



Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

University of Zagreb
Faculty of Architecture
School of Design

16

Godišnjak
Studija

dizajna

School of

Design

Annual

Review

17

IZDAVAČ

Sveučilište u Zagrebu
Arhitektonski fakultet
Studij dizajna

PUBLISHER

University of Zagreb
Faculty of Architecture
School of Design

ZA IZDAVAČA

Voditelj Studija dizajna
prof. Stipe Brčić

FOR THE PUBLISHER

Head of School of Design
Professor Stipe Brčić

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ISSN 1848 – 7823



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Godišnjak Studija dizajna School of Design Annual Review

Zagreb 2017.

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PROF. STIPE BRČIĆ

VODITELJ STUDIJA DIZAJNA
HEAD OF THE SCHOOL OF DESIGN



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

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

Predgovor

Ovu akademsku godinu smo započeli sa trideset i dvoje novou-pisanih studentica i studenata na prvu godinu preddiplomskog studija i njih dvadeset i osam na prvu godinu diplomskog studija. Svoje studije uspješno je završilo trideset i četvero prvostupnica i prvostupnika te šesnaest magistrica i magistara dizajna. U procesu nastave, koji obuhvaća i projekte koji se izvode u suradnji sa drugim fakultetima, društvenim i gospodarskim subjektima nastavljen je kontinuitet vrijednih rezultata. Za one najbolje naše su studentice i studenti osvojili godišnje nagrade i priznanja Studija dizajna. Njima sa zadovoljstvom posvećujemo stranice u nastavku. Veći broj naših studentica i studenata je za rad na pojedinim projektima dobio i ovogodišnju Rektorovu nagradu. Njihova imena bilježimo u našem registru. Svima njima, njihovim nastavniciima, mentorima i komentorima moje iskrene čestitke.

Ove godine Sveučilište je kupilo dodatnih cca 300 m² prostora za naše potrebe u prizemlju zgrade u Frankopanskoj 12. Isti nam je formalno stavljen na raspolaganje 28. kolovoza. Sada predstoji izrada projektne dokumentacije i osiguranje potrebnih sredstava za njegovo uređenje. Kako u idućoj akademskoj godini nećemo moći koristiti prostor koji smo do sada imali u najmu, (dvije dvorane i Galerija Studija), čeka nas puno tehničkih problema u izvođenju nastave i izložbenim aktivnostima. Za ovu godinu je bila planirana i aktivnost na strateškoj temi za Studij dizajna, a to je svakako, definiranje organizacijskog modela, koji bi dugoročno zamijenio prelazni, koji je zaključen sa Sveučilištem, nakon dokidanja interfakultetskog modela (22. studenoga 2013. god.).

Slijedom ranije započetih razgovora sa novoizabranim dekanom Arhitektonskog fakulteta prof. dr. sc. Krunoslavom Šmitom je u tom cilju dogovoreno osnivanje zajedničkog Povjerenstva za unapređenje sastavnice. Studij je svoju 'komponentu' (u sastavu: doc. mr. sc. Ivana Fabio, prof. dr. sc. Anka Mišetić, prof. Mladen Orešić, prof. dr. sc. Fedja Vukić i moja malenkost) imenovao Zaključkom Vijeća Studija od 30. rujna 2016. god. Povjerenstvo je trebalo predložiti viziju 'nove' sastavnice koja se svakako ne bi zasnivala na 'mehaničkom' zbrajanju postojećih studijskih programa pod istim 'OIB-om', nego na potencijalu koji suvremena integracija visokoobrazovne prakse u polju arhitekture i urbanizma (formalno – tehničko područje) i polju dizajna (formalno – umjetničko područje) podrazumijeva. Novouspostavljeni interdisciplinarni prostor bi po prirodi stvari, relativno brzo generirao nove (dodatne) studijske programe što bi 'novoj' sastavnici donijelo značajne interne i eksterne benefite.

Nažalost, u ovoj akademskoj godini nije učinjeno više od sistematizacije radnih mjesta, pri čemu se Studij dizajna kao zatečenu 'sistemska grešku' pokušalo 'integrirati' primjenom formalno-pravnih analogija u postojeću organizacijsku strukturu sastavnice.

Rad povjerenstva unatoč inzistiranju Studija nije formalno uspostavljen. Na nekoliko neformalno održanih sastanaka koje je inicirao Studij, dobili smo od 'komponente' Arhitektonskog fakulteta tek podršku za sinergiju i ispriku za nedostatak vremena kako bi se ozbiljnije angažirali na ovoj temi. U svakom slučaju ova važna tema će u idućoj akademskoj godini tražiti naš dodatni angažman. Unaprijed zahvaljujem svim kolegicama i kolegama nastavniciima i studentima, kao i administrativnom osoblju.

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

Foreword

We started this academic year with thirty-two newly enrolled students in the first year of the Undergraduate Study Programme and twenty-eight students enrolled in the first year of the Graduate Study Programme. Thirty-four baccalaureate degree holders have successfully completed their studies and sixteen holders of master's degree in Design.

Excellent results continued being achieved in the teaching process, which includes projects implemented in co-operation with other faculties, as well as with social and business entities. Our students were granted Annual and Recognition Awards of the School of Design for the best works. We are delighted to dedicate the following pages to them. A large number of our students received this year's Rector's Award for their work on individual projects. Their names are entered in our Register. I would like to sincerely congratulate all of them, as well as their professors, mentors and co-mentors.

This year the University has purchased additional premises covering an area of around 300 m² to meet our requirements on the ground floor of the building located at 12 Frankopanska Street. They have formally been at our disposal since the 28th August. At this point we need to deal with the preparation of project documentation and provide the required funds for the refurbishment. Since next academic year we will not be able to use the premises that we have rented thus far, (two halls and the Gallery of the School of Design), we are heading for a wide range of technical problems concerning conducting of classes and exhibition activities.

An activity linked with the strategic topic for the School of Design had been planned for this year, which certainly involves defining the organisational model intended to replace the transitional model that had been agreed upon with the University in the long term after the abolition of interfaculty model (on the 22nd November 2013).

Consequently, following the previously started talks with the newly appointed Dean of the Faculty of Architecture Prof. Krunoslav Šmit, Ph.D, an agreement has been reached upon the foundation of the Committee for the Promotion of the Components. The School of Design named its 'Component' (comprising of Ass. Prof. Ivana Fabio, M.Sc, Prof. Anka Mišetić, Ph.D, Prof. Mladen Orešić, Prof. Fedja Vukić, Ph. D, and I) as the Conclusion of the Council of the School of Design dating back to the 30th September 2016.

The Committee was supposed to provide their own vision of the 'new' Component that certainly would not be based on the 'mechanical' sum of the

existing study programmes under the same 'VAT ID number', but on the potential implied by the contemporary integration of higher education practices in the field of architecture and urbanism (formally – technical area) and in the field of design (formally – artistic area). The newly established interdisciplinary area is by its nature intended to relatively quickly generate new (additional) study programmes, which would enhance the 'new' Component with significant both internal and external benefits.

Unfortunately, in this academic year we have achieved merely the systematisation of workplaces, where the School of Design, as the pre-existing 'systemic error' strived to be 'integrated' through the use of formal and legal analogies in the existing organisational structure of the Component.

Irrespective of the insistence by the School of Design, the operation of the Committee has not been formally established. In several informal meetings held upon the initiative of the School of Design, we have only managed to obtain support for the synergy by the 'Component' of the Faculty of Architecture and an apology for the lack of time to become more seriously involved in this matter. In the upcoming academic year this important topic will certainly require our additional involvement. I would like to express my gratitude to all the colleagues, both professors and students, as well as to the administrative staff.

Prof. Stipe Brčić,
Incumbent Head of the School of Design

Godišnje nagrade i priznanja

Annual Awards and Acknowledgements

Godišnje nagrade i priznanja studija dizajna u ak. godini 2016./17.

Annual awards and recognition of the School of Design in the academic year 2016/2017

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 samog 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.

Godišnje nagrade Studija dizajna za akademsku godinu 2016/17.: Stella Grabrarić, Amin Barjektarević, Andrej Đukić i Tena Knežević.
Priznanje Studija dizajna za akademsku godinu 2015/2016.: Projekt HAI – Hrvatska autentična igračka.

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.

Annual awards of the School of Design for the academic year 2016/2017: Stella Grabrarić, Amin Barjektarević, Andrej Đukić and Tena Knežević.

Recognition of the School of Design for the academic year 2015/2016: Project HAI – Croatian Authentic Toys

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

Amin Bajrektarević

— **Lynx**

Lynx

MENTOR: Mladen Orešić



Bicikl na električni pogon prepoznaje se danas kao potreba, nužda i želja znatnog broja potencijalnih korisnika koji su svjesni pogodnosti učinka razvoja tehnologije, ali su i odgovorni prema očuvanju prirodnosti i osiguranju održivosti razvoja. To ne podrazumijeva samo brigu o okolišu već i izražavanju svoje osobnosti u skladu s tim. Bicikl kao sustav nazvan Lynx (engl. Ris – životinja) u tom smislu osmišljen je kao e-bike iznimnih tehničkih sposobnosti koje, zahvaljujući inovativnoj modularnoj strukturi, omogućuju prilagodbu osobnim potrebama i željama pa time i personalizaciju od adrenalinskog do gradskog prometa. Odlikuju ga mnoge značajke, superiorne a danas dostupne, no integrirane su i one standardne kao i originalno rješenje poput preklopivosti radi smanjenja volumena.

Electric propulsion bicycle has currently been identified as a need, a necessity and a wish of a large number of potential users who are aware of the benefits of the impact of technological development. Moreover, they are environmentally friendly and strive to ensure sustainable development. This does not only imply care about the environment, but also the expression of one's own personality concerning this issue. A bicycle as a system named Lynx (English name for an animal) has been designed as an e-bike with exceptional technical potential that, thanks to innovative modular structure, enables it to adapt to personal needs and wishes. In addition, it enables personalisation from an adrenaline to an urban means of transport. It is provided with a large number of features, superior, albeit currently accessible, yet it also integrates the standard features, as well as the original solution such as folding in order to reduce its volume.

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

Stella Grabarić

— **Rakun Robi, Lisica Loli**

— **Edukativne slikovnice namijenjene predškolskoj djeci**

Robi raccoon, Loli fox

— *Educational picture books for pre-school children*

MENTOR: Ivan Doroghy

ASISTENT / ASSISTANT: Tomislav Vlainić



Tema rada je nedostatak kvalitetnih i praktičnih pomagala kao pomoć djeci s poteškoćama u govoru. Na temelju zaključaka iz istraživanja oblikovane su dvije slikovnice kao pomagala logopedima i roditeljima čija djeca imaju poteškoće pri izgovoru slova 'R' i 'L'. Osobitost ovog rada, pored izrazite socijalne osjetljivosti, nalazi se u tome što je on rezultat cjelovitoga autorskog pristupa koji uključuje kreiranje sadržaja, ilustraciju i ukupno oblikovanje.

The project addressed the issue of a shortage of both quality and practical tools to provide assistance to children with speech disorders. Based on research findings, two picture books were designed, intended as tools for language therapists/logopedists and parents whose children have difficulties in pronouncing the letters 'R' and 'L'. The special feature of this project, in addition to its extreme social sensitivity, is in the fact that it resulted from a comprehensive author's approach, which included content creation, illustration and the overall design.

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

Andrej Đukić

Integrirana transradijalna proteza šake — Diplomski rad

Integrated transradial prosthesis of the human hand
— Graduation thesis

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog

Osobna motiviranost pri izboru područja i hrabra pretpostavka da postoje još veliki neiskorišteni potencijali u razvoju mehaničkih proteza i pored saznanja da se na tom području nije ništa značajno unaprijedilo u zadnjih pedeset godina, potaknulo je Andreja na izuzetnu usredotočenost pri istraživanju i rijetku posvećenost eksperimentiranju. To je rezultiralo izuzetnim nizom novih originalnih rješenja, integriranih u inovativnu protezu podlaktice sa šakom. Ovo rješenje bi se svojom kvalitetom i performansama moglo smatrati novom generacijom mehaničkih proteza koja bitno unapređuje zadovoljenje psihofizičkih i funkcionalnih zahtjeva korisnika. Istodobno, to je vrijedno strategijsko razmišljanje o konceptu produkcije i distribucije, pri čemu se primjenom suvremenih tehnologija i komunikacijskih kanala olakšava dostupnost, omogućuje individualizacija i pospješuje razmjena iskustava.

Andrej was encouraged by personal motivation upon the selection of the field of interest and a bold assumption that there is still immense unexploited potential in the development of mechanical prostheses, notwithstanding the fact that no significant progress has been achieved in this field during the last fifty years. This resulted in extreme focus during research and a rare commitment to experimentation. Hence, he provided a wide range of new original solutions, integrated into an innovative prosthesis of forearm with a hand. Due to its quality and performance, this solution may be considered as a new generation of mechanical prostheses that significantly improves the meeting of both psychophysical and functional client requirements. Simultaneously, this noteworthy strategic thinking about the concept of production and distribution facilitated the availability through the use of modern technologies and communication channels. It also enabled individualisation and promoted experience exchange.



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

Tena Knežević

Kampanja Pametan potez — Vizualni identitet i komunikacijski sustav društvene kampanje

Smart Move Campaign
— Visual identity and communication system
of a social media campaign

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

Tema kampanje je naglašavanje problema nedovoljnog zapošljavanja osoba s invaliditetom. Pored plakata, kampanja uključuje i internetski medij, čime je omogućena neposredna komunikacija između invalidne osobe i potencijalnog poslodavca. Pored izrazite socijalne osjetljivosti teme, kampanja je kvalitetno oblikovana, a dodatna vrijednost ovog rada je u tome što konceptijski i oblikovno uspješno spaja klasični i suvremeni oblik komunikacije.

The campaign addressed the issue of insufficient employment of people with disabilities. In addition to posters, the campaign included the Internet media, which enabled direct communication between a disabled person and a potential employer.

The campaign addressed an extremely socially sensitive topic, yet its design is high quality and the value added of this project is in the fact that both from the conceptual and design aspect it successfully brought together the classical and the modern form of communication.



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

HAI – Hrvatska autentična igračka HAI – Croatian authentic toys

— **Studenti 4. semestra akademske godine 2014./15.**
4th semester students of academic year 2014/2015

Josip Andrešić, Ivana Bačaneč, Amin Bajrektarević, Darian Bakliža, Klara Bilić, Dora Doko, Erika Filipan, Mirta Filipović, Ljubica Golubić, Stella Grabarić, Antonija Jurina, Roko Jurjević, Ivan Klanac, Karla Kocijan, Leonarda Komen, Paula Kovač, Veronika Kovač, Andreja Lovreković, Jan Marin, Lucija Matić, Ela Meseldžić, Lucija Novosel, Luka Palestrina Mazić, Ana Pavičić, Martina Petric, Petra Piškor, Lucija Sever, Nina Stupar, Marijana Šimag, Jovana Vlajsavljević

MENTORI / MENTORS: Ivana Fabio, Zlatko Kapetanović, Mladen Orešić
ASISTENTICA / ASSISTANT: Sanja Bencetić

Inspiriran kulturnom baštinom, projekt je nastao tijekom 4. semestra akademske godine 2014 – 2015. u suradnji Studija dizajna sa udrugom Povucizakulturu. Projekt je rezultirao dizajnom niza didaktičkih igračaka za djecu predškolske dobi, koja kroz igru usvajaju razvojne vještine i ujedno upoznaju hrvatsku baštinu. Rješenja omogućuju stjecanje znanja i vještina na kojima se gradi osobni identitet i društvena svijest. Pri tome se potiču dječje samopouzdanje, inventivnost i kreativnost. Projekt je realiziran na način da su odabrana rješenja proizvedena i uspješno plasirana na tržištu te je primjer uspješne suradnje između Studija dizajna i stvarnih naručitelja.

Inspired by the Croatian cultural heritage, the project was developed during the 4th semester in academic year 2014 – 2015 in co-operation between the School of Design and the Povucizakulturu Association. The project provided series of designs in the form of didactic toys for preschool children aiming to develop their skills through play and simultaneously become acquainted with the Croatian heritage. In addition, they encourage child's self-confidence, inventivity and creativity. The project is realised in a way that selected designs are manufactured and are successfully placed on the market. It is an example of successful co-operation between the School of Design and real clients.



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 projektним timovima na osmišljavanju i oblikovanju projektantskih zadataka dizajna predmetne i komunikacijske okoline. Cilj preddiplomskoga obrazovnog ciklusa je stvaranje kompetentnih stručnjaka za zadovoljavanje stvarnih ljudskih potreba u realnom okruženju. Interdisciplinarni karakter dizajna je uspješno implementiran u nastavni program pomoću teorijsko-metodičkih, osnovnih tehničkih i tehnoloških te društvenih i umjetničkih, odnosno onih praktično-projektantskih područja koja čine bitne zadatosti struke. Ciljano koordiniranim kombiniranjem teorijskih i praktično-projektantskih predmeta potiče se svestrani razvoj kreativne imaginacije 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 WDO-a, 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 WDO, such as independent performance of simple tasks concerning design of objects or systems and co-operation in interdisciplinary, research, developmental, scientific and artistic teams. Moreover, following the completion of undergraduate study, students acquire competencies for enrolment in graduate study.

Projektiranje – Industrijski dizajn

Projektiranje – Industrijski dizajn temeljni je strukovni kolegij koji se provodi sve tri godine preddiplomskog studija. Tijekom prve godine studija studenti usvajaju osnovna znanja i vještine temeljem kojih izabiru usmjerenje. Na drugoj i trećoj godini studija studenti svladavaju projektantske procese u cilju stjecanja odgovarajućih kompetencija. Složenost projektantskih zadataka postupno raste tijekom semestra, a studenti primjenjuju znanja i vještine iz odgovarajućih predmeta društveno-humanističkoga, umjetničkoga, tehničkoga i komunikacijskog područja. Na početku obrazovnog procesa u okviru predmeta Projektiranje studenti svladavaju temeljna predznanja u struci. U tu svrhu analiziraju, estetski razmatraju i stvaraju trodimenzionalne oblike na funkcionalnoj i simboličkoj razini kao temeljne sposobnosti u industrijskom dizajnu. U nastavku obrazovnog procesa usvajaju metode kritičke analize i kreativne sinteze u cilju osposobljavanja za osmišljavanje kreativnih i inovativnih rješenja. Pri tome primjenjuju osnovne metode istraživanja odnosa proizvoda, korisnika i okoline u aktualnim društvenim, tehnološkim i gospodarskim okolnostima. Završnim radom preddiplomskog studija studenti pokazuju svoje sposobnosti, znanja i vještine potrebne za samostalno projektiranje proizvoda i njihovih sustava. Izradom multimedijalne prezentacije završnog rada dokazuju svoje sposobnosti u predstavljanju svojih zamisli kao sastavnog dijela kompetencija koje preddiplomski studij daje.

Design Course – Industrial Design

Industrial Design Studio is the fundamental vocational course extending throughout the three years of undergraduate study. During the first year of study students acquire basic knowledge and skills based on which they subsequently select the programme. During the second and third year they become acquainted with planning processes aiming to acquire the required competencies. The complexity of planning tasks increases gradually through semesters and students are required to apply the knowledge and skills in social and humanistic area, as well as the area of arts, technology and communications. At the commencement of the educational process during the course Studio the students acquire the fundamental background required. Consequently, they analyse, examine aspects of aesthetics and create three-dimensional items at functional and symbolic level as vital competencies in industrial design. Subsequently throughout the educational process students are introduced to methods of critical analysis and creative synthesis in order to acquire competencies in providing creative and innovative solutions. Moreover, fundamental methods of research of relationship between products, users and the environment against the backdrop of current social, technological and economic circumstances. The graduation thesis upon completion of the undergraduate study shows students' competencies, knowledge and skills required for independent planning of products and their systems. In a multimedia presentation of their graduation thesis students show their competencies in presentation of their ideas as a vital constituent of competencies acquired during the undergraduate study.

PRVI SEMESTAR

– Analiza prostornih struktura

U prvom zadatku studenti analiziraju prostornu organizaciju iz prirodne ili predmetne okoline svakodnevnog života. Pri tome uočavaju i istražuju principe prostornog oblikovanja: skladnost, vizualnu ravnotežu (simetrija i asimetrija), elemente oblika (točka, pravac, ploha, volumen) i njihove međudnose, služeći se pri tome crtežima i modelima kao osnovnim sredstvima izražavanja. Istražene spoznaje zatim primjenjuju u oblikovanju prostorne kompozicije i izrađuju njzin trodimenzionalni model. 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.

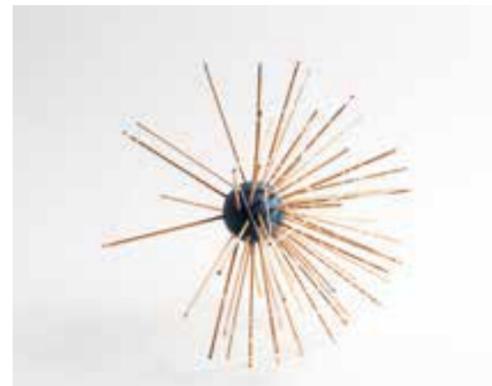
FIRST SEMESTER

– Spatial structure analysis

In the first assignment, students analyse spatial organisation in the natural or objective real-life environment. They need to identify and explore the principles of spatial design: harmony, visual balance (symmetry and asymmetry), elements of form (point, line, plane, volume) and their interrelationships, using drawings and models as fundamental methods of expression. The analysed findings are subsequently applied in spatial composition design and they make its 3D model. The objective of the assignment is to encourage perception ability, analytical thinking and critical consideration of one's own surroundings as a methodological approach to studying the 3D rules of composition, through the analysis of the plane, volume, grid construction, materials, texture and light, whilst exploring the perception of these features and their articulation as design tools.

DORA ERNOIĆ

MENTORICA / MENTOR: Andrea Hercog



Cvijet maslačka

Kao predmet analize odabran je cvijet maslačka. Proučavanjem njegova tučka i analizom krivulja Fibonaccijevog niza koje se na njemu pojavljuju dobiven je raspored štapićastih elemenata koji sugeriraju njegove sjemenke. Kompozicija reduciranih elemenata s prazninama simbolizira let i nestajanje sjemenki, odnesenih vjetrom.

A dandelion flower

The object of the analysis was a dandelion flower. The arrangement of the stick-like elements which reminded of its seeds was shown upon studying of its pistil and the analysis of the curves of the Fibonacci sequence that appeared therein. The composition of reduced elements with empty spaces symbolised the flying and the dispersal of the seeds carried by the wind.

KARLA WALDGOŃI

MENTOR: Mladen Orešić



Žarulja

Analiza forme žarulje te njezina redukcija na primarnu funkciju kao izvora svjetla svedena je na trodimenzionalnu kompoziciju. Ona se sastoji od tri elementa: izvora svjetla, zrakom ispunjenog prostora i plohe koja ga obavija. Oblik žarulje reduciran je na kuglu koja simbolizira izvor svjetla. Iz nje izvire štapićaste forme koje predstavljaju svjetlosne zrake koje se odbijaju od plohe. Težište kompozicije je u samoj kugli a štapići ju drže u ravnoteži.

Light bulb

The analysis of the form of a light bulb and its reduction to its primary function as a light source resulted in a three-dimensional composition. It comprised of three elements: a light source, a space filled with air and a surface surrounding it. The shape of the light bulb was reduced to a sphere which symbolised a light source. Stick-like forms came out of it. They stood for rays of light that reflected from the surface. The centre of the composition was in the sphere, whilst the tiny sticks kept its balance.

ANĐELA BRNAS

MENTORICA / MENTOR: Ivana Fabrio



Budilica

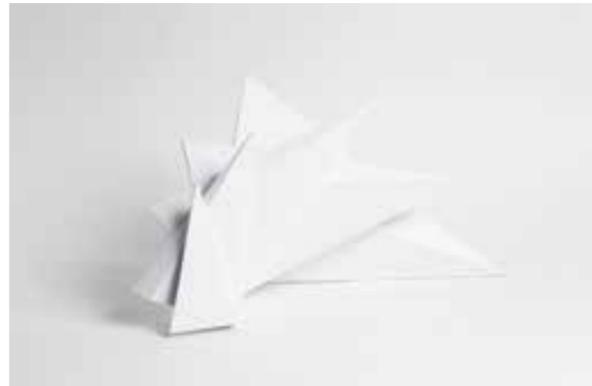
Analizi budilice pristupilo se na razini njezine forme i funkcije, stvaranju zvuka. Istraživanje nastajanja zvuka i odnosa zvuka s formom koja ga stvara, dovelo je do rješenja koje je reducirano na osnovne formalne elemente. Žičani prstenovi s jedne strane predstavljaju reduciranu formu budilice, ali i sudaranje čestica koje omogućuju širenje zvuka. Prazan prostor u formi naglašava zrak kao medij širenja zvučnog vala, dok raspored kompozicije omogućuje ljuljanje forme poput batića budilice.

Alarm clock

The analysis of the alarm clock was approached at the level of its form and function, as well as the emission of sound. The research on the sound creation and the relationship between the sound and the form that creates it resulted in a solution that was reduced into basic formal elements. Wire rings on one side stood for a reduced form of the alarm clock, as well as for the particle collision, which enabled the expansion of sound. The empty space in the form highlighted the air as the medium for sound wave expansion, whilst the arrangement of the composition enabled the swinging of the form like the tiny hammer of the alarm clock.

ERIK BURIĆ

MENTORICA / MENTOR: Ivana Fabrio



Kuhinjska vaga

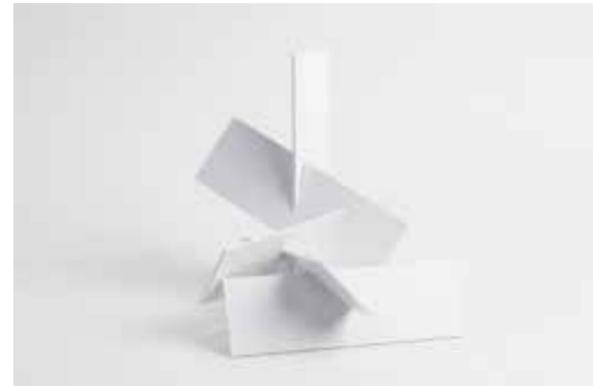
Za analizu forme odabrana je kuhinjska vaga. Njezina je forma reducirana na nekoliko piramidalnih elemenata složenih u dinamičnu kompoziciju. Ti su elementi izvedeni iz forme kazaljke, a njihova veličina i konačna kompozicija simboliziraju promjene u gramaturi, odnosno težini.

Kitchen scales

The object of the analysis of form were kitchen scales. Their form was reduced to several pyramidal elements arranged into a dynamic composition. These elements originated from the form of clock hands and their size and the final composition symbolise changes in grams, i.e. weight.

ANTONIJA VULETIĆ

MENTOR: Mladen Orešić



Grafički valjak

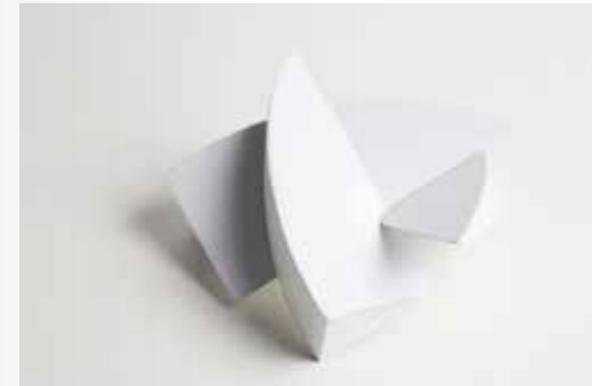
Polazni predmet, grafički valjak, analiziran je kao likovni medij za slobodnu umjetničku ekspresiju. Valjak na podlozi ostavlja trag boje te tako nestaju bjeline, odnosno prazan prostor postaje ispunjen. U tom procesu ispunjavanja prostora dodana je treća dimenzija te je on postao kompozicija isprepletenih poteza valjka u prostoru.

Graphic cylinder

The initial object, a graphic cylinder, was analysed as a visual arts medium intended for free artistic expression. The cylinder left colour marks on the background and hence the whiteness disappeared and the empty space was filled. During this space-filling process, a third dimension was added and it became a composition of intertwined strokes produced by the cylinder in space.

SARA DOBRIJEVIĆ

MENTORICA / MENTOR: Ivana Fabrio



Cjedilo za limun

Analizi se pristupilo razmatranjem tri osnovne značajke cjedila za limun: rebra za cijedenje, rotacije i asimetrije. Pri interpretaciji bilo je važno zadržati dojam neuravnoteženosti koji proizlazi iz predmetne asimetrije. Cjedilo ima rotirajuću glavu koja je interpretirana ritmom i dinamikom forme reduciranih rebara.

Lemon squeezer

The analysis was approached by considering three basic features of the lemon squeezer: the ribs for squeezing, rotation and asymmetry. During the interpretation it was important to maintain the impression of the imbalance that arose from the asymmetry of the object. The squeezer had a rotating head that was interpreted through the rhythm and dynamics of the form of reduced ribs.

IVA PRIMORAC

MENTOR: Mladen Orešić



Glačalo

Odabrani predmet analize prostornih struktura je glačalo. Forma predmeta zasnovana je na izmjeni oštih, ravnih linija sa zakrivljenima, a njegova je funkcija transformirati izgužvano u glatko, tj. izglačano. Beskonačna zakrivljena traka simbolizira proces glačanja, odnosno klizne pokrete rukom, a time što izlazi iz izgužvane površine prikazana je ta transformacija.

Clothes iron

The object selected for spatial structure analysis was a clothes iron. The form of the object was based on alternation of sharp, straight lines and the curved ones and its function is to transform the wrinkled clothing into smooth, i.e. ironed out. An endless curved belt symbolises the ironing process, or the sliding hand movements and the transformation was shown by coming out of the wrinkled surface.

ANA KORUGA

MENTORICA / MENTOR: Andrea Hercog



Kaleidoskop

Predmet analize prostornih struktura bio je kaleidoskop, tj. slika koju stvara – obojeni šesterokuti koji se nižu u beskonačnost. Reducirana forma svedena je na dvodimenzionalnu šesterokutnu plohu koja prelamanjem dobiva trodimenzionalnu formu. Završno rješenje svedeno je na kompoziciju prelomljenog šesterokuta i trokuta, koji tvore kompaktnu i uravnoteženu cjelinu.

Kaleidoscope

The object of spatial structure analysis was the kaleidoscope, i.e. the image it creates – endlessly reflecting coloured hexagons. The form was reduced to a two-dimensional hexagonal plane which transformed into a three-dimensional form through reflection. The final solution was reduced to a composition of a reflected hexagon and a triangle that created a compact balanced unit.

MARIN NIŽIĆ

MENTORICA / MENTOR: Andrea Hercog



Ljudsko srce

Kao predmet analize odabrano je ljudsko srce. Proučavanje gradivnih oblika organa te sustava po kojem srce djeluje reducirano je na formu kocke iz koje se izdižu valjci. Finalni rezultat je dječja didaktička igračka čija je funkcija da svojom interaktivnom i slagalačkom prirodnom podučava o ljudskom srcu, njegovim dijelovima te načinu rada.

Human heart

The object of the analysis was the human heart. Studying of the building blocks of human organs and the system according to which the human heart works was reduced to the form of a cube from which cylinders came out. The final result was a didactic children's toy intended to teach about the human heart, its parts and the way it functions through its interactive and assembling features.

TANJA VIRAG

MENTOR: Mladen Orešić



Glazbena kutijica

Predmet analize prostornih struktura je glazbena kutijica s pokretnim mehanizmom. Kroz više faza redukcije predmet je sveden na oblik valjka koji je u međudnosu s elementima vertikalno postavljene plohe. Analiza struktura predmeta rezultirala je raslojavanjem osnovnog oblika valjka koji određenim pomacima ostvaruje ritmičnost i dinamiku. Interakcijom – rotiranjem valjka događa se kretnja elemenata plohe, dok njihov međudnos predstavlja harmoniju glazbe.

Music box

A tiny music box with a mobile mechanism was the object of analysis of spatial structures. Through several phases the object was reduced to the shape of a cylinder which was in an interrelationship with the elements of a vertically placed surface. The analysis of the structure of the object resulted in the stratification of the basic form of the cylinder, which achieved rhythm and dynamics through specific motion. A movement of surface elements occurred upon interaction – through rotation of the cylinder, whilst their interrelationship stood for musical harmony.

DOMAGOJ BUI

MENTORICA / MENTOR: Ivana Fabrio



Slušalice

Za prikazanu analizu prostornih struktura odabrani predmet bile su over-ear slušalice. One se sastoje od dva veća ovalna volumena i luka koji ih spaja. Kao okosnica strukture uzeta je imaginarna fizikalna os od jednoga do drugog zvučnika koja prolazi kroz glavu. Ona povezuje slušalice i mozak čovjeka u jedno, te je prikazana kao vidljiva praznina unutar volumena kojim se uobičajeno vizualizira zvučni val. Ti su volumeni izmaknuti u naizgled kaotičnu, ali smislenu kompoziciju te zvučna os na jednome mjestu izbija van – baš poput glazbe.

Headphones

The object selected for the presented spatial structure analysis was over-ear headphones. They comprised of two large oval volumes and an arch that connected them. An imaginary physical axis between the two ear speakers passing through the head provided the structure with the backbone. It connected the headphones and the human brain into a whole and was shown as a visible void within the volume which normally visualises a sound wave. These volumes were displaced into an apparently chaotic, albeit a meaningful composition

PRVI SEMESTAR

– Dizajn prostorne forme simboličke vrijednosti

U početnom razdoblju upoznavanje struke i stvaranju predznaja za formativni razvoj i odabir smjera, zadatak pod temom Dizajn prostorne forme simboličke vrijednosti, ima za cilj razumijevanje osnovnih načela percepcije i semiotike 3D oblika. Od studenta se očekuje da će usvojiti osnovne analitičke, kreativne i prezentacijske metode i tehnike, predvidjeti osnovne kriterije za kreiranje novih rješenja na razini kompleksnosti vizualne usklađenosti i jasne simbolike te kreirati osobnu interpretaciju na osnovi odabranih mjerila.

Ove godine tema se provodila kroz zadatak dizajna predmetnog simbola Međunarodnog festivala djeteta u Šibeniku, pri čemu je trebalo oblikovati predmet koji će komunicirati razne emocije promjenom 'izraza i gesta' jednostavnim intervencijama, a koje potiču na interaktivno iskustvo. Ideja je bila stvoriti predmetni simbol koji će biti 'domaćin i prijatelj' sudionicima i gostima festivala i grada Šibenika.

FIRST SEMESTER

– Design of a spatial form of symbolic value

During the initial period of becoming acquainted with the profession and the acquisition of prior knowledge for formative development and a selection of orientation, the assignment that addresses the topic of Design of a spatial form of symbolic value strives to provide an insight into the fundamental principles of perception and semiotics of 3D forms. Students are expected to master the basic analytical, creative and presentational methods and techniques, predict the basic criteria for the development of new solutions at the level of complexity of visual harmony, as well as provide a personal interpretation based on the selected criteria. This year the topic was addressed through the assignment that comprised of design of a tangible symbol for the International Children's Festival in Šibenik, which included design of an object that would communicate different emotions through a change in 'expressions and gestures' by simple interventions, which encourage interactive experience. The idea behind it was to create a tangible symbol that was intended to act as both 'a host and a friend' for the participants and the visitors of the festival and the city of Šibenik.

MARIN NIŽIĆ

MENTORICA / MENTOR: Andrea Hercog



Šime – Međunarodni dječji festival u Šibeniku okuplja šaroliku publiku, male mornare iz cijeloga svijeta. Odabrano rješenje proizlazi iz ideje povezivanja lokalnog s globalnim. Nautičke signalne zastave predstavljaju međunarodno utvrđen oblik komunikacije na moru, a u ovome su rješenju korištene i kao komunikatori emocija i gesta. Njihovo smještanje u skriveni sustav zupčanika omogućuje rotaciju putem koje dolazi do promjene facijalne ekspresije. Mornar Šime zamišljen je kao prijatelj posjetioca festivala, a u uvećanoj inačici postaje nositelj festivalskoga signalizacijskog sustava.

Šime – The Šibenik-based International Children's Festival brings together diverse audiences, little sailors from throughout the world. The idea behind the selected solution originates from connecting the local and the global. Maritime signal flags represent an internationally established form of communication at sea and in this solution they were used also to communicate emotions and gestures. Their placement into a hidden system of cog-wheels enables the rotation which results in changes of facial expressions. The idea behind the sailor Šime is to act as a friend to festival visitors and in an enlarged version he becomes the bearer of the festival signalisation system.

ANA KORUGA

MENTORICA / MENTOR: Andrea Hercog



Rad je inspiriran katedralom Sv. Jakova u Šibeniku. Analizom prostornih elemenata pročelja katedrale uočene su forme koje podsjećaju na izraze lica i pružaju mogućnost stvaranja likova različitih emocija. Oblik je reduciran na deset dijelova te je time proizvod dobio dvostruku namjenu: kao prepoznatljiv suvenir Šibenika i kao igra koja priča o bogatoj tradiciji. Proizvod ujedno djeci pruža mogućnost da transformacijom elemenata kreiraju likove i nove priče. Cilj proizvoda je potaknuti djecu na učenje o baštini, na razvijanje kreativnosti i izražavanje emocija.

The work was inspired by St. Jacob's Cathedral in Šibenik. The forms were identified through the analysis of spatial features on the facade of the cathedral which remind of facial expressions and provide the opportunity to create characters with different emotions. The form was reduced to ten parts and hence the product assumed a dual purpose: as a recognisable souvenir of Šibenik and as a game that tells stories about a rich tradition. The product simultaneously gives the children the opportunity to create new characters and invent new stories through transformation of features. Moreover, it is striving to encourage children to study about heritage, as well as to develop their creativity and express their emotions.

VICKO BEZIĆ

MENTORICA / MENTOR: Ivana Fabrio



Cilj ovog projekta je sudionicima festivala omogućiti prikazivanje ljudskih emocija. To je postignuto setom kockica koje sadrže reducirane grafičke simbole, a zajedno tvore sustav koji je moguće proširivati. Time je stvoren potencijal za brojne interpretacije emocija. Grafički kod na kockicama sastavljen je od jednostavnih elemenata koji samostalno nemaju konkretno značenje, ali potiču djecu da kreativnom igrom raznih kombinacija stvaraju određene simbole.

The objective of this project is to enable festival participants to present the human emotions. That was achieved through a set of dice which contained reduced graphic symbols and they jointly created a system that could be expanded. Hence, a potential was provided for a large number of interpretations of emotions. The graphic code on the dice comprised of simple features that independently did not have a concrete meaning, yet they encouraged children to create specific symbols through a creative game of different combinations.

DOMAGOJ BUI

MENTORICA / MENTOR: Ivana Fabrio



Kuglič je interaktivna igračka koja omogućuje prikazivanje različitih emocija. Istraživanje fizičke kao i digitalne komunikacije emocija rezultiralo je analognom interpretacijom piksela u kuglice. Interakcijom s kuglicama nastaje igra koja potiče razvoj fine motorike, a njihovo okretanje u raznim smjerovima omogućuje komunikaciju različitih emocija. Kuglice su obojane fosforescentnom bojom kako bi svijetlile u mraku te pritom omogućuju komunikaciju publike s izvođačima festivala. Igračka je koncipirana kao nositelj identiteta, a može se interpretirati u raznim veličinama i oblicima.

Kuglič (A Tiny Sphere) is an interactive toy that enables the expression of different emotions. Exploring both the physical and the digital communication of emotions resulted in an analogous interpretation of pixels into tiny spheres. The interaction with the tiny spheres resulted in a game that promotes the development of fine motor skills and their turning in different directions enables the communication of different emotions. The tiny spheres have been coloured in phosphorescent colours in order to glow in the dark and enable the communication between the audience and festival performers. The idea behind the toy is to provide identity and it can also be interpreted through different sizes and shapes.

DORA ERNOIĆ

MENTORICA / MENTOR: Andrea Hercog



Didaktička igračka rezultat je proučavanja odnosa vage kao predmeta koji reprezentira težinu te emocija koje također imaju određenu 'težinu'. Pritom, pozitivne emocije tumače se kao one manje težine, a negativne veće težine. Igru može igrati dvoje ili više djece koja na temelju 'težine' kugli prosuđuju o kakvim se emocijama radi te ih ilustriraju na površinu kugle. Procjena 'težine' emocija odvija se pomoću vage na koju odlažu kugle, čime dolazi do otklona na lijevu ili desnu stranu.

A didactic toy is the result of a study of a weighing scale as an item that stands for weight and emotions, which also have a specific 'weight'. In so doing, positive emotions are interpreted as weighing less, whilst negative emotions weigh more. The game can be played by two or more children who, based on the 'weight' of the spheres decide on the type of emotions in question and illustrate them on the surface of the sphere. The assessment of the 'weight' of the emotions is performed using a weighing scale onto which spheres are placed, which results in the deviation to the right or to the left.

ANDELA BRNAS

MENTORICA / MENTOR: Ivana Fabrio



Inspiracija za rad rezultat je proučavanja sadržaja samog festivala i dječjih portreta po ulicama grada Šibenika. Koncept je sveden na prikazivanje različitih emocija izrazima lica kombiniranjem nekoliko osnovnih elemenata. Forma je poput maske koja ipak posve ne prikriva što se iza nje nalazi kako bi do izražaja došli sudionici i grad koji zajedno tvore doživljaj festivala. Rješenje se može koristiti kao osobni predmet, instalacija u prostoru, na radionicama i predstavama čime postaje medij interakcije sudionika, kao i mogući simbol festivala.

The inspiration for the work resulted from studying the festival content and children's self-portraits throughout the streets of the city of Šibenik. The concept was reduced to the presentation of different emotions through facial expressions, whilst combining several basic features. The form is like a mask that does not hide all that is behind it, striving to point out the participants and the city, which jointly create the impression of the festival. The solution can be used as a personal item, a spatial installation and also at workshops and performances, which makes it a media for interaction between the participants and a possible symbol of the festival.

SARA DOBRIJEVIĆ

MENTORICA / MENTOR: Ivana Fabrio

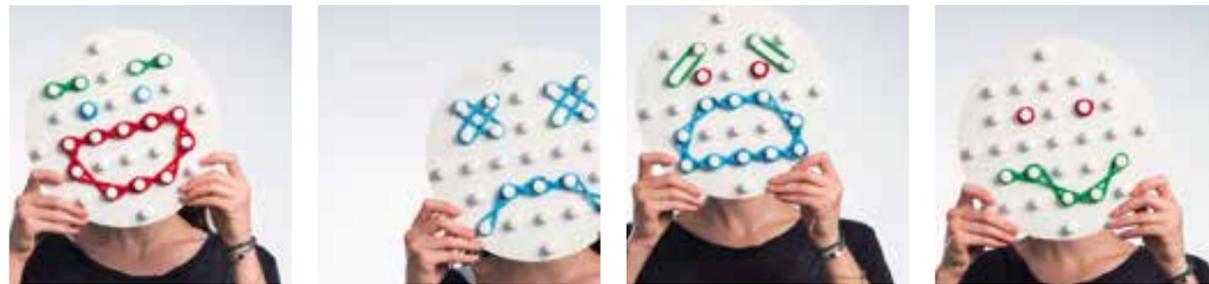


Istraživanje dječje igre i emocija neverbalnom komunikacijom rezultiralo je zaključkom da idejno rješenje treba potaknuti razvoj dvaju važnih vještina: kreativnost i vizualno prepoznavanje emocija. Prema tome, razvijen je koncept koji putem modularnosti sustava omogućuje komunikaciju različitih emocija. Elementi se poput dječjih puzzli preslaguju na različite načine, tvoreći razne likove, a mogu se interpretirati i u raznim bojama i veličinama, tvoreći instalacije na ulazu festivala.

Exploring children's games and emotions through non-verbal communication resulted in a conclusion that a conceptual design needs to encourage the development of two important skills: creativity and visual recognition of emotions. Consequently, a concept has been developed that through modularity of the system enables the communication of different emotions. The features are rearranged in different ways like children's jigsaw puzzle pieces, creating a large number of characters and they can also be interpreted in different colours and sizes, creating installations at the entrance to the festival.

TANA JEIĆ

MENTORICA / MENTOR: Andrea Hercog



Rezultat istraživanja neverbalne komunikacije sveden je na prikazivanje emocija osnovnim grafičkim elementima. Iz tih elemenata proizašao je jednostavan oblik same igrčke. Pravilno raspoređeni štapići i rastezljive trakice u tri boje omogućuju mnogobrojne kombinacije slaganja, ostavljajući prostor korisniku da na kreativan način prikaže određenu emociju. Uz igrčku je osmišljena i igra s ciljem da kod djece potakne razumijevanje tuđih osjećaja i razvijanje empatije.

A research conducted on non-verbal communication resulted in the presentation of emotions using basic graphic elements. Hence, a toy of a simple form originated from these elements. Regularly arranged tiny sticks and elastic bands in three colours enable multiple combinations of arrangements, providing room for the user to present a specific emotion in a creative way. A game has also been created, striving to encourage understanding of other people's feelings and develop empathy.

BOŽICA MARUKIĆ

MENTORICA / MENTOR: Andrea Hercog

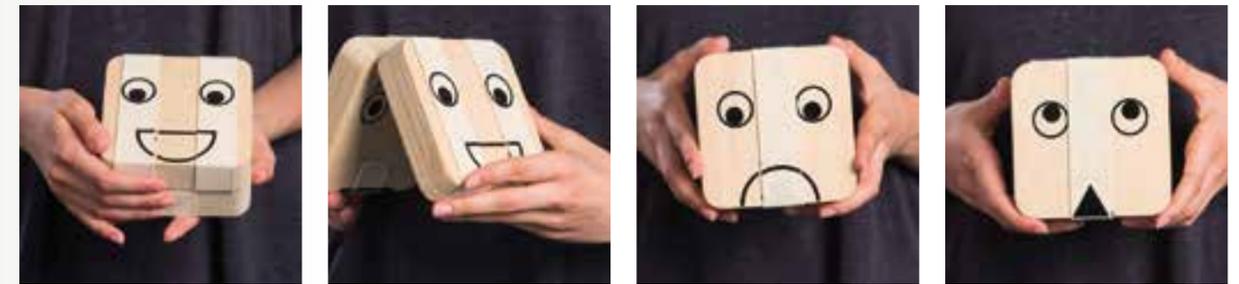


Svrha predmetnog simbola festivala je potaknuti djecu/ sudionike na istraživanje grada Šibenika na zabavan način. Rješenje se sastoji od šest dijelova, od kojih svaki prikazuje drugu emociju i nalazi se na drugoj lokaciji u gradu. Cilj igre je obići svaku od lokacija putem rješavanja zagonetke. Ako se obiju sve lokacije i skupe svi dijelovi slagalice, nastaje kubus koji ima dva lica: lice koje sadrži emocije (sreća, veselje, tuga, iznenađenje, strah i ljutnja) i lice na koje djeca mogu kredom ucrtati emocije koje u oni doživjeli prilikom istraživanja.

The tangible symbol of the festival is striving to encourage children/ participants to explore the city of Šibenik in an entertaining way. The solution comprises of six parts, each of which presents a different emotion and is placed in a different location in the city. The goal of the game is to visit all the locations through riddle solving. If all the locations have been visited and all the pieces of the puzzle collected, a two-sided cube results which contains emotions (happiness, joy, sadness, surprise, fear and anger) and a face on which children can use a chalk and draw their emotions that they experienced during the exploration of the city.

SILVANA DOGAN

MENTORICA / MENTOR: Andrea Hercog



Autoportreti djece koji na zastavicama obilježavaju događanja po gradu dio su tradicije festivala, a poslužili su i kao poticaj na jednostavnu i razumljivu komunikaciju pri interpretaciji emocija. Ekspresivnost izraza lica s 'glava' šibenske katedrale također je inspirirala idejno rješenje. Elementi su reducirani do razine piktoograma i svedeni na osnovne geometrijske oblike. Finalno rješenje je zamišljeno kao osobni predmet koji će pratiti sudionike festivala. Jednostavan mehanizam omogućuje promjene pa se, osim onih osnovnih, mogu prikazati i složenije emocije.

