as creative expression and photographic culture that is important for the education of a professional designer.

The practical programme of the courses Photography and Film 1 and 2 include teaching about colour and film lighting, while the theoretical part provides the basics of film theory. Students develop photography skills and the ability to present the reality through photography images in exposure to the existing lighting situations, as well as at the photography studio using professional artificial lighting.

The specific objective is to introduce students to photography issues, from photography techniques and technology to aesthetics, in order to be able to co-operate professionally and in a responsible manner at that level with their future clients and associates.

FRANE ŠOŠA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Akt / Nude



MARIN NIŽIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

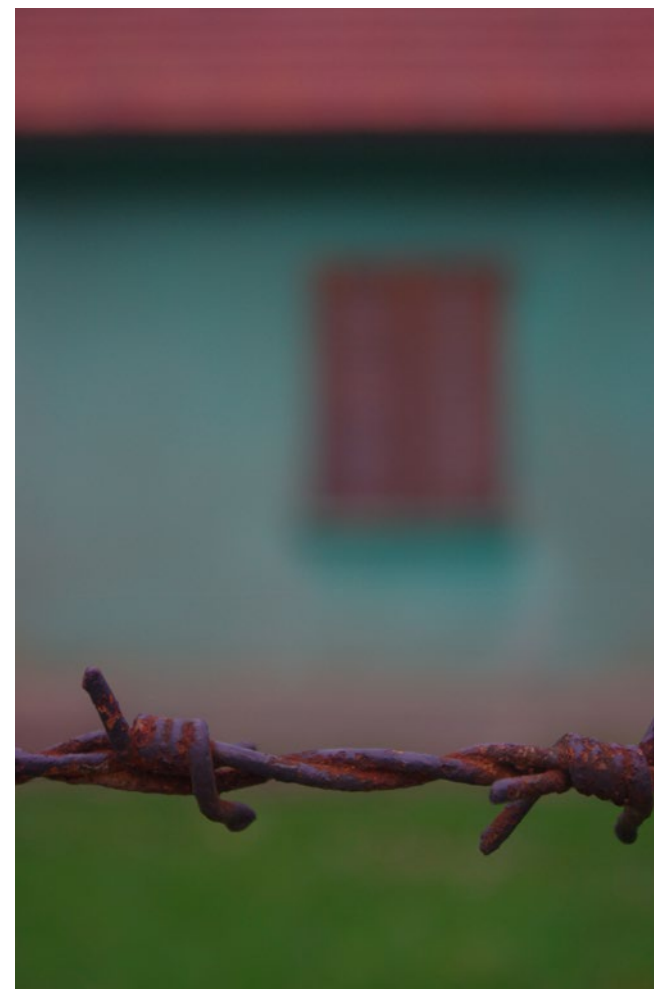
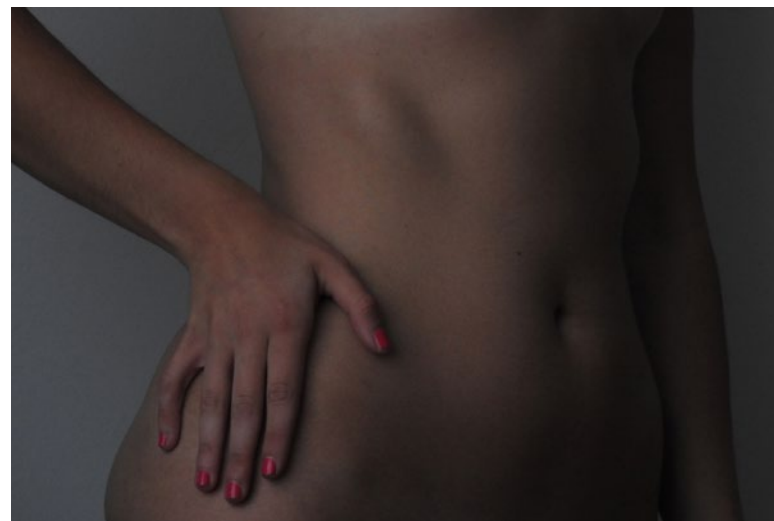
Akt / Nude



IVA PRIMORAC

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

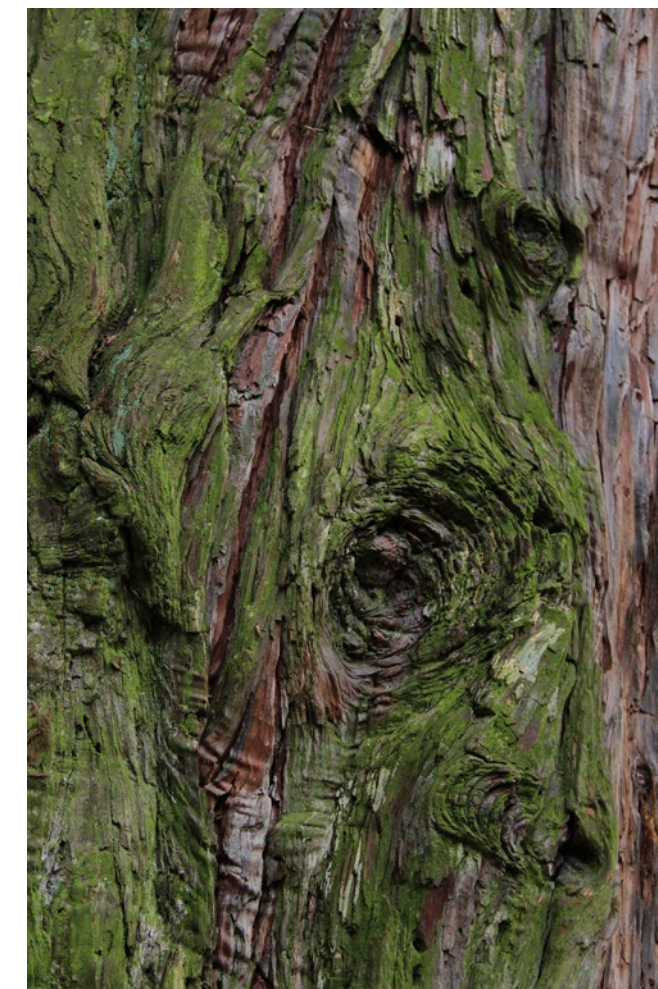
Akt / Nude



DOMAGOJ BUI

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Arhitektura / Architecture



DORA ERNOIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Slobodna tema / Free Topic

MIA DRAGIČEVIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Mrtva priroda / Still-life



MARIN NIŽIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Mrtva priroda / Still-life



ANTONIJA VULETIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

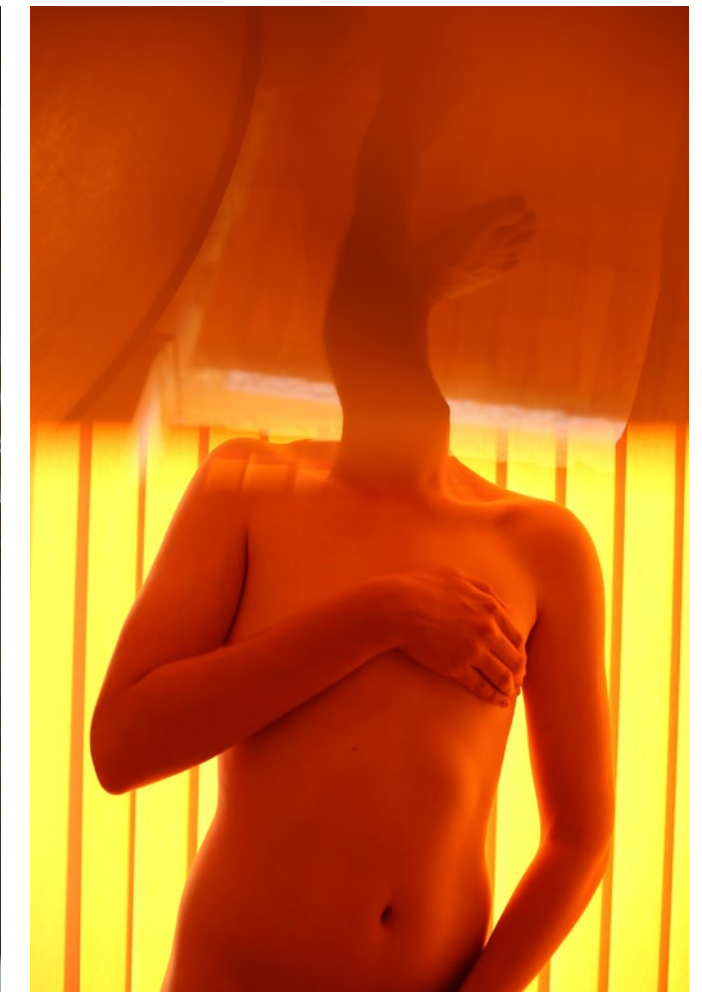
Akt / Nude



ERIK BURIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Akt / Nude



TANJA VIRAG

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Mrtva priroda / Still-life



SARA DOBRIJEVIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Poznati predmet / A familiar object



ROBERTA KRALJ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Poznati predmet / A familiar object



KARLA WALDGONI

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Arhitektura / Architecture



MARCELA VRČEK

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

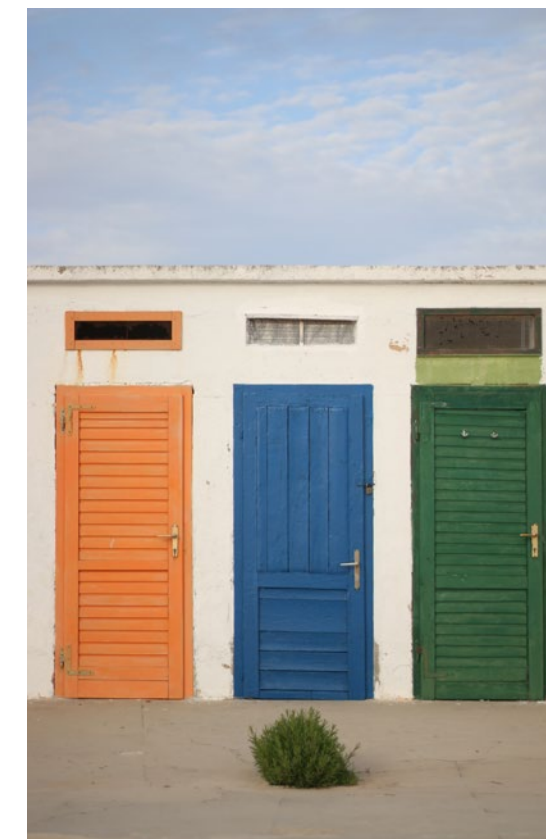
Slobodna tema / Free topic



MONIKA VODOPIJA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

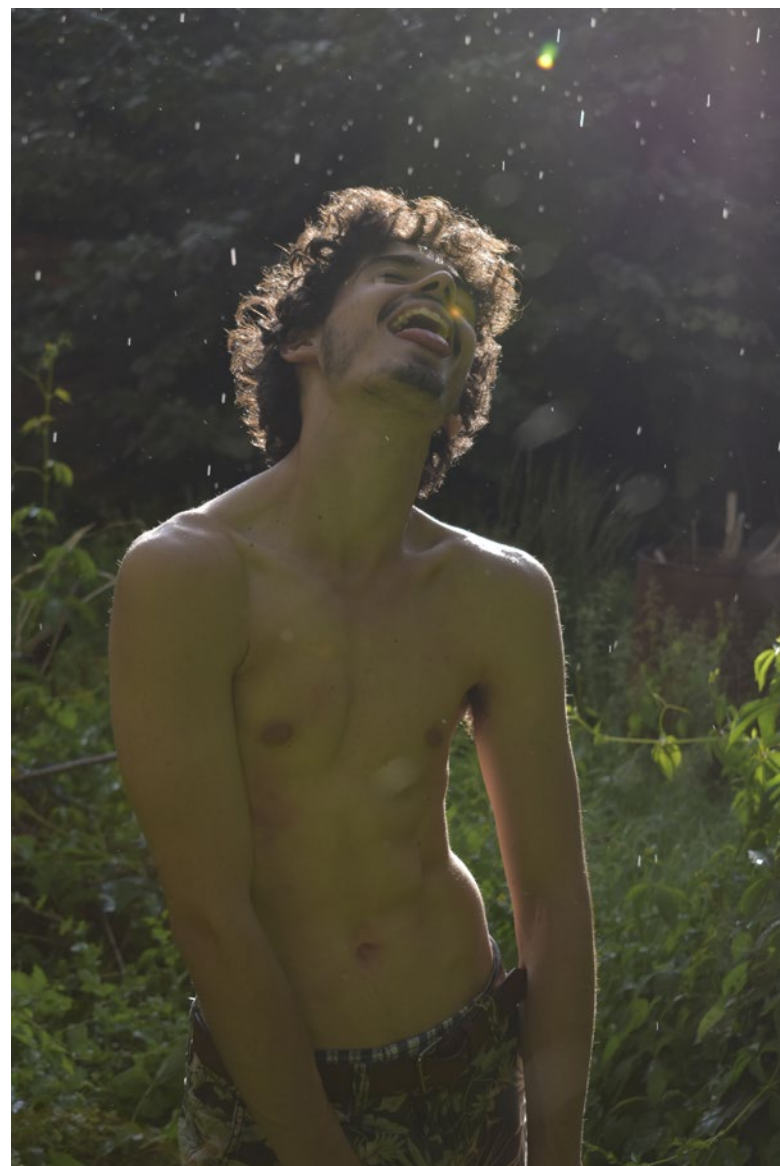
Arhitektura / Architecture



BRUNA GLOKOVIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Portret / Portrait



ANDELA BRNAS

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

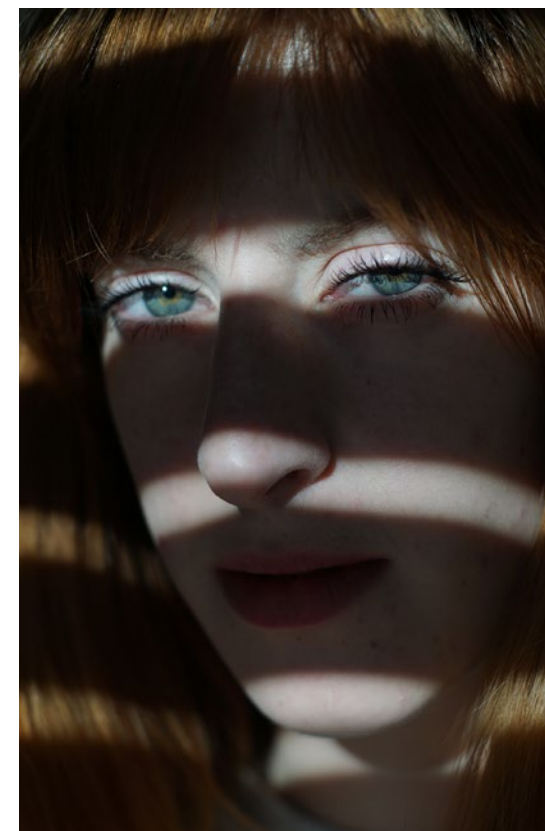
Portret / Portrait



SARA STANKOVIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Portret / Portrait



BOŽICA MARUKIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Portret / Portrait

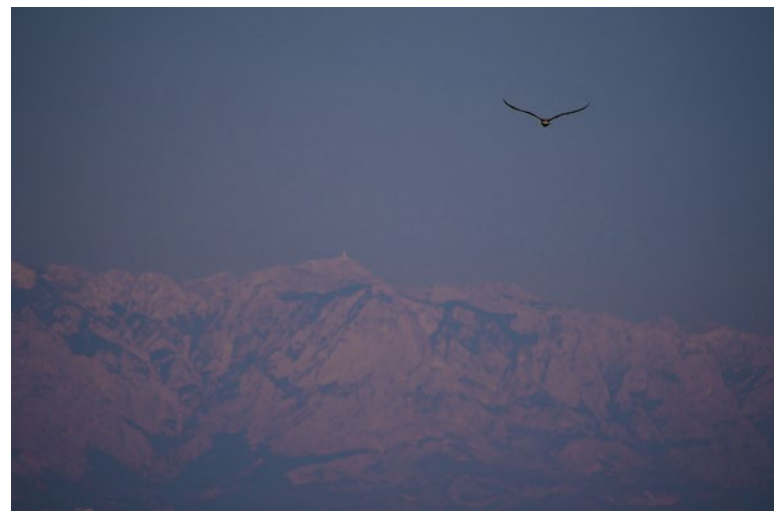
MONIKA VODOPIJA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Reportaža / Reportage



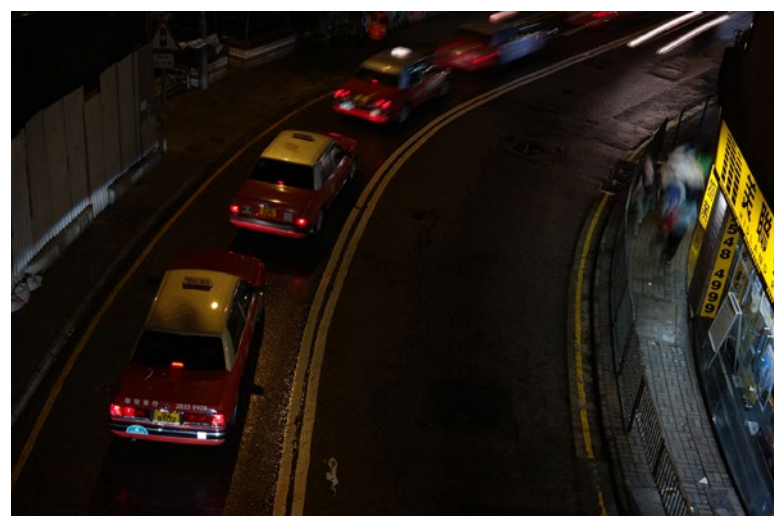
MAJA JANKOVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Pejzaž / Landscape



DOMAGOJ BUI
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Reportaža / Reportage



BEZIĆ VICKO
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Slobodna tema / Free topic



DORA ERNOIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Pejzaž / Landscape



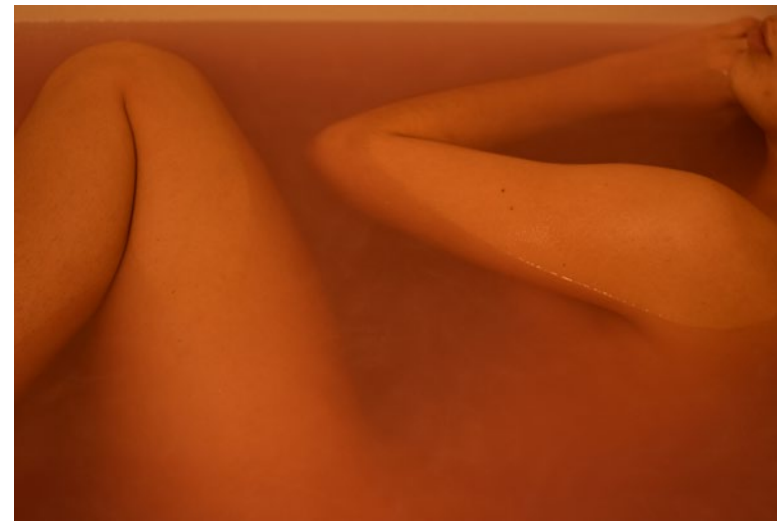
TANA JEIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Reportaža / Reportage



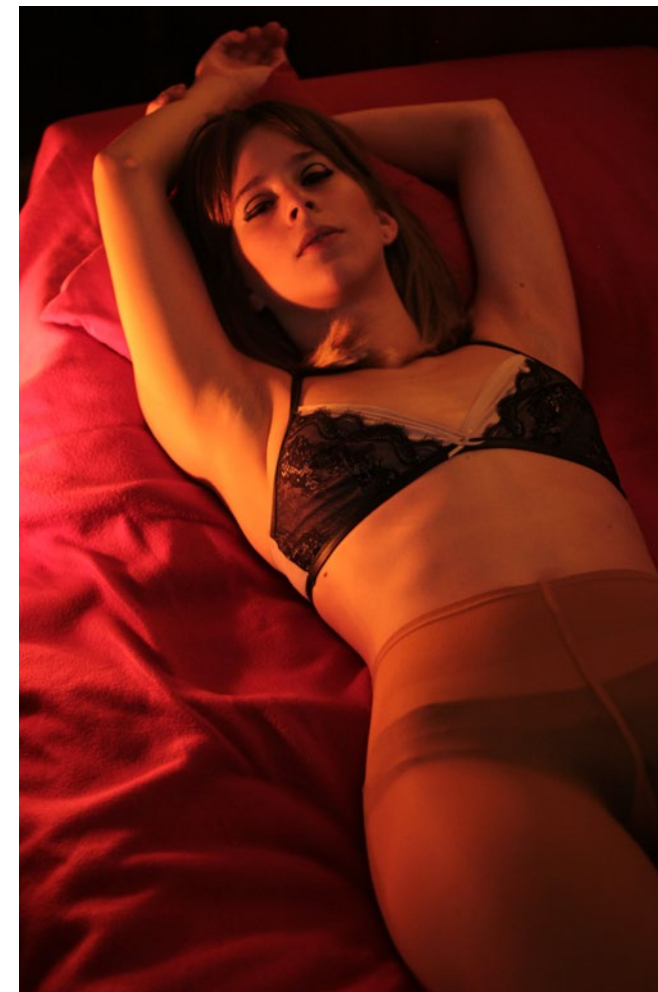
ĐANI LACMANOVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Smrt / Death



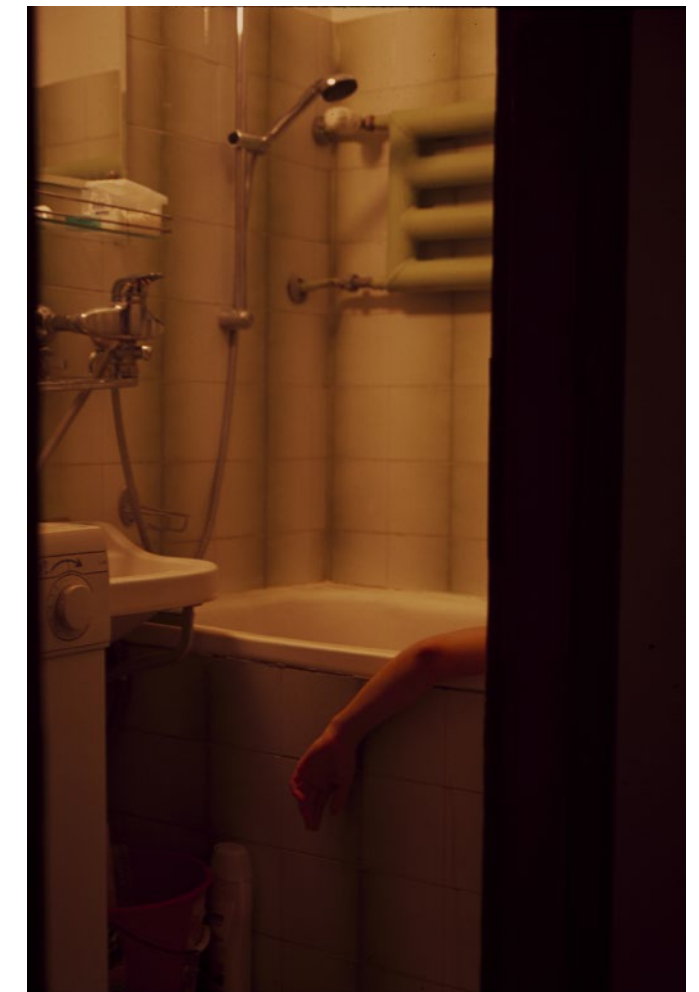
HANA STOJAKOVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Svjetlo kućne žarulje / Light bulb light



MATKO MIJIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Svjetlo natrija / Sodium light



TEA TANESKI
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Miješano svjetlo / Mixed light



INES BOROVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Svjetlo kućne žarulje / Light bulb light

MIRNA ARŽIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Svjetlo žive / Mercury light



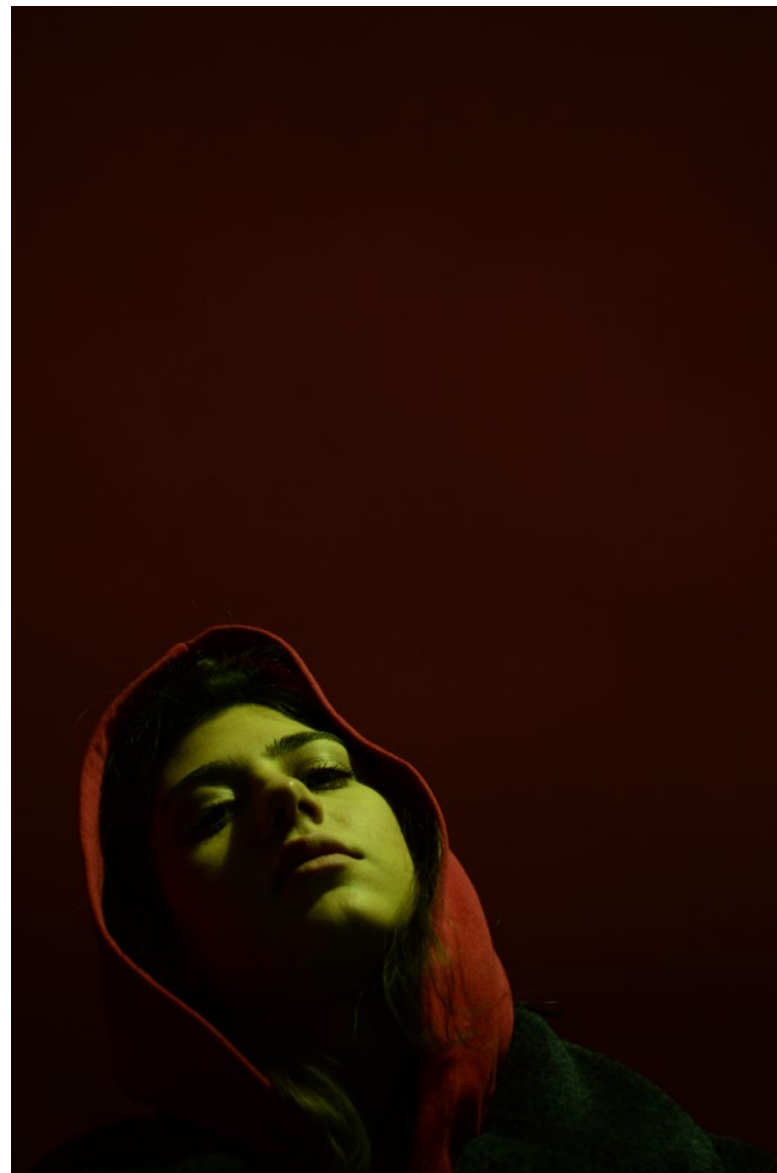
ANA MOJAŠ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Svjetlo svijeće / Candle light



HELENA BENC
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Svjetlo svijeće / Candle light



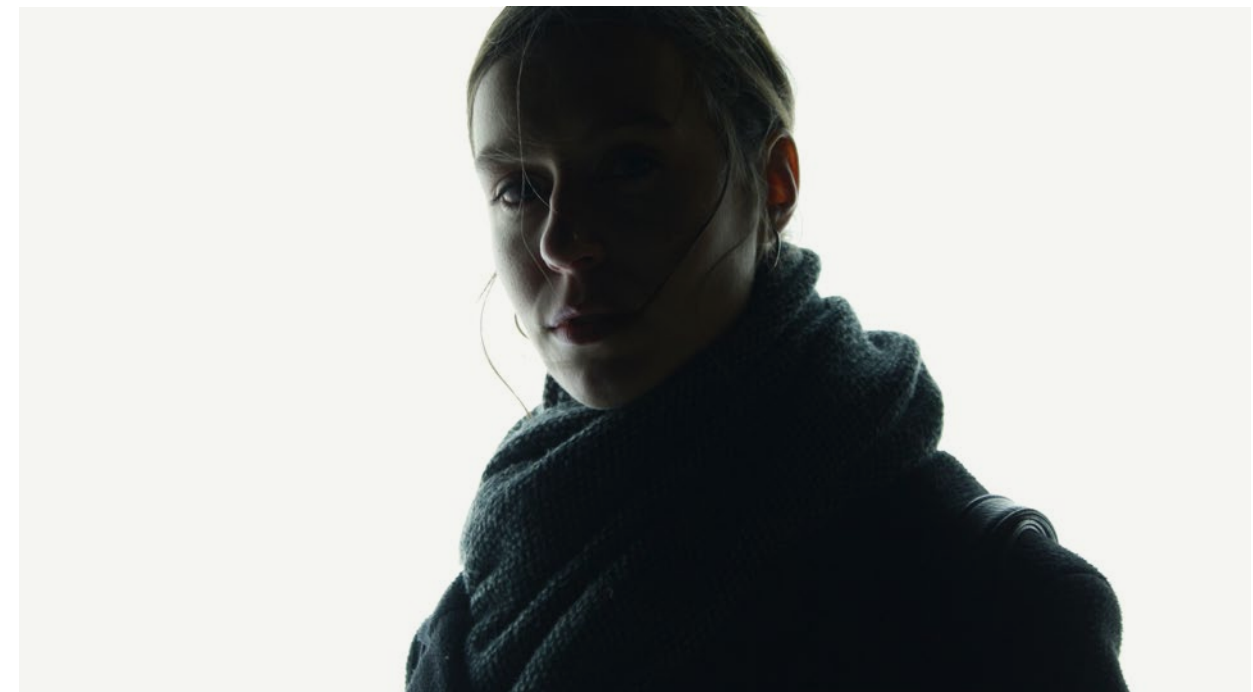
LEONARD BOROVIČKIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Miješano svjetlo / Mixed light



ZOE ŠARLIJA
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Svjetlo žive / Mercury light



LUCIJA RUPIC
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Fluorescentno svjetlo / Fluorescent light



LEONARD BOROVICKIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Fluorescentno svjetlo / Fluorescent light



VANA ŠULENTIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Fluorescentno svjetlo / Fluorescent light

MATIJA BAROVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Miješano svjetlo / Mixed light



ELVIRA TABAKOVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Miješano svjetlo / Mixed light



ANA MOJAŠ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Smrt / Death



MATIJA BAROVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Slobodna tema / Free topic

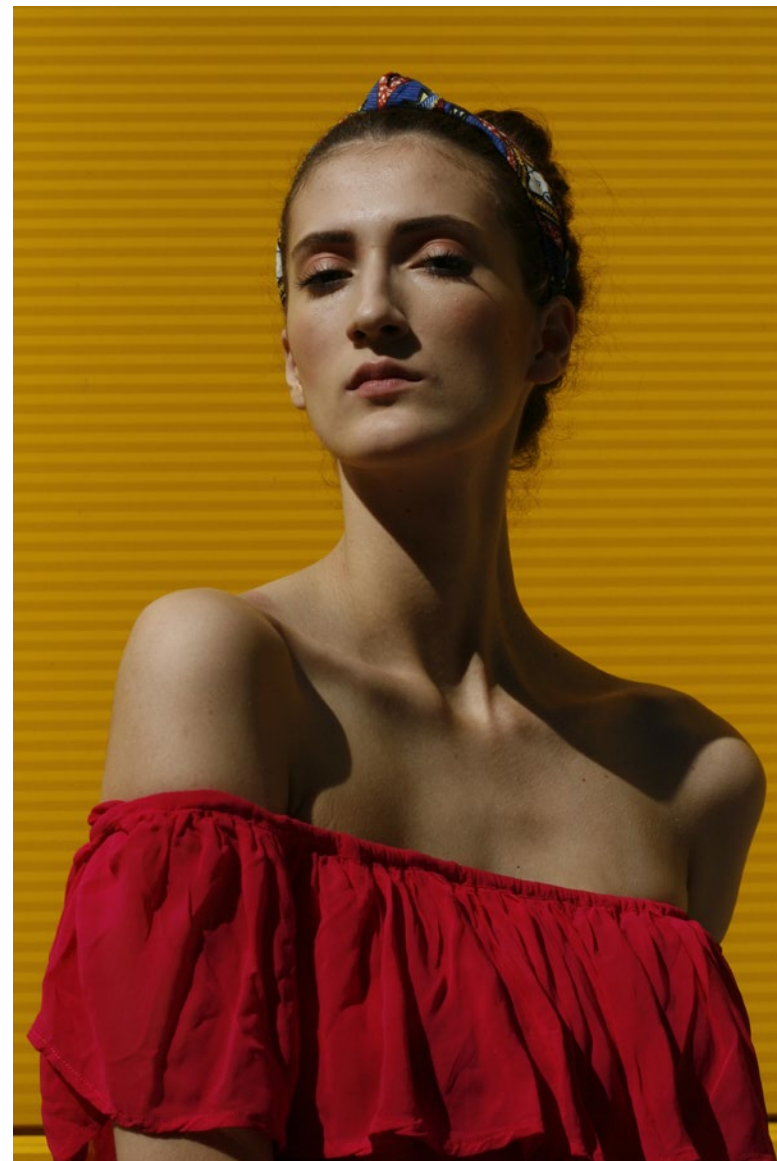


TOMISLAV BAGIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Svjetlo natrija / Sodium light

ELVIRA TABAKOVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Tercijari / Tertiary colours



LUCIJA RUPIC
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Zasićene boje / Saturated colours



ZOE ŠARLIJA
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Slobodna tema / Free topic



ZOE ŠARLIJA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

**Inspiracija umjetničkim djelom /
Inspired by a art of work**



ANTONIO KLASIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

**Inspiracija umjetničkim djelom /
Inspired by a art of work**

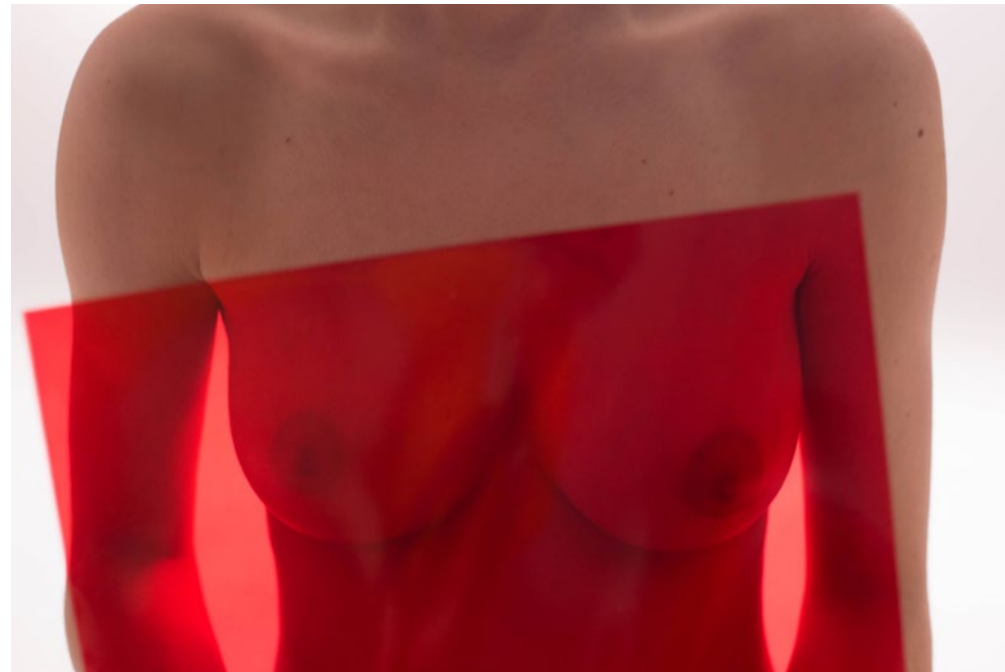


MIRNA ARŽIĆ

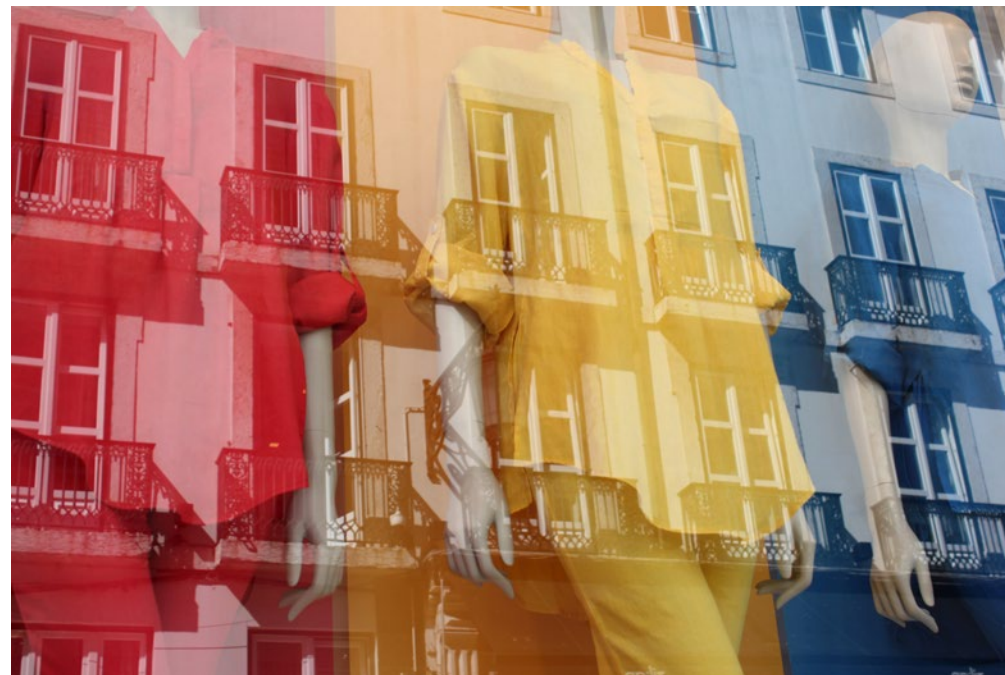
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

**Inspiracija umjetničkim djelom /
Inspired by a art of work**

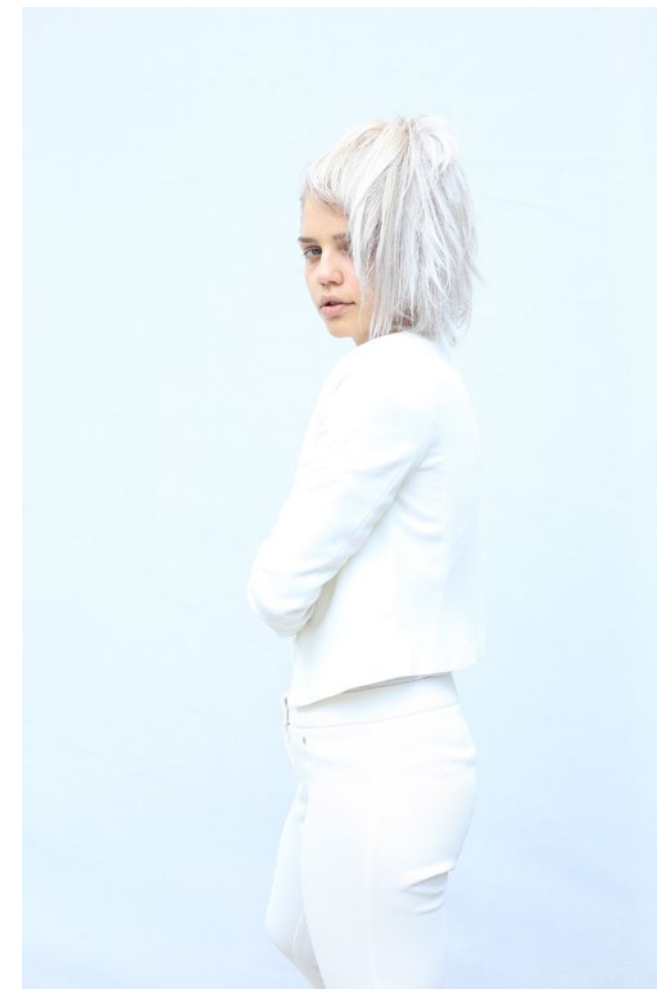
ELVIRA TABAKOVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Akt u studiju / Studio nude



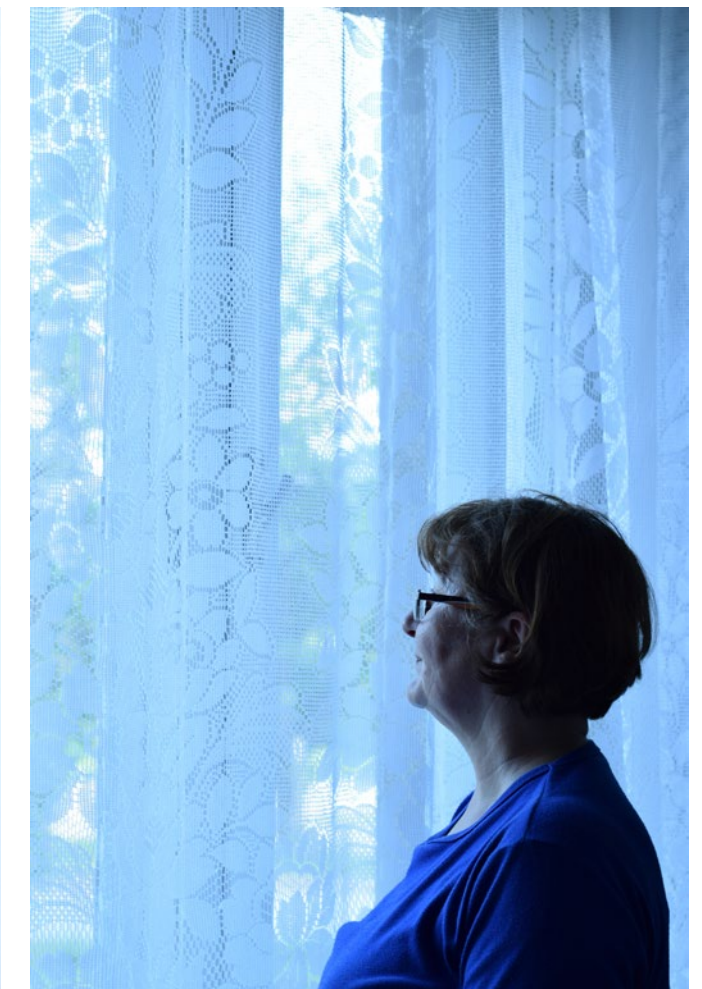
LEONARDA KOMEN
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Primary / Primary colours



ELVIRA TABAKOVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Visoki tonski ključ / High key



JOVANA VLISAVLJEVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
Sjeverno svjetlo / Northern light



TOMISLAV BAGIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

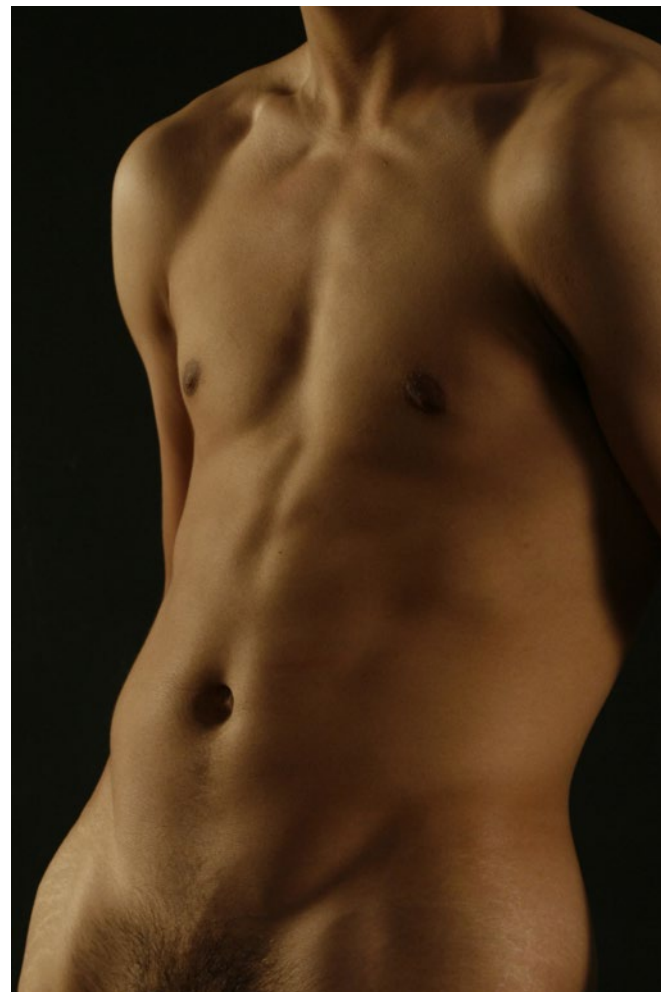
Portret u studiju / Portrait in the studio



LUCIJA RUPIC

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Portret u studiju / Portrait in the studio



MATIJA JANDRIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

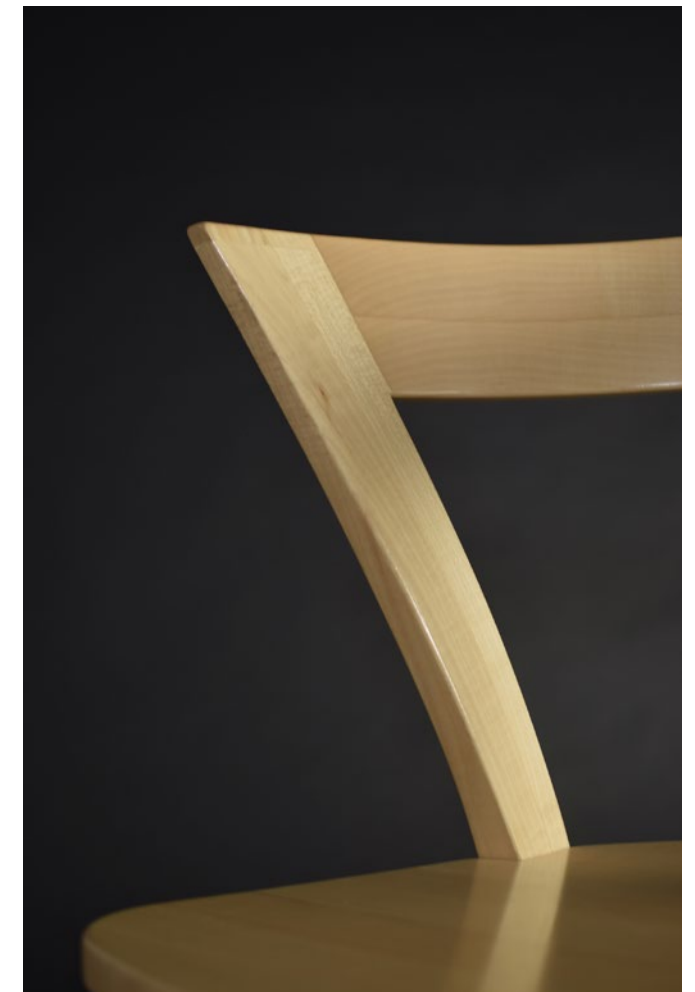
Akt u studiju / Nude in the studio



BRUNO BOLFAN

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

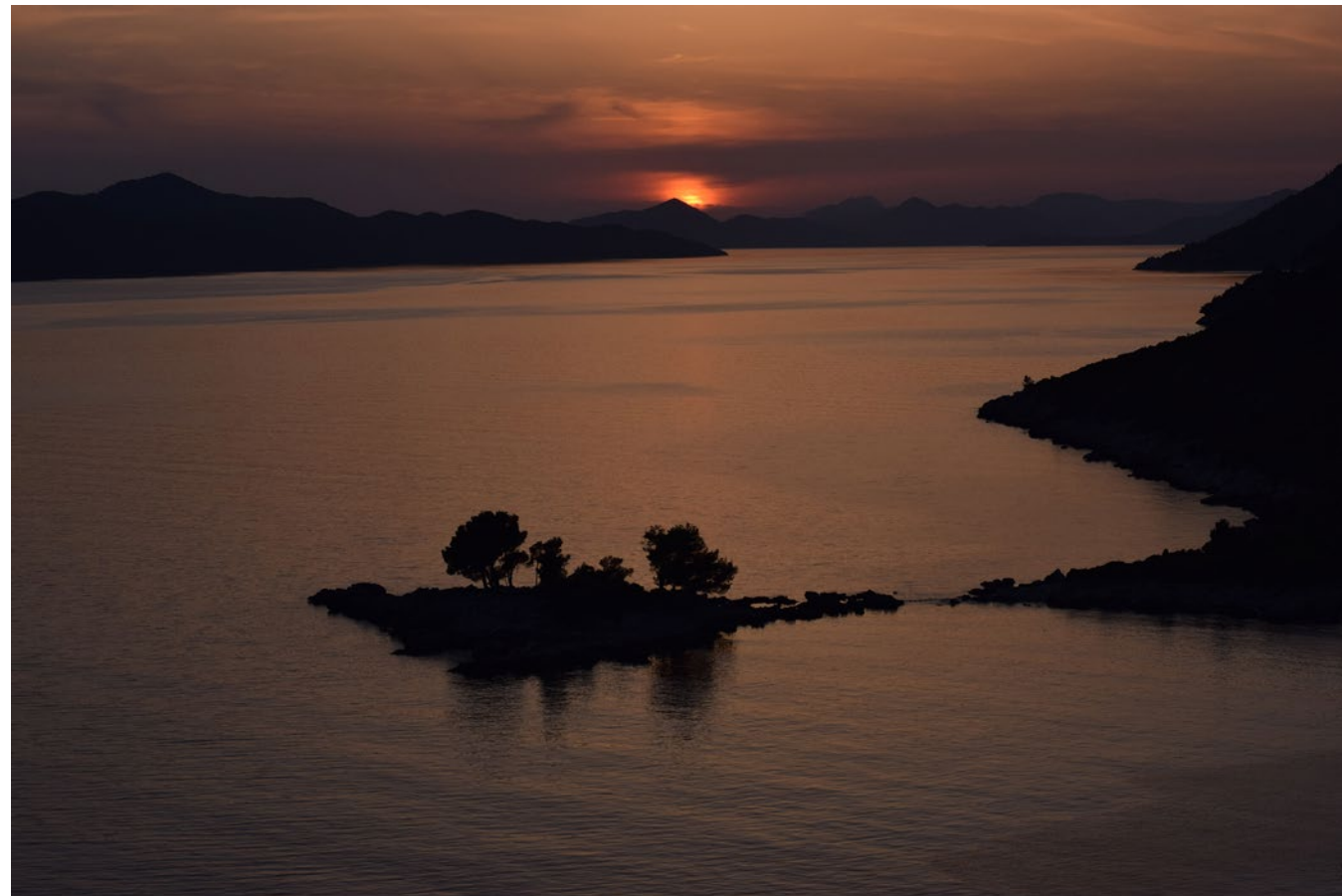
Stolac u studiju / A chair in the studio