Self-portraits of children on little flags used for marking events held throughout the city are a part of the festival tradition and they also provided an incentive to a simple and understandable communication during the interpretation of emotions. The conceptual design was also inspired by the expressiveness of the facial expressions of the 'heads' of the Šibenik-based cathedral. The features were reduced to pictogram level and basic geometric shapes. The idea behind the final solution was to provide a personal item to accompany festival participants. A simple mechanism enables changes and hence more complex emotions can be presented, in addition to the basic ones.

BRUNA GLOKOVIĆ

MENTORICA / MENTOR: Andrea Hercog



'Boća' – Mali od botuna. Razigranost, raznovrsnost i tradicija vrljednosti su koje obilježavaju Međunarodni dječji festival u Šibeniku. Rješenje predmetnog simbola komunikacijom različitih grafizama predstavlja raznovrsnost emocija, a njegova se cjelokupna forma referira na tradiciju. Oblik je interpretacija šibenskog botuna, a pokreće ga mehanizam sličan kugličnom ležaju. Prema uzoru na šibensku katedralu na rješenju je moguće vidjeti više lica istodobno, a rotacijom se mijenjaju izrazi i emocije. Boća je izražajno sredstvo, igrčka koja potiče interakciju i potencijalni simbol festivala.

'Boća' – button's boy. Playfulness, diversity and tradition are the values that mark the International Children's Festival in Šibenik. The solution for the tangible symbol through communication of different graphics stands for a diversity of emotions and its overall form refers to tradition. The form is an interpretation of a typical button from Šibenik area, which is moved by a mechanism that reminds of a ball bearing. Inspired by Šibenik cathedral, the solution enables you to simultaneously see several faces, whilst expressions and emotions change upon rotation. Boća is a means of expression that encourages interaction and a potential symbol of the festival.

MONIKA VODOPIJA

MENTOR: Mladen Orešić



Rad je namijenjen sudionicima festivala svih dobnih skupina, potičući na razmišljanje i kreativnost putem istraživanja mogućnosti kreiranja izraza lica od najjednostavnijih likovnih elemenata. Bazira se na interpretaciji emocija; pozitivnih i negativnih, a koje su u stalnoj mijeni. Korisniku je ostavljena mogućnost da istraživanjem ove igračke odluči hoće li prikazati kako se trenutno osjeća ili pokušati naći još neko neobično lice, a zatim i projicirati svoju emociju. Osim kao igračka, koncept nudi i uvećanu interpretaciju – kao instalacija u prostoru.

The work is intended for festival participants of all age groups, encouraging them to think and be creative through exploration of the potential to create facial expressions from the simplest visual arts elements. It is based on interpretation of emotions, both positive and negative, which are continuously changing. The user is given the opportunity through exploration of this toy to decide whether they will show how they currently feel or try to find another unusual face and then project their emotion. In addition to its function as a toy, the concept offers the opportunity of enlarged interpretation – as a spatial installation.

TANJA VIRAG

MENTOR: Mladen Orešić



Predmetni simbol koncipiran je kao interaktivna igračka koja se temelji na osam međusobno povezanih kocaka koje se mogu rotirati u raznim smjerovima, ali i oko vlastite osi. Okretanjem i slaganjem kockica omogućena je komunikacija različitih emocija koje su izražene grafičkim elementima u raznim bojama. Predmet je zamišljen da promjenom u dimenzijama ujedno i mijenja namjenu u sjedalice za djecu, koje se nalaze na najviše posjećenim lokacijama festivala. Pojavljujući se na mnogim lokacijama po gradu, kocke ujedno ostvaruju potencijal definiranja vizualnog identiteta festivala.

The idea behind the tangible symbol was to provide an interactive toy that is based on eight mutually connected cubes which can be rotated in different directions, as well as around their own axis. Communication of different emotions was enabled through rotation and assembling of the cubes. The emotions were expressed through graphic features in different colours. Upon change of its dimensions the object was intended to also simultaneously change its purpose into a children's seat, which were located in the most frequently visited festival venues. Appearing on many locations in the city, the cubes simultaneously exploited the potential of defining the visual identity of the festival.

ANTONIJA VULETIĆ

MENTOR: Mladen Orešić



Idejno rješenje temelji se na interpretaciji izraza emocija i gesta preuzetih iz japanske tradicije origamija (kaleidocycle). Rotacijom oblika izmjenjuju se tri cjeline u kojima najprije dijete upoznaje vlastito lice i njegove osobine kod pojedinih emocija. Zatim dijete promatra transformaciju emocija kroz rotaciju predmeta te na kraju izražava vlastite emocije na zadanoj formi.

The conceptual design is based on the interpretation of expression of emotions and gestures taken over from the Japanese tradition of origami (kaleidocycle). Three units alternate upon rotation of forms in which a child first gets to know their own face and then its features upon specific emotions. Then the child observes the transformation of emotions through rotation of objects and finally they express their own emotions on the established form.

DRUGI SEMESTAR

– Dizajn proizvoda jednostavne strukture

Zadatak u okviru teme dizajna proizvoda jednostavne strukture ima cilj razumijevanje osnovnih čimbenika funkcije, pojavnosti i doživljaja proizvoda usvajanjem osnovnih procesa, metoda i tehnika pri projektiranju. U razdoblju upoznavanja struke radi stvaranja predznanja za formativni razvoj i odabir smjera, od studenta se očekuje da analizira i procijeni osnovne čimbenike dizajna, predvidi kriterije na razini upotrebne vrijednosti, usklađene pojavnosti i osmišljenog smisla te na osnovi tih mjerila dizajnira i prezentira rješenje.

Sukladno zahtjevnosti teme zadatak je bio dizajnirati poslovni poklon Hrvatske pošte na temelju kojeg je svaki od studenata istražio potencijale, utvrdio kriterije i oblikovao svoje rješenje te ga izveo u obliku modela i prezentirao predstavnicima HP-a. Od četrdesetak rješenja HP će izabrati desetak i razviti u svoje standardne poslovne poklone.

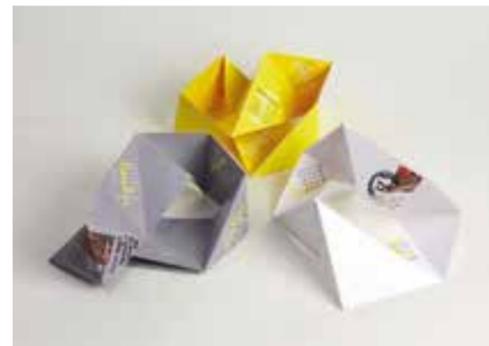
SECOND SEMESTER

– Design of a simple structured product

The objective of the assignment within the topic of design of a simple structured product is to provide an insight into the basic features of the function, presentation and impression of the product through mastery of the basic processes, methods and techniques in design. During the period in which basic insight into the profession is being gained in order to acquire some prior knowledge for formative development and a selection of orientation, students are expected to analyse and evaluate the basic factors of design, predict the criteria at the level of usable value, harmonised appearance and a designed purpose and eventually design and present a solution based on these criteria.

In accordance with the level of the challenge posed by the topic, the assignment was to design a corporate gift of the Croatian Post, based on which each of the students explored the potential, established the criteria and designed their own solution, whilst implementing it simultaneously in the form of a model and presenting it to the representatives of the Croatian Post. Out of around forty solutions submitted the Croatian Post would select a dozen and develop them into their standard corporate gifts.

ANDELA BRNAS
MENTOR: Mladen Orešić



Kalendar literami

Literami je kalendar u obliku pisma. Pomalo iznenađujuća početna forma pobuđuje osjećaj sličan onom koji nas obuzme prilikom primanja i otvaranja pisma. Presavijena forma kalendara, inspirirana origami tehnikom u sklopljenom obliku, omogućuje jednostavno nošenje. Presavijanjem, objekt je moguće koristiti u različitim oblicima koji omogućuju lako otkrivanje aktualnog mjeseca u tekućoj godini.

Literami calendar

Literami is a calendar in the shape of a letter. A slightly surprising initial form evokes a feeling that reminds of that upon acceptance and opening of a letter. The folded form of the calendar, inspired by origami technique in its folded form enables simple carrying. The object can be used in different forms when folded, which enables a simple revelation of the actual month in the current year.

ANDELA BRNAS
MENTOR: Mladen Orešić



Torba Poška

Poška je torba u obliku pošiljke koja je povezana s Hrvatskom poštom kao tradicionalnom, a istodobno i suvremenom tvrtkom. Kod primatelja može izazvati iznenađenje kao i kod primitka i otvaranja poštanske pošiljke. Različiti načini korištenja simbolički odražavaju organizaciju i funkcionalnost Hrvatske pošte te njezinu brigu za korisnike. Korištene su siva i žuta boja kao vizualni kod Hrvatske pošte, a u simboličkom smislu siva boja Poške podsjeća na ozbiljnost, a žuta na dinamičnu poštansku poštu. Drvene letvice korištene u oblikovanju ovog predmeta simboliziraju tradiciju te upućuju na ekološku osviještenost.

Poška bag

Poška is a bag in the shape of a parcel, which is linked with the Croatian Post, which is simultaneously presented both as a traditional and a modern company. It may cause the same surprise amongst the parcel recipients as upon the acceptance and opening of a postal parcel. Different ways of use symbolically reflect the organisation and functionality of the Croatian Post and its care about its users. Grey and yellow colours have been used as a visual code of the Croatian Post, whilst from the symbolic aspect, the grey colour of the Post reminds of its seriousness and the yellow colour of its dynamics. Timber battens used in the design of this object symbolise the tradition and show environmental awareness.

SARA DOBRIJEVIĆ

MENTOR: Mladen Orešić



Torba

Koncept poslovne torbe temeljen je na tri osnovne značajke: funkcionalnosti, ekološkom gledištu i čimbeniku iznenađenja. Sve tri značajke moguće je pripisati Hrvatskoj pošti. Asocijacija na formu pisma prožeta je elementima oblikovanja koji svoje uporište imaju u funkciji predmeta. Mrežom od tvrdog materijala, kombiniranom s tkaninom, torba omogućuje više načina preklapanja, čime ju je moguće prilagoditi raznim situacijama i potrebama.

Bag

The idea behind a business bag is based on three basic features: functionality, environmental aspect and the element of surprise. The three features can be attributed to the Croatian Post. The association to the letter form is permeated with design elements which depend on the function of the object. Hard net fabric, combined with textile, enables the folding of the bag using several methods, which makes it adaptable to different situations and requirements.

ROBERTA KRALJ

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Nika Pavlinek



Bend Bag

Torba Bend Bag nastala je na temelju analize asocijacija na dostavljanje pisama u poštanskim torbama. Forma je proizašla iz izgleda pisma, a tamnosiva boja sa žutim detaljima dio su vizualnog identiteta Hrvatske pošte. Bend Bag je višenamjenska torba koja preklapanjem mijenja izgled i prilagođuje se različitim situacijama i potrebama korisnika. Izrađena je iz tanke tkanine čime je omogućeno savijanje na različite dimenzije, počevši od veličine ruksaka do veličine pisma.

Bend Bag

Bend Bag was created based on the analysis of associations to letter delivery in mailing bags. The form originated from the appearance of the letter, whilst the dark grey colour with yellow details is typical of the visual identity of the Croatian Post. Bend Bag is a multi-purpose bag, which changes its appearance by bending and adapts to different situations and user requirements. It is made from thin fabric, which enables the bending/ folding to get different dimensions, ranging from rucksack size to letter size.

ANA KORUGA

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Nika Pavlinek



Sitno/a bitno

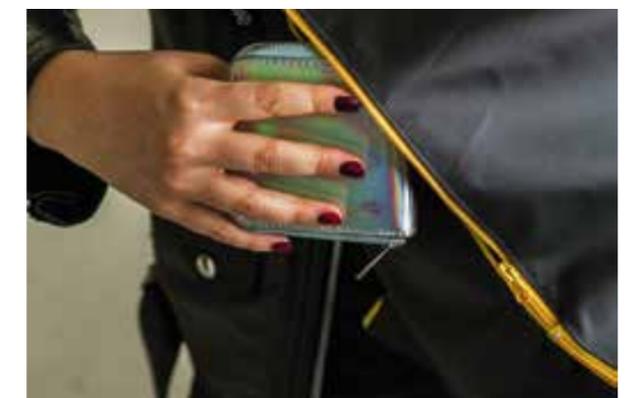
Sitno/a bitno je vreća za recikliranje papira. Koncept proizvoda temeljen je na poticanju ekoloških životnih navika u poslovnom okruženju. Proizvod služi prikupljanju sitnoga papirnato otpada koji je često zanemaren. Vreća se postavlja kao produžetak radnom stolu čime njena dostupnost omogućuje jednostavnu upotrebu, a istodobno je i stalni podsjetnik na nužnost recikliranja otpada. Okvir vreće postavlja se na vakuumske držače s kojih se lako skida pri pražnjenju sadržaja. Ostavljena je i mogućnost prilagodbe forme kako bi zauzimala što manje prostora.

Scrap/yet important

Scrap/yet important is a sack for paper recycling. The product concept is based on encouragement of eco-friendly habits in business environment. The product is intended for the collection of scrap paper waste, which is frequently neglected. The sack is placed as an extension to the desk and its accessibility enables simple use, whilst simultaneously providing a continuous reminder of the requirement for paper recycling. The brim of the sack is placed on vacuum holders from which it can easily be removed in order to empty its contents. The possibility to adapt its form has also been given, aiming to occupy less space.

TANJA VIRAG

MENTORICA / MENTOR: Ivana Fabrio



Ruksak

Idejni koncept ovog proizvoda teži spoju tradicionalnoga i modernog. Multifunkcionalnost koja proizlazi iz inovativnog shvaćanja forme predstavlja gledište modernoga, dok torba kao tradicionalni poštanski alat i asocijacija na oblik pisma sugeriraju ono tradicionalno u poštanskoj usluzi. Ruksak se koristi za prenošenje raznog sadržaja, a istodobno služi kao privremena zaštita od kiše. Predmet je izrađen od vodootpornog materijala, s kapuljačom koja preklapa torbu. Ispod kapuljače nalazi se otvarač koji s jedne strane otvara glavni dio ruksaka, a s druge pomoćni džep kako bi sadržaj džepa bio lako dostupan.

Rucksack

The idea behind this product strives to connect the traditional and the modern. The multi-functionality that arises from the innovative attitude towards the form stands for modern attitudes, whereas the bag as a traditional postal service tool and the association to the letter form stand for the traditional aspect of postal services. The rucksack is used for transportation of different contents, whilst simultaneously providing a temporary protection from the rain. The object was made from water-proof material, with a hood that folds over the bag. Under the hood there is a zipper, which on one side opens the main section of the rucksack, whereas on the other side there is an auxiliary pocket, striving to make the pocket contents easily accessible.

DOMAGOJ BUI

MENTOR: Mladen Orešić



Vochda

Vochda je kombinacija prenosive boce za vodu, sokovnika i čajnika, zamišljena kao poslovni dar Hrvatske pošte. Osnova je izrađena iz aluminija, a zaobljen vrh s grlima je od prozirne plastike koji omogućuje vidljivost sadržaja. U cjedilo na širem grlu umeće se voće koje se gnječi pomoću posebnog čepa, a miješanjem s vodom u boci dobiva se sok. Bocu je moguće koristiti i za spravljanje čaja. Uže grlo služi za ispijanje sadržaja, a tekstilna obloga boce omogućuje korištenje vrućega i hladnog sadržaja. Tekstilna obloga istodobno omogućuje pričvršćivanje boce za naramenice torbi, bicikla ili kofera.

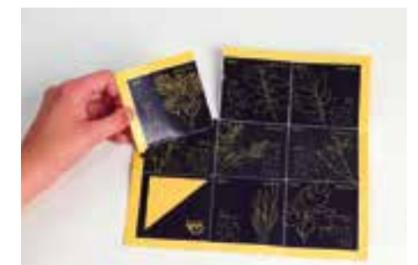
Vochda

Vochda is a combination of a portable water bottle, a juicer and a teapot, intended as a corporate gift by the Croatian Post. The base has been made from aluminium, whereas its round top, with necks from transparent plastics, enables content visibility. Fruit is placed in the filter in the wider neck and it is then pressed with a special cork. Juice is obtained when this content is mixed with water inside the bottle. The bottle can also be used for tea preparation. The narrower neck is intended for drinking of the contents, whilst the cloth sleeve enables the use of both hot and cold contents. The cloth sleeve simultaneously enables the fastening of the bottle onto bag straps, or onto a bicycle or a suitcase.

BOŽICA MARUČIĆ

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Nika Pavlinek



Set za uzgoj začinskog bilja

Dugotrajan rad u zatvorenom prostoru uzrokuje brojne probleme, stoga je cilj ovog projekta uvesti element prirode u poslovno okruženje pomoću poslovnog dara. Oblik poštanske marke iskorišten je kao medij za pakiranje sjemena začinskog bilja. Arak se sastoji od 8 kartica različitog sjemena, a perforiran je poput arka maraka za pisma. Svaka kartica sadrži tipične informacije kao i originalne marke Hrvatske pošte. Na poleđini kartice nalaze se upute za sadnju i upotrebu začina. Kartice sadrže setom koji se iz dvodimenzionalne forme pomoću pregiba transformira u alat za sadnju.

Set for growing culinary herbs

Long-term work indoors causes a large number of problems, hence the objective of this project is to introduce the element of nature into business environment in the form of a corporate gift. The form of a postage stamp was used for the packaging of culinary herb seeds. A folio comprises of 8 units of different seeds. It has been perforated like a postage stamp folio. Each unit includes typical information like that on the original postage stamps by the Croatian Post. The back of the unit provides the instructions for seed sowing and the use of culinary herbs. The units include a set that can be transformed through folding from a two-dimensional form into a tool for planting seeds.

MONIKA VODOPIJA

MENTORICA / MENTOR: Ivana Fabrio



Štambilji / piktogrami

Komunikacija kao temeljna značajka Hrvatske pošte interpretirana je reduciranim i široko razumljivim piktogramima. Štambilji kojima se piktogrami apliciraju simboliziraju povratak u 'preddigitalno' vrijeme. Korisnik ima slobodu korištenja piktograma na razne načine, čime razvija kreativnost u komunikaciji i izražavanju, prilagođavajući ih svojim potrebama.

Stamps / pictograms

Communication as the basic feature of the Croatian Post was interpreted through reduced and broadly intelligible pictograms. Stamps through which the pictograms are applied symbolise a return into the 'pre-digital' period. The user is given the freedom to use the pictograms in different ways, which develops their creativity in communication and expression, adapting them to their own needs.

IVA PRIMORAC

MENTORICA / MENTOR: Ivana Fabrio



Poštanska razglednica

Ideja je proizašla analizom nekoliko elemenata vezanih za poštu, razglednice kao uspomene koja se čuva, pisma kao nečega što se presavija te paketa kod kojeg se otvaranjem dolazi do određenog sadržaja. U ovom projektu to je šest ploha s važnijim podacima. Brzina pošte simbolički je izražena brzim dolaskom do određenih informacija, poput kalendara s označenim praznicima i popisom kontakata i važnih brojeva. Podaci pomažu u svakodnevi, a unutar ovog poklona mogu se čuvati slike i poruke najbližih osoba, čime ovaj dar ima funkcionalnu i sentimentalnu vrijednost.

Postcard

The idea resulted from the analysis of several elements linked with postal services, postcards as souvenirs that are kept, letters as something that can be folded and parcels which provide you with some content when opened. In this project there are six panels with important information. The speed of the postal services has been symbolically expressed through the speed of accessing specific information, through calendars with marked festivities and contact lists, as well as important numbers. The information provided helps in the daily life, whereas the photos and messages of the people one holds dear can be kept inside this gift, which gives it both a functional and a sentimental value.

TREĆI SEMESTAR – Redizajn

Prvi zadatak na usmjerenju Industrijski dizajn ima cilj stjecanje osnovnih znanja i vještina za formativni razvoj u području dizajna proizvoda razumijevanjem čimbenika dizajna i upoznavanje osnovnih metoda informiranja i istraživanja o dizajnu i za dizajn. Zadatak je funkcionalno, oblikovno i/ili tehnološko poboljšanje i unapređenje postojećeg proizvoda uz poštivanje njegove prepoznatljivosti. Od studenata se očekuje da usvoje identificiranje i analiziranje čimbenika dizajna u kontekstu društvenoga i tehnološkog razvoja, kritički usporede svojstva aktualnih proizvoda prema čimbenicima dizajna, planiraju upute, zahtjeve i kriterije za dizajn ili redizajn te koriste osnovne metode kreativnog promišljanja.

Ove godine, pored svladavanja metoda dizajn procesa, cilj je bio i upoznavanje programa Autodesk Fusion 360 i njegova primjena u industrijskom dizajnu: od izrade koncepta, zatim izrade digitalnog prototipa, vizualizacije do animacije i dokumentacije, što je provedeno u suradnji s tvrtkom Prior.

THIRD SEMESTER – Redesign

The objective of the first assignment at the Industrial Design Department is acquisition of basic knowledge and skills for formative development in the field of product design through understanding of factors of design and introduction to basic methods of information and research about design and for design. The assignment includes improvement and upgrade of the existing product from the functional, design and/or technological aspect, whilst simultaneously respecting its specific features. Students are expected to master identification and analysis of design factors in the context of social and technological development, as well as to critically compare the features of actual products in accordance with design factors, plan the instructions, requirements and criteria for design or redesign and use the basic methods of creative deliberation. This year, in addition to mastering the methods of design process, the objective was also to become acquainted with Autodesk Fusion 360 programme and its application in industrial design: from concept creation, creation of a digital prototype and visualisation to animation and documentation, which was implemented in co-operation with the company Prior.

JAKOV HABJAN

MENTORICA / MENTOR: Andrea Hercog



Pjenjača za mlijeko

Redizajn pjenjače za mlijeko nastao je radi unapređenja i preinake načina na koji koristimo mini mikser za mlijeko, ali i s ciljem zadržavanja i nadopune obilježja koji posjeduje takav proizvod. Na temelju analize nedostataka i mana, mikseru je ugrađena trajna baterija, odvojiva metlica i stalak za punjenje. Izgledom bi mikser trebao odražavati luksuzan karakter i svoju primarno ritualnu funkciju pripremanja pjene za kavu oblikovanjem glatkim i kontinuiranim linijama.

Milk frother

Milk frother redesign was striving to improve and change the way we use mini milk frother, yet striving to both retain and enhance the features of this product. Following the analysis of shortcomings and flaws, the milk frother had a permanent battery built in, separable frothing blade and charging station. The idea behind the appearance of the milk mixer is to show a luxurious character and its primary ritual function of preparation of milk foam for coffee through the design of smooth and continuous lines.

MARIJA MATULIĆ

MENTORICA / MENTOR: Andrea Hercog



Fen za vrući zrak

Fen za vrući zrak koji je uglavnom korišten kao profesionalni alat preusmjeren je redizajnom na skupine hobista i kućansku uporabu. Njegovim preoblikovanjem poboljšane su funkcije korištenja kao što su ergonomija, sigurnosne mjere ali i estetika proizvoda. Zadovoljavajući postavljene kriterije, fen za vrući zrak dobiva funkciju lakše i šire uporabe.

Hot air gun

Hot air gun that is normally used as a professional tool has been redesigned and it is hence intended for hobby users and household use. Its redesign improved its functions such as ergonomics, safety measures, as well as its aesthetic value. Hence, meeting the established criteria, hot air gun can be more easily and widely used.

MATIJA BAROVIĆ

MENTOR: Mladen Orešić



Aparat za kavu

Aparat za kavu jedan je od prvih predmeta s kojim stupamo u kontakt svako jutro. Pri njegovu oblikovanju korištene su pravilno zaobljene linije i jarke boje kako bi aparat bio uočljiv te kako bi se korisnik razbudio i razveselio, osjetivši primamljivi miris kave prije nego je skuhana.

Coffee machine

The coffee machine is one of the first objects that we use every morning. Regular curved lines and vivid colours were used in its design in order to make it more visible, whilst striving to wake up and cheer up the user upon feeling the appealing smell of coffee before it has even been made.

LEONARD BOROVIČKIĆ

MENTOR: Mladen Orešić



Kuhalo za vodu

Analizom tržišta i povijesnog razvoja proizvoda utvrđeno je da kuhalo za vodu funkcijom i tradicijom vuče korijene iz bogate povijesti klasičnog čajnika te njegova estetskoga, društvenoga i kulturološkog značenja. Njegova simbolička vrijednost danas je gotovo potpuno izgubljena. Stoga je cilj bio stvoriti autentični karakter proizvoda koji će oživjeti njegov simbolički položaj u suvremenom kontekstu, kao i poboljšati funkcionalnost proizvoda pojednostavljenom geometriziranom formom te tako obogatiti užitek pripremljanja i konzumiranja čaja.

Electric water kettle

Following a market analysis and historical development of the product, a conclusion was reached that, both concerning its function and tradition, water kettle originated from a rich history of the classic teakettle and its aesthetic, social and cultural meaning. Its symbolic value has currently been almost entirely lost. Hence, the objective was to create an authentic character of a product that will revive its symbolic position in the modern context, as well as improve product functionality through a simplified geometricized form and enhance the pleasure of tea preparation and consumption.

TOMISLAV BAGIĆ

MENTOR: Zlatko Kapetanović



Električni odvijač

Redizajnom električnog odvijača promijenjena je forma kućišta čime ono postaje jednodijelno, ali zadržava praktičnost korištenja pri rukovanju na horizontalnim ili vertikalnim površinama. Finalni oblik proizvoda proizašao je iz detaljnog istraživanja korisnika te situacija u kojima se koristi s namjenom da se uporaba pojednostavi te da se izgledom odmakne od električne bušilice. Proizvod dolazi sa stanicom za punjenje te magnetom ugrađenim u tijelo odvijača za lakše mijenjanje nastavaka prilikom rukovanja.

Electric screwdriver

The redesign of electric screwdriver resulted in the change in form of its case due to which it is all in one piece, yet it retains the practicality of use upon handling on horizontal or vertical surfaces. The final form of the product resulted from comprehensive user research and situations in which it is used, striving to simplify the use and in order to change the appearance to differ from an electric drill. The product comes with a charging station and a magnet integrated into the body of the screwdriver to facilitate the replacement of the bits upon handling.

RAMONA MORIĆ KLEMENČIĆ

MENTORICA / MENTOR: Andrea Hercog



Epilator

Istraživanjem procesa korištenja epilatora i njegove postojeće forme uočena je potreba za rješavanjem oblikovnih i ergonomskih problema. Rješenje se svodi na uređaj čije su dimenzije reducirane koliko su tehnički zahtjevi dopuštali, što je rezultiralo lakšim rukovanjem, prenošenjem i odlaganjem. Također, dodana je i vrijednost autonomnog rada, ali i mogućnost rada uz punjene te lampica na ergonomski oblikovanom gumbu, čime je omogućeno da korisnik uvijek ima mogućnost korištenja epilatora, neovisno o prostornim, vremenskim i tehničkim ograničenjima.

Epilator

Upon studying of the process of epilator use and its existing form, a requirement for addressing its problems linked with design and ergonomics was identified. The solution was provided through a device whose dimensions have been reduced in line with its technical requirements, which resulted in facilitated handling, transportation and storage. Moreover, another value added is autonomous operation, as well as a possibility to operate upon charging and a lamp on an ergonomically designed push button, which enables the user to always have the possibility to use the epilator, irrespective of spatial, temporal and technical restraints.

DOMINIK PEROVIĆ

MENTORICA / MENTOR: Andrea Hercog



Oralni tuš

Oralna higijena svakodnevn je dio našega života, a naš osmijeh jedan od najvidljivijih segmenata pozitivne neverbalne komunikacije. Zbog užurbanog tempa života često zanemarujemo usnu šupljinu, ne razmišljajući o kvalitetnom pranju zubi. Zbog toga je za temu ove vježbe odabran oralni tuš, čiji bi redizajn možda omogućio jednostavnije rukovanje

Dental water jet

Oral hygiene is an integral component of our daily lives, whilst our smile is one of the most visible segments of positive non-verbal communication. Due to a hectic lifestyle one frequently tends to neglect one's oral cavity, without even considering high quality tooth cleaning. Consequently, dental water jet was opted for in this assignment, since its redesign may enable a simplified operation of this device in order to maximally facilitate this daily routine activity.

VANA ŠULENTIĆ

MENTOR: Mladen Orešić



Citruseta

Zadatak redizajna prihvatila sam kao priliku da oblikujem citrusetu, prigodnu onima koji se vole počastiti pulpom sa sita. Stoga sam svoj dizajn proces započela sa sitom, a zatim ostatak proizvoda prilagodila ideji sita kao cjelovite posude. Novi proizvod koncipiran je kao sustav posuda umetnutih jedna u drugu, ali koje mogu funkcionirati i svaka zasebno. Korisnik u konačnici dobiva višenamjenski proizvod koji ne zauzima puno prostora.

Citrusette

The assignment in redesign was for me an opportunity to design a citrusette, intended for those fond of indulging in the pulp from the sieve. Hence I started my design process with a sieve and then I adapted the remainder of the product to the idea of a sieve as an integral container. The idea behind the new product was a system of containers placed one into another, all of which can also function separately. Eventually the user gets a multi-purpose product that does not occupy much space.

ANJA KEPERT

MENTORICA / MENTOR: Andrea Hercog



Šivaći stroj

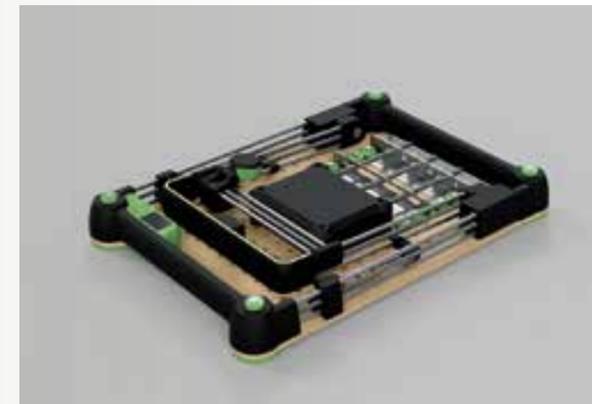
Redizajn električnoga šivaćeg stroja vođen je željom za poboljšanjem ergonomskih odlika proizvoda. Prilagodbom dimenzija stroja značajno su povećane iskoristivost i vidljivost radne površine. Karakter proizvoda definiran je radi stvaranja protuteže trenutnoj tržišnoj tendenciji prema oblikovanju dekoriranih, minijaturnih šivaćih strojeva te svojim izgledom signalizira dugotrajnost, snagu i ozbiljnost.

Sewing machine

The idea behind the redesign of the electric sewing machine was to improve the ergonomic features of the product. The utilisation and the visibility of the work surface were significantly increased through adaptation of the dimensions of the sewing machine. The character of the product was defined in order to provide a counterbalance to the current market trend for the design of decorated, miniature sewing machines and through its appearance it signals product sustainability, resilience and seriousness.

DOMINIK BADEL

MENTORICA / MENTOR: Andrea Hercog



Prijenosni alat za Rapid Prototyping

Rješenje se bavi ručnim alatima za obradu mekih i lako obradivih materijala kojim se služimo u razvoju i oblikovanju proizvoda. CAD /CAM tehnologije postaju sve zastupljenije na tržištu jer su brze, učinkovite i zahtijevaju znatno manje fizičkog rada od standardnih ručnih električnih alata. Uvedena je inovacija u sustavu proizvoda radi dobivanja jeftinog i lako upotrebljivog

Portable hand tool for Rapid Prototyping

The solution focuses on hand tools intended for the processing of soft and easy-to-process materials used in product design and development. CAD/CAM technologies are becoming increasingly widespread on the market, due to their speed, effectiveness and the fact that they significantly reduce the share of manual work required compared with standard electrical hand tools. An innovation was introduced in the product system, aiming to provide affordable and easy to use CAM tool, accessible to beginners in the field of design, engineering, as well as for household use.

MARTA LETICA

MENTOR: Mladen Orešić



Vakuuator

Vakuuator je pumpa za vakuumiranje hrane, a predstavlja maleni luksuz koji bi trebao olakšati rad u kuhinji, što se ne odražava njegovim izvornim dizajnom. Cilj redizajna je izmijeniti njegov izvorni dizajn, točnije, pronaći kvalitetno rješenje uporabnih, tehničkih i estetskih mana. Novi dizajn je oživio proizvod učinivši ga svrsishodnim i poželjnim te će tako potaknuti njegovo korištenje i smjestiti ga u ambijent kuhinje 21. stoljeća.

Vacuuator

Vacuuator is a pump for vacuum packaging of food. It is a type of luxury product intended to facilitate kitchen work, which is not reflected in its original design. The objective of redesign is to alter its original design and identify a quality solution from the operational, technical and aesthetic aspect. The new design revived the product, making it relevant and desirable, which will encourage its use and place it in the ambient of the kitchen of the 21st century.

ČETVRTI SEMESTAR

– Dizajn za poznatoga korisnika/skupinu

Smisao i cilj zadatka pod temom Dizajn za poznatoga korisnika/skupinu je upoznavanje proširenih znanja i vještina u području dizajna proizvoda razumijevanjem uloge korisnika, ciljane skupine i segmenta tržišta pri projektiranju proizvoda osobne ili opće namjene. Od studenta se očekuje da će biti sposoban procijeniti potrebe, želje i mogućnosti ciljanih korisnika ili skupina, analizirati čimbenike dizajna u odnosu na korisnika te definirati upute, zahtjeve i mjerila za dizajn koje će primijeniti metodama i tehnikama kreativnog promišljanja u dizajnersko rješenje.

Posebnost zadatka ove godine bila je u interdisciplinarnom pristupu putem suradnje sedam fakulteta na koncipiranju oglednih parkova u okviru projekta Hrvatskog zavoda za javno zdravstvo, koji provodi Nacionalni program promicanja zdravlja 'Živjeti zdravo'. Zadatak je proveden formiranjem pet timova sastavljenih od po nekoliko studenata sa svakog fakulteta, koji su obrađivali različite parkove po lokalitetu, karakteru, korisnicima, sadržaju i trenutnom stanju uređenosti, a radi integriranja istraživanjem detektiranih potencijala u inovativne koncepte uređivanja javnih prostora, primjerenih potrebama zdravog suživota.

FOURTH SEMESTER

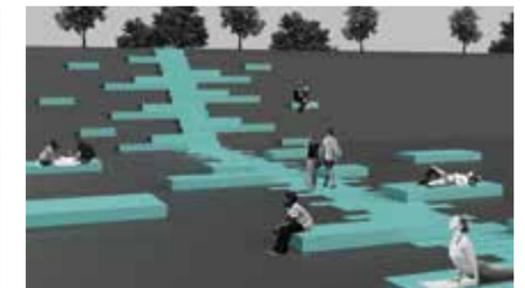
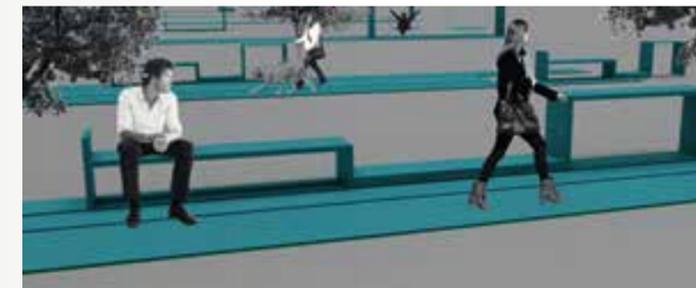
– User/group-centered design

The objective and the idea behind the assignment addressing the topic of User/group-centered design is the acquisition of additional knowledge and skills in the field of product design through understanding of the role of the user, target group and the market segment upon design of products for personal or general use. Students are expected to be able to assess the needs, wishes and potential of target users or groups, analyse design factors in relation to the user and define the instructions, requirements and criteria for design that will be applied using the methods and techniques of creative deliberation in order to provide a designer solution.

The specific feature of this year's assignment was the interdisciplinary approach through co-operation between seven faculties on design of specimen parks within the project by the Croatian Institute of Public Health, implemented by the National Programme for the Promotion of Health 'Healthy Living'. The assignment was performed by forming five teams that comprised of several students from each faculty, who worked on different parks according to locality, character, users, content and the current status of landscaping, in order to integrate the potential detected through research into innovative concepts of public space landscaping, whilst striving to meet the requirements for healthy living.



TOMISLAV BAGIĆ, PAOLA DODIĆ, ANJA KEPERT, RAMONA MORIĆ, HANA PULJIĆ
MENTORICA / MENTOR: Sanja Bencetić



Trnje

Ponavljajući element prostornog meandra vizualno povezuje tri zelena prostora na području Staro Trnja: školsko igralište osnovne škole Trnjanska, park sa sportskim sadržajem Partizan te Trnjanski nasip. Istodobno, oblikuje prostor za različite aktivnosti, ovisno o potrebama korisnika. Meandar tako u školskom igralištu mjestimično postaje paviljon za igru i druženje, dok u Partizanu i na nasipu preuzima funkciju šetališta, sjedala i kaskada. Prostor ispod mosta oplemenjen je novim sportskim igralištem koje nastaje uz minimalne intervencije na postojeće strukture.

Trnje Park

The repeating element of a spatial meander visually connected three green spaces in the area of Staro Trnje: the school playground of Trnjanska elementary school, the park with Partizan sports facility and Trnje dam. Simultaneously, space for different activities was designed, depending on user requirements. Hence, the meander at the school playground in parts became a Pavilion for playing and socialising, whereas in case of Partizan facility and on the dam it assumed the function of a walkway, as well as seats and cascades. The space under the bridge was enhanced with a new sports pitch, which was constructed through minimal interventions on the existing structures.



INES BOROVIĆ, LEONARD BOROVIČKIĆ, MATEA BRKIĆ, JAKOV HABJAN
MENTORICA / MENTOR: Andrea Hercog



Park Sopot

Osnovne značajke parka čine karakter krajolika i njegov položaj, značenje žarišta komunikacije zajednice te podjela u zone koje su obogaćene sukladno heterogenosti parka. Komunikacija je poboljšana oblikovno i funkcionalno, a univerzalno oblikovanje sadržaja omogućuje kreativni, motorički, društveni i kognitivni razvoj korisnika svih dobnih skupina. Oblikovani sadržaj parka stilski je ujedinjen i temeljen na postojećoj formi, a intervencije u prostoru ne narušavaju njegove prirodne značajke i omogućuju mu da postane mjesto susreta čovjeka i prirode.

Sopot Park

The basic features of the park include the landscape character and its position, the importance of the communication hub of the community and division into zones which were enhanced in accordance with the heterogeneity of the park. The communication was improved both from the functional and the design aspect, whilst the universal design of content enables creative, motor, social and cognitive development of users of all age groups. The designed content of the park was stylistically united and is based on the existing form, whilst the spatial interventions do not interfere with its natural features and enable it to become a meeting point between humans and the nature.



MIRNA ARŽIĆ, MARIJA MATULIĆ, LUCIJA RUPIC
MENTOR: Mladen Orešić



Park Lang

Park Slobodana Langa zamišljen je kao javno dostupno područje u kontekstu vrijednosti koje je on promicao i živio. Uzimajući u obzir prirodne značajke terena, planirano su postavljeni apstraktni višenamjenski elementi koji omogućuju slobodnu interpretaciju te kreativno djelovanje. Glavna staza vodi posjetitelje kroz krošnje te pojačava vezu čovjeka i prirode. Ostali elementi potiču višeslojnost doživljaja. Sloboda razmišljanja, kretanja i djelovanja osnažuje postojeće i kreira nove veze s prirodom i među ljudima, usmjeravajući na zajedništvo i međusobnu solidarnost.

Lang Park

The idea behind Slobodan Lang Park was to provide a public space in accordance with the values which Slobodan Lang used to promote and live. Considering the natural features of the terrain, multi-purpose elements were placed in accordance with the planning, which enables free interpretation and creativity. The main path leads the visitors through the tree tops and strengthens the relationship between humans and the nature. Other elements encourage multi-layered experiences. Freedom of thought, movement and action enhances the existing bonds and creates new ones with the nature and amongst people, focusing on togetherness and mutual solidarity.

MATIJA BAROVIĆ, MARTA LETICA, ANDREA REBEC, VANA ŠULENTIĆ
MENTORICA / MENTOR: Ivana Fabrio



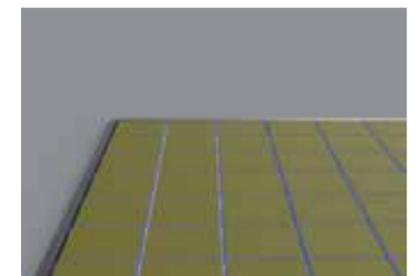
Park Tuškanac

Park prirode Tuškanac prostor je koji svojim otvorenim karakterom i meditativnom atmosferom potencira skladnu interakciju korisnika različitih potreba, od onih aktivnih, do pasivnih. Pažljivim 'zoniranjem', prostor parka se dijeli na pasivne, zelene zone gdje je intervencija suptilna, te aktivnu zonu skateparka i dječjeg igrališta. Aktivne zone definirane su poligonalnim strukturama čiji otvoren koncept korisniku daje mogućnost da vlastitom intervencijom aktivira prostor. Na taj način zadržava se postojeća atmosfera, ali se prostor oživljava prema izboru korisnika.

Tuškanac Park

Tuškanac Nature Park is a space that, through its open character and meditative atmosphere, encourages harmonious user interaction, whilst taking into account different user requirements, from those actively involved to those passive. Through comprehensive 'zoning', the forest park space is divided into passive, green zones where the interventions are subtle and the active zone of the skate park and children's playground. Active zones are defined through polygonal structures whose open concept gives the users the opportunity to activate the space by their own intervention. In that way the existing atmosphere will be retained, yet the space will be revived in accordance with user choices.

DOMINIK BADEL, DOMINIK PEROVIĆ, ĐANI LACMANOVIĆ, ANTONIO KLASIĆ
MENTOR: Zlatko Kapetanović



Park Dalmatinska

Problemi parka su nepovezanost zona, parking u međuprostoru parka te neiskorištenost pojedinih dijelova. Rješenje omogućuje komunikaciju aktivnih zona, slobodnije kretanje i prohodnost te potiče na skupne i individualne aktivnosti. Park je podijeljen u pet zona: dječju igru, odmor, trening, košarkaško igralište i kafić. Dodana etaža rješava problem parkinga u međuprostoru parka te služi kao rješenje problema instinktivnog prijelaza iz jedne zone u drugu. Novi elementi su dječja kupola, interaktivni zid, vrtuljak za balansiranje, kvadratna mreža za skakanje te sprave za trening.

Dalmatinska Park

The problems of this park include disconnectedness between the zones, the parking lot located in the inter-space of the park and the fact that some of its parts are not in use. The solution enables communication between active zones, free movement and mobility, whilst encouraging both group and individual activities. The park is divided into five zones: a children's playground, a venue for relaxation, workout premises, basketball court and a coffee shop. An additional storey provides a solution to the parking problem in the interspace of the park and is intended as a solution to the problem of instinctive passage from one zone to another. New elements are children's dome climber, an interactive wall, a whirligig for balancing, square trampoline and workout equipment.

PETI SEMESTAR

– Dizajn složenog proizvoda

Zadatak u okviru teme ima cilj usvajanje proširenih znanja i vještina u području dizajna proizvoda te razumijevanje uloge dizajna u društvenom, kulturološkom i gospodarskom aspektu, pri čemu se očekuje od studenta prepoznavanje principa održivosti, ekološkičnosti i etičnosti te usvajanje metoda i tehnika informiranja, istraživanja, eksperimentiranja i kreiranje zaključaka. Uz upoznavanje interdisciplinarnosti procesa, kod studenta se razvija osobni kreativni potencijal i razumijevanje osnovnih tehničko-tehnoloških zakonitosti.

Zadatak je usmjeren na analizu potreba, zahtjeva i problema oblikovanja složenog proizvoda od masivnog drveta, namijenjenog aktivnostima sjedenja, blagovanja, spavanja ili odlaganja te postavljanju ciljeva i zahtjeva za dizajn, uz poštivanje realnih gospodarskih i tehnoloških uvjeta te kulturološkog identiteta. Kao rezultat očekivao se dizajn inovativnog proizvoda prema aktualnim realnim gospodarskim, tehnološkim i društvenim uvjetima i ergonomskim standardima.

FIFTH SEMESTER

– Complex product design

The objective of the assignment that addresses this specific topic is the acquisition of additional knowledge and skills in the field of product design and understanding of the role of design from social, cultural and economic aspect. Students were expected to identify the principles of sustainability, ecology and ethics, as well as the acquisition of methods and techniques of informing, research, experimentation and reaching conclusions. Through becoming familiar with the interdisciplinarity of the process students developed their own creative potential and gained insight into the basic technical and technological rules. The assignment focused on the analysis of needs, requirements and problems of complex solid wood product design, intended for activities such as sitting, dining, sleeping or putting away of items, as well as setting of goals and requirements for design, in accordance with real economic and technological factors, as well as cultural identity. Consequently, design of an innovative product was expected against the backdrop of the actual real economic, technological and social conditions, as well as ergonomic standards.

AMIN BAJREKTAROVIĆ
MENTORICA / MENTOR: Andrea Hercog



Komoda No_59

Komoda No 59 dizajnirana je radi korištenja mogućnosti suvremenih tehnologija. Konstrukcija je od masiva obrađenog CNC strojem, čime je spojen tradicionalni materijal s novom tehnologijom. Princip spajanja staroga i novog korišten je i u oblikovanju što je rezultiralo retrofuturaističkim, elegantnim oblikom, namijenjenim suvremenim interijerima visoke klase. Snažan element oblikovanja je prirodna napetost tkanine danske tvrtke Kvadrat koja stvara dodatan dojam elegancije i jedinstven doživljaj u prostoru luksuznog interijera.

Chest of drawers No_59

The chest of drawers No 59 was designed to exploit the potential of modern technologies. The construction from solid wood processed with CNC machine brings together a traditional material and new technology. The principle of bringing together the old and the new was adhered to also in design, which resulted in retro-futuristic, elegant form, intended for high-class modern interior. A powerful design element is the natural tension of the fabric by the Danish company Kvadrat, which creates an additional impression of elegance and a unique experience in luxury interior premises.

KARLA KOCIJAN

MENTOR: Mladen Orešić



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Blagovaonski stolac izrađen je od masivnoga hrastova drva. Proučavanjem klasičnih modela stolaca nastao je suvremeni oblik koji se ističe svojim zakrivljenim formama. Naslon je sastavljen od dva dijela koji se spuštaju u prednje i stražnje noge. Zbog blago nagnutog naslona i sjedišta, stolac je udoban i za duže sjedenje.

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A dining room chair made from solid oak. A modern chair design with its curved forms resulted from studying of classic chair models. The backrest comprises of two parts that descend into front and back chair legs. Due to its slightly sloping backrest and seat, the chair is comfortable for long sitting sessions.

JOSIP ANDREŠIĆ

MENTORICA / MENTOR: Andrea Hercog



Radni stol

Radni stol od punog drva moderna je interpretacija tradicionalnoga radnog stola. Promjena radnih navika u domu, digitalizacija koja sažima količine pribora i opreme koju rabimo, brzo odlaganje zadaća umjesto urednog slaganja, rezultirali su većom zapreminom zatvorene radne površine. Osim prostora za pohranu, ladicica služi i kao potporanj otvorenoj ploči radne površine. Forma svojom skulpturalnošću nastoji opravdati karakter koji proizlazi iz namjene jer stol u prostoru je izraz opuštenijeg odnosa prema radu.

Desk

A solid wood desk is a modern interpretation of a traditional desk. A change of work habits inside the household, digitalisation that reduces the quantities of tools and equipment used and instant postponement of tasks instead of a neat arrangement resulted in a larger work surface. In addition to storage space, the drawer is intended as a support to the open board of the work surface. Through its sculpturality, the form is striving to justify the character that results from its purpose, since a desk in such premises is an expression of a more relaxed attitude towards work.

LUKA PALESTRINA MAZIĆ

MENTOR: Zlatko Kapetanović



Dota

Dota je monolitna škrinja za pohranu i odlaganje sentimentalno i materijalno vrijednih predmeta. Kako bi se došlo do vrijednog sadržaja koji se nalazi u Doti potrebno je otkriti princip otvaranja, zagonetku koja se krije unutar oplošja. Postupnom rotacijom i izvlačenjem oplošja u nekoliko koraka dolazimo do sadržaja koji se nalazi unutar nje. Ideja koncepta proizlazi iz dalmatinske škrinje koja je, osim uloge trofeja i statusnog simbola u kući, imala ulogu objekta praktične namjene: pohrane i odlaganja obiteljskog blaga.

Dota

Dota is a monolith chest for storage and putting away of objects of sentimental and material value. In order to reach for the valuable objects stored inside Dota, one needs to discover the principle of how to open it, a riddle concealed inside the surface area. Upon a gradual rotation and by pulling out of the surface area in only several steps one reaches the objects stored inside it. The idea behind the concept originated from the Dalmatian chest that, in addition to its role of a trophy and a status symbol inside the house, it also had a practical purpose, being intended for storage and putting away of family treasure.

ANDREJA LOVREKOVIĆ

MENTOR: Mladen Orešić



Polica

Pregradna polica nastala je kao rezultat promatranja odnosa dvaju prostora različite namjene i korisnika unutar njih. Polica svojim dimenzijama zaklanja pogled pri sjedenju i opuštanju te tako stvara intimnu atmosferu, dok u stojećem položaju dimenzije otvaraju pogled i komunikaciju. Prijelaz između komunikacije i privatnosti ostvarena je plohami koje se nalaze između horizontala. Plohe su obložene filcanom vunom. Neke od njih su fiksne, dok je većinu moguće klizno pomicati, ovisno o potrebi. Raznim kombiniranjem elemenata moguće je stvoriti djelomičnu ili punu pregradu duž cijele police

Shelf

A divider shelving unit has resulted from observation of the relationship between two premises intended for different purposes and the users within them. Due to its dimensions the shelf blocks the view in a sitting position whilst relaxing and hence creates an intimate atmosphere, whereas in a standing position the dimensions open up the view and enable communication. The transition between communication and privacy was achieved through planes located between the horizontals. The shelf planes have been upholstered by fleece wool. Some of them are fixed, whereas most of them may be moved through sliding, depending on the needs. A partial or a full divider along the entire shelf may be achieved through different arrangements of the items.

KLARA BILIĆ

MENTORICA / MENTOR: Andrea Hercog



Polica

Inspiracija za proizvod za odlaganje od masiva proizašla je iz same strukture šume i prirodnih oblika koje ona stvara. Kompozicija ove police osmišljena je tako da se prostori za odlaganje stvaraju međusobnim povezivanjem različitih formi, korištenjem tkanine ili pletenjem. Svrha police ujedno je i povezivanje prostora u kojima se nalazi jer zbog svoje skulpturalne kompozicije udovoljava raznim položajima, čime omogućuje dinamičnost u odabiru načina odlaganja.

Shelf

The idea behind a solid wood product intended for storage originated from forest structure and natural forms it creates. The composition of this shelf was designed in order to provide storage space through bringing together different forms, as well as the use of fabric or knitting. The purpose of the shelf is simultaneously to connect the premises it has been placed in, since, due to its sculptural composition, it can be used in different positions, which enables dynamism in the selection of the storage method.

PETRA PIŠKOR

MENTORICA / MENTOR: Andrea Hercog



Avocado

Stolić za kavu Avocado inspiriran je organskim oblikovanjem kojeg čine dvije glavne plohe za odlaganje te dva pokretna elementa, od kojih je jedan na izvlačenje, a drugi na rotaciju. Ovakvim dizajnom omogućuje se modularno prilagođavanje rasporeda pokretnih elemenata na stoliću. Elementi se mogu postaviti u tri visine te prilagoditi položaju kauča, taburea ili fotelje za razne prigode i potrebe (korištenje laptopa, odmaranje nogu, ispijanje kave za više osoba).

Avocado

Avocado coffee table was inspired by organic design. It comprises of two surfaces for putting away items and two movable elements, one of which can be pulled out and the other rotated. Such a design enables modular adjustment of the arrangement of movable elements on the coffee table. The elements can be placed at three heights and harmonised with the position of the couch, footstool or an armchair depending on the occasion and the need (using a laptop, resting one's feet, several persons having coffee).

ŠESTI SEMESTAR

– Dizajn sustava ili vrlo složenog proizvoda

Završni zadatak u 6. semestru ujedno je i najsloženiji na razini preddiplomskog studija. U skladu s vlastitim interesima studenti odabiru vrstu sustava proizvoda ili složenog proizvoda u sustavu. Istraživanjem odabranog područja djelovanja uočavaju potrebe i probleme temeljem kojih definiraju projektni zadatak, uvažavajući sve čimbenike dizajna. U početnoj fazi zadatka, osim analize ljudskog čimbenika, potreba i problema koje treba rješavati, studenti istražuju raspoložive tehnologije i ograničenja realnih proizvođača, materijale, aspekte tržišta, mogućnosti realizacije. Na temelju istraženih spoznaja studenti trebaju dizajnirati funkcionalno i oblikovno inovativan proizvod kao sustav elemenata. Cilj završnog zadatka u preddiplomskom studiju je usvajanje interdisciplinarnog pristupa i procesa projektiranja sustava proizvoda

SIXTH SEMESTER

– System design or a very complex product design

The final assignment in the 6th semester was simultaneously also the most complex at the level of the Undergraduate Study Programme. In accordance with their interests, students selected a type of product system or a complex product within the system.

Following a research in the selected field of activity, they identified the requirements and problems based on which they defined the project assignment considering all the design factors. During the initial assignment phase, in addition to the analysis of the human factor, as well as of the requirements and problems that need to be addressed, students explored the available technologies and real producer constraints, as well as the materials, market aspects and implementation opportunities.

Based on the insights arising from the findings, students needed to design a functional product of innovative design as a system of elements. The objective of the final assignment in the Undergraduate Study Programme was to adopt an interdisciplinary approach and product system design process in a real social and economic environment.

ELA MESELDŽIĆ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Sustav rasvjete

Svjetlosna instalacija inspirirana mobilom nastala je kao odgovor na ljudsko kretanje jer njezinu tananu konstrukciju pokreće strujanje zraka. Osnovni elementi su profili, reflektirajući elementi, utezi i rasvjetna tijela koji su izraženi linijom, plohom i volumenom. Različitim odabirom materijala i njihovom strukturom stvaraju se različiti doživljaji prilikom reakcije na izvor svjetla, a uključuju sjene, refleksije i treperenje.

Lighting system

Lighting installation inspired by a mobile element provided a response to human movement, since its delicate construction is moved by the airflow. The basic elements are profiles, reflecting elements, weights and light fixtures expressed through lines, plane and surface. Different experiences are created during the reaction to the light source upon selection of different materials and their structure. These include shadows, reflections and flickering.



ANDREJA LOVREKOVIĆ

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Kuhinja

Značaj ovog projekta karakterizira olakšan odnos s korisnikom. To je postignuto transparentnošću elemenata za odlaganje unutar sustava u kojem se nalazi podsustav za odlaganje koji čine okviri, rešetke i košare. U okvir je moguće postaviti vlastite kompozicije i kombinacije dvaju navedenih elemenata: rešetki i košara, ovisno o potrebama. Kombinacijom manjeg broja elemenata stvara se dojam male i radne kuhinje koja pruža prostor za rad i odlaganje; ovisno o veličini tlocrta u kojem se nalazi. Kombinacijom više elemenata stvara se kompozicija pogodna za veći broj istodobnih korisnika.

Kitchen

The importance of this project is characterised by a facilitated relationship with the user. This has been achieved through the transparency of elements for storage within the system, in which there is a sub-system for storage comprising of frames, grids and baskets. There is a possibility to place own compositions and combinations of two previously stated elements within the frame, i.e. of the grids and the baskets, depending on the requirements. The impression of a small working kitchen is created through a combination of a smaller number of elements, which provides space for work and storage, depending on the size of the floor plan in which it is located. A composition is created through a combination of several elements, adequate for a larger number of simultaneous users.

PETRA PIŠKOR

MENTOR: Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Avenir

Pri oblikovanju težilo se k jednostavnosti te čistoći elemenata ugodnih oku. Jedan od glavnih ciljeva bio je postići prezentabilnost izložbenog primjerka i učiniti da prostor kuhinje nalikuje galeriji. Elementi su kreirani kao veliki reljefi koji prelijevaju svjetlost te istodobno odaju dojam tradicije s futurističkim ugođajem. Kuhinja se sastoji od otoka (kao sklopive kuhinjske jedinice s nano premazom protiv bakterija), ugrađenog zidnog ormarića, dodatne fronte za perilicu posuda i pećnicu te reljefne fronte za hladnjak.

Avenir

The design was focused on simplicity and purity of the elements agreeable to the eye. One of the main objectives was to achieve presentability of the exhibition specimen and make the kitchen premises look like a gallery. Elements are created like large reliefs that reflect light and simultaneously give the impression of tradition with a futuristic atmosphere. The kitchen comprises of a kitchen island (as a folding kitchen unit with antibacterial nano-coating), fitted cabinet, an additional panel for the dishwasher and the oven and a relief panel for the refrigerator.

AMIN BAJREKTAREVIĆ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog

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



Lynx

Lynx (engl. ris) je e-bike iznimnih tehničkih sposobnosti, osmišljen kao sustav. Poput životinje po kojoj je nazvan ima veliku sposobnost prevladavanja različitih terena zahvaljujući inovativnim pogonu na oba kotača. Prilagodljivošću sustava karakter mu se može potpuno promijeniti te Lynx može postati savršeno gradsko prometalo. Ima odlike poput maksimalne brzine kretanja od 85 km/h, domet do 120 km i preklopivost, a zahvaljujući asimetričnom dizajnu postaje dovoljno kompaktan da stane i u prtljažnik automobila.

Lynx

Lynx is an electric bike of exceptional technical potential, designed as a system. Like the animal it was named after, it has a great ability to overcome different terrains, due to the innovative two-wheel drive. Its character can be changed completely through the adaptability of the system and hence Lynx can become a perfect urban means of transport. Its features include maximum speed of 85 km/h, a range up to 120 km and it can be folded, whereas, due to the asymmetrical design it becomes sufficiently compact to fit into the boot of the car.

JAN MARIN

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



Sustav ortoza za donje udove

Spajanjem sličnih funkcija različitih tipova ortoza nastao je sustav proizvoda koji može zadovoljiti sve potrebe pacijenata koji se koriste ovim tipom pomagala za hodaње. Sustav se sastoji od 3D printanih elemenata koji savršeno prijanjaju na nogu pacijenta te različitim tipovima prefabriciranih zglobova. Elementi se kombiniraju ovisno o potrebi pacijenta. Neke od poteškoća koje je moguće sanirati ovim sustavom su potpune paralize živaca koji pokreću određene mišiće noge, pareze, poslijeoperacijske rehabilitacije kao i prevencije ozljeda u sportu.

A system of lower extremities orthoses

A new system of products has been developed upon combining of similar functions of different types of orthoses, which can meet all the requirements of patients who use this type of walking aids. The system comprises of 3D printed elements, which perfectly fit the patient's leg, and different types of prefabricated joints. Elements are combined depending on patient requirements. Some of the difficulties that can be tackled through this system include a total paralysis of the nerves that move specific muscles of the leg, paresis, post-operative rehabilitation and sports injury prevention.

LUKA PALESTRINA MAZIĆ

MENTOR: Mladen Orešić

ASISTENTICA / ASSISTANT: Andrea Hercog



MaliDom

MaliDom je modularni sustav sastavljen od prefabriciranih elemenata koji omogućuju brzu montažnu aplikaciju 'in situ', formirajući tako prostor s osnovnim potrebama čovjeka. Ideja koncepta zasniva se na sve popularnijem Glamping pokretu koji korisnicima nudi manje, a voljniji su platiti više za digitalnu osamu i suživot s prirodom. Potencijalna vrijednost modularnog sustava MaliDom proizlazi iz mogućnosti rotacije i dodavanja osnovnom modulu, ovisno o korisniku, namjeni, lokaciji ili klimi što ga razlikuje od drugih klasičnih rješenja na tržištu.

MaliDom (SmallHome)

MaliDom is a modular system comprising of prefabricated elements, which enable fast assembly application 'in situ', hence forming the premises for basic human needs. The idea behind the concept was based on the increasingly popular glamping movement, which offers less to the users, yet they are prepared to pay more for digital solitude and co-existence with Nature. The potential value of MaliDom modular system is in the possibility of rotation and adding to the basic model.

KLARA BILIĆ

MENTOR: Zlatko Kapetanović

ASISTENTICA / ASSISTANT: Sanja Bencetić



Urbana oprema

Naglasak ovog sustava je na stvaranju odnosa između korisnika i okoline u kojoj se nalazi, pomoću materijala, kompozicije i podražaja koje korisnik prima. Sustav nudi tri različite kompozicije koje je moguće ostvariti slaganjem čeličnih cijevi i drvenih okvira. Svaka od mogućih kompozicija zadovoljava neke potrebe i služi određenoj svrsi, za sjedenje, ležanje, komuniciranje, intimi, otvorenosti, zatvorenosti. Kompozicije sadrže i snažan meditativni karakter jer koriste sunčanu svjetlost koja stvara posebne vizualne efekte, u zavisnosti od dobi dana i godišnjem dobu.

Urban equipment

This system highlights the establishing of the relationships between the users and the environment surrounding them, using materials, composition and stimuli the user is exposed to. The system offers three different compositions that can be made through assembly of steel pipes and wooden frames. Each of the possible compositions meets some requirements and is intended for a specific purpose such as for sitting, as well as lying down, communication, intimacy, openness and containment. The compositions also have a strong meditative character, as they use sunlight that creates special visual effects, depending on the time of the day and the season of the year.

Projektiranje – Vizualne komunikacije

Kolegij Projektiranje – Vizualne komunikacije osnovni je formativni kolegij u području dizajna vizualnih komunikacija, koji se u sve tri godine studija odvija u nekoliko faza. Tijekom prve godine studente se upoznaje s temeljnim predznanjima struke i najosnovnijim vještinama procesa dizajniranja, nakon čega biraju daljnje usmjerenje kako bi tijekom druge dvije godine svladavali specifične vrste projektantskih zadataka, čime se stječu neophodne profesionalne kompetencije. Pojedini zadaci i projekti na kolegiju slijede jedan za drugim postajući sve složeniji te ih studenti rješavaju uz nužnu primjenu znanja i vještina stečenih na informativnim kolegijima. To uključuje vještine likovnog izražavanja (raznolike varijante crtačkih i grafičkih disciplina), upoznavanje povijesnog razvoja tiskarstva i tipografije te njihovih različitih zakonitosti i izražajnih mogućnosti; zatim ovladavanje osnovama fotografskog snimanja i učenje temeljnih principa oblikovanja interaktivnih web-sadržaja. Naravno, tu je i kontinuirano obrazovanje u teoriji i povijesti dizajna te povijesti umjetnosti, što u studenata potiče dugoročno razvijanje humanističke kulture prijeko potrebne svakom akademskom građaninu, u skladu s osnovnim etičkim i estetskim vrijednostima i mjerilima struke. Tijekom druge i treće godine studija studenti usvajaju osnovne vještine oblikovanja informacijskih sustava kako bi upoznali formalne zakonitosti semantičkih elemenata i postupke artikulacije struktura značenja u procesu vizualnoga komuniciranja. Uči se projektiranje komunikacijskih sustava u suvremenim društvenim zajednicama te se upotpunjuju znanja koje kompetencije studenata čine dostatnim da mogu funkcionirati kao samostalni izvođači projekata. Školovanje završava izradom interaktivne prezentacije, što podrazumijeva kompleksnu simulaciju jasnoga i preciznog predstavljanja vlastitih projektnih zamisli potencijalnim klijentima i suradnicima. S formativnim predmetom projektiranja povezani su i informativni kolegiji, posebice u pojedinim specifičnim područjima koja pomažu sadržajno kompletiranje preddiplomskog studija.

Visual Communications Studio

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

PRVI SEMESTAR

Analiza grafičkih struktura – Artikulacija 2D oblika

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

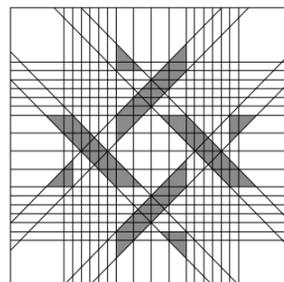
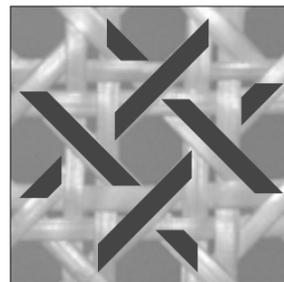
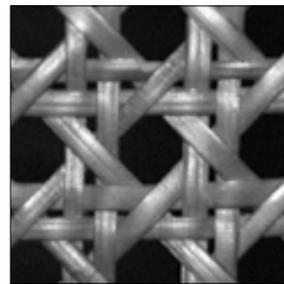
FIRST SEMESTER

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.

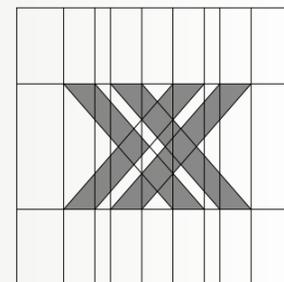
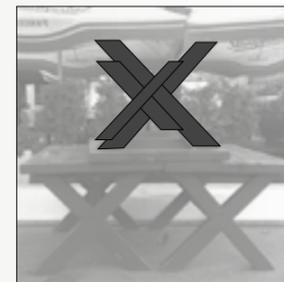
MARIN NIŽIĆ

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



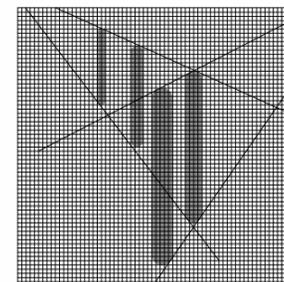
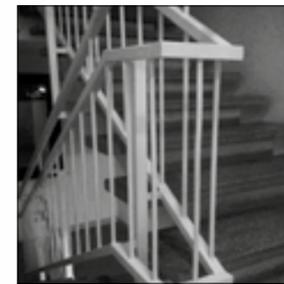
ANA KORUGA

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp
Linija / Line



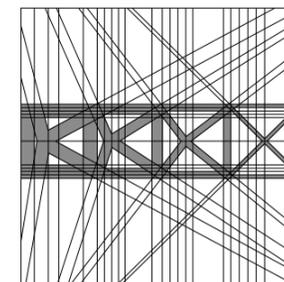
ANĐELA BRNAS

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



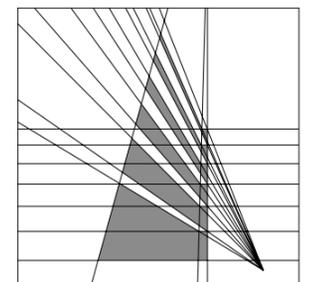
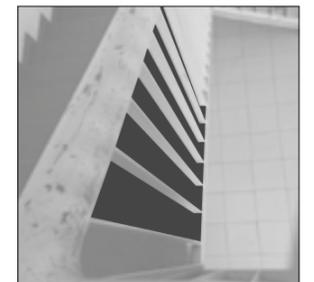
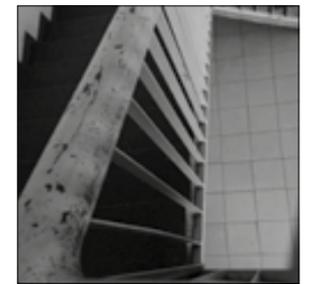
MONIKA VODOPIJA

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



TANJA VIRAG

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić
Linija / Line



PRVI SEMESTAR

Znak

– Označavanje u simbolizirajućoj funkcionalnosti

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

FIRST SEMESTER

Sign

– Signalling in Symbolising Functionality

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

ERIK BURIĆ

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

NIKOLA TONKOVIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić
Signal, Sirena, Alarm
Signal, Siren, Alarm

BOŽICA MARUKIĆ

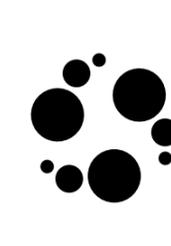
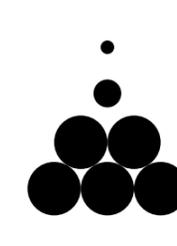
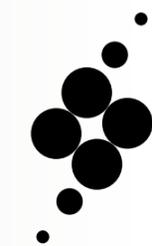
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp
Elektropromet, elektrocentar, elektro servis
Electrical equipment trading,
Electrical installation services,
Appliance repairs and electrical equipment services

FABIAN TADIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić
Banka, štedionica, mjenjačnica
Bank, Savings Bank, Exchange

DOMAGOJ BUI

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza
Udruga, Zajednica, Unija
Association, Community, Union



PRVI SEMESTAR

Tipografski znak (logotip) – Označavanje 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

TANA JEIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

IVA PRIMORAC

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlanić

VICKO BEZIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza

SILVIA MARINČIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

ERIK BURIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza

BRUNA GLOKOVIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

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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, studente 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.

TANJA VIRAG

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Splitgraphic

Splitgraphic je bijenale grafičke u Splitu koji uz međunarodne, hrvatske i lokalne grafičare predstavlja suvremenu grafičku umjetnost. Komunikacijski ciljevi Splitgraphica su uspostaviti dijalog između umjetnika i grafičkih tehnika te povezati izložbu s gradskim strukturama, što se postiže postavljanjem grafička u različite izložbene prostore. Ideja plakata je spojiti tradicionalnu tehniku linoreza i suvremenu digitalnu tehniku prikazom procesa otiska dizanjem papira s matrice.

Splitgraphic

Splitgraphic is an International Graphic Art Biennial held in Split, which, in addition to international, Croatian and local artists, strives to present modern graphic art. The communication goals of Splitgraphic include establishing a dialogue between the artist and graphic techniques, as well as to connect the exhibition with urban structures, which is achieved through the placement of graphic artwork in different exhibition premises. The idea behind the poster is to bring together the traditional linocut technique and contemporary digital technique through presentation of the printing process by lifting the paper from the matrix.

SARA STANKOVIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Trash Film Festival

Trash Film Festival je jednodnevna je manifestacija koja okuplja alternativne skupine što se odmiče od klasičnih pristupa filmu. Koncept plakata je baziran na simboličkom prikazu načina izrade trash filmova, uz isticanje glavnih značajki te vrste filmova, improvizaciju, crni humor i šokantnu scenu.

Trash Film Festival

Trash Film Festival is a one-week event that brings together alternative groups that depart from the classical approach to film. The concept of the poster is based on a symbolic presentation of the method of creation of trash films, whilst pointing out the main features of this film genre, improvisation, dark humour and shocking scenes.

ANA KORUGA

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Festival nijemog filma

Festival nijemog filma je trodnevna manifestacija posvećena prikazivanju igranih i animiranih filmova koji ne sadrže audiosnimku. U nijemom filmu dijalog između glumaca odvija se ekspresivnim gestama i mimikom lica te ponekad tekstom ispisanim između kadrova. Prikaz pokreta tijela kao nositelja radnje u nijemom filmu, bila je osnovna ideja rješenja plakata. Glavni motiv u izvedbenom rješenju plakata su sjene muškarca i žene koje naglašavaju važnost ekspresije tijela u filmu, a crno-bijela slika aludira na prve nijeme filmove. Izabrana tipografija naglašava 'tihi' dijalog između sjena.

Silent film festival

Silent film festival is a three-day event dedicated to the screening of feature and animated films without sound recording. In silent films the dialogues between the actors are held through expressive gestures and facial mimics and occasionally through some text written between the frames. The idea behind the poster solution was to show the body movements as the propellers of action in silent films. The main motif in the poster solution are the shadows of a man and a woman that highlight the importance of bodily expressions in the film, whilst the black and white pictures allude to the first silent films. The selected typography points out the 'silent' dialogue between the shadows.

SILVANA DOGAN

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



34. Tjedan suvremenog plesa

Radom se željelo prikazati ekspresivnost i dinamičnost plesnog pokreta kao i konceptualnost suvremenog plesa. Kao inspiracija poslužila je predstava suvremenog plesa "Tijelo", koreografkinje Mirjane Preis koja se bavi istraživanjem principa funkcioniranja ljudskog tijela. Slaganjem fotografija dviju scena iz predstave tehnikom kolaža, nastala je dinamična cjelina u kojoj se na zanimljiv način promatra tijelo plesača i prostor plesa.

34th Dance Week Festival

The project was striving to present the expressiveness and dynamism of dance movements, as well as the conceptuality of contemporary dance. The contemporary dance performance entitled "Body" provided the inspiration, by the choreographer Mirjana Preis, who is involved in research of the principles of functioning of the human body. A dynamic unit was created through arrangement of the photographs from two scenes from the performance, using the collage technique, in which the body of the dancers and the space in which the dance takes place is observed in an interesting way.

TANA JEIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



One take film festival

Plakat komunicira pojmove kontinuiranog toka kao glavne značajke filmova snimljenih u jednom kadru. Ideja je proizašla iz poznatog primjera crtanja zvijezde u jednom potezu. Fotografiranje kontinuiranih poteza svjetlom produženom ekspozicijom rezultira prikazom kontinuiranog poteza u jednom kadru. Svjetlost je jedan od najvažnijih elemenata u filmovima snimljenim u jednom kadru jer ga se naknadno ne može mijenjati. Logotip prati oblik zvijezde i na taj način povezuje sliku s tekstom.

One take film festival

The poster communicates the notions of the continuous flow as the main feature of one take films. The idea originated from a well-known example of drawing of a star in one stroke. Photographing of continuous strokes using light with long-exposure results in the showing of the continuous stroke in one take. Light is one of the most important features of one take films, as it cannot subsequently be changed. The logo follows the shape of a star and in that way connects the picture with the text.

MONIKA VODOPIJA

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Festival svjetla Zagreb

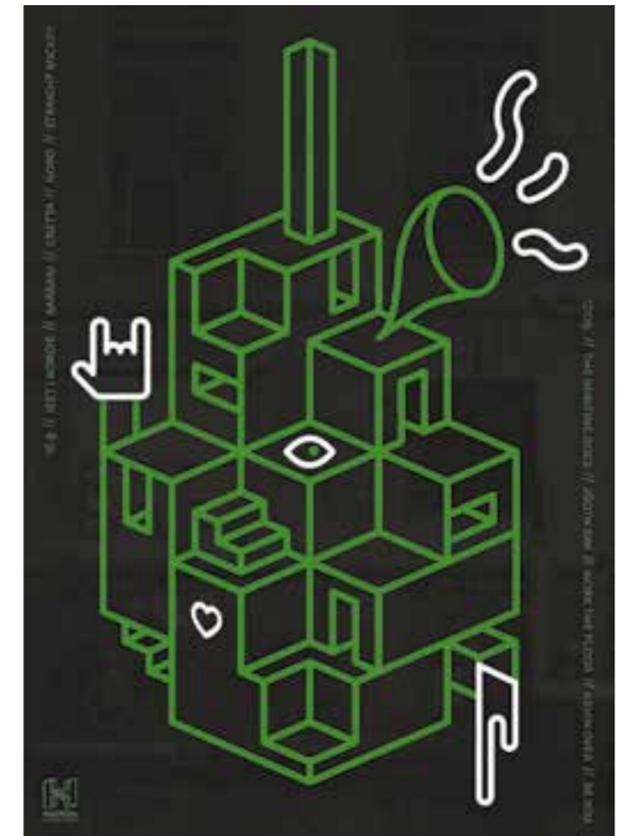
Festival svjetla u Zagrebu donosi atraktivne audiovizualne instalacije i projekcije koje se mogu pogledati i doživjeti na sedam različitih lokacija u središtu grada. Plakat je inspiriran širenjem zraka svjetla u prostoru i utjecajem svjetlosti na drugačije viđenje već poznatih dijelova grada. Naglašavanjem određenih dijelova tipografije svjetlijim snopom simbolički se prikazuje osvjetljavanje pojedinih gradskih dijelova.

Festival of Lights Zagreb

Festival of Lights in Zagreb provides attractive audio-visual installations and screenings that can be seen and experienced at seven different locations in the centre of the city. The poster was inspired by the spreading of the rays of light in space and the impact of light on a different perception of previously well-known city parts. The illumination of specific city parts was symbolically presented upon highlighting specific segments of typography through a brighter beam of light.

MARIN NIŽIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Hartera Festival

Hartera je naziv bivše riječke tvornice cigaretnog papira oživljen glazbom. Programi koji se kontinuirano održavaju u prostoru bivše tvornice, svojim sadržajem i karakterom mijenjaju njegov identitet pretvarajući ga u suvremenu kulturnu scenu.

Hartera Festival

Hartera is the name of the former Rijeka-based cigarette paper factory revived through music. The programmes that are continuously held at the premises of the former factory, through their contents and character, change its identity, transforming it into a contemporary cultural scene.

DOMAGOJ BUI

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Zagrebdox

Dokumentarni film često se shvaća kao da je bez naknadne obrade, iako to nije sasvim točno. Ime festivala kombinacija je imena grada i skraćenice za dokumentarni film. Idejnim rješenjem vizura Zagreba dovedena je u izravan odnos sa scenom iz dokumentarnog filma. Vidljivi su ljudi koji pokušavaju prijeći granicu Meksika sa SAD-om, a u pozadini dominira katedrala kao simbol Zagreba. Tipografija uklopljena na granični zid izgledom je istovjetna postojećem grafitu na istome mjestu. Cjelina rješenja s osjećajem nelagode zbog odnosa prirodnosti i neprirodnosti potiče na razmišljanje.

Zagrebdox

It is frequently believed that documentary films need no subsequent processing, although this is not quite true. The name of the festival is a combination of the name of the city and the abbreviation for documentary film. A direct relationship has been established through the conceptual design between the panorama of the city of Zagreb and a scene from the documentary film. It shows people striving to cross the border separating Mexico and the US with the cathedral in the background as a symbol of Zagreb. The appearance of the typography integrated into the border wall is identical as the existing graffiti located on the same place. The overall solution encourages reflection through a feeling of discomfort due to the relation between the natural and the unnatural.

TIN CIFREK

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Organum Histriae

Manifestacija se održava svake godine u raznim istarskim crkvama. Cilj festivala je da široj publici i mladima približi ljepotu i tradiciju orguljaške glazbe koja se vremenom zanemaruje. Plakat sa stiliziranim prikazom siluete koja svira tradicionalne orgulje, uz suvremeniji font, trebao bi privući širu publiku od one koja je već upoznata s ovim instrumentom i festivalom.

Organum Histriae

The event is held annually in different churches throughout Istria. The festival objective is to present the beauty and the tradition of organ music to both the broader public and youth, since this type of music has been increasingly neglected. The poster with the stylised silhouette playing the traditional organ, using a modern font, is intended to attract broader public than that already familiar with this instrument and festival.

ANDELA BRNAS

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Platforma hr

Koncept plakata temelji se na ideji da je plesač izvedbeni umjetnik koji svojim pokretima crta po prostoru te na taj način svoj unutarnji svijet i emocije prenosi gledateljima. Boje kojima je prikazan plesač simboliziraju emocije, dok crno bijela pozadina i slova prenose vizualni doživljaj plesnog događaja. Figura plesača proteže se na tri plakata čime se simbolizira preispitivanje i izlaženje iz okvira te analiza pokreta. Logotip festivala je također inspiriran crtanjem pokretom, što dovodi do rješenja koji je u vezi s Platforma.hr. kao podlogom za kreativno izražavanje.

Platforma hr

The idea behind the poster is that a dancer is a performing artist who draws through space through their movements and in this way expresses and presents their own emotions and internal world to the viewers. The colours depicting the dancer symbolise emotions, whilst the black and white background and the letters provide the visual experience of the dance event. The figure of the dancer expands through three posters, which symbolises the questioning and thinking outside the box, as well as the movement analysis. The festival logo was also inspired by drawing through movement, which results in the solution linked with Platforma.hr. as the basis for creative expression.

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.

TANJA VIRAG

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Bijelo oštro brašno

Predmet redizajna ambalaže bilo je Podravkino pšenično bijelo oštro brašno, tip 400. Proizvod je gotovo svakodnevna namirnica namijenjena širokoj ciljnoj skupini. Ideja je bila tipografijom obojenom različitim tonovima koji podsjećaju na tonove gotovih proizvoda iz brašna.

White wheat strong (bread) flour

The subject of packaging redesign was Podravka white wheat strong (bread) flour, type 400. The product is an almost every day ingredient intended for a broad target group. The idea behind it was to use the typography in different nuances that reminds of the nuances of the finished products made from flour.

MAJA JANKOVIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Indijski crni čaj Franck

Ilustracije kao dominantan vizualni element na više razina dočarava Indiju i čaj. Motiv čajnika podsjeća na proizvod, a motiv slona na sreću i mir. Šare iz mandale ilustrativna su asocijacija na indijski ornament. Crna pozadina je asocijacija na proizvod, a odabrana tipografija logotipa proizvoda asocira na indijsko pismo devanagari, što upućuje na porijeklo proizvoda.

Indian Black Tea Franck

Illustrations as a dominant visual element evokes India and tea at several levels. The tea kettle motif reminds of the product and the elephant motif reminds of happiness and peace. The multi-coloured mandala ornaments are an illustrative association to Indian ornaments. The black background is an association to the product, whilst the selected typography of the product logo reminds of the Indian Devanagari script, which indicates the product origin.



Spirulina

Poveznica između tjestenine fusilla i alge spiruline spiralni je oblik koji se pojavljuje na ambalaži. Otvori, odnosno prozorčići na ambalaži karakterističnog su oblika prema formi fusilla. Okretanjem i rotacijom ambalaže slijeva nadesno stvara se privid spiralnoga kretanja promjenom visine prozorčića počevši od one najniže do one najviše. Odabran je karton radi naglašavanja prirodnog porijekla i simboličke poveznice s ekoproizvodima i zdravom hranom. Proces promjene boje tjestenine tijekom kuhanja prikazan je dvjema nijansama zelene boje.

Spirulina

The connection between the fusilli pasta and the algae spirulina is the spiral form that appears on the packaging. Openings or tiny windows in the packaging are characteristically shaped emulating the fusilli shape. An illusion of spiral movement is created upon turning and rotating of the packaging from the left to the right, through the change of the height of the windows, from the lowest to the highest. Cardboard has been opted for in order to point out the natural origin and the symbolic connection with organic products and healthy food. The process of colour change of the pasta during the cooking has been shown through two shades of green.

SARA BILIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza

ANTONIJA VULETIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Popcorn K Plus

Kokice su niskokalorične i kao cjelovite žitarice spadaju u kategoriju zdrave hrane, nisu pravi obrok već grickalice. Kistom ispisane i razbacane riječi 'pop' asociraju pucanje i skakanje kokica pri pečenju i ispuštanju vrećice tijekom pripreme u mikrovalnoj pećnici. Žuta boja ambalaže naglašava da se radi o kokicama s dodatkom maslaca.

Popcorn K Plus

Popcorn is a low calorie meal and, like wholegrain cereals, it falls into the category of healthy food. It is actually not a real meal, but a snack. Words 'pop' written by a paint brush and scattered around remind of the popping of the corn and their scattering around the bag during the preparation in the microwave oven. The yellow colour of the packaging emphasises that the popcorn has been added butter.

BRUNA GLOKOVIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Popcorn Franck

Obilježja kokica je pucanje zrna kukuruza prilikom spravljanja. Inspiracija za oblikovanje ambalaže bio je stil pop arta, specifičan za američkog slikara Roya Lichtensteina. Stranice ambalaže su oblikovane poput stripa zabavnog sadržaja, a čine ih ilustrirane scene popraćene opisima. Dinamični obojeni oblici i tipografija čine prostornu dijagonalu po kojoj se od donjega lijevoga kuta do gornjega desnog šire kokice, čime je naglašena dinamika proizvoda kod pripreme i opuštene atmosfere pri konzumaciji.

Popcorn Franck

The main feature of popcorn is the popping of corn during its preparation. The inspiration for the design was pop art style, specific for the American painter Roy Lichtenstein. The pages of the packaging are designed like a comic strip of entertaining content, comprising of illustrated scenes accompanied with descriptions. Dynamic coloured forms and typography make up a spatial diagonal along which popcorn expand from the lower left corner to the upper right, which stresses the dynamics of the product during the preparation and the relaxed atmosphere during its consumption.

BOŽICA MARUKIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Popcorn Franck

Popcorn kokice su proizvod namijenjen djeci i mladima. Glavna nit vodilja za oblikovanje ambalaže bila je učiniti je simpatičnom korisnicima. Intervencija slobodnim crtežom na fotografiji dala je simpatični karakter kokicama koji nas podsjeća na slobodno vrijeme, druženje, zabavu, uživanje i opuštanje prilikom konzumacije proizvoda.

Popcorn Franck

Popcorn is a product intended for children and youth. The idea behind packaging design was to make it appealing to users. The intervention on the photograph through free drawing has given the popcorn a likeable character, which reminds us of free time, socialising, entertainment, enjoyment and relaxation during the product consumption.

VICKO BEZIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Zlatopolje Riže

Redizajn ambalaže Zlatopolje Riže svojom minimalističkom estetikom govori o tome koliko je riža učestala namirnica, koju više od dvije milijarde ljudi koristi u svakodnevnoj prehrani. Riža se simbolički prikazuje u obliku cigle kao osnovni građevni materijal u ljudskoj prehranbenoj piramidi.

Zlatopolje Riže

Packaging redesign for Zlatopolje Riže through its minimalist aesthetics points out the fact that rice is a highly frequent ingredient, used in everyday nutrition by over two billion people. Rice is symbolically presented in the form of a brick, as the fundamental construction material in the human food pyramid.

TREĆI SEMESTAR

Informacijske strukture

– Odnos teksta i slike usustavu (layout)

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

THIRD SEMESTER

Information structures

– Relationship between the Text and the Photograph in the Layout

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

MONIKA HODAK

MENTOR: Stipe Brčić

ASISTENTICA / ASSISTANT: Marija Juza



Godišnje izvješće

— Ured pravobraniteljice za ravnopravnost spolova

Vizualno oblikovanje Godišnjeg izvješća za Ured pravobraniteljice za ravnopravnost spolova temelji se na komplementarnosti dviju boja, narančastoj i plavoj. Obje boje interpretirane kroz crno-bijeli spektar daju istovjetnu nijansu sive, čime se na simboličan način izražava jednakost u različitosti. Otvaranjem stranica s lijeva na desnu i s desne na lijevu, otkriva se traka s upozoravajućim podacima, popraćena inspirirajućim citatima važnih osoba povezanih s problemom nejednakosti spolova.

Annual report

— Office of the Ombudsman for Gender Equality

Visual design of the Annual Report for the Office of the Ombudsman for Gender Equality is based on two complementary colours, the orange and the blue. Both colours interpreted through a black and white spectrum result in an identical shade of grey, which symbolically expresses equality irrespective of the differences. Upon opening of the pages from the left to the right and from the right to the left, a ribbon with warning information is revealed, accompanied by inspiring quotes of important people involved in the problem of gender inequality.

HANA STOJAKOVIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Godišnje izvješće — Agencija za zaštitu okoliša

Agencija za zaštitu okoliša državno je tijelo Republike Hrvatske koje se bavi problematikom zaštite okoliša. Koncept oblikovanja izvješća je održivost, ravnoteža između uporabe i obnavljanja resursa, što se u izvješću simbolički izražava kao životni ciklus stabla. Vizualni element je rukom otisnuto lišće, što na simbolički način povezuje ljude i prirodu, a forma teksta simbolički prati rast stabla. Ekološki karakter izvješću daje reciklirani papir. U ovitak je umetnuta sjemenka, koju je moguće posaditi, čime se na simboličan način produžava životni vijek izvješća.

Annual report — Environmental Protection Agency

Environmental Protection Agency is a national authority in the Republic of Croatia involved in the issue of environmental protection. The idea behind the design of the Report is sustainability, as well as balance between exploitation and renewal of resources, which in the Report has been symbolically expressed as a life cycle of a tree. A visual element includes hand pressed leaves, which are intended to symbolically connect humans and nature, whereas the form of the text symbolically follows the growth of the tree. The ecological character of the Report has been provided by recycled paper. A seed that can be planted has been inserted in the cover, which symbolically expands the life span of the Report.

HELENA BENC

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

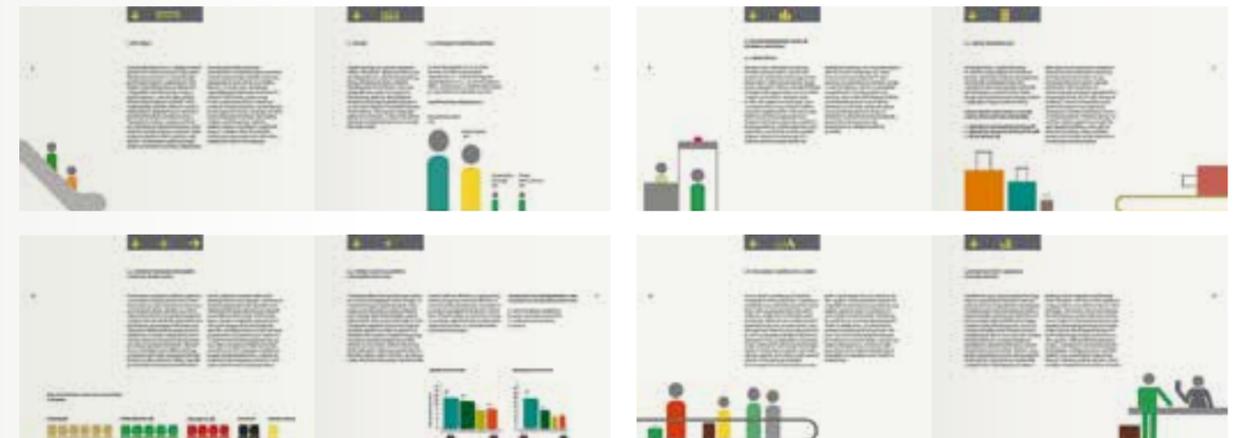
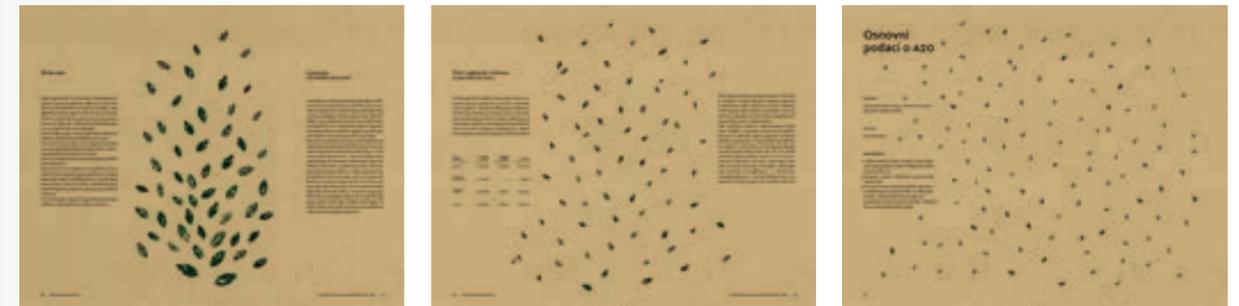


Godišnje izvješće — Zračna luka Zagreb

Zračna luka je prostor namijenjen javnom zračnom prometu, a čine je određeni prostori s operativnim površinama, objektima, uređajima i opremom. Prostor zračne luke namijenjen za prihvat i otpremu zrakoplova, putnika, prtljage, robe i pošte. Te funkcije zagrebačke zračne luke simbolički i ilustrativno su izražene piktogramima koje nalazimo u zračnim lukama, a služe lakšem snalaženju putnika.

Annual report — Zagreb Airport

The airport is the space intended for public air traffic and it comprises of specific premises with operating spaces, facilities, devices and equipment. The airport premises are intended for the turnaround of aircraft, passengers, luggage, goods and postal services. These functions of the Zagreb Airport have been expressed symbolically and illustratively through pictograms that are normally found at airports, intended to facilitate travellers' navigation.



ZOE ŠARLIJA

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Godišnje izvješće — Jadrolinija

Jadrolinija je društvo čija je osnovna zadaća povezivanje otoka s kopnom. Problem povezivanja otoka i kopna simbolički je izraženo spojenim stranicama izvješća njihovim vanjskim rubom. Prednji dio stranica simbolički predstavljaju kopno, a sadržaj koji sugerira putovanje smješten je unutar spojenih stranica i može biti djelomično vidljiv. Slike koje se nalaze unutar spojenih stranica prikazuju razigranu morsku površinu što sugerira putovanje brodom.

Annual report — Jadrolinija

Jadrolinija is a company whose principal task is to connect the island with the mainland. The problem of connecting the island and the mainland has been symbolically expressed through the pages of the report, which are uncut and connected with their outer edges. The front part of the pages symbolically represents the mainland, whilst the contents that stand for a journey have been placed inside the uncut pages and can be partially visible. The photos placed in the uncut pages show a playful sea surface, which stands for a journey by a ship.

NEVA MARIJA ZIDIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Godišnje izvješće — Atlantic grupa

Atlantic grupa hrvatska je multinacionalna kompanija koja objedinjuje proizvodnju, razvoj, prodaju i distribuciju robe široke potrošnje. Ciljevi Atlantic grupe su: izgradnja korporativne kulture, intenzivna internacionalizacija poslovanja te rast i širenje na međunarodnom tržištu. Vizualno oblikovanje godišnjeg izvješća temelji se na prikazu tih ciljeva rastom svih segmenata prijeloma, počevši od formata, tipografije za naslove, brojem stupaca i fotografija. Izvješće svojim izgledom prenosi poruke o veličini, uspjehu i kontinuiranom rastu tvrtke u svim njezinim segmentima i područjima djelovanja.

Annual report — Atlantic Group

Atlantic Group is a Croatian multinational company that integrates production, development, sales and distribution of consumer goods. The objectives of Atlantic Group include building of corporate culture, intensive business internationalisation, as well as growth and expansion into international markets. Visual design of the Annual Report was based on the presentation of these objectives through an increase in size of all the layout segments, starting from the format, headline typography, the number of columns and photographs. Through its appearance the report conveys messages about the size, success and continuous growth of the company throughout its segments and fields of activity.

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.

ZOE ŠARLIJA

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

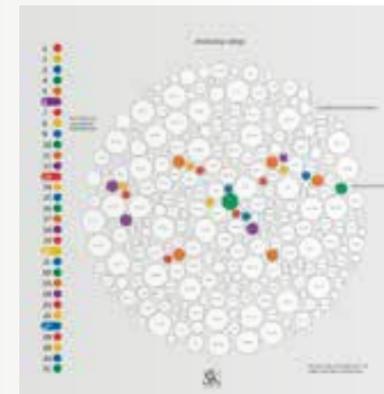


Kalendar Školske knjige

Školska knjiga izdavačka je kuća specijalizirana za područje odgoja i obrazovanja, što je bila osnovna ideja za oblikovanje kalendara. Ciljana su skupina djeca u dobi od 6 i 7 godina. Budući da djeca najlakše uče kroz igru, kalendar se sastoji od 12 edukativnih zabavnih igara koje se razlikuju po složenosti. Klasična funkcija kalendara spojena je s pojedinom igrom radi usvajanja novih znanja te poticanja znatiželje i razvoj kreativnosti.