ANA MOJAŠ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Crno-bijelo u boji / Black and white in colour



BRUNO BOLFAN

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Nezasićene boje / Unsaturated colours



IVA RUŠIN

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec

Koloristički akcent / Colouristic accent

Studenti
Preddiplomskog studija

*Undergraduate programme
students*

1. godina
Preddiplomskog studija

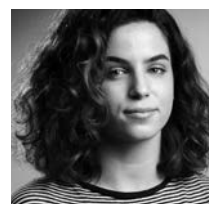
1st Year
Undergraduate Programme



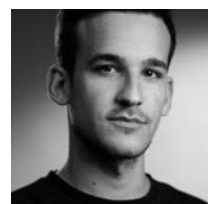
Lana Banek



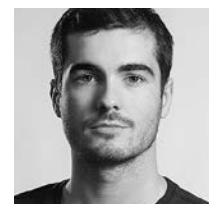
Andrea Bielen



Sara Bonačić



Erik Burić



Zrinko Čavar



Tajana Čeko



Bruna Čičin-Šain



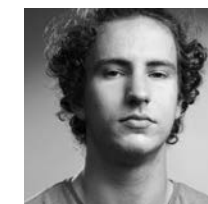
Asha Perina Goddard



Petar Hajdinjak



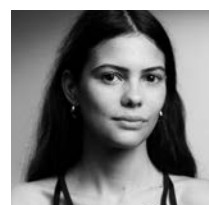
Maja Janković



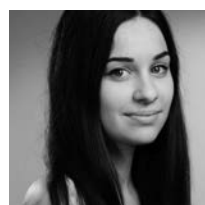
Toma Kezić



Korina Kljaić



Magda Kljenak



Lucija Kosina



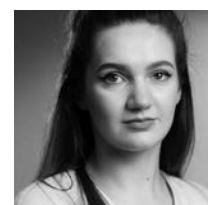
Marijana Kožnjak



Filip Krajačić



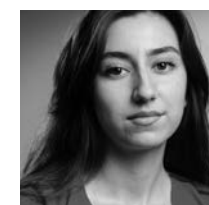
Lada Kušec Deči



Petra Laknar



Luka Lovrinović



Kristina Majer



Martina Martinić



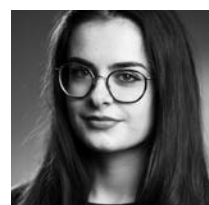
Ivana Marušić



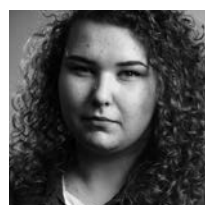
Josipa Matić



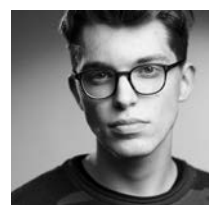
Brigita Petrušić



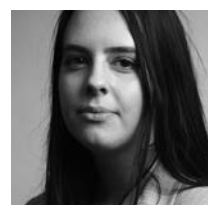
Tena Pezdevšek



Petra Piknjač



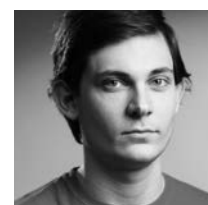
Mauro Polondak



Lea Sevšek



Sara Stanković



Vedran Šimić



Ema Šimunec



Klara Šoštarčić



Lucija Tandara



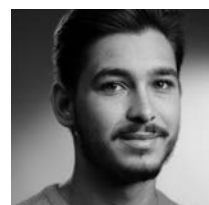
Mate Nikola Tonković



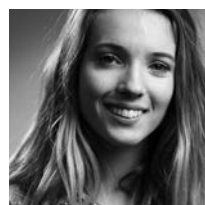
Katarina Trpčić



Ana Vudrag



Rudolf Zver



Iva Žmirak

2. godina
Preddiplomskog studija
Industrijski dizajn

2nd Year
Undergraduate Programme
Industrial Design



Dominik Badel Sara Bilić Anđela Brnas Domagoj Bui Sara Dobrijević Silvana Dogan



Mia Dragičević Dora Ernoić Bruna Gloković Ana Koruga Roberta Kralj Božica Marukić



Marin Nižić Dominik Perović Fabian Tadić Tanja Virag

2. godina
Preddiplomskog studija
Vizualne komunikacije

2nd Year
Undergraduate Programme
Visual communications



Vicko Bezić Franka Bihar Tin Cifrek Antonia Ćbarić Monika Hodak Tana Jeić



Silvia Marinčić Iva Primorac Sara Stepanović Monika Vodopija Marcela Vrček Antonija Vuletić



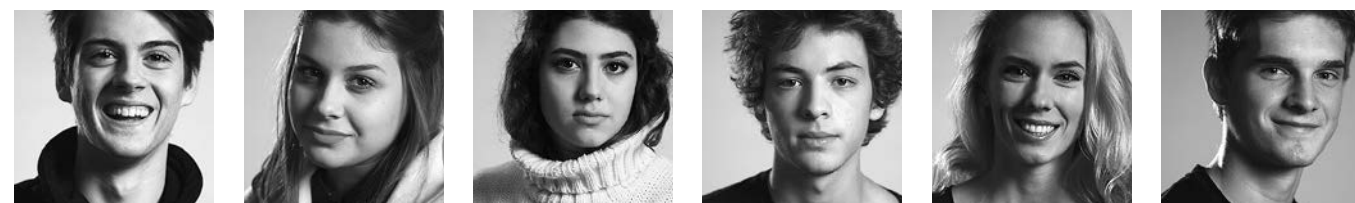
Karla Waldgoni Mislav Zlatar

3. godina
Preddiplomskog studija
Industrijski dizajn

3rd Year
Undergraduate Programme
Industrial Design



Josip Andrešić Mirna Aržić Tomislav Bagić Matija Barović Klara Bilić Ines Borovac



Leonard Borovičkić Matea Brkić Paola Dodić Jakov Habjan Anja Kepert Antonio Klasić



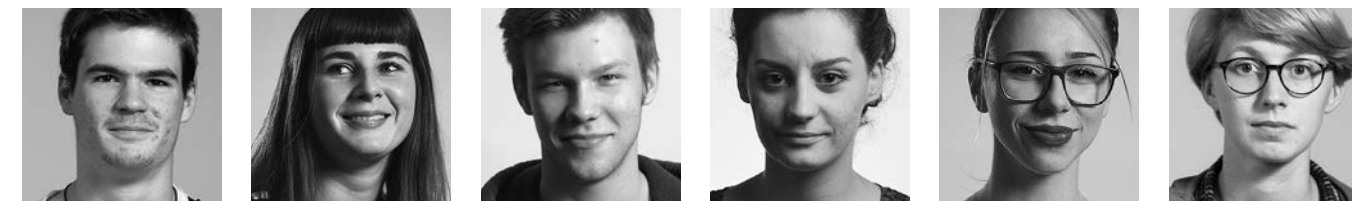
Veronika Kovač Đani Lacmanović Marta Letica Andreja Lovreković Marija Matulić Ramona Morić



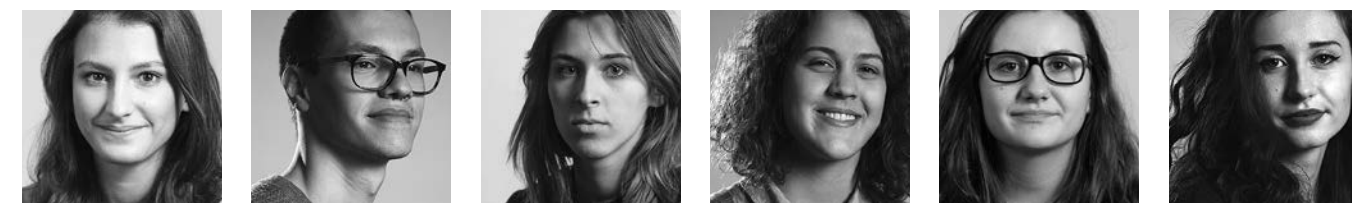
Luka Palestrina Mazić Hana Puljić Andrea Rebec Lucija Rupić Vana Šulentić Jovana Vlaisavljević

3. godina
Preddiplomskog studija
Vizualne komunikacije

3rd Year
Undergraduate Programme
Visual communications



Darian Bakliža Helena Benc Bruno Bolfan Iva Franjić Matija Jandrić Antonija Jurina



Leonarda Komen Matko Mijić Tanja Modraković Ana Mojaš Martina Petric Josipa Petrov



Iva Rušin Tea Sinovčić Hana Stojaković Zoe Šarlija Tea Taneski Neva Marija Zidić

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	30	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
		405	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	30	2.5
15	15	2
–	–	–
15	15	2
15	15	2
–	–	–
15	15	2.5
		405
		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	30	2.5
–	–	–
15	15	2
15	15	2
15	15	2
15	15	2
15	15	2.5
		435
		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>
prof. dr. sc. Feđa Vukić / <i>PhD, associate professor</i>
pred. Marko Hrastovec / <i>lecturer</i>
pred. Marko Hrastovec / <i>lecturer</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

doc. mr. sc. Sanja Bencetić / <i>MSc, assistant professor</i> doc. mr. sc. Ivana Fabio / <i>assistant professor</i> asist. Andrea Hercog / <i>teaching assistant</i>
doc. Tomislav Vlanić / <i>assistant professor</i> asist. Marija Juza / <i>teaching assistant</i> asist. Dina Milovčić / <i>teaching assistant</i>
asist. Inja Kavurić Kireta / <i>teaching assistant</i>
asist. Inja Kavurić Kireta / <i>teaching assistant</i>
asist. Iva Kostešić / <i>teaching assistant</i> asist. Andrija Mudnić / <i>teaching assistant</i> asist. Andrija Mudnić / <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		
Kolegij sa Sveučilišta / Courses at the University (free choice)		

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		
Kolegij sa Sveučilišta / Courses at the University (free choice)		

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
–	–	–
45	0	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	0	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
45	0	2.5
	75	5

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

0	30	2.5
15	15	2.5
30	0	2.5
	30	2.5

Nositelji kolegija / Course Leaders

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

prof. mr. sc. Zlatko Kapetanović / MSc, associate professor
prof. Mladen Orešić / associate professor
prof. dr. sc. Dorian Marjanović / PhD, full professor
doc. mr. sc. Sanja Bencetić / MSc, assistant professor
prof. dr. sc. Milan Opalić / PhD, full professor
prof. dr. sc. Ivica Grbac / PhD, full professor
prof. dr. sc. Tanja Jurčević-Lulić / PhD, full professor

izv.prof. Boris Ileković / associate professor
pred. Flatz Emil / lecturer
pred. dr. sc. Krešimir Dragičević / PhD, lecturer
pred. dr. sc. Krešimir Dragičević / PhD, lecturer

prof. Stipe Brčić / associate professor
prof. Nenad Dogan / associate professor
prof. Ivan Doroghy / associate professor
pred. Marko Hrastovec / lecturer
pred. Flatz Emil / lecturer
pred. dr. sc. Krešimir Dragičević / PhD, lecturer
pred. dr. sc. Krešimir Dragičević / PhD, lecturer

izv.prof. Boris Ileković / associate professor
doc. mr. sc. Sanja Bencetić / MSc, assistant professor

Suradnici / Associates and Assistants

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

doc. mr. sc. Sanja Bencetić / MSc, assistant professor
doc. mr. sc. Ivana Fabrio / assistant professor
asist. Andrea Hercog / teaching assistant
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
asist. Luka Perić / teaching assistant

doc. Tomislav Vlanić / assistant professor
asist. Marija Juza / teaching assistant
asist. Dina Milovčić / teaching assistant
asist. Andrija Mudnić / teaching assistant
asist. Luka Perić / teaching assistant

asist. Inja Kavurić Kireta / teaching assistant

PREDDIPLOMSKI STUDIJ 3. godina

UNDERGRADUATE PROGRAMME Third Year

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)

5. semestar / 5 th 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 / 6 th 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

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

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doc. dr. sc. Ivica Župčić / associate professor

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

doc. Tomislav Vlanić / assistant professor
asist. Marija Juza / teaching assistant
asist. Dina Milovčić / teaching assistant

asist. Pavel Posavec / teaching assistant

asist. Inja Kavurić Kireta / teaching assistant

Ciljevi

Suvremenim tokovima tehnološkog razvoja nastaju novi gospodarski i društveni odnosi na globalnoj i lokalnoj razini ostvarujući uvjete za modernizaciju materijalne proizvodnje i komuniciranja, a time i društva u cjelini. Ujedno se stvara potreba za nastajanjem novih disciplina dizajna. U tom kontekstu dizajn je definiran kao intelektualna djelatnost koja uključuje razvoj životnih i društvenih scenarija, sustava, usluga, te kreiranje doživljaja i strategija na poslovnoj, strukovnoj i društvenoj razini. U skladu s navedenim načelima, sadržaj diplomskog studija je osmišljen 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 okruženju

Tema zadatka u prvom semestru diplomskog studija usmjerenja Industrijski dizajn je dizajn u kontekstu realnog okruženja. 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.

ERIKA FILIPAN
MENTORICA / MENTOR: Ivana Fabrio



Nemirno nebo & Puhalice

Nemirno nebo i Puhalice služe kao pomoćno sredstvo u osvježavanju disanja, a time i emocija, oni navode djecu da se smire, dišu i razmisle te i reagiraju na primjeren način. Nemirno nebo se koristi narativom koji služi kao metafora za pojavu neugodnih emocija. Dijete treba pravilnim udisajima i izdisajima otpuhati oblake i otkriti zvjezdano nebo. Puhalice su tube s termoaktivnim ilustracijama, a bazirane su na četiri osnovne emocije: tuga, sreća, strah i ljutnja. Svaka tuba je predviđena za određenu emociju s vlastitom termoaktivnom ilustracijom koja se toplinom daha mijenja u drugu ilustraciju. Proizvodi se mogu koristiti u vrtićima, vlastitom domu, savjetovalištim ili prilikom terapija.

Restless sky & Blowers

Restless sky and Blowers are intended as an aid in raising awareness both about breathing and emotions. They induce children to calm down, breathe, think and react in an appropriate way. Restless sky uses a narrative intended as a metaphor for the onset of negative emotions. A child needs to blow away the clouds by inhaling and exhaling properly, which will reveal the starry sky. Blowers are tubas with thermo-active illustrations and they are based on four basic emotions: sadness, happiness, fear and anger. Each tuba is intended for a specific emotion with its own thermo-active illustration that changes into a different illustration through the warmth of the breath. These products may be used in kindergartens, in one's own home, in counselling centres or during therapy.



ELA MESELDŽIĆ

MENTORICA / MENTOR: Ivana Fabrio



Soparnik

Soparnik je tradicionalno dalmatinsko jelo pod zaštitom UNESCO-a. Nastao je kao rezultat mnogih socioloških, kulturoloških i prehrambenih okolnosti koje karakteriziraju kontekst nastanka – riječ *soparno*, suvotno označuje neimaštinu. Uz konzumiranje soparnika povezuju se razni rituali koji pridonose stvaranju ozračja zajedništva. Set alata za kućnu izradu soparnika nastao je interpretacijom postojećih alata, procesa i rituala prilagođenih modernoj kuhinji. Pomalo asketsko oblikovanje odražava vrijeme i mjesto nastanka soparnika, a određeni detalji pridonose ozračju prilikom korištenja.

Soparnik

*Soparnik is a traditional Dalmatian dish protected by the UNESCO. It resulted from many sociological, cultural and dietary circumstances that characterise the context of its creation – the word *soparno*, suvotno stands for extreme poverty. The consumption of soparnik is connected with a wide range of rituals that contribute to the creation of the atmosphere of togetherness. A set of tools for the preparation of soparnik at home has been made through an interpretation of existing tools, processes and rituals adapted to the modern kitchen. A slightly ascetic design reflects the time and the place of the creation of soparnik, while specific details contribute to the atmosphere during the use.*

MARTA BADURINA

MENTOR: Mladen Orešić



PAVI – oprema za senzornu stimulaciju

Pavi je element za poticanje senzorne inteligencije te provođenje senzorno–integrativne terapije. Senzorno poticajna okolina važna je za svu djecu budući da je ona osnova kognitivnog razvoja. Pavi je prvenstveno strunjača koja ima ušiven dio ispunjen raznim perlicama. Kada se dijete kroz igru pokriva s tim dijelom, razvija proprioceptivni sustav zbog sastava i težine. Dijete samostalno može složiti kućicu u kojoj postiže samoregulaciju izolacijom. Predviđena je i mogućnost vješanja strunjače, čime Pavi postaje ljuljačka kojom se razvija vestibularni sustav djeteta te dolazi do regulacije poticajnim senzornim inputom.

PAVI – equipment for sensory stimulation

Pavi is an item intended to encourage sensory intelligence and for the performance of sensory integration therapy. Sensory environment is important for all children since it provides the basis for cognitive development. Pavi is primarily an exercise mat with a sewn in section filled with different pearls. When children during play cover themselves with the previously mentioned section of the exercise mat, they develop their proprioceptive system because of the composition and the weight. Children can independently make a house in which they can achieve self-regulation through isolation. The possibility to hang the exercise mat has also been envisaged, through which Pavi becomes a swing intended for the development of the vestibular system of a child and regulation occurs through stimulating sensory input.

JAN MARIN

MENTORICA / MENTOR: Andrea Hercog
KOMENTOR / COMENTOR: Emil Flatz
★ GODIŠNJA NAGRADA STUDIJA DIZAJNA /
ANNUAL AWARDS AT THE SCHOOL OF DESIGN



SL4-VKO

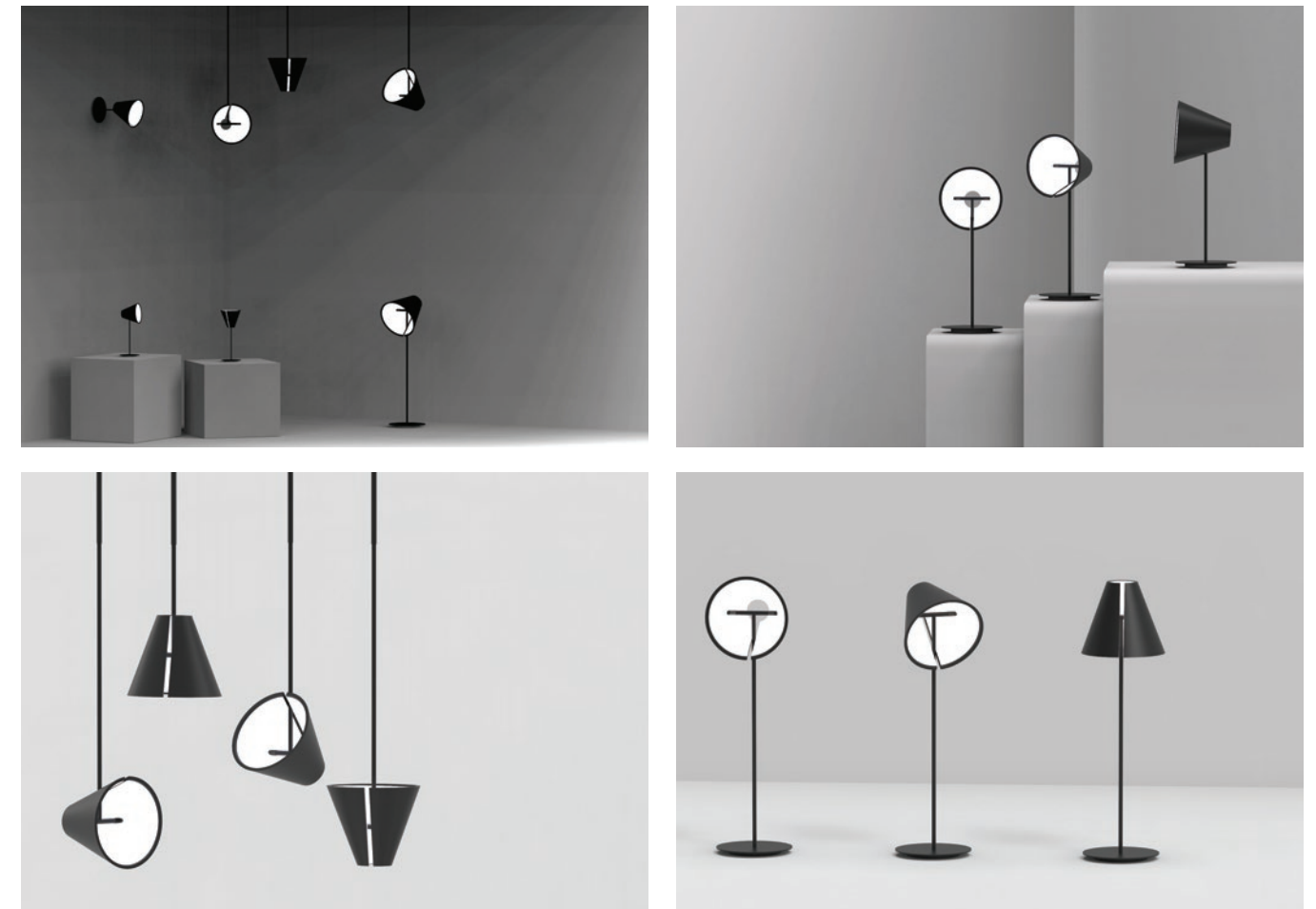
SL4-VKO robotski je edukativni alat koji u kombinaciji s tablet aplikacijom kod korisnika razvija računalni način razmišljanja. Cijeli projekt je namijenjen osobama koje nisu upoznate s dijagramom toka, "ako-onda" petljama i sličnim primjerima koji se koriste u procesu programiranja bilo kakvog računala ili stroja. Primjenjujući aplikaciju korisnik može na vizualan i logičan način programirati svog robota. Postoje tri stupnja računalnog razmišljanja s kojima se osoba upoznaje korištenjem proizvoda: linearni kod, dijagram toka te event-driven programiranje.

SL4-VKO

SL4-VKO is a robotic educational tool that combined with a tablet app develops a computational way of thinking among the users. The project is intended for persons who are not acquainted with the flow chart, "if-then" statements and similar examples that are used in the programming process of any computer or a machine. By using the app, the user can program their robot in a visual and logical way. There are three degrees of computational thinking that a person becomes acquainted with through the use of the product: a linear code, flow chart and event-driven programming.

PAULA KOVAČ

MENTOR: Mladen Orešić



CONN – sustav modularnih rasvjetnih tijela

Conn je sustav modularnih rasvjetnih tijela. Sastoji se od stolne, podne, zidne i stropne lampe (svjetiljke). Zadovoljava razne zahtjeve tržišta kao što su mogućnost serijske proizvodnje, prepoznatljiv karakter, modularnost te jednostavnost za transport. Upotrebom O-LED rasvjetne tehnologije postiže se vizualna jednostavnost predmeta te omogućuje lako usmjerenje svjetla u raznim smjerovima.

CONN – a modular lighting system

Conn is a modular lighting system. It comprises of a desk, floor, wall and ceiling lamp (light). It meets different market requirements such as a possibility of serial production, recognisable features, modularity and simplicity in terms of transport. The use of O-LED lighting technology is intended to achieve visual simplicity of objects and enables easy focusing of light in different directions.

DRUGI SEMESTAR

Dizajn u kontekstu razvoja tehnologije – Prostori učenja novog doba

Tema 2. sem. na Diplomskom studiju dizajna je usmjerena prema razumijevanju aktualnih trendova razvoja društva, gospodarstva i tehnologije čije implementiranje u koncepte i inovacije bitno unapređuje kvalitetu života. Cilj je razvijanje senzibiliteta uočavanja, promišljanja i vizionarskog nagovještavanja rješenja koja proizlaze iz poznatih, novonastalih ili pretpostavljenih problema, potreba i želja u bližoj i daljoj budućnosti kroz principe etike, društvene odgovornosti i održivosti.

Zadatak je bio osmisliti nove paradigme prostora učenja novog doba koje će obuhvatiti oslobađanje kreativnog potencijala kroz shvaćanje kompleksnog svijeta znanosti i umijeća te poticati širenje iskustva učenika i bolju pripremu za život i rad u multidimenzionalnom svijetu. Projekt je rađen na inicijativu i u suradnji s Ministarstvom znanosti i obrazovanja.

SECOND SEMESTER

Design in the Context of Technology Development

– Learning Spaces of the New Age

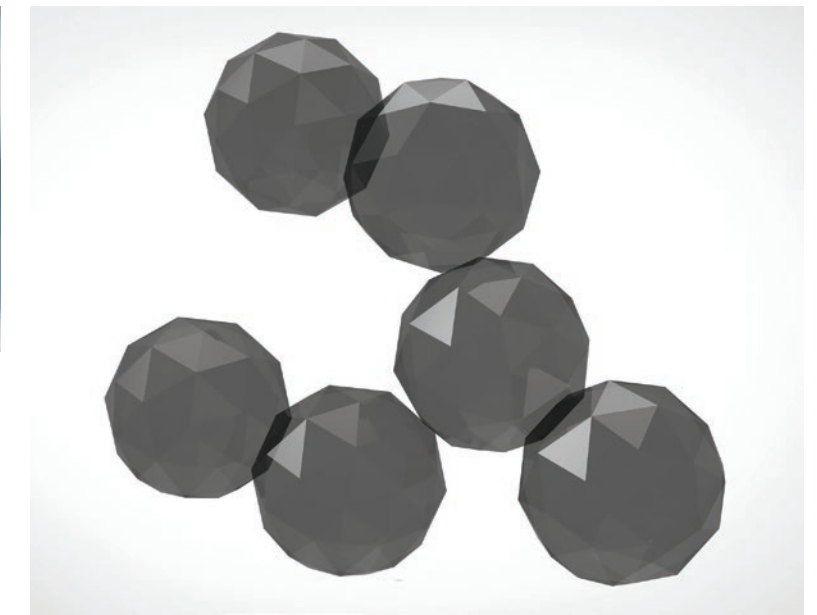
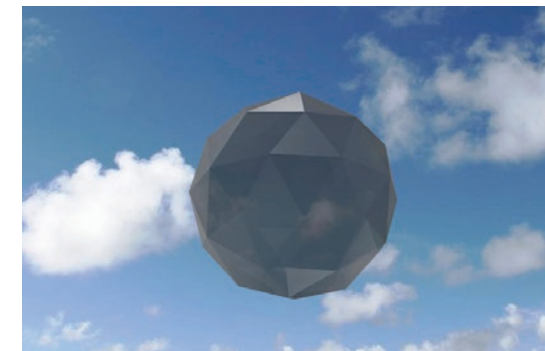
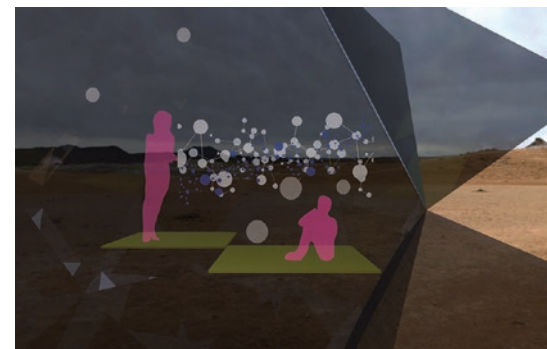
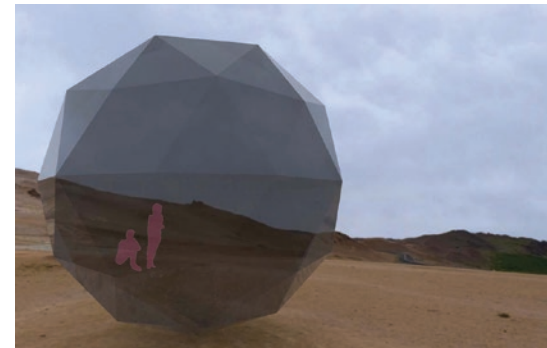
The topic of the 2nd semester at the level of the Graduate Study Programme centred around understanding the current trends in the development of society, economy and technology, and how implementing those trends into concepts and innovation can significantly improve the quality of life. The goal is to develop a sense of detection, reflection and visionary perspective needed to come up with solutions that arise from known, emerging or assumed problems, needs and desires in the near and distant future through the principles of ethics, social responsibility and sustainability.

The assignment was to develop new paradigms of learning spaces for the new age that would enable the release of creative potential through the understanding of the complex world of science and art, and encourage the expansion of students' experience and better preparation for living and working in a multi-dimensional world. The project was developed at the initiative and in cooperation with the Croatian Ministry of Science and Education.

PAULA KOVAČ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Učionica budućnosti

Vizija se temelji na iskustvenom učenju, koje se želi provući kroz različite faze usvajanja znanja. Transformacijom raznih elemenata ostvaruje se otkrivanje prostornih i komunikacijskih faza. Polazište i alat za postizanje daljnje gradnje ove vizije bio je STEM princip rada koji objedinjuje razna područja: interakciju, istraživanje i sl. U prostornim formama oni svojim položajima i transformacijama volumena slijede zahtjeve rada pojedinih područja, gdje se mogu događati prostorna ispreplitanja, ili pak transportna transformacija prostora, koja zahtjeva promjenu lokaliteta i okruženja.

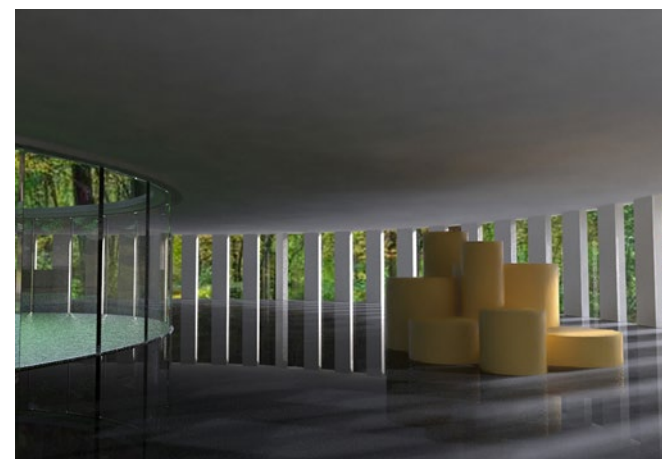
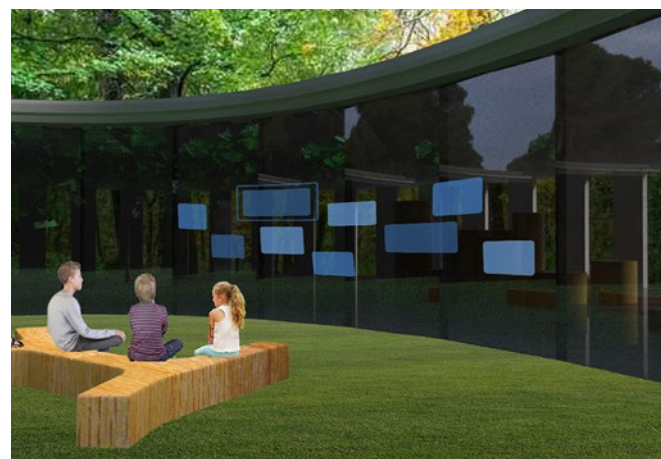
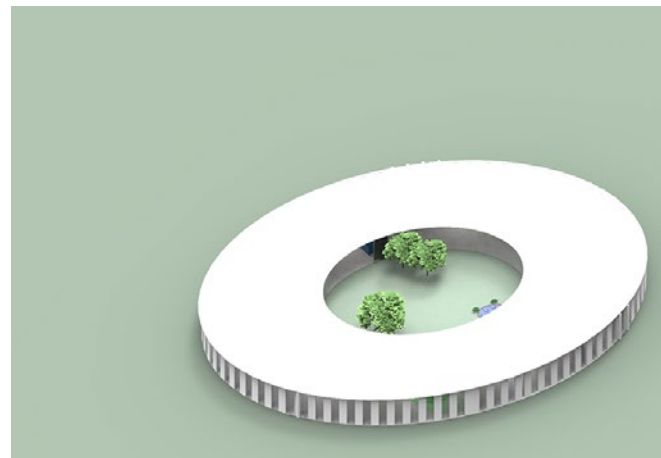
Classroom of the Future

The concept is based on experiential learning and its application through the various stages of knowledge acquisition. Spatial and communication phases are discovered through the transformation of various elements. The starting point and tool for further developing the concept was the STEM principle, which brings together various areas: interaction, research, and the like. In spatial forms their positions and transformations of volume follow the requirements of individual areas, where spatial interplay can occur as well as a transformation of space in terms of transport, which requires a change in location and environment.



KARLA KOCIJAN

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Novi prostori učenja

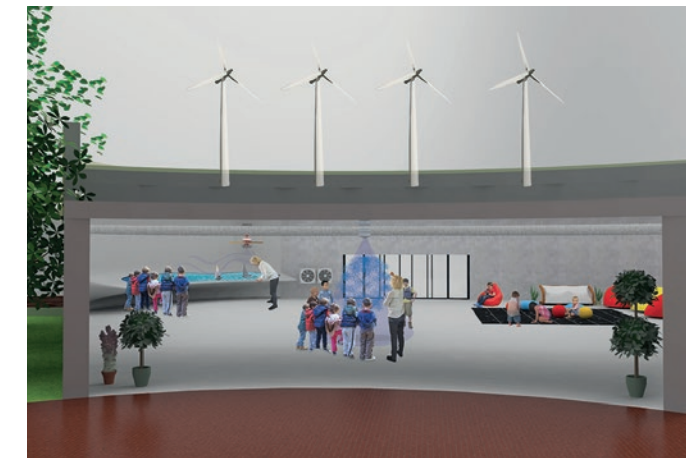
Koncept za "školu budućnosti" je prostor ograđen s dva "zida" odnosno dvije staklene stijene. Djeca nisu strogo zatvorena već je prostor otvoren i slobodan. Staklene stijene imaju mogućnost zatamnjenja i pretvaranja u ekrane na dodir, a mogu se i micati kako bi se otvorio prostor – kako na van tako i na unutra – prema atriju. Pomicanjem stijena dobiva se jedan jedinstveni prostor, koji nudi osjećaj slobode i povezanosti s prirodom, vrlo motivirajuće za učenje.

New Learning Spaces

The concept of "the school of the future" is a space enclosed by two "walls", i.e. two glass walls. In this way, children are not enclosed as the space is open and unhampered. The glass walls can be dimmed and can also turn into touch screens and move around in order to additionally open up the space towards the atrium. By moving the walls, a single space is created, offering a sense of freedom and connection to nature, which is very motivating for learning.

LUCIJA MATIĆ

MENTORICA / MENTOR: Ivana Fabrio
ASISTENTICA / ASSISTANT: Nika Pavlinek



Škola cjeloživotnog učenja

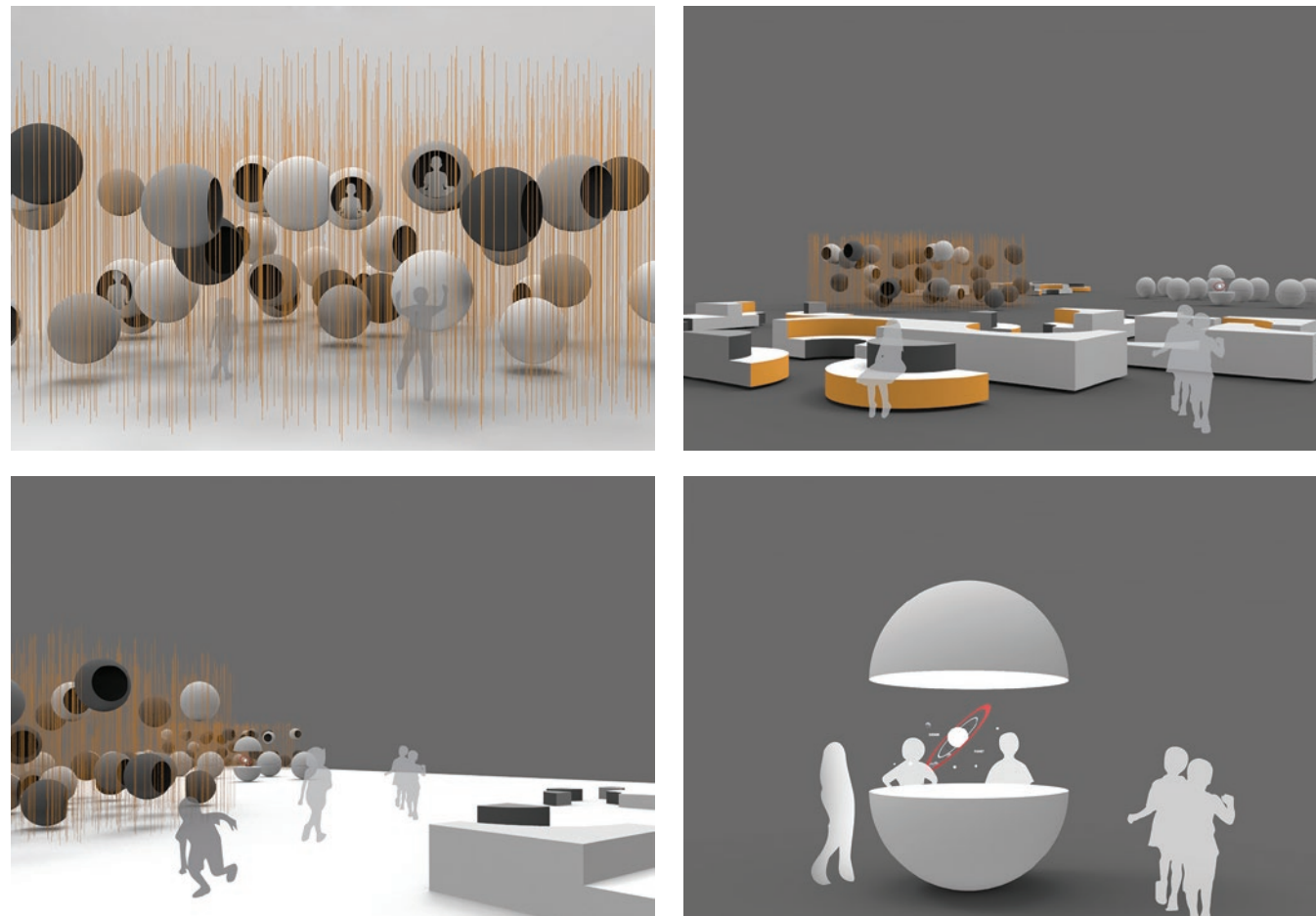
U ovom radu naglasak je na cjeloživotnom učenju kroz četiri osnovna elementa (zemlja, voda, vatra, zrak) raspoređenima u četiri silosa. Svaki silos, napajan kroz održive izvore energije, podučava učelnike o konvencionalnim i eksperimentalnim načinima primjene tih elemenata. Djeca uz iskustveno učenje o uzgoju bilja uče o tjelesnoj aktivnosti, brizi o okolišu i uzgoju hrane, razvijaju empatiju, odgovornost, međuzavisnost te uz tehnološke mogućnosti obrađuju teoretske dijelove gradiva. Uporabom hologramske simulacije razvijaju svijest o problemima te kroz razne interaktivne površine i međusobnu suradnju integriraju prikupljeno znanje, zaokružujući ga poput ciklusa života.

School of Lifelong Learning

This paper focuses on lifelong learning through the four basic elements (earth, water, fire and air) distributed in four silos. Each silo is powered by sustainable energy sources and informs students of the conventional and experimental application of the elements. Through experiential learning about growing plants, taking care of the environment and food production, children develop empathy, responsibility and interdependence. They learn about theoretical aspects of the subject matter through the application of technology. A holographic simulation is used to develop awareness of problems, while various interactive surfaces and collaborative effort serve to integrate the knowledge acquired and complete it.

MARTA BERTINA

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Novi prostori učenja

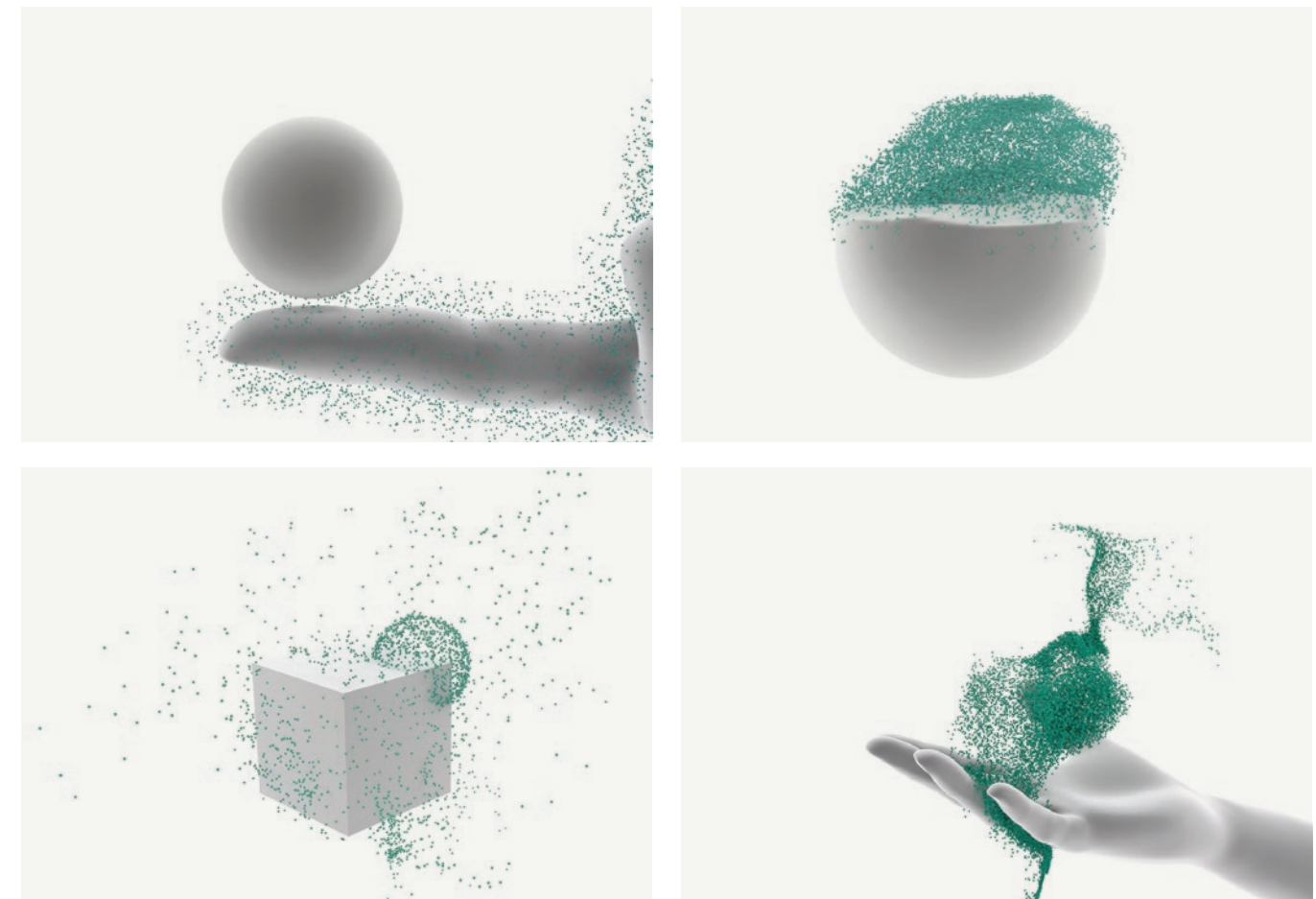
Projekt je nastao kroz viziju prostora učenja kao mjesta pozitivne klime, intenziviranih međuljudskih odnosa, empatije, kreativnog i poticajnog zajedništva. Cilj je bio oblikovati predmetnu okolinu koja će poticati djetetovu maštu i znatiželju, inicirati procese istraživanja i samoostvarivanja te kroz iskustveno učenje dovesti do spoznaja vlastitih mogućnosti i znanja. Formiranjem četiri zone; zone učenja kroz otkrivanje, zone suradničkog učenja, zone samostalnog učenja te zone za odmor, omogućena je učenicima sloboda odabira odgovarajuće metode učenja. Učenici se, upotrebom ponuđenih interaktivnih elemenata, upoznaju s novim načinima usvajanja znanja te vlastitim potencijalima.

New Learning Spaces

The project was born from a vision of learning space as an environment that creates a positive atmosphere, intensified interpersonal relationships, empathy, and a creative and stimulating community. The aim was to shape an environment that fosters a child's imagination and curiosity, initiates exploration and self-realization and leads to the discovery of their abilities and knowledge through experiential learning. Four zones are created: learning through discovery, collaborative learning, self-directed learning and rest. In this way students are free to choose the learning method best suited to them. By using the interactive elements offered, the students discover new ways of learning and tap into their own potential.

JAN MARIN

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Vizija budućnosti edukacije

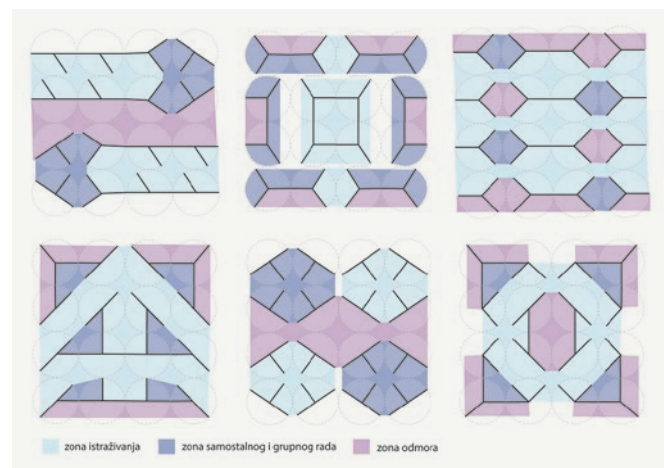
Ova vizija se temelji na ideji daleke budućnosti u kojoj je čovjek povezan sa naprednom nano tehnologijom u svojevrsni simbiotski sustav. Ulogu mentora ima umjetna inteligencija, a ulogu alata za učenje imaju naniti (roboti u dimenzijama nanometara). Takav sustav omogućuje zaštitu od nepoželjnih utjecaja, ostavljajući prostor za slobodno istraživanje okoline u kojoj živimo. Simbiotska veza tehnologije sa našim tijelima omogućuje nova iskustva reinterpretacije pojava oko nas. Mogli bi iskusiti toplinu kao pritisak na koži, okus kao vizualni podražaj, a mikroskopske promjene mogle bi se približiti našem mjerilu, kako bi ih mogli percipirati neposredno.

A Vision of the Future of Education

This vision is based on the idea of a distant future in which man and advanced nanotechnology are connected in a kind of a symbiotic system. Artificial intelligence performs the role of a mentor, while nanites (robots whose dimensions are measured in nanometres) serve as learning tools. Such a system provides protection against undesirable effects and leaves room for unencumbered exploration of our living environment. The symbiotic relationship of technology with our bodies enables us to reinterpret the phenomena that surround us. We are able to experience heat as skin pressure or taste as visual stimuli, and microscopic changes can be brought closer to our scale so that we may perceive them directly.

ERIKA FILIPAN

MENTORICA / MENTOR: Ivana Fabrio
ASISTENTICA / ASSISTANT: Nika Pavlinek



Zašto?