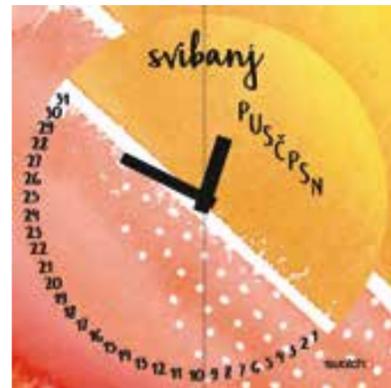
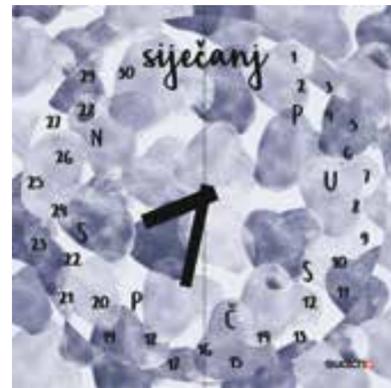
Školska knjiga Calendar

Školska knjiga is a publishing company, specialised in education, which was the idea behind the calendar design. The target group are children aged between 6 and 7 years old. Since learning through play is the easiest way for children to learn something, the calendar comprises of 12 entertaining educational games that differ according to their complexity. The classical function of the calendar is linked with individual games, focusing on acquisition of new knowledge and aiming to encourage curiosity and develop creativity.



NEVA MARIJA ZIDIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp

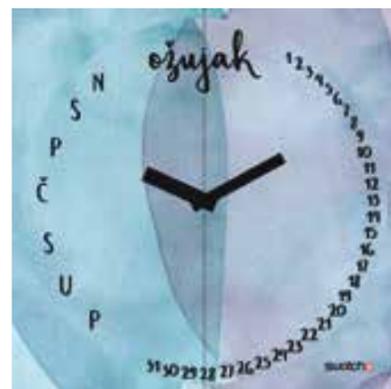
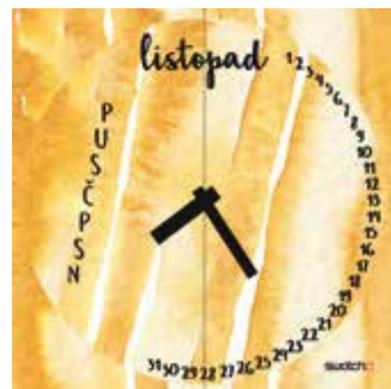


Kalendar Swatch

Koncept oblikovanja kalendara nastao je proučavanjem temeljnih značajki Swatch satova 80-ih godina, kao odgovor na tada popularne digitalne satove pretežito azijskih proizvođača. Swatch je tako reafirmirao analogne satove koji su i svojevrsni modni dodaci i sredstva za izražavanje osobnosti. Kalendar naglašava obje komparativne prednosti Swatcha, interakciju čovjeka i sata ručnim pomicanjem kazaljki koje umjesto sata i minuta pokazuju dane u tjednu i datume. Odabrane ilustracije, boje i tipografija odražavaju razigrani karakter Swatcha.

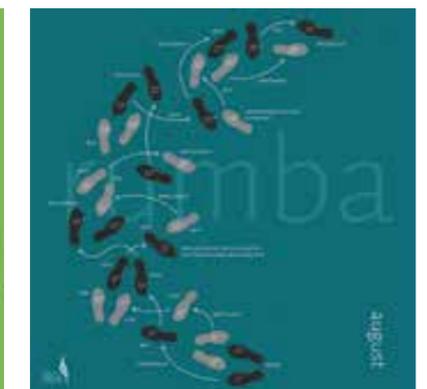
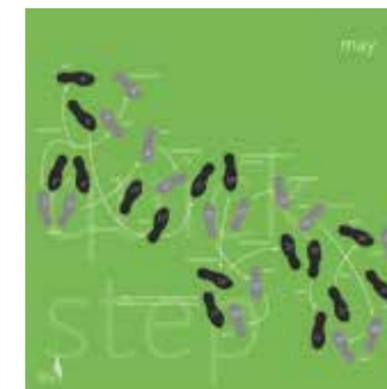
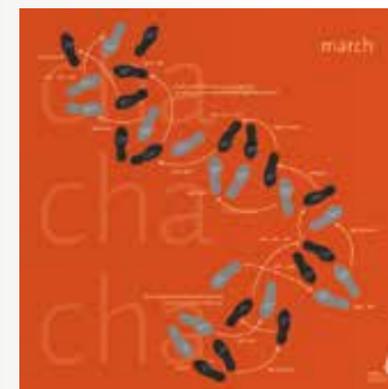
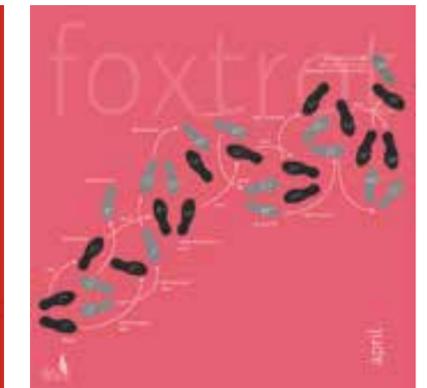
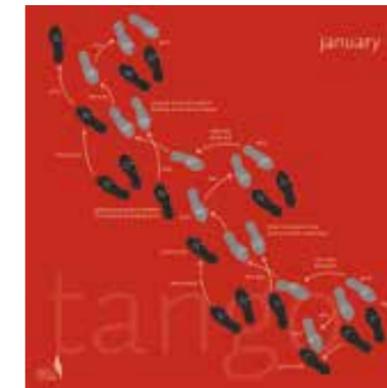
Swatch Calendar

The concept of calendar design resulted from analysis of the fundamental features of Swatch watches in the 1980's, as a reaction to what at the time were popular digital watches manufactured primarily in Asia. Hence, Swatch reaffirmed analogue watches that were intended as specific fashion accessories and a way to express one's personality. The calendar highlighted both comparative advantages of Swatch, the interaction of a human being and a watch through a hand-wound movement and the hands of the watch which instead of pointing at minutes and hours point at the days of the week and the dates. The selected illustrations, colours and typography show the playful character of Swatch.



HANA STOJAKOVIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Kalendar plesne škole

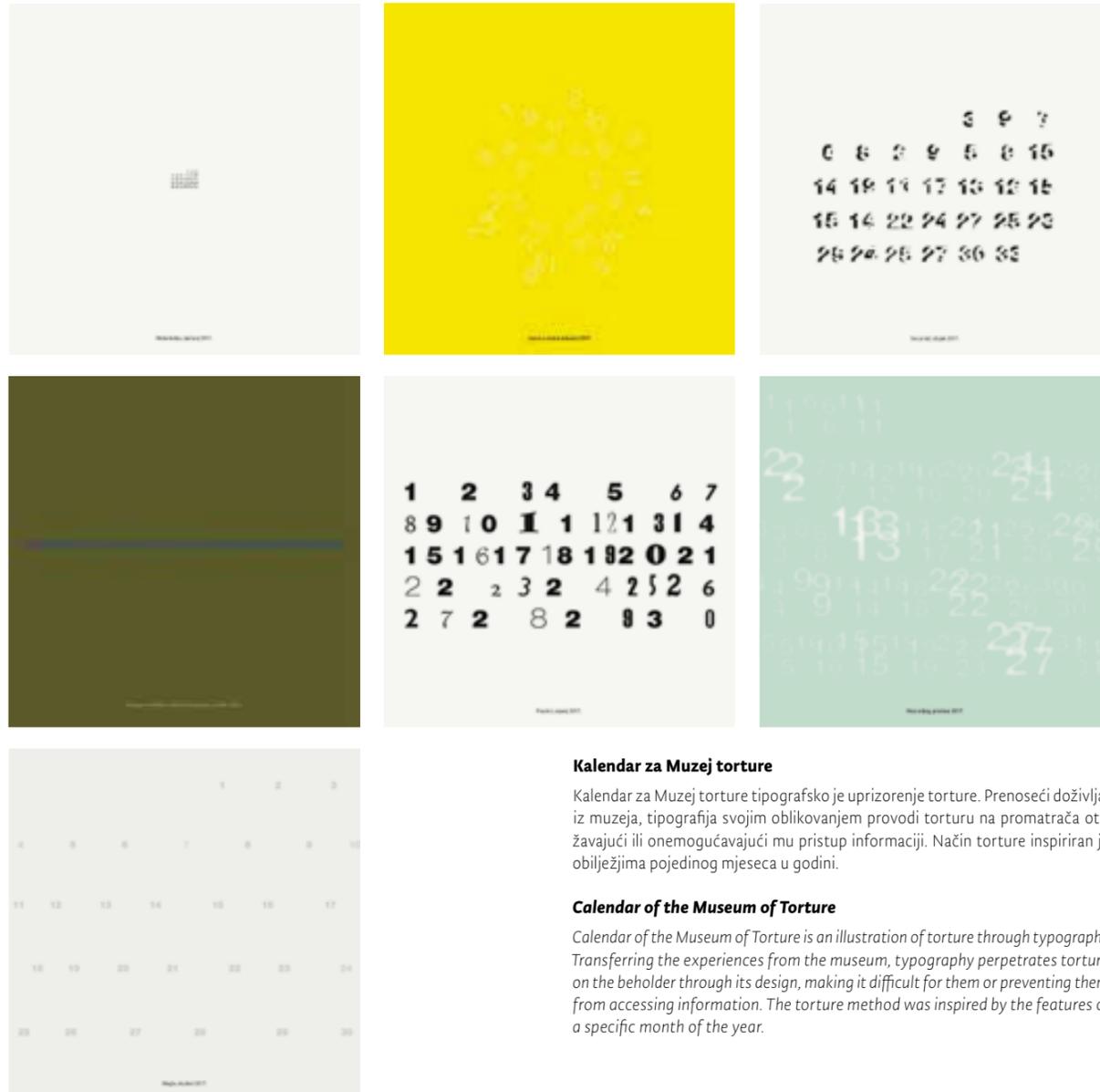
Središnje područje rada plesne škole je podučavanje društvenih plesova pa je temeljna ideja ovoga kalendara edukacija izražena u formi svojevrsnoga plesnog tečaja tijekom 12 mjeseci. Kalendar je oblikovan kao zapis plesnih koraka pojedinoga društvenog plesa za različiti mjesec, što otvara mogućnost učenja plesnih koraka. Vizualni prikaz plesnih koraka je standardan s označenim smjerom kretanja i redosljedom koraka. Brojčano označivanje redosljeda koraka povezano je s numeracijom unutar kalendara, čime svaki mjesec prikazuje specifičnu kompoziciju određenoga plesnog zapisa.

Calendar of the dance school

The dance school primarily focuses on the teaching of social dances and hence the basic idea behind this calendar is education expressed in the form of a specific dance course throughout 12 months. The calendar was designed as records of dance steps of a specific social dance for a different month, which provides the opportunity to learn dance steps. The visual representation of dance steps is standard with a marked movement directions and step sequence. The numerical marking of step sequence is linked with the numbering within the calendar, through which each month shows a specific composition of particular dance records.

MONIKA HODAK

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Kalendar za Muzej torture

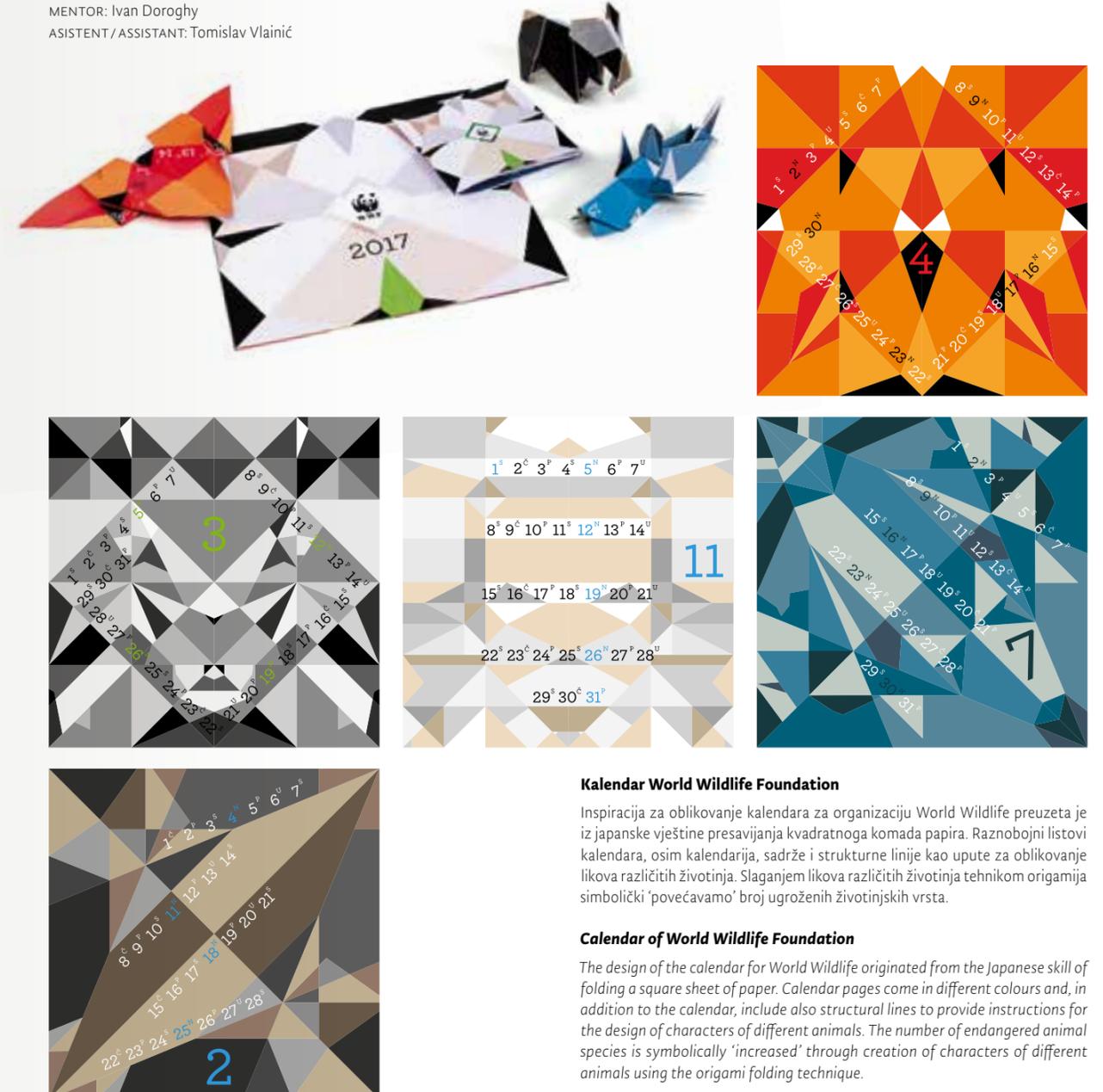
Kalendar za Muzej torture tipografsko je uprizorenje torture. Prenoseći doživljaj iz muzeja, tipografija svojim oblikovanjem provodi torturu na promatrača otežavajući ili onemogućavajući mu pristup informaciji. Način torture inspiriran je obilježjima pojedinog mjeseca u godini.

Calendar of the Museum of Torture

Calendar of the Museum of Torture is an illustration of torture through typography. Transferring the experiences from the museum, typography perpetrates torture on the beholder through its design, making it difficult for them or preventing them from accessing information. The torture method was inspired by the features of a specific month of the year.

MATKO MIJIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Kalendar World Wildlife Foundation

Inspiracija za oblikovanje kalendara za organizaciju World Wildlife preuzeta je iz japanske vještine presavijanja kvadratnoga komada papira. Raznobojni listovi kalendara, osim kalendarija, sadrže i strukturne linije kao upute za oblikovanje likova različitih životinja. Slaganjem likova različitih životinja tehnikom origamija simbolički 'povećavamo' broj ugroženih životinjskih vrsta.

Calendar of World Wildlife Foundation

The design of the calendar for World Wildlife originated from the Japanese skill of folding a square sheet of paper. Calendar pages come in different colours and, in addition to the calendar, include also structural lines to provide instructions for the design of characters of different animals. The number of endangered animal species is symbolically 'increased' through creation of characters of different animals using the origami folding technique.

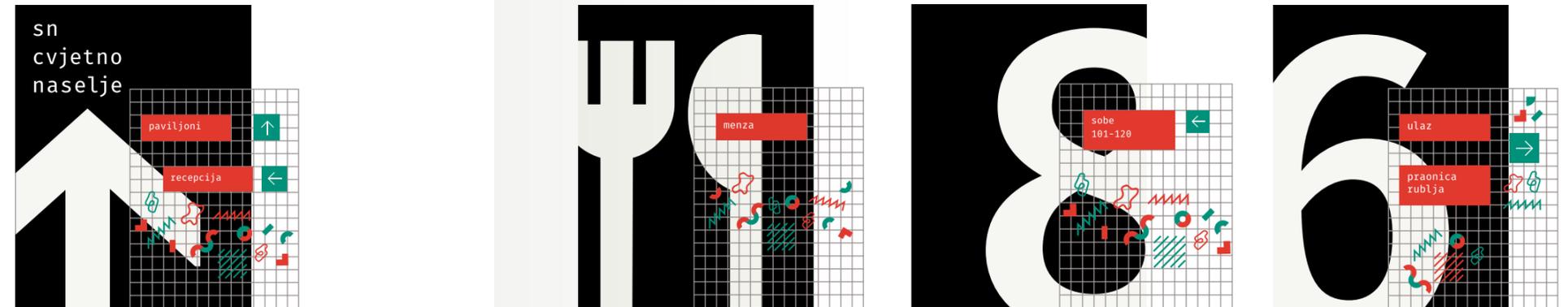
ČETVRTI SEMESTAR Informacijski sustav – Oblikovanje vizualnog identiteta i signalistike

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

FOURTH SEMESTER Information System – Design of Visual Identity and Signalistics

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

HANA STOJAKOVIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Studentski dom Cvjetno naselje

SN Cvjetno naselje mjesto je gdje se okupljaju studenti iz čitave Hrvatske, kao njihov privremeni dom. Kako bi neko mjesto obitavanja postalo domom, ono mora zadovoljiti potrebe za iskazivanjem osobnosti, omogućiti slobodno interveniranje u prostor boravišta. Iz takvih smjernica proizašao je fluidni vizualni kod koji se koristio kod oblikovanja znaka i elemenata signalistike. Prevladavajući vizualni element čine oblici različitih karaktera, prikazani u tri boje koji simboliziraju različite osobnosti.

Cvjetno naselje Student Residence Hall

Cvjetno naselje Student Residence Hall is the venue that brings together students from throughout Croatia and it is their temporary home. In order for a residence to become a home, it has to meet the need for expression of one's own personality and enable free interventions into the residence premises. Such guidelines resulted in a fluid visual code that was used in the design of the sign and signalistics elements. The dominant visual element comprises of forms of different characters, shown in three colours that symbolise different personalities.

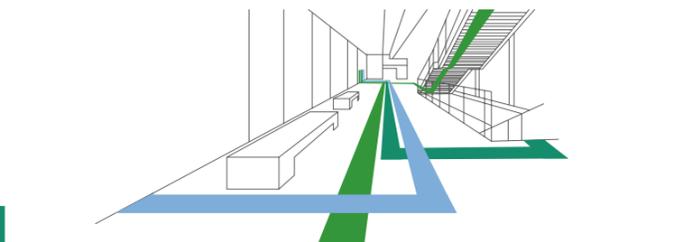
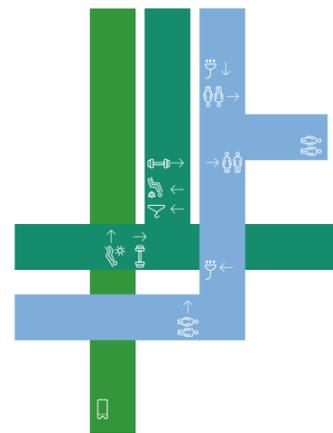
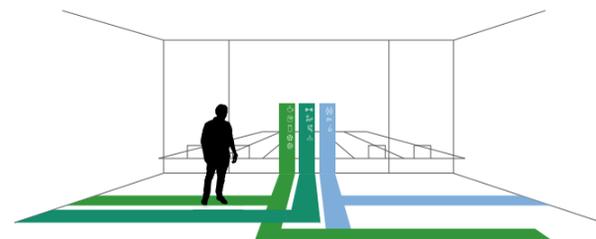
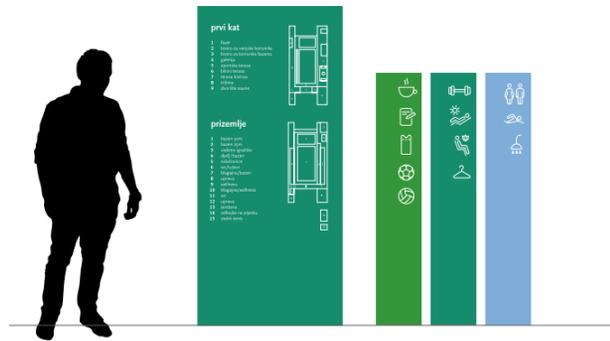


sn
cvjetno
naselje



BAZENSKI KOMPLEKS SVETICE

NEVA MARIJA ZIDIĆ
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Bazenski kompleks Svetice

Bazenski kompleks Svetice oblikovan je u dijalogu s Maksimirskim parkom i šumom pored kojih se nalazi. Idejno rješenje zamišljeno je kao izraz dinamičnosti vode i opuštajuće aktivnosti. Znak se sastoji od tri linijska elementa, čiji se dužina, karakter i boja međusobno razlikuju. Sadržaji bazenskoga kompleksa kodirani su trima bojama definiranim u znaku. Signalistiku čine trake u zadanim bojama koje se od staklene stijene u predvorju protežu prostorom i upućuju na sadržaje kompleksa i smjerove kretanja unutar njega.

Svetice Swimming Pool Complex

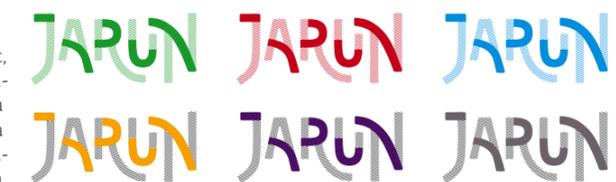
Svetice Swimming Pool Complex was designed through a dialogue with Maksimir Park and Forest next to which it is located. The idea behind the conceptual design was to express the dynamics of water and relaxing activity. The sign comprises of three linear elements, whose length, character and colour mutually differ. The programmes provided at the swimming pool complex have been coded in three colours defined in the sign. The signalistics comprises of stripes in defined colours, which expand throughout the premises from the glass wall in the lobby and indicate the programmes provided within the complex and the directions of movement within it.



ZOE ŠARLIJA
MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



REKREACIJSKO ŠPORTSKI CENTAR

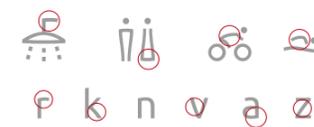


Jarun

Jarun je prostor različitih funkcija, a objedinjuje sport, zabavu i umjetnost. Stoga je vizualni identitet zamišljen kao promjenjiv, dinamičan i zabavan. Slova upotrijebljena za logotip pojedinačno asociraju na pokret, a zajedno čine skladnu cjelinu. Zelena i plava boja podsjećaju na prirodne značajke prostora, a njihovom izmjenom upućuje se na raznolikost. Zbog lakšeg snalaženja u prostoru sadržaji su kodirani bojom, a piktogrami su bazirani na specifičnostima pisma Ubuntu, korištenog u signalistici.

Jarun

Jarun stands for an area intended for different functions. It integrates sports, entertainment and art. Hence, its visual identity was designed as changing, dynamic and entertaining. The letters used for the logo individually remind of a movement, whilst all together they make up a harmonious whole. The green and the blue remind of the natural features of the area, whilst their alternation reminds of variety. In order to help in orientation, the programmes offered are coded through colours, whilst the pictograms are based on the specific features of Ubuntu font, used in signalistics.



TEA TANESKI

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Studentski centar u Zagrebu

SC u Zagrebu prostor je nekadašnjeg velesajma u Savskoj ulici. Specifičnost tog prostora spoj je različitosti oblikovanja objekata unutar kompleksa, različitosti sadržaja kao i različitosti unutar znatnog broja studenata koji ga svakodnevno posjećuju. Osnova vizualnog identiteta proizašla je iz apstraktnog izgleda tlocrta kompleksa. Unutar nastale mreže dvanaest je mogućih varijacija znaka. Boje su glavni označitelji objekata, siva boja simbolizira ukupnost Studenskoga centra, a šest ostalih boja naznačuje šest glavnih objekata unutar kompleksa.

Student Centre in Zagreb

sc in Zagreb is actually located at the premises of what used to be Zagreb Fair in Savska Street. The specific features of the premises are a combination of differences of design of the facilities within the complex, differences of content and differences within a large number of students who visit it on a daily basis. The idea behind the visual identity originated from the abstract appearance of the floor plan of the complex. There are twelve possible variations of the sign within the created network. Colours are the main indicators of facilities, with the grey colour symbolising the totality of the Student Centre, whereas six remaining colours stand for six main facilities within the complex.



kino



teatar itd



galerija sc



francuski paviljon

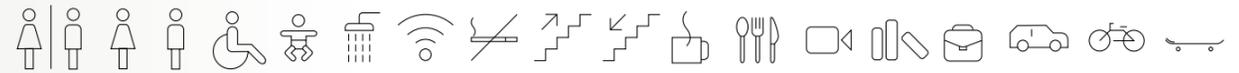


menza student servis knjižnica



mm centar

studentski centar



MATIJA JANDRIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Zoološki vrt grada Zagreba

Primarna funkcija zoo vrta je edukacija i osvješćivanje potrebe očuvanja životinjskih vrsta. Djeca, kao najbrojniji posjetitelji vrta odlazak u zoo vrt doživljavaju kao zabavu uz koju mogu upoznati različite životinjske vrste. Asocijacija na spoj igre i edukacije su puzzle, igra koja tjera na razmišljanje. Puzzle su poslužile kao inspiracija za znak i cijeli vizualni identitet Zoo vrta Zagreb. U prostoru vrta postoji složen sustav tabli koje pokazuju smjer kretanja ili nose informacije o različitim životinjskim vrstama.

The Zagreb Zoo

The primary function of the zoo is education and raising awareness of the need for the preservation of animal species. Children, as the most numerous visitors of the zoo, experience the visit to the zoo as entertainment during which they have the opportunity to become acquainted with different animal species. A jigsaw puzzle presents the idea of a combination of playing and education, being a game that encourages thinking. Moreover, jigsaw puzzle provided an inspiration for the sign and the overall visual identity of Zagreb Zoo. In the garden there is a complex system of boards, which indicate the directions of movement or provide information about different animal species.



ZAGREB ZOO



PETI SEMESTAR

Komunikacijski sustav

– Identitet skupine proizvoda

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

FIFTH SEMESTER

Communication System

– Identity of a Group of Products

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

LEONARDA KOMEN

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Ledo sladoledi

Sladoledi Snjeguljica, Njofra i Silk-Milk svojim višegodišnjim postojanjem na tržištu postali su sinonimom za hrvatski sladoled. Koncept redizajna ambalaže baziran je na ideji o bezvremenosti i jednostavnosti koji je mogao nastati upoznata s okusima pojedinog sladoleda, oni su naglašeni različitim letteringom i paternima.

Ledo ice creams

Ice creams Snjeguljica, Njofra and Silk-Milk through their long-term market presence have become synonymous for Croatian ice cream. The concept of packaging redesign was based on the idea of timelessness and simplicity that may equally pass as modern and as being launched in the 1950's when these types of ice cream first appeared. Irrespective of the fact that most buyers are already familiar with the flavours of these specific types of ice cream, they have been emphasised through different lettering and patterns.

MARTINA PETRIC

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Zdenka sirevi

Tijek analize identiteta 'Zdenka' sireva rezultirao je odabirom tradicije kao najbitnijeg elementa koji opisuje proizvode ove tvrtke. Postoji mnogo zanimljivosti i priča koji se vežu još od nastanka Zdenke 1897. godine, a ilustrirane su fotografijama. Tri vrste sira sadrže izvorne fotografije iz Zdenkine povijesti. Obrada fotografije također asocira na tvrtku s dugom tradicijom i kvalitetom. Jednostavnost dizajna odiše karakterom koji odgovara srednjem cjenovnom rangu ovih proizvoda i olakšava snalaženje pri odabiru.

Zdenka cheese

The process of analysis of identity of Zdenka cheese resulted in opting for tradition as the crucial feature that described the products provided by this company. A wide range of stories and curiosities has appeared since the launch of Zdenka in 1897 and they have been shown in the photographs. Three types of cheese present original photographs from the history of Zdenka. The processing of the photographs also point to a company with a long tradition and quality. The simplicity of design shows the character that corresponds to the medium price range of these products and facilitates the selection.

TANJA MODRAKOVIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Clipsy čips

Clipsy je vrsta grickalice različitih oblika i okusa namijenjena djeci školske dobi. Reklamni slogan je 'maksimalno hrskav' na kojem se temelji ideja za oblikovanje ambalaže. Vizualiziranje različite jačine hrskavog zvuka rezultiralo je oblikom koji je ponavljanjem pretvoren u uzorak i iskorišten u oblikovanju pakiranja čipsa Clipsy.

Clipsy potato chips

Clipsy is a type of potato chips of different shapes and tastes intended for school-aged children. The advertising slogan is 'crisp to the maximum', which provided the idea behind the packaging design. The visualisation of different volumes of crisp sounds resulted in the form that was transformed into a pattern through repetition and it was used in the design of Clipsy potato chips packaging.

ROKO JURJEVIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Dog Chow

'Dog Chow' je pseća hrana koja se na hrvatskom tržištu prodaje u dućanima specijaliziranim za kućne ljubimce. Tipografijom i fotografijama prikazan je univerzalni karakter svakog psa koji budi empatiju kod vlasnika. Prevladavajući vizualni element rješenja je nakošena glava psa, a odraz je pseće začuđenosti i radoznalosti. Nakošenost informacija na pakiranju potiče korisnika na sličan pokret, čime se vlasnik simbolički poistovjećuje sa svojim ljubimcem. Svi elementi oblikovanja razlikuju Dog Chow od ostalih sličnih proizvoda.

Dog Chow

'Dog Chow' is dog food that on the Croatian market is sold in specialised pet shops. The typography and photographs show a universal character of each dog, which arouses empathy amongst owners. The prevailing visual feature of the solution is the dog's head tilt, which shows dogs' wondering and curiosity. The tilting of information on the packaging encourages the user to make a similar movement, which symbolically makes the owner identify with their pet. Dog Chow differs from other similar products through all its design elements.

PETI SEMESTAR Komunikacijski sustav – Oglašavanje

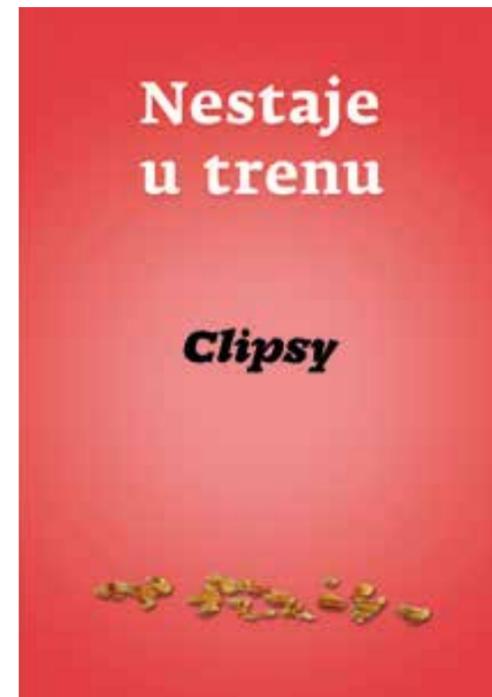
Kao i u prethodnim semestrima, i sada je drugi zadatak neposredno povezan s prvim, ali ovaj put se istim subjektom bavi drugi student, s ciljem oblikovanja oglašivačkih sredstava za skupinu proizvoda, što je standardni dio promotivnog procesa. Zadatak je težak utoliko što student sve elemente oglašivačke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

ANTONIJA JURINA

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



Clipsy čips kampanja

Ideja je bila prikazati nestajanje sadržaja vrećice u trenu: dok otvoriš Clipsy svi ga razgrabe i ostaju samo mrvice. Razmišljajući o medijima u kojima se proizvod oglašuje, trenutak nestajanja se događa dok listamo novine ili dok se vozimo pokraj jumbo plakata postavljenih uz cestu. Zamišljeno je da se to izrazi s dva oglasa ili plakata. Na prvom je vrećica Clipsya, a na drugom su mrvice proizvoda. Podloga oglasa za sva tri proizvoda je jednobojna i različita, a odgovara boji proizvoda u ambalaži čime se ističe različitost okusa.

Clipsy potato chip campaign

The idea behind was to show the instant vanishing of the content of the packaging: as soon as you open Clipsy, everyone grabs it leaving only the crumbs. Thinking about the media in which the product is occasionally advertised, the moment of vanishing occurs whilst one turns over the newspaper pages or riding by a jumbo poster placed on roadside walls. The idea was to express this concept through two advertisements or posters. One of them shows a packaging of Clipsy, whereas the other shows only the crumbs of the products. The background of the advertisement for the three products is monochrome and different and it matches the colour of the product contained in the packaging, which points out the difference in flavour.



BRUNO BOLFAN

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



Twinings čajevi, kampanja

Cilj je bio naglasiti tradiciju Twiningsa i njihovu kvalitativnu superiornost na širokom tržištu. Rješenje se temelji na povezivanju proizvoda s poznatim ljudima istaknutima po osobnoj individualnosti i značaju u svojim područjima djelovanja. Korišteni su prilagođeni citati odabranih poznatih osoba, koji bi na simbolički način upućivali na važnost konzumacije čaja.

Twinings teas, campaign

The specific objective was to highlight the tradition of Twinings teas and their qualitative superiority on the broader market. The idea behind the solution is to connect the product and the celebrities who are normally known for their distinctive individuality and significance in their field of activity. Adapted quotes of selected celebrities have been used, striving to symbolically point out the importance of drinking tea.



IVANA BAČANEK

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



Zmajsko pivo, kampanja

Zmajsko pivovara je prva hrvatska craft pivovara. Ciljana skupina su nekonvencionalni potrošači srednjega i višeg sloja koji prate trendove. Svrha je prikazati Zmajsko pivo kao dio društvenog života potrošača koji koriste Facebook, a čine ga druženje, zabava i humor. Slogan #usvomfilmu koristi se u Facebook objavama ili komentarima, čime bi se kampanja proširila i drugim socijalnim mrežama. Rješenja su oblikovana u formi Facebooka. Vertikalni oglas izgleda kao Facebook post na mobilima, a jumbo plakati su oblikovani kao Facebook post na računalo.

Zmajsko pivo (Dragon Beer), campaign

Zmajsko pivovara (Dragon Brewery) is the first Croatian craft brewery. The targeted customers are unconventional middle and upper class trendy customers. The specific objective was to present Dragon Beer as a part of the social life of consumers who use Facebook and its main components are socialising, entertainment and humour. The slogan #usvomfilmu (#thelights areonbutnobodyshome) is used in Facebook posts or comments, aiming to expand the campaign to other social networks. The solutions have been designed in the form of Facebook. The vertical ad looks like a Facebook post through a mobile app, whilst jumbo posters have been designed as a post through Facebook desktop app.

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



Dorina kampanja

Dorina Love/Friends/Party spadaju u obitelj Kraševih čokolada, osmišljenih kao poklon proizvod. Ciljana skupina su nekonvencionalni tinejdžeri i studenti srednjega socijalnog sloja. Strategija je osmišljena na način da se temelji na ideji zabave. Rješenja su oblikovana tako da je pojedina vrsta čokolade simbolički izražena paternima; Love izražava ljubovanje, Friends opuštanje, a Party zabavljanje. Slogani izvedeni u žargonu mladih čine poveznicu sa svakom od tri navedene teme.

Dorina campaign

Dorina Love/Friends/Party are included in Kraš chocolate product range and are intended as gift products. The targeted consumers are unconventional teenagers and middle-class students. The idea behind the strategy is entertainment. The solutions have been designed striving to symbolically express different types of chocolate through patterns; Love stands for romance, Friends for relaxation, whereas Party stands for fun. Youth slang has been used in the slogans to refer to the three previously mentioned topics.

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



Čipi Čips kampanja

Svrha zadatka bio je predstaviti okuse Čipi Čipsa te približiti brend ciljanoj skupini. Kampanja podrazumijeva komunikaciju s ciljnom skupinom jezikom društvenih mreža. Tako se kampanja izravno obraća mladima kao glavnim potrošačima, kojima je takav način komunikacije veoma blizak.

Čipi Čips campaign

The specific objective of the assignment was to present the flavours of Čipi Čips and make the brand more familiar amongst the targeted consumers. The campaign includes communication with the targeted consumers using the social media jargon. Hence, the campaign directly addresses young people as the main consumers of the product who are used to this method of communication.

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.

TANJA MODRAKOVIĆ

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



Teatar &TD — Kuća na ostrici

Početna točka u kreiranju serije plakata za Teatar &TD bila je osvijestiti ograničenja, često postavljena procesu stvaranja, poput kazališta koje danas funkcionira unutar raznih zadanosti. Postaviti ograničenja u oblikovanju plakata za ovaj teatar bio je logičan pristup. Cilj je bio oblikovati seriju plakata koja uz rukom nacrtane ilustracije i slova prikazane monokromatski omogućuju primjenu na razne vrste i boja podloge. Vizualna i tehnička jednostavnost i praktičnost simbolički izražavaju stav o realnim ograničenjima kojima je izložen rad kazališta.

&TD Theatre — House on the Blade

The starting point in the creation of a series of posters for &TD Theatre was to raise the awareness of the constraints, which are frequently encountered during the creation process, as in the theatre that currently functions within different limitations. Hence, setting limitations in poster design for this theatre was a logical approach. The objective was to design a series of posters that, in addition to hand drawn illustrations and monochrome letters enable its use on different background types and colours. The visual and technical simplicity and practicality symbolically express the attitude about the real constraints that the theatre is faced with during its work.

ANA PAVIČIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Teatar &TD — Born to please, I whose hands are more innocent, Rhapsody for three heads, six feet and ten hands

Identitet eksperimentalnoga kazališta Teatra &TD proizašao je propitivanjem kako bi avangarda kao koncept izgledala danas. Avangardni pristup dizajnu za kazalište svojedobno je izrazio Mihajlo Arsovski uporabom monokromatske pozadine i tipografije kao osnovnim vizualnim elementima. U skladu s tim plakati su funkcionalni i njima vlada jednostavnost i jasnoća.

&TD Theatre — Born to please, I Whose Hands are More Innocent, Rhapsody for Three Heads, Six Feet and Ten Hands

The identity of the experimental &TD Theatre resulted from the questioning of what avant-garde as a concept would look like from the current perspective. The avant-garde approach to theatrical design was expressed by Mihajlo Arsovski through the use of monochrome background and typography as the basic visual elements. Consequently, the posters are functional and marked by simplicity and clarity.



MARTINA PETRIC

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Zagrebačko kazalište mladih
— Ponoć, Noćni život

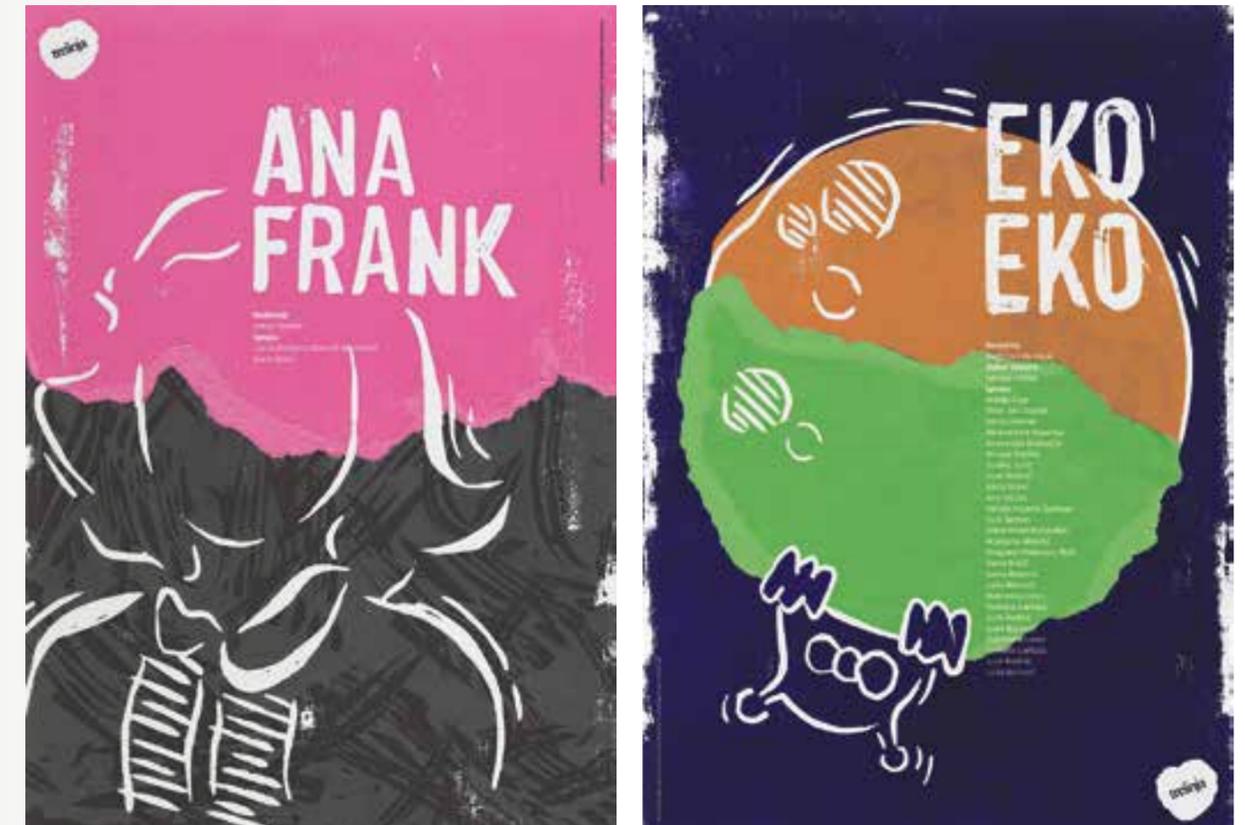
Zagrebačko kazalište mladih suvremeno je kazalište čiji je repertoar, kao što i sam naziv sugerira, namijenjen prvenstveno mladoj publici. Osim što promiču suvremene dramske tekstove, izvode i dramska djela klasika novim kazališnim pristupima. Također, skloni su projektima neinstitucionalne scene, istraživanju i žanrovskim prožimanjima, iz čega proizlazi koncept kombiniranja različitih tehnika, fotografija, crtež i slikanje. Stvorena je naizgled kaotična cjelina koja promatranjem i razumijevanjem simbola i konteksta otkriva značenje.

Zagreb Youth Theatre
— Midnight, Night Life

Zagreb Youth Theatre is a modern theatre whose repertoire, as suggested by its name, is intended primarily for young audiences. In addition to promoting contemporary drama plays, the theatre features classical drama performances through new theatrical approaches. Moreover, the theatre is fond of non-institutional scene projects, research and interpenetration of genres, which results in the concept of combination of different techniques, photographs, drawing and painting. An apparently chaotic unit has been created that conveys its meaning through observation and understanding of symbols and context.

MARIJANA ŠIMAG

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Dječje kazalište Trešnja
— Ana Frank, Eko Eko

Kazalište Trešnja profesionalno je dječje kazalište koje svojim predstavama bilježi značajan uspjeh. Osnovna ideja pri oblikovanju serije plakata bila je zainteresirati obje ciljane skupine, roditelje i djecu. Svaka od predstava ima glavni element – glavni lik koji je izrađen u tehnici linoreza, a uz njega se javlja sporedni sadržaj čiji element je izveden tehnikom kolaža. Zbog kombinacije tehnike linoreza i kolaža te korištenja jarkih boja, plakati se razlikuju od konkurencije i čine specifičan vizualni identitet ovog kazališta.

Trešnja Children's Theatre
— Ana Frank, Eko Eko

Trešnja is a professional children's theatre whose performances have achieved significant success. The idea behind the poster design was to attract the interest of both target groups, children and their parents. There is a central element to each performance – the main character made in linocut technique. It is accompanied by supporting content, whose element was created using the collage technique. Due to a combination of linocut technique and collage, as well as the use of vivid colours, the posters differ from the competitors and provide a specific visual identity to this theatre.

LJUBICA GOLUBIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Teatar &TD
— **Ko rukom odneseno,**
Kuća na oštrici

Predstave Teatra &TD karakteriziraju suvremeni sadržaji i eksperimentiranje kazališnim izrazom. Predstave: Ko rukom odneseno i Kuća na oštrici, dio su te kazališne opredijeljenosti. U oblikovanju plakata za obje predstave koristi se fotografija kao glavni vizualni element. Odabrani motivi iz svakodnevnog života na simbolički način izražavaju temu pojedine predstave, ali i stil teatarskog izraza.

&TD Theatre
— **As if Wiped Off,**
House on the Blade

The performances in &TD theatre are characterised by addressing modern content and experimentation with theatrical expression. Performances: As if Wiped Off and House on the Blade, are examples of this theatrical expression. Photographs were used as the main visual element of the poster design for both performances. The selected motifs from everyday life show the topic addressed by individual performances in a symbolic way, as well as the style of the theatrical expression.

LEONARDA KOMEN

MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza

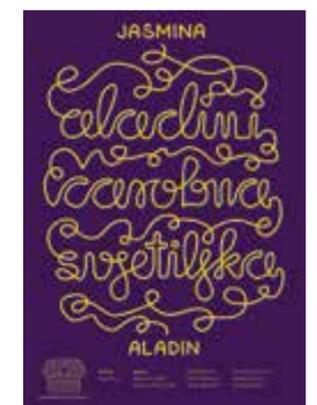


Zagrebačko kazalište lutaka
— **Carevo novo ruho, Ježeva kućica,**
Aladin i čarobna svjetiljka

Plakat za predstavu Aladin i čarobna svjetiljka, namijenjena djeci, prenosi poruku da put kojim trebamo proći do cilja nije lak i kako u životu nema prečaca. Plakat za predstavu Carevo novo ruho motivom donjeg rublja i simbolom krune na simbolički način izražava komičnu temu priče. Plakat za predstavu Ježeva kućica na simbolički način motivom ključanice poručuje kako se ljudi rado upliću u tuđe živote i da prije svega moramo voljeti svoj dom bez obzira kakav je. Temeljni stav pri oblikovanju sva tri plakata je da poruke moraju biti jasne i djeci i njihovim roditeljima.

Zagreb Puppet Theatre
— **The Emperor's New Clothes, Hedgehog's Home, Aladdin and the Magic Lamp**

The poster for the performance Aladdin and the Magic Lamp, intended for children, conveys a message that the path we need to follow in our life is not easy and that there are no shortcuts in life. The poster for the performance The Emperor's New Clothes, the motif of underwear and the symbol of a crown symbolically expresses the comic topic of the story. The poster for the performance Hedgehog's Home in a symbolic manner through a motif of a keyhole conveys a message that people gladly interfere with other people's lives and that one primarily needs to love one's home, irrespective of what it is like. The idea behind the design of the three posters is that the messages need to be clear both to children and their parents.



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.

MIRTA FILIPOVIĆ

MENTOR: Nenad Dogan

ASISTENTICA / ASSISTANT: Romana Kajp

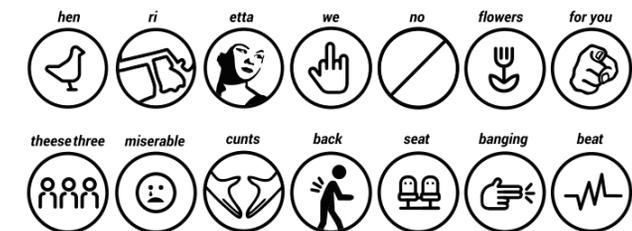
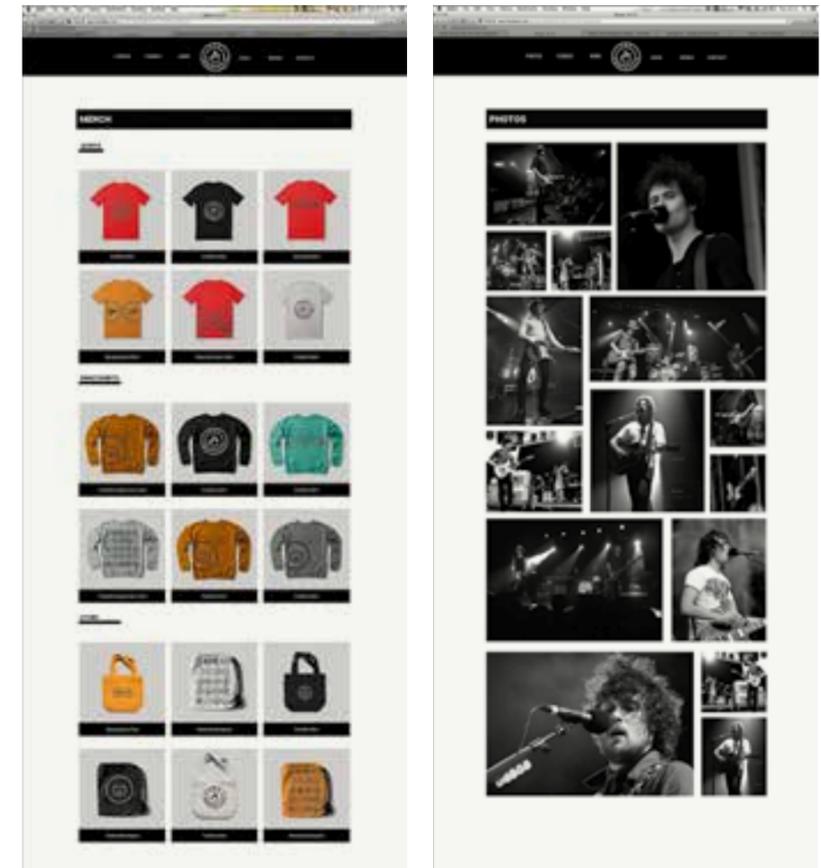


Fratellis

Cilj zadatka bio je osmisli prepoznatljivi identitet benda koji bi istaknuo i diferencirao bend Fratellis od ostalih rock bendova. Osmišljen je sustav znakova koji kao titlovi prevode tekstove pjesama u vizualni jezik. Znakovi prevode riječi rebusima i mijenjaju im značenje korištenjem bilo piktoograma bilo pojmova iz pop kulture. Vizuali u kombinaciji s izmijenjenim značenjem intrigiraju korisnika i potiču ga da istraži razloge odabira vizuala. Sustav znakova fleksibilan je i proizvodi brojne kombinacije vizualnih pojmova koji se apliciraju na promotivne materijale benda.

Fratellis

The objective of the assignment was to design a recognisable identity that would highlight and differentiate the band Fratellis from other rock bands. Hence, a system of signs in the form of subtitles was developed that translate the song lyrics into visual language. The signs translate the words through rebuses and change their meaning through the use either of pictograms or pop culture concepts. The visuals combined with the altered meaning are intriguing to the users and encourage them to strive to identify the reasons behind the selection of the visuals. The sign system is flexible and results in a large number of combinations of visual concepts, which are used in the promotional materials of the band.





STELLA GRABARIĆ

MENTOR: Ivan Doroghy
KOMENTOR / KOMENTOR: Inja Kavurić Kireta
ASISTENT / ASSISTANT: Tomislav Vlanić
GODIŠNJA NAGRADA STUDIJA DIZAJNA / ANNUAL AWARDS AT THE SCHOOL OF DESIGN



Slikoglas
— Edukativna zbirka slikovnica za vježbanje izgovora glasova

Baveći se fenomenom nedostatka edukativnog materijala za uspješnu rehabilitaciju djece s poremećajem izgovora, rodila se ideja o edukativnim slikovnicama koncipiranim kao udžbenici. Materijali su oblikovani u slikovnice koje donose poučan, djeci primjeren tekst u kojeg su utkane poruke o dobroti i prijateljstvu. Glavni junaci priča su životinje koje su imenovane sukladno glasu kojim se slikovnica bavi. Pisane su tako da riječi priča sadrže glas koje dijete ne izgovara pravilno kako bi moglo vježbati izgovor.

Picturevoice
— An educative miscellany of picture books for practicing the pronunciation of voices

The idea of educational picture books conceptualised like text books originated against the backdrop of the issue of the shortage of educational materials for a successful rehabilitation of children with pronunciation difficulties. The materials have been organised into picture books that provide educational text adapted for children permeated with messages about goodness and friendship. The main characters of the stories are animals named after the voice addressed by a specific picture book. They have been written in the way in which the stories include the voice that a child cannot pronounce correctly, so that pronunciation can be practiced.

MARIJANA ŠIMAG

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Alternativni vodič Raba

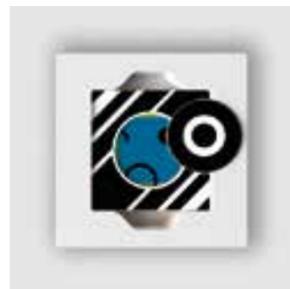
Ideja za ovaj vodič proizašla je iz višegodišnjeg nezadovoljstva postojećim vodičima koje turistima nudi turistička zajednica otoka Raba. Osobno iskustvo iznajmljivanja apartmana pokazalo je da vodiči dostupni gostima godinama recikliraju iste nezanimljive sadržaje i informacije. Cilj vodiča je izbjeći klasično nizanje informacija i cijelo iskustvo istraživanja Raba učiniti zabavnijim. Upravo radi toga vodič djeluje kao započeti dnevnik s osobnim iskustvima, pričama, i preporukama s Raba u kojem je gostima omogućeno nadopuniti 'dnevnik' svojim iskustvima i ponijeti jedinstven suvenir.

An alternative guide book through the island of Rab

The idea behind this guide originated from several years of dissatisfaction with existing guide books provided for the tourists by the Tourist Board of the island of Rab. Personal experiences of private apartment rental showed that currently available guide books have been recycling the same uninteresting content and information for years. The objective of the guide book is to avoid the typical listing of information and make the entire experience of exploring the island of Rab more entertaining. Consequently, the guide book is like a diary started by someone else that provides personal experiences, stories and recommendations about Rab. Tourists are given the opportunity to fill in and continue writing the 'diary', providing their own experiences and subsequently take home a unique souvenir.

IVA FRANJIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Flippo
— Igračka za stimulaciju djece kontrastnim oblicima i uzorcima

Flippo je igračka koja 'raste' s djetetom te potiče senzorne i motoričke radnje. Ova vrsta igre pripada prvoj fazi senzorne integracije gdje najistaknutiju ulogu ima osjet vida i dodira. Svaka pločica je ilustrirana; visokokontrastni, crno-bijeli kvadratni i kružni oblici u različitim uzorcima i sa suprotne strane kvadratni, kružni i linijski oblici u boji namijenjeni starijoj djeci. Unutarnji perforirani dio se vadi te u završnoj fazi upotrebe proizvoda ima funkciju slagalice.

Flippo
— A toy for stimulation of children with contrasting shapes and patterns

Flippo is a toy that 'grows up' with the child and encourages sensory and motor activities. This type of game belongs to the first phase of sensory integration where the most prominent role is played by the senses of sight and touch. Each little piece is illustrated, high contrast, black and white square and circular shapes with different patterns and on the opposite side square, circular and linear polychrome patterns intended for older children. The internal perforated part is taken out and during the final phase of the product use it functions as a jigsaw puzzle.



B(R)LOG

<https://multimedijalnarezentacija.tumblr.com/>

TANJA MODRAKOVIĆ

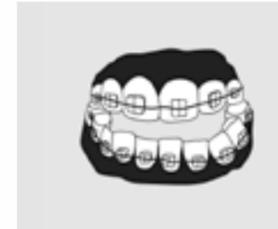
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



#jutro #donosi #kraj

B(r)log

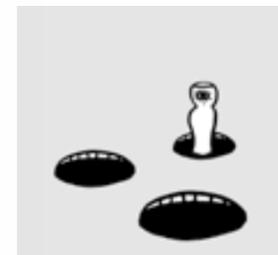
Samoinicirani rad pod nazivom B(r)log zamišljen je kao blog s prikazom prikupljenih, preoblikovanih i zatim arhiviranih crteža u pokretu koji su nastali za vrijeme studiranja na Studiju dizajna. Crteži su nastajali usputno te predstavljaju dokumentirani prikaz slučajnih misli i reakcija na određene situacije i stanja. Njihov karakter u trenutku nastajanja bio je humorističan, a kasnije su postali sadržaj bloga koji služi kao uspomena na usputne kreacije nastale tijekom studija.



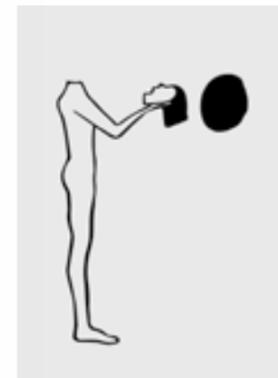
#nikad #kraja

B(r)log

Self-initiated work entitled B(r)log was intended as a with the presentation of collected, re-designed and hence archived drawings in movement created during the studies at the School of Design. The drawings were created along the way and are a documented account of accidental thoughts and reactions to specific situations and states. Their character at the moment of creation was humorous and subsequently they were transformed into the blog content, intended as a souvenir of accidental creations during the studies.



#odlučnost



#marketing #školovanje #loše #sjeme



#dubrava #opet



#kampanja



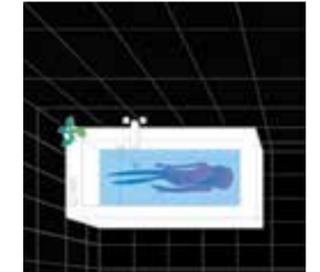
#focus #nofocus



#noćna #smjena



#bivanje #rokovi #veljača



#rokovi #odvođi



#zaništa

Tipografija

Cilj tipografskih kolegija na preddiplomskom studiju je stvaranje osnovnoga, upotrebljivog fundusa znanja o tipografiji. Studenti se upoznavaju 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 upoznavaju 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). Usavršavanje tehnike pisanja u ovoj vježbi nije samo sebi svrhom, već su znanja stečena pisanjem izravno primjenjiva u svemu što uk-ljučuje 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.

ANDELA BRNAS

MENTOR: Marko Hrastovec
ASISTENT/ASSISTANT: Andrija Mudnić

nisam li pjesnik ja sam
patnik i katkaod su mi
drage moje ragne jer sv
aki ce jecaj postati zlatn
ik a moje suze dati ce

ANA KORUGA

MENTOR: Marko Hrastovec
ASISTENT/ASSISTANT: Andrija Mudnić

alma mater medicus curat
natura sanat mel in ore
fel in core memento mori
mens sana in corpore sano
omnia mea mecum porto
rara avis quod licet jovi
non licet ovi ad acta era

two head monster destro-
ys comunity, permanent
vacation, general dynamics,
visual and verbal express-
ion, now jump, a careless
world, a nedless sinking
on the left is a drawing...

ANTONIJA VULETIĆ

MENTOR: Marko Hrastovec
ASISTENT/ASSISTANT: Andrija Mudnić

I know its hopeless, crown of thorns
now in a lotus, sitting next to
every- thing is broken.
Shadowface
so hard to focus when
emotion, pull up
Joseph its
Blood on the roses
rob him for his Roshe. Can I buy

DRUGI SEMESTAR

– Izrada vlastitog monograma

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

SECOND SEMESTER

– Creation of One's own Monogram

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

VICKO BEZIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



SILVANA DOGAN

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



MIA DRAGIČEVIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



BOŽICA MARUKIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



ANDELA BRNAS

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



TANA JEIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



SARA STEPANOVIĆ

MENTOR: Marko Hrastovec
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ANTONIJA VULETIĆ

MENTOR: Marko Hrastovec
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SILVIA MARINČIĆ

MENTOR: Marko Hrastovec
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MAJA JANKOVIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



TIN CIFREK

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



MISLAV ZLATAR

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.

IVA PRIMORAC

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

DONALD

ABRUPTUM

Toybox

MARIN NIŽIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

Moleto

TRUMP

CZAAR

TANJA VIRAG

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

DONALD

lawyers&co

Damica

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 pojedinog reza, ligatura, alternacija i ostalih specifičnosti), preporuke za uporabu (prikaz rezova u različitim veličinama, proredima i poravnanjima, prikaz blokova teksta za rezove koji su namijenjeni slaganju kontinuiranog teksta) i ostale tehničke podatke. Također, to je i 'priča' o pismu ispričana na zanimljiv, originalan i prikladan način. Oblikovanje knjižice može biti vrlo eksperimentalno, ali i tradicionalno u pristupu i konačnom rezultatu, pod uvjetom da su sadržani svi obvezni elementi te da postoji jasna stilaska poveznica knjižice i odabranog pisma.

THIRD SEMESTER – Type Specimen

The usual way of typeface presentation is a booklet that comprehensively presents the specific typeface and provides an overview of diverse typographic situations. It is like an identity card of a specific typeface that contains the information on the typeface in question, its designer, font publisher, the story behind its creation, etc. It includes a comprehensive overview of the family (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.

IVA RUŠIN
MENTOR: Marko Hrastovec



Univers

Koncept specimena za Univers sans-serifnu tipografiju Adriana Frutigera, proizašao je iz sličnosti naziva tipografije sa značenjem riječi universe (engl. svemir). Specimen iziskuje istraživanje i interakciju s čitateljem kao zvijezda na nebu s ljudima koji ih promatraju. Svaka duplerica sadrži karakteristične boje pozadine – crnu i bijelu, koje simboliziraju izmjenu dana i noći. Svaki opis zvijezda prikazan je u drugom rezu kako bi se naglasila široka upotreba Univers tipografije te prikazale razne mogućnosti uporabe u različitim kontekstima.

Univers

The idea behind the specimen for Univers sans-serif typography by Adrian Frutiger originated from the similarity between the name of this typography and the word universe. The specimen requires research and interaction with the reader reminding of that between the constellations in the sky and the people observing them. Each double-page spread contains the characteristic background colours – the black and the white – which symbolise the exchange of night and day. Each constellation description was shown using a different style in order to stress a broad range of uses of Univers typography, as well as a large number of its uses in different contexts.



HANA STOJAKOVIĆ
MENTOR: Marko Hrastovec

Amplitude

Glavna značajka pisma Amplitude je velik raspon rezova i širina. Specimen je stoga oblikovan kao svojevrsna tablica tipografskih rezova u kojoj su rezovi kodirani bojom kako bi se stvorio jasniji i grafički zanimljiviji prikaz cjeline.

Amplitude typeface specimen

The main feature of Amplitude typeface is a wide range of styles and proportions. The specimen was hence designed as a specific table of typographic styles in which the styles were coded by the colour in order to create a clearer and a graphically more interesting presentation of the unit.





NEVA MARIJA ZIDIĆ

MENTOR: Marko Hrastovec



Sentinel

Sentinel je slab serifna porodica pisama koju je 2009. godine objavila slovolivnica Hoefler & Frere-Jones. Nastala je po uzoru na klasična slab serifna pisma, ali je osmišljena i dizajnirana radi rješavanja njihovih nedostataka. Za razliku od prijašnjih slab serifnih pisama, Sentinel se sastoji od znatno više debljina te sadrži kurzive. Glavna ideja specimena je istaknuti upravo ta poboljšanja u odnosu na prijašnje slab serife; naglasiti svih šest debljina, od Light do Black, s pripadajućim kurzivima te prikazati prilagođenost pisma raznim veličinama, što omogućuje njegovu široku uporabu.



Sentinel

Sentinel is a slab-serif typeface family released in 2009 by Hoefler&Frere-Jones type foundry. It was created based on classic slab-serif typefaces, yet it was devised and designed in order to solve their shortcomings. As opposed to the previous slab-serif typefaces, Sentinel comprises of several more weights and it includes the italic type. The main idea behind the specimen was to point out the improvements compared with the previous slab-serif typefaces; as well as to stress all the six weights from Light to Black, with the corresponding italic types and show the adaptability of the typeface to different sizes, which enables its wide use.

ZOE ŠARLIJA

MENTOR: Marko Hrastovec



Franklin Gothic

Franklin Gothic sans-serifno je pismo Morrisa Fullera Bentona, često korišteno u novinama i u području oglašavanja. Jedan od najlegendarnijih primjera uporabe ovog pisma je naslovnica kultnoga prvog albuma Ramonesa, dok je poslije pismo uporabljeno i na svim ostalim materijalima benda te nekim kasnijim albumima. Upravo je iz toga proizašao koncept za ovaj type specimen te je tako Franklin Gothic predstavljen vizualnim jezikom Ramonesa i punka.



Franklin Gothic

Franklin Gothic is a sans-serif typeface by Morris Fuller Benton, frequently used in newspapers, as well as in advertising. One of the most legendary examples of the use of this typeface was the cover of the cult first album by the Ramones, whilst the typeface was subsequently used also on all the other materials by the band and on some later released albums. This provided the idea behind this type specimen and hence Franklin Gothic was presented through the visual language of the Ramones and punk.

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 dorađuju 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.

NEVA MARIJA ZIDIĆ
MENTOR: Marko Hrastovec

peranza
peranza
peranza
Peranza

HANA STOJAKOVIĆ
MENTOR: Marko Hrastovec

anpize
anpize
anpize
anpize

ZOE ŠARLIJA
MENTOR: Marko Hrastovec

prizor
prizor
prizor
prizor

IVA RUŠIN
MENTOR: Marko Hrastovec

panika
panika
panika
panika

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.

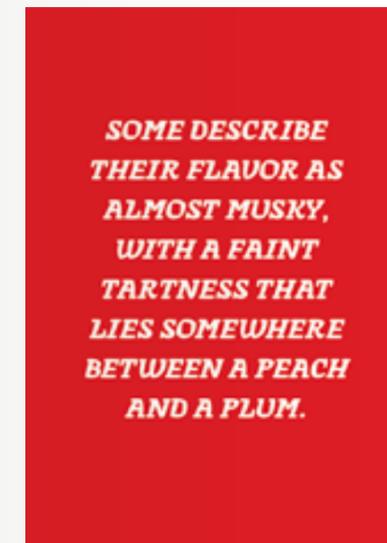
ZOE ŠARLIJA

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



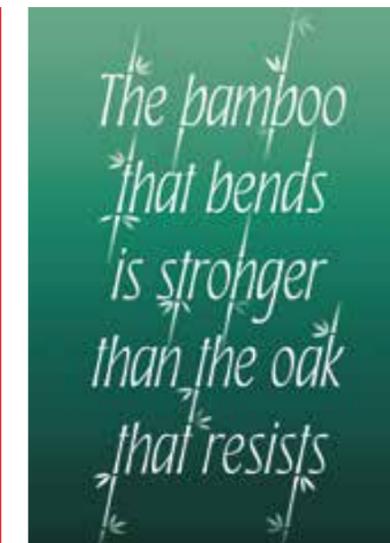
NEVA MARIJA ZIDIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



MATKO MIJIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić



HANA STOJAKOVIĆ

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.



ANA MOJAŠ

MENTOR: Marko Hrastovec

ASISTENT / ASSISTANT: Andrija Mudnić



Shout!

Časopis je namijenjen osvješćivanju čitatelja za podizanje razine ravnopravnosti žena. Koncept se temelji na stvaranju časopisa koji svojim formatom novine (inače tradicionalno uvijek prikazivane uz muškarce) odstupa od standardnog oblikovanja te tako privlači pozornost i odašilje sam stav časopisa. Izbor boje i tipografije čini kontrast koji ukazuje na još prisutan težak položaj žene u 'ružičastom' svijetu u kojem živimo.

Shout!

Shout! Is a magazine intended to raise the readers' awareness about increasing the level of gender equality and empowerment of women. The idea behind the concept was to create a magazine, which, through its newspaper format, (traditionally always shown with men) departs from standard design and hence attracts attention and shows the attitude expressed by the magazine. The selection of colour and typography provides contrast that points out the difficult position of women in the 'pink' world we live in.

HANA STOJAKOVIĆ

MENTOR: Marko Hrastovec

ASISTENT / ASSISTANT: Andrija Mudnić



Lineament

'Lineament' je godišnja publikacija koja tematizira razvoj modernog u suvremeni ples. Format tiskane publikacije presavijen je u oblik harmonike, što omogućuje slobodu u odabiru načina čitanja; može se listati kao knjiga, ili se razvući cijelom duljinom te time tvoriti vremensku crtu, čime se ističe vremenska koncepcija obrađene teme. Prijelom je organiziran po načelu improvizacije – karakteristične za suvremeni ples, u kojem tekstovi i slike slobodno 'plešu' unutar okvira koji je određen navigacijom.

Lineament

'Lineament' is an annual publication that addresses the development of modern dance into contemporary. The format of the print publication has been folded like an accordion, which enables freedom in the selection of the ways of reading; the pages can be turned as if it was a book, or it can be unfolded throughout its length and hence create a timeline, which points out the temporal concept of the addressed topic. The layout is organised based on the principle of improvisation – characteristic for contemporary dance, in which texts and images freely 'dance' within the frame that was defined by the navigation.

MATKO MIJIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

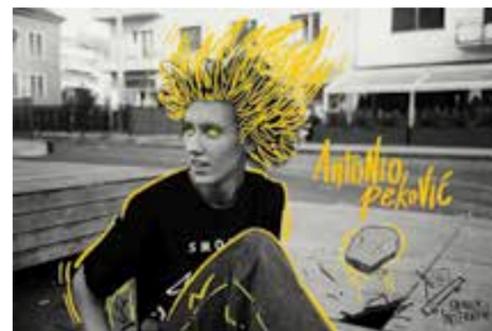


The Real Skate Magazine

The Real Skate Magazine zamišljen je kao časopis koji sadrži najnovije informacije vezane za skateboarding svijet. Časopis se može čitati i u tradicionalnom obliku, ali prikazuje novu dimenziju pripadajućom aplikacijom. Čitatelj promatra časopis kroz mobilni uređaj na kojem se prikazuje digitalno mapirani vizualni sadržaj; skrivene ilustracije, video sadržaj i klikabilni interaktivni linkovi.

The Real Skate Magazine

The idea behind the Real Skate Magazine was to provide a magazine that would include the latest information linked with the world of skateboarding. The magazine can also be read in the traditional form, but it also presents a new dimension through the corresponding app. The reader observes the magazine through a mobile device on which digitally mapped visual contents are shown; hidden illustrations, video contents and clickable interactive links.



NEVA MARIJA ZIDIĆ

MENTOR: Marko Hrastovec
ASISTENT / ASSISTANT: Andrija Mudnić

Raw

Raw je časopis posvećen hrani i temama koje se na neki način mogu povezati s hranom, dok inspiraciju pronalazi u raznim kreativnim područjima. Hrana se ne pristupa na konvencionalan način te časopis ne sadrži recepte, već donosi čitateljima osobne priče, običaje, eseje, intervjue, zanimljivosti... Tretmanom sadržaja, uvezom, teksturom papira i rukom pisanih naslova nastoji se prenijeti karakter koji je istaknut i nazivom časopisa.

Raw

Raw is a magazine dedicated to food and the topics that in some way can be connected with food, whilst its inspiration originates from different creative fields. Food is not approached in a conventional way and the magazine does not include recipes, but it provides the readers with personal stories, customs, essays, interviews, curiosities... The character and the title of the magazine have been presented through the way in which the contents have been addressed, as well as through the binding, paper texture and handwritten headlines.



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.

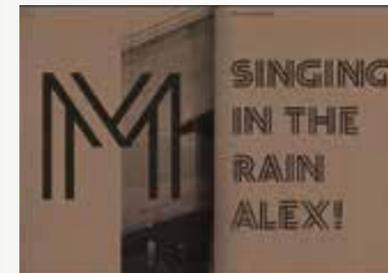
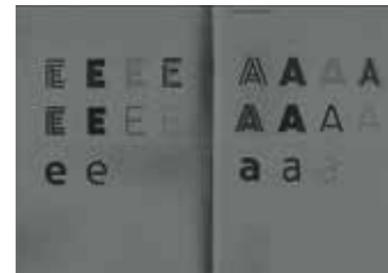
FIFTH SEMESTER

– 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.

TANJA MODRAKOVIĆ

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec



Alex

Alex je reinterpetacija pisma uočenog na grafikama likovnog umjetnika, slikara i grafičkog dizajnera Borisa Bučana. Strogo geometrijsko pismo niskoga kontrasta preoblikovano je u sustav koji se sastoji od osam rezova. Ideja je bila stvoriti oblik koji će omogućiti razne intervencije linijama i kombiniranje unutar zadane forme.

Alex

Alex is the reinterpretation of the typeface identified on the graphic work of the visual artist, painter and graphic designer Boris Bučan. A rigid geometric typeface of low contrast was redesigned into a system that comprises of eight styles. The idea behind it was to create a form that would enable different interventions through lines and combining within the specified form.

LEONARDA KOMEN

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec

Revival, specimen

— Cheesy and Sappy Postcard Collection

Kako je oživljeno pismo iznimno ukrasnog karaktera, razglednice su se pokazale kao idealna podloga za njegovo predstavljanje. Kolekcija razglednica sastoji se od natpisa koji su iznimno izravni, slatki i iskreni te se sastoje od prethodno danih sugestija koje pošiljatelj može odabrati prigodnu. Također, ostavljeno je dovoljno prostora za nadimke, interne šale i bilo što čime bi ove razglednice postale još osobnije.

Revival, specimen

— Cheesy and Sappy Postcard Collection

Since the typeface that was revived has extremely decorative features, the postcards proved as an ideal background for its presentation. The collection of postcards comprises of notes that are incredibly straightforward, sweet and honest and include previously given suggestions that the sender can select. Moreover, sufficient room was left for nicknames, inside jokes and anything that would make these postcards even more personalised.



IVANA BAČANEK

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrastovec



Petrica Sans

Petrica Sans Semibold napravljen je prema referenci na serifni, uski lettering niskog kontrasta s početka Krležine knjige 'Balade Petrice Kerempuha' iz 1965. godine. Pismo je oblikovano kako bi bilo čitljivije i to uz povećanje kontrasta slovnih oblika. Ascenderi su produženi, a descenderi su oblikovani prema slobodnoj volji jer ih nema u riječi početnog letteringa 'balade' koji je poslužio kao inspiracija. Specimen je napravljen u obliku zbirke pjesama tako da se veličine teksta prikazuju kroz stofe.

Petrica Sans

Petrica Sans Semibold was designed in accordance with the reference to a serif, narrow low contrast lettering from the beginning of a book by Miroslav Krleža entitled 'The Ballads of Petrica Kerempuh' dating back to 1965. The font was designed in order to make it more legible and contrast of letterforms was increased. Ascenders are elongated and descenders are designed arbitrarily, since they do not appear in the words of the initial lettering 'Ballads', which provided the inspiration. Type specimen was made in the form of a collection of poems, so most text has been presented through stanzas.

STELA GRABARIĆ

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrastovec



Paona Slab

Font nastao inspiracijom propalog skladišta tvrtke Ferimport nazvan je Paona Slab. Tvrtka Ferimport bavi se, velikim dijelom, proizvodnjom kupaonske opreme. Na taj je način, dosjetkom, i novonastali font dobio ime (kupaona – paona). Stari natpis ručno je iscrtan na zgradi, a njegovi ogromni slab serifi privlače poglede. Odabrana slova zadržala su karakteristične slab serife uz nekoliko intervencija u sam oblik linije slova, dok su postojeći kontrasti zadržani. Font je namijenjen korištenju na povećane veličinama, za naslove i dijelove teksta koji se žele istaknuti.

Paona Slab

The font was inspired by a ruined warehouse of the company Ferimport named Paona Slab. Ferimport is primarily involved in bathroom equipment and accessories manufacturing. Hence, the pun resulted in a new font and its name (kupaona – paona, which in Croatian stands for bathroom). The old inscription was hand painted on the building and its huge slab serifs attract attention. The selected letters retained the characteristic slab serifs with several interventions into the form of letter lines, whereas the existing contrasts were retained. The font is intended for use in enlarged sizes, for headlines and text parts that need to be highlighted.

PETI SEMESTAR

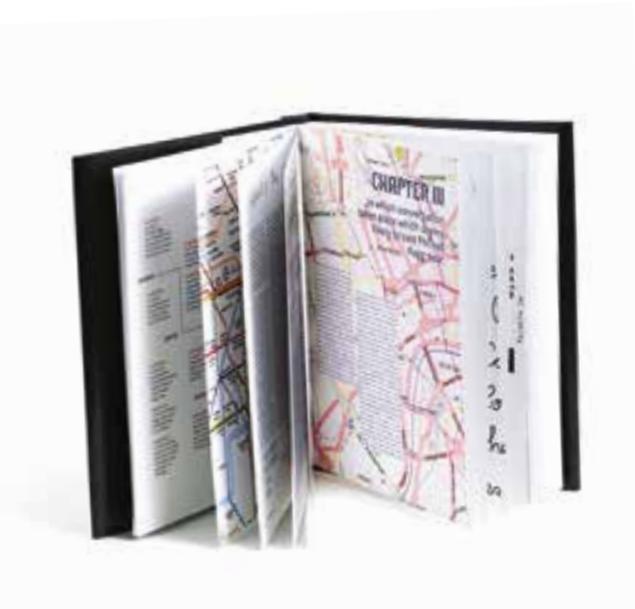
– Tipografska linearnost i eksponencijalnost

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 knjige. 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.



Eksperimentalna knjiga — Around the World in 80 Days

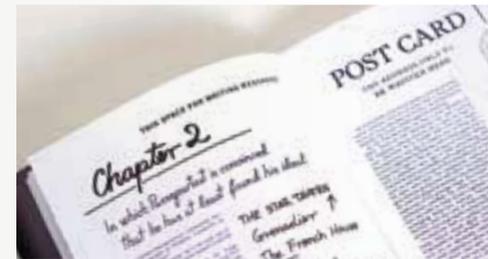
Glavna inspiracija potekla je iz netipičnih suvenira koje nesvjesno donosimo kući nakon putovanja – karata, mapa, ulaznica, računa, poruka na salvetama i sl. Svi ti elementi pričaju nevjerovatnu priču, drže uspomene dok u isto vrijeme imaju sami za sebe zanimljiv vizualan jezik. Većina elemenata su stvarni nekonvencionalni suveniri koje je studentica prikupila na svojim putovanjima. Također, inspiracija za naslovnicu preuzeta je iz izgleda putovnica, dok sadržaj s poglavljima na početku slijedi put koji likovi prolaze u knjizi.

Experimental book — Around the World in 80 Days

The main inspiration originated from atypical souvenirs that we bring home unaware after travelling – maps, tickets, invoices and messages on napkins, amongst others. All these elements tell an incredible story, keep memories, whilst at the same time showing their highly interesting language. Most elements are real unconventional souvenirs that the student collected during her travels. In addition, the inspiration for the cover was taken over from the appearance of a passport, whilst the contents with the chapters at the beginning follow the path that the characters take in the book.

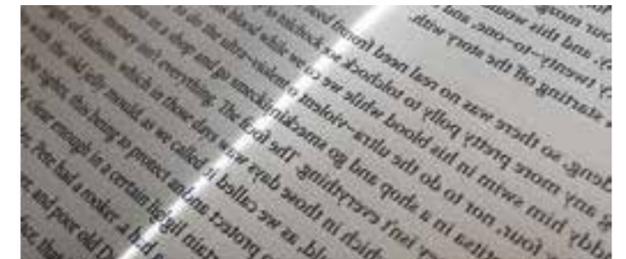
LEONARDA KOMEN

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec



TANJA MODRAKOVIĆ

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec



Clockwork Orange

Središnje pitanje ove knjige je o slobodi volje, odnosa naučenoga i intuitivnog te mogućnosti zla da postane dobro. Vlastitu interpretaciju knjige prikazala sam tretiranjem pisma na iskrivljen i na prvu nečitak način. Prijelom je oblikovan zrcalno tako da čitatelj i dalje prepoznaje teksturu pisma, ali ne i kontekst knjige, dok uz pomoć zrcala otkriva sadržaj. S takvim načinom oblikovanja željela sa prikazati odnos između ispravnoga i iskrivljenog te često postavljeno pitanje o preispitivanju ljudskosti glavnog junaka prikazati oblikovanjem teksta.

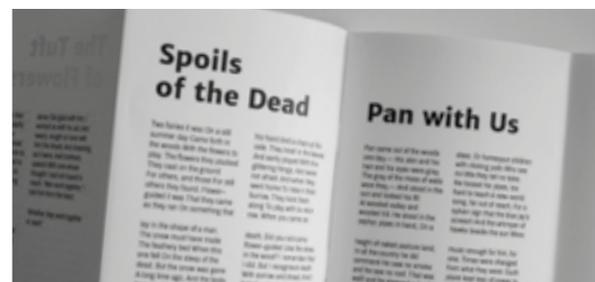
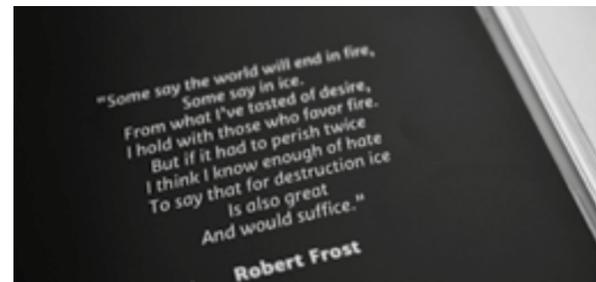
Clockwork Orange

The central issue of this book is the freedom of the will, the relationship between the learnt and the intuitive and the possibility that evil will be transformed into good. I have shown my own interpretation of the book by treating the typeface to make it distorted and illegible at first sight. The layout has been designed as the mirror, so that the reader can still recognise the texture of the typeface, but not the book text, whilst the contents are revealed through the mirror. Through this method of design I was striving to show the correlation between the correct and the distorted and to present the frequently asked question about questioning of the humanity of the main character through text design.

MARIJANA ŠIMAG

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrastovec



Robert Frost
— Autobiografska zbirka pjesama

Autobiografska zbirka pjesama američkog pisca Roberta Frosta simbolički je podijeljena na dva dijela. Prvi dio knjige predstavlja piščevo razdoblje u kojemu je vladala depresija, a drugi dio bijeg od depresije, što se jasno odražava na ton pjesama. Dok prijelom knjižice prati tematsko eskaliranje i od pragmatičnog prijeloma prelazi u dinamičan, kaotičan i nepregledan, u drugom djelu knjige koji predstavlja preokret u piščevu životu, ponovno vidimo onaj prvi početni prijelom. Sadržaj također eskalira i odražava tematski sadržaj svake pjesme.

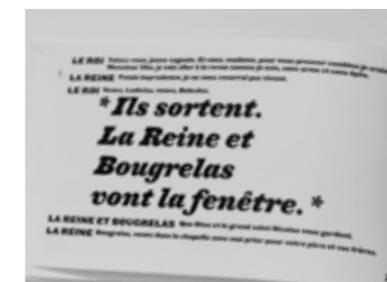
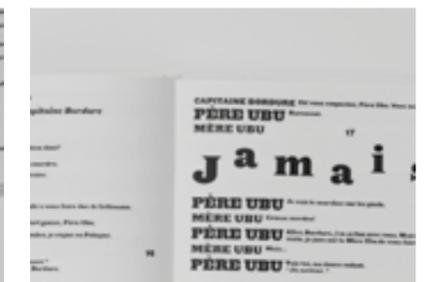
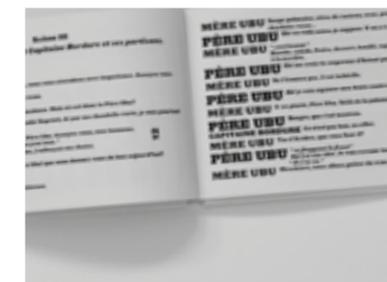
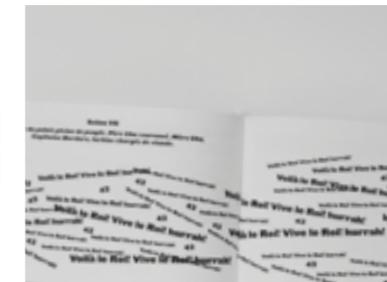
Robert Frost
— An autobiographical collection of poems

An autobiographical collection of poems of the American writer Robert Frost was symbolically divided into two parts. The first part of the book presents the writer's period of depression, whilst the second part shows his escape from depression, which was clearly reflected in the tone of the poems. Whilst the layout of the booklet follows the thematic escalation and from a pragmatic layout transforms into a dynamic, chaotic and disorganised, in the second part of the book, which shows a turning point in the writer's life, we can yet again see the original initial layout. The contents also escalate and reflect the thematic content of each poem.

LJUBICA GOLUBIĆ

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrastovec



Eksperimentalna knjiga
— Pere Ubu, Alfred Jarry

Pere Ubu (Tata Ubu) drama je o vladaru koji postaje tiranin i moćnik. Njegova pojava je groteskna, a takvi su i ostali likovi u djelu: njihove mane naglašene su do kraja. Razgovori likova i didaskalije obiluju jezičnim dosjtkama i humorom. Izduženi format knjige naglašava sadržaj, ali je i funkcionalno rješenje zbog duljine replika likova u knjizi. Dijelovi teksta koji govore glavni likovi (Pere Ubu i Mere Ubu) istaknuti su grotesknim fontovima. Zbog same dinamike radnje neki dijelovi teksta su posebno naglašeni: ponovljeni više puta, nakošeni ili uvećani.

Experimental book
— Pere Ubu, Alfred Jarry

Pere Ubu (Dad Ubu) is a drama about a ruler who became a tyrant and very powerful. His appearance is grotesque and so are the other characters in this work: their imperfections have been emphasised to the maximum. The conversations between the characters and didascalies abound in different witticisms and humour. The elongated book format highlights the contents and it is also a functional solution due to the length of lines spoken by the characters in the book. Parts of the text spoken by the main characters (Pere Ubu and Mere Ubu) have been pointed out through grotesque fonts. Due to the plot dynamics, some parts of the text have been especially highlighted: repeated several times, in italics or enlarged.

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 fontu (digitalnom ili analognom), dok iscrtana slova čine nerazdvojivu cjelinu (poput logotipa). Iscrtavanje slova često se koristi kod projekata koji zahtijevaju tipografsku specifičnost, ali nemaju velik uporabni opseg. Iscrtana slova mogu biti ekspresivna i odvažna s obzirom na to da nastaju na temelju konkretnih projektantskih zahtjeva i jasno predviđene, ograničene uporabe (što je rijetko slučaj s tipografskim pismima široke namjene). U ovom zadatku studenti odabiru nekoliko naziva proizvoda raznih kategorija – od brendova pića, naslova knjiga, filmova ili pak imena muzičkih sastava te istražuju koji slovni oblici najbolje odražavaju značenje i kontekst odabranog naziva.

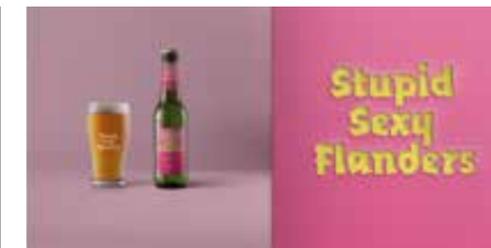
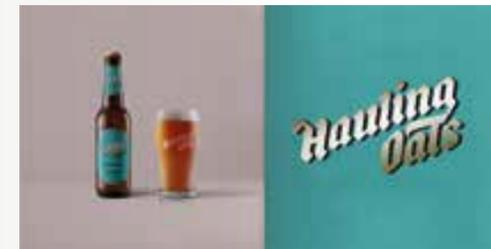
SIXTH SEMESTER – Hand drawn letters

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.

STELLA GRABARIĆ

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrastovec



'Š kaj popit'

Zbirka letteringa naziva 'Š kaj popit' sadržava petnaest letteringa za piva, žestoka pića te koktele. Analiza postojećih piva pokazala je kako 'black letter' odgovara karakteru piva. Za žestoka pića odabran je secesijski pristup oblikovanju slova, meki su i obli, a serifi im daju crtu ozbiljnosti. Za koktele su oblikovani u stilu script pisama. Iako se međusobno razlikuju, iscrtani naslovi zajedno po pristupu oblikovanju tvore cjelinu.

'Š kaj popit' ('Anything to drink?')

A collection of lettering fonts named 'Š kaj popit?' ('Anything to drink?') comprises of fifteen lettering fonts for beers, strong alcoholic drinks and cocktails. An analysis of existing beer types showed that 'black letter' font corresponds to the beer character. In case of strong alcoholic drinks, a Secessionist approach to letter design was opted for, the soft ones are round, whilst serifs give them a touch of seriousness. Concerning cocktails, lettering fonts were designed in the fashion of script typefaces. Although they show mutual difference

TANJA MODRAKOVIĆ

MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec

Gallia, Can i Pump

Kao inspiracija za seriju letteringa poslužili su različiti objekti nađeni u svakodnevnom okružju autora. Dio serije letteringa nastao je skiciranjem pakiranja konzervirane hrane, dok su druge serije letteringa inspirirane oblicima jedrilica kroz povijest.

Gallia, Can and Pump

Different objects found in the daily surroundings of the author inspired a series of lettering fonts. A segment of lettering font series resulted from sketching of canned food packaging, whereas other lettering font series were inspired by forms of sailing boats throughout history.



IVANA BAČANEK

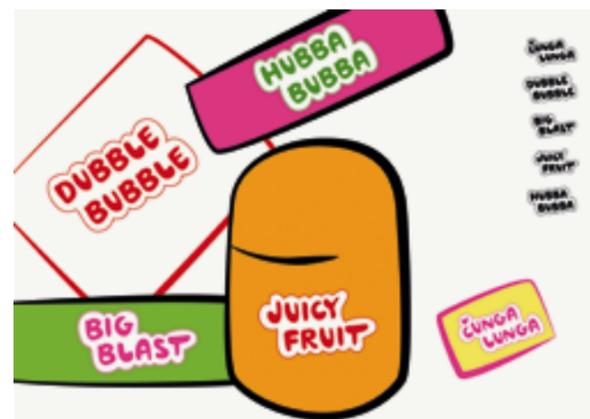
MENTOR: Nikola Đurek
ASISTENT / ASSISTANT: Marko Hrastovec

'Lettering na ambalaži'

Osmišljena su tri letteringa namijenjena za ambalažu tri proizvoda, sjemenki povrća, vode u boci i slatke žvakaće gume. Svaki od letteringa prenosi svojom konstrukcijom karakter proizvoda za koji je namijenjen. Lettering za ambalažu sjemenki inspiriran je floralnim motivima, za vode u boci sugerira se fluidnost, a lettering za slatke žvakaće gume oblikovan je tako da odražava 'slatki' i 'ukusni' duh proizvoda.

'Lettering on packaging'

Three lettering fonts have been created intended for the packaging of three products: vegetable seeds, bottled water and sweet chewing gum. Each lettering font through its construction shows the product character which it is intended for. The lettering font for vegetable seed packaging was inspired by floral motifs; the lettering font for bottled water suggests fluidity, whereas that for sweet chewing gum was designed in order to depict the sweet and tasty flavour of the product.



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

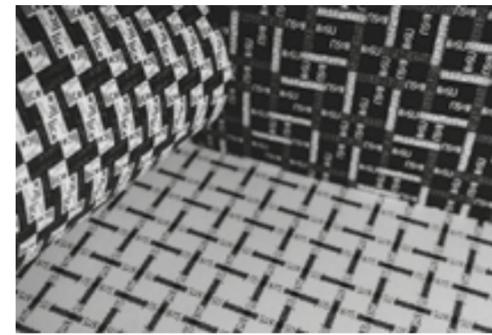
– Hommage

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.

DORJA HORVATIĆ

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrstovec



Redizajn ambalaže prirodnih sapuna

Grafike M.C. Eschera poznate su po prikazima beskrajinih repetitivnih motiva koji po matematičkom principu popunjavaju format, poznatiji pod pojmom teselacija. Tipografski uzorci omotnih papira inspirirani su načelom teselacije, a riješeni tipografijom. Korištenjem recikliranih papira i etiketa koje se ne lijepe, stvoren je jednostavan sustav pakiranja sapuna u rinfuzi. Redizajnom ambalaže, omoti i etikete proizvode se ekonomičnije, čime se smanjuje potencijalni otpad. Novonastalo pakiranje tvrdih sapuna odgovara karakteru ekološkog proizvoda koji je organski i ručno rađen.

Redesign of natural soap packaging

Graphic work by M.C. Escher is famous by the illustration of endless repetitive motifs, which, in accordance with the mathematical principle, fill the format, referred to as tessellation. Typographic patterns of wrapping paper were inspired by the principle of tessellation and solved through typography. A simple packaging system for bulk soap was created through the use of recycled paper and labels that are not attached. Through packaging redesign, wrapping paper and labels are produced more economically, which reduces the potential waste. The newly-created packaging of hard soaps is in accordance with the character of eco-friendly products, which are organic and handmade.

IVANA BAČANEK

MENTOR: Nikola Đurek

ASISTENT / ASSISTANT: Marko Hrstovec



Hommage to Edward Ruscha

Edward Ruscha američki je umjetnik, slikar i fotograf koji je 1963. godine objavio knjigu 'Twentysix Gasoline Stations' kao zbirku crno-bijelih fotografija benzinskih postaja u Americi. U knjizi je benzinskim postajama davao nazive prema lokacijama poput 'Texaco, Sunset Strip, Los Angeles' ili 'Flying A, Kingman, Arizona' i slično. Prema sjećanju na njegov rad, osmišljen je hommage u boji koji se sastoji se od knjige i 26 razglednica s fotografijama što prikazuju stare i nove benzinske postaje različitih boja i izgleda na području Hrvatske.

Hommage to Edward Ruscha

Edward Ruscha is an American artist, painter and photographer who published a book entitled 'Twentysix Gasoline Stations' in 1963, as a collection of black and white photographs of petrol stations in America. He provided captions under the photographs in the book according to locations, such as 'Texaco, Sunset Strip, Los Angeles' or 'Flying A, Kingman, Arizona', to name a few. A homage in colours was paid based on remembrance of his work. It comprises of a book and 26 picture postcards with photographs showing old and new petrol stations of different colours and appearances throughout Croatia.

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

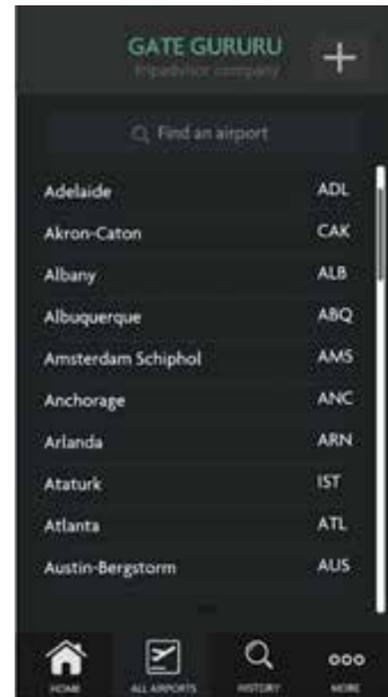
– Osnove UX i UI dizajna

U programu 3. semestra, svladavši low-fidelity prototipove, studenti imaju zadatak dizajnirati korisničko iskustvo (UX) mobilne aplikacije. Uz izradu wireframe prototipa zadatak je bila kreirati kompletno vizualno i interaktivno iskustvo, poštujući ograničenja alata za izradu prototipova, InVision. Kao vrstu uređaja studenti su mogli odabrati uređaj Apple iOS, Android ili Microsoft operativnog sustava. Svaka od tih platformi ima drukčije razrađene standarde UI-ja koje su studenti morali uzeti u obzir kod dizajna aplikacije. Kao referencija koristili su se izvori Google Material Design standarda, Appleovih dizajnerskih smjernica ili preporuka Microsofta, ovisno o izboru platforme. Naglasak u ovom semestru je na dizajnu pojedinih komponenti aplikacije, aplikacije ikona, standardizacije tipografske boje, 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.