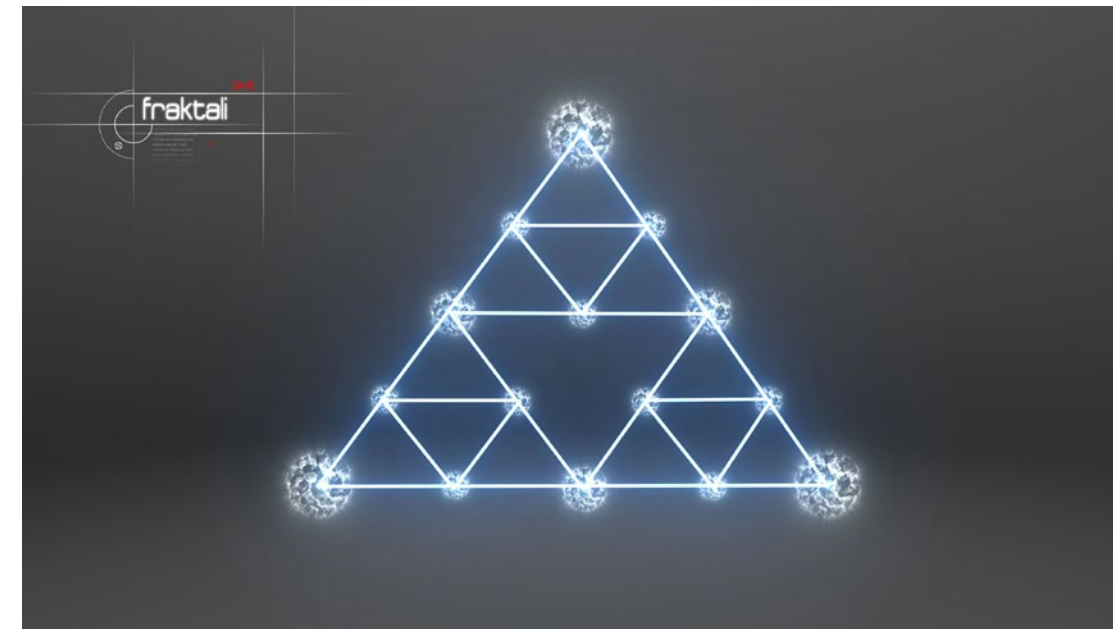
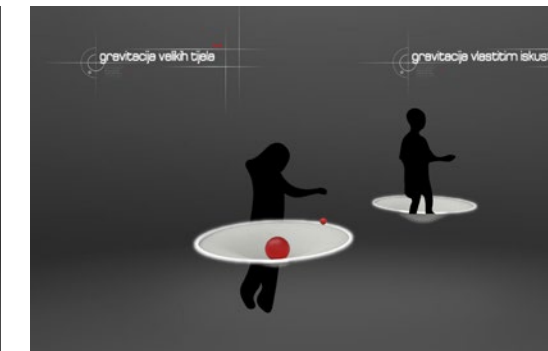
Fokus rada je poticanje dječje znatiželje. Sva su djeca na početku školovanja znatiželjna i motivirana, što s vremenom opada, zbog repetitije sadržaja. Osmišljen je modularni "labirint" koji omogućava rotaciju pojedinačnih elemenata i cjeline. Stvaraju se otvoreni i zatvoreni prostori za grupni i samostalni rad, ili slojeviti prostori za istraživanje i eksperimentiranje. Glavni dio nastave se odvija u zoni istraživanja, pomoću ugrađenih interaktivnih sadržaja. Učenicima postavljaju pitanja koja pokreću slikovne i/ili zvučne formacije koje nude odgovore ili tragove. Na ovaj način djeca savladavaju gradivo koristeći inherentnu znatiželju koja ih provodi kroz labirint.

Why?

The aim of the project is to awaken children's curiosity. At the beginning of their schooling, all children are curious and motivated, but with time their interest wanes due to the repetition of content. A modular "labyrinth" is designed to allow for the rotation of individual elements and of the whole. Open and closed spaces are created for group and individual work, as well as layered research and experimentation spaces. The main part of the teaching takes part in the discovery zone with the help of built-in interactive content. The students ask questions that trigger visual and/or sound formations, which offer answers or clues. In this way, children acquire new knowledge by relying on their inherent curiosity to guide them through the labyrinth.

LUCIJA SEVER

MENTORICA / MENTOR: Ivana Fabrio
ASISTENTICA / ASSISTANT: Nika Pavlinek



Levita (sustav za edukaciju)

Levita sustav za edukaciju djece baziran je na budućnosti korištenja tehnologije magnetne levitacije. Prvi dio čine svjetleće kugle namijenjene učenju pojmova iz matematike i fizike; od točke, pravca, plohe, geometrijskih tijela, funkcija, do fraktala. Kugle su autonomne u prostoru i reagiraju na dodir i naredbe. Drugi dio čini levitirajući obruč s dvije elastične opne. Obruč može poslužiti za iskustveno učenje, eksperimentiranjem s predmetima ili vlastitim tijelom. Opcijom upuhivanja zraka između opni nastaje globus, na čijoj se površini može učiti o geografiji, astronomiji i povijesti. Interaktivnost i interdisciplinarnost sustava provedeni su kroz čitav tijek edukacije djeteta.

Levita (teaching system)

The Levita system for teaching children is based on magnetic levitation, a technology that could be used in the future. The first part consists of glowing spheres that are used to teach concepts from mathematics and physics: point, line, surface, geometric shapes, functions and fractals. The spheres are autonomous in space and respond to touch and commands. The second part is a levitating ring with two elastic membranes. The ring can be used for experiential learning and experimenting with objects or one's own body. Blowing air between the membranes creates a globe, which can be used to learn about geography, astronomy and history. The interactivity and interdisciplinary of the system can be applied throughout the child's education.

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 okruženja

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

FIRST SEMESTER

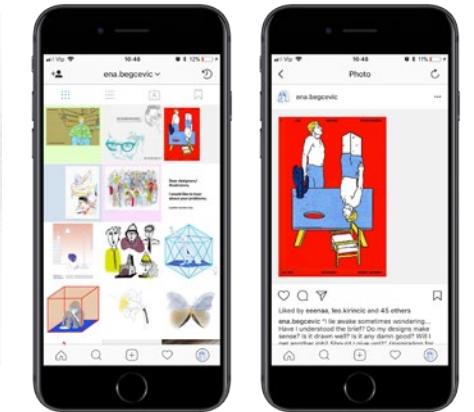
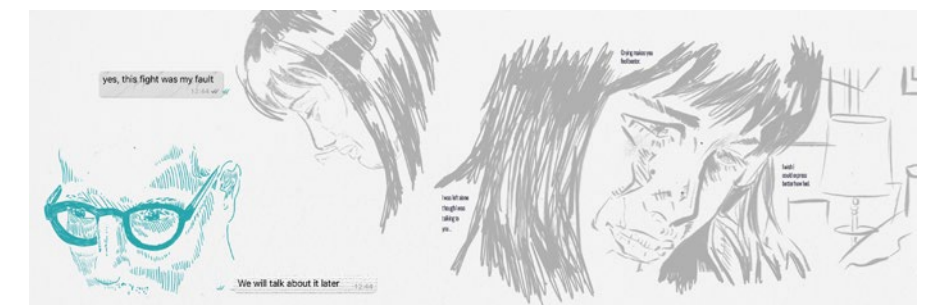
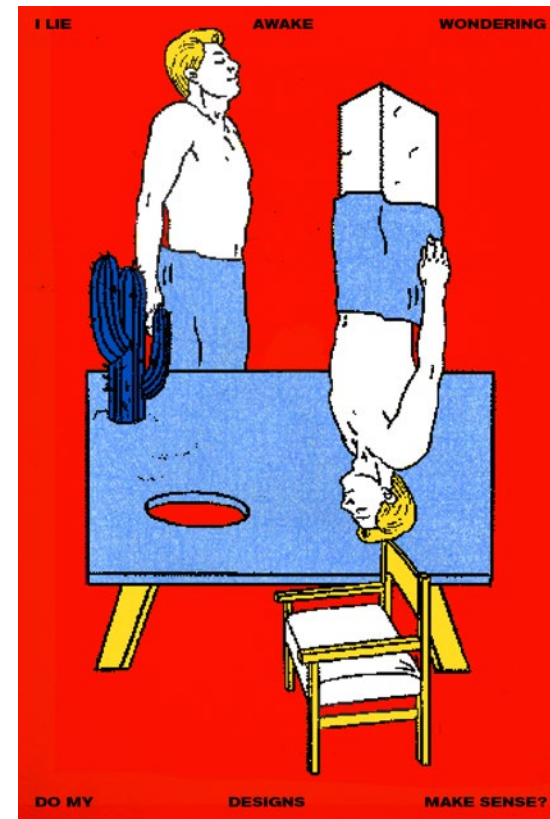
– Design against the Backdrop of Real Environment

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

ENA BEGČEVIĆ

MENTOR: Stipe Brčić

KOMENTORICE / COMENTOS: Marija Juza, Inja Kavurić-Kireta



Narativ (ilustracija) kao metoda dizajnera u kontekstu promišljanja, kritike i autorstva

U ovom projektu autor potiče diskusiju i otvara bitna pitanja dijeljenjem narativa o određenoj temi. Točnije, nudi autorski komentar na nedostatak empatije uzrokovan nedostatnom komunikacijom, preopterećenošću informacijama, alienizacijom, anksioznošću i dr. koji su posljedica informacijskog doba a često su i uzrok problema u poslu kreativaca (niske plaće, dugo radno vrijeme, strogi rokovi i sl.) Posebna je pažnja posvećena procesu oblikovanja i osmišljavanja narativa (ilustracije), uključujući proces promišljanja problema, referenciranja postojećih rješenja i autora te procesu prikupljanja i analize sadržaja te konačno odabiru tehnika i stilova. Odgovorom na problematiku implementirano je rješenje u obliku ilustracije namijenjene dijeljenju na društvenim mrežama (Instagram) gdje je omogućen uvid u instantni feedback ciljne skupine (studenata dizajna i mladih profesionalaca).

The narrative (illustration) as a designers' method in the context of critical thinking and authorship

In this project the author initiates discussion and opens important questions by sharing a narrative on a particular topic. More specifically, it offers a personal comment on the lack of empathy caused by insufficient communication, information overload, alienation, anxiety, and other factors, which are all consequences of the digital age, and are often the cause of problems for people who do creative jobs (low salaries, long working hours, tight deadlines, etc.) Special attention is devoted to the process of designing and creating a narrative (an illustration), including the process of reflecting on a problem, considering references to existing solutions and authors, collecting and analysing the content, and finally choosing techniques and styles. The design created in response to the problem is in the form of an illustration intended for sharing on social networks (Instagram), which provide an insight into instant feedback from the targeted group (design students and young professionals).

ANA PAVIČIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Dante — sustav za komunikaciju studenata i institucija

Dante je sustav koji objedinjuje sve nezabavne funkcije s kojima se student, htio ili ne, susreće tijekom studiranja. Dante olakšava komunikaciju između studenata i institucija te omogućava digitalno obavljanje administrativnih poslova. Dante je koncept koji objedinjuje ključne informacije za svakodnevno funkcioniranje studenata, poput podizanja ugovora, prijave boravišta, prijave ispita ili praćenje aktualnih i relevantnih stipendija i praksi. Sustav je u cijelosti digitalan stoga nema potrebe za fizičkim odlaskom u institucije, a interaktivni medij je u potpunosti primjeren ciljanoj skupini. Dante tako omogućava da studenti u bilo koje vrijeme s bilo kojeg mjesta obavljaju svoje obaveze i budu pravovremeno informirani o svojim mogućnostima i pravima. Za shvaćanje sustava izrazito je bitna animacija koja doprinosi boljem iskustvu i olakšava korištenje.

Dante — system for communication between students and institutions

Dante is a system that brings together all unexciting tasks students need to fulfil, whether they like it or not, during their studies. Dante facilitates communication between students and institutions and enables digital performing of administrative tasks. Dante is a concept that keeping track of the most recent and relevant scholarships and professional practices. The system is entirely digital, so there is no need for leaving one's home, and the interactive medium is more than adequate for the targeted group. Dante enables students to carry out their tasks any time and from any place, and to be timely informed on their opportunities and rights. The animation, which contributes to a better experience and facilitates the use, is crucial to get a hold on the system.



STELLA GRABARIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Pričaj mi — Logopedsko pomagalo

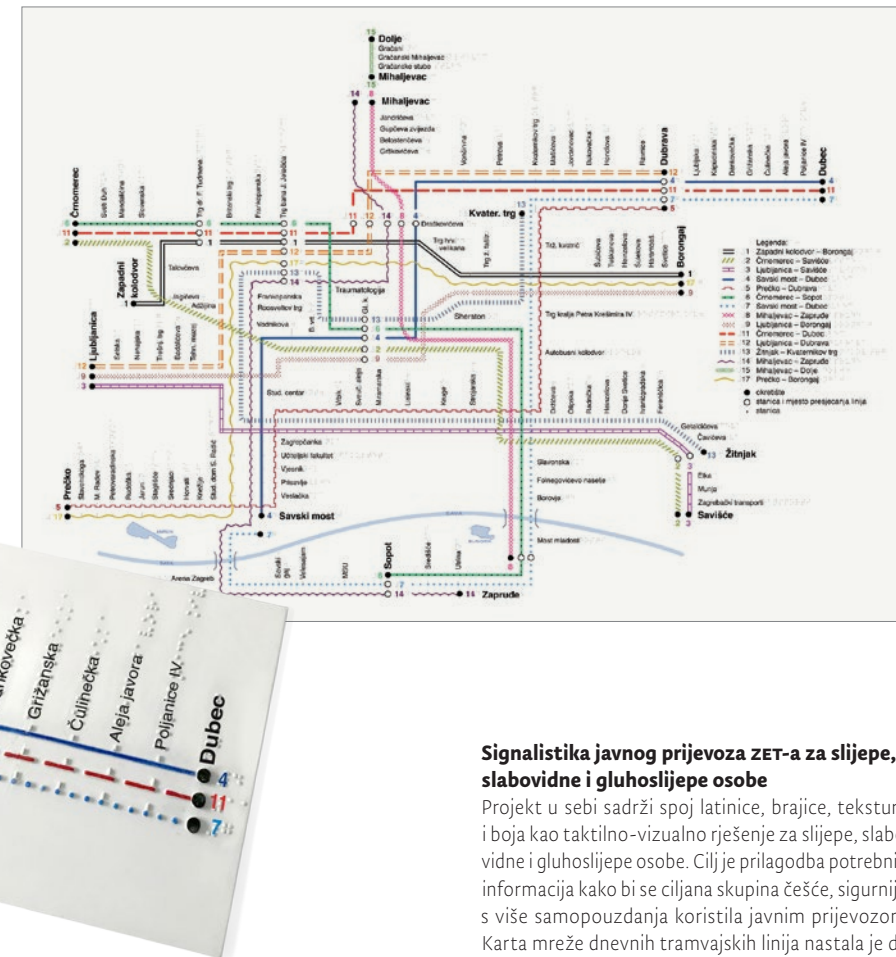
Prepoznavanjem problema porasta govorno-jezičnog razvoja djece predškolske dobi, ustanovila se potreba za logopedskim pomagalom koje bi potpomoglo komunikaciji logopeda i djeteta. Logopedsko pomagalo za govorno-jezični razvoj – Pričaj mi sadrži tematske magnetske ploče uz koje dolaze odgovarajući objekti (magneti) te zbirka zadataka. Posjeduje potencijal da dijete kroz pričanje priče s logopedom nauči osnove hrvatskoga jezika (sintaksu i morfologiju). Pomoću njega može se ispitati razumijevanje receptivnog i ekspresivnog govora. Budući da je logopedsko pomagalo Pričaj mi fleksibilno, svaki logoped može individualno formirati svoju terapiju. Dijete manipuliranjem predmeta vježba finu motoriku ruku i prstiju te razvija percepciju. Učenjem novih pojmova i slušanjem priča razvija spoznajne sposobnosti. Dijete dobiva mogućnost da se kreativno izrazi i smisli svoju vlastitu priču što potiče maštu i kreativnost. Pruža mogućnost ispitivanja govornog statusa i može se koristiti za dijagnostičke postupke radi formiranja terapije.

Talk to me — Speech therapy aid

The growing problem of the speech development in pre-school children suggested the need for a speech therapy aid that would facilitate communication between speech therapists and children. The speech therapy aid – Talk to me contains thematic magnetic boards, magnets, and an exercise book. It has a potential to help a child learn the basics of the Croatian language (syntax and morphology) by telling a story together with their therapist. This tool also allows testing the understanding of receptive and expressive speech. Since the speech therapy aid Talk to me is flexible, every speech therapist can individually plan their own therapy. The child practices fine motor skills and develops perception skills through manipulation of objects. By learning new terms and listening to stories, the child develops cognitive skills. The child is given the opportunity to express themselves in a creative way, and to come up with their own story, which fosters imaginations and creativity. The tool also gives the opportunity for testing the speech status and can be used for diagnostic procedures for the purposes of creating a therapy.

IVANA BAČANEK

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Dina Milovčić



Signalistika javnog prijevoza ZET-a za slijepe, slabovidne i gluhooslijepe osobe

Projekt u sebi sadrži spoj latinice, brajice, tekstura i boja kao taktilno-vizualno rješenje za slijepe, slabovidne i gluhooslijepe osobe. Cilj je prilagodba potrebnih informacija kako bi se ciljana skupina češće, sigurnije, s više samopouzdanja koristila javnim prijevozom. Karta mreže dnevnih tramvajskih linija nastala je da se postigne jednostavnije orijentiranje i lakše percipiranje linija javnog prijevoza kod korisnika. Taktilno-vizualna karta prilagođena je čitanju u razini prsa na temu, a sastoji se od četiri A3+ formata čije se granice osjete na dodir radi lakše orijentacije. Teksture i boje postavljene su u odnos na način da se razlikuju na mjestu gdje se nalaze jedna pored druge. Tekst se čita odozdo prema gore s gornje strane linije, a u slučaju kada je linija vertikalna tekst se čita s lijeve strane, standardno, s lijeva na desno.

Zagreb Electric Tram (ZET) Public Transport Signal System for visually impaired, blind, and deaf-blind people

The project is based on a combination of the Latin alphabet, Braille, textures, and colours, envisaged as a tactile-visual solution for visually impaired, blind, and deaf-blind people. The goal was to adapt the necessary information in order for the targeted group to use public transport more frequently and safely, and with more confidence. Daily tramline network map was created to make orientation and perception of public transport lines easier for the users. The tactile-visual map is positioned at breast height, which is the optimum level for reading signs, and it consists of four A3+ formats whose borders are palpable for the purposes of easier orientation. Textures and colours are positioned in a way so that the user can differentiate between them when they are one next to another. The text is read bottom-up, above the line, and when the lines are vertical, the text is on the left and read in the standard manner, from left to right.



LUKA MARČEC

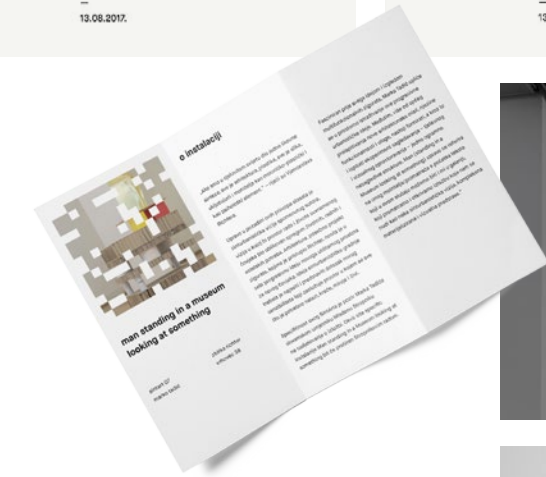
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza

Vizualni identitet Zbirke Richter

Zbirka Richter prikazuje život i stvaralaštvo jednog od najistaknutijih hrvatskih umjetnika godina 20. stoljeća – Vjenceslava Richtera. Predstavljeni identitet je generativan i nastaje eksperimentom te se tako izravno referira na istraživačku narav i radove Vjenceslava Richtera. Nositelj vizualnog identiteta mrežni je sustav kvadrata koji se temelji na sistemskoj grafici Vjenceslava Richtera, čemu je pridodana vremenska komponenta događaja, odnosno njezin datum, sat i minuta početka održavanja. Vrijeme je kao nositelj identiteta odabrano zato što se stvaranje samog autora mijenjalo kroz vrijeme te zbog treće točke manifesta grupe EXAT 51 koja govori kako se "djelovanje grupe ostvaruje se u aktualnom vremenu i prostoru". U elektroničkim je medijima grafički je element podložan promjenama i na njega posjetitelji Zbirke izravno mogu utjecati.

Visual identity of the Richter Collection

The Richter Collection shows life and work of one of the most prominent Croatian artists of the 20th century – Vjenceslav Richter. The presented identity is generative and created through an experiment, referring directly to the research nature and works by Vjenceslav Richter. The carrier of the visual identity is a rectangular network system, based on Vjenceslav Richter's system graphic, accompanied by the temporal component of the event – the date and exact time of the beginning of the event. Time as the carrier of the identity is chosen because the author's production has changed over time, and because of the third point of the EXAT 51 Group Manifesto, according to which "the Group's work is materialized in the current time and space". In digital media the graphic element is susceptible to change and the Collection's visitors can directly influence it.



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.

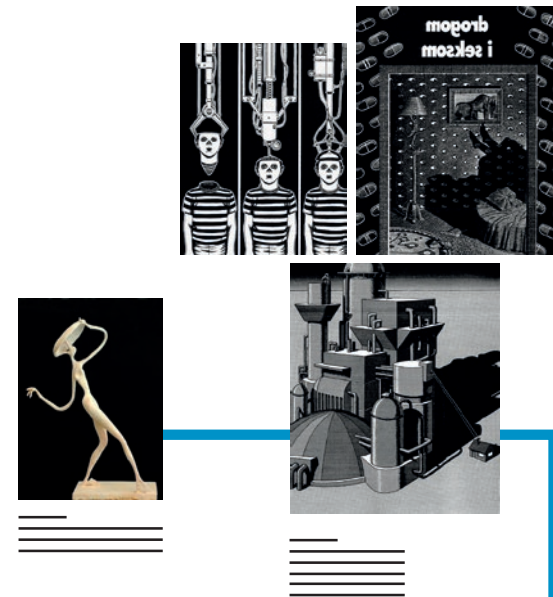
SECOND SEMESTER

– Design within Communications Media Development

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.

ANA PAVIČIĆ

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

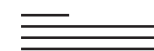
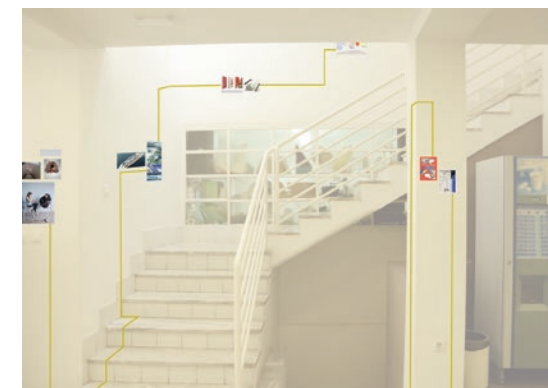


30 godina Studija dizajna

Povodom 30 godina Studija dizajna u prostoru fakulteta bila bi postavljena izložba koja za cilj ima oplemenjivanje studija te stvaranje osjećaja pripadnosti prostoru i kolektivu. Intervencija na Studiju sastojala bi se od motivacija i inspiracija za bavljenje dizajnom. Cilj je izložbe stvoriti kolektivan stav fakulteta o dizajnu, a kako je izložba zamišljena kao održiva, bilo bi moguće promatrati promjene u stavovima generacija. Svaki student i profesor poslao bi svoj odabir uz njegovo kratko obrazloženje. Karakter izložbe je intiman, neformalan i dokumentaran. Identitet postava, naizgled kontinuirana linija, proizlazi iz ideje loadinga, odnosno učitavanja vremena, povezanim s 30 godina Studija.

30 years of the School of Design

To honour the 30th anniversary of the School of Design, an exhibition would be put on in the School's space, and the goal would be to enrich the School and create a sense of belonging to the space and the collective. The intervention would contain elements that motivate and inspire people to engage in design. The aim of the exhibition is to create the Faculty's collective attitude to design, and since it is envisaged as sustainable, it would be possible to observe shifts in attitudes through generations. Every student and professor would send their piece of choice, together with a brief explanation. The character of the exhibition is intimate, informal, and documentary. The identity of the setup, a seemingly continuous line, derives from the idea of loading, that is, of passing of time, related to the 30th anniversary of the School of Design.



ENA BEGČEVIĆ

MENTOR: Stipe Brčić
KOMENTOR / KOMENTOR: Veljko Žvan
ASISTENTICA / ASSISTANT: Marija Juza



Ne-videno web site

— **kampanja povodom 30 obljetnice od osnutka Studija dizajna namijenjena studentima Studija dizajna**

Ne-videno ili nikad viđeno do sada reprezentira ideju napora da se Studij dizajna "učini ponovno dobrim". Koncept ove kampanje usmjeren je prema samim studentima dizajna, a ono što je pretpostavljeno ovim rješenjem jest da na neki način u trenutnom prostoru i vremenu studija nedostaje mjesto gdje bi se studenti mogli slobodnije kreativno izraziti. Idejno rješenje ove kampanje zamišljeno je kao virtualni prostor, eksperimentalni web prostor koji propituje hibridne oblike publishinga. Oblikovanjem same web stranice otvaram pitanje na slobodnu interpretaciju: da li je to blog ili portfolio ili možda digitalni časopis? Početna stranica weba može se mijenjati ovisno o različitim temama i autorima te pomalo preuzima ulogu poput naslovnice časopisa, njena uloga u ovom kontekstu je da donekle tematizira. Mjesto koje pretpostavlja svojevrsnu "no-filter" filozofiju. Ovo je mjesto gdje se susreću duh, život, usponi i padovi i to sve u obliku radova, ideja i događaja iz života Studija dizajna.

Non-seen web site

— **the campaign on the occasion of the 30th anniversary of the School of Design, aimed at its students**

Non-seen or never seen represents the idea to "make the School of Design good again". The concept of this campaign is aimed at students, and based on the assumption that the current space lacks an area where they could practice a freer creative expression. The preliminary design of the campaign is conceptualized as a virtual space, an experimental web space that questions hybrid forms of publishing. The design of the web page opens the following question: is it a blog, or a portfolio, or perhaps a digital magazine? The website's home page can be changed, depending on different topics and authors, and it gradually takes over the role of a magazine cover – it becomes a place that presupposes a "no-filter" philosophy. This is a place where spirit, life, ups and downs meet in shape of works, ideas, and events from the life of the School of Design.

IVANA BAČANEK

MENTOR: Nenad Dogan
KOMENTOR / KOMENTOR: Veljko Žvan
ASISTENTICA / ASSISTANT: Dina Milovčić



Mislimo drugačije

Pripadnicima šire javnosti dizajn nije dovoljno jasna i otvorena tema da bi znali korektno razgovarati i razmišljati o dizajnu jer se u masovnim medijima tema dizajna najčešće zatvara u krug mode ili dizajna interijera što stvara predrasude prema dizajnu i dizajnerima. Šira javnost na elementarnoj razini najčešće ne razumije čime se studenti bave na Studiju dizajna. Cilj kampanje jest pokazati površne, nespretne, nepromišljene izjave šire javnosti na način da se provokacijom javnost potakne na razmišljanje te obrati pažnju na Studij dizajna. Provale ljudi različite dobi i zanimanja služite kao okidač za raspravu bilo na društvenim mrežama ili izvan njih. Kampanjom se želi istaknuti koliko je važno spretno izražavanje i promišljeno argumentiranje određenih primjera dizajnerskih rješenja.

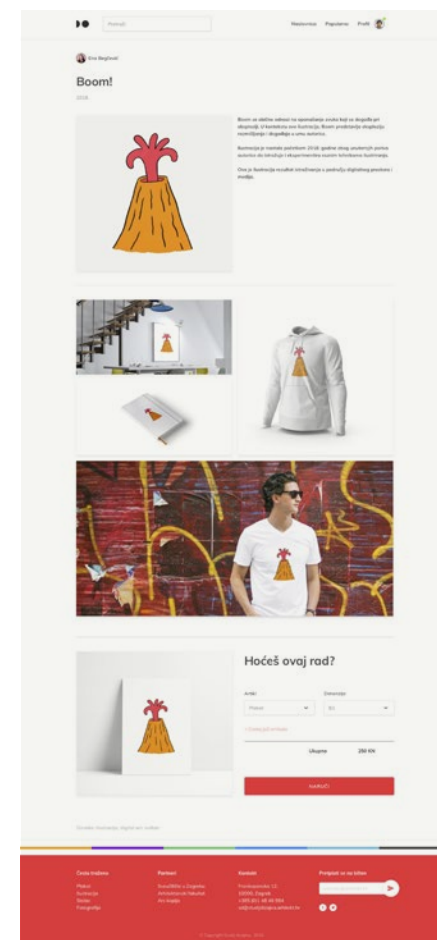
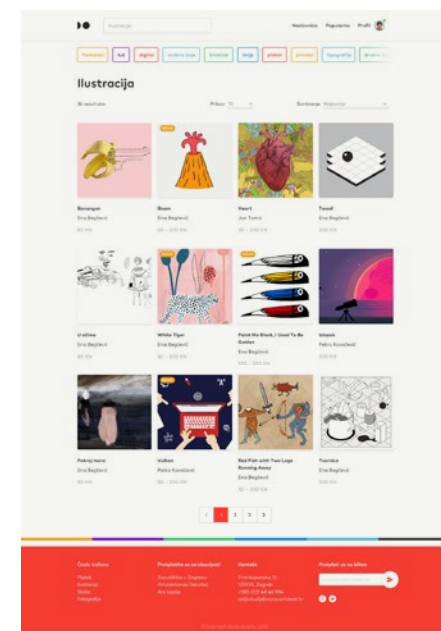
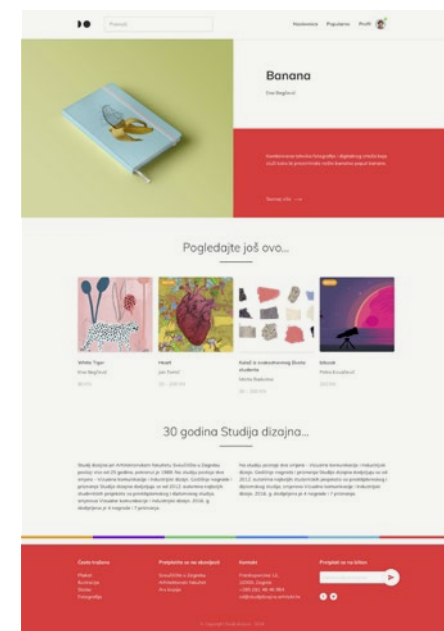
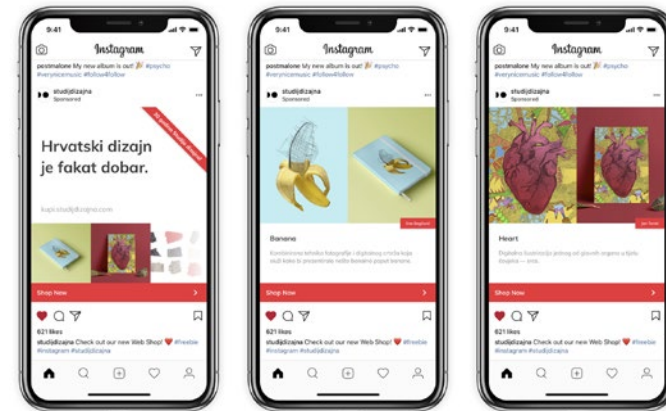
Let's think differently

Design is not a sufficiently clear and open topic for the wider public, because the mass media most often represent design as related exclusively to fashion or interior design, which in turn arouses prejudice toward design and designers. The wider public often does not understand at the most basic level what students of the School of Design do. The aim of the campaign is to demonstrate superficial, clumsy, and rash statements that can be heard in the general public through a provocation that is meant to encourage people to think and pay attention to the School of Design. Statements by people of different age and profession serve as a trigger for a discussion, be it on social networks or in real life. The campaign wishes to emphasize the importance of adequate expression and thoughtful arguing of certain examples of design solutions.



LUKA MARČEĆ

MENTOR: Stipe Brčić
KOMENTORI / COMENTORS: Veljko Žvan, Emil Flatz, Luka Perić
ASISTENTICA / ASSISTANT: Marija Juza



30 godina Studija dizajna

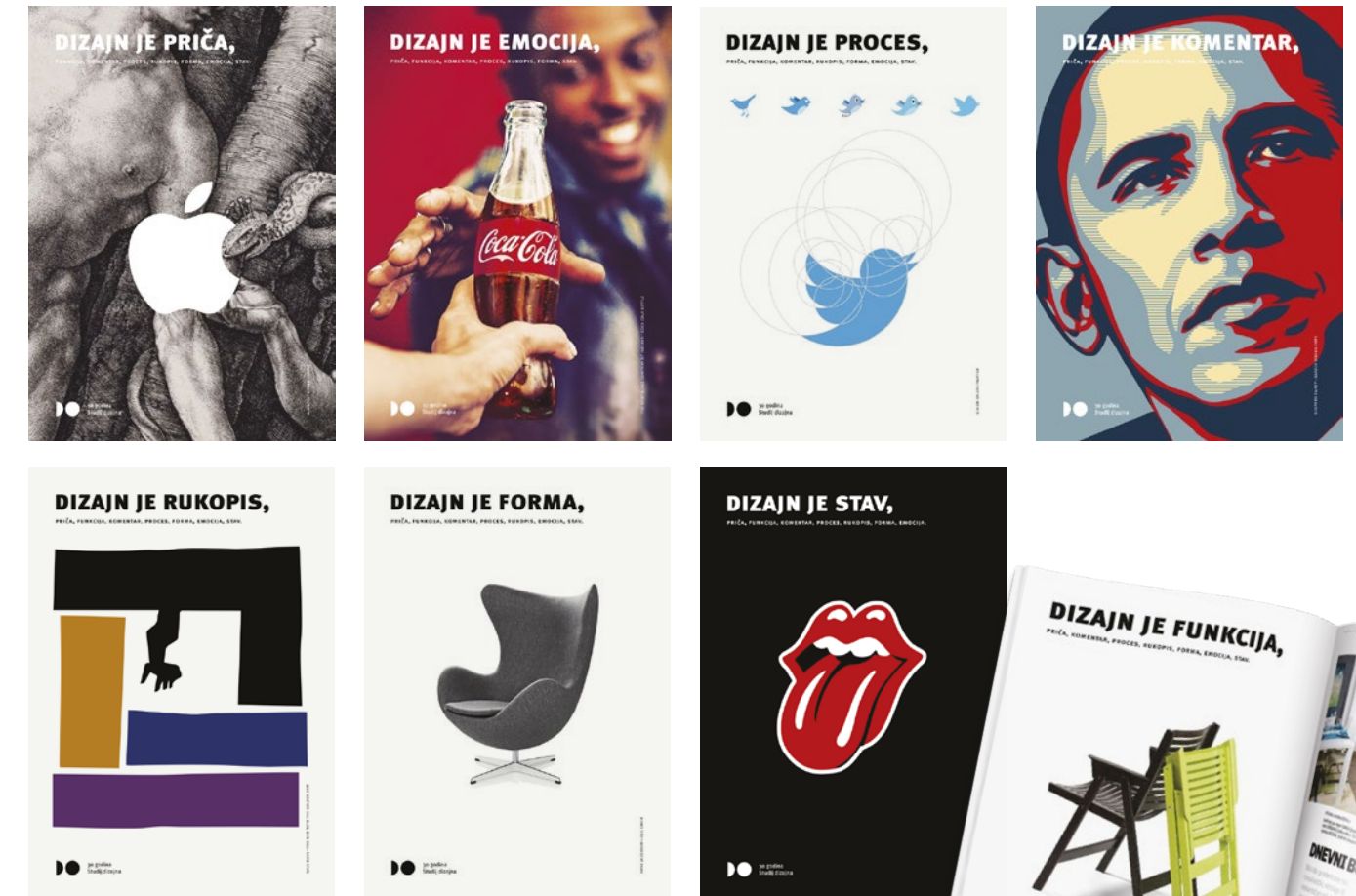
Kampanja povodom 30. godišnjice osnivanja Studija dizajna usmjerena je prema mlađoj publici, te je smještena u prostor digitalnih medija, odnosno društvenih mreža. Cilj je kampanje mlade educirati o Studiju dizajn, ali i o samom dizajnu, te javnosti dati do znanja kako je postojanje Studija vrlo važno u kontekstu hrvatske kulture, ali i drugih djelatnosti. Glavni nositelj kampanje je internetska trgovina samoiniciranih radova studenata koja djeluje kao digitalna ekstenzija, odnosno nadogradnja na trenutnu web stranicu Studija dizajna. Verbalna se komunikacija temelji na insceniranim isječcima iz svakodnevnog govora u kojem se dotiče tema dizajna. Na taj je način kampanja približena mlađoj publici. Do njih kampanja dolazi kroz mrežne kanale Studija dizajna – njegovu Instagram i Facebook stranicu. U oglasima se naglasak stavlja na radove studenata koje je u internetskoj trgovini moguće kupiti.

30 years of the School of Design

The Campaign on the occasion of the 30th anniversary of the School of Design is aimed at a younger audience, and is located in the digital media space, more specifically in the space of social networks. The aim of the campaign is to educate the young about the School of Design, but also about design itself, and to inform the public about the importance of the School of Design in the context of Croatian culture and other areas. The main platform of the campaign is the Internet store of self-initiated works by students, which operates as a digital extension, or rather as an additional constituent of the current web page of the School of Design. Verbal communication is based on adapted excerpts from real life conversations that refer to themes related to design. In this way the campaign targets the younger audience, reaching it through the School of Design Instagram and Facebook pages. Ads promote students' works, which can be bought in the Internet store.

MARIJANA ŠIMAG

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



Što je dizajn

U masovnoj percepciji, riječ dizajn veže se uglavnom uz luksuzne proizvode. U prvi plan stavlja se estetska komponenta proizvoda, u skladu s pomodnim viđenjem dizajna kojim se uglavnom bavi lifestyle sekcija dnevnih novina. Istovremeno, podjednako važne karakteristike se zaboravljaju. Dizajnom se komunicira identitet i karakter, djelatnost i profil, dizajn govori što je nešto ili odakle dolazi, komunicira se međusobni odnos ili se daje uputa, prezentira se i promovira, izaziva se interes, razvija sklonost, uvjereva, nagovara. U svojoj srži dizajn je priča, forma, funkcija, stav, komentar, proces, emocija... Ideja kampanje za 30. godišnjicu fakulteta bila je prikazati široj javnosti upravo to što je to zapravo dizajn, kroz prepoznatljive primjere.

What is design?

In mass perception, the term design is mostly related to luxury products. The aesthetic component of the product is put in the foreground, in accordance with the trendy perspective on design, usually presented in the lifestyle section of daily newspapers. Simultaneously, equally important features of design are being neglected. Design communicates identity and character, area and profile; design tells us what is something and where it comes from, it communicates a mutual relationship or gives instructions, presents and promotes, sparks interest, builds affinity, convinces, and persuades. In its core, design is a story, a form, a function, an attitude, a comment, a process, and an emotion. The idea behind the 30th anniversary campaign was to introduce the wider public to what design actually is through recognizable examples.

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 postavie 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.

STELLA GRABARIĆ
MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec

cream
type



Creamie

Creamie je obitelj pisama nastala u svrhu brendiranja imaginare slastičarnice The Creamie Patisserie. Karakter pisama proizašao je iz promatranja ponašanja šlaga tijekom ukrašavanja slastica. Creamie Striped Stencil pismo je organske forme prilagođeno velikim ukrasnim natpisima koji direktno aludiraju na šlag i kremu. Radi potrebe brendiranja slastičarnice oblikovana su i pisma Creamie Bold Stencil te Creamie Regular. Creamie Bold Stencil pismo je visokog kontrasta, organske forme te prilagođeno za naslove i naglašene informacije. Creamie Regular pismo je nešto nižeg kontrasta, organskog karaktera te prilagođeno za čitanje i tekući tekst. Također su oblikovane brojke, razne ligature te interpunkcijski znakovi koji su poslužili u oblikovanju cjenika, menija, merchandisea te vizualnog identiteta slastičarnice.



Creamie

Creamie is a typeface family created for the purposes of developing a brand identity for the imaginary patisserie The Creamie Patisserie. The personality of the typeface emerged from observing the behaviour of whipped cream in the process of decorating cakes. Creamie Striped Stencil typeface is of an organic form, adapted for large decorative signs that refer directly to whipped cream and cake filling. In addition, typefaces Creamie Bold Stencil and Creamie Regular were designed for the purposes of creating a brand for the patisserie. Creamie Bold Stencil is a high contrast, organic form typeface, adjusted for headlines and emphasized information. Creamie Regular is a typeface of somewhat lower contrast and an organic character, adjusted for reading and body text. In addition, numbers, various ligatures, and punctuation marks have also been designed to help design pricelists, menus, merchandise, and the visual identity of the patisserie.

IVANA BAČANEK

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrastovec

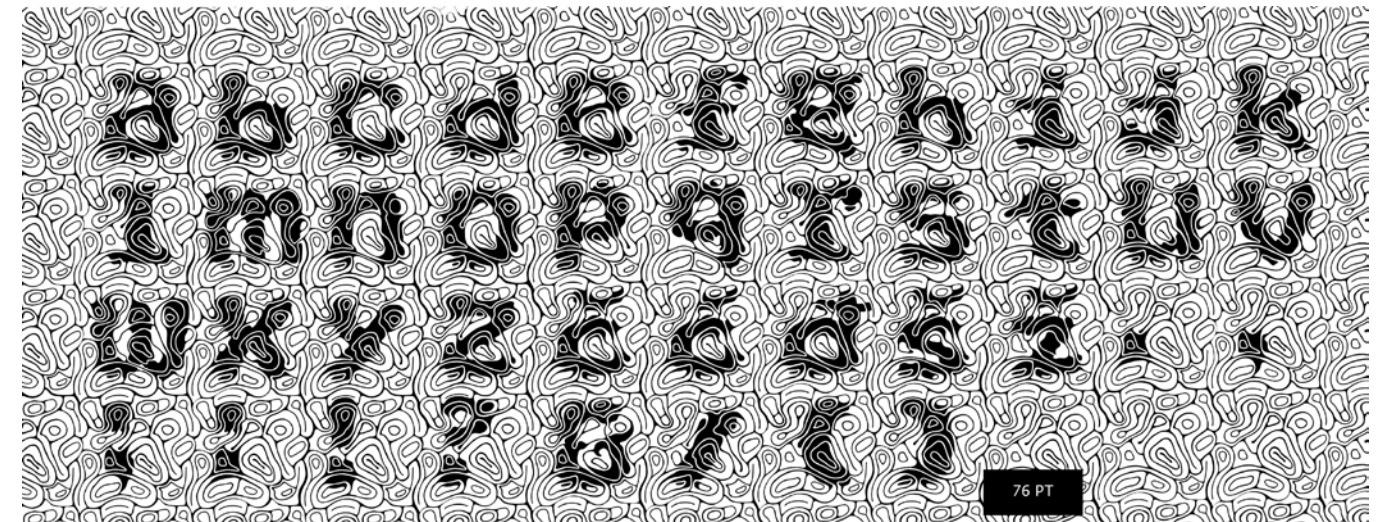


Melt Mono

Inspiriran Op Artom, radom Hansje van Halem i Tessellations, koncept ovog pisma bazira se na organičnosti, fluidnosti unutar zadanog modula te zato spada u monospace kategoriju. Također, slova su hibridna zbog promjenjive x-visine i optički prilagođena organičnom patternu. Melt Mono dolazi u dvije varijante: pozitiv i negativ. Namjenjen je za korištenje u naslovima za Melt Festival: plakati, narukvice, torbe i slično.

Melt Mono

Inspired by Op Art, the work of Hansje van Halem, and tessellations, the concept of this typeface is based on organicity, fluidity with the given module, and therefore falls into the monospace category. Furthermore, the letters are hybrid due to the variable x-height and optically adapted to the organic pattern. Melt Mono comes in two variations: positive and negative. It is intended for the use in titles for the Melt Festival: posters, bracelets, bags, and similar.



Interaktivni mediji

Interactive Media

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.

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.

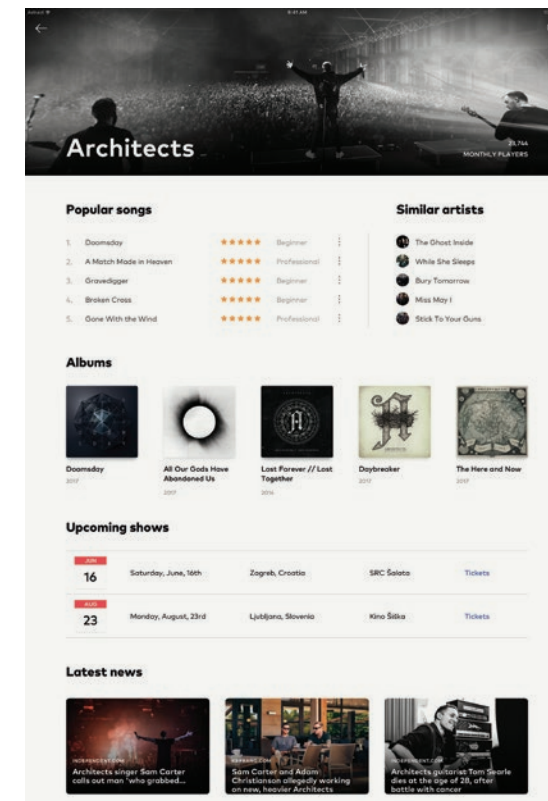
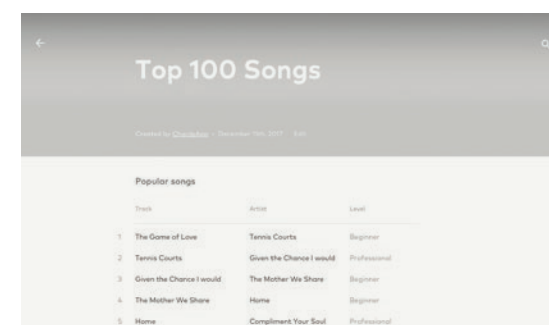
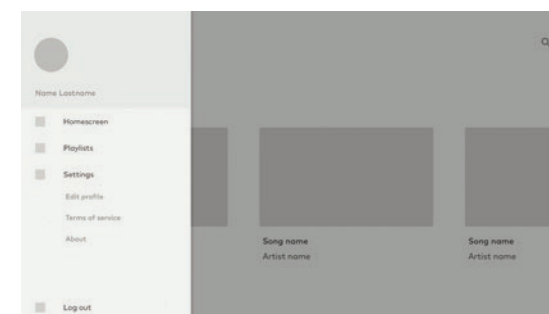
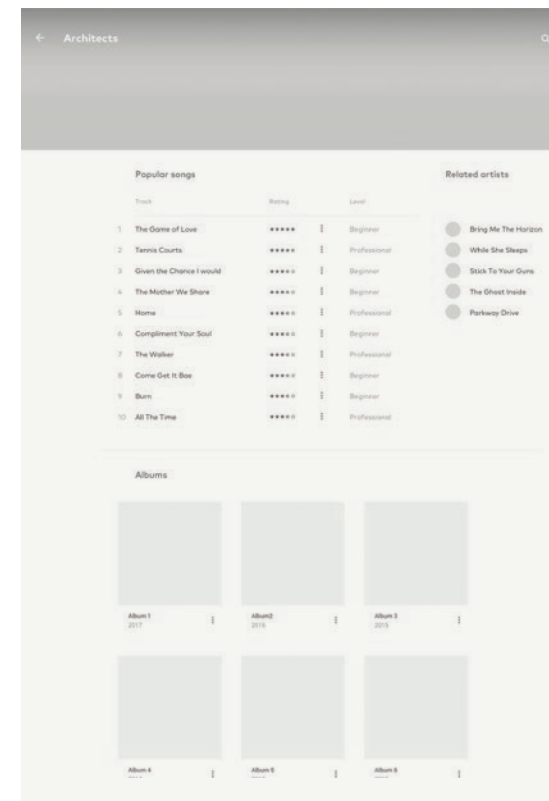
PRVI I DRUGI SEMESTAR – Razvoj digitalnog produkta

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 AND SECOND 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.