THIRD SEMESTER

– Fundamentals of UX and UI design

During the programme of the 3rd 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.



MARTA LETICA

MENTOR: Emil Flatz

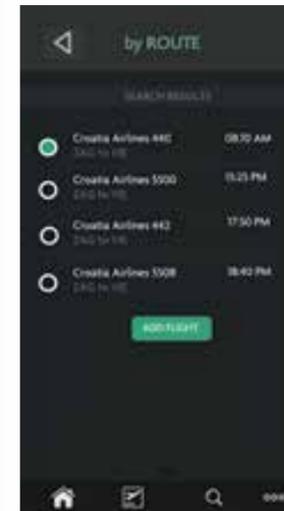
ASISTENT / ASSISTANT: Luka Perić

Gate Guru

Aplikacija Gate Guru pomaže putnicima zrakoplova snalaženje kod check-in-a, praćenja statusa leta te informacija za boravak u zračnoj luci u vrijeme čekanja leta. Rad obuhvaća promjenu vizualnih standarda aplikacije, prijedloga novih rješenja korisničkog sučelja kod primarnih funkcija aplikacije i upoznavanje novih funkcionalnosti, npr. praćenja mogućega kašnjenja do trenutka ukrcaja u zrakoplov u odnosu na poziciju korisnika u zračnoj luci.

Gate Guru

Gate Guru app is intended to help air travellers during the check-in, as well as in following the flight status and information during their stay at the airport whilst they are waiting for their flight. The project includes a change of the visual standards of the app, the proposals of new solutions for the user interface upon primary functions of the app and the introduction of new functionalities, i.e. tracking the potential delay from the moment of boarding in relation to the position of the user at the airport.



NEVA MARIJA ZIDIĆ

MENTOR: Emil Flatz

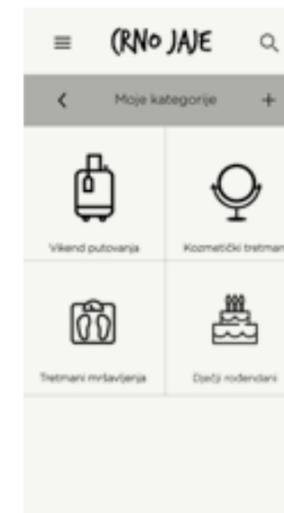
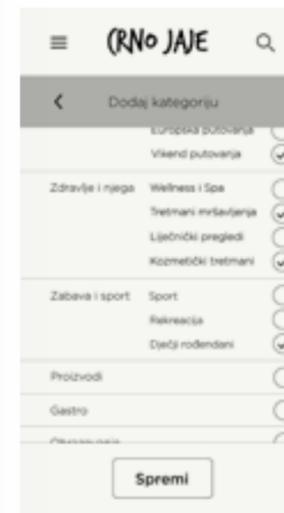
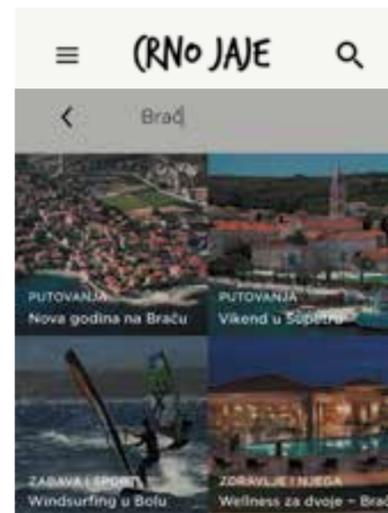
ASISTENT / ASSISTANT: Luka Perić

Crno jaje

Crno jaje je popularni domaći brend kuponske prodaje proizvoda i usluga na hrvatskom tržištu. Korisnici putem mobilne aplikacije imaju pregled ponude po kategorijama proizvoda i usluga i mogućnost njihove kupnje. Zadatak je obuhvatio promjenu strukture i navigacije aplikacije zajedno s novim vizualnim standardima aplikacije.

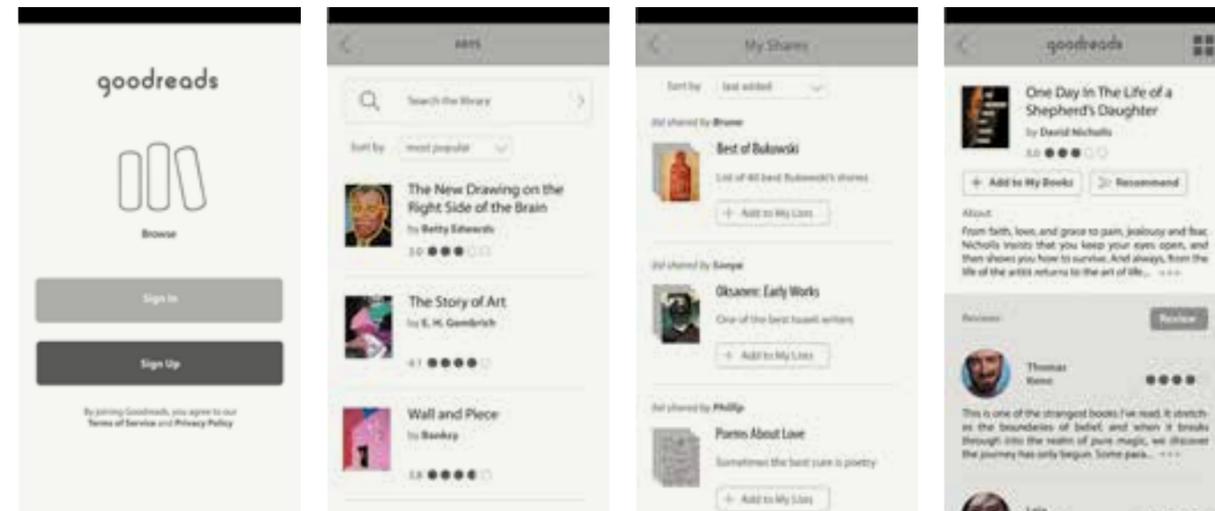
Crno jaje

Crno jaje (Black Egg) is a popular local brand of coupon sale of products and services on the Croatian market. The mobile app provides the users with an overview of products and services divided into categories, as well as the opportunity of purchase. The project encompassed the change of structure and navigation of the app, in addition to new visual standards of the app.



TEA TENESKI

MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić



Good Reads

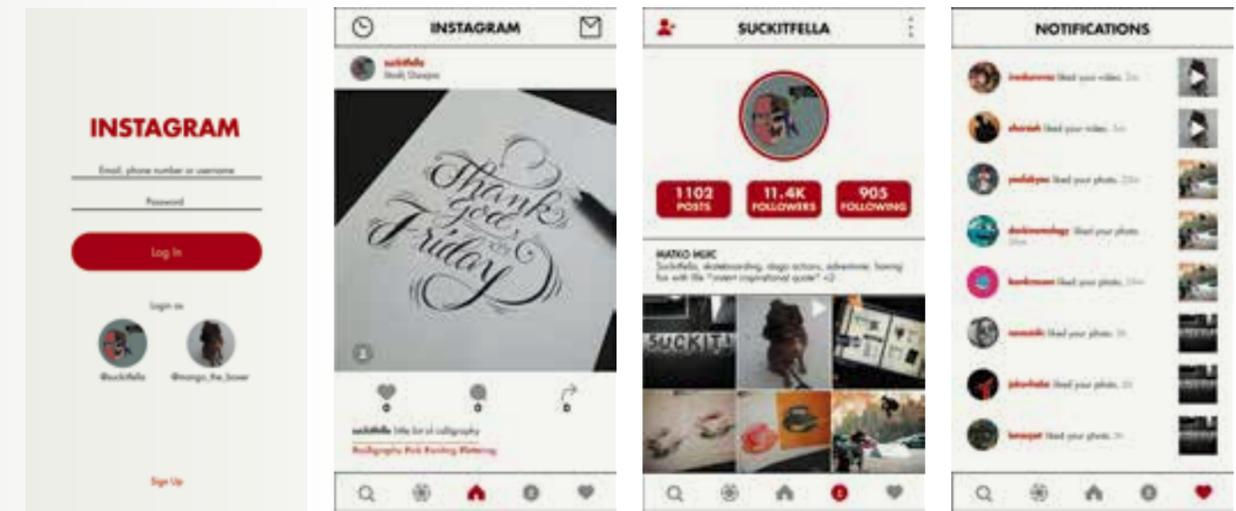
Aplikacija Good Reads omogućuje članovima društvene mreže pregled ogromne baze knjiga, praćenje preporuka članova mreže, pisanje osvrti na pročitane naslove i njihovo ocjenjivanje. Također, korisnici mogu graditi svoj profil prema svojoj virtualnoj polici za knjige. Opseg rada je uključivao redefiniciju strukture i navigaciju aplikacije zajedno s 'Look & feel' aplikacije radi postizanja veće jednostavnosti korištenja i snalaženja među mnogim funkcionalnostima koje aplikacija nudi.

Good Reads

The app entitled Good Reads provides social network users with an overview of a huge virtual library system, following the recommendations of the users of this network, as well as with an opportunity to write reviews of the previously read books and of their rating. Moreover, the users can build their profile according to their virtual bookshelf. The project assignment included a re-definition of the structure and navigation of the app in addition to 'Look & Feel' app, in order to achieve a higher simplicity of use and to facilitate navigation amongst a large number of functionalities provided by the app.

MATKO MIJIĆ

MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić



Instagram

Instagram je mobilna aplikacija globalnog doseg a čija je primarna funkcija dijeljena fotografija i videa unutar društvene mreže. Mogućnost praćenja, pretraživanja i označavanja sadržaja pruža korisniku svježi sadržaj na dnevnoj razini, komunikaciju s članovima društvene mreže, ali i priliku da putem aplikacije objavi svoj foto ili video sadržaj. Ovim radom se predstavlja alternativa vizualnog standarda popularne aplikacije te novog načina dijaloga u pojedinim aspektima interakcije.

Instagram

Instagram is a mobile application of global reach whose primary function is sharing of photographs and videos within the social network. The opportunity to follow, search and tag content provides users with fresh content on a daily basis, as well as communication with the social network users and the opportunity to post their own photo or video content through the app. This work presents an alternative to the visual standard of the popular app and a new type of dialogue in individual aspects of interaction.

ČETVRTI SEMESTAR

– Dizajn korisničkog iskustva web stranice

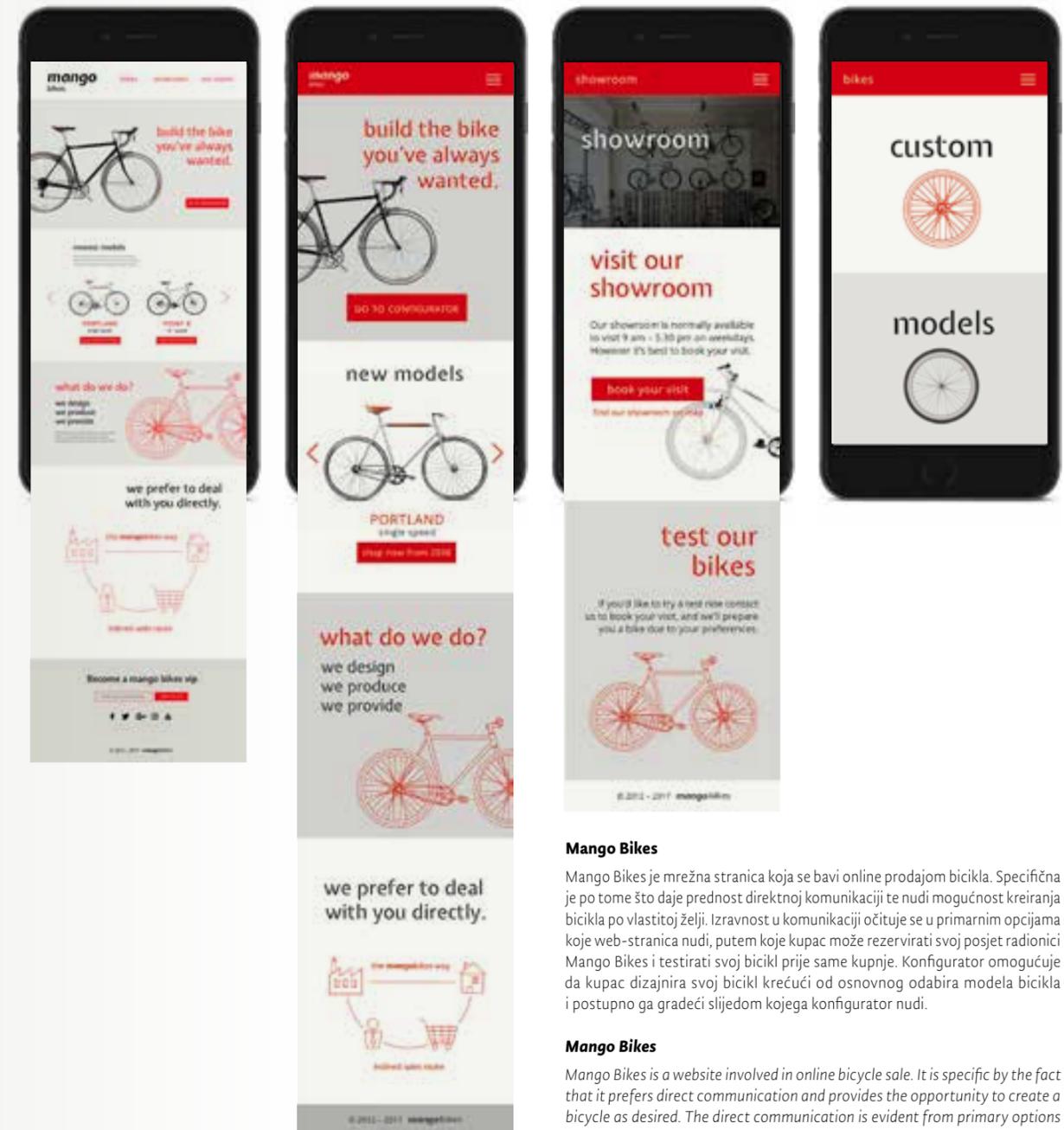
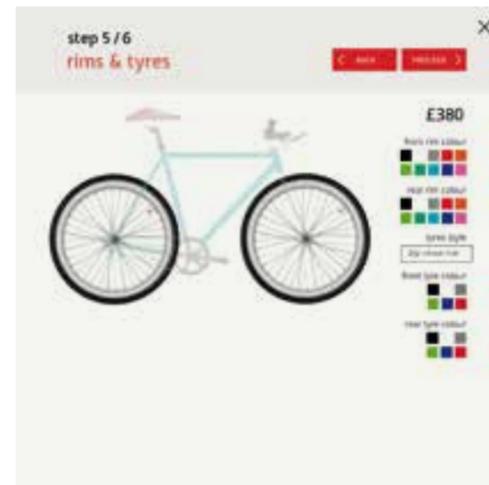
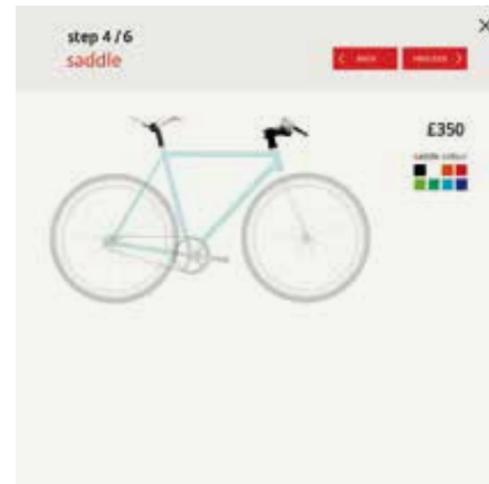
U ovom semestru studenti se upoznaju putem teorije i prakse s osnovnim elementima interaktivnog dizajna – pojmovima UX-a, UI-ja, prototipu digitalnog proizvoda. Pored osnovnih teorijskih pojmova i definicija, studenti imaju zadatak izraditi prototip s naglaskom na iskoristivost sučelja, apstrahirajući 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.

FOURTH SEMESTER

– User experience design for websites

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.'

HANA STOJAKOVIĆ
MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić



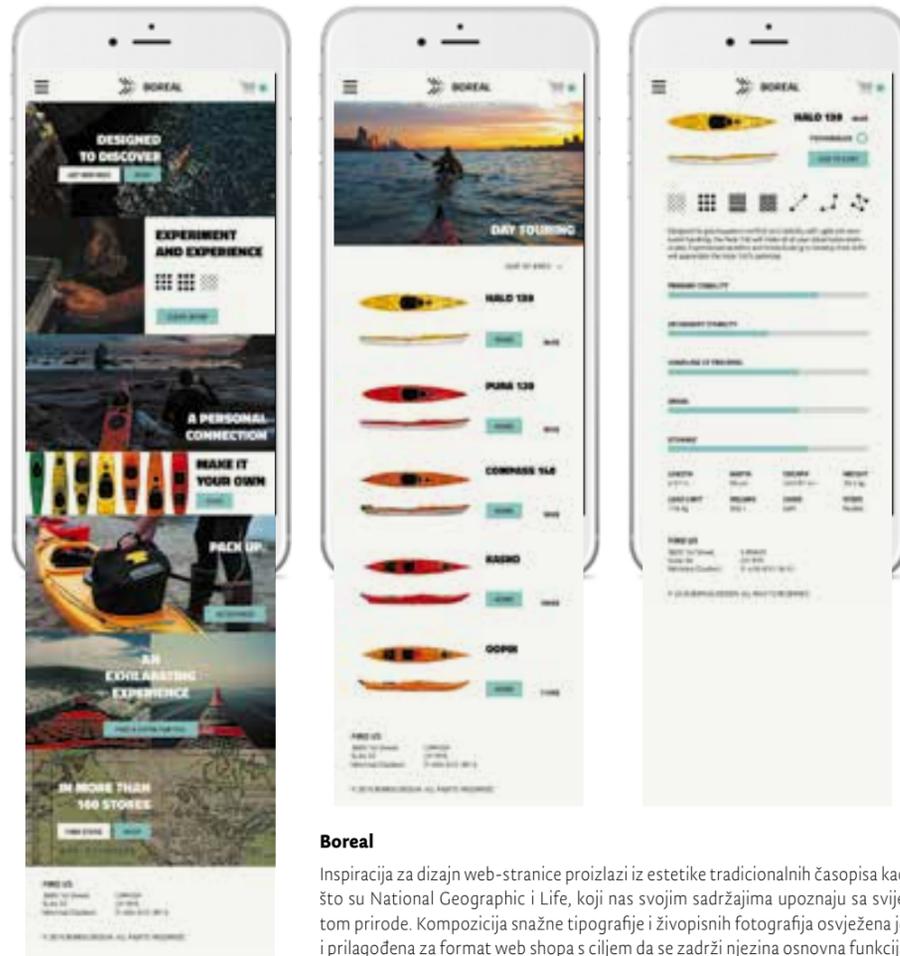
Mango Bikes

Mango Bikes je mrežna stranica koja se bavi online prodajom bicikla. Specifična je po tome što daje prednost direktnoj komunikaciji te nudi mogućnost kreiranja bicikla po vlastitoj želji. Izravnost u komunikaciji očituje se u primarnim opcijama koje web-stranica nudi, putem koje kupac može rezervirati svoj posjet radionici Mango Bikes i testirati svoj bicikl prije same kupnje. Konfigurator omogućuje da kupac dizajnira svoj bicikl krećući od osnovnog odabira modela bicikla i postupno ga gradeći slijedom kojega konfigurator nudi.

Mango Bikes

Mango Bikes is a website involved in online bicycle sale. It is specific by the fact that it prefers direct communication and provides the opportunity to create a bicycle as desired. The direct communication is evident from primary options provided by the website, through which the customer can book their visit to Mango Bikes and test their bicycle before buying it. The configurator gives the customer the opportunity to design their bicycle, starting from the basic selection of bicycle model and gradually building up on it following the steps offered by the configurator.

LEONARD BOROVIČIĆ
MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić



Boreal

Inspiracija za dizajn web-stranice proizlazi iz estetike tradicionalnih časopisa kao što su National Geographic i Life, koji nas svojim sadržajima upoznaju sa svijetom prirode. Kompozicija snažne tipografije i živopisnih fotografija osvježena je i prilagođena za format web shopa s ciljem da se zadrži njezina osnovna funkcija privlačenja gledatelja u taj zanimljiv svijet, nudeći mu kajak kao sredstvo. Ono što se ovim dizajnom (sukladno filozofiji proizvoda) prodaje nije industrijski predmet, nego iskustva, priče i slike iz svijeta prirode.

Boreal

The inspiration for website design originates from the aesthetics of traditional magazines such as National Geographic and Life, which give their readers an insight into the world of nature. The composition of vigorous typography and picturesque photographs was enhanced and adapted to the web shop form, striving to retain its basic function of attracting viewers into that interesting world, offering them a kayak as a means. This design (in accordance with product philosophy) does not sell an industrial object, but experiences, instead, including stories and photos from the world of nature.



TEA TANESKI
MENTOR: Emil Flatz
ASISTENT / ASSISTANT: Luka Perić

Stacked

Stacked je sustav polica za odlaganje koji se sastoji od modula različitih veličina, oblika i boja. Posjetitelj web-stranice pomoću konfiguratora oblikuje svoju kombinaciju polica. Dizajneri sustava su JDS Architects u suradnji s danskim proizvođačem namještaja Muuto.

Stacked

Stacked is a storage system that comprises of modules of different sizes, shapes and colours. Website visitors define their combination of shelves using a configurator. The system was designed by JDS Architects in co-operation with the Danish furniture manufacturer Muuto.

Likovni program

Temelj Likovnog programa Studija dizajna čine obvezni kolegiji prve i druge godine studija: Crtanje 1, 2, 3 i 4 te Plastično oblikovanje 1 i 2. Program tih kolegija sadrži vježbe crtanja raznim likovnim tehnikama s ciljem razvijanja senzibiliteta za proporciju, oblik, perspektivu i kompoziciju. Nakon svladavanja osnova likovnog izraza, vježbe se obogaćuju zadacima kojima se potiče razvoj imaginacije i kreativne interpretacije. Krajnji cilj edukativnog ciklusa je razvijanje kompetencija stvaranja autorskog crteža kao samostalne interpretacije zadatka od ideje do realizacije likovnosti. Likovni program, osim obveznih kolegija, pruža mogućnost pohađanja sljedećih izbornih kolegija: Akt 1 i 2 na drugoj godini studija, a Ilustracija 1 i 2 te Grafičke tehnike 1 i 2 na trećoj godini studija.

Visual Arts Programme

The fundamentals of the Visual Arts Programme at the School of Design comprise of compulsory courses both at the first and the second year of study: Drawing 1, 2, 3 and 4 and Visual Design 1 and 2. The programmes of these courses comprise of drawing practices, using different visual arts techniques, in order to develop the sensitivity for proportion, form, perspective and composition. After mastering the basics of visual expression, the practical classes are enriched with assignments that are intended to encourage the development of imagination and creative interpretation. The specific objective of the educational cycle is development of competencies concerning the creation of an original drawing as an independent interpretation of the assignment from the idea to the visual realisation. The Visual Arts Programme, in addition to compulsory courses, provides the opportunity to attend the following elective courses: Nude 1 and 2 at the second year of study, as well as Illustration 1 and 2 and Graphic Techniques 1 and 2 at the third year of study.

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.



SARA BILIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Teksture – mrtva priroda

— Crtačka analiza trodimenzionalnog modela kroz teksturu
Tehnika: olovka

Texture – still life

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

SARA BILIĆ

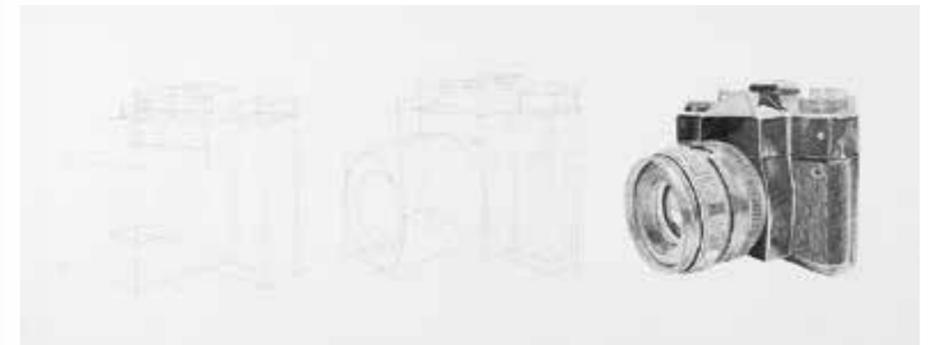
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Fotoapar

— Crtačka analiza trodimenzionalnog modela
Tehnika: olovka

Still camera

— Drawing analysis of a 3D model
Technique: pencil



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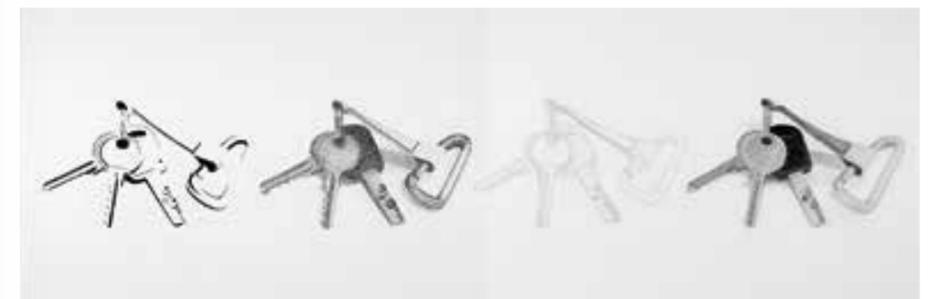
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Ključevi

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

Keys

— Drawing analysis of a 3D model through contrasts and bitmap
Technique: pencil, Indian ink



SILVANA DOGAN

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Teksture – kompozicija

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

Texture – composition

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





TANJA VIRAG

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Bicikl

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

Bicycle

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



ANDELA BRNAS

MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Bicikl – skice

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

Bicycle – sketches

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

ANA KORUGA

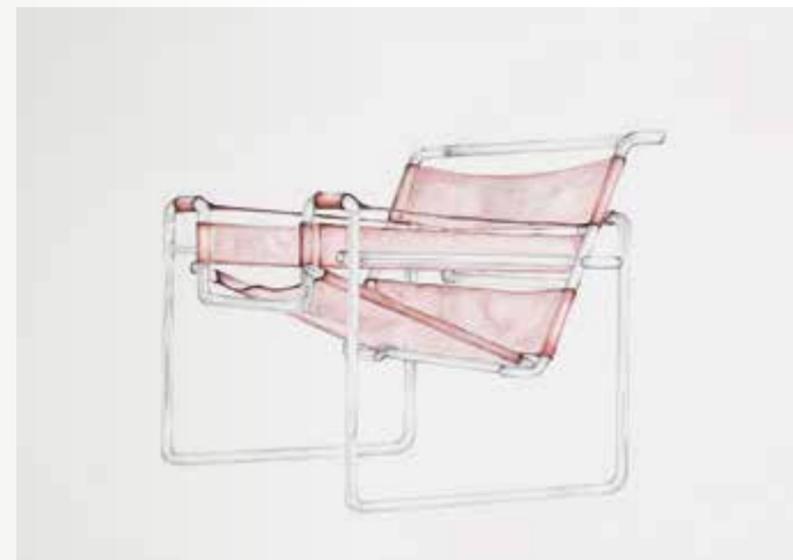
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta

Soba

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

Room

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



SILVIA MARINČIĆ

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Sjedalica

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

Seat

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



ANA KORUGA

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Homage kvadratu

— Teorija boja / studija kompozicije boja
Tehnika: tempera

Homage to the square

— Theory of colours / study of colour composition
Technique: tempera paint



ANDELA BRNAS

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Homage kvadratu

— Teorija boja / studija kompozicije boja
Tehnika: tempera

Homage to the square

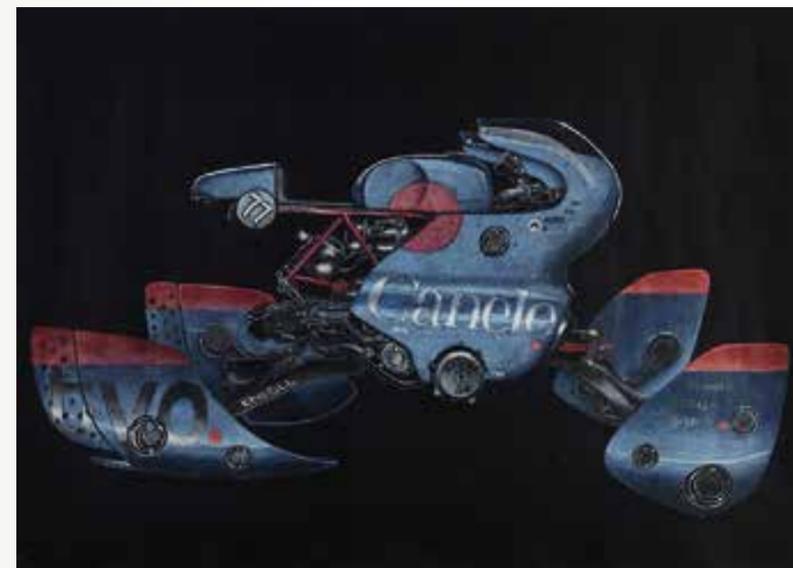
— Theory of colours / study of colour composition
Technique: tempera paint



VANA ŠULENTIĆ
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta
Dizajnerski predmet
— Vizualna analiza predmeta /
Wilhelm Wagenfeld, stolna svjetiljka
Tehnika: olovka, drvene bojice
Designer object
— Visual analysis of objects /
Wilhelm Wagenfeld, table lamp
Technique: pencil, crayons



RAMONA MORIĆ
MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
Dizajnerski predmet
— Vizualna analiza predmeta / Zaha Hadid, sjedalica Z
Tehnika: olovka
Designer object
— Visual analysis of objects / Zaha Hadid, Z-chair
Technique: pencil



DOMINIK PEROVIĆ
MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
Dizajnerski predmet
— Vizualna analiza predmeta / vozilo Falcon
Tehnika: olovka, drvene bojice
Designer object
— Visual analysis of objects / Falcon vehicle
Technique: pencil, crayons



ANDREA REBEC
MENTOR: Boris Ileković
ASISTENTICA / ASSIST: Inja Kavurić Kireta
Dizajnerski predmet
— Vizualna analiza predmeta /
Sori Yanagi, stolac Butterfly
Tehnika: olovka, drvene bojice
Designer object
— Visual analysis of objects /
Sori Yanagi, The Butterfly Stool
Technique: pencil, crayons



ANJA KEPERT
MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
Utičnica
— Afirmiranje asocijativnog spremišta anonimnim predmetom
kao polaznom pretpostavkom u crtačkom procesu
Tehnika: olovka, flomaster, digitalni 3D crtež
Power socket
— Affirmation of associative storage through an anonymous object
as the initial prerequisite in the drawing process
Technique: pencil, felt tip pen, 3D digital drawing



TEA TANESKI

MENTOR: Boris Ileковиć
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Imaginarna forma

— Imaginacija trodimenzionalne forme / od crteža do modela
Tehnika: kombinirana tehnika, digitalni crtež

Imaginary form

— Imagining of the 3D form / from the sketch to the model
Technique: combined technique, digital drawing

VANA ŠULENTIĆ

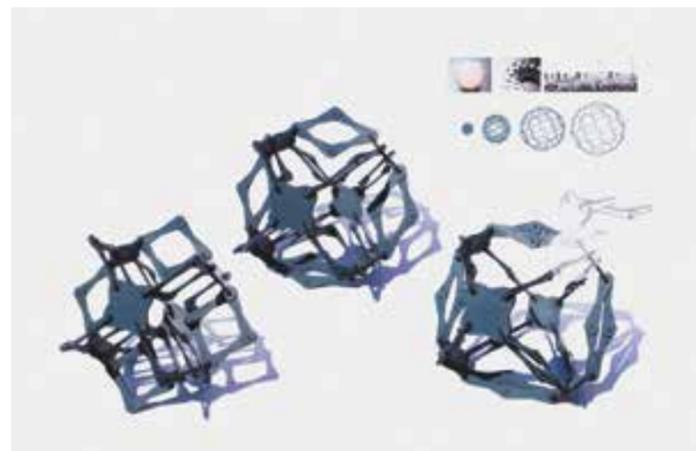
MENTOR: Boris Ileковиć
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Imaginarna forma

— Imaginacija trodimenzionalne forme / od crteža do modela
Tehnika: kombinirana tehnika, model

Imaginary form

— Imagining of the 3D form / from the sketch to the model
Technique: combined technique, model



HANA STOJAKOVIĆ

MENTOR: Boris Ileковиć
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Imaginarna forma

— Imaginacija trodimenzionalne forme / od crteža do modela
Tehnika: kombinirana tehnika, model

Imaginary form

— Imagining of the 3D form / from the sketch to the model
Technique: combined technique, model



NEVA MARIJA ZIDIĆ

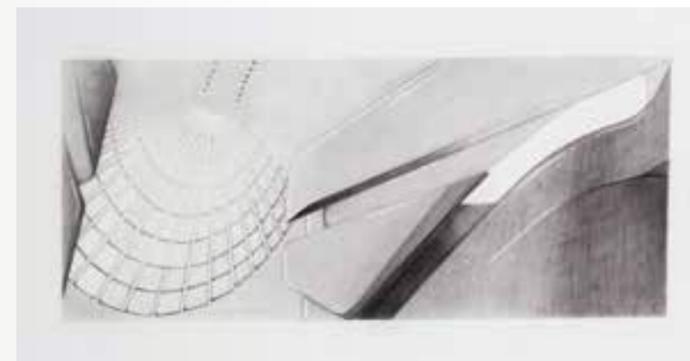
MENTOR: Boris Ileковиć
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Interijer

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

Interior

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



INES BOROVCAC

MENTOR: Boris Ileковиć
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Homage trokutu

— Teorija boja / studija kompozicije boja
Tehnika: tempera

Homage to triangle

— Theory of colours / study of colour composition
Technique: tempera paint

MARTA LETICA

MENTOR: Boris Ileковиć
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Interijer

— Istraživanje elemenata kompozicije i prijenos u crtež
Tehnika: olovka

Interior

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

1. I 2. SEMESTAR – Plastično oblikovanje

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

1ST AND 2ND SEMESTER – Visual Design

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



TANJA VIRAG

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Raspodjela krugova

— Vježba kompozicije tonskom raspodjelom plohe kruga
Tehnika: olovka

Circle distribution

— Composition practice through circle surface distribution
Technique: pencil



ANDELA BRNAS, TIN CIFREK, SILVANA DOGAN, BRUNA GLOKOVIĆ, ANA KORUGA, IVA PRIMORAC, TANJA VIRAG, MONIKA VODOPIJA, ANTONIJA VULETIĆ, MISLAV ZLATAR

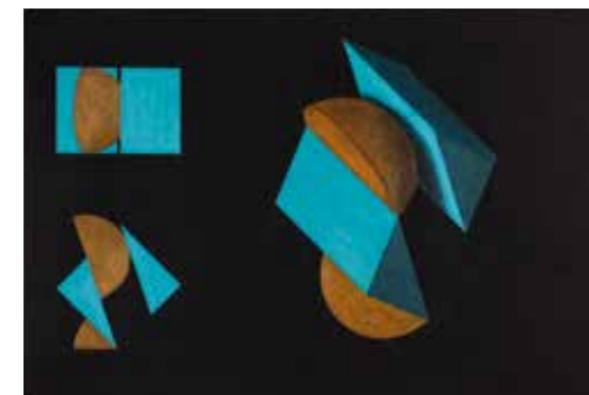
MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Kocka i kugla

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

A square and a sphere

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



ANDELA BRNAS

MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta

Kocka i kugla

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

A square and a sphere

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

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.



MATKO MIJIĆ
MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
Studija ljudske figure
— Studija ljudske figure koja sjedi
Tehnika: olovka
A study of the human figure
— A study of a seated figure
Technique: pencil

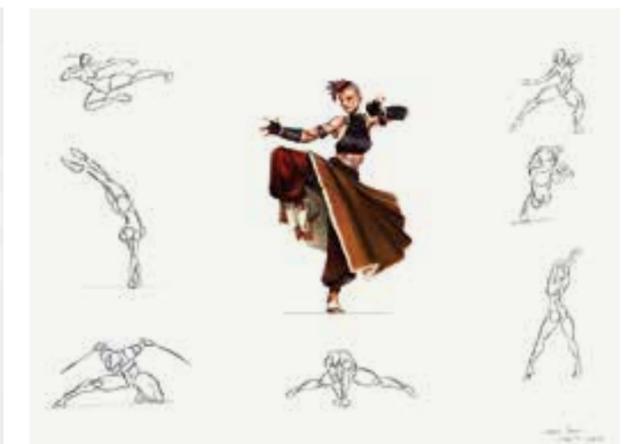
NEVA MARIJA ZIDIĆ
MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
Studija skulpture
— Studija ljudske figure kroz skulpture
Tehnika: olovka, drvene bojice
A study of sculptures
— A study of the human figure through sculptures
Technique: pencil, crayons



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



MATKO MIJIĆ
MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
Studija skulpture
— Studija ljudske figure kroz skulpture
Tehnika: olovka
A study of sculptures
— A study of the human figure through sculptures
Technique: pencil



DOMINIK PEROVIĆ
MENTOR: Boris Ileković
ASISTENTICA / ASSISTANT: Inja Kavurić Kireta
Studija ljudske figure
— Studija ljudske figure u pokretu
Tehnika: olovka, digitalni crtež
A study of the human figure
— A study of the human figure in motion
Technique: pencil, digital drawing

1. I 2. SEMESTAR — Grafičke tehnike

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

1ST AND 2ND SEMESTER — Graphic Techniques

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

MIRTA FILIPOVIĆ
MENTOR: Mario Petrak
— Monotipija / Monoprint



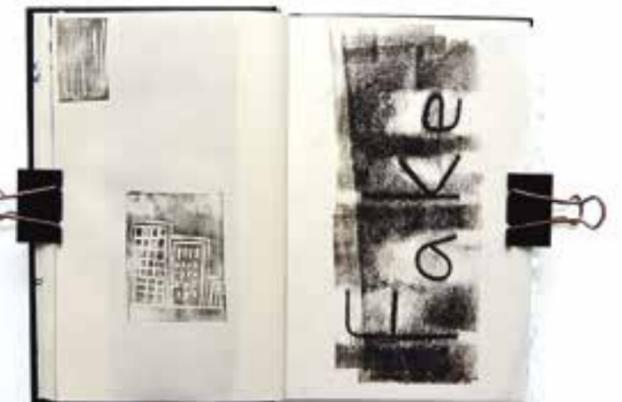
MIRTA FILIPOVIĆ
MENTOR: Mario Petrak
— Sitotisak / Silkscreen Printing

ROKO JURJEVIĆ
MENTOR: Mario Petrak
— Moodboard / Moodboard



TANJA MODRAKOVIĆ
MENTOR: Mario Petrak
— Ekspresivni tragovi / Mark Making Techniques

IVAN KLANAC
MENTOR: Mario Petrak
— Likovna tehnika frotaž / Frottage Techniques

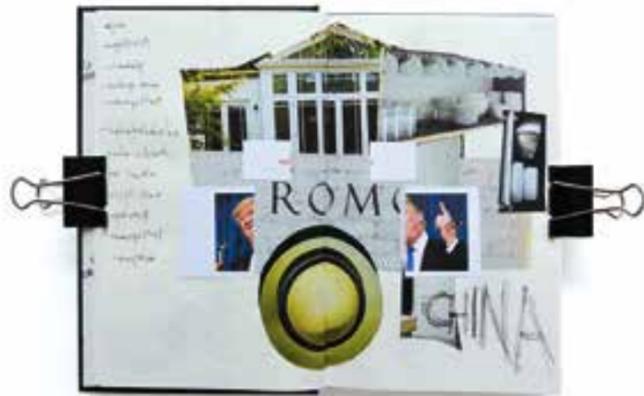


IVAN KLANAC
MENTOR: Mario Petrak
— Vježba – transparentne boje / Transparent Color Assingment

ROKO JURJEVIĆ

MENTOR: Mario Petrak

Metoda povezivanja vizuala i pojmova /
Visual Thinking Techniques



IVAN KLANAC

MENTOR: Mario Petrak

Metoda povezivanja vizuala i pojmova /
Visual Thinking Techniques



TANJA MODRAKOVIĆ

MENTOR: Mario Petrak

Metoda povezivanja vizuala i pojmova /
Visual Thinking Techniques



IVAN KLANAC

MENTOR: Mario Petrak

Litografija na aluminijskoj foliji / Kitchen Lithography

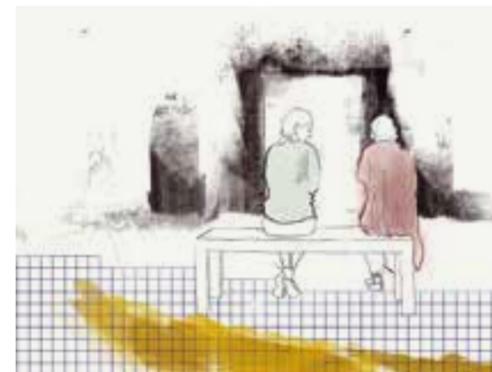


1. I 2. SEMESTAR – Ilustracija

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.



ENA BEGČEVIĆ
MENTORICA / MENTOR: Inja Kavurić Kireta

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

Notion – change
— Exploring the relationship between visual form and linguistic content
Technique: digital illustration



ERIKA FILIPAN
MENTORICA / MENTOR: Inja Kavurić Kireta

Vizualni jezik
— Istraživanje vizualnog jezika korištenjem jezičnih figura
Tehnika: tempera, tuš, kolaž

Visual language
— Exploring visual language through the use of linguistic figures
Technique: tempera paint, Indian ink, collage



MATEA BERTINA
MENTORICA / MENTOR: Inja Kavurić Kireta

Fotoilustracija
— Istraživanje odnosa ilustracije i fotografije
Tehnika: digitalna ilustracija

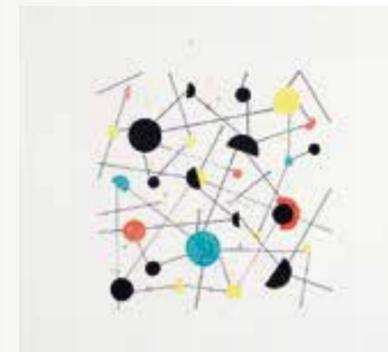
Photo-illustration
— Exploring the relationship between illustration and photography
Technique: digital illustration



MATEA BERTINA
MENTORICA / MENTOR: Inja Kavurić Kireta

Osjeti / sinestezija
— Istraživanje odnosa vizualne forme i jezičnog sadržaja
Tehnika: kolaž

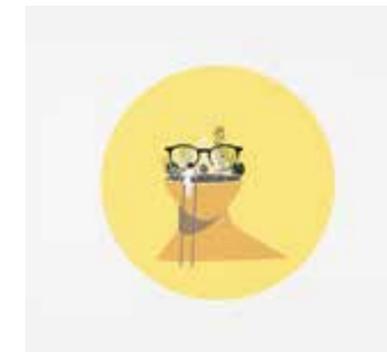
Senses / synesthesia
— Research of relationship between visual form and lingual content
Technique: collage



KLARA BILIĆ
MENTORICA / MENTOR: Inja Kavurić Kireta

Inicijali D i O
— Istraživanje odnosa ilustracije i tipografije / letteringa
Tehnika: tuš, tempera

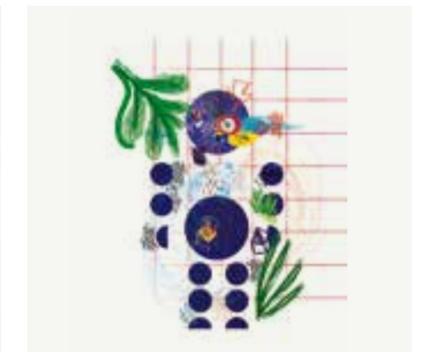
Initials D and O
Exploring the relationship between illustration and typography / lettering
Technique: Indian ink, tempera paint



MATEA BERTINA
MENTORICA / MENTOR: Inja Kavurić Kireta

Inicijali D i O
— Istraživanje odnosa ilustracije i tipografije / letteringa
Tehnika: vektorska ilustracija

Initials D and O
— Exploring the relationship between illustration and typography / lettering
Technique: vector illustration



ENA BEGČEVIĆ
MENTORICA / MENTOR: Inja Kavurić Kireta

Inicijali D i O
— Istraživanje odnosa ilustracije i tipografije / letteringa
Tehnika: vektorska ilustracija

Initials D and O
— Exploring the relationship between illustration and typography / lettering
Technique: vector illustration



ERIKA FILIPAN
MENTORICA / MENTOR: Inja Kavurić Kireta

Hertoj

— Vizualni jezik / istraživanje narativnog u ilustraciji

Tehnika: kombinirana tehnika, vektorska ilustracija

Hertoj

— Visual language / exploring the narrative in illustration

Technique: combined technique, vector illustration



JOVANA VLAISAVLJEVIĆ

MENTORICA / MENTOR: Inja Kavurić Kireta

Terms and Conditions

— Vizualni jezik / istraživanje narativnog u ilustraciji

Tehnika: vektorska ilustracija

Terms and Conditions

— Visual language / exploring the narrative in illustration

Technique: vector illustration



VERONIKA KOVAČ

MENTORICA / MENTOR: Inja Kavurić Kireta

Trenutak

— Vizualni jezik / istraživanje narativnog u ilustraciji

Tehnika: kombinirana tehnika, vektorska ilustracija

A moment

— Visual language / exploring the narrative in illustration

Technique: combined technique, vector illustration



LJUBICA GOLUBIĆ

MENTORICA / MENTOR: Inja Kavurić Kireta

En lille rejse

— Vizualni jezik / istraživanje narativnog u ilustraciji

Tehnika: kombinirana tehnika

En lille rejse

— Visual language / exploring the narrative in illustration

Technique: combined

ENA BEGČEVIĆ

MENTORICA / MENTOR: Inja Kavurić Kireta

Sketchbook project

— Istraživanje osobnoga vizualnog jezika u ilustraciji

Tehnika: kombinirana tehnika

Sketchbook project

— Exploring the personal visual language in illustration

Technique: combined



VITA VREBAC

MENTORICA / MENTOR: Inja Kavurić Kireta

Morfa

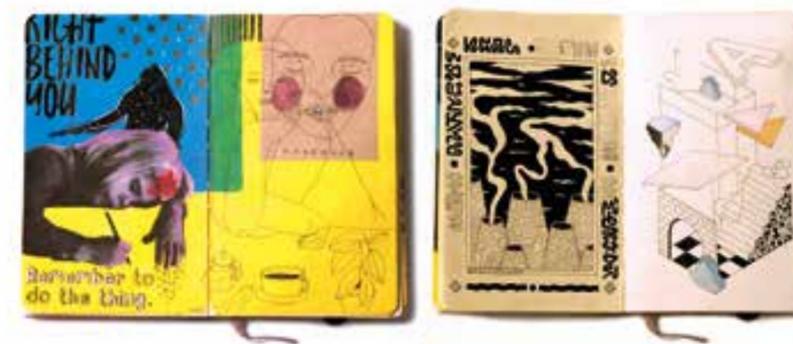
— Vizualni jezik / istraživanje narativnog u ilustraciji

Tehnika: digitalna ilustracija

Morfa

— Visual language / exploring the narrative 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 kao i njihovih prostornih modela.