LUKA MARČEC
MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić

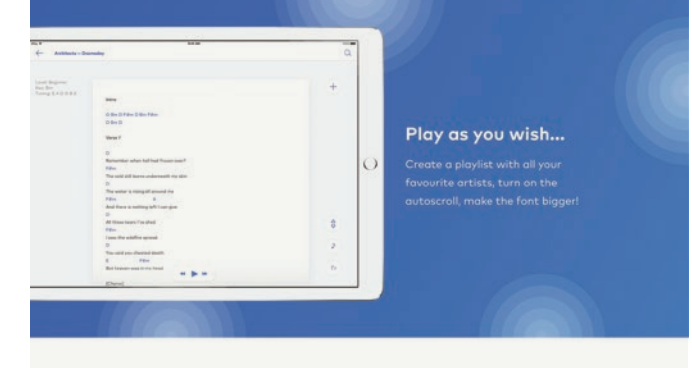
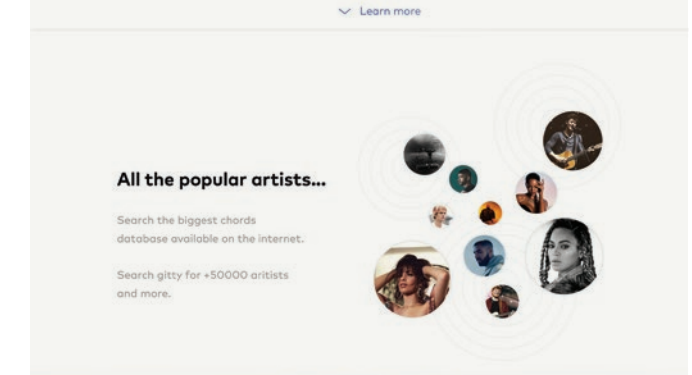
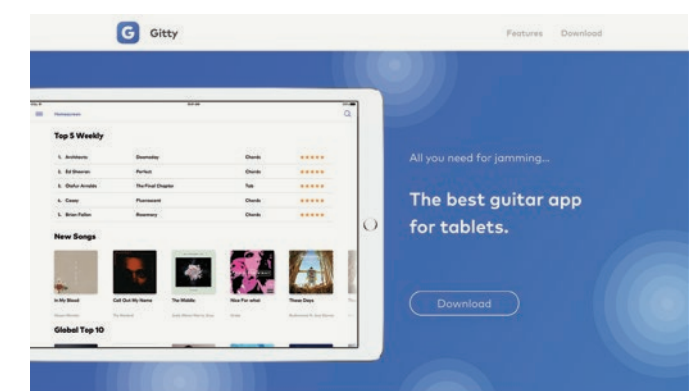
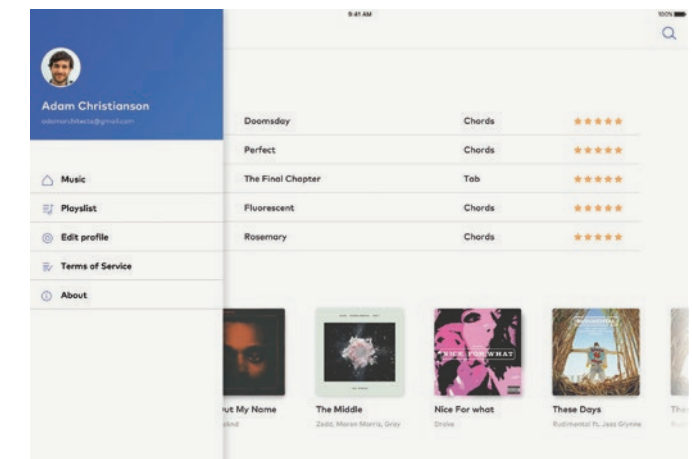


Gitty

Gitty je aplikacija koja pomaže pri sviranju gitare. Prije početka sviranja, svirač odabire pjesmu, pri čemu pretražuje bazu podataka glazbenika, bendova, albuma, playlista te samih pjesama. Nakon pronalaska željene pjesme, pritiskom na pjesmu otvara se interaktivno sučelje s prikazom akorda, teksta pjesme te dodatnih mogućnosti za upravljanje. Tako svirač može upravljati brzinom pjesme, glasnoćom i veličinom teksta. Uz to, željene pjesme moguće dodavati na listu pjesama, koja omogućuje sviranje bez nepotrebnih stanki. Aplikacija je namijenjena tablet iOS uređajima.

Gitty

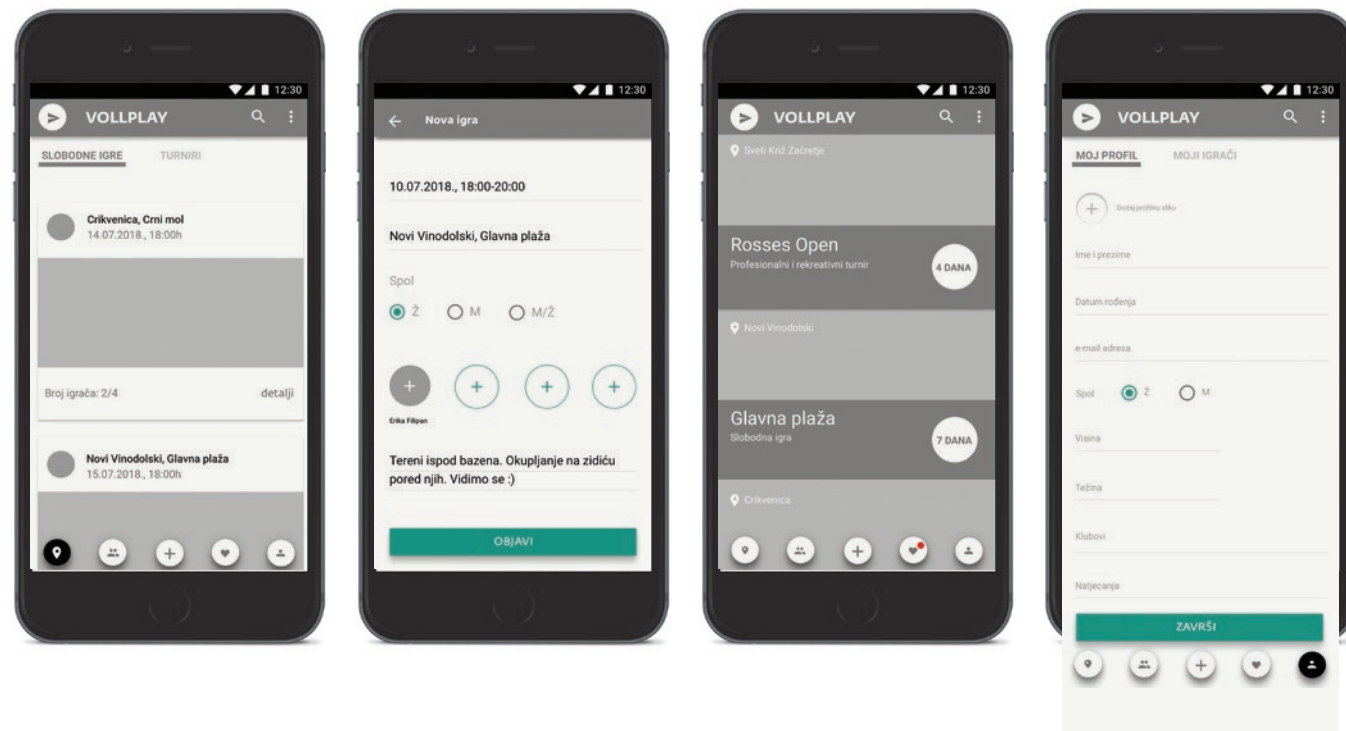
Gitty is an application that helps the user play the guitar. Before the user starts playing, they select a track by searching through a database of musicians, bands, albums, playlists and songs. After finding the desired track, the user can click it and call up an interactive interface with a display of chords, lyrics and additional settings. The user can control the speed of the track, its volume, as well as the size of the text. Additionally, tracks can be added to a playlist, making it possible to play them without unnecessary pauses. The app is designed for tablets running iOS.



ERIKA FILIPAN

MENTOR: Emil Flatz

ASISTENT / ASSISTANT: Luka Perić

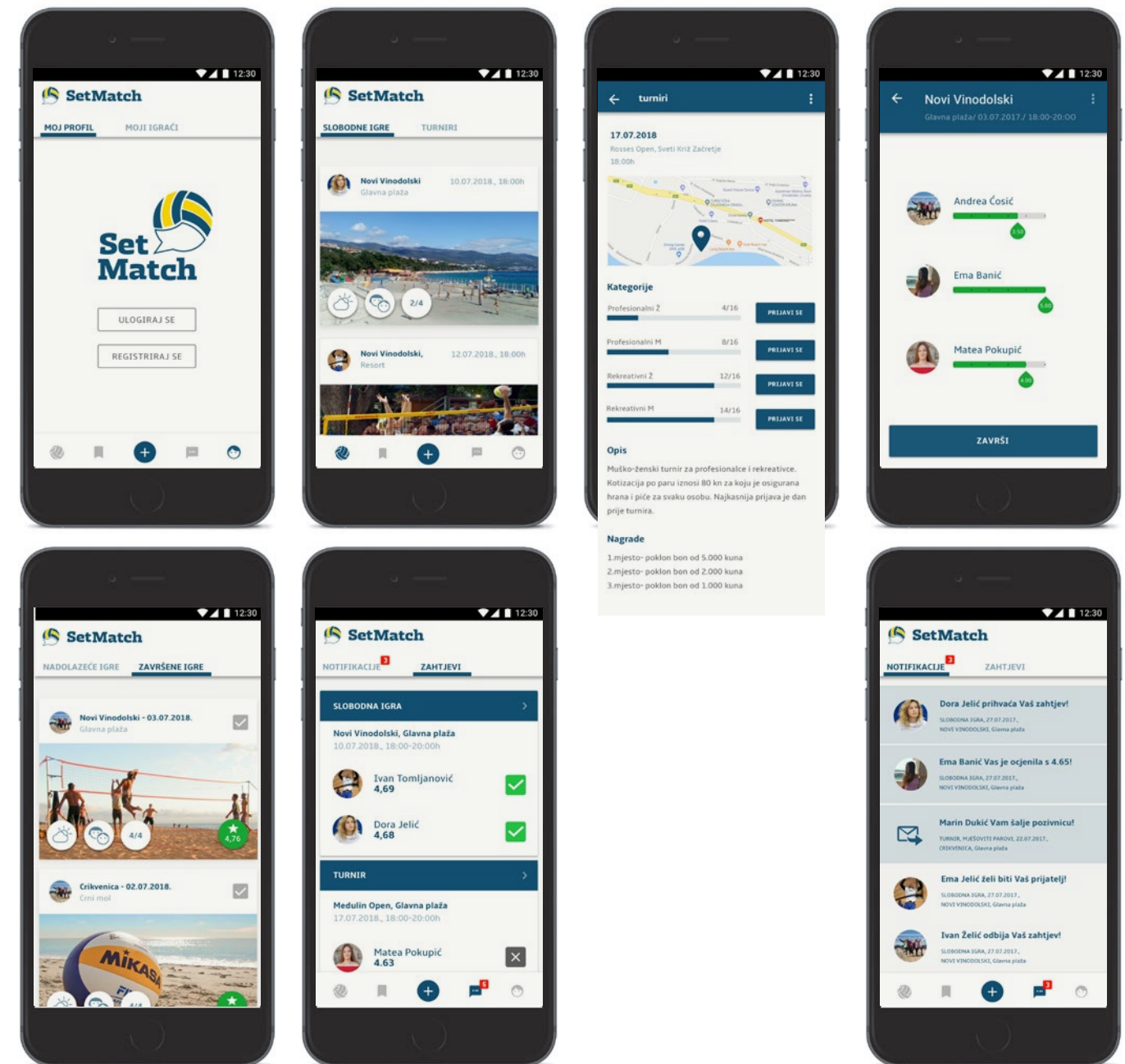


SetMatch

SetMatch je mobilna aplikacija koja omogućava pronalazak i kreiranje odbojkaških turnira i slobodnih igara. Osim toga, aplikacija pruža niz mogućnosti kao što su: traženje partnera za turnir, dodavanje igrača i slanje pozivnica za turnire ili slobodne igre, ocjenjivanje drugih igrača i odigranih mečeva, itd.

SetMatch

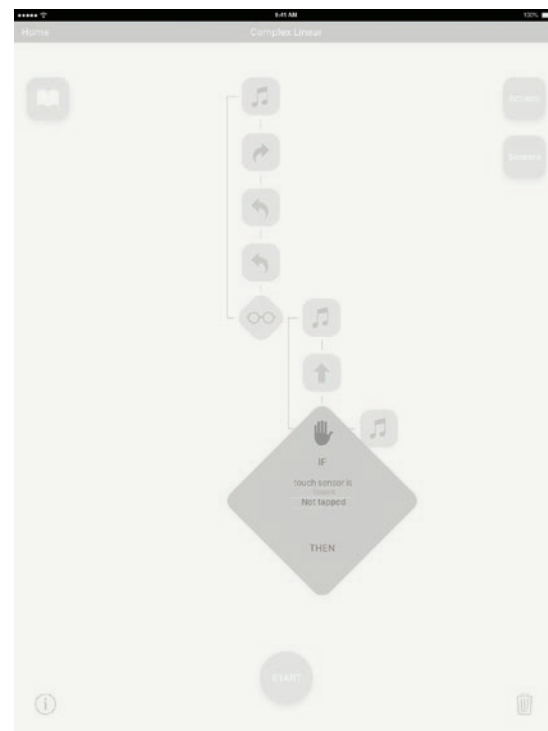
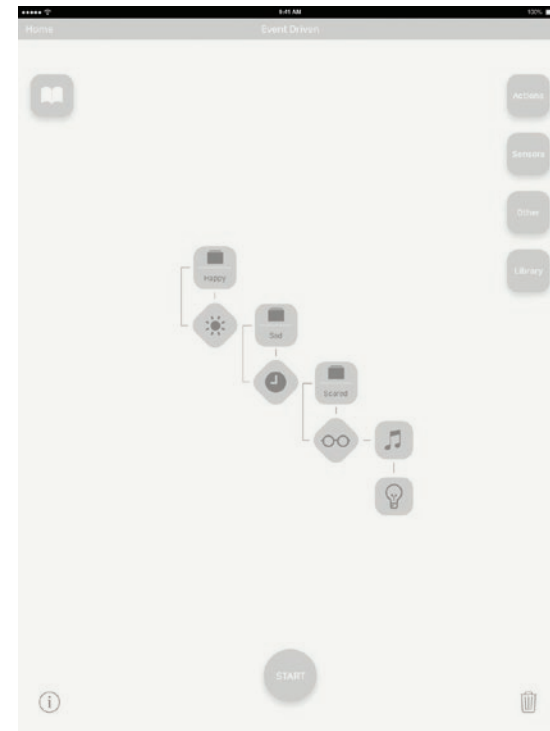
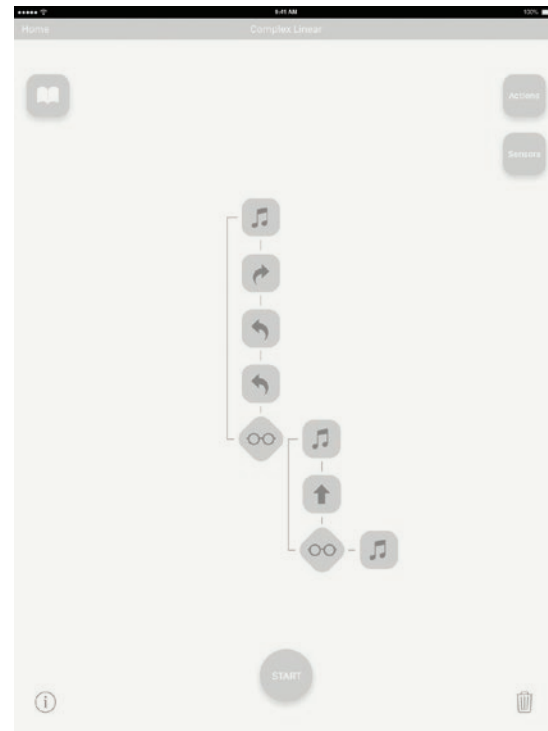
SetMatch is a mobile app that allows the user to find and create volleyball tournaments and free games. Additionally, the app offers a range of options such as: finding tournament partners, adding players and sending invitations for tournaments or free games, rating other players and matches played, etc.



JAN MARIN

MENTOR: Emil Flatz

ASISTENT / ASSISTANT: Luka Perić

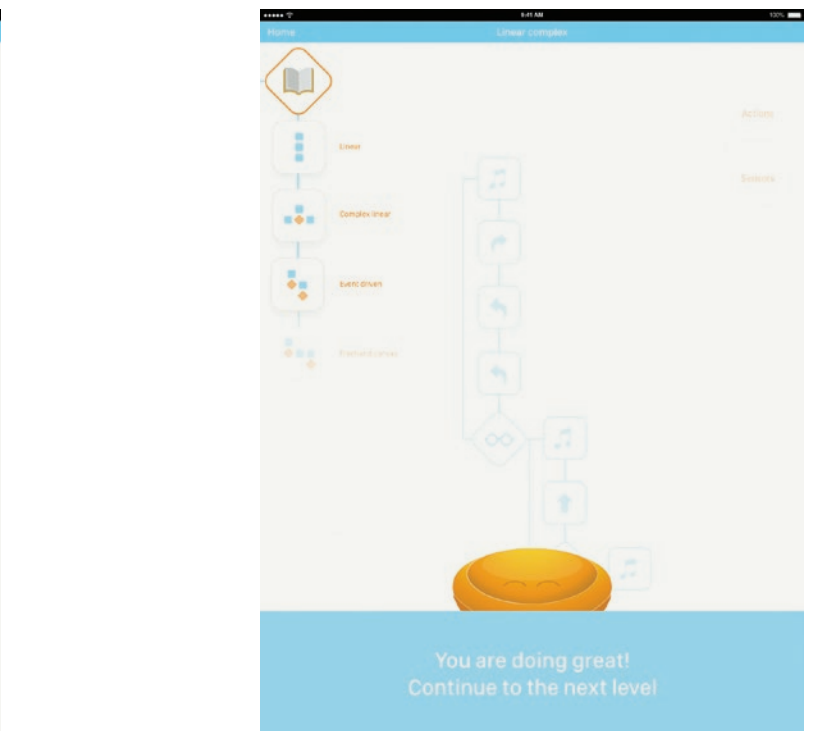
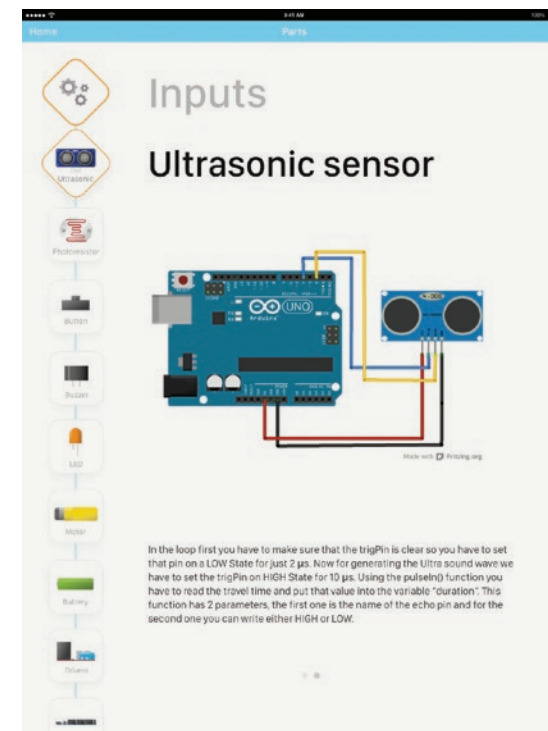
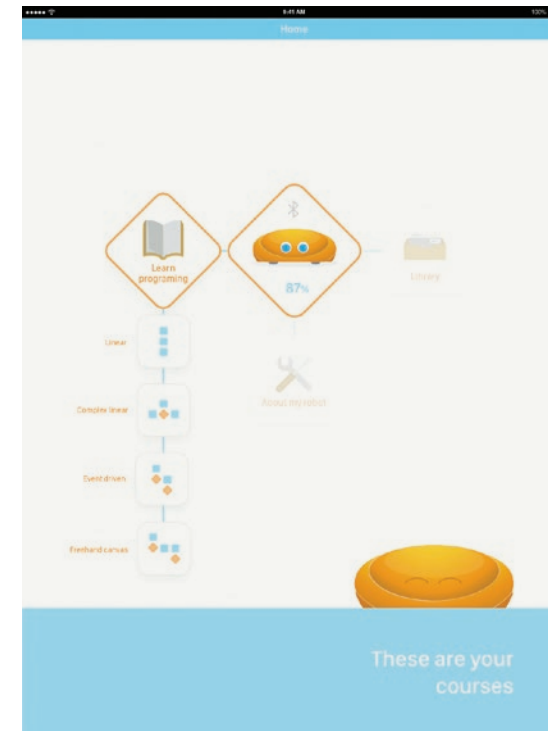


5L4-VKo

5L4-VKo robot je edukativni alat koji u kombinaciji sa tablet aplikacijom kod korisnika razvija programerski način razmišljanja. Cijeli projekt je namijenjen osobama koje nisu upoznate sa dijagramom toka, "ako-onda" petljama i sličnim primjerima koji se koriste u procesu programiranja bilo kakvog računala ili stroja. Koristeći aplikaciju korisnik može na vizualan i logičan način programirati svog robota. Postoje tri stupnja programerskog razmišljanja sa kojima se osoba upoznaje kroz korištenje proizvoda: linearni kod, dijagram toka te "event-driven" programiranje.

5L4-VKo

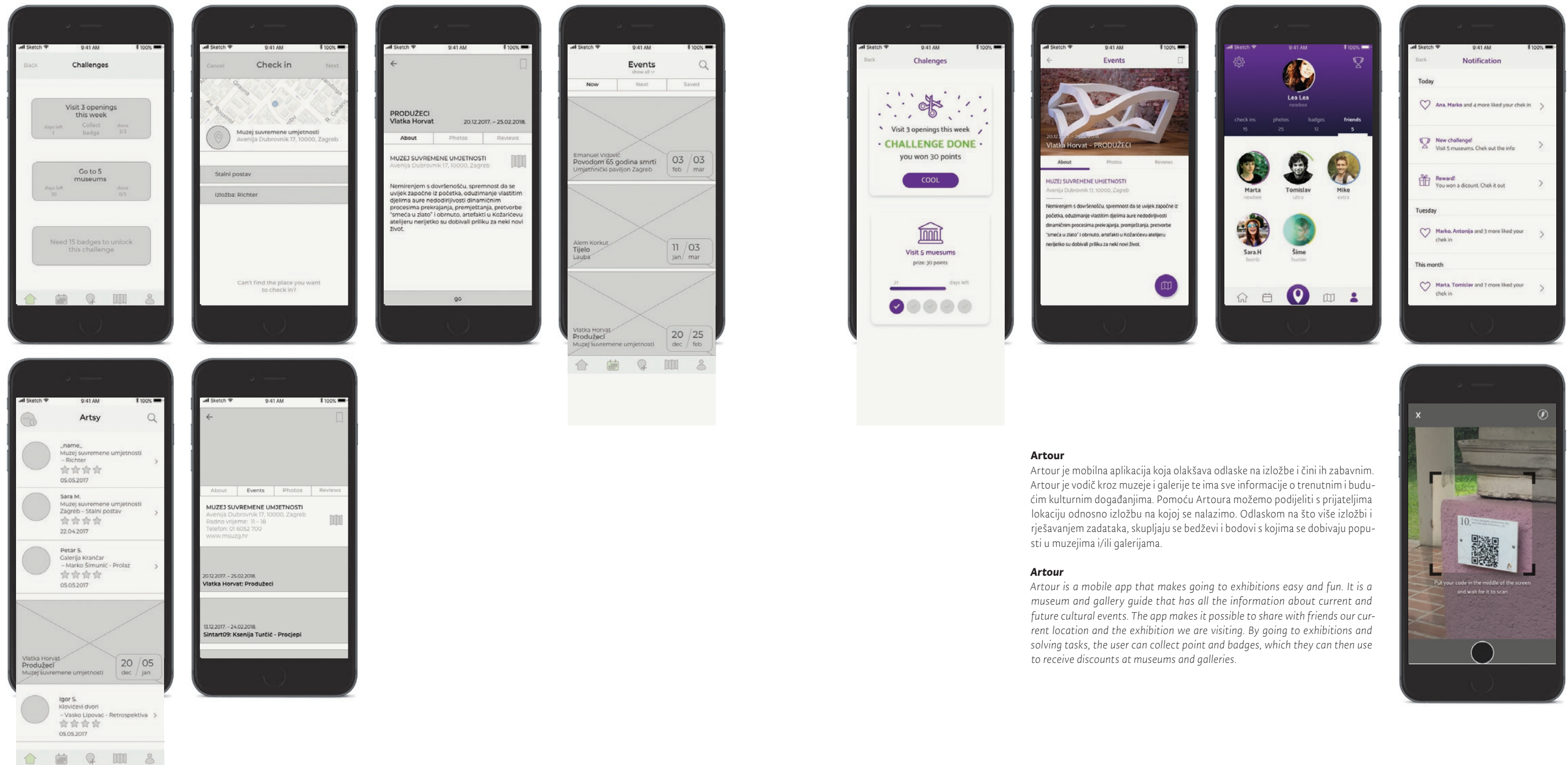
The 5L4-VKo robot is a teaching tool that, combined with a tablet application, helps the user develop a programming mindset. The project is designed for people who are not familiar with the flow diagram, if/then loops and similar concepts used in the programming of any type of computer or machine. The application allows the user to programme their own robot in a visual and logical way. By using the product, the user learns about the three degrees of the programming mindset: linear code, flow diagram and event-driven programming.



KARLA KOCIJAN

MENTOR: Emil Flatz

ASISTENT / ASSISTANT: Luka Perić



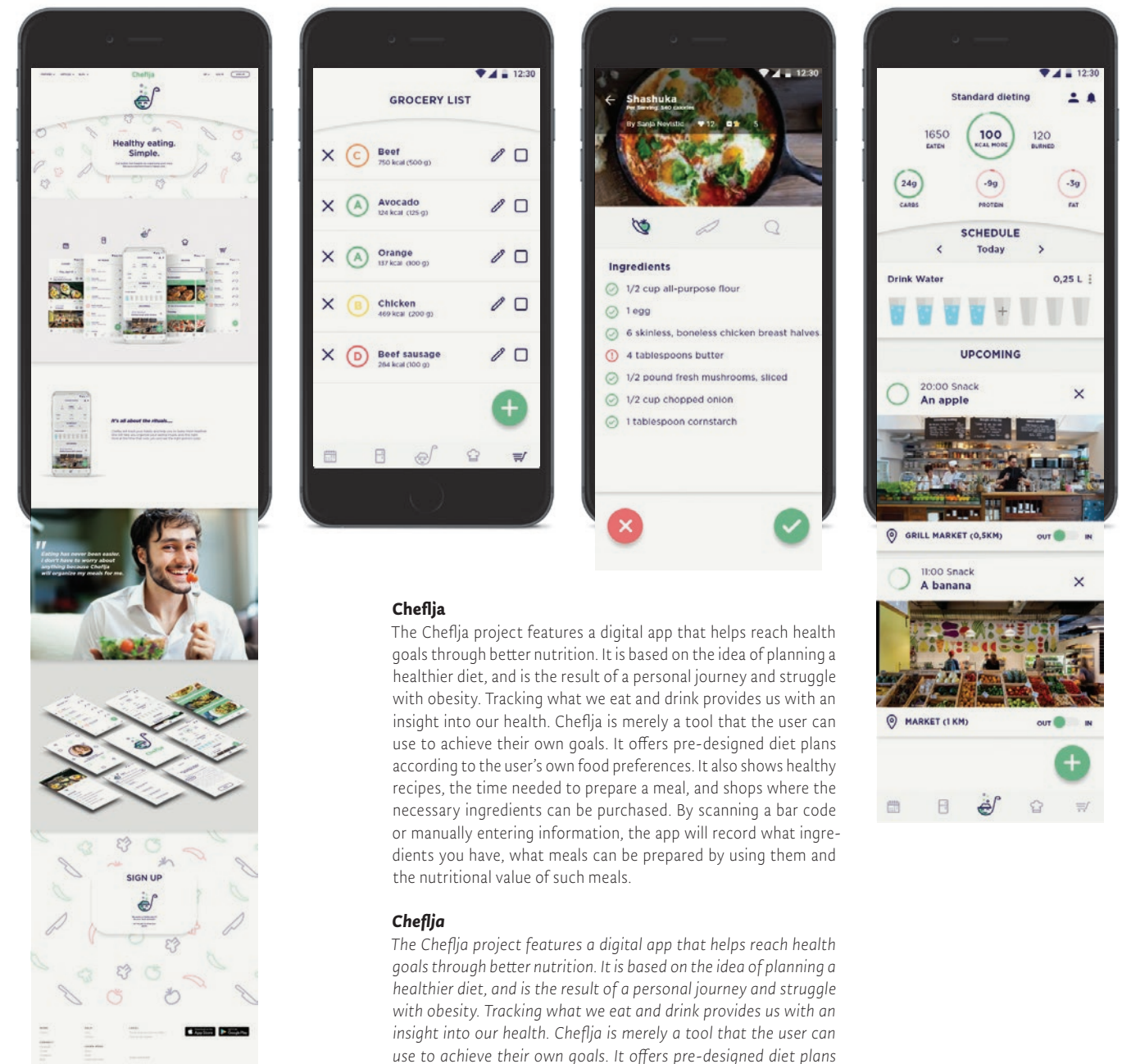
Artour

Artour je mobilna aplikacija koja olakšava odlaske na izložbe i čini ih zabavnim. Artour je vodič kroz muzeje i galerije te ima sve informacije o trenutnim i budućim kulturnim događanjima. Pomoću Artoura možemo podijeliti s prijateljima lokaciju odnosno izložbu na kojoj se nalazimo. Odlaskom na što više izložbi i rješavanjem zadataka, skupljaju se bedževi i bodovi s kojima se dobivaju popusti u muzejima i/ili galerijama.

Artour

Artour is a mobile app that makes going to exhibitions easy and fun. It is a museum and gallery guide that has all the information about current and future cultural events. The app makes it possible to share with friends our current location and the exhibition we are visiting. By going to exhibitions and solving tasks, the user can collect point and badges, which they can then use to receive discounts at museums and galleries.

STELLA GRABARIĆ
MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić



Cheffija

The Cheffija project features a digital app that helps reach health goals through better nutrition. It is based on the idea of planning a healthier diet, and is the result of a personal journey and struggle with obesity. Tracking what we eat and drink provides us with an insight into our health. Cheffija is merely a tool that the user can use to achieve their own goals. It offers pre-designed diet plans according to the user's own food preferences. It also shows healthy recipes, the time needed to prepare a meal, and shops where the necessary ingredients can be purchased. By scanning a bar code or manually entering information, the app will record what ingredients you have, what meals can be prepared by using them and the nutritional value of such meals.

Cheffija

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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 međudnosa 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.

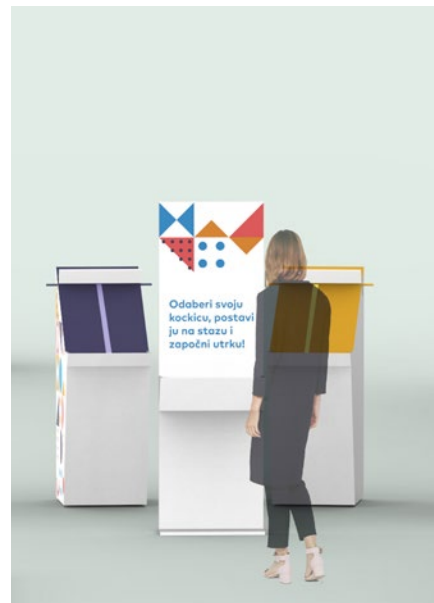
The course Interaction Design 1 integrates the knowledge acquired by Industrial Design and Visual Communications students in the areas of psychology, sociology, anthropology, ergonomics, construction, typography, interactive media, motion graphics and animation, to name a few and uses them to address 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.

MARTA BADURINA, MIKELA CVITANOVIĆ, KARLA KOCIJAN, LUKA MARČEC, ELA MESELDŽIĆ, ANA PAVIČIĆ, VILIM REDŽA
MENTOR: Vedran Kasap



Muzeološka interpretacija teme: Trenje

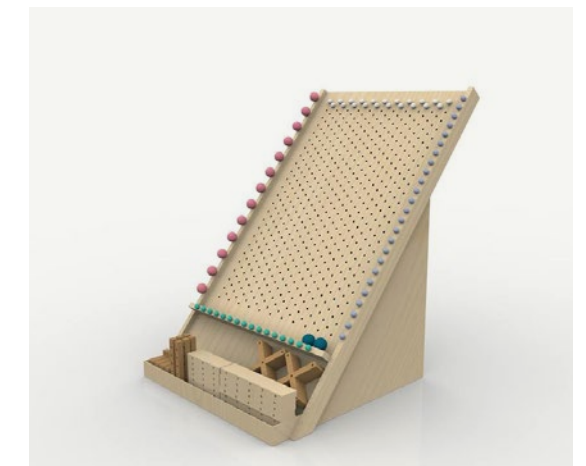
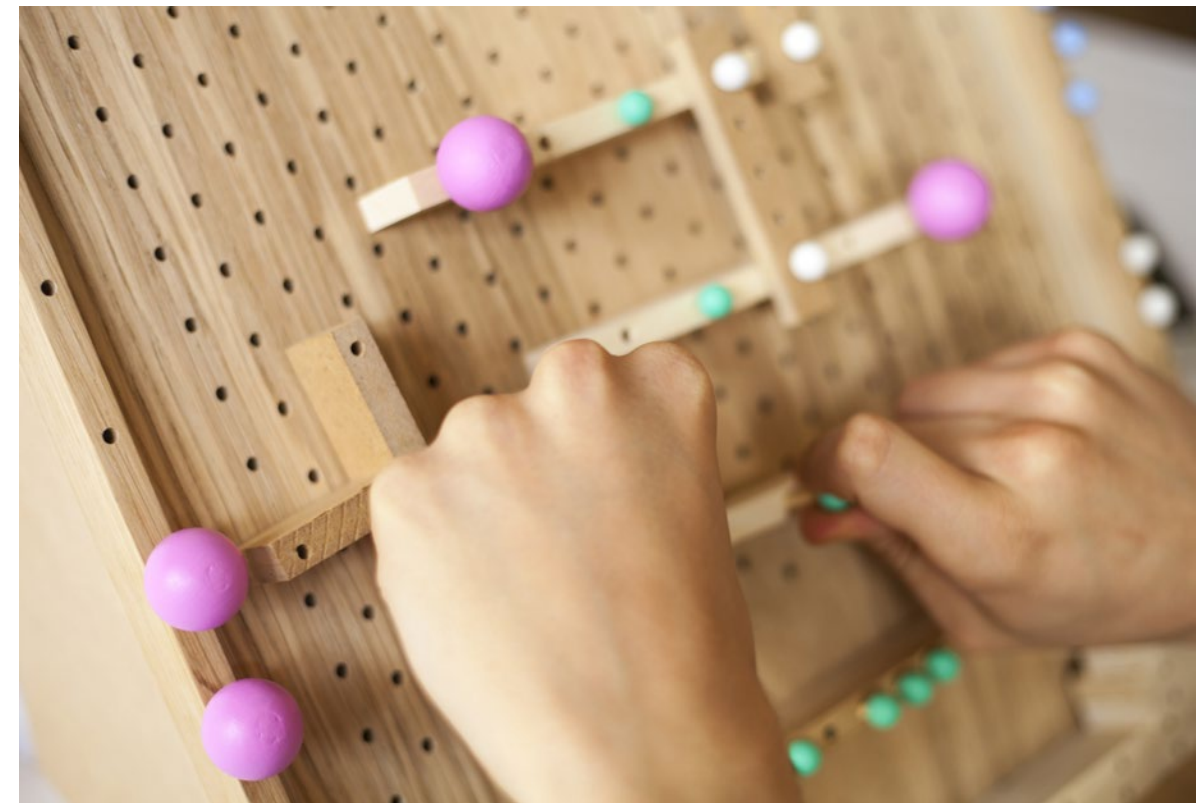
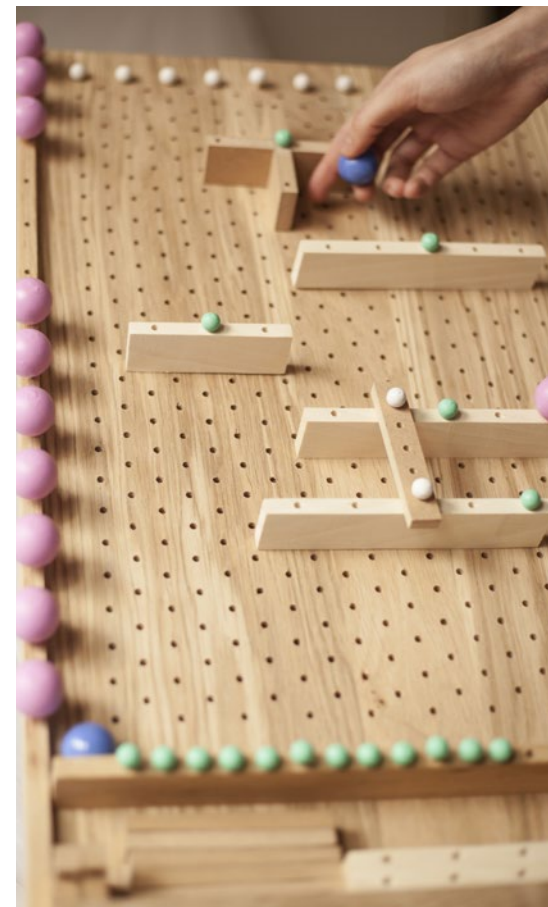
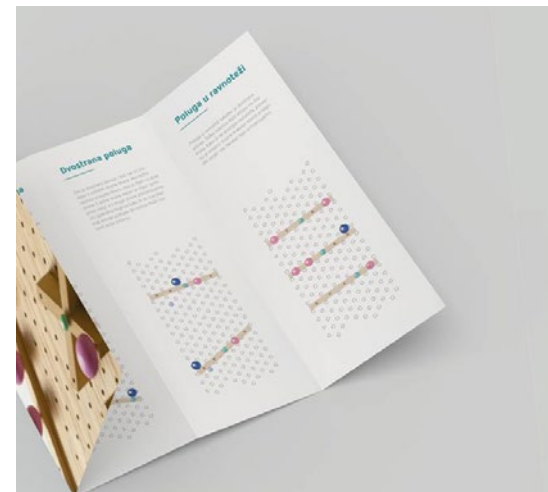
Edukativni postav objašnjava osnovne koncepte sile trenja kroz interakciju i igru. Postav je montažan i sadržava četiri izložka (interaktivna igra, utrka, tobogan i tunel) kroz koje različite dobne skupine, primarno djeca, igrom uče o trenju. Na temelju istraživanja provedenog na ciljanoj fokus-grupi, svaki je izložak oblikovan intuitivno i poziva dijete da samostalno provjerava informacije koje objašnjavaju trenje mirovanja, klizanja, kotrljanja i fluida. Postav je kompozicijski i prostorno prilagodljiv. Komunikacijski paneli postavljeni prije i nakon svakog izložka pozivaju korisnike i impliciraju način korištenja te na kraju dijele kritične informacije vezane uz testirani aspekt trenja. Projekt je napravljen tako da korištenjem postava podjela trenja bude intuitivno razumljiva korisnicima koji se prvi put susreću s konceptom.

Museological Interpretation of a Topic: Friction

The educational display explains the basic concepts of friction through interaction and play. The display is assembled and contains four exhibits (an interactive game, a race, a toboggan, and a tunnel) that different age groups, primarily children, use to learn about friction. Following research conducted in a focus group, each exhibit is designed to be intuitive and invite children to independently verify information explaining dry, dynamic, sliding, rolling and fluid friction. The display is compositional and spatially adaptive. Communication panels installed before and after each exhibit invite users and imply how to use them as well as share critical information regarding the tested friction aspect. By using the display, users can intuitively understand various types of friction, even if they are encountering the concept for the very first time.



MATEA BERTINA, ERIKA FILIPAN, STELLA GRABARIĆ, ROKO JURJEVIĆ, HRVOJE RADMAN LIVAJA, JAN TOMIĆ
MENTOR: Vedran Kasap



Poly

Poly je edukativna igra za djecu koja služi kao pomoć u učenju. Cilj je da djeca kroz igru usvoje i primijene zakone poluge. Slaganjem elemenata koji su ponuđeni potrebno je složiti zamišljeni poligon koji će funkcionirati na način da kuglica prođe zamišljenu putanju na određeni način. Za to je potrebno razumijeti funkcioniranje jednostrane / dvostrane poluge, te poluge u ravnoteži, što omogućavaju i potiču glavni i dodatni elementi-letvice s rupama za kreiranje jednostrane ili dvostrane poluge, uteži za balansiranje, poveznici za više poluga u nizu, itd. Igra je namijenjena za individualno ili grupno korištenje.

Poly

Poly is an educational game that helps children with learning. The goal is for children to learn about and implement the law of the lever through play. By stacking the elements offered, the children need to assemble a structure that will function in such a way that the ball passes the intended trajectory in a certain way. In order to accomplish the task, the child first has to understand the functioning of a one-sided / two-sided lever and a lever in balance, which is enabled and encouraged by main and additional elements – bars with holes for creating a one-sided or two-sided lever, balancing weights, multi-lever links, etc. The game is intended both for individuals and groups.

MARTA BADURINA, ROKO JURJEVIĆ, IVAN KLANAC, KARLA KOCIJAN, PAULA KOVAČ
MENTOR: Vedran Kasap



FLOWie

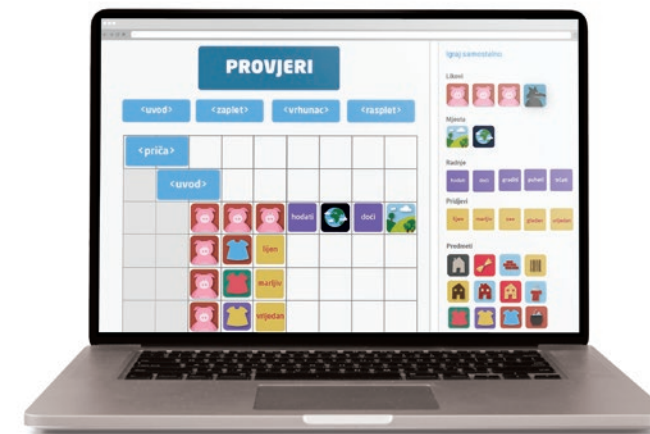
Kao polazište istraživanja odabran je kurikulum nastavnog predmeta Biologija. Nastava iz Biologije podučava se uglavnom teoretski, dok je gradivo prepuno apstraktnih pojmova. U svrhu poticanja drugačijeg pristupa prenošenja apstraktnog gradiva, razvijeno je multisenzorno, intuitivno pomagalo u nastavi koje je primjenjivo na više scenarija korištenja, te ujedno i na više nastavnih predmeta. FLOWie, multisenzorni gadget, koristi se u učionici i na terenskoj nastavi. U sebi sadrži senzor pomoću kojeg učenici prikupljaju podatke. FLOWie je povezan s interaktivnim stolom na kojem se scan-ovi analiziraju i proučavaju. Također, pomoću stola, učenici razmjenjuju podatke s učenicima iz drugih područja Hrvatske.

FLOWie

A Biology curriculum was chosen as the starting point for the research. Biology is usually taught only at the theoretical level, with the learning content being full of abstract concepts. In order to encourage a different approach to teaching abstract content, a multi-sensory intuitive teaching tool was developed that can be used for multiple scenarios and also for several subjects. FLOWie is a multi-sensory gadget that can be used for teaching both inside and outside the classroom. It contains a sensor that the students use to collect data. FLOWie is connected to an interactive desk on which scans are analysed and studied. The desk is also used to exchange information with students from other parts of Croatia.



ERIKA FILIPAN, LJUBICA GOLUBIĆ, STELLA GRABARIĆ, VILIM REDŽA, VALENTINA SUNEK, MARIJANA ŠIMAG
MENTOR: Vedran Kasap

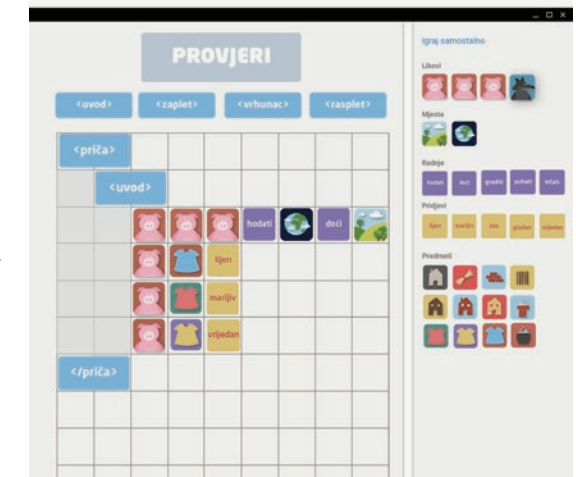
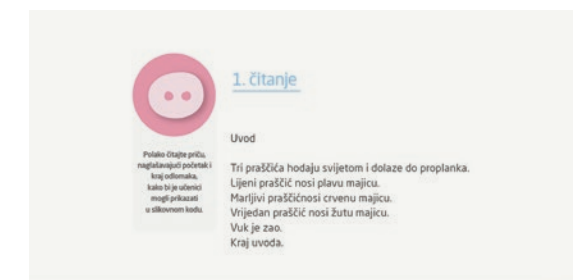
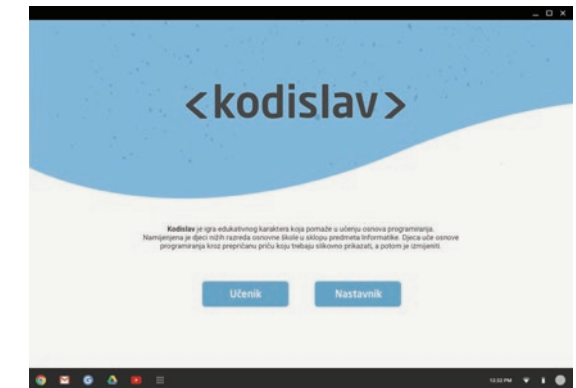
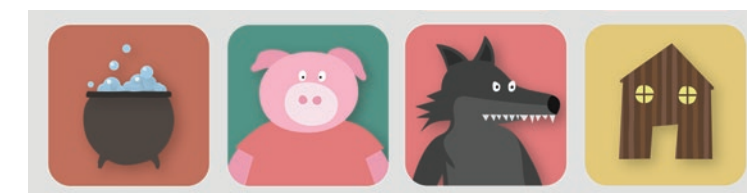


Kodislav

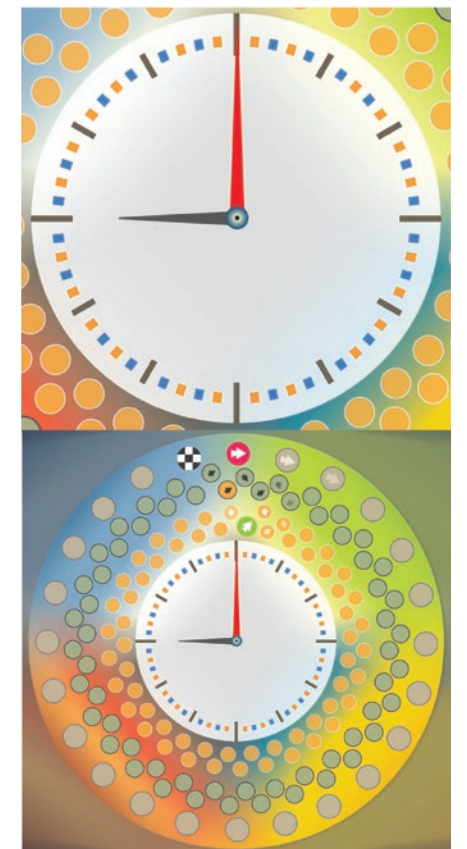
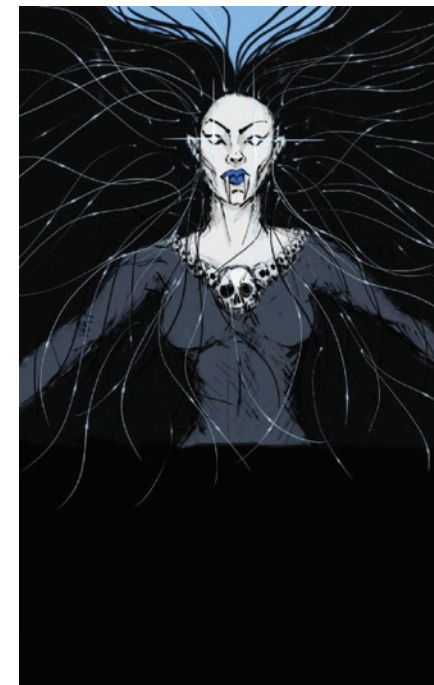
Kodislav je igra edukativnog karaktera koja pomaže u učenju osnova programiranja. Namijenjena je djeci nižih razreda osnovne škole u sklopu predmeta Informatike. Djeca uče osnove programiranja kroz prepričanu priču koju trebaju slikovno prikazati, a potom je izmijeniti. Kako bismo djeci olakšali razumijevanje procesa programiranja, prikazali smo kompoziciju priče kroz uvod, zaplet, vrhunac i rasplet. Svaki od tih krovnih elemenata priče u sebi sadrži zasebne elemente koji se trebaju složiti prema priči (likovi, pridjevi i mjesta događaja). Na taj način djeca pretaču priču u slikovni kod koristeći glavne principe programiranja.

Kodislav

Kodislav is an educational game that helps children learn the basics of programming. It is intended for use in computer science in the lower grades of primary school. Children learn programming basics through a narrative that they need to tell in images and then modify it. To make the programming process easier to understand for children, we presented the structure of the story through introduction, plot, climax and resolution. Each of these key elements of the story contains separate elements that need to be put together based on the story (characters, adjectives, and scenes). In this way, children convert the story into visual code by using the guiding principles of programming.



MATEA BERTINA, MIKELA CVITANOVIĆ, PETRA KOVAČEVIĆ, JAN MARIN, HRVOJE RADMAN LIVAJA, LUCIJA SEVER
MENTOR: Vedran Kasap



Vrije_me

Vrije_me je board game napravljen s ciljem ucenja djece o prolasku vremena, vremenskim prilikama te godišnjim dobima. Igra je osmišljena tako da djecu prati kroz citavo obrazovanje postepeno konceptualno nadograjući sam pojam vremena koji se kroz igru obrađuje. Uz to, ova igra djeci pomaže u savladavanju analognog i digitalnog sata kao zickog predmeta naznake vremena, ali i kalendarske pojmove dana, tjedana, mjeseci, godine i naposljetku stoljeca i tisućljetca. Takoer, djeci pomaže u savladavanju preračunavanja vremena te ih uci slavenskoj mitologiji. Sama igra se sastoji od ploce sa satom u sredini i poljima podjeljenima na sate, minute, sekunde i na godišnja doba te od dva špila karata.

Vrije_me

Vrije_me is a board game designed to help children learn about the passage of time, the weather, and the seasons. The game is designed to accompany children through their entire education by gradually and conceptually expanding the very idea of time. In addition, the game helps children learn how to tell the time on the analogue and digital clock, but also teaches them about the calendar concepts of days, weeks, months, years, and finally centuries and millennia. It also helps children with time conversion and teaches them Slavic mythology. The game consists of a board with a clock in the middle and fields divided into hours, minutes, seconds and seasons, as well as two decks of cards.

Interieur

Tijekom dva semestra prve godine diplomskog studija njeguje se srodnost arhitektonske i dizajnerske struke. Na predavanjima se prepoznaje područje i značenje arhitekture interijera kao ishodišta arhitektonske prakse i upoznaju oblikovna sredstva i elementi. Složenost discipline potkrijepljena je primjerima suradnje i preklapanja s drugim strukama timskim radom. Vježbe se odvijaju putem jednog zadatka u semestru, razloženog na nekoliko različitih područja.

Interior Design

During the two semesters of the first-year graduate programme special attention is given to the close relationship between architecture and design. In the lectures, the field and meaning of interior architecture is recognised as the origin of architectural practice and an introduction is given to design tools and elements. The complexity of the discipline is supported by examples of collaboration and overlap with other professions. Practical work comes in the form of a single assignment per semester, which is divided into several different areas.

PRVI SEMESTAR – Stanovanje / Kontejner

Tema u prvom semestru je stanovanje kao primarna tema arhitekture i kao osobno iskustvo svakog studenta. Temeljem postavljenog projektnog zadatka, prostorno se rješava program studentskog stanovanja, koristeći module – kontejnere. Stambena jedinica se zatim povezuje u strukturni sklop, a nakon toga u hibridni sklop naselja, povezivanjem rješenja ostalih kolega u cjelinu. U posljednjem dijelu zadatka detaljno se razrađuje jedan element jedinice.

FIRST SEMESTER – Housing / Container

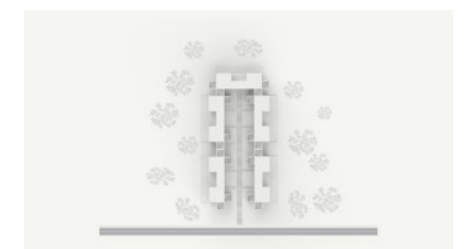
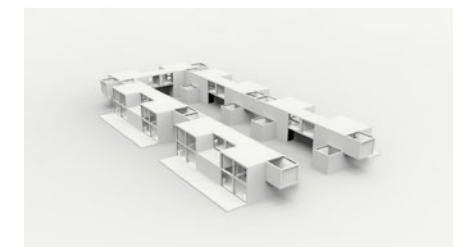
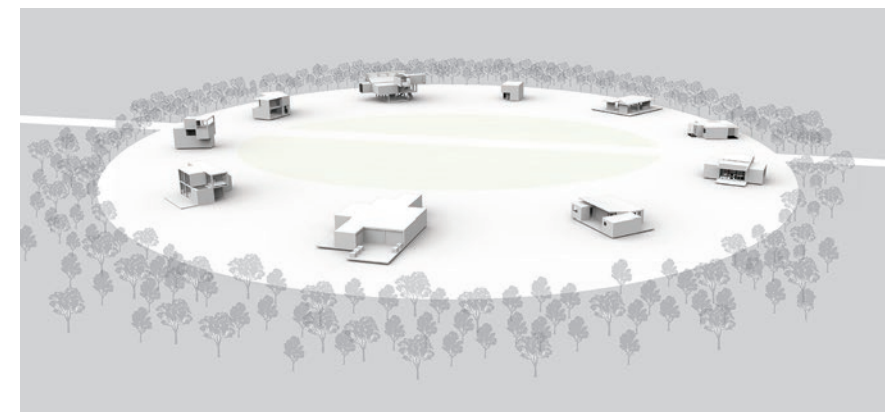
The subject of the first semester is housing as a primary theme of architecture and as a personal experience of every student. Based on a set project assignment, the students come up with a spatial concept for student housing that uses modules – containers. The housing unit is integrated into a structural assembly, and then into a hybrid settlement through connecting the designs of other students into a whole. The final part of the task includes a detailed elaboration of one element of the housing unit.

MATEA BERTINA
MENTOR: Robert Šimetin



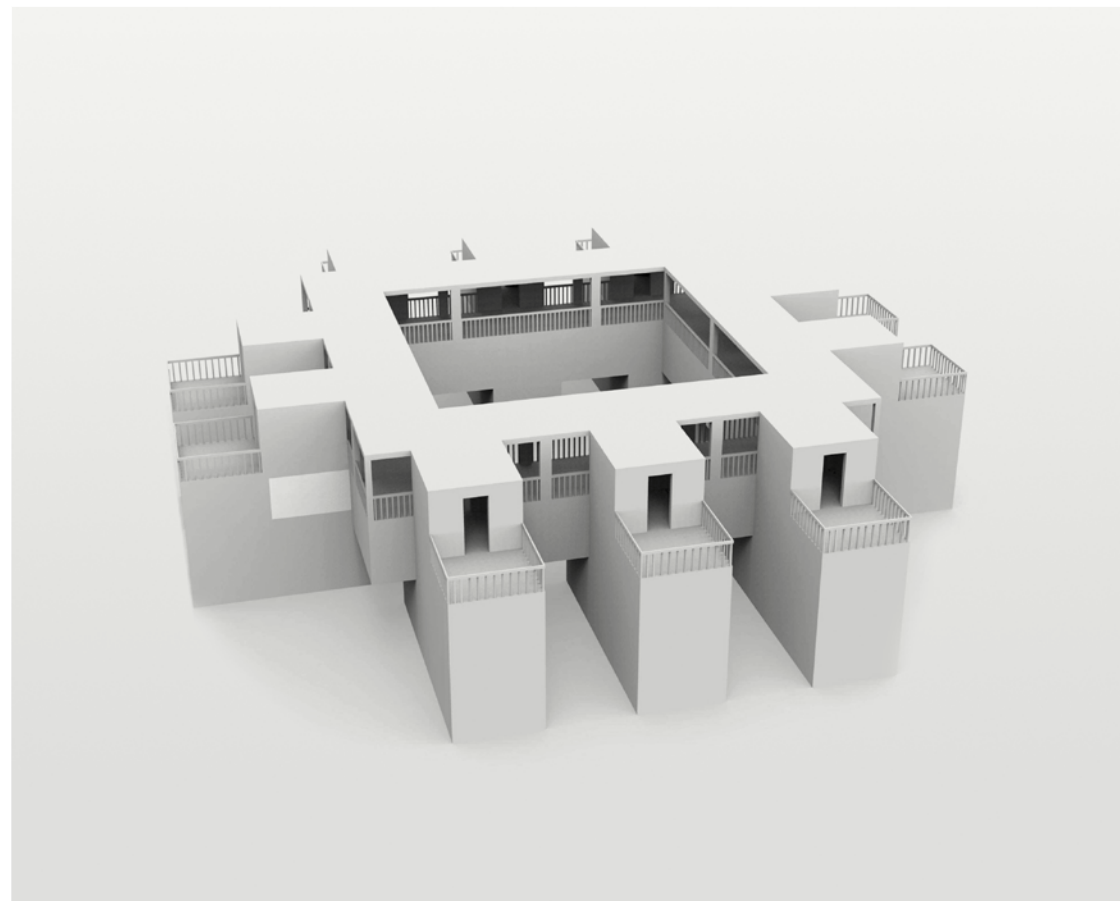
Prostorna jedinica nastala je dodavanjem manjih volumena – niša na glavni dvoetažni, gotovo kockasti volumen. Intimni prostori na katu vizualno su povezani s glavnim prostorom, dostupni pomičnim ljestvama. Doživljaj osobnog prostora precizna je kombinacija izdvojenosti i otvorenosti, s velikim naglaskom na prozračnost i slobodu. Strukturni sklop nastao je uzdužnim nizanjem jedinica formirajući polujavni unutarnji pristup i privatne vanjske zone orijentirane na zelenilo. Razvedenost prostorne jedinice omogućava poprečnu vezu sklopa sa zelenilom. Hibridni sklop sastoji se od deset različitih prostornih jedinica koncentrično postavljenih oko kružnog zelenog travnjaka, dijagonalno presječenim pristupnim putem. Pomične ljestve razrađene su kao detalj koji naglašava istovremenu odvojenost i povezanost.

The spatial unit was created by adding smaller volumes – niches – to the main two-story, almost cubical volume. The intimate rooms upstairs are visually connected with the main area and can be accessed via a mobile ladder. The experience of personal space is a precise combination of isolation and openness with a strong emphasis on airiness and freedom. The structural complex was created by sequencing longitudinal units that form a semi-public internal access and private external vegetation-oriented zones. The fragmentation of the spatial unit provides for a transversal link between the complex and the vegetation. The hybrid complex comprises ten different spatial units positioned concentrically to a circular green lawn that is cut diagonally with an access path. The movable ladder is developed as a detail highlighting the simultaneity of separation and connection.



ERIKA FILIPAN

MENTOR: Robert Šimetin



Razvedene jedinice povezuju se u kompaktni sklop koji je otvoren u parteru s kontinuiranom galerijom na katu, formirajući atrij. Dodavanjem jedinica parnog broja, mijenjaju se proporcije atrija.

The fragmented units connect into a compact structure that is open in the ground floor with a continuous gallery upstairs, thus forming an atrium. The atrium proportions change by adding even-numbered units.

MARTA BADURINA

MENTOR: Robert Šimetin



Unutar pravilnog gabarita dnevni boravak je središte stana, osvjetljen nadsvijetlom na povišenom dijelu kosog krova. Radna i spavaća soba povezane su boravkom i terasama. U strukturnom sklopu jedinice se povezuju terasama, po dvije pred boravkom i četiri koje formiraju zelene atrije. Kosi krov nad boravkom jedinice u sklopu posebno dolazi do izražaja, jer cijeloj strukturi daje prostornu dinamiku. Dodavanje jedinica na ovaj je način neograničeno.

The living room is the centre of a regular-shaped apartment and is illuminated by an overlight on the raised part of a sloping roof. The study and bedroom are connected with the living room and terraces. The units within the structural complex are connected with terraces, two in front of the living room and four that form green atria. The sloping roof over the unit's living room is particularly expressive as it provides spatial dynamics to the entire structure. Adding units in this way is unlimited.

DRUGI SEMESTAR

– Loft

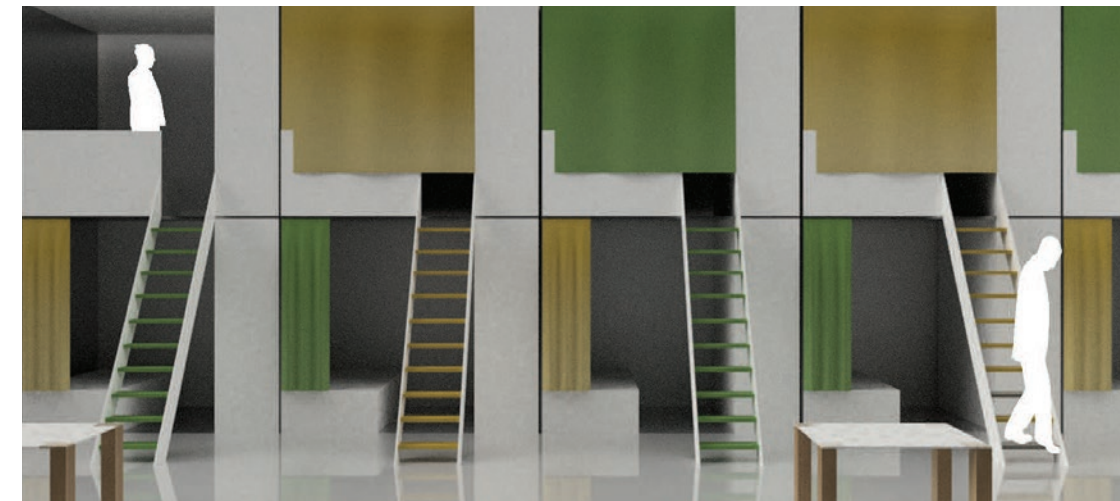
U drugom semestru tipologija stanovanja je "loft", organiziranje posebnoga životnog prostora u postojećim građevinama podignutim za neku drugu namjenu. Zadatak obuhvaća odabir programa, snimak postojećeg stanja i analizu, idejno rješenje te razradu jednoga karakterističnog dijela.

SECOND SEMESTER

– Loft

In the second semester the housing typology opted for is a loft, organising of special living premises in existing buildings constructed for some other purpose. The assignment includes programme selection, condition survey and analysis, conceptual design and elaboration of a characteristic segment.

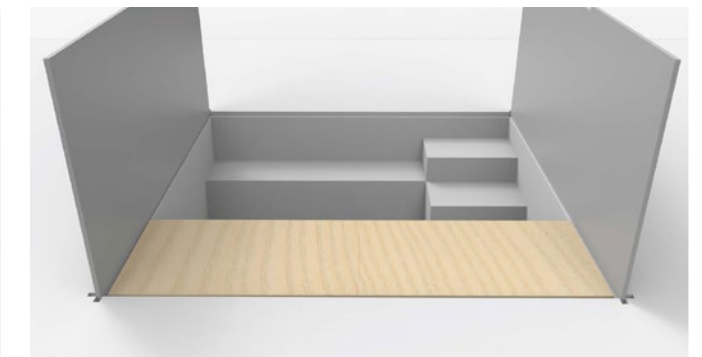
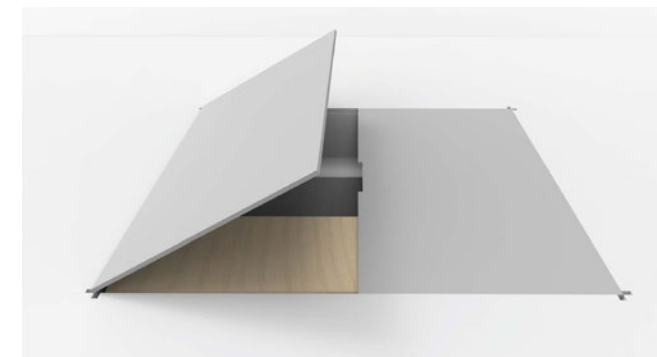
MATEA BERTINA
MENTOR: Robert Šimetin



Projekt problematizira odnos individualnog i zajedničkog stanovanja u jedinstvenom prostoru. Koristeći postojeći konstruktivni raster formirane su individualne zone s osnovnim funkcijama stanovanja na različitim visinama. Spavanje, odmor i rad smješteni su na podije koji se transformiraju za različitu upotrebu. Slobodne površine svake zone se preklapaju i povezuju u zajednički prostor orijentiran na otvoreni prostor i na viseći vrt.

The project examines the relationship between individual and shared living in a single space. Individual zones with basic housing functions at different heights are formed by using the existing constructive grid. Sleep, rest and work are placed on podiums that transform for various purposes. The free surfaces of each zone overlap and connect into a common area oriented towards an open space and a hanging garden.

ERIKA FILIPAN
MENTOR: Robert Šimetin



Prijašnja namjena građevine oživljena je boravkom polaznika radionica i tečajeva tekstila. Odabrana je prizemna etaža radi neposrednije veze s javnim okruženjem. Radni prostor i izložbena galerija orijentirani su na ulicu, a spavaonice s boravkom na ozelenjeno dvorište. Stan voditelja smješten je u odvojenom dijelu.

The building's previous purpose has been revived through the presence of participants attending workshops and textile courses. The ground floor was selected because of its more direct connection to the public environment. The work area and exhibition gallery are street-oriented, while bedrooms with a living room overlook a green backyard. The lecturer's apartment is located in a separate section.

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 teorijska 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 izvedbeno ostvaruju.

U prvom semestru studenti su mogli birati između sljedećih vježbi: izrade kratkoga dokumentarnoga autobiografskog filma, odnosno snimanja biografskog filma o voljenoj osobi.

Ovisno o smjeru diplomskog studija, u drugom semestru studenti industrijskog dizajna snimali su 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 both a theoretical and practical course within which students are focused on basic features of film and video creativity. The objective of the course is to provide students with both theoretical and practical knowledge on film and give them an opportunity for visual deliberation and creative expression using film as a means of expression in the media that frequently accompany their profession. Original student work results in film practical classes performed by students themselves.

In the first semester, students were given the opportunity to select among the following practical classes: making of a short autobiographical documentary film or shooting of a biographical film about a loved one.

Depending on the selected Department of their Graduate Study Programme, during the second semester Industrial Design students were involved in the making of a video clip, while Visual Communications students were involved in the making of an advertisement for a socially responsible or humanitarian campaign that they designed and prepared at the course of Creative Communication, under the mentorship of the professor Veljko Žvan.

LJUBICA GOLUBIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Moj tata

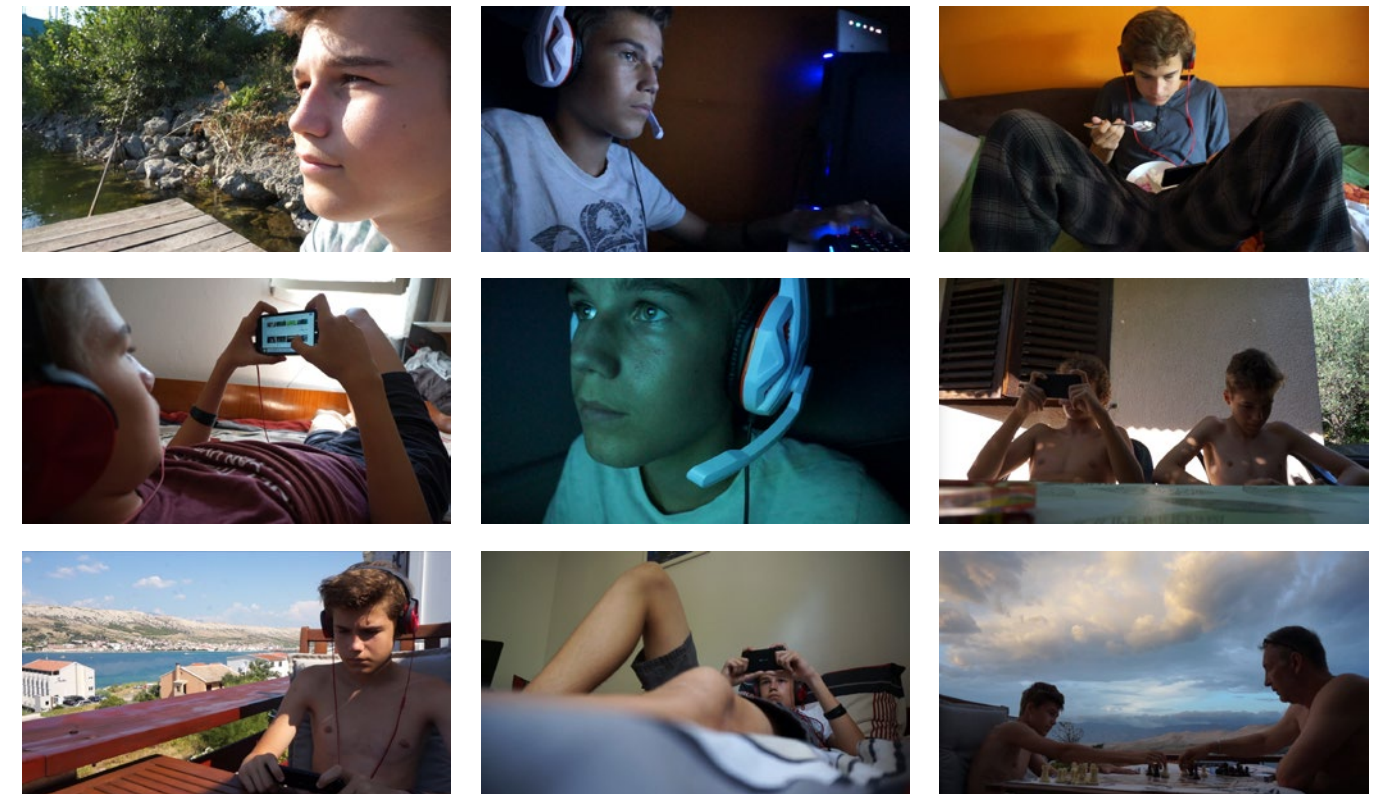
Film *Moj tata* je dokumentarni portret oca. U filmu je otac snimljen u različitim situacijama i okruženjima koje su za njega karakteristične. Narator u filmu je majka i kroz odnos prema ocu govori o pojedinim aspektima očevog života i njegovom odnosu prema obitelji, poslu, brizi oko kuće, dvorištu i životinjama. Prikazan je odnos majke i oca na način kako to vidi autorica kao promatrač svoje obitelji. Otac ne govori gotovo ništa, što upućuje na njegov miran i tih karakter. Čitavo vrijeme trajanja filma, majka, koja ga najbolje poznaje, prikazuje ga kao optimističnog i vedrog životnog suputnika.

My Dad

The film *My Dad* is a documentary portrait of a father. The film shows the father in different situations and environments. The narrator is the mother who by talking about her relationship with him reveals different aspects of the father's life and his relationship with the family, his work, how he takes care of the house, the backyard, and the animals. The relationship between the mother and the father is shown through the author's eyes as an observer of her family. The father says almost nothing, which reveals his calm and quiet character. The mother, who knows him best, portrays him as an optimistic and cheerful life companion throughout the film.

MATEA BERTINA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Generacija M

Kratkometražni dokumentarni film *Generacija M* obrađuje tematiku ovisnosti o virtualnom svijetu, četrnaestogodišnjaka Marka. Film prati Marka kroz njegove dnevne rituale, isključivanja iz realnosti i uranjanja u svijet igrice.

Generation M

The short documentary feature *Generation M* tackles the subject of addiction to the virtual world of fourteen-year-old Marko. The film follows Marko as he goes about his day, runs away from reality and immerses himself in the world of video games.

MATEJ MALTAR

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Night Signals

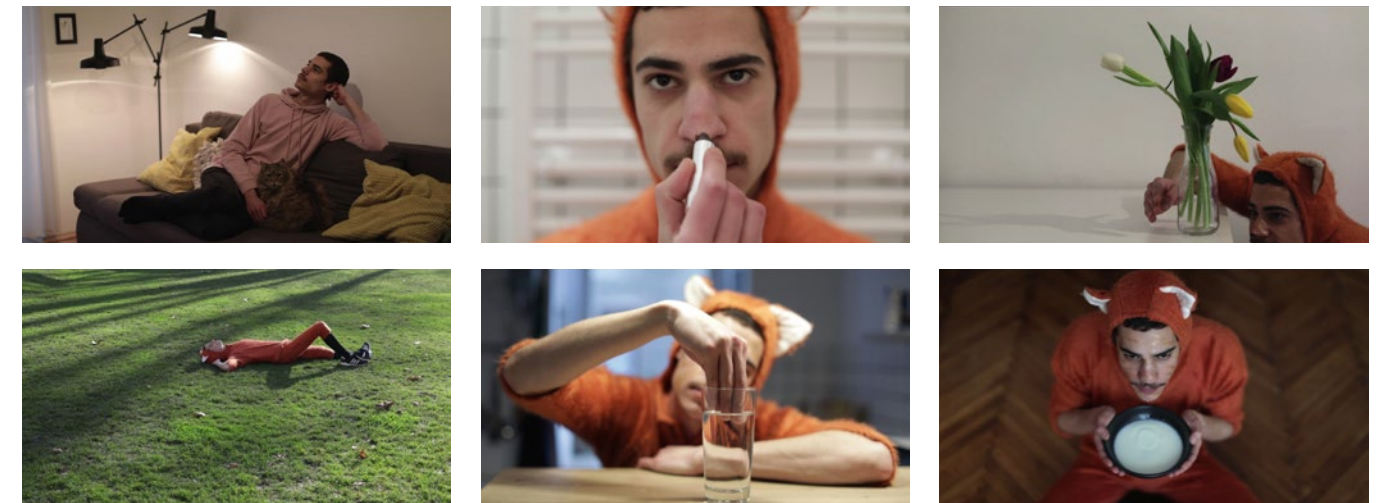
Night Signals je videospot za istoimenu techno traku glazbenog producenta i autorova osobnog prijatelja, Lovra Klopa. Iako je traka instrumentalna i apstraktna te ne prenosi poruku već osjećaj, autor filma je na figurativan način htio prenijeti atmosferu glazbe. U filmu pratimo djevojku koja se nakon uobičajenih dnevnih aktivnosti vraća u svoj dom te započinje mentalnu borbu sa samoćom i anksioznošću. Kako bi lakše prebrodila večer i zatomila svoje osjećaje, djevojka se predaje alkoholu i tabletama. Videospot želi slikom i zvukom u gledatelju izazvati osjećaj nelagode te ukazati na psihičke probleme s kojima se mnogi susreću, a pritom često nailaze na nerazumijevanje okoline.

Night Signals

Night Signals is a music video for the eponymous techno recording on a tape of the music producer and an author's friend, Lovro Klopa. Irrespective of the fact that the recording is instrumental and abstract and it does not convey any message, but rather a feeling, the film director was striving to convey the atmosphere of the music in a figurative way. The film focuses on a girl who after her usual daily routine returns home and starts a mental fight with loneliness and anxiety. In order to make it easier to get through the evening and suppress her emotions, the girl resorts to alcohol and pills. Through both the picture and sound the music video strives to evoke the feeling of discomfort among the viewers and point out psychic problems faced by many who are then simultaneously also faced with a lack of understanding among the people surrounding them.

PAULA ŠANTIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Thundercat – A Fan's Mail (Tron Song Suite II)

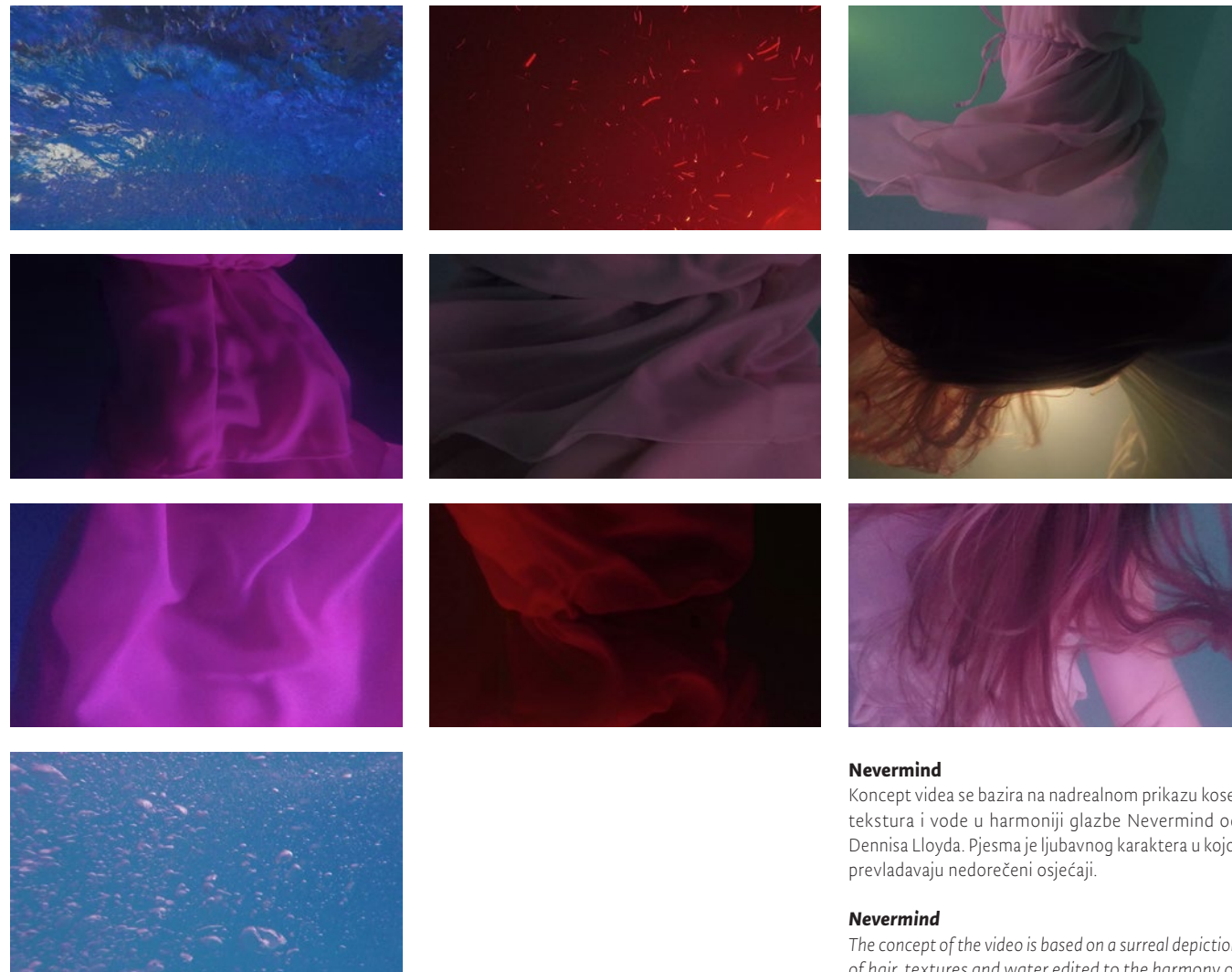
Spot je inspiriran i prati tekst pjesme koja govori o tome kako mnogi žele biti mačke. Glavni lik pronalazi kostim mačke i oponaša svoju mačku i njezine uobičajene radnje.

Thundercat – A Fan's Mail (Tron Song Suite II)

The music video was inspired and follows the lyrics of the song that talks about how many people wish they were a cat. The main character comes across a cat costume and starts imitating their own cat and its normal behaviour.

IVANA BAČANEK

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Nevermind

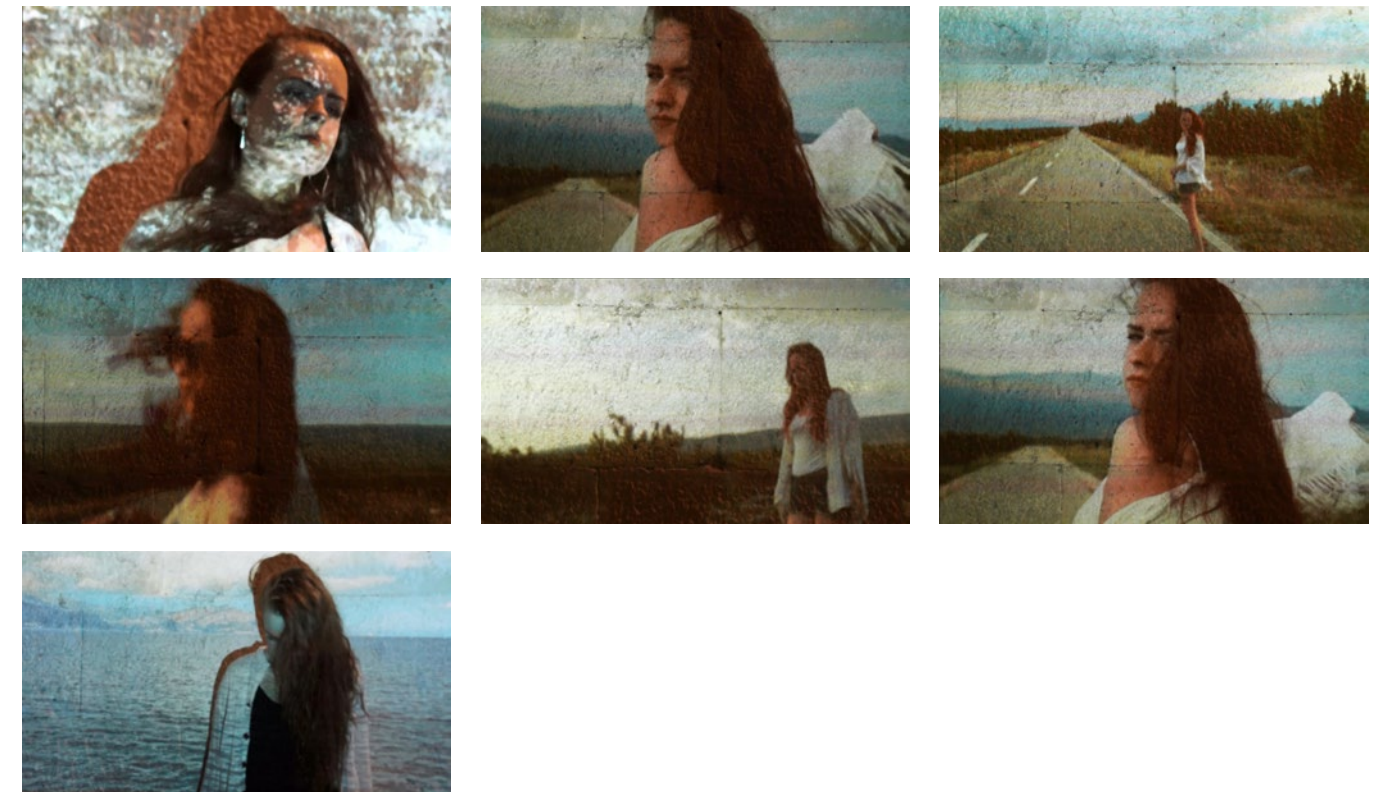
Koncept videa se bazira na nadrealnom prikazu kose, tekstura i vode u harmoniji glazbe Nevermind od Dennisa Lloyda. Pjesma je ljubavnog karaktera u kojoj prevladavaju nedorečeni osjećaji.

Nevermind

The concept of the video is based on a surreal depiction of hair, textures and water edited to the harmony of Nevermind by Dennis Lloyd. The track is a love song dominated by unexpressed feelings.

VALENTINA SUNEK

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Tell them

Video sadržaj prati dinamiku koja raste kroz pjesmu inspiriranu duhom 70-ih. Melankolična atmosfera poveznica je između kadrova i teksta.

Tell them

The video content follows a dynamic that increases through the song and is inspired by the spirit of the 1970s. The melancholic atmosphere is a link between the shots and the lyrics.

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 2017./2018. 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 2017./2018. 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 2017/2018 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 2017/2018 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

Dina Bartolić

— Nelagoda u javnom prostoru – Cvijet Save
Unease in Public Spaces – The Sava Flower

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

Stella Cvijanović

— Multiosjetilna edukativna igra za učenje Brailleovog pisma i glazbe sa ciljem integracije slijepih i slabovidnih
A Multi-Sensory Game for Learning Braille and Braille Music with the Aim of Integrating the Blind and Visually Impaired

MENTOR: Mladen Orešić
KOMENTORICE / COMENTORS: Andrea Hercog, Sanja Bencetić

Nikolina Fuzul

— Pričalica – digitalni sustav potpomognute komunikacije za osobe sa složenim komunikacijskim potrebama
Storyteller – A Digital Assisted Communication System for Personswith Complex Communication Needs

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Dina Milovčić

Petra Grubišić

— eSTUDENT – platforma za povezivanje studenata s realnim okruženjem
eSTUDENT – A Platform for Connecting Students with the Real Environment

MENTOR: Nenad Dogan
KOMENTORI / COMENTORS: Dina Milovčić, Emil Flatz

UNIVERSITY GRADUATE STUDIES – Masters

Karmela Gudiček

— Set proizvoda u svrhu očuvanja namirnica i odvajanja otpada
Set of Products with an Aim of Preserving Foodstuffs and Waste Sorting

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

Katarina Huljev

— Obogaćenje doživljaja turista konceptom iznenađenja
Enriching the Tourist Experience Through the Concept of Surprise

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio

Matea Jurčević

— Retro futurističke vizije Cvjetnog trga u Zagrebu
Retro Futurist Visions of the Flower Square in Zagreb

MENTOR: Stipe Brčić
KOMENTORI / COMENTORS: Marija Juza, Inja Kavurić Kireta, Ivana Fabrio

Tena Knežević

— Sa sela – vizualni identitet, pakiranje te plasiranje proizvoda unutar umreženih obiteljskih poljoprivrednih gospodarstava
From the Countryside – Visual Identity, Packaging, and Placing of Products within a Network of Family Farms

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Dina Milovčić

Michelle Antonia Kovačević

— Videoigre kao alat za stjecanje vještina u kontekstu timskog rada
Video Games as a Tool for Acquiring Skills in the Context of Teamwork

MENTOR: Stipe Brčić
KOMENTORICA / COMENTOR: Marija Juza
SURADNIK / ASSOCIATE: Darko Masnec

Otto Kušec

— Radionice – DIY kultura i vizualne komunikacije
Workshops – DIY Culture and Visual Communication

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlainić

★ Mihael Miklošić

— Odnos dizajna i tehnologije – digitalna platforma za vizualizaciju senzorskih podataka
Relationship between Design and Technology – A Digital Platform for Visualization of Sensor Data

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlainić
GODIŠNJA NAGRADA STUDIJA DIZAJNA / ANNUAL AWARDS AT THE SCHOOL OF DESIGN

Borjan Pavlek

— Povijest tipografije – digitalna edukacijska platforma
The History of Typography – A Digital Educational Platform

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Dina Milovčić
SURADNIK / ASSOCIATE: Nikola Đurek

Grgo Petrov

— Ilustrirana kajkavska slikovnica kao sredstvo edukacije i popularizacije lokalnih hrvatskih govora – Imbra Houstovnjak
Illustrated Kajkavian Picture Book as a Means of Education and Popularization of Local Croatian Dialects – Imbra Houstovnjak

MENTOR: Ivan Doroghy
KOMENTORI / COMENTORS: Tomislav Vlainić, Inja Kavurić Kireta
SURADNICE / ASSOCIATES: Ivana Škrlec, Ivančica Tomorad

Oliver Potočnik

— Jazz Planet – digitalna platforma za učenje o jazz glazbi
Jazz Planet – A Digital Platform for Learning About Jazz Music

MENTOR: Ivan Doroghy
KOMENTORI / COMENTORS: Tomislav Vlainić, Emil Flatz

Maja Prelec

— Fenomen smrti – običaji i rituali u kontekstu očuvanja uspomena i sjećanja na pokojnike
The Phenomenon of the Dead – Customs and Rituals in the Context of Preserving Memories

MENTOR: Mladen Orešić
KOMENTORICE / COMENTORS: Andrea Hercog, Ivana Fabrio

Lucija Rubinić

— Živo svjetlo
Living Light

MENTOR: Andrea Hercog

Mladen Udovičić

— Propitivanje komunikacije u kontekstu društvenih mreža – kreativna reinterpretacija virtualnih identiteta
Questioning Communication in the Context of Social Networks – Creative Reinterpretation of Virtual Identities

MENTOR: Stipe Brčić
KOMENTORICA / COMENTOR: Marija Juza, Ivana Fabrio

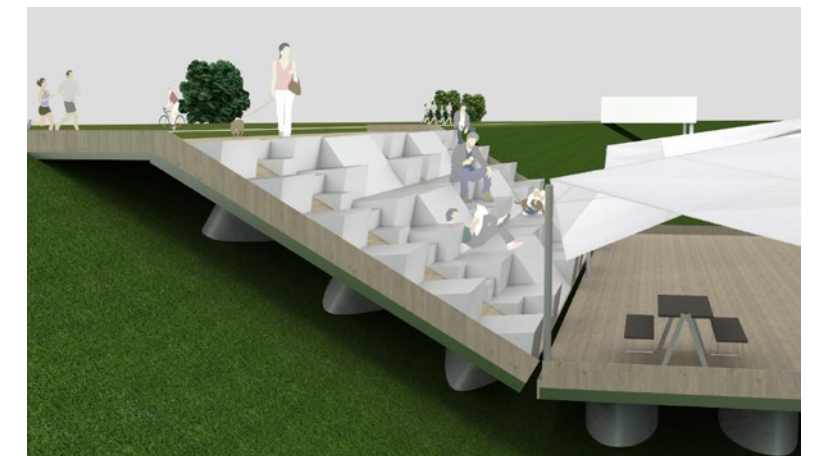
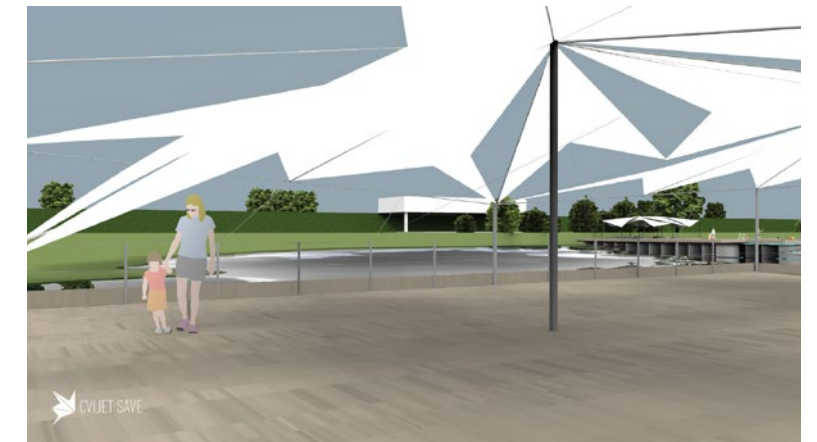
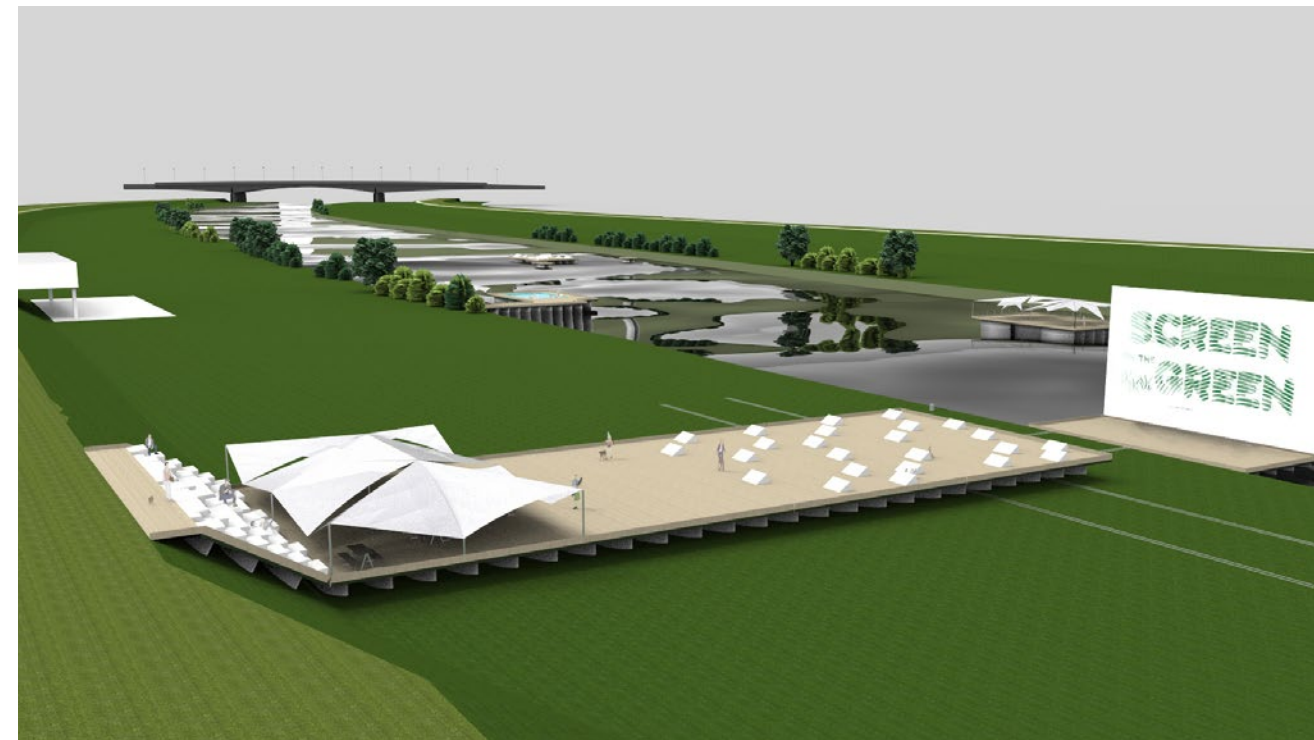
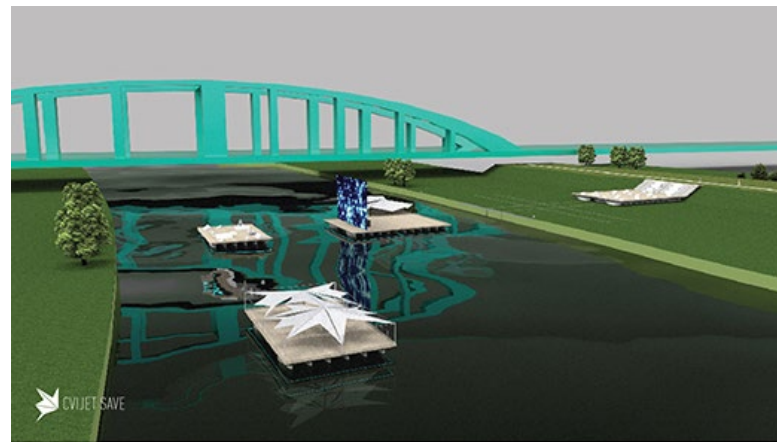
Nives Vegh

— Razvoj kreativnosti i kritičkog mišljenja u osnovnoškolskom obrazovanju
Development of Creativity and Critical Thinking in Elementary Education

MENTOR: Andrea Hercog

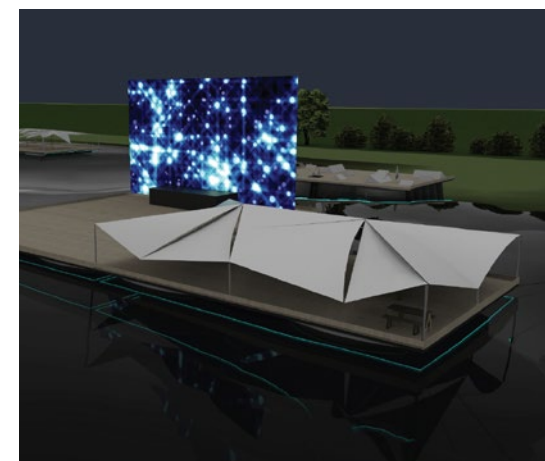
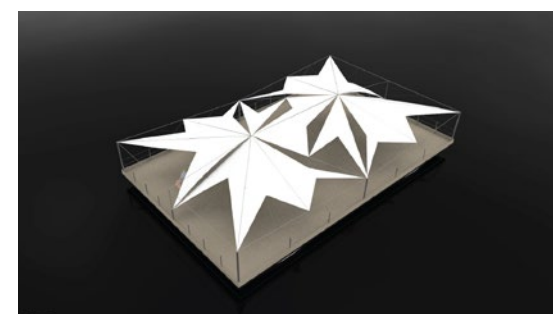
DINA BARTOLIĆ

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio



Nelagoda u javnom prostoru – Cvijet Save

Intervencijom na obali Save, građanima se vraća rijeka te obnavlja uspomena na nekadašnja kupališta. Približavanjem razini vode, stvara se novi prostor neformalnosti, socijalizacije, interakcije te se aktivira suživot sa prirodom. Ideja je pomoću multifunkcionalnih modularnih pontona ostvariti maksimalnu iskoristivost nasipa. Cilj sustava je da reagira na atmosferske prilike i godišnja doba, ne gubeći na funkcionalnosti. Promišljene modularne platforme omogućavale bi socijalnu interakciju te pružale idealnu opuštajuću atmosferu i platformu za različite aktivnosti i događaje, kako javne tako i privatne, na obali ili na rijeci. Dio sustava predstavljaju i zaštitne tende "Cvijet Save", povezani sa nekadašnjim rijetkim prirodnim fenomenom. Tende u svom neutralnom položaju postižu maksimalnu pokrivenost, dok se povlačenjem užadi tkanina nabora te dolazi do izmijenjene forme. Tenda na taj način poziva na interakciju i suradnju, a korisnici mogu u nedogled povlačiti užad, kreirajući jedinstvene vizualne atrakcije.