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

Doprinos izbornih kolegija Scenografija 1 i 2, na v. i vi. sem. dodiplomskog studija u edukaciji dizajnera mišljen je mogućom upotrebom 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 procesi scenografije upisuju u njezin konačan oblik.

Stage Design

Performing arts are currently marked by continuous questioning and re-definition of relationships between the performers, the audience and other performance elements in space, both real and virtual, as well as their spatial models.

Scenography at the School of Design is studied and reflected upon as temporary architecture intended for analysis and shaping of relationships between elements of scenography and other performance segments. Education in scenography, i.e. performance space design, strives towards acquisition of universal knowledge about space as a media of action and research. This is also certainly due to emancipation of scenography in relation to the text, which affirms its autonomy and the author's original rather than interpretive approach.

The elective courses Scenography 1 and 2 in the 5th and 6th semesters of the Undergraduate Study programme are intended to participate in the process of concept development in design through the opportunity to use different scenography approaches and methods. During the courses insight into the time component in design and creation of forms resulting from the process is explored through transformations of scenography and the dramaturgy of space. Hence, processes of scenography are inscribed into the final form.

PRVI SEMESTAR

– Dijagram kazališne predstave

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.
Semestralni zadatak ak. god. 2016./2017.: Zločin i kazna, GK Gavella, 2013., režija Zlatko Sviben

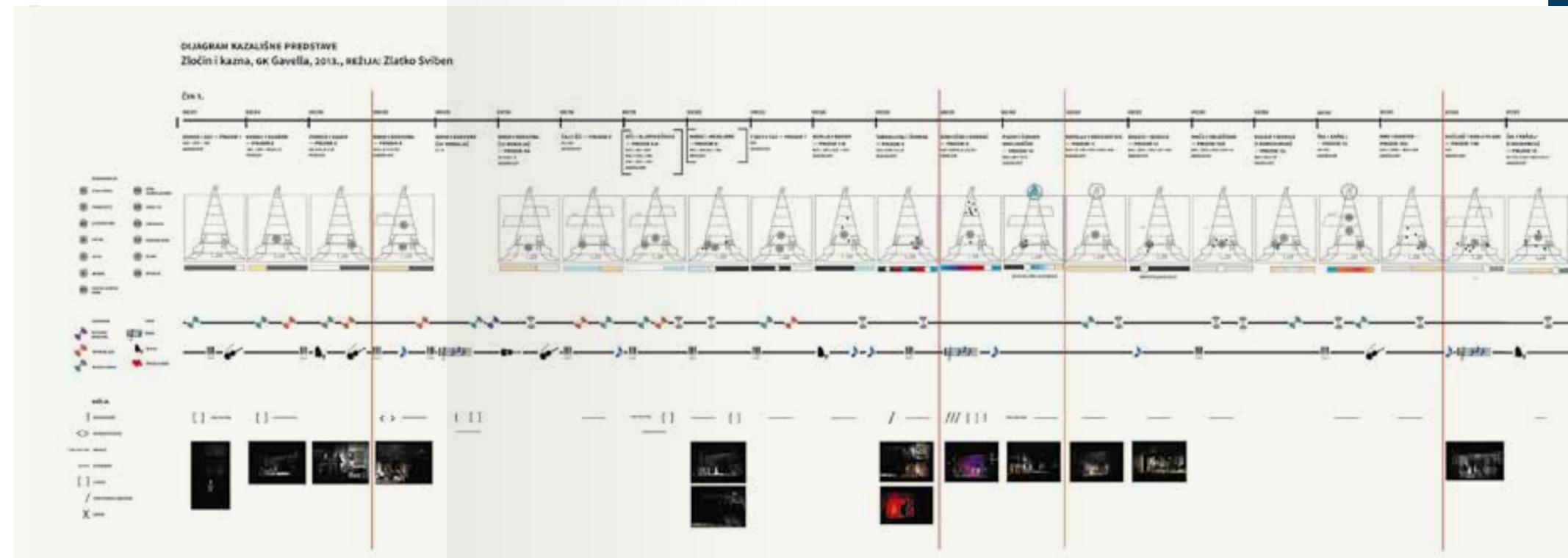
FIRST SEMESTER

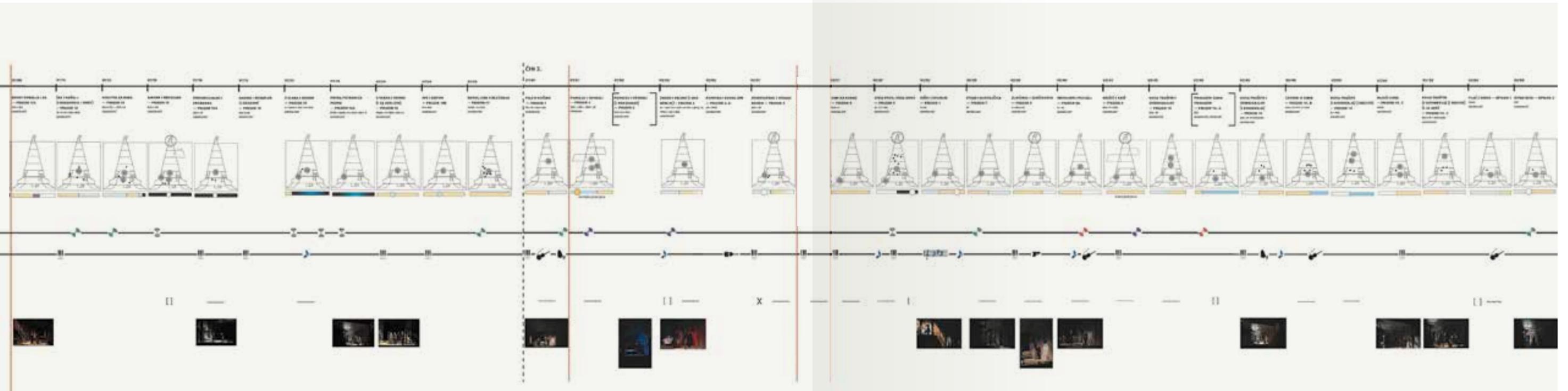
– Diagram of a theatrical performance

A synchronic analysis of the registered features of a theatrical performance and their mutual conditionality (scenography, drama text, stage direction, stage lighting, sound effects, etc.) were integrated into a comprehensive diagram of a theatrical performance as a notation of a spatial event.
Semestral assignment in the academic year 2016/2017: Crime and Punishment, Gavella Drama Theatre, 2013, Directed by Zlatko Sviben.

JOSIP ANDREŠIĆ, AMIN BAJREKTAREVIĆ, ERIKA FILIPAN,
MENTORICA / MENTOR: Ivana Knez

KARLA KOCIJAN, PAULA KOVAČ, LUCIJA MATIĆ, ELA MESELDŽIĆ, LUCIJA NOVOSEL, LUKA PALESTRINA MAZIĆ, LUCIJA SEVER, NINA STUPAR





DRUGI SEMESTAR

Scenografski projekt

– razvoj scenografske ideje slijedom zadataka

Dijagram scenografske ideje – apstraktan prikaz razvoja prostornoga koncepta u vremenu – osnovni prostorni model razvija se razumijevanjem dramaturgije prostora i scenografske promjene. Scenoslijed – ilustrativni prikaz scena i odnosa među elementima predstave – scenografska ideja razvija se uočavanjem odnosa u prostoru koje oblikuje.

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.

Semestralni zadatak ak. god. 2016./2017.: scenografski prijedlozi prema dramskom tekstu Povratak Srđana Tucića*.

SECOND SEMESTER

Scenography project

– development of a stage design idea through a series of assignments

Diagram of stage design idea – an abstract illustration of a spatial concept in time – the basic spatial model develops through insight into dramaturgy of space and changes in scenography.

Sequence of scenes – an illustrative presentation of scenes and relationships amongst performance features – a stage design idea is developed through identification of relationships in the space it is aiming to design.

Stage design implementation plans – ground plan, front and side view (basic stage design dimensioning) and isometric presentation of a characteristic stage design feature (construction and materials) – scenography project develops into its final form through dimensioning and insight into dramaturgical conditionality of selection of construction and materials.

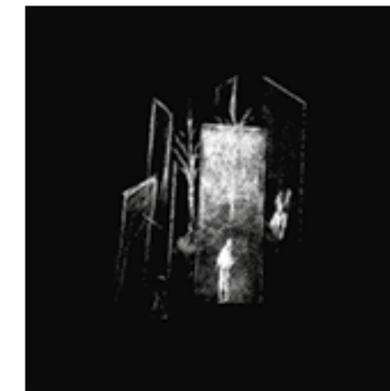
Semestral project, academic year 2016/2017: scenography proposals based on the drama text entitled *The Return* by Srđan Tucić*.

* Kolegij Scenografija 2 izveden je u suradnji s Odsjekom kazališne režije i radiofonije Akademije dramske umjetnosti kao dio interdisciplinarnoga umjetničkoga istraživanja TEKST – REDATELJ – GLUMAC – PROSTOR – ZVUK, pod vodstvom red. prof. art. ADU Branka Brezovca.

* The course entitled Scenography 2 was held in co-operation with the Theatre and Radio Directing Department at the Academy of Dramatic Art as a segment of interdisciplinary arts research TEXT – DIRECTOR – ACTOR – SPACE – SOUND led by Branko Brezovec, tenured full professor at ADU.

LUCIJA NOVOSEL

MENTORICA / MENTOR: Ivana Knez



Maska

Scenografski koncept temelji se na interpretaciji višeslojnosti priče koja obuhvaća vremensku, prostornu i značenjsku dimenziju. Osnovni element kojim je oblikovan prostor je translucetni panel. Tijekom predstave paneli mijenjaju svoju ulogu: zidovi prostorije, slike iz prošlosti, emocionalne psihičke barijere i labirint prate promjene stanja likova. U odnosu sa svjetlom stvaraju trenutke skrivanja i otkrivanja. Izostanak fizički određenog prostora obogaćuje predstavu suprotstavljajući dojamu pravocrtnog i predvidljivog tijeka radnje nove dimenzije za promišljanje.

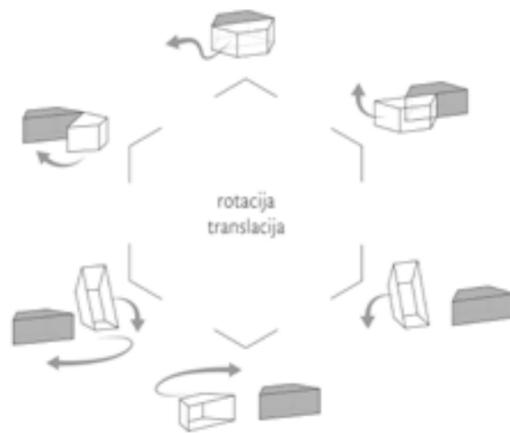
Mask

The idea behind the stage design was based on the interpretation of multiple layers of the story that included the temporal, spatial and semantic dimension. The basic element used was a translucent panel. During the performance the panels changed their roles from the walls of the room, images from the past, emotional psychic barriers and the labyrinth accompanying the character state changes. In relation to the light they created moments of concealment and revelation. The absence of a physically defined space enriched the performance, contrasting the impression of rectilinear and predictable course of action with new dimensions for deliberation.



LUKA PALESTRINA MAZIĆ

MENTORICA / MENTOR: Ivana Knez

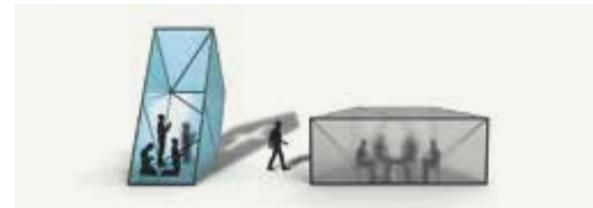


Reverto

Scenografiju predstave čini heksagonalna prizma koja se dijeli na dva jednaka elementa. Prvi element je statičan i nalazi se na središtu pozornice gdje se odvija glavna radnja. Njegova prednja ploha je zatvorena te radnju promatramo kao radiodramu dok nam se obrisli likova formiraju na translucetnoj plohi. 'Povratkom' glavnog lika prednja ploha se spušta prema publici naglašujući prijelomni trenutak u djelu i daljnji rasplet radnje. Drugi dio heksagonalne prizme statisti (seljaci / radnici u tvornici) translatiraju i rotiraju po pozornici stvarajući dodatne prostore kao proširenja radnje.

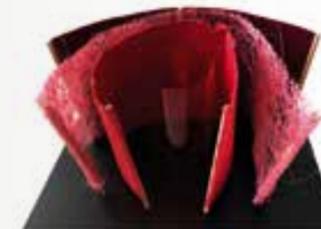
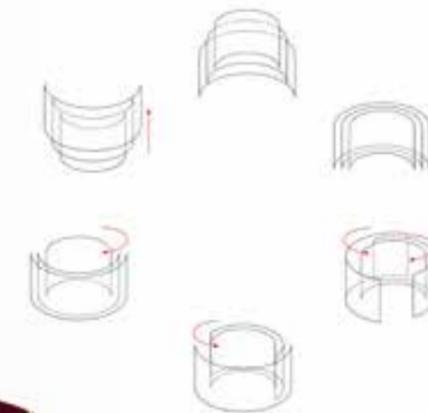
Reverto

The stage design of the performance comprises of a hexagonal prism that is divided into two equal elements. The first element is static and it is located in the centre of the stage where the main action takes place. Its front panel is closed and the action is observed as a radio drama, whilst the character silhouettes are formed on a translucent panel. Upon a 'come back' of the main character, the front panel comes down towards the audience, highlighting the pivotal moment in the play and the denouement. The second part of the hexagonal prism is translated and rotated by the supernumeraries (peasants / factory workers) on the stage, whilst providing additional room to extend the action.



ELA MESELDŽIĆ

MENTORICA / MENTOR: Ivana Knez



Povratak

Scenografija se sastoji od monumentalnih koncentrično postavljenih polukružnih opni. Njihovom rotacijom i slojevitošću različitih materijala stvaraju se novi prostori i kompozicije koje pridonose oblikovanju atmosfere trenutnog prizora. Koncentričnim ploham formiraju se prostori koji apstraktno prikazuju karakter prizora – sakralni, svjetovni, intimni. Značajke materijala, tradicionalno ili suvremeno, tekstura, reagiranje na svjetlo – refleksija ili stvaranje sjena, odgovaraju karakteru likova koji ulaze na scenu i time pokreću radnju.

Return

Stage design comprises of monumental concentrically arranged semi-circular membranes. New spaces and compositions are created upon their rotation and through the use of different multi-layered materials. They contribute to the design of the atmosphere of the current scene. Concentric planes form spaces that present the character of the scene in an abstract way – sacral, secular or intimate. The features of the material, the traditional or the contemporary, texture, reaction to light – reflection or creation of shades, correspond to the personalities of the characters who enter the stage and hence develop the plot.



ERIKA FILIPAN, AMIN BAJREKTAREVIĆ
MENTORICA / MENTOR: Ivana Knez



Sjene

Osnovna scenografska ideja je prikazati i dočarati unutarnje strahove i previranja likova te napetost dramske radnje. Platno je uvedeno kao dominantan element koji uje unutarnja previranja likova i njihov strah od razotkrivanja. Ono je istodobno i granica prošlosti i sadašnjosti jer likove tijekom radnje prate sjene njihove prošlosti koje ih naposljetku i sustižu.

Shadows

The idea behind the stage design was to show and present the inner fears and turmoil of the characters and the suspense of the dramatic plot. The panel was introduced as a dominant feature that symbolises the borderline between the external and the inner world, which is activated in every situation that includes inner turmoil of characters and their fear of disclosure. It simultaneously also provides the borderline between the past and the present, since throughout the plot the characters are followed by the shadows of their past, which eventually catches up with them.



KARLA KOCIJAN, PAULA KOVAČ
MENTORICA / MENTOR: Ivana Knez



Rasap

Scenografska ideja inspirirana je složenim i različitim odnosima među likovima koji su formalno preneseni u nepravilne obrise prostora. Tri panela tijekom predstave horizontalnom i vertikalnom translacijom te rotacijom formiraju različite kompozicije. Središnji panel predstavlja ognjište – dramaturški element koji zauzima centralno mjesto u tekstu. Njegovom rotacijom i translacijom bočnih panela ognjište se transformira u asocijativan oblik stroja. Rastavljanje i urušavanje panela na kraju predstave dočarava dojam nemira i kaosa koji se dogodio u životima likova.

Diffusion

The scenic design idea was inspired by complex and different relationships amongst characters that have been formally transformed into irregular spatial contours. During the performance, three panels form different compositions through horizontal and vertical translation and rotation. The central panel stands for the open fireplace – a dramaturgical element that assumes the central place in the text. Through its rotation and the translation of lateral panels, the open fireplace is transformed into an associative form of a machine. The disassembling and the collapse of the panels at the end of the performance convey the impression of disorder and chaos that occurred in the characters' lives.



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

At the third year of the Undergraduate Study Programme, students gain insight into the stratification of architecture practices through lectures and practical classes. Abstract assignments with a focus on basic elements, notions, procedures and principles of architectural design are intended to develop the mastery and understanding of their importance in the articulation of spatial concept. Own creative approach is developed in accordance with the established constraints, based on consistence and logic. The previously acquired knowledge of related professions is applied in the design process, as well as analysis, elaboration and presentation, whereas the specific features of architectural approach provide a new dimension to designer education. Lectures are enhanced through practical classes. Moreover, relevant topics are independently addressed and, in addition to insight into fundamental principles of design and architecture development, encouragement is provided for free and creative co-operation in teamwork or independent interdisciplinary activity.

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 međusobno određuje i karakter prostora koji se raznim projektantskim postupcima pretvaraju u različite prostore.

POVEZIVANJE PROSTORA: Jednostavni volumeni međusobno su stepenicama i rampama povezani u složenu prostornu kompoziciju s naglaskom na odnos unutrašnjega i vanjskog prostora.

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 punoga i praznog, a sadržajem pruža osnovne funkcije stanovanja.

FIFTH SEMESTER – Architectural space

The framework topic is architectural space considered from different aspects of spatial experience, whilst practical classes include free-hand drawing and working models.

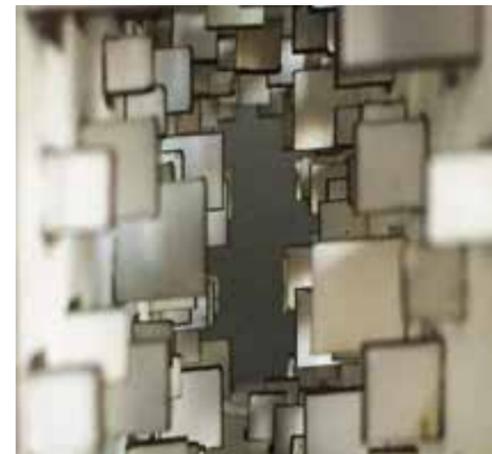
SPATIAL DENSITY: The mutual relationship of spatial elements and the whole determines the character of the spaces, which are transformed into different spaces through various design procedures.

SPATIAL CONNECTIONS: Simple volumes are interconnected through stairs and ramps into a complex spatial composition with an emphasis on the relationship between the interior and the exterior space.

A SPACE WITHIN A SPACE: Through the selected topic the movement and stay in the nature get an abstract function, yet that applies in relation to humans and in compliance with complex and accurately defined conditions.

SPATIAL TRANSFORMATION: The wall as the fundamental element of architecture plays a double role in this assignment. Its volume determines the relationship between the full and the empty and its contents provide the basic housing functions.

KARLA KOCIJAN
MENTOR: Robert Šimetin



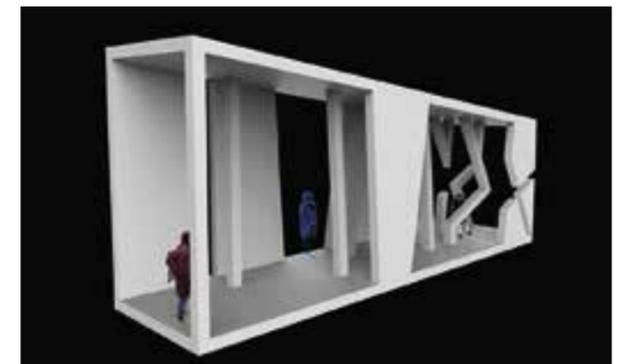
Gustoća prostora

U oplošju zadanog volumena izrezani su kvadratni otvori različitih dimenzija, i pod pravim kutom zaokrenuti u unutrašnji prostor. Time je dobivena veća gustoća prostora, dinamika i raznovrsnost. Kretanjem kroz prostor i osvjetljenjem koje na različite načine ulazi kroz otvore naglašenije su kvalitete prostora.

Spatial density

Square openings of different dimensions have been cut out in the surface of the defined volume and turned under the right angle into the interior space. This resulted in a higher spatial density, as well as dynamics and diversity. Spatial qualities have been emphasised upon movement through space and through the lighting that enters through the openings in different ways.

LUKA PALESTRINA MAZIĆ
MENTOR: Robert Šimetin



Gustoća prostora

Koncept rješenja proizlazi iz prijelaza prostora male gustoće u prostor relativno velike gustoće. Inspiraciju pronalazim u šumi, točnije postepenom ulasku u nju. Što dublje ulazimo u šumu, gustoća je veća i nepravilnija, a prolaz neprohodniji. Na bočnom pročelju formiram raster pozitivnih i negativnih elemenata koje postavljam u prostor, te postupnim dodavanjem i oduzimanjem stvaram karakter prostora prema zamisli.

Spatial density

The solution concept originated from the transition from the low-density space into a relatively high-density space. The inspiration originated from the forest, or, more specifically, through gradual entering into the forest. The deeper one enters the forest, the density becomes higher and increasingly irregular, whilst the path becomes increasingly impenetrable. On the lateral façade, I form a bitmap image of positive and negative elements, which I position into space and through gradual adding and subtracting, I create the spatial character as I had imagined it.

LUCIJA MATIĆ

MENTOR: Robert Šimetin



Gustoća prostora

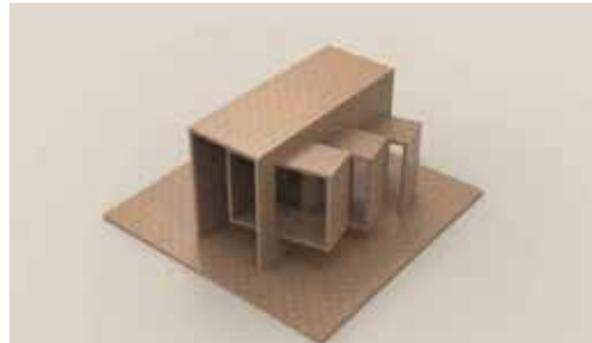
Segmenti početnog volumena različito su nagnuti i zakrivljeni, pa linija hoda, iako se nije mijenjala, pod utjecajem svjetla, sjena i kosina poprima potpuno drugačiji karakter.

Spatial density

Segments of initial volume have been differently inclined and curved and the walking line, although it has not changed, assumes an entirely different character, under the influence of light, shadows and slants.

ELA MESELDŽIĆ

MENTOR: Robert Šimetin



Prostor u prostoru

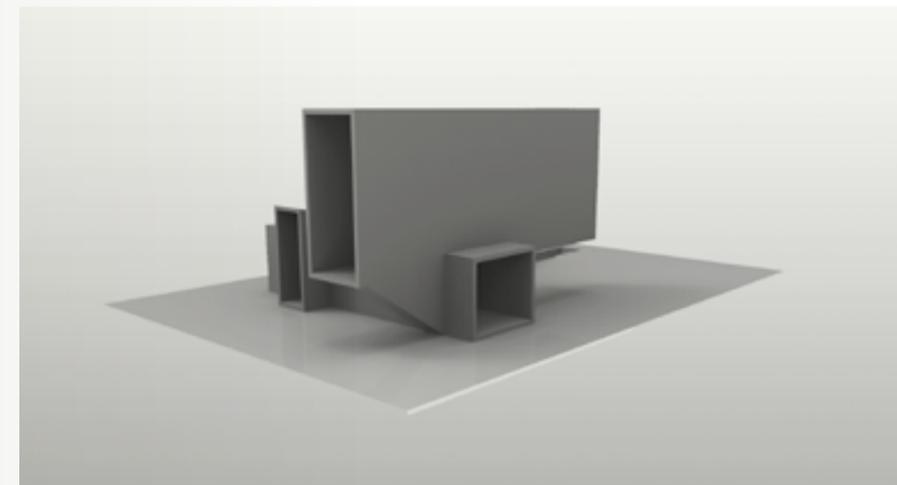
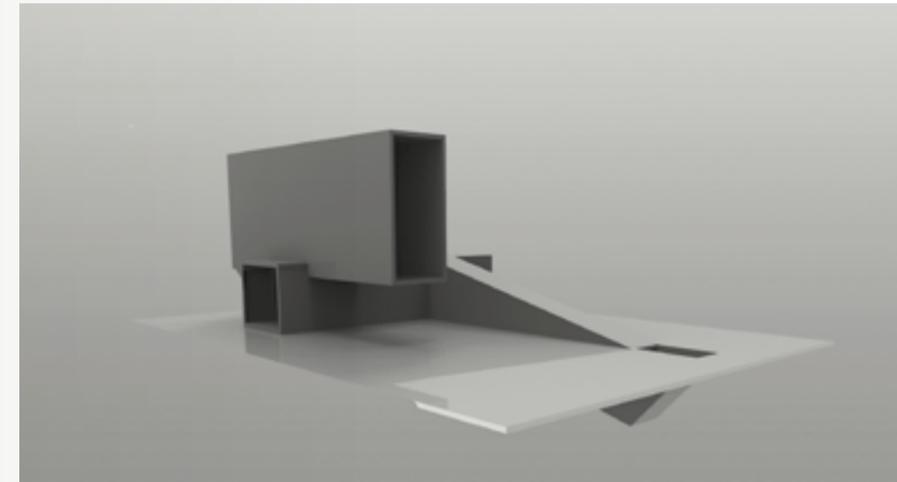
U osnovni prostor umetnuta su tri jednaka kvadra, rotirana u odnosu na os glavnog prostora. Ti prostori se stepenasto uspinju i međusobno su spojeni rampama u unutrašnjosti. Njihova izmaknutost i razlika u razini, različitim kretanjem svjetla i sjene pridonosi stvaranju ugodaja unutar prostora, kao i vertikalni otvori na suprotnoj strani zida koji prate ritam uspinjanja tih prostora. Zamišljeno je da se prostor koristi kao galerija s izdvojenim, ali međusobno povezanim prostorima koji imaju i otvorene terase.

Space within space

Three identical parallelepipeds have been inserted into the basic space, rotated with respect to the axis of the main space. These spaces gradually ascend and are interconnected with ramps in the interior. Their displacement and the difference in the level, through different movements of lights and shadows, contributes to the creation of the ambience within space, as well as the vertical openings on the opposite side of the wall, which accompany the rhythm of ascension of these spaces. The idea behind was to use the space as a gallery with separated, yet interconnected spaces, which also have open terraces.

LUKA PALESTRINA MAZIĆ

MENTOR: Robert Šimetin



Povezivanje prostora

Volumeni, naglašenom jednom dimenzijom, na mjestima prodora zadržavaju karakteristike oba prostora. Stepenece i rampe prostori su koji povezuju i svojim kosinama oponiraju ortogonalnim volumenima. Kretanje kroz prostore je kontinuirano, usmjereno nasuprotnim otvorima u volumenu.

Spatial connections

Volumes, whose one dimension has been highlighted, in points of penetration, retain the characteristics of both spaces. The stairs and ramps are spaces that connect and through their slopes, they oppose the orthogonal volumes. Movement through space is continuous, directed towards opposite openings in the volume.

ŠESTI SEMESTAR – Arhitektonski prostor

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

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

TEKTONIKA: Konstruiranje apstraktnog prostora bez zidova koji će potaknuti kretanje uz određivanje mjere u odnosu na čovjeka i materijale elemenata konstrukcije.

SIXTH SEMESTER – Architectural space

The framework topic is architectural space considered from different aspects of spatial experience, whilst practical classes include free-hand drawing and working models.

SPATIAL ATMOSPHERE: Three spaces with identical external dimensions, connected through interspaces, get a different character through the use of architectural tools. The experience of movement through space is shown through perspective sketches.

Tectonics: The construction of an abstract space without walls is intended to encourage movement through establishing the measure in relation to humans and construction element materials.

AMIN BAJREKTAREVIĆ
MENTOR: Robert Šimetin



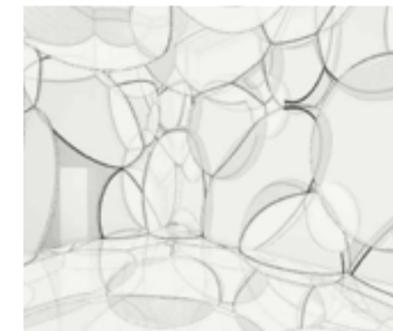
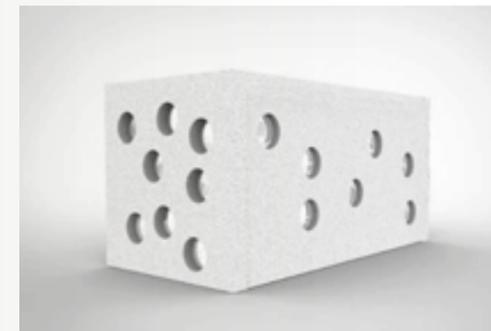
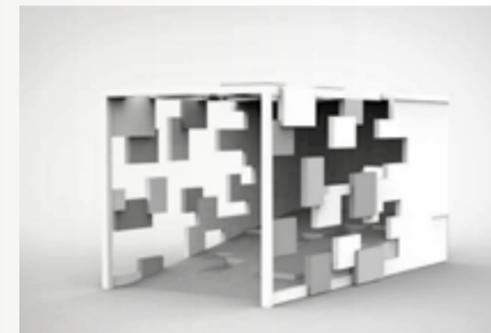
Tektonika

Prostor je konstrukcija inspirirana kosturom potonulih brodova. Zamišljen je kao paviljon, pa je smješten u neutralnu okolinu da snažnije dođe do izražaja. Dva su elementa preklapljena i posmaknuta tako da čine tri prostora koji se pretaču jedan u drugi i formiraju S-krivulju kretanja kroz prostor.

Tectonics

The space is the construction inspired by shipwreck frames. It is intended as a pavilion and it has hence been placed into a neutral environment in order to highlight it more effectively. Two elements have been folded and moved so that they make up three spaces that flow one into another and form an S-curve of movement through space.

KARLA KOCIJAN
MENTOR: Robert Šimetin



Atmosfera prostora

Tri faze života čovjeka podloga su prostornog koncepta. Djetinjstvo, odrastanje i starost karakterizira radoznalost, sreća i strah/tuga. Prvi prostor je sazdan od kvadrata razigrano raspoređenih kao da tek prolaskom rampe-poda dolaze na svoje mjesto. Mračan međuprostor vodi ili u prostor nalik oblacima ili u vertikalno postavljen prostor ispunjen šiljcima usmjerenim na ulaznu staklenu galeriju koja ne ostavlja mogućnost kretanja prostorom.

Spatial atmosphere

Three phases of human life provided the background to the spatial concept. Childhood, growing up and old age are characterised by curiosity, happiness and fear/sadness. The first space has been built from playfully arranged squares, as if only upon the passage of the ramp-the floor they come into their place. The dark interspace leads either to a space reminding of clouds or into a vertically placed space filled with spikes directed towards the wall gallery at the entrance, which does not give the opportunity of movement through the space.

Fotografija i film

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

Photography and film

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

JOSIPA PETROV

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



MATIJA BAROVIĆ

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



NEVA ZIDIĆ

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



TOMISLAV BAGIĆ

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



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

Slobodna tema / Free Topics



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

Mrtva priroda / Still life



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

Reportaža / Reportage



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

Reportaža / Reportage



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

Reportaža / Reportage



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

Reportaža / Reportage



HANA PULJIĆ

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



ANA MOJAŠ

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



PAOLA DODIĆ

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



ANJA KEPERT

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Poznati predmet / Familiar Object



MATKO MIJIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Mrtva priroda / Still life



LJUBICA GOLUBIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
LED svjetlo / LED light



MARTINA PETRIC
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Svjetlo žarulje / Household bulb



ANA PAVIČIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Svjetlo žive / Mercury lighting



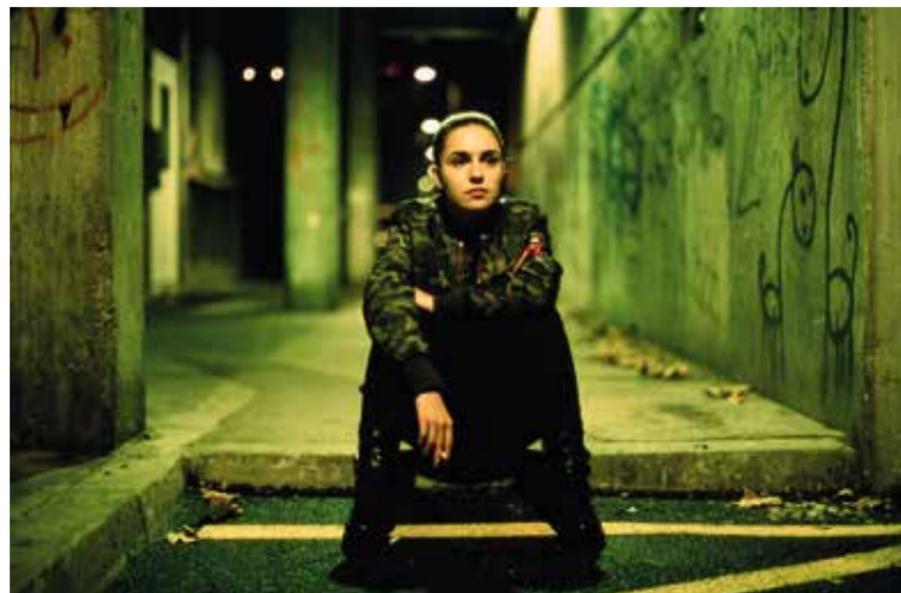
KARLA KOCIJAN
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Neonsko svjetlo / Neon light



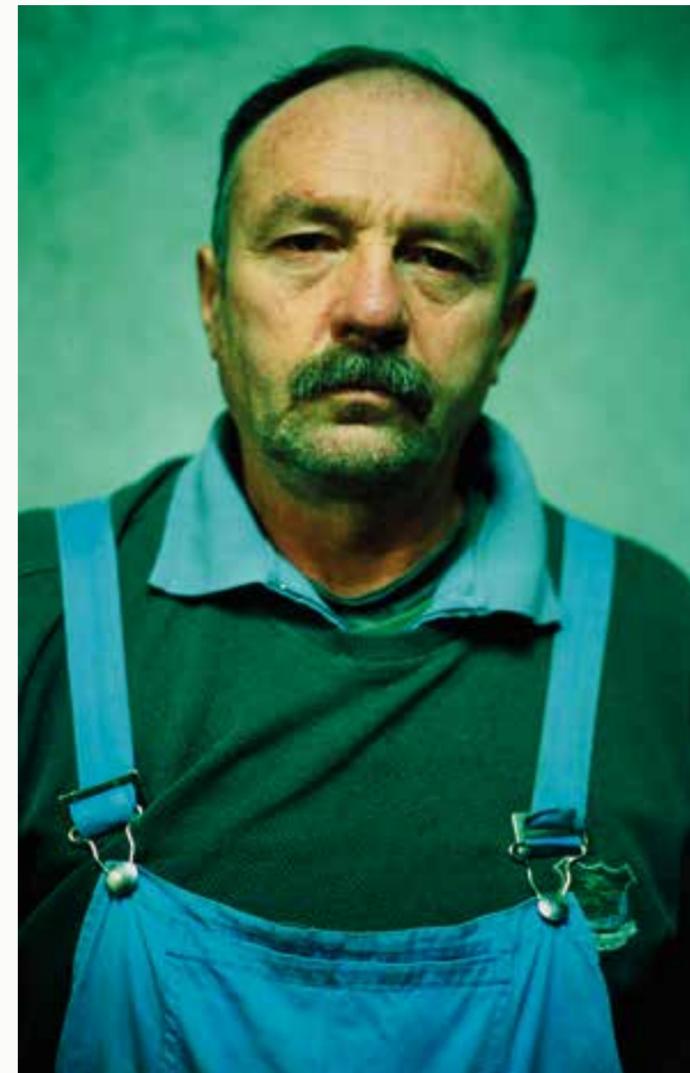
TANJA MODRAKOVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Svjetlo žarulje / Household bulb



DORA DOKO
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Svjetlo natrija / Sodium light source



LJUBICA GOLUBIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Flourescentno svjetlo / Fluorescent light



LJUBICA GOLUBIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Svjetlo žarulje / Household bulb



ERIKA FILIPAN
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
**Flourescentno svjetlo /
Flourescent light**



IVANA BAČANEK
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
**Flourescentno svjetlo /
Flourescent light**



PETRA PIŠKOR
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
**Flourescentno svjetlo /
Flourescent light**



ANA PAVIČIĆ

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



MATIJA BABIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Svjetlo svijeće / Candle light



STELLA GRABARIĆ

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



KARLA KOČIJAN

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

Inspirano umjetničkim djelom / Inspired by a work of art



LJUBICA GOLUBIĆ

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

Inspirano umjetničkim djelom / Inspired by a work of art



PETRA PIŠKOR

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

Koloristički trozvuk – tercijarne boje / Coloristic three tone chord – tertiary colours



STELLA GRABARIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Akt u studiju / Nude in the Studio



JAN MARIN

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Akt u studiju / Nude in the Studio



DORA ČALDAROVIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Akt u studiju / Nude in the Studio



MARTINA PETRIC

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

Inspirirano umjetničkim djelom / Inspired by a work of art



ENA BEGČEVIĆ

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

Visoki tonski ključ / High key



PETRA PIŠKOR

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

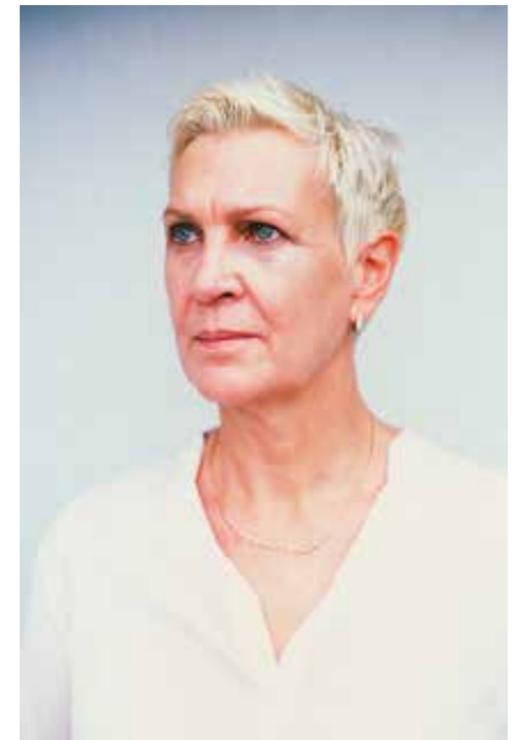
Visoki tonski ključ / High key



ROKO JURJEVIĆ

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

Visoki tonski ključ / High key



IVAN KLANAC

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Akt u studiju / Nude in the Studio



PETRA PIŠKOR

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Akt u studiju / Nude in the Studio



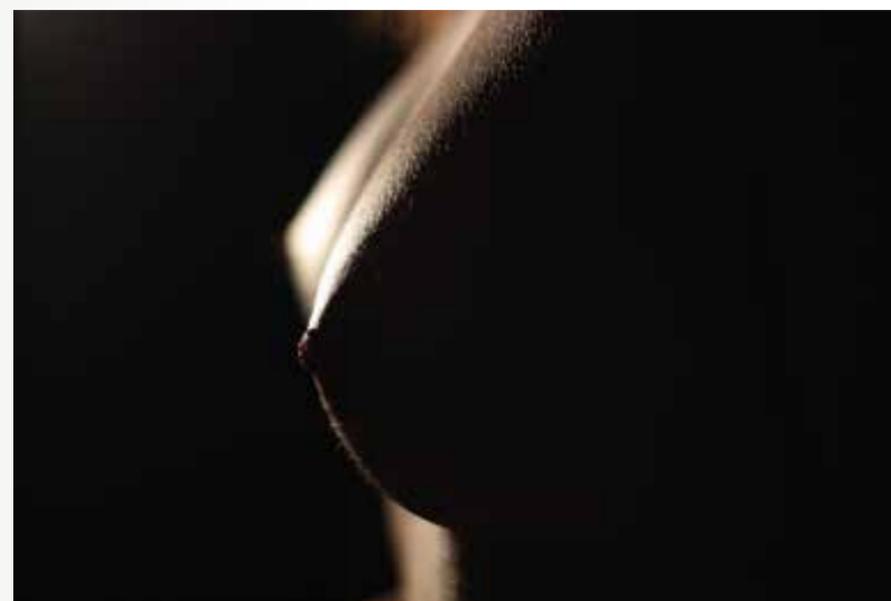
PETRA PIŠKOR

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Akt u studiju / Nude in the Studio



LUCIJA SEVER

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Akt u studiju / Nude in the Studio



LJUBICA GOLUBIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Koloristički akcent /
Coloristic accent



ERIKA FILIPAN
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Sjeverno svjetlo / Northern light



TANJA MODRAKOVIĆ
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Nezasićene boje / Unsaturated colours



ERIKA FILIPAN
MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
DEMONSTRATORICA: Ana Vujasić
Toplo – hladno / Warm-cold



LUKA DUNDOVIĆ

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

Stolac u studiju / A chair in the studio



MATEA BERTINA

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

Stolac u studiju / A chair in the studio



STELLA GRABARIĆ

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

Stolac u studiju / A chair in the studio



ANA PAVIČIĆ

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

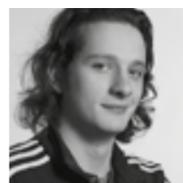
Stolac u studiju / A chair in the studio

Studenti
Preddiplomskog studija

*Undergraduate programme
students*

1. godina
Preddiplomskog studija

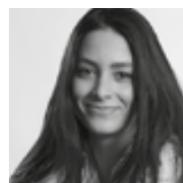
1st Year
Undergraduate Programme



Vicko Bezić



Franka Bihar



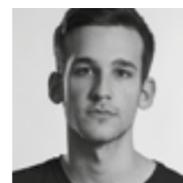
Sara Bilić



Anđela Brnas



Domagoj Bui



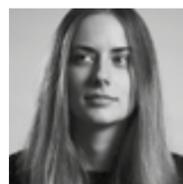
Erik Burić



Mia Dragičević



Dora Ernoić



Josipa Gjergja



Bruna Gloković



Maja Janković



Tana Jelić



Iva Primorac



Sara Stanković



Sara Stepanović



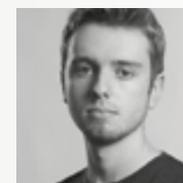
Fabian Tadić



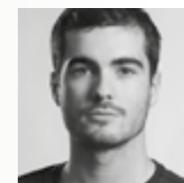
Mate Nikola Tonković



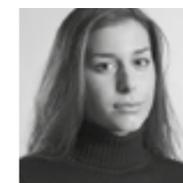
Tanja Virag



Tin Cifrek



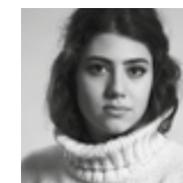
Zrinko Čavar



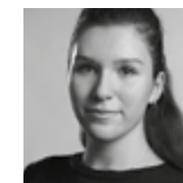
Antonia Čibarić



Sara Dobrijević



Paola Dodić



Silvana Dogan



Ana Koruga



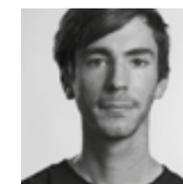
Roberta Kralj



Silvia Marinčić



Božica Marukić



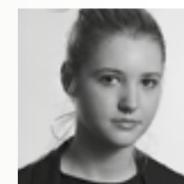
Marin Nižić



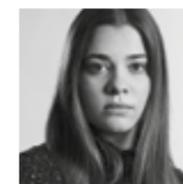
Monika Vodopija



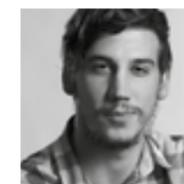
Marcela Vrček



Antonija Vuletić



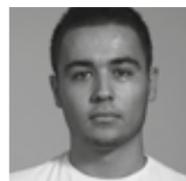
Karla Waldgoni



Mislav Zlatar

2. godina
Preddiplomskog studija
Industrijski dizajn

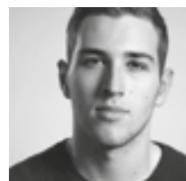
2nd Year
Undergraduate Programme
Industrial Design



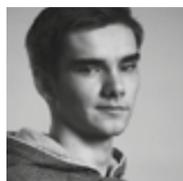
Josip Andrešić



Mirna Aržić



Dominik Badel



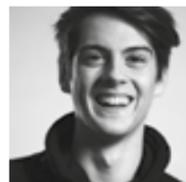
Tomislav Bagić



Matija Barović



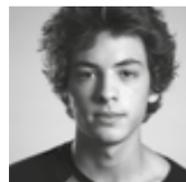
Ines Borovac



Leonard Borovičič



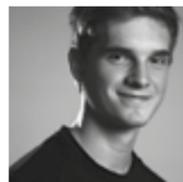
Matea Brkić



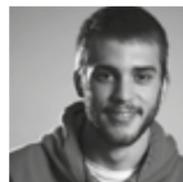
Jakov Habjan



Anja Kepert



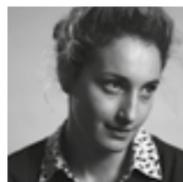
Antonio Klasić



Dani Lacmanović



Marta Letica



Marija Matulić



Ramona Morić



Dominik Perović



Petra Piškor



Hana Puljić



Andrea Rebec



Lucija Rupić



Vana Šulentić

2. godina
Preddiplomskog studija
Vizualne komunikacije

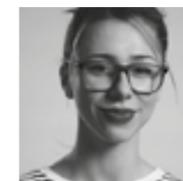
2nd Year
Undergraduate Programme
Visual communications



Helena Benc



Monika Hodak



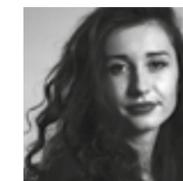
Matija Jandrić



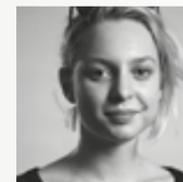
Matko Mijić



Ana Mojaš



Josipa Petrov



Iva Rušin



Tea Sinovčić



Hana Stojaković



Zoe Šarlija



Tea Taneski



Neva Marija Zidić

3. godina
Preddiplomskog studija
Industrijski dizajn

3rd Year
Undergraduate Programme
Industrial Design



Marta Badurina Amin Bajrektarević Matea Bertina Klara Bilić Dora Čaldarović Dora Doko



Luka Dundović Erika Filipan Karla Kocijan Paula Kovač Veronika Kovač Morana Laušin



Andreja Lovreković Jan Marin Lucija Matić Ela Meseldžić Lucija Novosel Luka Pastrina Mazić



Vilim Redža Lucija Sever Nina Stupar Jovana Vlaisavljević Jasna Zoričić

3. godina
Preddiplomskog studija
Vizualne komunikacije

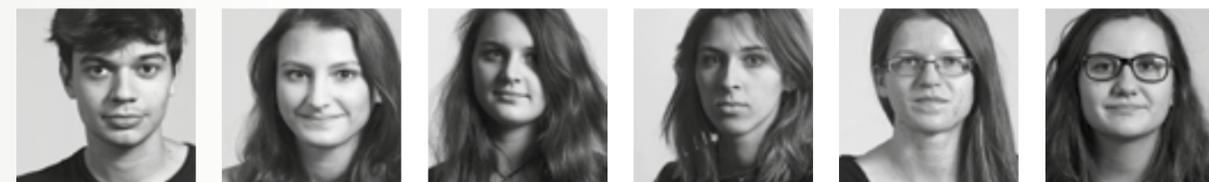
3rd Year
Undergraduate Programme
Visual communications



Ivana Bačanek Darian Bakliža Ena Begčević Bruno Bolfan Mikela Cvitanović Mirta Filipović



Iva Franjić Ljubica Golubić Stella Grabarić Dorja Horvatić Antonija Jurina Roko Jurjević



Ivan Klanac Leonarda Komen Petra Kovačević Tanja Modraković Ana Pavičić Martina Petric



Marijana Šimag Vita Vrebac Ivona Vuri Klara Zaher

Preddiplomski studij
Izvedbeni program

*Undergraduate Programme
Curriculum Outline*

PREDDIPLOMSKI STUDIJ 1. godina

Izvedbeni program / Curriculum Outline

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

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	2.5
	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, full professor</i>
prof. Nenad Dogan / <i>associate professor</i>
prof. Nenad Dogan / <i>associate professor</i>
v. pred. dr. sc. Stipe Vidak / <i>PhD, 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

pred. Andrea Hercog / <i>lecturer</i> doc. mr. sc. Ivana Fabrio / <i>assistant professor</i>
pred. Romana Kajp / <i>lecturer</i> doc. Tomislav Vlanić / <i>assistant professor</i> asist. Marija Juza / <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. Marko Hrastovec / <i>teaching assistant</i> asist. Marko Hrastovec / <i>teaching assistant</i>
asist. mr. sc. Roberto Vdović / <i>MSc, teaching assistant</i>

PREDDIPLOMSKI STUDIJ 2. godina

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

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

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

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

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

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

UNDERGRADUATE PROGRAMME Second Year

3. semestar / 3rd semester

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

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

0	30	2.5
15	30	2.5
30	15	2.5
–	–	–
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 Dragčević / PhD, lecturer
pred.dr.sc. Krešimir Dragčević / PhD, lecturer

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

pred. Andrea Hercog / lecturer
doc.mr.sc. Sanja Bencetić / MSc, assistant professor

v.asist.dr.sc. Stanko Škec / PhD, lecturer
asist. Tomislav Martinec / teaching assistant

doc.dr.sc. Dragan Žeželj / associate professor
doc.dr.sc. Ivica Župčić / associate professor

asist. Inja Kavurić Kireta / teaching assistant

pred. Romana Kajp / lecturer
doc. Tomislav Vlanić / assistant professor
asist. Marija Juza / teaching assistant
asist. Marko Hrastovec / teaching assistant

asist. Inja Kavurić Kireta / teaching assistant

PREDDIPLOMSKI STUDIJ 3. godina

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

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

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

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

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

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

Predmeti smjera vizualne komunikacije Courses in the Visual Communications Programme

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

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

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

UNDERGRADUATE PROGRAMME Third Year

5. semestar / 5th semester

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

15	75	8
30	15	3
–	–	–
15	30	3
180		14

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

15	75	8
15	30	2.5
15	30	3.5
180		14

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

6. semestar / 6th semester

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

15	75	8
–	–	–
15	15	3
15	30	3
165		14

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

15	75	8
15	30	2.5
15	30	3.5
180		14

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

Nositelji kolegija / Course Leaders

prof. dr. sc. Feđa Vukić / PhD, full 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
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Suradnici / Associates and Assistants

doc. dr. sc. Morana Fudurić / associate professor

pred. Andrea Hercog / lecturer

doc. dr. sc. Ivica Župčić / associate professor

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

pred. Romana Kajp / lecturer
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asist. Marija Juza / teaching assistant

asist. Pavel Posavec / teaching assistant

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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 zamišljanja i provođenja projekata kao rezultata teorijsko-istraživačkog rada, stvaranja koncepata i strategija razvoja dizajna s ciljem unapređivanja društvenih i gospodarskih sustava te za preuzimanje strateške i proaktivne uloge na akademskoj i strukovnoj razini.