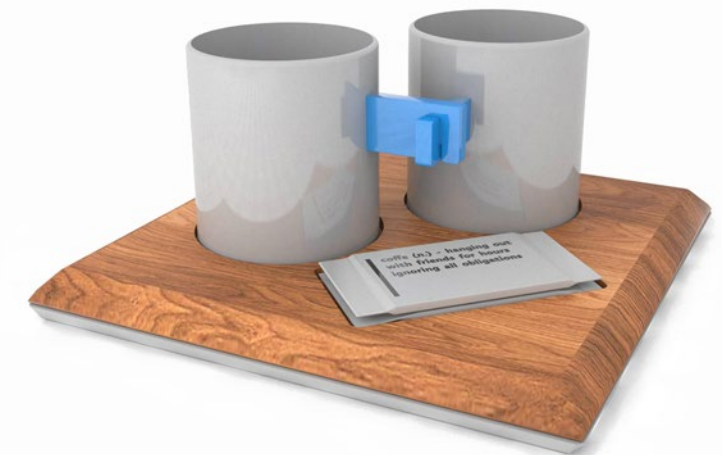
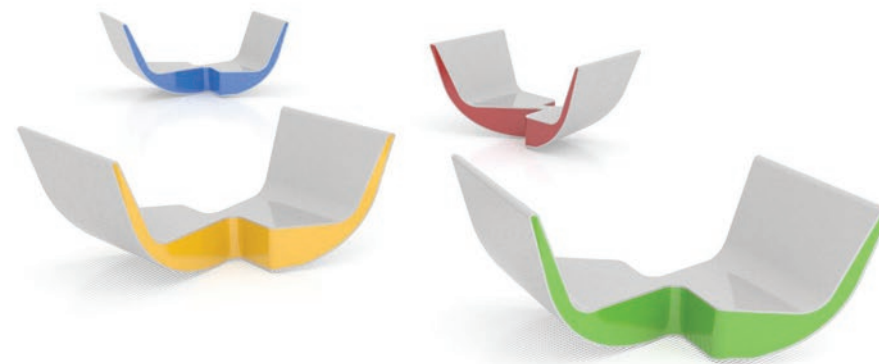
Nelagoda u javnom prostoru – The Sava Flower

This intervention at the Sava River bank gives the river back to the citizens and revives the memory of its former bathing sites. By getting closer to the water level, a new area of informality, socialization and interaction is created, and co-existence with nature is achieved. The multifunctional modular pontoons are intended to ensure the maximum use of the Sava embankment. The system is designed to react to weather conditions and the seasons without losing functionality. The modular platforms are designed to facilitate social interaction, and create a relaxing atmosphere and an area for various activities and events, both public and private, on the bank or on the river itself. The protective sunshades entitled "The Sava Flower" are part of the system. They are a reference to a rare natural phenomenon that occurred on the river in the past. When in a neutral position, the sunshades provide maximum protection from the sun. When their ropes are pulled, the cloth of the sunshades ripples, changing their form. The sunshades are an invitation to interaction and cooperation, with visitors having the opportunity to pull the ropes in various ways and create unique and attractive visual forms.



KATARINA HULJEV

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Ivana Fabrio



Obogaćenje doživljaja turizma konceptom iznenađenja

Kultura putovanja, kao esencijalnog dijela kvalitetnog provođenja slobodnog vremena, obuhvaća širok djelokrug kulturnih praksi vezanih uz fenomen mobilnosti. Umreženost i mediji uvelike su olakšali sam proces putovanja, ali su ga učinili predvidljivim i samim time, manje uzbudljivim. One iznenađujuće situacije „izvan mape“, izvan planiranosti, su upravo one koje nas se najviše dojmje i najdulje ostaju u pamćenju. Zato je ideja ovog diplomskog rada ponuditi niz načina kako uvesti element iznenađenja u proces putovanja. Upute su namijenjene svim sudionicima u kreiranju doživljaja za turista, od zaposlenika na aerodromima do iznajmljivača, turističkih pratitelja, ugostitelja... Neki od navedenih principa su korištenje humora, kontrast, djelovanje na sva osjetila, stvaranje misterije, relokacija, iskorištavanje prirodnih resursa te sudjelovanje i socijalizacija. Krajnji cilj ovog projekta je pokretanje online platforme za okupljanje i izmjenu ideja koje potkrepljuju i proširuju ovakav način djelovanja i stvaranja doživljaja za turiste.

Enriching the Tourist Experience Through the Concept of Surprise

The culture of travel, as an essential part of spending one's free time in a quality way, includes a wide range of cultural practices related to the phenomenon of mobility. Networking and the media have greatly facilitated the process of travelling, but have also made it more predictable and thus less exciting. Yet, it is precisely the unexpected, off-the-map and unplanned situations that most impress us and remain in our memory for the longest time. That is why this thesis aims to provide a variety of ways to introduce the element of surprise into the process of travelling. The instructions are intended for all those who take part in creating the tourist experience: airport employees, renters, tourist guides, restaurant owners, and others. Some of the principles include the use of humour, contrast, affecting all the senses, creating a sense of mystery, relocation, using natural resources, and participation and socialization. The ultimate goal of this project is to launch an online platform for collecting and exchanging ideas that promote and expand this type of action and the creation of tourist experience.



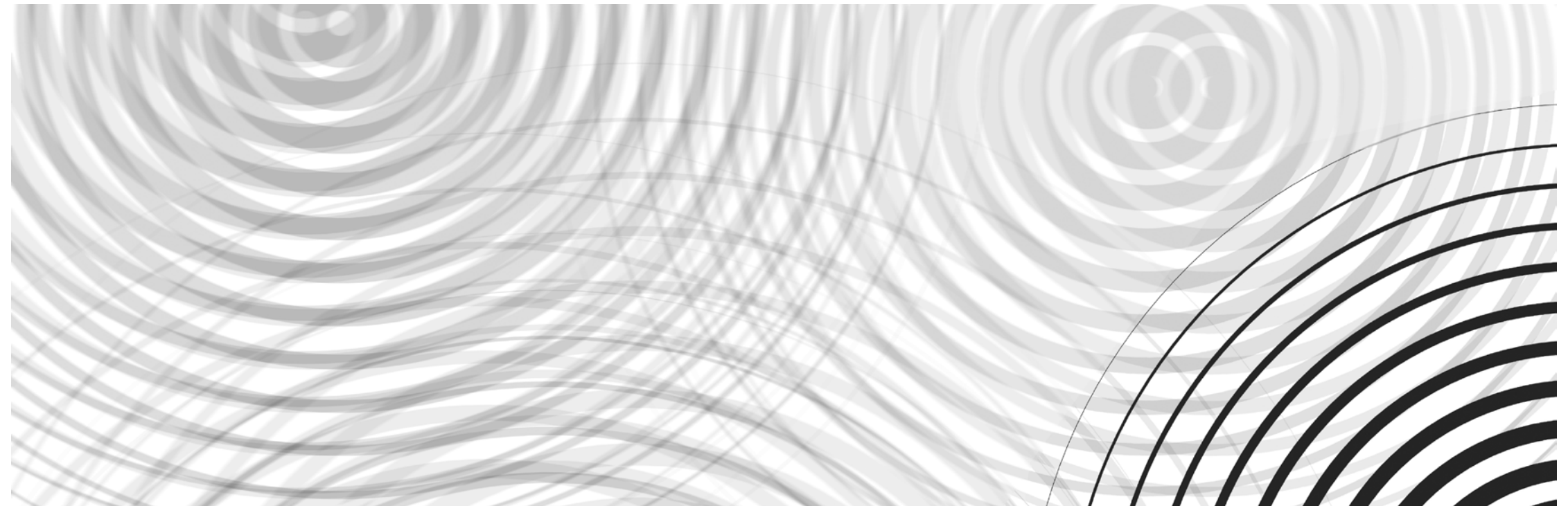
LUCIJA RUBINIĆ

MENTOR: Andrea Hercog



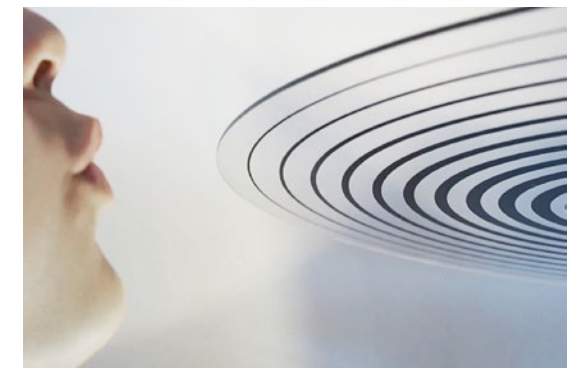
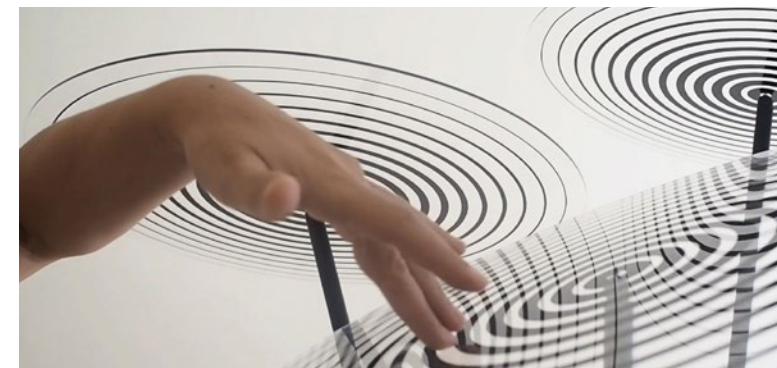
Živo svjetlo

Projekt *Živo svjetlo* propitkuje odnos čovjeka i prostorne okoline kroz medij svjetla. Predmet projekta mijenjanje je svijesti o svjetlosti unutar osobnog prostora te svjesnosti sebe u prostoru. Naglasak je na manipulaciji svjetlom na svjesnoj i nesvjesnoj razini uz pomoć formalnih karakteristika i ugrađene senzorne tehnologije. Ploče s grafizmima koncentričnih kružnica slobodno se gibaju u svom težištu prema zakonima ravnoteže. Pokretač njihova gibanja može biti direktna (dodir) i indirektna interakcija koja koristi potencijale senzorne tehnologije. Tako podražaji i procesi koji se događaju u prostoriji i dio su svakodnevnice – pokret, toplina, glas, dodir – utječu na rasvjetno tijelo i mijenjaju krajnji učinak svjetla: stvaraju se različiti rasteri te nastaju drugačije atmosfere i emocionalni doživljaji. Drugim riječima, čovjek, samim bivanjem u prostoru, svjesno ili nesvjesno, ulijeva život u neživi rasvjetni objekt koji tada postaje ekstenzija njegove osobnosti te, naposljetku, stvara svjetlosnu refleksiju njegovog bivanja u prostoru. Svjetlost je iskonski diktator postupaka i ponašanja, ali čovjekove reakcije na svjetlost mogu, uz posredstvo tehnologije ili analogije, reverzibilno utjecati na njene učinke u prostoru. Stvara se cirkularni tip međuodnosa, ali bez jasne distinkcije koji je koji. Utječe li čovjek na svjetlo ili svjetlo na čovjeka?



Living Light

The Living Light project uses the medium of light to explore the relationship between man and his environment. The aim of the project is to change the awareness of light in personal space and the awareness of oneself in space. Emphasis is placed on using formal features and built-in sensory technology to manipulate light both at a conscious and unconscious level. Plates with concentric circles move freely in their centre of gravity in line with the laws of physics. They can be set in motion either by direct interaction (touch) or indirect interaction that uses the potential of sensory technology. In this way, the stimuli and processes that occur in the environment and are part of everyday life – movement, warmth, voice, touch – affect the light fixture and change the ultimate effect of the light. Different effects are created, generating new atmospheres and emotional experiences. In other words, just by being present in space, consciously or unconsciously, man infuses life into an inanimate lighting fixture, which then turns into an extension of his personality and finally creates a light reflection of his presence in space. Light is the primordial creator of action and behaviour, but with the mediation of technology man's reactions to light can have a reversible impact on its effects in space. This creates a circular type of interrelation, but without a clear distinction between the elements involved. Does man affect light or is it the other way around?



MAJA PRELEC

MENTOR: Mladen Orešić
KOMENTORICA / COMENTOR: Andrea Hercog, Ivana Fabrio



Običaji i rituali u kontekstu očuvanja uspomena i sjećanja na pokojnike

Koncept projekta temelji se na naglašavanju predmetne okoline kao nositelja emocionalnih promjena u procesu tugovanja. Jedan od problema u procesu tugovanja predstavljaju pokojnikove stvari kojih se većina tugujućih nije u stanju riješiti odmah pri nastupu gubitka, referirajući se pritom najviše na pokojnikove odjevne predmete jer je njih količinski najviše te zauzimaju mnogo prostora. Ideja je kreirati poluproizvod koji će korisniku, odnosno tugujućoj osobi služiti kao "kalup" u koje će ona smjestiti pokojnikovu odjeću te služiti kao neka vrsta vremenske kapsule koju će, kada se za to osjeti spremna, pri kraju procesa tugovanja, otvoriti. Naglasak sastavljanja kompletnog predmeta nije na njegovom rezultatu, već na procesu kojemu je cilj prebacivanje koncentracije, fokusa i misli s izgubljene osobe na obavljanje određene radnje. Stoga se taj proces nastajanja predmeta može smatrati nekom vrstom rituala očuvanja sjećanja i uspomena, koji je jednako svrsishodan kao i sam predmet. Upotreba sastavljenog predmeta utječe na stvaranje novih iskustava u koje je i dalje uključena izgubljena osoba.

Customs and Rituals in the Context of Preserving Memories and Remembrance of the Deceased

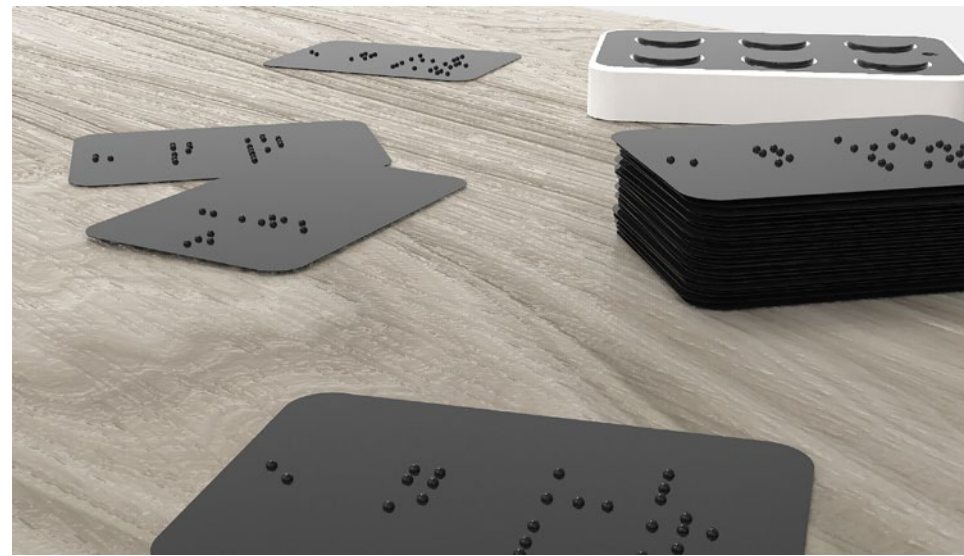
The project concept is based on placing emphasis on an object and using it as an agent of emotional change in the process of grieving. When grieving the death of a loved one, their belongings often represent a burden as most people find it difficult to deal with them immediately in the wake of the loss. The belongings are usually clothing, and they tend to be numerous and take up a lot of space. The idea of the project is to create a semi-finished product that the grieving person can use as a 'mould' in which they can put the deceased person's clothes. It also serves as a kind of time capsule that can be opened when the person feels ready, thus marking the end of the grieving process. The emphasis is not on completing the assembly of the object but rather on the process that aims to shift one's focus and thoughts away from the loss experienced and towards performing a specific action. Therefore, the process of creating the object can be considered a kind of a ritual of preserving memories and remembrance, which is just as meaningful as the object itself. The use of the assembled object creates new experiences, which still involve the deceased person.



STELA CVIJANOVIĆ

MENTOR: Mladen Orešić

KOMENTORICE / COMENTORS: Andrea Hercog, Sanja Bencetić



Multiosjetilna edukativna igra za učenje Brailleovog pisma i glazbe sa ciljem integracije slijepih i slabovidnih

Dixi je multiosjetilna edukativna igra za učenje Brailleovog pisma i glazbe s ciljem socijalizacije slijepih i slabovidnih. Sastoji se od elektroničkog kućišta i 34 kartice sa slovima (hrvatska + engleska). Na kućištu se nalazi 6 tipki, od kojih svaka odgovara jednom tonu iz ljestvice, a posložene su poput 6 točkica koje se koriste za pisanje slova u Brailleovoj abecedi. Pri pritiskavanju određenih kombinacija gumbiju "sviramo" svako slovo iz abecede. Na svakoj kartici slova se nalazi Brailleov zapis tog slova, tonova od kojih se to slovo sastoji te eventualnih glazbenih oblika (intervali ili akordi). Ova edukativna igra olakšava učenje i pamćenje slova napisanih Brailleovim pismom jer osim dodira osoba koristi i sluh, te povezuje više znanja odjednom kako bi otkrila o kojemu slovu se radi. Osim za edukaciju, Dixi se može koristiti i kao igra, pri čemu jedna osoba "svira" slovo ili riječ, a druga ju treba pogoditi.

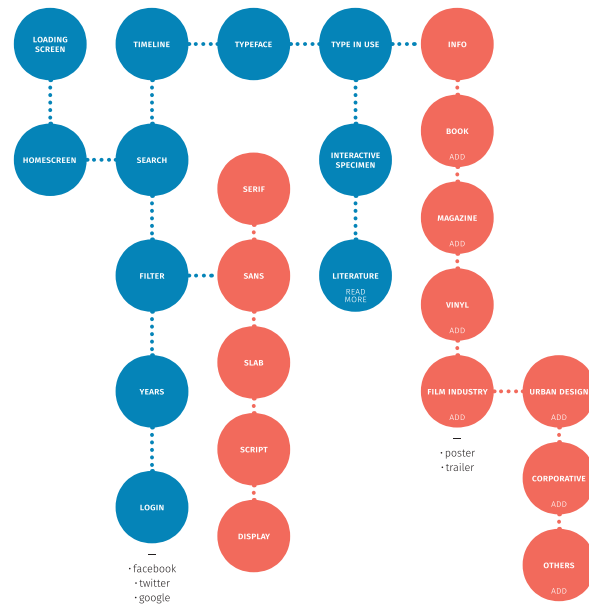
A Multi-Sensory Game for Learning Braille and Braille Music with the Aim of Integrating the Blind and Visually Impaired

Dixi is a multi-sensory game for learning the Braille alphabet and Braille music with the aim of socialising blind and visually impaired persons. It consists of an electronic casing and 34 cards with letters (Croatian + English). The casing has six keys, each corresponding to a single tone on a scale, which are arranged in the form of six dots that are used to write letters in the Braille alphabet. By pressing different combinations of keys, you can "play" every letter in the alphabet. Each letter card has a Braille notation of the letter, tones that comprise the letter and any musical forms (intervals or chords). The game facilitates learning and memorising letters written in Braille as the person learning uses both touch and hearing, thus drawing on sensory knowledge to guess the letter in question. Dixi can be used for education purposes but it also serves as a fun game, with one person "playing" a letter, and the other person trying to guess it.



BORJAN PAVLEK

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Dina Milovčić
SURADNIK / ASSOCIATE: Nikola Đurek

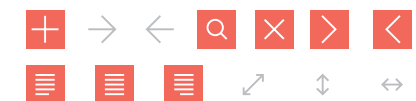
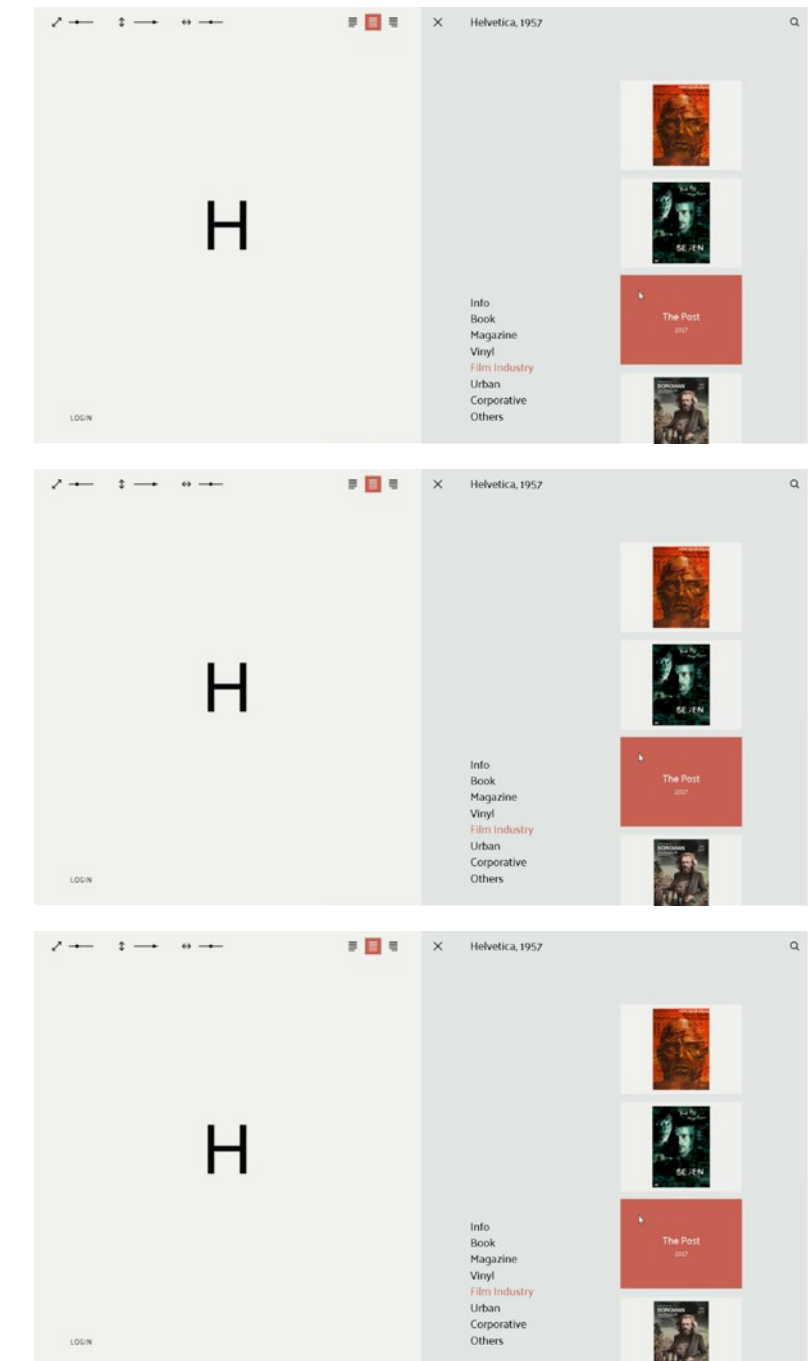


Povijest tipografije

Povijest tipografije je digitalna edukacijska platforma zamišljena kao alat koji služi prvenstveno studentima dizajna, ali i studentima srodnih fakulteta, kao i agencijama, studijima i dizajnerskim biroima za pregled razvoja tipografije od Gutenbergove biblije do danas. Konstrukcija cijele platforme proizlazi iz pretpostavke da su parametri slovnog znaka njegova konstruktivna svojstva te fizički kontekst u kojem ona postoje. Upravo je zbog toga rezultat zamišljen kao platforma sa svoje dvije osnovne osi—horizontalnom i vertikalnom. Horizontalna os, u ovom slučaju predstavlja najrelevantnije fokuse u razvoju fizičkih svojstava slovnih znakova i pisama kroz povijest, dok je na vertikalnoj osi svaki fokus, odnosno, pismo – kontekstualizirano.

The History of Typography

The History of Typography is a digital educational platform designed to serve primarily students of design but can also be of interest to students of related faculties, agencies, studios, and design bureaus. It offers an overview of the development of typography from the Gutenberg Bible to the present day. The design of the platform is based on the assumption that the parameters of a letterform are its constructive characteristics and the physical context in which they exist. This is why the design was conceived as a platform with two basic axes – a horizontal and a vertical one. The horizontal axis represents the most relevant points in the development of physical properties of letterforms and scripts throughout history, while on the vertical axis each point, i.e. script, is contextualized.





GRGO PETROV

MENTOR: Ivan Doroghy
KOMENTORI / COMENTORS: Tomislav Vlanić, Inja Kavurić-Kireta
SURADNICE / ASSOCIATES: Ivana Škrlec, Ivančica Tomorad



Imbra Houstovnjak — Ilustrirana kajkavska slikovnica kao sredstvo edukacije i popularizacije lokalnih hrvatskih govora

Imbra Houstovnjak je ilustrirana legenda na kajkavskom govoru Marije Bistrice prateći njegove pustolovine po Sjevernoj Hrvatskoj. Ujedno je projekt rebrandinga položaja i kulturnog identiteta kajkavskog govornog područja u Hrvatskoj. Javlja se kao odgovor na negativan trend odnosa javnosti prema dijalektima, njihovu sve manju ili nikakvu prisutnost u medijima i nedostupnost mladima u primjerenim medijima. U središtu se projekta nalazi jezik kao primarno sredstvo izražavanja identiteta pojedinca ili zajednice. Također je jedan od ključnih segmenata nematerijalne kulturne baštine. Imbra Houstovnjak interpretira jezik i revalorizira pozitivne vrijednosti lokalnog kulturnog identiteta kroz inovativni pristup u dizajnu istražujući mogućnosti njegove upotrebe u suvremenim medijima i kulturi. Primjeri su upotreba u tiskovnim i interaktivnim medijima poput animiranih videa, igrice i sl. Svrha projekta je pomak prema pozitivnoj recepciji kajkavskog identiteta u javnosti pomoću dizajnerske interpretacije. Projekt je usmjeren primarno osnovnoškolskom uzrastu, mladima, udrugama te obrazovnim institucijama. Dinamičnim poluapstraktnim ilustracijama, ručno narisanom tipografijom i kontrastima među stranicama dočarava se autentični jezik područja Marije Bistrice bivajući vizualno i funkcionalno atraktivan uzrastu. U legendi susrećemo i bića hrvatske, odnosno slavenske mitologije te ostale elemente tradicija karakterističnih za kajkavsko govorno područje.

Imbra Houstovnjak — Illustrated Kajkavian Picture Book as a Means of Education and Popularization of Local Croatian Dialects

Imbra Houstovnjak is an illustrated legend written in the Kajkavian dialect of Marija Bistrica, which tells the tale of the main character's adventures across Northern Croatia. The project is also aimed at rebranding the position and cultural identity of the Kajkavian dialect in Croatia. It is a response to the negative public perception of dialects, their diminishing presence in the media, or lack thereof, and the fact that dialects are inaccessible to young people across different media. The language is at the heart of the project as the primary means of expressing the identity of an individual or a community, and also as one of the key segments of intangible cultural heritage. The tale of Imbra Houstovnjak interprets language and revalorizes positive values of local cultural identity through an innovative approach to design and exploration of how it can be used in contemporary media and culture (for example, in printed and interactive media such as animated videos, games, and the like). The project strives to enable a shift towards a more positive public perception of the Kajkavian identity with the help of design. It is intended primarily for primary school children, young people, associations, and educational institutions. The dynamic semi-abstract illustrations, hand-drawn typography and contrasts between the pages evoke the authentic language of Marija Bistrica while at the same time being visually and functionally attractive. The legend is filled with characters from Croatian and Slavic mythology and other elements of the traditions typical for the Kajkavian-speaking region.

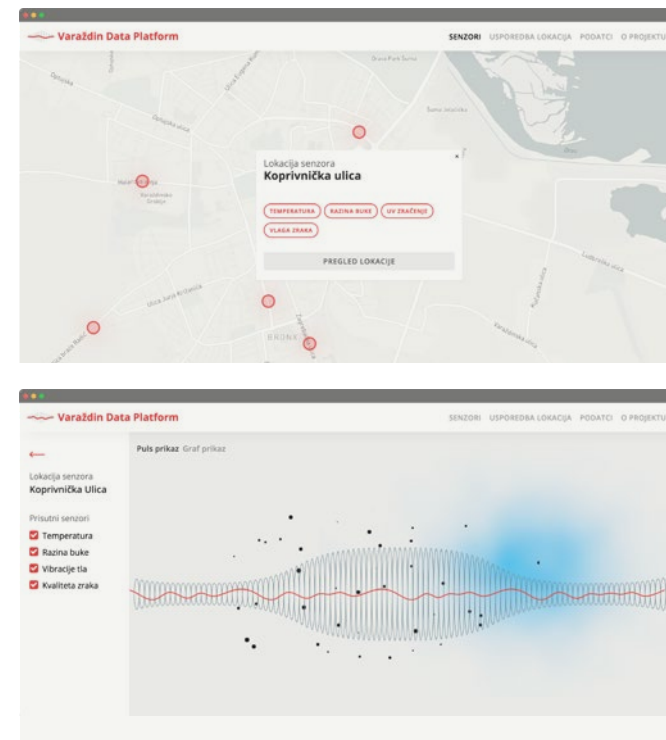


MIHAEL MIKLOŠIĆ

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Tomislav Vlanić
GODIŠNJA NAGRADA STUDIJA DIZAJNA /
ANNUAL AWARDS AT THE SCHOOL OF DESIGN



Varaždin Data Platform



Varaždin Data Platform

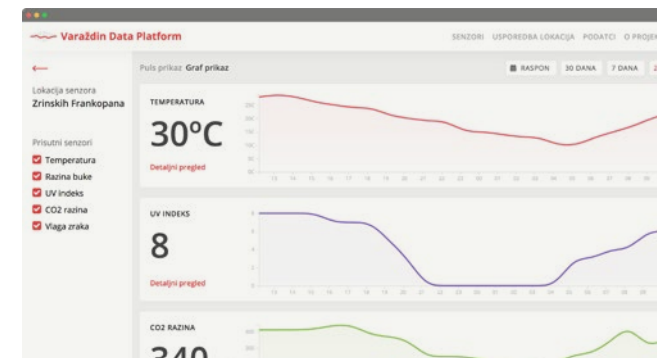
— Digitalna platforma za vizualizaciju senzorskih podataka

Platforma, realizirana u obliku digitalnog proizvoda, nudi cjelokupno rješenje za vizualizaciju, interpretaciju i analizu podataka dobivenih sa senzora unutar grada. Unatoč dostupnosti tehnologije, ovakve projekte ne nalazimo često na području Republike Hrvatske. Grad Varaždin pokazao se prikladnim za testiranje prototipa, no pristup dizajnu bio je univerzalan, što znači da je projekt primjenjiv u bilo kojem središtu. Cijeli projekt počiva na principima otvorenosti i modularnosti, što znači da je platformu lako proširiti dodavanjem novih senzora, lokacija i funkcionalnosti. U skladu s time, platforma nije specijalizirana, već se pronalazak njene namjene prepušta krajnjem korisniku, ovisno o njegovim potrebama. Neke od mogućih primjena su: usporedba dviju lokacija unutar grada za život ili za otvaranje poslovanja s obzirom na parametre poput razine buke ili protoka ljudi, analiza porasta zagađenja unutar zraka kroz vremenski period, različite edukativno-znanstvene primjene korelacijom podataka s različitim senzora. Svi podatci javno su dostupni u sirovom obliku, što nalazi razne primjene od praćenja statistike do pokretanja startupova.

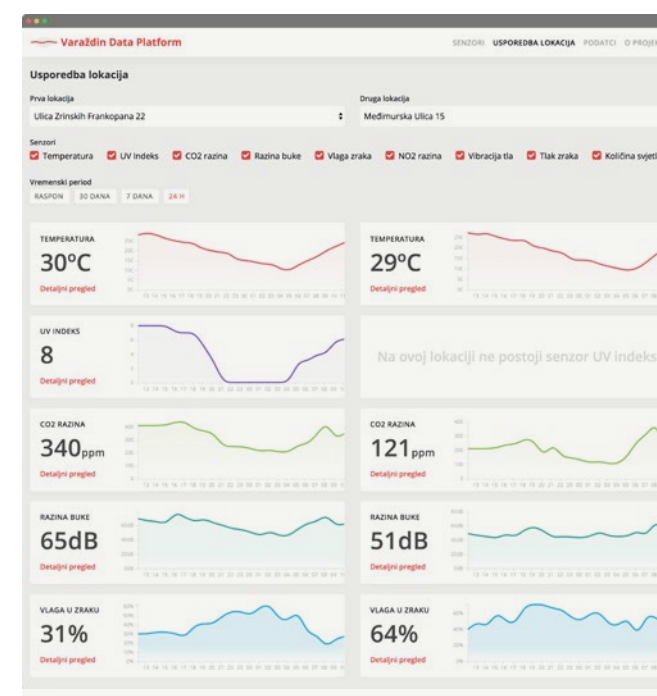
Varaždin Data Platform

— A Digital Platform for Visualization of Sensor Data

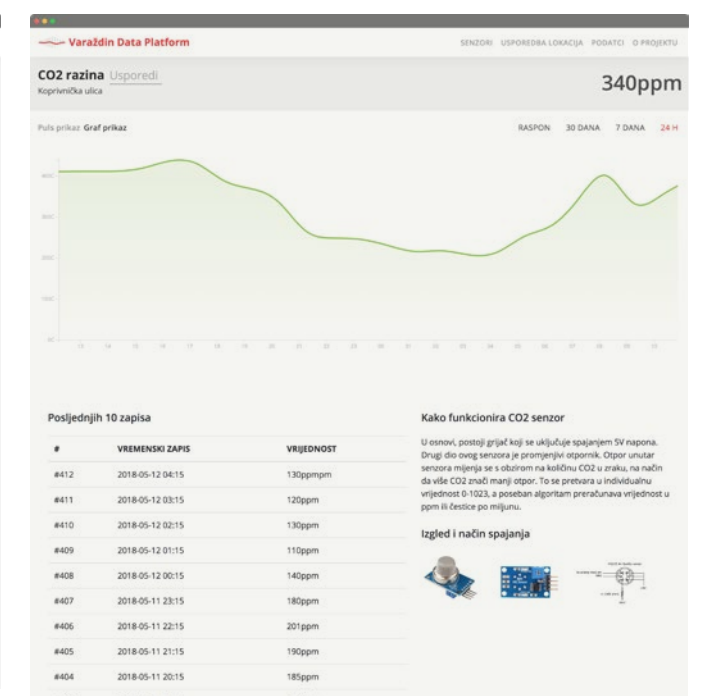
The platform, which comes in the form of a digital product, offers a complete solution for the visualization, interpretation, and analysis of data obtained from sensors in the city. These kinds of projects are not often found in Croatia despite the fact that the necessary technology is widely accessible. The city of Varaždin was chosen for the prototype testing but the design approach is universal, making the project easily implementable regardless of the location. The whole project is based on the principles of openness and modularity, which means that the platform can be easily expanded by adding new sensors, locations and functionalities. Accordingly, the platform is not specialized. It is up to the user to find its purpose, depending on their needs. Some of the possible applications include the following: comparing two locations in the city in terms of their suitability for living or starting a business by looking at different parameters, such as noise levels, movement of people, air pollution increases over time, etc. Different educational and scientific applications are made possible through the correlation of data from different sensors. All data are publicly available in raw form, making them suitable for various applications, from monitoring statistics to launching start-ups.



LOKACIJE	DODAJ LOKACIJU	Senzori	DODAJ NOVI SENZOR	POSTAVKE LOKACIJE
Zrinskih Frankopana 10		CO2 razina GPO-A-1 03/06/2018 100	100	
Koprivnička Ulica 23		Razina buke GPO-A-4 03/06/2018 000	000	
Trg Kraja Tomislava		UV indeks GPO-D-2 03/06/2018 008	008	
Frana Supila		Vlaga zraka GPO-A-5 03/06/2018 020	020	
Optujska 21		Količina kiše GPO-A-0 03/06/2018 000	000	

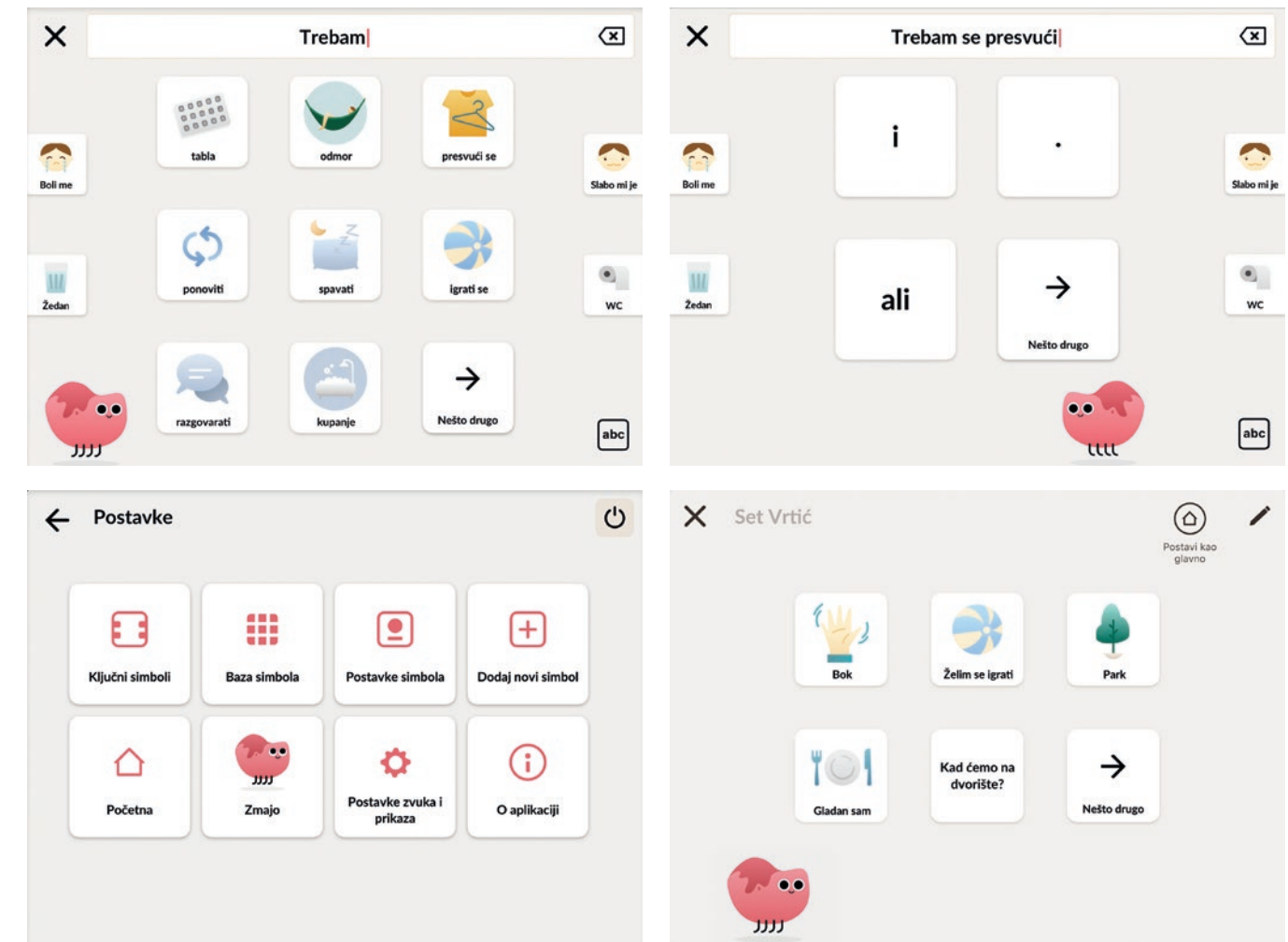
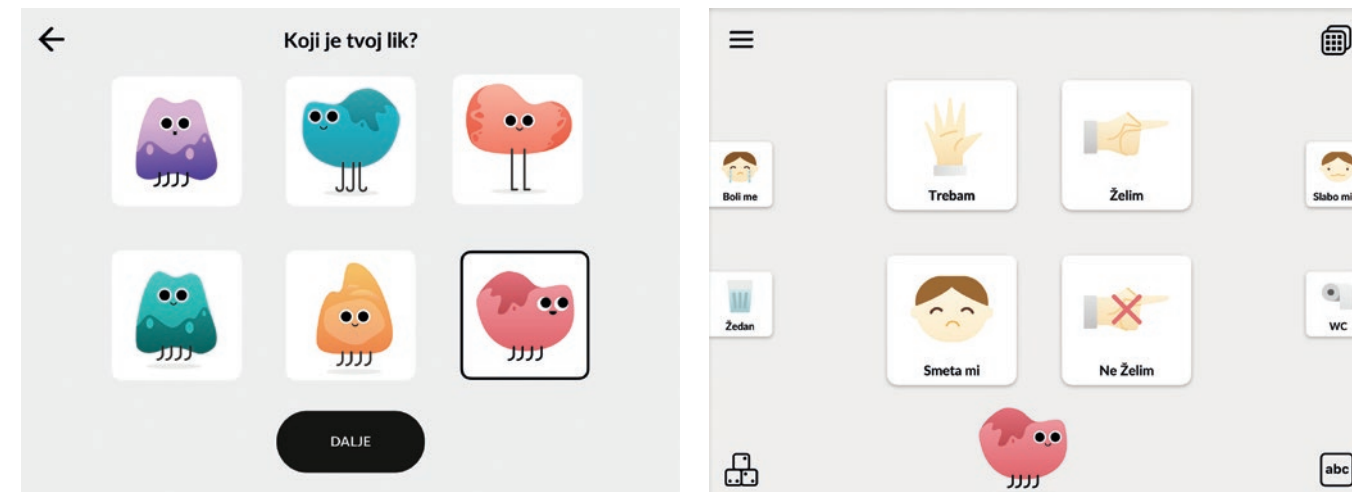


LOKACIJE	DODAJ LOKACIJU	Senzori	DODAJ NOVI SENZOR	POSTAVKE LOKACIJE
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Frana Supila		Vlaga zraka GPO-A-5 03/06/2018		
Optujska 21		Količina kiše GPO-A-0 03/06/2018		



NIKOLINA FUZUL

MENTOR: Nenad Dogan
KOMENTORICA / COMENTOR: Dina Milovčić



Pričalica — digitalni sustav potpomognute komunikacije za osobe sa složenim komunikacijskim potrebama

Digitalni sustav potpomognute komunikacije za osobe sa složenim komunikacijskim potrebama 'Pričalica' je alat čiji je cilj unaprijeđenje korisnikove komunikacije s okolinom te razvoj korisnikovih vještina u digitalnoj sferi. Pričalica je primarno namijenjena onoj kategoriji korisnika koji imaju složene komunikacijske potrebe uz određene govorne poteškoće i mogući nedostatak fine motorike ili motorike uopće. Obuhvaća djecu predškolske i ranije školske dobi, a sekundarno je namijenjena roditeljima i relevantnoj okolini (zaposlenici vrtića i škola). Sustav je zamišljen da se koristi pomoću dodira na tabletu i/ili pomoću uređaja za praćenje pogleda (te se time pogledom upravlja kroz aplikaciju). Uz navedeno, također može obuhvatiti osobe bez navedenih poteškoća u smislu poticanja pismenosti, jer se sustav bazira na komunikaciji putem simbola. Jedne od glavnih karakteristika aplikacije su upravljanje i kreiranje setova simbola, popratni likovi i uvođenje ključnih simbola. Popratni likovi imaju za cilj potaknuti korisnika i motivirati ga za daljnju upotrebu, dok ključni simboli čine statičan dio sučelja i predstavljaju one simbole do kojih korisnik treba čim brže doći kako bi izrazio hitne potrebe.

Pričalica (Storyteller) — a Digital Assisted Communication System for Persons with Complex Communication Needs

The *Pričalica (Storyteller)* digital assisted communication system for persons with complex communication needs is a tool aimed at improving the user's communication with their environment and developing their skills in the digital sphere. *Pričalica* is primarily intended for users who have complex communication needs along with certain speech difficulties and a possible lack of fine motor skills or motor skills in general. These include children of preschool and early school age, as well as parents and other individuals connected to the user (kindergarten and school employees). The system is designed to be used by touching a tablet and/or with the help of an eye-tracking device (making it possible to use the application with eye movements). The system can also be used to promote literacy in general as it is based on communication through symbols. One of the main features of the application is the management and creation of symbol sets, accompanying characters and the introduction of key symbols. Accompanying characters encourage and motivate the user to keep using the system while the key symbols form the static part of the interface and represent the symbols that the user needs to access as quickly as possible to express their needs.

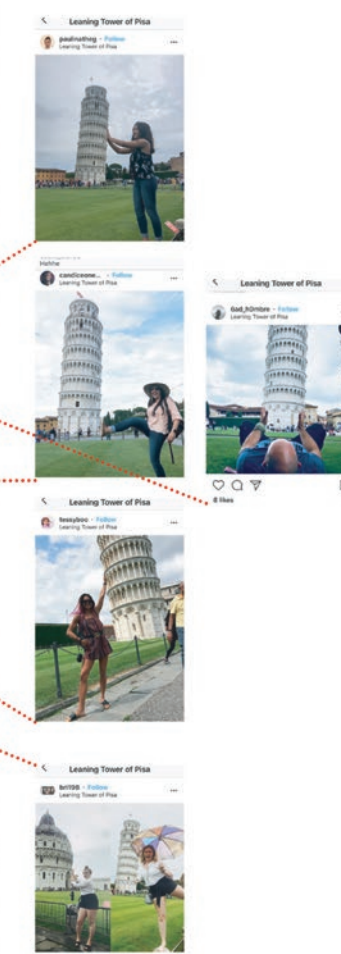
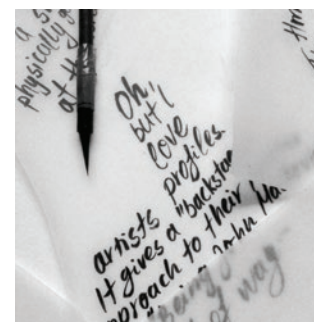


Pričalica

MLADEN UDOVIČIĆ

MENTOR: Stipe Brčić

KOMENTORICE / KOMENTORI: Marija Juza, Ivana Fabrio



Kreativna reinterpretacija virtualnih identiteta — Propitivanje komunikacije u kontekstu društvenih mreža

Projekt se bazira na iščitavanju narativa iz objava pravih korisnika Instagram društvene mreže te kategorizacijom objava i analizom sadržaja koji prevladava mrežom. Razvijenom metodom sadržaj se preuzima, svrstava u kategoriju i temu te se reinterpretira i čini novi narativ. Metoda može poslužiti kao kritika ili kao alat za predviđanje novih sustava u kontekstu potrebe za slojevitijom komunikacijom u digitalnom mediju i društvu. Promatrač je kroz analizu ilustracije dodatno angažiran na shvaćanje višeslojnosti tumačenja kritičkog poimanja teme koju obrađujem. Projekt se sastoji od serije knjižica koje se rastvaraju u postere. Korišteni elementi su preuzeti sa objava pravih aktivnih korisnika sa otvorenim profilima (u trenutku promatranja). Svako preuzimanje sadržaja je dokumentirano te je zabilježeno u samom djelu (ilustraciji) u obliku poveznice (linka) čime angažiram promatrača na provjeru autentičnosti preuzetog materijala. Poveznice se moraju prepisati. Ne postoji drugi način za provjeru čime je, osim provjere autentičnosti, promatrač pozvan proći isti proces kao i autor u spajanju elemenata čime se stvara mogućnost novog narativa (ovisno o novom promatraču koji će možda na neki novi način povezati elemente ili dobiti bolji uvid u razumijevanje mog načina reinterpretacije). Provedena metoda ističe vrijednost dizajna vizualnih komunikacija kao sredstvo jednako legitimno u propitivanju komunikacije i komunikacijskih fenomena kao i znanost.

A Creative Reinterpretation of Virtual Identities — Questioning Communication in the Context of Social Media

The project is based on interpreting the narrative from real posts of Instagram users, categorising them, and analysing the dominant content on the social network. The method that was developed makes it possible to take over content, sort it according to category and topic, reinterpret it, and transform it into a completely new narrative. The method can be used as a form of criticism or as a tool for predicting new systems in the context of a need for a more layered communication in digital media and society. By analysing an illustration, the observer is motivated to tackle the multi-layered interpretation of the subject matter and its critical understanding. The project consists of a series of booklets that can be unfolded into posters. The elements that are used have been taken from the posts of actual active users with open profiles (at the time of observation). Each retrieval of content is documented and recorded in the work itself (illustration) in the form of a link, which motivates the observer to authenticate the downloaded material. The links need to be copied manually. There is no other way to check the authenticity of the material, and the observer is therefore compelled to go through the same process as the author and combine the elements. This way, possibilities of creating a new narrative emerge, depending on whether the new observer can combine the elements in a different way or gain a better insight into my reinterpretation. This method highlights the value of the design of visual communication as a means that is as legitimate as science for analysing communication and communication phenomena.

PETRA GRUBIŠIĆ

MENTOR: Nenad Dogan

KOMENTORI / COMENTORS: Dina Milovčić, Emil Flatz



eSTUDENT

— Platforma za povezivanje studenata s realnim okruženjem

eSTUDENT kao organizacija kojoj su ciljevi aktivacija i povezivanje studenata i realnog okruženja mora držati korak s promjenama u okolini. Provedeno istraživanje je pokazalo kako aktualni sustav informiranja i umrežavanja studenata ne funkcionira, a vizualni identitet ne prenosi misiju udruge. Studenti unatoč interesu za projekte kakve provodi udruga eSTUDENT većinom nisu upoznati sa njima. Potrebna je bolja komunikacija projekata na svim razinama i povećanje vidljivosti udruge pred studentima i potencijalnim partnerima. Izvedbeni projekt uključuje novi vizualni identitet udruge i dizajn platforme za povezivanje studenata i realnog okruženja. Novi znak Udruge predstavlja odmak od 'izvrsnosti' i pretjerane ozbiljnosti. Slovo 'e' je i dalje istaknuto, a sa pozadinskim oblikom predstavlja megafon, odnosno poziv na aktiviranje. Platforma je prilagođena pregledavanju na pametnim telefonima, a sadržaj za studente stavljen je u središte iskustva. Osmišljen je i novi sadržaj – izazovi koji se temelje na principu otvorene inovacije. Studentima su kroz tri primarne kategorije sadržaja pružene informacije o aktualnim događajima, izazovima i poslovima koje nudi udruga, a uz opciju filtra studenti svaki puta kada se vrate na stranicu vide sadržaj koji njih interesira. U svakom trenutku mogu i promijeniti interese.

eSTUDENT

— a Platform for Connecting Students with the Real Environment

The projects carried out by eSTUDENT are of interest for the students, however, most of them are unfamiliar with the work of the association. Therefore, communication activities need to be intensified at all levels and the visibility of the association needs to be increased for students and potential partners. The project includes a new visual identity of the association and a platform that will connect students with the real-world business environment. The new sign of the association is a departure from the previous use of 'excellence' and excessive seriousness. The letter 'e' is still prominent and forms the image of a megaphone with the background shape, which symbolises a call to action. The platform can be viewed on smartphones and the student content is at the centre of the user experience. New content has also been developed – challenges based on the principle of open innovation. Three primary categories of content provide students with information on current events, challenges and jobs offered by the association. A filter enables students to view content that is of interest to them each time they return to the page. They can change their points of interest at any time.

OLIVER POTOČNIK

MENTOR: Ivan Doroghy

KOMENTORI / COMENTORS: Tomislav Vlanić, Emil Flatz



Jazz planet

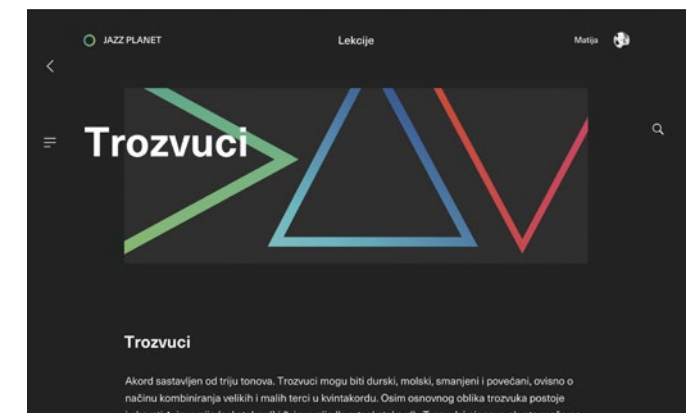
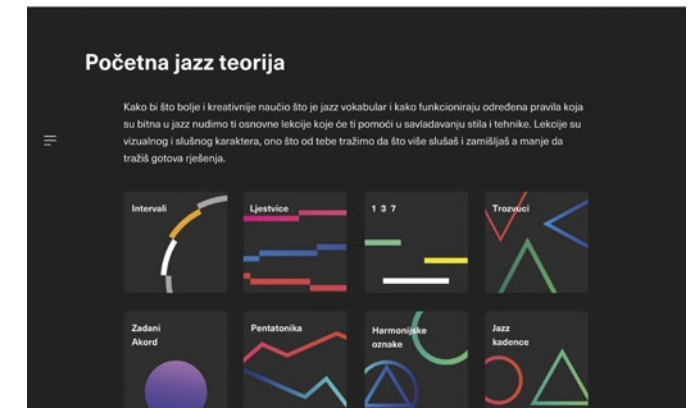
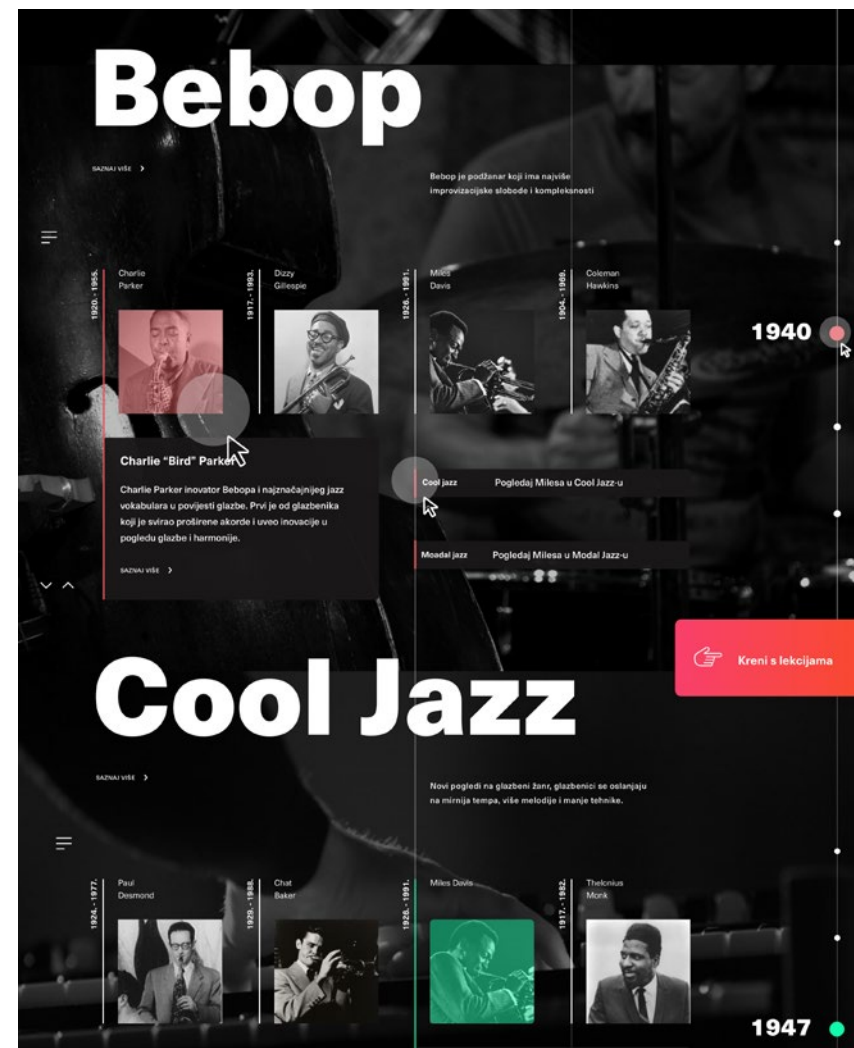
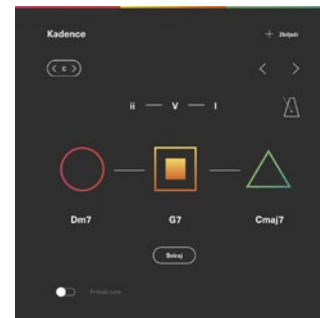
— Digitalna platforma za učenje o jazz glazbi

Jazz planet je web platforma s interaktivnom vremenskom linijom i osnovnim lekcijama o jazz glazbi. Okosnica platforme su lekcije koje su koncipirane s namjerom da korisnika upoznaju s osnovnim pojmovima i teorijom jazz glazbe koja je potrebna za razvijanje jazz vokabulara. Krajnji cilj projekta je da se korisnika pokuša što bolje i preciznije upoznati s elementima i primjerima jazz teorije koji mu mogu pomoći za daljnje razvijanje vještina i znanja. Lekcije su kreirane na način da se korisnik postepeno upoznaje s osnovama kao što su intervali, ljestvice, trozvuci, harmonijske oznake, ali i sa zahtjevnijim elementima kao što su harmonijske kadence, pentatonika, zadani akordi i forma jazz standarda. Poželjno je da je korisnik već upoznat s osnovnom glazbenom teorijom i poznavanjem vlastitog instrumenta, kako bi se što lakše i brže upoznao s ciljevima lekcija. Svrha ovog projekta nije udaljšavanje od notnog zapisa, već je svrha da se korisnicima omogući nestandardni oblik učenja u kojem je cilj osvjestiti sluh, percepciju i reakciju na određeni trenutak prilikom vježbanja ili nastupa. Uz osnovnu teoriju jazz glazbe platforma sadrži vremensku liniju 'storytelling' sačinjenu od važnih podžanrova i izvođača koji su oblikovali jazz kroz povijest.

Jazz Planet

— a Digital Platform for Learning About Jazz Music

Jazz Planet is a web platform with an interactive timeline and basic lessons about jazz music. The platform offers lessons that are designed to teach the user the basic concepts and theory of jazz music and to help them develop a jazz vocabulary. The ultimate goal of the project is to introduce the user to jazz theory elements and examples that can help them further develop their skills and knowledge. The lessons progressively introduce the fundamentals of jazz theory, such as intervals, scales, triple cords, signatures, but also more complex elements such as harmonic cadence, pentatonic scale, set chords and jazz standard form. Knowledge of basic music theory and familiarity with the instrument is preferred in order for the user to meet the objectives of the lessons more easily and quickly. The goal of the project is not to depart from sheet music but to provide users with a non-standard form of learning which aims to raise awareness of hearing, perception and reaction to a specific moment during rehearsal or performance. Along with the basic jazz theory, the platform also features a storytelling timeline made up of important subgenres and artists who have shaped the history of jazz.



1. godina
Diplomskog studija
Industrijski dizajn

1st Year
Graduate Programme
Industrial Design



Marta Badurina Matea Bertina Erika Filipan Karla Kocijan Paula Kovač Jan Marin



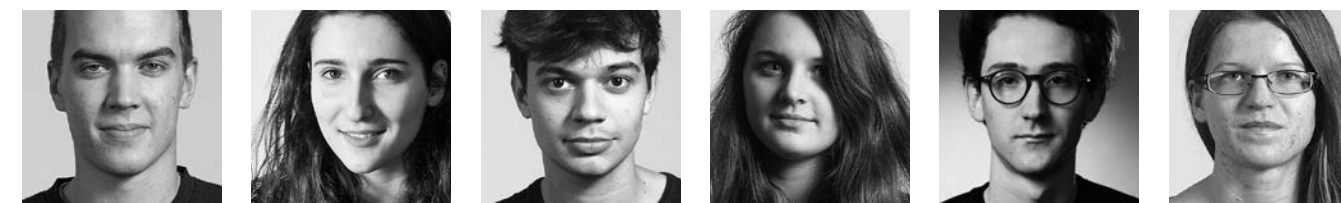
Lucija Matic Ela Meseldžić Vilim Redža Lucija Sever Valentina Sunek Josipa Tadić

1. godina
Diplomskog studija
Vizualne komunikacije

1st Year
Graduate Programme
Visual communications



Ivana Bačanek Ena Begčević Mikela Cvitanović Andrija Galić Ljubica Golubić Stella Grabarić



Roko Jurjević Dora Kasun Ivan Klanac Petra Kovačević Luka Marčec Ana Pavičić



Hrvoje Radman Livaja Marijana Šimag Jan Tomić Matej Vučković

2. godina
Diplomskog studija
Industrijski dizajn

2nd Year
Graduate Programme
Industrial Design



Dina Bartolić Stela Cvijanović Karmela Gudiček Katarina Huljev Viktorija Jurina Filip Kovačić



Matej Maltar Klara Marelić Monika Močević Maja Prelec Lucija Rubinić Paula Šantić



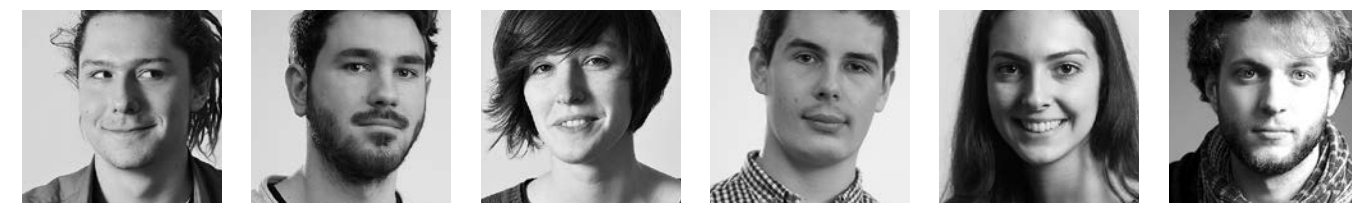
Toni Šljaka Nives Vegh

2. godina
Diplomskog studija
Vizualne komunikacije

2nd Year
Graduate Programme
Visual communications



Nikolina Fuzul Petra Grubišić Leopoldina Jovanovski Matea Jurčević Tena Knežević Michelle Antonia Kovačević



Otto Kušec Filip Latin Elizabeta Lončar Mihael Miklošić Mirjam Milas Borjan Pavlek



Grgo Petrov Oliver Potočnik Mladen Udovičić

Diplomski studij
Izvedbeni program

*Graduate Programme
Curriculum Outline*

DIPLOMSKI STUDIJ 1. godina

GRADUATE PROGRAMME First Year

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

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

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

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

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

Film i video 1, 2 / Film and Video 1, 2
Kreativni laboratorij
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)

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
	195	12

15	60	7.5
15	30	3.5
15	30	3.5
–	–	–
	165	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	30	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
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 Fabio / 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
prof. dr. sc. Feđa Vukić / PhD, associate professor

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

pred. Veljko Žvan / lecturer

doc. dr. sc. Nikola Đurek / associate professor
pred. Flatz Emil / lecturer
izv. prof. Stanko Herceg / associate professor
doc. Robert Šimetin / associate professor
prof. dr. sc. Feđa Vukić / PhD, associate professor

Suradnici / Associates and Assistants

asist. Iva Kostešić / teaching assistant
--

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

asist. Pavel Posavec / teaching assistant
asist. Iva Kostešić / teaching assistant

doc. Tomislav Vlanić / assistant professor
asist. Marija Juza / teaching assistant
asist. Dina Milovčić / teaching assistant

asist. Luka Perić / teaching assistant
asist. Pavel Posavec / teaching assistant

asist. Iva Kostešić / teaching assistant
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DIPLOMSKI STUDIJ
2. godina

RGRADUATE PROGRAMME
Second Year

Izvedbeni program / Curriculum Outline	3. semestar / 3 rd semester			4. semestar / 4 th semester		
	Pred. Lectures	Vježbe Exercises	ECTS Credits	Pred. Lectures	Vježbe Exercises	ECTS Credits
Zajednički predmeti / Joint Courses						
Upravljanje dizajnom / Design Management	30	0	3	–	–	–
Socijalni dizajn / Social Design	15	15	2.5	–	–	–
		60	5.5	–	–	–
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	–	–	–	0	210	20
Diploma – obrana / Graduation Thesis – Presentation	–	–	–	–	–	10
		120	19.5	210	30	
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	–	–	–	0	210	20
Diploma – obrana / Graduation Thesis – Presentation	–	–	–	–	–	10
		120	19.5	210	30	
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	–	–	–

Nositelji kolegija / Course Leaders

doc. dr. sc. Vatroslav Škare / associate professor
doc. mr. sc. Ivana Fabio / assistant professor

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

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

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

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

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prof. Ivan Doroghy / associate professor

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

Suradnici / Associates and Assistants

doc. dr. sc. Morana Fudurić / associate professor

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

doc. Tomislav Vlanić / assistant professor
asist. Marija Juza / teaching assistant
asist. Dina Milovčić / teaching assistant

Projekti
Dogadjanja

*Projects
Events*

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.

The Tito – Stalin Split 70 Years – dizajn vizualnog identiteta konferencije Filozofskog fakulteta Sveučilišta u Zagrebu

Vizualni identitet konferencije *The Tito-Stalin Split 70 Years After* oblikovale su studentice 1. godine diplomskog studija Studija dizajna: Ena Begčević i Mikela Cvitanović, pod mentorstvom prof. Stipe Brčića i asistentice Marije Juza. Idejni koncept vizualnog identiteta konferencije počiva na fragmentaciji do tada monolitnoga komunističkog pokreta te političkoj, administrativnoj i ekonomskoj decentralizaciji. Time jedan od najznačajnijih simbola pokreta i vremena, suvremenom aplikacijom tadašnjega vizualnog jezika i korištenjem boje koja prokazuje patinu vremena, jednoznačno i jasno utjelovljuje povijesni utjecaj sukoba dvaju vođa.

The Tito-Stalin Split 70 Years After – Visual Identity Design of the Conference of Faculty of Humanities and Social Sciences University of Zagreb

The visual identity of the Conference *The Tito-Stalin Split 70 Years After* was designed by the 1st year students of the Graduate Study Programme at the School of Design Ena Begčević and Mikela Cvitanović, mentored by the Professor Stipe Brčić and the Teaching Assistant Marija Juza. The preliminary design behind the visual identity of the Conference was fragmentation of what until then had been monolithic communist movement and political, administrative and economic decentralisation. In that way one of the most important symbols of the movement and the times unequivocally and clearly embodies the historical influence of the conflict between the two leaders, through contemporary use of the visual language that was used at the time and through the use of colour that shows the patina of the times.



NARUČITELJ: Filozofski fakultet Sveučilišta u Zagrebu,
dr.sc. Tvrtko Jakovina

CLIENT: Faculty of Humanities and Social Sciences,
University of Zagreb, Professor Tvrtko Jakovina, PhD



Tipografska šahovnica – vizualni identitet predsjedanja Hrvatske Vijećem Europske unije 2020. (natječaj)

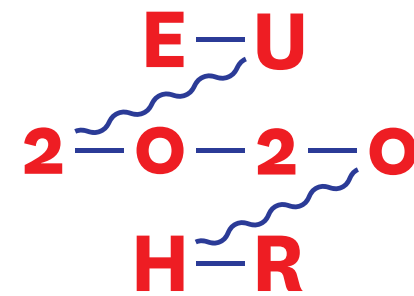
Ministarstvo kulture i Ministarstvo vanjskih i europskih poslova u organizaciji Hrvatskog dizajnerskog društva proveli su 2018. godine javno-pozivni natječaj za dizajn vizualnog identiteta predsjedanja Republike Hrvatske Vijećem Europske unije 2020. godine (EU2020HR). Cilj natječaja bio je usvajanje vizualnog identiteta predsjedanja Republike Hrvatske Vijećem EU koji će pružiti temelj za sustavno informiranje i komunikaciju s javnošću ususret predsjedanju RH Vijećem EU i za vrijeme njegova trajanja.

Studenti 2. preddiplomske godine Studija dizajna pod vodstvom svojih mentora prof. Ivana Doroghya, prof. Nenada Dogana, prof. Stipe Brčića, doc. Tomislava Vlanića, pred. Dine Milovčić i asist. Marije Juza aplicirali su nekoliko rješenja na natječaj. Unutar velike stručne konkurencije i pet pozvanih dizajnerskih studija i timova, međunarodni žiri u sastavu: Damir Bralić, Antti Hinkula, Jan Pavlović, Nevena Tudor Perković, Zvonimir Frka Petešić, Katja Šare i Jakov Vilović,

Typographic Chessboard – Visual Identity of Croatian Presidency of the Council of the European Union 2020. (competition)

In 2018, the Ministry of Culture and the Ministry of Foreign and European Affairs held a public design competition for the visual identity of Croatia's Presidency of the Council of the EU in 2020 (EU2020HR). The competition was organised by the Croatian Designers Association. The aim of the competition was to choose the visual identity of the Croatian Presidency of the Council of the EU which would serve as the basis for informing and communicating with the public in a systematic way during the presidency.

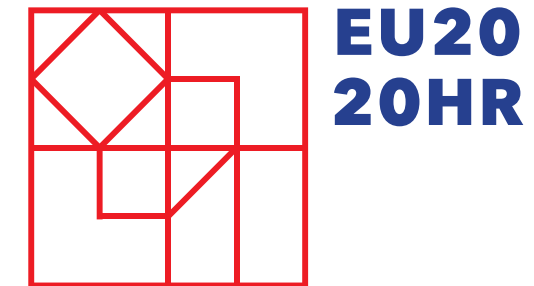
Second year undergraduate students of the School of Design, under the guidance of their mentors Professor Ivan Doroghy, Professor Nenad Dogan, Professor Stipe Brčić, Assistant Professor Tomislav Vlanić, Lecturer Dina Milovčić and Teaching Assistant Marija Juza, submitted several designs for the competition.



STUDENT: Erik Burić
MENTORI / MENTORS: Ivan Doroghy i Tomislav Vlanić



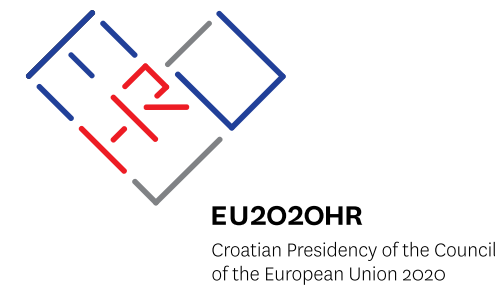
STUDENT: Vicko Bezić
MENTORI / MENTORS: Ivan Doroghy i Tomislav Vlanić



STUDENTICA / STUDENT: Silvia Marinčić
MENTORI / MENTORS: Stipe Brčić i Marija Juza



STUDENTICA / STUDENT: Antonija Vuletić
MENTORI / MENTORS: Nenad Dogan i Dina Milovčić



STUDENTICA / STUDENT: Karla Waldgoni
MENTORI / MENTORS: Nenad Dogan i Dina Milovčić



STUDENTICA / STUDENT: Iva Primorac
MENTORI / MENTORS: Stipe Brčić i Marija Juza



STUDENTICA / STUDENT: Monika Vodopija
MENTORI / MENTORS: Nenad Dogan i Dina Milovčić



STUDENTICA / STUDENT: Tin Cifrek
MENTORI / MENTORS: Ivan Doroghy i Tomislav Vlanić

odabrao je rad studentice Studija dizajna pri Arhitektonskom fakultetu Sveučilišta u Zagrebu Ive Primorac i njezinih mentora prof. Stipe Brčića i Marije Juze pod nazivom Tipografska šahovnica kao najbolje rješenje i dodijelio mu prvu nagradu uz sljedeće obrazloženje: "Rezultat je u grafičkom izričaju jasan i čitljiv logotip primjeren prigodi, predviđenoj namjeni i području primjene. Kvaliteta ovog rješenja temeljena je njegovim sintetskim pristupom. Tipografija kao jedini nosivi element u standardnoj je zadaći prenošenja nedvosmislene verbalne poruke no također u slogu i kolorističkom tretmanu koristi motiv šahovnice i nacionalni crveno-plavi kolorit, elemente koji su jasni i široko prihvaćeni označitelji nacionalnog identiteta. Tri komponente (verbalna, forma kvadratnog rastera i boja) već svaka zasebno posjeduju zadovoljavajuću denotativnu potentnost, a u ovako ekonomično optimiziranom spoju osiguravaju poželjnu količinu zalihosti u službi nedvosmisljenog prenošenja poruke primateljima različitih provenijencija i razina informiranosti. Rješenje konstituirano na ovaj način u horizontu primjene otvara široki i poticajan prostor razrade aplikacija, od najrazličitijih statičkih preko onih koji uključuju komponentu vremena, zatim rješenja signalizacije u prostoru sve do razrade promotivnog i suvenirskog asortimana. Strateški gledano rješenje je na tragu, odnosno kvalitetna podrška i nadogradnja, dosadašnjih nastojanja Hrvatske da se jasno odredi i označi na europskom identitetskom teritoriju."

This was a large professional competition that included five invited design studios and teams, and an international jury made up of Damir Bralić, Antti Hinkula, Jan Pavlović, Nevena Tudor Perković, Zvonimir Frka Petešić, Katja Šare and Jakov Vilović. In the end the jury selected the work of Iva Primorac, a student at the School of Design at the Faculty of Architecture of the University of Zagreb, and her mentors Professor Stipe Brčić and Marija Juza. Their work, called 'Typographic Chessboard', was chosen as the best entry and was awarded the first prize with the following explanation: 'In graphic terms, the result is a clear and legible logo appropriate for the occasion, intended purpose and scope of application. The quality of the design is based on its synthetic approach. Typography as the only supporting element has the standard task of conveying an unambiguous verbal message, but also uses the chessboard motif and the national red-blue colour in style and colour treatment, elements that are clear and are widely accepted as markers of national identity. The three components (verbal, square-shaped and colour-coded) already possess sufficient denotative potency on their own, but when combined in such an optimal way they provide the desired amount of redundancy which serves to transmit the message unambiguously and to a wide range of recipients. This type of design is suitable for a wide and inspiring range of applications: from static ones to those including a component of time, signalisation in space, as well as promotional material and souvenirs. Strategically, the visual code supports and upgrades Croatia's efforts to clearly identify and mark itself on the European identity territory.'



Natječajni briefing u Ministarstvu vanjskih poslova RH, Zagreb, ožujak 2018. / Competition briefing at the Ministry of Foreign Affairs of the Republic of Croatia, Zagreb, March 2018



mr.sc. Zvonimir Frka-Petešić, asist. Marija Juza, Predsjednik Vlade RH Andrej Plenković, Iva Primorac, prof. Stipe Brčić / Zvonimir Frka-Petešić, MSc., Teaching Assistant Marija Juza, Croatian Prime Minister Andrej Plenković, Iva Primorac, Professor Stipe Brčić

EU
2020
HR

Tipografska šahovnica biti će službeni vizualni identitet predsjedanja Hrvatske Vijećem Europske unije 2020. godine a autorski i kreativni tim Studija dizajna biti će zadužen za ekstenzivnu implementaciju cjelokupnog dizajna kroz razna informativna i promotivna sredstva te razne komunikacijske medije i njihove primjene.

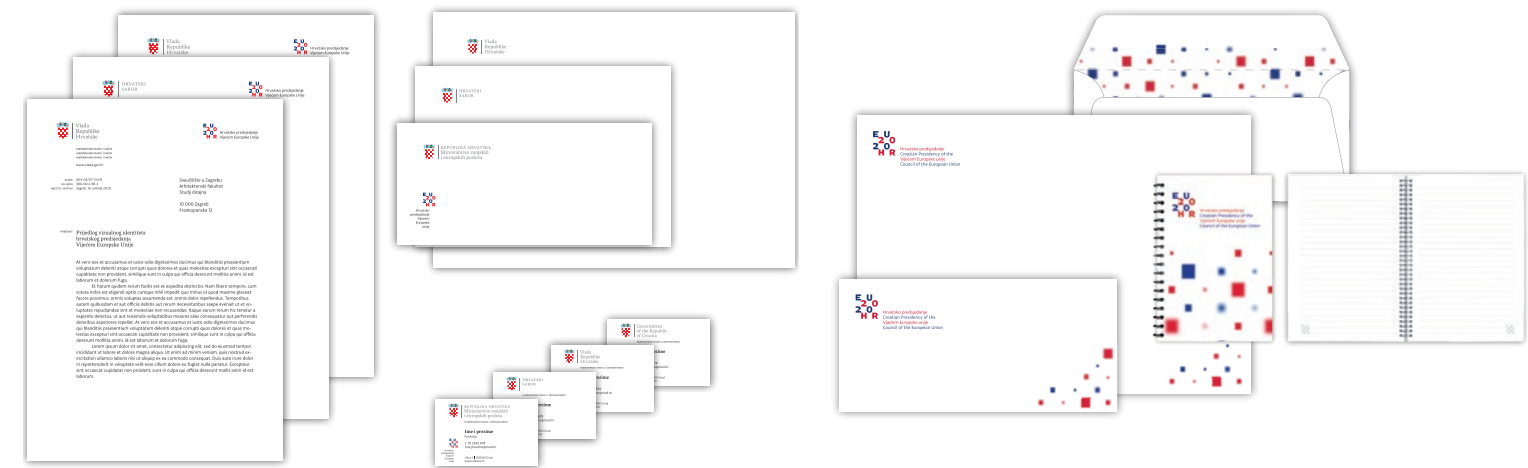
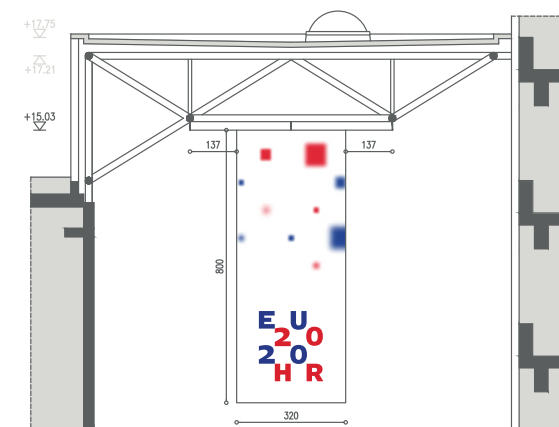
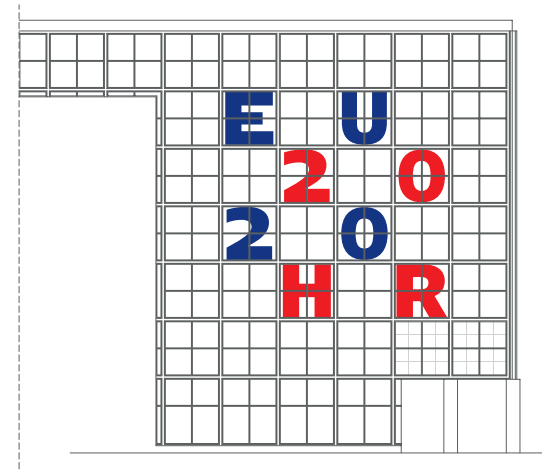
The Typographic chessboard will be implemented as the official visual identity of the Croatian presidency of the Council of the EU in 2020. The School of Design author team, along with its creative team, will oversee the implementation of the overall design through various informational and promotional means, as well as through various media and their applications.

AUTORSKI TIM / AUTHORS:

Iva Primorac, student,
designer Prof. Stipe Brčić, mentor, art director
Asst. Marija Juza, mentor, art director

STRUČNI SURADNICI / PROFESSIONAL ASSOCIATES:

Mladen Udovičić, visual communication design
Leonard Borovičić, visual communication design
Anja Kepert, visual communication design
Tomislav Neumann, architecture, spatial and graphic interventions
Emil Flatz, interactive design
Luka Perić, interactive design
Marko Hrastovec, typography
Igor Raguž, moving graphics
Monika Vodopija, photography
Željko Paulić, product design
Miro Perić, copy
Zvonimir Juza, music
Bernarda Cesar, architecture
Tomislav Vlainić, visual communication design
Dina Korper-Zemva, legal advisor
Dinko Brčić, creative advisor
Marija Vrdoljak, press



asist. Marija Juza, studentica Iva Primorac, prof. Stipe Brčić

Vizualni identitet ADU Galerije f8

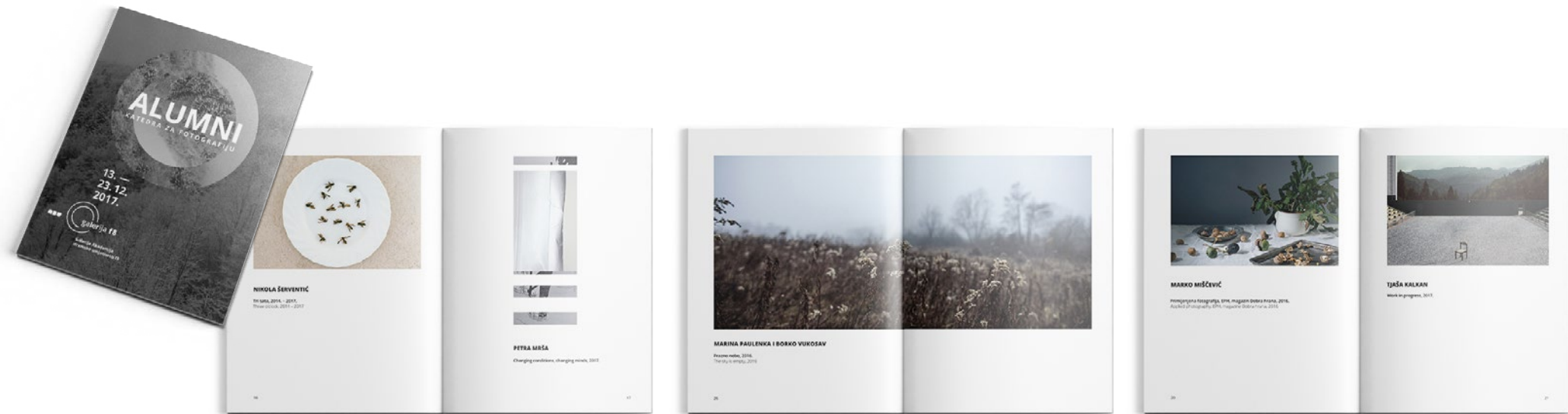
Tijekom zimskog semestra ak. god. 2017./18. ostvarena je još jedna suradnja Akademije dramske umjetnosti i Studija dizajna, ovoga puta povodom otvaranja nove Galerije ADU f8. Studenti 1. godine diplomskog studija Vizualnih komunikacija, pod vodstvom svojih nastavnika: asist. Marije Juza, pred. Dine Milovčić te doc. Tomislava Vlaineića, a u suradnji s voditeljicom galerije doc. vart. Jelenom Blagović Pavičić (ADU), oblikovali su prijedloge vizualnog identiteta nove galerije.

Za realizaciju je odabrano rješenje studenata Ivana Klanca i Roka Jurjevića. Njihovo je rješenje interpretacija otvorenosti fotografskog objektiva čija promjena simbolizira otvorenost prema različitim sadržajima buduće galerije. Galerija je zamišljena kao mjesto prezentacije i propitivanja odnosa između zainteresirane publike i studenta – umjetnika, s ciljem prezentiranja često nevidljivoga studentskog rada sudu javnosti te približavanja prvenstveno medija fotografije, ali i ostalih segmenata audiovizualnih i izvedbenih umjetnosti zainteresiranoj javnosti.

Visual Identity of the ADU f8 Gallery

During the winter semester in the academic year 2017/2018 yet another co-operation was established between the Academy of Dramatic Art and the School of Design, this time on the occasion of the opening of the new f8 Gallery of the Academy of Dramatic Art. The students of the 1st year of the Graduate Study Programme of Visual Communications, led by their professors – Teaching Assistant Marija Juza, Lecturer Dina Milovčić and Assistant Professor Tomislav Vlaineić, in co-operation with the Gallery Director and Assistant Professor in Arts Jelena Blagović Pavičić (The Academy of Dramatic Art), put forward proposals for the design of the visual identity of the new gallery.

The solution selected for implementation was provided by the students Ivan Klanac and Roko Jurjević. Their solution is an interpretation of camera lens apertures whose change symbolises openness towards different contents presented in the future gallery. The idea behind the Gallery was to provide a venue for presentation and questioning of the relationship between the interested audiences and students – artists, striving to expose the frequently invisible student work to public opinion and to present primarily the media of photography, as well as other segments of audio-visual and performing arts, to the interested public.



otvorenje ADU Galerije f8, prosinac 2017. / opening of ADU Gallery f8, December 2017



pred. Dina Milovčić, doc.art. Jelena Blagović (ADU), student Roko Jurjević i student Ivan Klanac / Lecturer Dina Milovčić, Jelena Blagović, D.A. (ADU), student Roko Jurjević and student Ivan Klanac



Suradnja Studija dizajna i Akademije dramskih umjetnosti – Projekt KRADU 2017.

KRADU, Kazališna Revija Akademije Dramske Umjetnosti, nastala je sredinom devedesetih kao potreba studenata Akademije da svoje radove pokažu i široj javnosti izvan redovnog obrazovnog procesa.

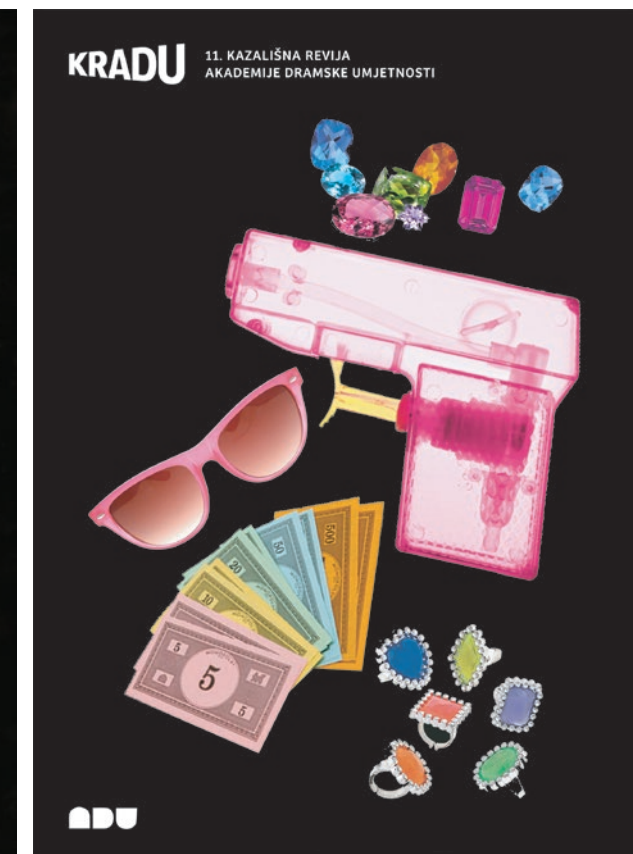
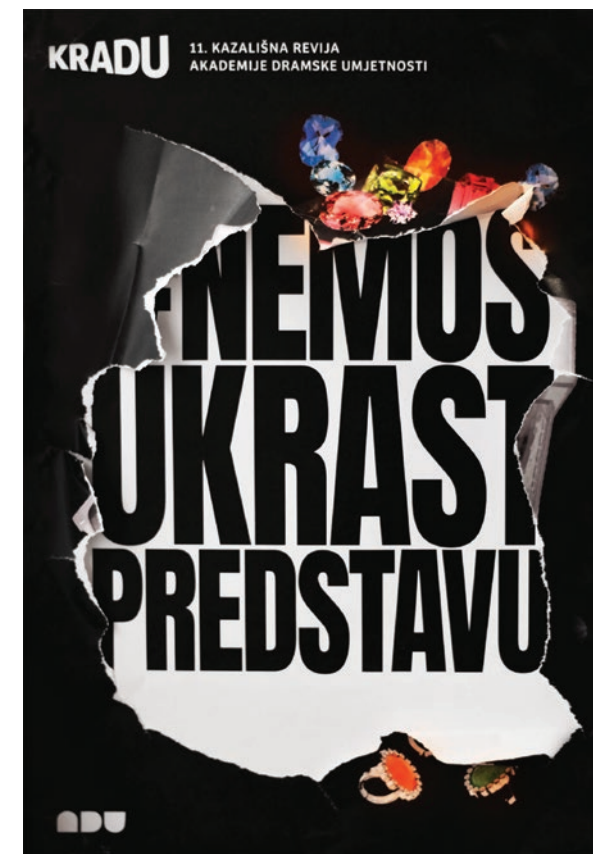
Studenti Studija dizajna za tu reviju oblikovali su vizualni identitet, a za ovogodišnju realizaciju odabran je vizualni identitet kojeg su kreirale studentice 3. godine: Helena Benc, Matija Jandrić, Hana Stojaković i Tea Taneski.

Studenti 1. godine diplomskog studija smjera Vizualne komunikacije sudjelovali su u radionicama dizajna plakata za predstave koje se izvode na 11. KRADU-u. Radionice su održane od 4. do 8. travnja 2018. u Frankopanskoj 22, a kao dio programa postavljena je i izložba plakata za predstave glavnog programa KRADU-a, koje su dizajnirali studenti 1. godine diplomskog Studija dizajna.

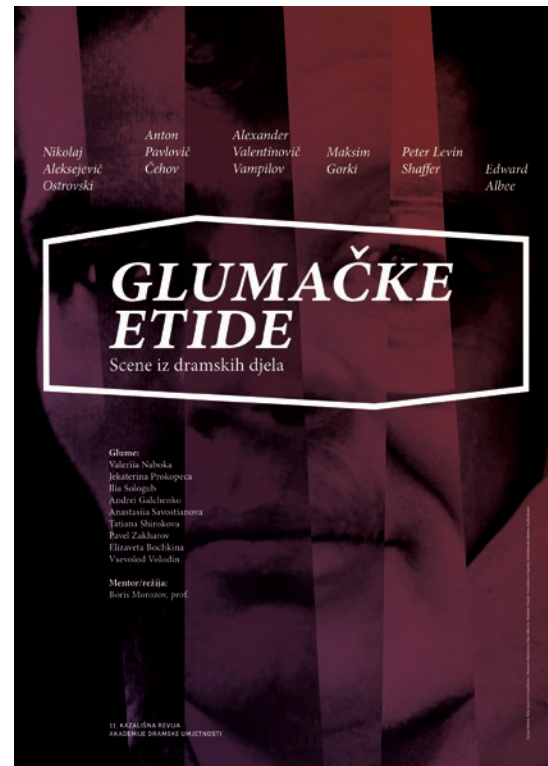
Co-operation between the School of Design and the Academy of Dramatic Arts – KRADU Project 2017

KRADU (Kazališna Revija Akademije Dramske Umjetnosti) Theatre Festival of the Academy of Dramatic Art was launched in the mid-1990's arising from the need of the students of the Academy to present their work to the wider public outside the regular educational process.

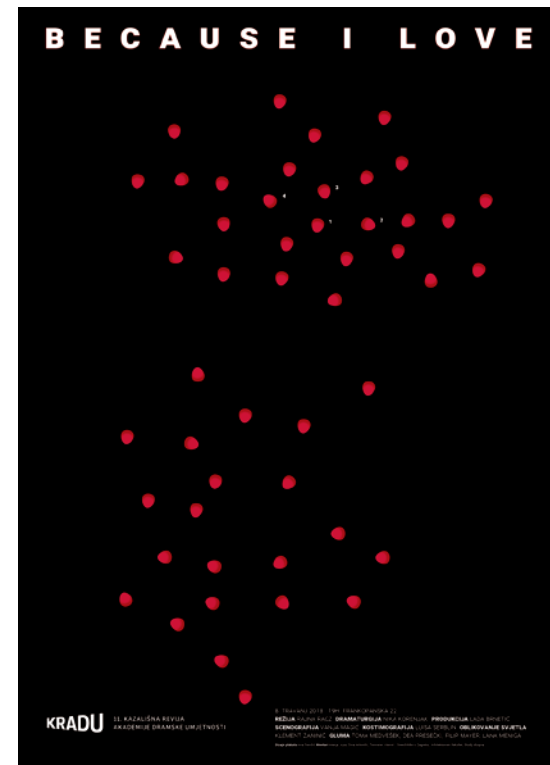
Students of the School of Design provided a visual identity for this Festival. This year the visual identity provided by the 3rd year female students Helena Benc, Matija Jandrić, Hana Stojaković and Tea Taneski was selected for implementation. Students of the 1st year of the Graduate Study Programme at the Visual Communications Department participated in workshops on theatre poster design for the performances held at the end of the 11th KRADU. The workshops were held from the 4th to the 8th April 2018 at 22 Frankopanska Street. The programme included a poster for the performances of the main programme of KRADU, designed by the students of the 1st year of the Graduate Study Programme of the School of Design.



ROKO JURJEVIĆ, IVAN KLANAC



ANA PAVIČIĆ

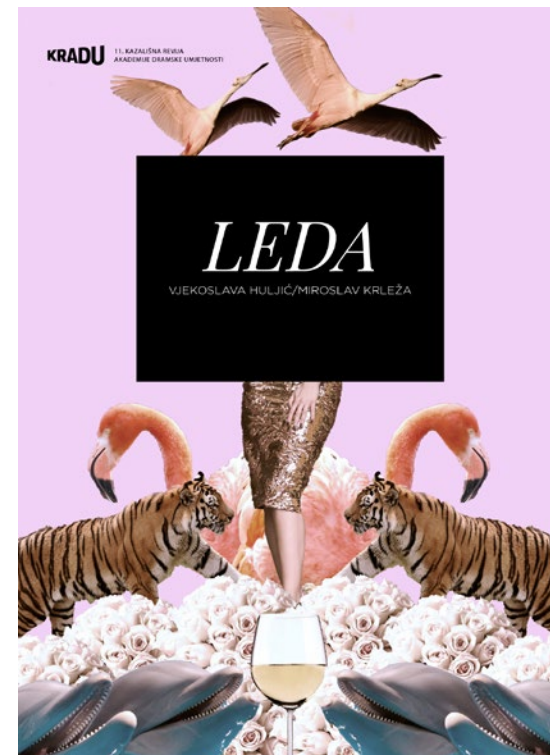


HRVOJE RADMAN LIVAJA, JAN TOMIĆ



IVANA BAČANEK

MIKELA CVITANOVIĆ



ENA BEGČEVIĆ
PETRA KOVAČEVIĆ
LUKA MARČEC



Dizajn vizualnog identiteta 11. KRADU / Visual Identity
Design for 11th KRADU:
Helena Benc, Matija Jandrić, Hana Stojaković i Tea Taneski

Dizajn plakata predstava za 11. KRADU / Theatre Poster
Design for 11th KRADU:
Roko Jurjević, Ivan Klanac, Ena Begčević, Petra Kovačević, Luka
Marčec, Ivana Bačaneck, Hrvoje Radman Livaja, Jan Tomić, Ljubica
Golubić, Stella Grabarić, Marijana Šimag, Ana Pavičić, Mikela
Cvitanović

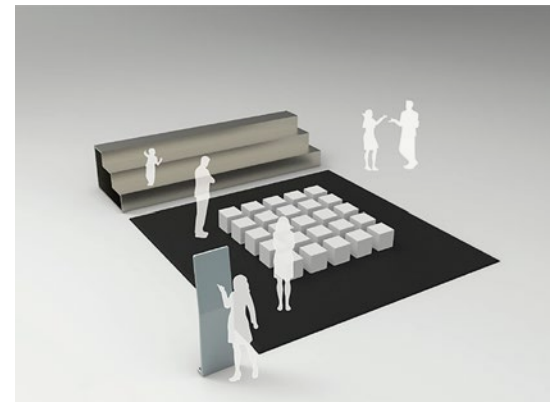
Mentori i koordinatori studenata i voditelji radionica
/ Mentors and Co-ordinators of Students and Workshop
Leaders:
Asist. Marija Juza, pred. Dina Milovičić, doc. Tomislav Vlainić.

Koordinatorica kazališne produkcije 11. KRADU-a
/ Theatre Production Co-ordinator at the 11th KRADU:
Ljubica Anđelković Džambić (ADU).

LJUBICA GOLUBIĆ
STELLA GRABARIĆ
MARIJANA ŠIMAG

Kreativni laboratorij – Akademski godina 2017./2018.

Akademski godine 2014./2015. Studij dizajna pokrenuo je izborni kolegij "Kreativni laboratorij" kao inovativnu edukacijsku platformu baziranu na projektnom radu u multidisciplinarnim timovima. Kolegij se kontinuirano izvodi u prvom semestru diplomskog studija u suradnji s Fakultetom elektrotehnike i računarstva (FER), Ekonomskim fakultetom (EF), Akademijom likovnih umjetnosti (ALU) i Muzičkom akademijom (MUZA). Sa Studija dizajna „Kreativni laboratorij“ vode prof.dr.sc. Feđa Vukić i asistentica Iva Kostešić. U razdoblju od 4 godine otkako je uveden, kolegij je upisalo ukupno 138 studenata s različitih sastavnica Sveučilišta u Zagrebu što je rezultiralo s 24 inovativna multidisciplinarna projekta.



**MARTINA IŠTVAN (ALU), LUCIJA MATIĆ (SD),
KREŠIMIR OSTOVIĆ (FER), MARTINA RADANOVIĆ (EFZG),
BRUNO SANDRIĆ (FER).**

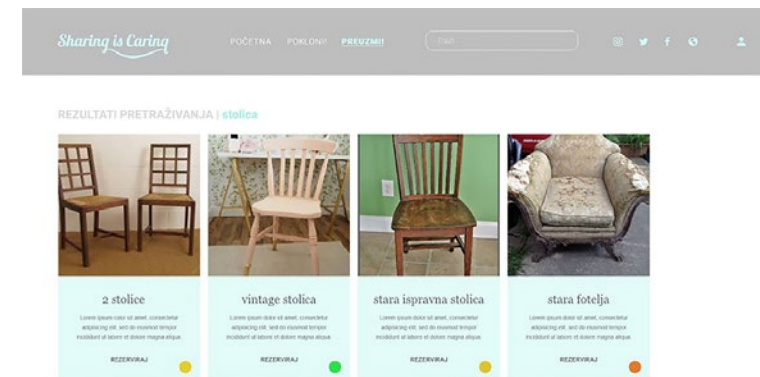
MENTOR: prof. dr. sc. Feđa Vukić (SD)
SURADNICE / ASSOCIATES: Iva Bobinac, Barbara Perić,
Iva Kostešić (SD)

DICE 1.0
— idejno rješenje instalacije

DICE 1.0
— installation conceptual design

Creative Laboratory – Academic Year 2017/2018

In the academic year 2014/2015, the School of Design (SD) launched an elective course called "The Creative Laboratory" conceived as an innovative educational platform based on project work in multidisciplinary teams. The course is taught continuously in the first semester of the Graduate Study Programme, in cooperation with the Faculty of Electrical Engineering and Computing (FER), the Faculty of Economics and Business (EF), the Academy of Fine Arts (ALU), and the Academy of Music (MUZA). "The Creative Laboratory" is run by Professor Feđa Vukić and Teaching Assistant Iva Kostešić from the School of Design. Since its introduction four years ago, 138 students from different Faculties of the University of Zagreb enrolled in the course, which has so far yielded 24 innovative multidisciplinary projects.



**STELLA GRABARIĆ (SD), DORA HEDL (EFZG), DOMINIK
KNAPIĆ (FKIT), LUKA KOVAČIĆ (FER), DORIA ŠARIĆ (FER)**

MENTOR: izv. prof. dr. sc. Milsav Ante Omazić (EFZG)

Sharing is Caring
— idejno rješenje platforme

Sharing is Caring
— platform conceptual design

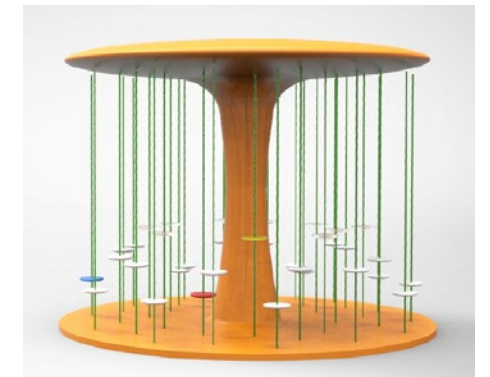


**ANDREJ BEŠTAK (ALU), TEA BOGOJEVIĆ (EFZG),
MIKELA CVITANOVIĆ (SD), FILIP FLOREANI (FER),
NIKA GLASNOVIĆ (EFZG), LUKA POSILOVIĆ (FER)**

MENTOR: prof. dr. sc. Feđa Vukić (SD)

LUXE
— termos boca s e-ink zaslonom

LUXE
— thermos flask with an e-ink display



**IVANA GRABOVAC (EFZG), BARBARA KAJIN (MUZA),
KARLA KOČIJAN (SD), PETAR MARKOVIĆ (FER),
DUJE MUŠURA (FER)**

MENTOR: izv. prof. dr. sc. Krešimir Seletković (MUZA)

Park budućnosti
Future Park

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.

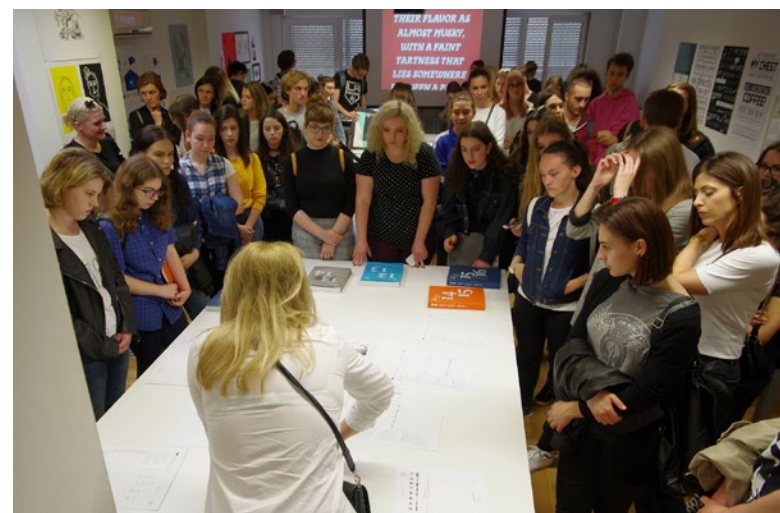
The most significant extracurricular activities organized at the School of Design during the past academic year are presented in the “Events” chapter. This sections shows record of major events that included participation of current students and professors, like the new graduates’ promotions, exhibitions, 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.

Dani otvorenih vrata 5. 5. 2018.

U subotu, 5. svibnja 2018., održan je još jedan uspješan Dan otvorenih vrata Studija dizajna. Velik odziv učenika srednjih škola dobar je pokazatelj interesa za ovaj studij. Nastavnici i studenti Studija dizajna potencijalnim su studentima prezentirali studentske radove s kolegija: Vizualne komunikacije, Industrijski dizajn, Tipografija, Crtanje, Ilustracija, Fotografija i Scenografija. Tom se prilikom, uz prezentaciju mapa i zadataka s prošlogodišnjih prijemnih ispita, razgovaralo o uvjetima upisa i studiranja na preddiplomskom i diplomskom studiju. Nazočni su srednjoškolci imali priliku prisustvovati radionici animiranih plakata koju su sa studentima treće godine organizirali nastavnici Vedran Kasap i Dina Milovčić.

The Doors Open Day of the School of Design 5/5/2018

Yet another successful Doors Open Day of the School of Design was held on the 5th May 2018. A huge secondary school student turnout is a good indicator of interest in this study. Professors and students of the School of Design introduced the potential students to the student work performed in the courses of Visual Communication, Industrial Design, Typography, Drawing, Illustration, Photography and Scenography. On that occasion, in addition to the presentation of portfolios and assignments from the entrance exams used over the previous years, a conversation was held about the conditions of enrolment and study requirements at both the Undergraduate and Graduate Study Programme. The secondary school students who attended the event had the opportunity to attend a workshop on animated posters organised by the professors Vedran Kasap and Dina Milovčić with the 3rd year students.



Luka Palestrina Mazić – student Studija dizajna dobitnik nagrade na Zagreb Design Weeku

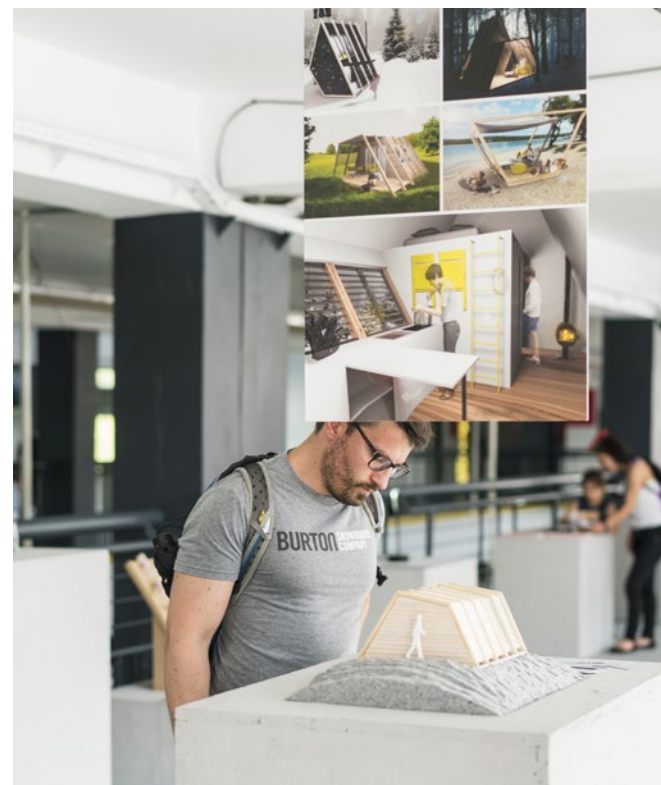
Na netom završenom Zagreb Design Weeku, student Studija dizajna Luka Palestrina Mazić osvojio je prvu nagradu Zagreb Design Week Award by Julius Meinl za svoj projekt "Mali dom – mjesto privremenog bivanja u prirodi".

Nagradu je Luki dodijelio međunarodni žiri u sastavu – Michael Ani (Velika Britanija), Tomislav Bobinac (Hrvatska/Austrija), Sara Ferrari (Italija) te Andrej Filetin i Davor Grünwald iz Hrvatske. Ova nagrada je nesumnjivo značajan podstrek mladom hrvatskom dizajneru ali je značajna i za Studij dizajna kao nezaobilazno mjesto za obrazovanje hrvatskih dizajnera.

School of Design Student Luka Palestrina Mazić Awarded at the Zagreb Design Week

School of Design student Luka Palestrina Mazić won the Zagreb Design Week Award by Julius Meinl for his project entitled "Small Home – a Temporary Dwelling in Nature".

Luka's project was chosen as the best by an international panel of judges: Michael Ani (United Kingdom), Tomislav Bobinac (Croatia/Austria), Sara Ferrari (Italy), and Andrej Filetin and Davor Grünwald from Croatia. The award is undoubtedly a great incentive for the young Croatian designer, but it also has considerable importance for the School of Design as the key place where young Croatian designers are educated.



Helena Benc i Matija Jandrić studentice Studija dizajna dobitnice su Rektorove nagrade za akademsku godinu 2017./18.

Helena i Matija studentice 3. godine Studija dizajna smjera vizualnih komunikacija, osvojile su Rektorovu nagradu u kategoriji Veliki znanstveni i umjetnički projekt. Radi se o umjetničkom glazbenom projektu u okviru kojeg je izvedena opera W. A. Mozarta Cosi fan tutte, u organizaciji Muzičke akademije Sveučilišta u Zagrebu. U projektu su pored studenata Muzičke akademije i studenata Studija dizajna Arhitektonskog fakulteta, sudjelovali i studenti Akademije dramskih umjetnosti kao i studenti Likovne akademije i Tekstilno tehnološkog fakulteta u Zagrebu.

Studentice Helena Benc i Matija Jandrić su u projektu sudjelovale oblikovanjem plakata i ostalih promotivnih sredstava za projekt. Mentor oblikovanja plakata i promotivnih sredstava bio je prof. Ivan Doroghy.

School of Design Students Helena Benc and Matija Jandrić Recipients of the Rector's Award for Academic Year 2017/2018

School of Design 3rd year students and Visual Communication majors Helena Benc and Matija Jandrić won the Rector's Award in the category of Large Scientific and Artistic Project. Their project, which was an artistic musical project, featured the performance of W. A. Mozart's Cosi fan tutte opera, which was organised by the Academy of Music of the University of Zagreb. Apart from students from the Academy of Music and the School of Design, students from the Academy of Dramatic Arts, the Academy of Fine Arts, and the Faculty of Textile Technology in Zagreb also took part in the project.

Helena Benc and Matija Jandrić worked on the project as designers of posters and other promotional material. The mentor for the design of posters and promotional material was Professor Ivan Doroghy.



Vodstvo kroz izložbu “Jednina množine – simbol, znak, logo i brend” Borisa Ljubičića

Studenti druge i treće godine preddiplomskog Studija dizajna s mentoricama Marijom Juza i Dinom Milovčić posjetili su 6. veljače 2018. Galeriju HDD gdje su pod organiziranim vodstvom razgledali izložbu Borisa Ljubičića, *Jednina množine – simbol, znak, logo i brend*.

Izložba je dio galerijske programske linije Dizajniranje povijesti – Historizacija dizajna te predstavlja pregled Ljubičićevog dizajnerskog rada u području dizajna zaštitnih znakova i logotipa najrazličitijih institucija, tvrtki, manifestacija i proizvoda u vremenskom rasponu od 1970. do danas. Marko Golub i Boris Ljubičić predstavili su studentima segmente izložbe te ih proveli kroz pojedinačne Ljubičićeve radove.

Nakon vodstva studenti su imali priliku razgovarati s autorom o specifičnim pristupima u dizajnu vizualnih identiteta i čuti mnoge zanimljivosti o njihovoj nastanku.

A guided tour through the exhibition The Singularity of Plural – Symbol, Sign, Logo and Brand by Boris Ljubičić

On the 6th February 2018, students of the second and third year of the Undergraduate Study Programme at the School of Design with their mentors Marija Juza and Dina Milovčić visited the Gallery of the Croatian Designers' Association where a guided tour through the exhibition by Boris Ljubičić The Singularity of Plural – Symbol, Sign, Logo and Brand was organised for them.

The exhibition is a part of the gallery programme entitled Designing History – Historisation of Design and it provides an overview of Ljubičić's design work in the field of trademark and logo design of the broadest range of institutions, businesses, events and products during the period from 1970 to the present. Marko Golub and Boris Ljubičić presented the segments of the exhibition to the students and guided them through individual Ljubičić's works. After the guided tour, the students were given the opportunity to talk with the designer about specific approaches in visual identity design and hear many curiosities about their creation.



(Grafčki) Dizajner: — Autor ili univerzalni vojnik

U Beogradu je od 28. do 31. ožujka 2018. održana 6. međunarodna konferencija "(Grafčki) dizajner: Autor ili univerzalni vojnik", s temom "Zakletva". Riječ je o četverodnevnoj seriji predavanja, rasprava, radionica i izložbi uglednih autora, dizajnera i teoretičara iz Srbije, drugih država regije, Europe i Sjedinjenih Američkih Država. Projekt je prvenstveno namijenjen studentima umjetničkih fakulteta i fakulteta za dizajn iz regije, ali i mladim profesionalcima te široj publici. U sklopu konferencije predavanja su održali: Dejan Kršić, Philippe Apeloig, Ivan Dorotić, Valentina Abenavoli, Željko Lončar i Milica Pantelić, Niko Mihaljević, Studio Peter Gregson, Idis Turato, Damir Gamulin, Katarina Popo-vić, Saša Tkačenko, Borut Vild. Predavanja su održana u dvorani Kulturnog centra u Beogradu. U prostorima Fakulteta za medije i komunikacije održano je sedam studentskih, različitih radionica. Mentori radionica bili su: Slavimir Stojanović, Sanja Stojkov, Mane Radmanović, Bratislav Milenković, Niko Mihaljević, Miloš Desko Čosović i Damir Bralić te Lana Grahek uz asistenciju Marina Nižića. Kao prateći program konferencije postavljene su tri izložbe: "Pola Plakiranja" Vizkulture u galeriji Prozor, "Zakletva – bez muke" u galeriji Centra za grafiku i vizuelna istraživanja AKADEMIJA, na kojoj su izlagali Vahida Ramujkić, Vuk Palibrk, Mane Radmanović, Saša Tkačenko, Stefan Un-ković i Toma Pan te izložba "Hesitant System" crnogorskog ilustratora Srđe Dragovića u Uličnoj galeriji. Posljednju večer održana je izložba i razmjena radova sudionika konferencije "Menjaža" u galeriji Kulturnog centra Grad. Ove je godine na konferenciji i radionicama sudjelovalo 35 studenata preddiplomskog i diplomskog studija, među kojima i studenti Studija dizajna.



(Graphic) Designer — Author or Universal Soldier

The 6th International Conference (Graphic) Designer: Author or Universal Soldier was held in Belgrade from the 28th to the 31st March 2018, addressing the issue of Oath. It is a four-day series of lectures, discussions, workshops and exhibitions of reputable authors, designers and theorists from Serbia, other countries from the region, Europe and the United States of America. The project is primarily intended for students of faculties of art and design in the region, as well as for young professionals and the wider public.

During the Conference, the lectures were held by: Dejan Kršić, Philippe Apeloig, Ivan Dorotić, Valentina Abenavoli, Željko Lončar and Milica Pantelić, Niko Mihaljević, Peter Gregson Studio, Idis Turato, Damir Gamulin, Katarina Popović, Saša Tkačenko and Borut Vild. The lectures were held in the hall at the Cultural Centre of Belgrade.

Seven different student workshops were held in the premises of the Faculty of Media and Communications. Workshop mentors were Slavimir Stojanović, Sanja Stojkov, Mane Radmanović, Bratislav Milenković, Niko Mihaljević, Miloš Desko Čosović and Damir Bralić, as well as Lana Grahek assisted by Marin Nižić. Three exhibitions were staged as an accompanying programme of the Conference – Pola Plakiranja by Vizkultura at Prozor Gallery, Oath – with no Fuss at the gallery of AKADEMIJA Centre for Graphic Arts and Visual Researches, which saw the exhibits by Vahida Ramujkić, Vuk Palibrk, Mane Radmanović, Saša Tkačenko, Stefan Unković and Toma Pan, as well as the exhibition Hesitant System by the Montenegrin illustrator Srđa Dragović at the Street Gallery. The exhibition and exchange of works of the participants of the conference Menjaža were held at the gallery of Grad Cultural Centre on the last evening. This year 35 students of the Undergraduate and the Graduate Study Programme participated in the conference and the workshops, among whom there were also students of the School of Design.

FOTOGRAFIJE / PHOTOGRAPHY:
Viktorija Jovanović, Jana Ljubičić, Senja Vild Photography
TEKST / TEXT: Antonija Jurina
ORGANIZACIJA ISPRED SD-A / ORGANISATION FOR SCHOOL OF DESIGN ZAGREB:
Marija Juza



Posjet studenata sa FH Joanneum Studiju dizajna

Krajem travnja Studij dizajna posjetila je skupina studenata sa FH Joanneuma iz Graza s profesorom Tomislavom Bobincem na čelu.

Desetak studenata 2. godine preddiplomskog studija smjera Information Design, posjetili su odjel Vizualnih komunikacija Studija. Nastavnici Projektiranja i Dizajna vizualnih komunikacija te Ilustracije, Crtanja, Tipografije i pisma te dizajna interakcija (Vedran Kasap, Inja Kavurić Kireta, Ivan Doroghy, Andrija Mudnić, Marija Juza) prezentirali su preddiplomski studijski program i radove studenata sa svih studijskih godina Studija dizajna u Zagrebu.

Studentice Studija dizajna Ena Begčević, Mikela Cvitanović i Ljubica Colubić upoznale su se sa kolegama studentima te su im podrobnije objasnile pojedinačne studentske radove.

Studenti i nastavnici raspravljali su o sličnostima i različitostima programa, uspoređivali obrazovne pristupe i metodologije te razgovarali o potencijalnoj budućoj suradnji Studija dizajna i FH Joanneum.



Students from FH Joanneum visit the School of Design

At the end of April, a group of students from the Graz-based FH Joanneum, led by the Professor Tomislav Bobinec, visited the School of Design. Around a dozen students of the 2nd year from the Information Design Department at the Undergraduate Study Programme visited the Visual Communications Department at the School of Design.

Teachers of Design and Design of Visual Communications and Illustrations, Drawings, Typography and Letters and Interaction Design (Vedran Kasap, Inja Kavurić Kireta, Ivan Doroghy, Andrija Mudnić, Marija Juza) presented the undergraduate study program and works of students from all study years of Design Studies in Zagreb .Design

Studio students Ena Begčević, Mikela Cvitanović and Ljubica Colubić met with fellow students and explained individual student work in detail.

Students and teachers discussed the similarities and differences of the program, compared educational approaches and methodologies, and discussed potential future collaborations between the Design Studio and FH Joanneum.



asist. Andrija Mudnić, asist. Inja Kavurić Kireta, asist. Marija Juza, prof. Tomislav Bobinec, doc. Vedran Kasap

Studenti dizajna na izložbi Tolerancija i predavanju Design of Dissent Mirka Ilića

Studenti 1. i 2. godine preddiplomskog Studija dizajna kao i studenti drugih godina prisustvovali su 16. travnja, pod vodstvom asistentica Marije Juza i Inje Kavurić Kireta, otvorenju dijela izložbe Tolerancija ispred Muzeja suvremene umjetnosti u Zagrebu. Kao uvod, autor i inicijator izložbe Mirko Ilić, održao je predavanje prema istoimenoj knjizi Design of Dissent. Nakon predavanja Ilić je potaknuo studente Studija dizajna i učenike ŠPUD-a na polusatni dinamičan, provokativan i izuzetno edukativan razgovor, uz mnogo praktičnih i korisnih savjeta za sve one koji se bave ili se ozbiljno planiraju baviti dizajnom. Međunarodna izložba Tolerancija, prema koncepciji Mirka Ilića, već više od godinu dana putuje svijetom, a kako putuje tako i raste broj autora koji na Ilićev poziv dizajniraju plakate na temu tolerancije. Tako je izložba stigla i u Zagreb, a postavljena je ispred Škole primijenjene umjetnosti i dizajna te ispred Muzeja suvremene umjetnosti. Zamisao je autora izložbe da se s njome susretnu i oni koji izložbe u zatvorenim prostorima ne posjećuju često. Od početnog, dvadeset i jednog plakata, izložba je narasla na njih sedamdeset koji su izloženi u Zagrebu, u organizaciji Mirka Ilića i UBU-a – Udruge bivših učenika ŠPUD-a Zagreb, Škole primijenjene umjetnosti i dizajna u partnerstvu s Muzejom suvremene umjetnosti i Akademijom likovnih umjetnosti, unutar partnerskog projekta Runaway Art. Suradnik na ovom projektu je kreativna platforma Organizam, a projekt je podupro i Studij dizajna u Zagrebu. Milton Glaser, kao jedan od autora plakata, uoči izložbe Tolerancija naglasio je: "Ključno je da ljudi prigrle toleranciju. Ona je jedini protuotrov natjecateljskom duhu koji obilježava ljudski rod. U ovom povijesnom trenutku, ovoj se riječi nerado pridaje značenje. Ono što zapravo želimo je da ona znači prihvaćanje i velikodušnost".

Students of Design visiting Tolerance Exhibition and Design of Dissent Lecture by Mirko Ilić

On the 16th April, the 1st and the 2nd year students of the Undergraduate Study Programme at the School of Design, as well as the students from other years of study, led by the Assistants Marija Juza and Inja Kavurić Kireta, attended the opening of a part of the exhibition Tolerance, staged in front of the Museum of Contemporary Art in Zagreb. The author and initiator of the exhibition, Mirko Ilić, in the introduction to the opening of the exhibition, delivered a lecture entitled Design of Dissent inspired by the eponymous book. After the lecture, Ilić encouraged both university students and students of the School of Applied Arts to participate in a half-an hour long dynamic, provocative and extremely educational conversation, abounding in practical and useful tips for all those who are already involved or those who are only planning to become involved in Design. The international exhibition entitled Tolerance, based on the concept provided by Mirko Ilić, has been touring the world for over a year. The number of authors who have been designing posters about the issue of tolerance upon Ilić's invitation has been continuously increasing throughout the touring. Hence, the exhibition has arrived also in Zagreb and it has been staged both in front of the School of Applied Arts and Design and in front of the Museum of Contemporary Art. The idea behind the exhibition was provided by the author, as he was striving to provide an opportunity to visit an exhibition also for those who do not frequently visit exhibitions staged indoors. From the initial twenty-one posters, the exhibition expanded and the number of the exhibited posters reached seventy, which were exhibited in Zagreb, organised by Mirko Ilić and the Association of Former Students of the School of Applied Arts and Design Zagreb, the School of Applied Arts and Design and in partnership with the Museum of Contemporary Art and the Academy of Fine Arts, within the Runaway Art partner project. Organizam (Organism) creative platform also co-operated on this project, while support was also provided by the School of Design in Zagreb. Milton Glaser, as one of the authors of the posters, immediately preceding the Tolerance exhibition stated as follows: "People need to embrace tolerance and that is vital. It is the only antidote for the competitive spirit that has become typical of the human race. In this particular moment in history, people are reluctant to attribute a meaning to this word. What we are actually striving to achieve is that it stands for acceptance and magnanimity".



Projekt “Rešetke nisu prepreke” u Galeriji HDD-a

Od 17. travnja do 4. svibnja 2018. u Galeriji HDD -a održana je izložba *Rešetke nisu prepreke*. Izložbom je predstavljen istoimeni projekt koji su 2015. godine pokrenuli Udruga RODA i Studij Dizajna. Projekt je adresirao probleme roditelja-zatvorenika, odnosno djece čiji se roditelji nalaze u nekima od hrvatskih zatvora i kazionica. Baziran na metodama participativnog dizajna, projekt je imao za cilj razviti održivi model financiranja njihovih susreta, a dosad su u sklopu njega realizirane dvije radionice na kojima su sudjelovali studenti Studija dizajna, njihovi mentori i zatvorenici. Izložba predstavlja na njima nastale prototipove, ali i cijeli proces i strukturu projekta.

Cilj projekta bio je osmisliti kvalitetne proizvode koji će ispuniti stvarne potrebe onih koji ih koriste, a pritom ostvariti dobit koja će omogućiti posjete djece majkama u kaznionici. Proizvodi su namijenjeni trudnicama, roditeljima i djeci do tri godine starosti, a odlikuju se pročišćenom funkcionalnošću i postupkom izrade prema stvarnim mogućnostima. Uz to, oni osvještavaju neke predrasude o majkama i rodno određenim ulogama roditelja te potiču razvijanje bliskosti između roditelja i djece. Sadrže i visoku emotivnu vrijednost koja upućuje na problem razdvojenosti zatvorenih roditelja i djece. Izložba *Rešetke nisu prepreke* je nastavak serije izložbi kojima se predstavljaju inovativne edukacijske aktivnosti na Studiju dizajna Arhitektonskog fakulteta Sveučilišta u Zagrebu, započete 2016. izložbama *Dva primjera sa Studija dizajna: Dizajn za društvene promjene i Svjetla Budućnosti* te je dio galerijske programske linije Studije slučajeva. Autorica koncepcije izložbe je Andrea Hercog.

SUDIIONICE RADIONICE REŠETKE NISU PREPREKE U KAZNIONICI U POŽEGI
MENTORICE: Sanja Bencetić, Andrea Hercog, Izvorka Jurić i Ivana Zanze
STUDENTICE: Nataša Njegovanović, Petra Vrdoljak, Ivana Hrabar, Maja Jandrić, Laura Mrkša, Viktorija Lea Vavra, Helena Nemeč, Katarina Huljev, Iva Franjić, Monika Močević, Dina Bartolić i Elizabeta Bošnjak
ZATVORENICE: Verica, Biserka, Sanja, Vesna, Jasna i Ljerka

SUDIIONICE RADIONICE REŠETKE NISU PREPREKE U KAZNIONICI U LEPOGLAVI
MENTORI: Mladen Orešić, Andrea Hercog, Sanja Bencetić, Ivana Fabio i Izvorka Jurić
STUDENTI: Anja Kepert, Erika Filipan, Matej Maltar, Luka Palestrina Mazić, Hana Stojaković, Neva Zidić, Zoe Šarlija, Leonard Borovičkić, Ines Borovac, Mirna Aržić, Marija Matulić, Ela Meseldžić, Andreja Lovreković, Paula Šantić, Viktorija Jurina
ZATVORENICE: Jurica, Duško, Damir, Ivica, Safet, Igor, Josip, Davor i Ivan.

“Bars are Not Barriers” at the HDD Gallery

The “Bars are not Barriers” exhibition was held at the Croatian Designers Association (HDD) Gallery from April 17 – May 4, 2018. The exhibition was devoted to the project of the same name which was launched in 2015 by the RODA Association and the School of Design. The project addressed the problems of parent prisoners, i.e. of children whose parents are incarcerated in one of Croatia’s prisons or penitentiaries. Based on participatory design methods, the project aimed to develop a sustainable model of funding the parent-children meetings. So far, two workshops were held involving School of Design students, their mentors, and prisoners. The exhibition shows the prototypes created during the workshops as well as the whole process and structure of the project.

The aim of the project was to design quality products that would meet the real needs of those who use them and to generate profit that would make it possible for children to visit their mothers in the penitentiary. The products are intended for pregnant women, parents and children up to three years of age, and are characterized by purified functionality and a manufacturing process based on real possibilities. In addition, they raise awareness of certain prejudices about mothers and gender-specific roles of parents, and encourage the development of closeness between parents and children. They also have a high emotional value, which points to the issue of separation of parent prisoners and their children.

“Bars are not Barriers” is the continuation of a series of exhibitions showcasing innovative educational activities at the School of Design of the Faculty of Architecture (University of Zagreb), which started in 2016 with the exhibition *Two Examples from the School of Design: ‘Design for Social Change’ and ‘Lights of the Future’*, and is part of the gallery programme ‘Case Studies’. The author of the exhibition concept is Andrea Hercog.

PARTICIPANTS OF THE BARS ARE NOT BARRIERS WORKSHOP AT THE POŽEGA PENITENTIARY.

MENTORS: Sanja Bencetić, Andrea Hercog, Izvorka Jurić and Ivana Zanze
STUDENTS: Nataša Njegovanović, Petra Vrdoljak, Ivana Hrabar, Maja Jandrić, Laura Mrkša, Viktorija Lea Vavra, Helena Nemeč, Katarina Huljev, Iva Franjić, Monika Močević, Dina Bartolić and Elizabeta Bošnjak
PRISONERS: Verica, Biserka, Sanja, Vesna, Jasna and Ljerka

PARTICIPANTS OF THE BARS ARE NOT BARRIERS WORKSHOP AT THE LEPOGLAVA PENITENTIARY.

MENTORS: Mladen Orešić, Andrea Hercog, Sanja Bencetić, Ivana Fabio and Izvorka Jurić
STUDENTS: Anja Kepert, Erika Filipan, Matej Maltar, Luka Palestrina Mazić, Hana Stojaković, Neva Zidić, Zoe Šarlija, Leonard Borovičkić, Ines Borovac, Mirna Aržić, Marija Matulić, Ela Meseldžić, Andreja Lovreković, Paula Šantić and Viktorija Jurina
PRISONERS: Jurica, Duško, Damir, Ivica, Safet, Igor, Josip, Davor and Ivan.



Gostujuća predavanja na Studiju dizajna

Studij dizajna već tradicionalno srijedom otvara slobodan termin za gostovanje profesionalaca iz različitih područja koja su na bilo koji način povezana s dizajnom ili uključuju dizajn kao profesiju. Do sada su predstavljena razna profesionalna područja, a postoje i ona koja još nisu predstavljena, a bila bi korisna za studente i za predavače. Nakon početnih pozitivnih iskustava Studij dizajna ima zadaću osnažiti tematsku raznovrsnost ovih predavanja te da ona postanu prostor za dodatno informiranje i edukaciju studenata. Vjerojatno će trebati načiniti tematski okvir i u skladu s tim ciljani izbor predavača i tema koji nisu dio postojećega studijskog programa, a usko su povezani sa suvremenim dizajnom, novim industrijama i komunikacijama.

Visiting Lecturers at the School of Design

The School of Design traditionally provides a period on Wednesdays intended primarily for visiting professionals involved in different fields, which are in some way related to design or involve design as a profession. Different professional fields have been presented thus far, yet there are those that have not yet been presented and that both students and lecturers would find useful. Following the initial positive experiences, the task of the School of Design is to increase the thematic diversity of these lectures and transform them into opportunities to collect additional information and provide additional education. A thematic framework will probably need to be defined, which will require a selection of lecturers and topics that are not included into the existing study programmes and yet they are closely linked with contemporary design, new industries and communications.

Dr. Bharain Mac an Bhreithiún – Middlesex University



Bharain Mac an Bhreithiún, viši predavač na kolegijima Vizualna kultura i Povijest dizajna na Sveučilištu u Middlesexu, posjetio je Studij dizajna u razdoblju od 21. do 25. svibnja 2018. u okviru Erasmus programa. Prilikom posjeta sudjelovao je u nizu sastanaka vezanih uz istraživačku suradnju, mobilnost i buduće projekte. Studentima Studija dizajna održao je tri predavanja:

1. Šetnja gradom duhova. Vodič kroz znakove Lviva (preddiplomski studij, 1. godina).
2. Ulica i formiranje nacionalnih identiteta u jugoistočnoj Europi (diplomski studij, 1. godina)
3. Politika brendiranja mjesta u Amsterdamu (diplomski studij, 1. godina).

Bharain Mac an Bhreithiún, a senior lecturer in the courses Visual Culture and History of Design at the University of Middlesex, visited School of Design from 21 to 25 May 2018 as part of the Erasmus program. During the visit, he participated in a series of meetings related to research cooperation, mobility and future projects. He gave three lectures to the students of the Design Studio:

1. A Walk through the Ghost Town. A Guide to the Signs of Lviv (undergraduate study, 1st year).
2. Street and the Formation of National Identities in Southeast Europe (graduate study, 1st year)
3. Amsterdam Branding Policy (graduate study, 1st year).

Šetnja gradom duhova. – Vodič kroz znakove Lviva

Predavanje se fokusira na tzv. ghost signs u gradu Lvivu u zapadnoj Ukrajini. Istražujući ideje iz kulturne geografije, kao što je koncept grada kao teksta koji se može čitati i tjelesna priroda našeg iskustva urbane okoline, predavanje je zamišljeno kao šetnja kroz ulice grada Lviva. Proučavaju se ghost signs, izbljedjeli oglasi i znakovi na poljskom, jidišu i njemačkom jeziku koji govore o vremenu kada je Lviv bio pod poljskom i austro-ugarskom vladavinom, te poznat kao Lwów i Lemberg. Analizira se značenje tih znakova u kontekstu suvremenog Lviva, kao i politika njihova očuvanja. Glavna tema predavanja su načini na koje se stari znakovi mogu čitati ovisno o onome tko ih čita.

Walking in a City of Ghosts — A Guide to the Ghost Signs of Lviv.

This lecture focuses on the ghost signs of Lviv in western Ukraine. Examining ideas from Cultural Geography such as the notion of the city as a text that can be read and the embodied nature of our experience of the urban environment, the lecture takes us on a walking tour of the back streets of the city. We examine a number of ghost signs, faded advertising signs in Polish, Yiddish and German that speak of a time when Lviv was under Polish and Austro-Hungarian rule and known as Lwów and Lemberg. We analyze what the display of these remnants means in the context of contemporary Lviv and think about the politics of their preservation. The ways in which old signs can be read differently by different readers is one of the main themes of the lecture.

Ulica i formiranje nacionalnih identiteta u jugoistočnoj Europi

Predavanje se vraća na ideju grada kao teksta i poziva publiku na promišljanje o ulozi uličnih znakova kao mjestima konstrukcije nacionalnih identiteta u Sarajevu i Bukureštu. Promatra se dizajn znakova i istražuje se na koji način boja i tipografija prenose poruke o identitetu mjesta. U Sarajevu je otomansko naslijeđe označeno i vidljivo u uličnim znakovima i samim nazivima ulica, dok je u Bukureštu to isto naslijeđe potisnuto, pa čak i izbrisano i nadomješteno znakovima u pariškom stilu koji grad predstavljaju kao Mali Pariz na Balkanu. S druge strane, predavanjem se promišlja na koji je način ulica predstavlja nacionalni identitet – u slučaju Sarajeva, ideja ležernog šetanja, predstavlja se kao utjelovljenje bosanskog identiteta.

The Street and the formation of National Identities in South-Eastern Europe.

This lecture returns to the idea of city as text and invites the audience to consider the role of the street sign as a site of national identity construction in Sarajevo and Bucharest. We look at both the design of the signs and examine how colour and typography can transmit messages about the place identities of the city. In Sarajevo the Ottoman heritage of the city is heralded by the street signs and the very names of the streets themselves, whilst in Bucharest, this Ottoman legacy is downplayed and even erased, with Parisian-style signs that present the city as the Little Paris of the Balkans. We are also invited to think about how the street is drawn into a performed display of national identity – in the case of Sarajevo, the idea of the leisurely šetanje or stroll along the main street is presented as a kind of embodied performance of Bosnian identity.

Politika brendiranja mjesta u Amsterdamu

Predavanje se bavi promišljanjem načina na koji dizajneri i općinske vlasti koriste brendiranje mjesta kako bi projicirali određenu sliku grada pažljivo odabranoj publici. S fokusom na brend I am amsterdam, predavanjem se kritizira takav način konstrukcije identiteta kao kapitalistički projekt s ciljem privlačenja globalne elite u grad. Dalje se pokušava sagledati alternativni identitet u Amsterdamu šetnjom kroz dvije gradske četvrti – De Pijp i Indische Buurt, pri čemu se otkriva grad s višestrukim i kulturno šarolikim identitetom koji je u opreci s top-down monolitnim, nametnutim identitetom I am amsterdam.

The Politics of Place Branding in Amsterdam and Elsewhere.

In this lecture we think about the ways in which designers and municipal authorities use place branding as a way to project a certain image of the city to carefully selected audiences. Focusing largely on the I am amsterdam brand, the lecture looks at the critique of this form of identity construction as a capitalist project aimed at attracting a high-earning global elite to the city. We then look at alternative and grassroots place identities in Amsterdam, taking a walking tour of two of the city's neighborhoods – De Pijp and the Indische Buurt. This field work reveals a city with a multifaceted and culturally variegated identity at odds with the top-down monolithic identity imposed by I am amsterdam. The audience is invited at the end to consider the role of place branding and to debate its desirability.

Matko Meštrović – Utopija ili vjerovanje?

Granice društvenog postojanja i smjer povijesnog kretanja - kategorije posve relativne dokučivosti - pretapaju se u vremenu/prostoru mogućeg društvenog djelovanja. Ako se i pitamo do kuda se i kako to djelovanje prostire, ne pitamo time što je to što se u nama pita niti kome/čemu upućuje pitanje. Iako današnji sofisticirani alati nude pouzdanija modeliranja stvarnosti, interferencije tehničke i subjektivne naravi u praksi su neizbježne. Iluzija je vjerovati da je moguće postići modeliranja koja su apsolutno slobodna od tih interferencija. Je li posrijedi raspad ljudske moći predočavanja? Koji su stvarni izgledi mišljenja/djelovanja za opstanak čovjeka, za njegov društveni opstanak? Što će ga voditi? Otkud će doći nada?

Matko Meštrović – **Utopia or Belief?**

The boundaries of social existence and the direction of movement of history are only relatively knowable categories that blend in the time/space of possible social action. Even if we reflect on the span of this action and how it expands, we never turn inward to find out what inside of us asks these questions nor to whom or to what does it pose the questions? Although today's sophisticated tools offer more reliable modelling of reality, technical and subjective interference is inevitable in practice. It would be illusory to think that modelling completely free of such interference is possible. Are we facing the disintegration of human powers of prediction? How can thought/action impact the prospect of human and societal survival? What will be its guiding principle? Where will hope come from?

Adriano Mudri – Automotive Design in Croatia, yes!

Adriano Mudri održao je prezentaciju o svojoj karijeri i dao uvid u svijet dizajna automobila. Kako postati dizajner automobila, koje preduvjete trebate zadovoljiti i koje vještine steći tijekom obrazovanja i rada u automobilskoj industriji. Objasnio je različite dizajnerske procese i pristupe nekoliko tvrtki u kojima je radio. Posebna tema bio je proces dizajna za superautomobil i električne komponente u Rimac Automobilima.

Adriano Mudri – **Automotive Design in Croatia, yes!**

Adriano Mudri gave a presentation about his career and the world of car design. How do you become a car designer, what requirements do you have to meet and what skills can you learn during your studies and by working in the automotive industry - these were some of the topics he addressed. He also explained the different design processes and approaches applied in the companies where he worked. A special topic was the design process for supercars and electrical components at Rimac Automobili.

Karolina Jakaitė – Lithuania: Land of design?

Predstavljanjem primjera suvremenog litavskog dizajna, predavanje je nastojalo odgovoriti na pitanje da li je izjava "Litva – zemlja dizajna?" puna paradoksa. Danas 30 godina nakon stjecanja samostalnosti, litavski dizajn doživljava značajni rast, potvrđen raznolikim projektima, događanjima i značajnim nagradama. Litavski dizajn ujedno je i međunarodno prizant. Iako Litva predstavlja prave priče uspjeha, i dalje postoje neobične situacije i novi izazovi koji su naglašeni kroz predavanje te podvrgnuti raspravi izvan litavskog diskursa.

Karolina Jakaitė – **Lithuania: Land of Design?**

The aim of the lecture was to present an example of modern Lithuanian design and answer the question whether the statement "Lithuania – land of design" was in reality full of paradoxes. 30 years after gaining independence, Lithuanian design is experiencing significant growth, as confirmed by a variety of projects, events and awards. Lithuanian design has become internationally recognisable. While Lithuania is a true success story, the lecture highlights some nevertheless unusual situations and challenges, making them the focal point of a discussion devoid of the usual Lithuanian discourse.

OKO – Luck favours the brave.

Tko ili što je bitan faktor u ostvarenju neke osobe, u ostvarenju ciljeva i kako ih definirati? Kako znati što želimo i kojim koracima to ostvariti? Treba li vjerovati zadanim šprancama ili stvarati vlastite? Ono što ti misliš da treba i ono što ti drugi govore da bi trebalo. Gomile pitanja na koje sami nemamo odgovore, ali zato je ponekad bolje razgovarati o tome i samo krenuti naprijed.

OKO – **Luck Favours the Brave.**

What or who is a significant factor in the growth of a person and the achievement of their goals? How do we define those goals? How do we discover what we want and what steps do we take to obtain it? Should we follow a tried-and-tested formula or create our own? Should we do what we think is right or what others tell us? These are all questions that we often do not have answers to. That is why sometimes we simply need to talk about it and try and move forward.

3LHD – Kad se naše struke slože

U velikom sustavu kao što je 3LHD potrebno je razviti metode i procedure koje stvaraju ujednačenu kvalitetu projekata. Za kvalitetan proizvod nije više dovoljna samo dobra arhitektura, već niz drugih usluga koje stvaraju cjelinu te sugeriraju ozbiljnost i profesionalnost. Kako je arhitektura danas složeni mehanizam (od projekta, prezentacije do građenja), mi arhitekti postajemo producenti cijelog procesa, a polje suradnika postaje sve veće.

U jednom periodu u studiju javlja se potreba da na puno radno vrijeme zaposlimo produkt i grafičku dizajnericu koje će nam pomoći u radu na projektima. Ovo je priča o toj suradnji i što se može napraviti kad se naše struke slože...

3LHD – **When Professions Come Together**

In a large system such as 3LHD, it is vital to develop methods and procedures that ensure a uniform quality of projects. A high-quality product no longer requires only good architecture but also a range of other services that help create a whole and contribute to an overall sense of professionalism. Today, architecture is a complex mechanism that includes the project, its presentation, and finally construction. We as architects also play the role of producers in the whole process, and our list of associates keeps getting longer. At one point, the studio needed to hire a full-time product and graphic designer to help us work on the projects. This is the story of that collaboration and of what can be achieved when people from several professions come together.

Srdja Hrisafovic – Svjetlo u dizajnu

Predavanje je kratki siže knjige koji objašnjava koncept svjetla u dizajnu kroz različite segmente koji nas okružuju. Utjecaj svjetla na: genius loci, kulturu stanovanja, interakciju svjetla i forme, prostora i materijala, ilustrirano projektom "Master plan za iluminaciju Baščaršije".

Srdja Hrisafovic – **Light in Design**

The lecture provides a summary of a book that explains the concept of light in design through the different segments around us. It tackles the effect of light on genius loci, the culture of housing, the interaction of light and form, space and material, and is demonstrated through the project called "Master Plan for the Illumination of Baščaršija".

NJ13 – 24/7

Kako provesti projekt od ideje do realizacije na idealan način? Postoji li uopće uobičajen proces dizajna? NJ13 su kroz nekoliko vlastitih primjera prezentirale kako odgovoriti na izazove naručitelja, rokova i svemira.

NJ13 **– 24/7**

How do you carry out a project from concept to implementation in an ideal way? Is there such a thing as a standard design process? NJ13 gave examples from their work to show how to tackle the challenges posed by clients, deadlines, and the universe.

Ivan Levak – Cliché: Diaspora

“Zašto si se vratio? Koliko si bio u dijaspori? Jesi naučio jezik? Kako si se osjećao kada te privela pariška policija? Što znači ‘raditi kod Tomasa na letećim gradovima’? Jel istina da ste poslali 130 živih paukova s Hvara u Berlin? Živi pauk? Gdje ti je bilo najzabavnije?”... Odgovore na ova i slična pitanja mogla su se saznati na Ivanovom predavanju.

Ivan Levak **– Cliché: Diaspora**

Why did you come back? How long were you away for? Did you learn the language? How did it feel to be picked up by the Paris police? What does “working at Tomas’s on flying cities” mean? Is it true that you sent 130 live spiders from Hvar to Berlin? Live spiders? Where did you have the most fun? Answers to these and similar questions could be heard at Ivan’s lecture.

Imelda Ramović – Gdje si bio, šta si radio...

Imelda je na ovom predavanju pričala o tome kako se razvijala kao dizajner kroz različite okolnosti i izazove. Krenuvši od perioda studija dizajna na Akademiji likovnih umjetnosti u Sarajevu, prvih samostalnih projekata, agencijskih iskustava, pa do dolaska u Zagreb i osnivanja vlastitog studija. Puno godina i različitih priča stalo je na tridesetak slajdova. I to vam je život!

Imelda Ramović **– Where’ve You Been and What’ve You Been up to?**

During the lecture, Imelda talked about how she developed as a designer under different circumstances and in the face of challenges. She described her path, starting from the School of Design at the Academy of Fine Arts in Sarajevo, her first solo projects and experiences with agencies, and concluding with the arrival in Zagreb where she founded her own studio. Many years and as many stories were shown on about thirty slides. That’s life for you!

Andrej Virant i Marko Cvijetić – Lorem Ipsum – ubojica dizajna

Odabir riječi ima velik utjecaj na vizualnu komunikaciju, ali mu se često daje premalo pažnje. Zato je tema ovog predavanja usko vezana uz komplementarnost dizajna i teksta, bilo da se radi o vizualnom identiteu, filmskom plakatu, ambalaži ili web stranici. Saznajte što razlikuje dobru od loše verbalne komunikacije te kako postići sinergijski učinak u prenošenju željene poruke.

Karolina Jakaitė **– Lithuania: Land of Design?**

The choice of words greatly impacts visual communication and yet, very often too little attention is paid to this aspect. This is why this lecture focused on the complementarity of design and text, regardless of whether we are talking about visual identity, movie posters, packaging or websites. Find out the difference between good and bad verbal communication, and learn how to achieve a synergistic effect in passing the desired message.

Dario Dević – Mikrosuradnje

U ovome predavanju Dario je studentima ispričao na koje se pouke sa Studija dizajna svakodnevno oslanja u radu, koje je s vremenom naučio ignorirati, a za koje bi studentima odmah trebalo biti jasno da su suštinski pogrešne i neprimjenjive. Također, kroz svoj freelancerski put pokušao je objasniti zašto su, po njemu, brojni modeli suradnje s najmanjim klijentima na početku karijere primjenjivi i u kasnijem napredovanju prema kompleksnijim projektima i većim poslovnim strukturama.

Dario Dević **– Microcooperation**

In his lecture, Dario talked about the lessons learned at the School of Design that he draws on in his day-to-day work, which ones he came to ignore over time, and which ones students should immediately discard as fundamentally wrong and inapplicable. He used his career path as a freelancer to explain why he believes that the numerous cooperation models with smaller clients at the beginning of his career were still applicable during later progression towards more complex projects and large business clients.

Ema Gerovac i Ana Bjelić – Food design – hrana kao komunikacijski alat

Food design je relativno mlada, ali sve popularnija disciplina dizajna, koja u zapadnim zemljama preuzima veliku ulogu u propitivanju promjena u industriji hrane, njejoj pripremi te odnosu čovjeka i hrane. Karakteristična joj je interdisciplinarnost i široko polje djelovanja koje uključuje sve od stylinga hane, njenog dizajna za industrijsku proizvodnju, produkt dizajna za hranu pa sve do dizajna interijera vezanih uz hranu te dizajna situacija u kojima su ljudi u interakciji sa hranom (eating design). Predavanje je približilo ovu novu disciplinu i objasnilo kako hrana može postati komunikacijski alat kroz nekoliko realiziranih primjera.

Ema Gerovac and Ana Bjelić **– Food Design – Food as a Communication Tool**

Food design is a relatively new but increasingly popular design discipline. In the West, it is taking on a major role in examining the changes in the food industry, the preparation of food, and the relationship between man and food. It is characterised by interdisciplinarity and a wide field of action covering food styling, food design for industrial production, product design for food, interior design related to food and design of situations in which people interact with food (eating design). The lecturers introduced the new discipline and provided examples showing how food can become a communication tool.

Damir Antolović – dizajn u automobilskoj industriji

Kroz razgovor o dizajnu u automobilskoj industriji predstavljena su razmišljanja u kompaniji sa strategijom usmjerenom vizionarstvu i inovatorstvu. Zašto dobar dizajn počinje s holističkim i kolaborativnim pristupom rješavanja svih naših izazova, ali i izazova industrije. Upoznali smo metodologiju prema kojoj se razvijaju proizvodi i usluge te zašto oni nisu samo odgovornost dizajnera i inženjera, nego odraz kulture i percepcije kompanije na tržištu. Naposljetku, odgovoreno je na pitanja izazova i potreba sutrašnjice.

Damir Antolović **– Design in the Automotive Industry**

A discussion on design in the automotive industry served as the basis for showing how this strategy-oriented, vision and innovation-driven company thinks. Why does good design begin with a holistic and collaborative approach to solving our challenges, but also the challenges of the industry? We learned about the methodology used to develop products and services, and why these are not solely the responsibility of designers and engineers but also a reflection of the company’s culture and perception on the market. Finally, the challenges and needs of tomorrow were also discussed during the lecture.

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