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 graduate 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.

Graduate 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.

Graduate 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 graduate 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 graduate 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 graduate design study programme.

PRVI SEMESTAR

– Vlastita afirmacija u realnom okružju

U 1. semestru diplomskog studija usmjerenja Industrijski dizajn tema je dizajn u kontekstu realnog okružja i vlastite afirmacije. Zadaci variraju u skladu s interesima pojedinih studenata. Studenti odabiru polje djelovanja u područjima iskazanih vlastitih interesa te u skladu s time zadaci variraju.

Studenti istražuju društvene, gospodarske, ekološke i druge čimbenike dizajna. Na temelju svojih analiza definiraju projektne zadatke radi kontinuiranog unapređenja kvalitete života. Pri tome analiziraju i mogućnosti ostvarivanja svojih rješenja u realnom okružju te se naročita pozornost obraća suradnji s realnim partnerima iz gospodarskoga, društvenoga i/ili drugih područja. Svrha ovog zadatka je usvajanje procesa dizajna na razini inovativnoga koncepta, razvoj samostalnosti tijekom svih faza procesa dizajna, snalaženja u realnom okružju, vještina vođenja projekta i razvojnog tima, upravljanja procesima razvoja dizajna te izražavanja vlastitih stavova dizajnom.

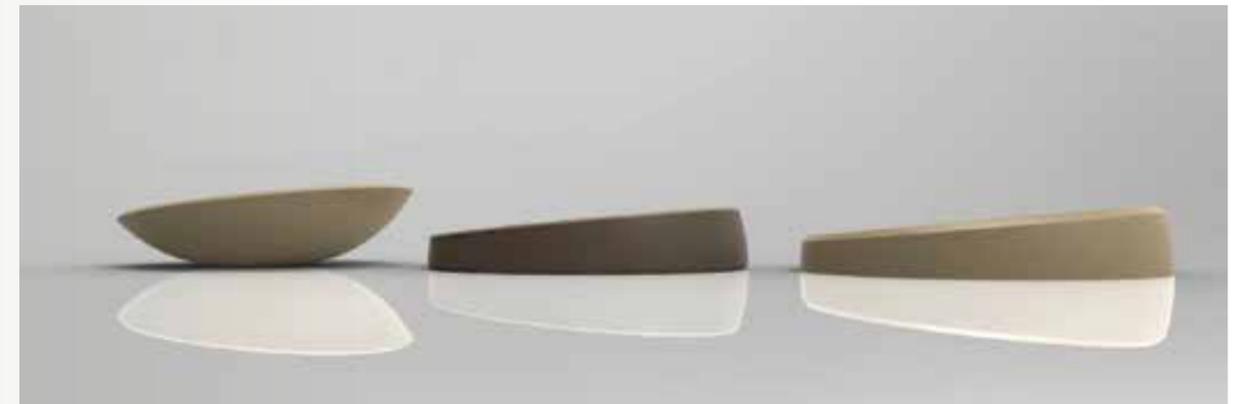
FIRST SEMESTER

– Personal affirmation in real-life environment

In the 1st semester of the Graduate Study Programme at the Industrial Design Department the topic was design in the context of real-life environment and personal affirmation. The assignments vary in accordance with the interests of individual students. Students select a field of activity within the areas in which they have shown their interest and hence the assignments differ. Students explore social, economic, environmental and other design features. Based on their analyses, they define project assignments, striving to continuously improve the quality of life. Moreover, they analyse also the possibility of the implementation of their solutions in the real-life environment, whilst paying particular attention to co-operation with real-life partners involved in the field of economy, social aspect and/or other fields. The objective of this assignment was to master the design process at the level of innovative concept, as well as independence development throughout the phases of design process, managing projects in real-life environment, development team management skills, in addition to management of design development processes and expression of personal attitudes through design.

KLARA MARELIĆ

MENTOR: Zlatko Kapetanović
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Iški potići

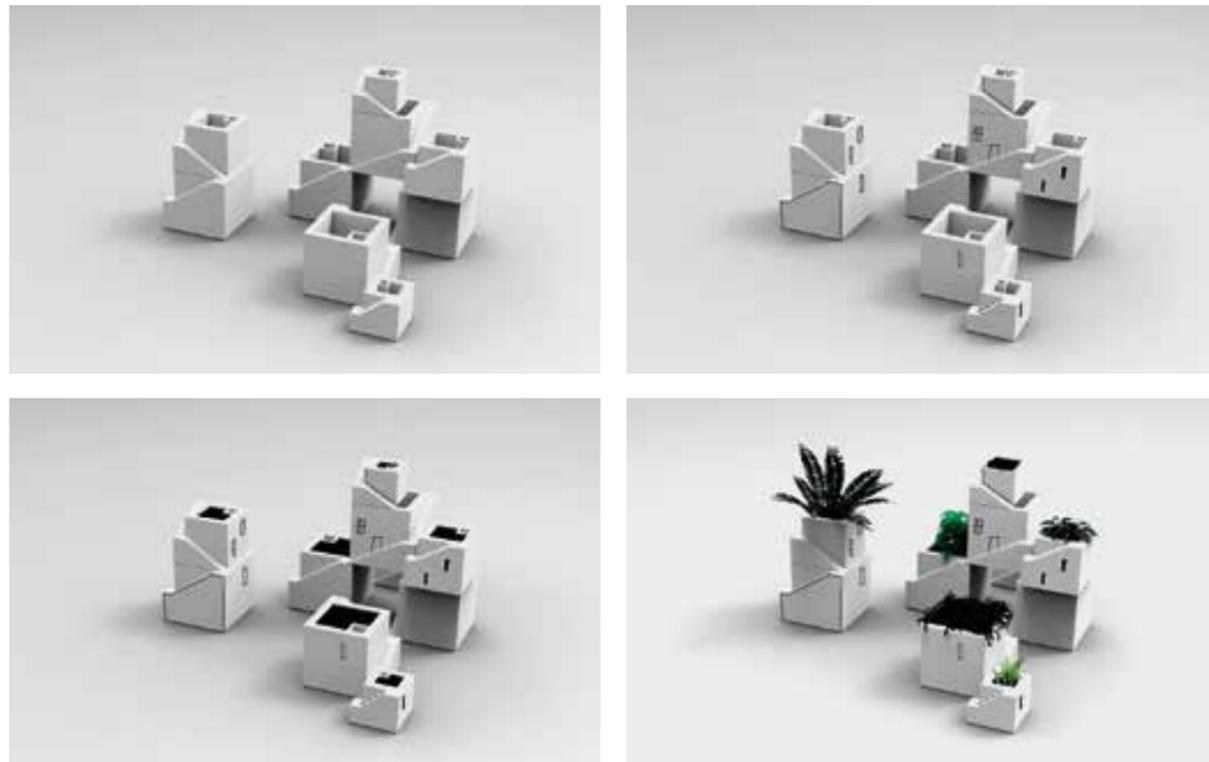
Cilj projekta je očuvati lopižarstvo kao vještinu i dio identiteta otoka Iža te potaknuti turistički razvoj otoka. Osnova projekta su radionice za izradu keramičkih posuda tradicionalnim procesima, kao edukativni i zabavni sadržaj koji tijekom cijele godine potiče druženje među lokalnim stanovništvom i međugeneracijsko povezivanje a stalnim i povremenim turistima nudi edukaciju, zabavu i druženje. Posebnost radionica je poticanje kreativnosti i istraživanja putem alata koji omogućuju različite kombinacije i suvremen izgled izrađenih posuda. Alat čine kalupi koji se sastoje od tri dijela, a koji samostalno ili u kombinacijama nude različite oblike posuda. Izrađeni su od kompozita polimera i drva (drvoplastika) zbog hidrofobnih svojstva i glatke površine koja je potrebna za odvajanje kalupa od gline. Spoj između obruča naglašen je kako bi dao karakter samoj posudi i omogućio lakše vađenje posuda iz kalupa.

Iški potići / Pottery from the island of Iž

The specific objectives of this project were the preservation of specific local way of pottery-making as a skill and a part of the identity of the island of Iž and promotion of tourism development of the island. The project is based on workshops on ceramics and pottery making through traditional processes, which provides educational and entertainment programmes throughout the year and encourages socialising amongst the local population. Moreover, it provides education, entertainment, socialising, motor development and intergenerational bonding to its regular and occasional tourists. The specific feature of the workshops is promotion of creativity and research using the tools that enable different combinations and contemporary ceramic pottery shapes. The tools include moulds that comprise of three parts, which, independently or combined, result in different pottery shapes. They are made from composites of polymer and wood (wood-plastic composites) due to its hydrophobic features and a smooth surface, which is fundamental for separating the mould and the clay. The joints between the rims have been highlighted in order to provide the pot with its own specific features and enable an easier release of pots from the mould.

LUCIJA RUBINIĆ

MENTOR: Zlatko Kapetanović
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Flo

Flo je sustav proizvoda koji povezuje dijete, uzgoj bilja i igru. Svrha proizvoda je pojedine artifičijelne igračke i osjećaj 'instant zadovoljstva' zamijeniti prirodom, trudom i strpljivošću. Flo se sastoji od kvadratnih modula – baza u tri veličine koje dijete slaže prema vlastitim afinitetima, stvarajući osobni prostor za igru. U baze se potom sade biljke koje mogu biti cvijeće, začini ili pak hrana, a sami moduli sadrže utor koji služi samonavodnjavanju biljaka. Zasađene biljke istodobno predstavljaju zelene površine unutar dječjeg prostora za igru i boravak. Plastični materijal i bijela boja modula omogućuju djetetu da svaki modul crtanjem i bojanjem pretvori u vlastite vizije. Osim zabave, Flo u djetetu potiče kreativnost, logično zaključivanje, učenje o prirodnim procesima te povezivanje s prirodom.

Flo

Flo is a system of products that connects a child, plant growing and playing. The objective of the product is to replace specific artificial toys and the feeling of 'instant gratification' with nature, effort and patience. Flo comprises of square modules – bases in three sizes that the child assembles in accordance with their own affinities, creating their own personal space for playing. The bases are then used for planting flowers, herbs or plants to provide food, whilst the modules contain a slot intended for self-watering of the plants. The plants simultaneously provide green spaces within the children's stay and play area. The plastic material and the white colour of the modules enable children to repeatedly transform each module into their own vision of it by using colours. In addition to providing entertainment, Flo encourages creativity amongst children, as well as the reaching of logical conclusions, learning about natural processes and connecting with the nature.

PAULA ŠANTIĆ

MENTOR: Zlatko Kapetanović
ASISTENTICA / ASSISTANT: Sanja Bencetić
REKTOROVA NAGRADA / RECTOR'S AWARD!



Bokun

Nekada, dok još hladnjaci i zamrzivači nisu postojali ljudi su bili primorani konzervirati hranu za zimu. Namirnice su se prikupljale, obrađivale i čuvale na različite načine, zavisno od mogućnosti. Danas je priprema zimnice sve rjeđa. Dostupnost hrane tijekom cijele godine, kao i uzbunjeni način života, doveli su do toga da zaboravljamo stare običaje i navike specifične za krajeve iz kojih dolazimo. Cilj projekta je pobuditi želju u ljudima da osjete zadovoljstvo pripreme vlastite zimnice oživljavanjem tradicija i dalmatinskih običaja konzerviranja hrane (soljenje ribe, pravljenje domaćeg sira,...) pomoću keramičke posude bokun. U skladu s tradicijom, ali i suvremenim ekološkim načelima, bokun je izrađen iz keramike i drveta. Sastoji se od posude za cijedenje namirnica, posude za skupljanje tekućine, poklopca i utega koji omogućuje cijedenje.

Bokun

A long time ago, long before refrigerators and freezers existed, people had to preserve food for the winter using different methods. The ingredients were collected, processed and stored in different ways, which provided the opportunity of personal adjustment, creativity, education and satisfaction with personal success. Preservation of food for the winter is becoming increasingly rare. Availability of food throughout the year, as well as the hectic pace of life, resulted in people's not being careful about what they eat. We have forgotten old customs and habits, typical of our place of origin. The specific objective of the project is to arouse the wish amongst people to feel the satisfaction of food preservation for the winter, through reviving the tradition of Dalmatian food preservation customs (fish salting, cottage cheese preparation...) using a ceramic pot named bokun. In accordance with the tradition, as well as with modern environmental principles, bokun is made from ceramics and wood. It comprises of a container for the pressing of produce, another container for collecting liquids, a lid and a pressing-weight

DRUGI SEMESTAR Dizajn u kontekstu razvoja tehnologije – Nanotehnologija

Tema zadatka u drugom semestru jest dizajn u kontekstu razvoja tehnologije, a akademske godine 2016./2017. vezan je na nanotehnologiju. Riječ nanotehnologija s jedne strane označuje sve što se odigrava na nanoljestvici veličina u slijedu opće minijaturizacije makroskopskih objekata k sve manjima i manjima, a s druge strane podrazumijeva dosljedno stvaranje strojeva, naprava i to atom po atom, odnosno molekula po molekula. Može se reći da je nanotehnologija polje primijenjene znanosti bazirane na dizajnu, sintezi i primjeni materijala i uređaja reda veličine jednog nanometra. Studenti trebaju istražiti na koji način će primjena tih tehnologija promijeniti svijet u kojem živimo.

Svrha zadatka je upoznavanje konteksta razvoja tehnologija kao važnog čimbenika za postavljanje i izvedbu projekta, te osmišljavanje rješenja koja potiču razvoj novih ili primjene postojećih tehnologija na nove načine.

SECOND SEMESTER Design in the context of technology development – Nanotechnology

The topic addressed in the assignment during the second semester is design in the context of technology development and in the academic year 2016 / 2017 it was linked with nanotechnology. The word nanotechnology on the one hand denotes anything that occurs at the nanoscale, in the sequence of general miniaturisation of macroscopic objects towards smaller and smaller ones whilst, on the other hand, it implies consistent creation of machinery and devices, atom by atom, or molecule by molecule. It can be stated that nanotechnology is a field of applied science based on design, synthesis and application of materials and devices of 1 nanometre. Students need to find out in what way the use of these technologies will change the world we live in. The objective of the assignment is to become acquainted with the context of technology development as an important factor for the project setup and its implementation, as well as for providing solutions that encourage the development of new technologies or the use of the existing ones in new ways.

JOSIPA TADIĆ
MENTOR Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Molly

Proučavanjem i analiziranjem nanotehnologije i nanomaterijala uočen je potencijal novog načina pristupa projektiranju za dizajnere. Koncept se bazira na malom predmetu koji sadrži sve što nam je prijeko potrebno za projektiranje te time također postaje i zamjena za računalo. Videom je prikazan scenarij korištenja i razrada jednog predmeta. Molly nam omogućuje projektiranje u 2d, a upravljanjem nanomaterije omogućeno je modeliranje u 3d.

Molly

The potential of a new way of approach to design has been identified through studying and analysis of nanotechnology. The idea behind it is a small object that contains everything we need for design and it hence also becomes a replacement for the computer. The video shows the scenario of use and the making of an object. Molly enables us to design in 2D, whilst modelling in 3D is possible through managing of the nanomatter.

KLARA MARELIĆ

MENTOR Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Nanoplivač

Čovjek je biće koje pod vodom može boraviti onoliko dugo koliko mu kapacitet pluća dopušta, kretati se može uz pomoć svojih udova, nije mu u prirodi boraviti pod vodom. Cilj ovog projekta je bolji doživljaj podvodnog svijeta kojeg čovjek bez pomagala ne može u potpunosti iskusiti. Preuzimajući značajke morskih bića htjelo se nadograditi čovjeka. Nanomaterijal bi ulaskom u vodu činio ovojnica oko plivača. Materijal bi plivaču odvajao kisik iz vode, prilagođavao bi se pokretima tijela i omogućio plivaču da se brže kreće kroz vodu ili lakše zadržava na morskome dnu. Ovojnica bi tako preuzimala oblike i značajke nekih postojećih organizama kao što su pipci ili peraje. Pipci bi omogućili plivaču dulje zadržavanje na morskome dnu, a peraje brže kretanje kroz vodu. Osim dupina, ježinca i raže, čija su kretanja bila samo neka od inspiracija za video, ovojnica bi mogla preuzimati svojstva morskih bića kao što je kamufliranje ili mlazni pogon, već ovisno o željama plivača.



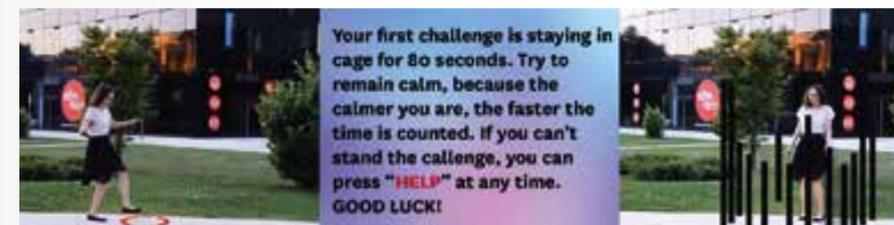
Nanoswimmer

Humans are living beings who can spend as much time under water as their lung capacity will allow them. They move using their limbs and it is not natural for them to spend time under water. The objective of this project is to acquire improved experience of the underwater world that humans cannot fully experience without assistance. The idea behind it was for humans to assume the features of marine animals in order to upgrade their own potential. Upon entering water, nanomaterial will provide a membrane around the swimmer. Moreover, the material will separate the oxygen from water for the swimmer, adapt to the movements of the swimmer's body and enable them to move through the water or to spend time underwater in an easier way. The membrane will assume the forms and features of some existing organisms such as tentacles or fins. Furthermore, the tentacles will enable the swimmer to spend longer periods in the seabed, whilst they will be able to move faster through the water using their fins. In addition to dolphins, sea urchins and ray fish, whose movements provided some inspiration for the video, the membrane could assume the features of marine animals such as camouflage or jet propulsion, depending on the swimmers' wishes.



LUCIJA RUBINIĆ

MENTOR Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Nanoterapija

Fobija je vrsta anksioznog poremećaja, definirana upornim strahom od objekta ili situacije. Obično se tretira progresivnom relaksacijom, VR-om, lijekovima i hipnoterapijom. Međutim, primjena nanotehnologije ukazuje na znatno veći potencijal u liječenju ove psihološke bolesti. Nanoterapija je oblik liječenja u kojem pacijent dobiva narukvicu koja ima dvije funkcije. Nađe li se fobična osoba u iznenadnoj situaciji napada panike, narukvica prepoznaje razinu straha te čini sve kako bi prividno poništila problem dok se pacijent ne smiri. Također, narukvica omogućuje voljno vježbanje u svrhu ozdravljenja: pacijent na hologramu bira vrstu fobije, razinu i težinu zadataka te način pojavljivanja zadataka (iznenadno ili uz 'hint') te se shodno tome pojavljuju objekti u stvarnom okruženju, a njihovim svladavanjem osoba je sve bliža izlječenju.

Nanotherapy

A phobia is a type of anxiety disorder, defined by a persistent fear of an object or situation. It is normally treated with progressive relaxation, VR, medications and hypnotherapy. Nevertheless, the application of nanotechnology shows a significantly higher potential in treatment of this psychological disorder. Nanotherapy is a form of treatment in which a patient receives a bracelet with two functions. In case a person suffering from a phobia happens to find himself or herself in a sudden situation of a panic attack, the bracelet identifies their level of fear and does everything to apparently eliminate the problem until the patient has calmed down. Moreover, the bracelet enables intentional practice for the purpose of recovery: a patient can select the type of phobia on a hologram, as well as the level and level of difficulty of the task and even the way the task will appear (suddenly or after a hint) and consequently objects will appear in real-life environment. The person will then address the issues presented and hence accelerate their recovery.

PAULA ŠANTIĆ

MENTOR Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Nanohrana

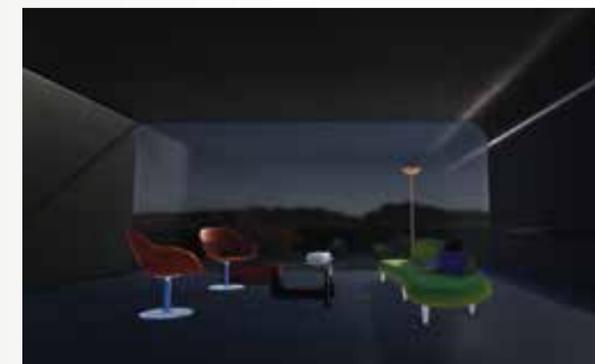
Nanotehnologija nam daje mogućnost manipuliranja materijom. Zahvaljujući tome, u relativno bliskoj budućnosti mogli bismo od otpada stvarati sasvim novu materiju. To znači da bismo mogli ne samo rekreirati oblike i okuse već bi to bio početak sasvim novog promišljanja načina na koji kuhamo. Osim što bismo svakog dana mogli koristiti novi pribor za jelo, mogli bismo kreirati meso a da nikome ne naudimo. Imali bismo mogućnost manipulirati nutritivnim vrijednostima hrane, birati okuse, teksturu pa čak i osjetiti njezin miris prije nego je skuhana. Danas je teško doći do organski uzgojene hrane. Kad već prihvaćamo sve što nam se nudi i bez razmišljanja posežemo za savršeno oblikovanim namirnicama, zašto onda ne bismo prihvatili i savršeno zdrave namirnice. Što ako sami možemo kreirati hranu koju želimo jesti? Što ako naša mogućnost izbora na tržištu ostavi samo organski uzgojene proizvode? Nanotehnologija može utjecati na razvoj ne samo pripreme hrane već i promišljanja o njoj.

Nanofood

Nanotechnology gives us the opportunity to manipulate matter. Consequently, in a relatively close future we will be able to create a completely new matter from waste. That means we will be able not only to re-create shapes and flavours, but it will be the start of an absolutely new way of perceiving the way we cook. In addition to being able to use new cutlery on a daily basis, we will also be able to make our own meat, without causing any harm to any living beings. We will have the opportunity to manipulate the nutritional value of food, choose flavours, the texture and even feel the scent of food before it is cooked. Organically grown food is currently not so easily available. Since we normally accept anything we are served and we reach out for perfectly shaped ingredients without giving it too much thought, why should we not accept perfectly healthy ingredients? What if we are able to independently create the food we wish to eat? What if our freedom of choice results in only organically grown produce being provided on the market? Nanotechnology can impact not only on the development of food, but also on the way of perceiving it.

MATEJ MALTAR

MENTOR Mladen Orešić
ASISTENTICA / ASSISTANT: Andrea Hercog



Nanolive

Nanolive je koncept pametne kuće izrađene pomoću nanotehnologije. Temeljno polazište koncepta je pretpostavka kako će nanomaterijali imati mogućnosti transformacije vlastite materije kao i višestruko bolja svojstva od standardnih materijala. Samim time standardna tipologija kuće je zbog Nanolivea napuštena. Nanolive se sastoji od jedne, za dosadašnje pojmove, male stambene jedinice unutar koje korisnik u bilo kojem trenutku može prilagoditi prostor prema svojim trenutnim potrebama – promijeniti pokućstvo, stvoriti pregrade, mijenjati rasvjetu te boje zidova. Nanolive nema prozore, vrata ni instalacije jer se pojavom mogućnosti transformacije vlastite materije za njima izgubila potreba.

Nanolive

Nanolive is a concept of smart house constructed using nanotechnology. The idea behind the concept is the assumption that nanomaterials will have the possibility to transform their own matter, as well as significantly superior features compared with standard materials. Consequently, the standard typology of the house has been abandoned due to Nanolive. Nanolive comprises of a single dwelling unit, which according to the notions commonly accepted thus far, is considered small. The user is given the opportunity to adapt the space in order to meet their own current requirements. Hence, the user can replace the furniture; create partition walls, change the lighting and wall paint colour. Nanolive has no windows, doors nor installations, since, as a result of the possibility to transform its own matter, there is no longer any need for them.

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 graduate 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 graduate study programme.

The final year of the graduate 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 graduate thesis during the final year of graduate 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.

DORA KASUN

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Hrvatski muzej arhitekture

Projektni zadatak je bio osmisliti dodatni sadržaj za Hrvatski muzej arhitekture. Posebnost ovog muzeja je nepostojanje stalnog postava kao i njegova slaba komunikacija u javnosti. Sukladno tome zadatak je bio osmisliti program i oblik tzv. 'urbanog muzeja arhitekture'. Takav disperzirani muzej omogućio bi promatranje arhitekture u realnom okruženju te sagledavanje cijeloga grada kao jedinstvene urbane cjeline, odnosno jedinstvenog muzeja. Muzej se manifestira u obliku digitalne aplikacije i sustava markacija po gradu. Koncept muzeja nastoji korisnika motivirati da doista obiđe i istraži arhitekturu uživo. Aplikacija i sustav markacija postojeća arhitektonska baština.

The Croatian Museum of Architecture

The project assignment was to provide additional content for the Croatian Museum of Architecture. The specific feature of this museum is the non-existence of a permanent collection, as well as its poor communication with the public. Consequently, the assignment was to provide a programme and the form of the so-called 'urban museum of architecture'. This type of dispersed museum would enable to consider architecture in the real-world environment and to perceive the entire city as a unique urban unit, or a unique museum. The Museum manifests itself in the form of a digital app and a system of signs throughout the city. The idea behind the Museum is striving to motivate the users to actually walk around and explore the architecture first hand. The app and the system of signs are intended primarily as auxiliary tools, whereas the created Museum holdings comprise of the existing architectural heritage.



Gradski muzej Varaždin



Gradski muzej Varaždin
KULA STRAŽARNICA



Gradski muzej Varaždin
PALAČA SERMAGE



Gradski muzej Varaždin
PALAČA HERZER



Gradski muzej Varaždin
STARI GRAD

LEOPOLDINA JOVANOVSKI
MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić



Vizualni identitet
— Gradski muzej Varaždin

Gradski muzej Varaždin je ustanova sastavljena od nekoliko muzejskih odjela koji su smješteni u četiri povijesne građevine u staroj jezgri grada. To su: palača Sermage, palača Herzer, dvorac Stari grad te Kula stražarnica. Budući da neki od odjela, koji se nalaze unutar ta četiri muzejska objekta, nemaju stalni postav, prilikom izrade novog identiteta naglasak je stavljen na same građevine. Tako je konačni vizualni identitet sastavljen od četiri stilizirana znaka koji su zapravo preuzeti elementi sa svake pojedine zgrade. Kako je Varaždin prepoznatljiv po svojim narančastim krovovima, u znaku prevladavaju žutocrveni tonovi. Primarni identitet sadrži elemente sva četiri prostora, čime je istodobno jasno iskazana posebnost svakog od njih.

Visual identity
— Varaždin City Museum

The Varaždin City Museum is an institution comprising of several museum departments located in four historical buildings in the historical nucleus of the city. These are: the Sermage Palace, the Herzer Palace, the Old Town castle and the Watchtower. Upon the creation of a new visual identity the emphasis was placed on the buildings, since some of the departments located within the four Museum premises do not have a permanent collection. Consequently, the final visual identity comprises of four stylised signs which have actually been taken over from each of the buildings. Since Varaždin is recognisable by its orange roofs, the sign primarily comprises of yellow-reddish nuances. The primary identity includes elements of the four premises, which simultaneously clearly shows the specific features of each of them.



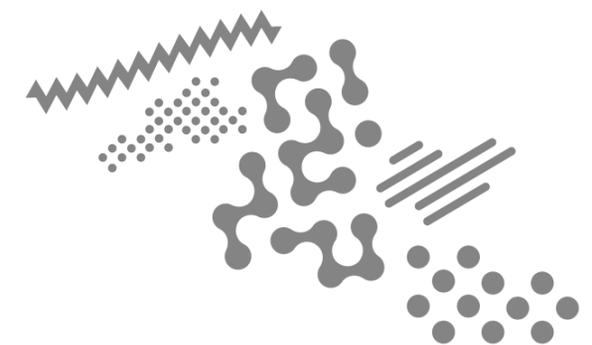
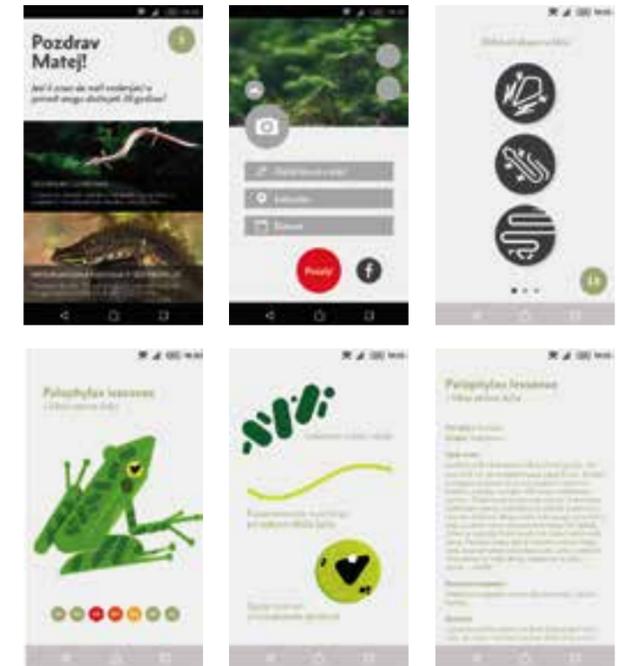
Herpetofauna
— terenski vodič

Tema rada manjak je senzibiliteta i edukacije vezane uz bioraznolikost naših područja. U žarištu je vrlo važna skupina bića zaokružena pod nazivom Herpetofauna koju čine vodozemci i gmazovi. Rješenje je zamišljeno u obliku interaktivne mobilne aplikacije, terenskog vodiča kojemu je namjena edukacija osnovnoškolaca. Aplikacija djeluje prema principima terenskog vodiča, čime će mladog korisnika potaknuti da što više od svoga vremena posveti boravku u prirodi te uz znatiželju, razvije i svoje kognitivne sposobnosti.

Herpetofauna
— field guide

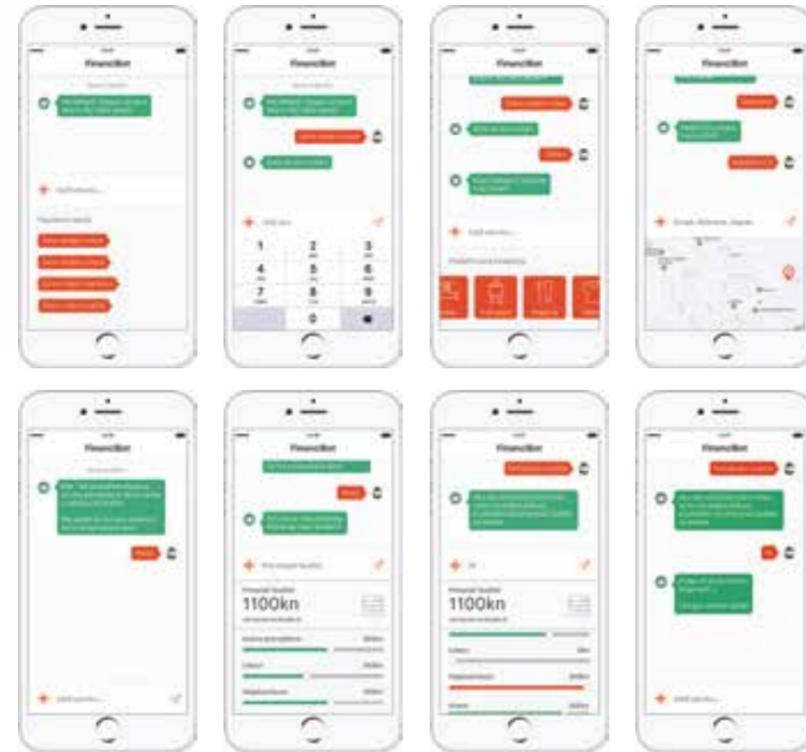
The topic addressed is a lack of sensibility and education concerning the biodiversity in this area. The focus is placed on a very important group of animals referred to under the name of Herpetofauna, which comprises of amphibians and reptiles. The idea behind the solution was to provide an interactive mobile app, a field guide intended for the education of elementary school pupils. The app functions in accordance with the principles of a field guide, striving to encourage its young users to spend their free time outdoors as much as possible and develop their cognitive skills, besides curiosity.

MATEJ VUČKOVIĆ
MENTOR: Stipe Brčić
ASISTENTICA / ASSISTANT: Marija Juza



MIHAEL MIKLOŠIĆ

MENTOR: Ivan Doroghy
KOMENTOR / COMENTOR: Emil Flatz
ASISTENT / ASSISTANT: Tomislav Vlainić



FinanciBot

FinanciBot je mobilna aplikacija koja studentima omogućuje praćenje osobnih financija jednostavnom interakcijom putem slanja poruka. Aplikaciju podržava chatbot, vrsta umjetne inteligencije koja detektira ključne riječi iz korisničkih poruka te prikladno odgovara ljudskim govorom. Ovom vrstom interakcije od korisnika se ne traži stvaranje nove navike, budući da se aplikacijama baziranim na porukama već služio. Izbjegavaju se obrasci i konotacije vezane uz klasične financijske aplikacije koje su često suhoparne. Uz mogućnost praćenja i pregleda statistike osobnih financija, aplikacija također generira savjete prilagođene konkretnom korisniku te ga na personalizirani način nastoji financijski educirati.

FinanciBot

FinanciBot is a mobile app that enables students to keep abreast of their personal finances through a simple interaction by sending messages. The app is powered by chatbot, a type of artificial intelligence that detects key words from user messages and adequately responds with human speech. This type of interaction does not require the users to create a new habit, since they have already used apps based on messages. Templates and connotations linked with classical finance apps are avoided, since they are frequently arid. In addition to giving the opportunity to follow and view the personal finance statistics, the app also provides tips adapted to meet the needs of a specific user and strives to educate them in a personalised way concerning the finances.

MIRJAM MILAS

MENTOR: Ivan Doroghy
KOMENTORI / COMENTORS: Krunoslav Dugalić, Emil Flatz
ASISTENT / ASSISTANT: Tomislav Vlainić



Voćnjak

Mobilna aplikacija Voćnjak utemeljena je na detaljnom praćenju procesa uzgoja jabuka lokalnoga obiteljskoga poljoprivrednoga gospodarstva. Analizirajući kompleksan i dinamičan proces uzgoja, uočene su mnoge potrebe, propusti i nedostaci. Kreirana aplikacija sadrži i sistematizira sve korake uzgojnog procesa (od agrometeoroloških mjera, zaštite, dinamike rasta ploda, berbe pa sve do završnih godišnjih radova). Razvijen je sustav piktograma radi lakše navigacije kroz aplikaciju. Funkcionalnost aplikacije očituje se u nastojanju na redovnom i cjelokupnom ispunjavanju evidencijskih lista, sustavnom praćenju razvoja plodova te prikazima pravnih formulara. Aplikacija postaje osobni savjetnik koji je izravno uključen te svakodnevno bilježi i olakšava organizaciju poslova.

Orchard

The mobile app named Orchard is based on detailed monitoring of the apple growing process at a local family-owned apple farm. A large number of requirements, oversights and shortcomings were identified upon the analysis of a complex and dynamic apple growing process. The developed app includes and systematises all the steps in the apple growing process (ranging from agrometeorological measures, protection, the dynamics of fruit growth, harvest to the final works). A system of pictograms has been developed striving to enable an easier navigation through the app. The functionality of the app is shown in efforts towards regular and comprehensive filling of record sheets, systematic monitoring of fruit development and through a presentation of legal forms. The app is intended as a directly involved personal advisor, which records and helps in the organisation of work on a daily basis.



MLADEN UDOVIČIĆ

MENTOR: Ivan Doroghy
ASISTENT / ASSISTANT: Tomislav Vlainić

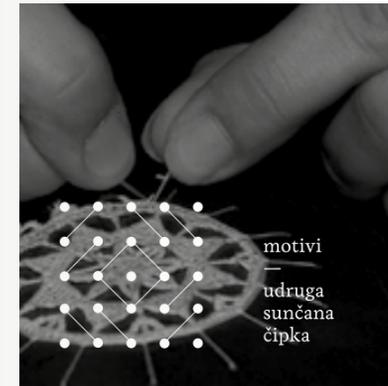


Muzej ratnog djetinjstva

Jedna od uloga Muzeja ratnog djetinjstva u Sarajevu je smanjenje ratnih trauma poticanjem na međusobno razumijevanje. Najvažniji dio sadržaja muzeja čini zbirka osobnih predmeta koji po sebi ne govore mnogo, a iako nemaju veliku materijalnu vrijednost popraćeni su osobnim pričama vlasnika što predmetima daje dokumentarnu težinu. U oblikovanju vizualnog identiteta Muzeja nije izdvojena i interpretirana jedna priča o iskustvu djetinjstva u ratu već je stvorena platforma koja omogućuje prikaz većine iskustava koji su ovdje izloženi. U aplikacijama se koriste rasterizirani detalji izložaka kako bi se postigao gotovo apstraktan prikaz realnog i time na simbolički način prikazalo sjećanje na ratna iskustva, ali i prolaznost vremena.

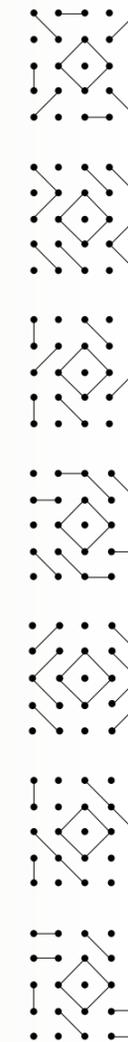
The War Childhood Museum

One of the roles of the Sarajevo-based War Childhood Museum is to overcome the trauma of war through encouragement of mutual understanding. The most important part of the Museum holdings is the collection of personal objects which do not speak much per se and, although they do not have a high material value, they are accompanied by personal stories of their owners, which gives them a documentary value. A platform was created upon the design of the visual identity of the Museum which enables the presentation of most wartime experiences that have been exhibited in the Museum, rather than selecting and interpreting a single story about childhood war experience. The apps use rasterised details of the exhibits in order to achieve an almost abstract presentation of the real and hence symbolically depict the remembrance of wartime experiences, as well as the transience of time.



TENA KNEŽEVIĆ

MENTOR: Nenad Dogan
ASISTENTICA / ASSISTANT: Romana Kajp



Vizualni identitet udruge Sunčana čipka

Rješenje za vizualni identitet čipkarske udruge inspirirano je čipkarskom ramom, drvenim okvirom na koji se napinje konac čipke. Postoje bezbrojne mogućnosti interpretacije različitih motiva u kreiranju čipke, što vizualni identitet svojim rješenjem naglašava. Osnovni vizualni element znaka su krugovi unutar kvadratne mreže i linije koje ih spajaju, a simboliziraju čipkarski konac. Linije unutar mreže ograničene su na osam poteza. Primarni znak ima sedam izvedenica koje se koriste proizvoljno i međusobno su ravnopravne. Pakiranje za čipku bazira se na kutijama sa sustavom izvlačenja, različitih dubina. U dublju kutiju pakiraju se proizvodi u koje je implementirana čipka, npr. odjeća gdje se atraktivan komad čipke izdvaja na gornji dio. U pliću kutiju pakira se čipka koja se centrira i zatim napinje na predviđene kopče.

Visual identity of the Lace Society

A solution for the visual identity of the Lace Society was inspired by the blocking frame, a wooden frame onto which lace thread is held. There are countless possibilities of interpretation of different motifs in lace creation, which has been emphasised through the visual identity provided by the solution. The basic visual element of the sign are circles within a square mesh and the lines that connect them, which symbolise the lacemaking thread. The lines within the mesh are limited to eight moves. The primary sign has seven versions which are used arbitrarily and are all equal. The lace packaging is based on boxes with a pull system, of different depths. The deeper box is intended for the packaging of products decorated with lace, e.g. the clothing items where the attractive piece of lace is placed on the upper item. The shallow box is intended for the packaging of the lace that is centred and then blocked by the special pins.

DRUGI SEMESTAR

– Dizajn u kontekstu razvoja komunikacijskih medija

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

SECOND SEMESTER

– Design within Communications Media Development

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

TENA KNEŽEVIĆ

MENTOR: Nenad Dogan
KOMENTORI / COMENTORS: Anka Mišetić, Veljko Žvan
ASISTENTICA / ASSISTANT: Romana Kajp
GODIŠNJA NAGRADA STUDIJA DIZAJNA /
ANNUAL AWARDS AT THE SCHOOL OF DESIGN



Kampanja Pametan potez — Zapošljavanje invalidnih osoba

Kampanja se bavi problemom zapošljavanja osoba s invaliditetom, a poslodavce navodi na razmišljanje o stvarnim poslovnim potencijalima takvih osoba i omogućuje im kontakt. Sredstva kampanje su plakati koji svojim porukama stavljaju osobe s invaliditetom u izravan poslovni kontekst. Postavljeni na strateškim mjestima plakati upućuju na digitalne sadržaje, Web adresu i Facebook stranicu. Glavni slogani odnose se na četiri različite vrste invalidnosti, a naglasak se stavlja na poslovnu sposobnost takvih osoba. Web se temelji na poruci: 'Zapošljavanje osoba s invaliditetom pametan je poslovan potez', a opisuju se iskustva poslodavaca u radu s osobama s invalidnošću. No i osobe s invalidnošću mogu opisati svoja radna iskustva te kako su do njih došli. Poslodavcima se putem e-mail marketinga naglašavaju pozitivne strane zapošljavanja invalida.



Smart Move campaign — Employing people with disabilities

The campaign addresses the issue of employing people with disabilities, whilst simultaneously prompting employers to consider the real business potential of those people, providing them also with contact information. Campaign tools are posters which, through the messages conveyed, put people with disabilities into the direct business context. Positioned on strategic locations, they refer to digital content, the web address and the Facebook Page. The main slogans focus on four different types of disability, whereas the business capacity of such people is particularly highlighted. The website is based on the message: 'Employing people with disabilities is a smart business move'. Moreover, an overview is given of the experiences of employers during their work with people with disabilities. Nevertheless, people with disabilities are also given the opportunity to describe their work experiences and how they gained them. The advantages of employing people with disabilities are pointed out to employers through e-mail marketing.



MATEA JURČEVIĆ

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



Vodič kroz hrvatsku mržnju

Naša urbana okolina 'zagušena' je simbolima, slikama i porukama mržnje koji se nalaze na pročeljima zgrada. Aktivnostima anonimnih radikalnih skupina koje takve simbole ispisuju po pročeljima šalje se kriva slika o gradu. Usamljeni pokušaji građana da ih sami uklone su bezuspješni, a ponegdje samo pripomažu tome da se više istaknu. Gradske vlasti ne reagiraju na pravi način, a građani svojom pasivnošću pridonose njihovoj pojavljivanju. Ova kampanja obraća se zajednici, a njezin je cilj da utječe na stvaranje uvjeta i načina za smanjenje tolerancije iskazima mržnje prema drugima i drugačijima. Oblikom i sadržajem tipičnoga turističkog vodiča dokumentirani su simboli mržnje i njihove pozicije u gradu. S obzirom na to da je predviđeno da se vodič distribuira underground scenom, oblikovan je na način zine-a.

A guide through the Croatian hatred

Our urban environment has been 'stifled' with symbols, photos and messages of hatred throughout the building facades. A distorted image of the city is conveyed through the activities of anonymous radical groups who write such symbols on the facades. Individual attempts made by the citizens to remove them normally result in failure and sometimes even help in additionally highlighting them. Urban authorities do not react in an adequate way, whilst the citizens contribute to their appearance through their passivity. This campaign addresses the community and its objective is to impact on the creation of conditions and ways intended to reduce the tolerance of the expression of hatred towards the others and those that are different. Symbols of hatred and their locations in the city have been documented through the form and contents typical of a guide book. Since the guide is intended for distribution on the underground scene, it has the form of a zine.

FILIP LATIN

MENTOR: Nenad Dogan
KOMENTORI/COMENTORS: Anka Mišetić, Veljko Žvan
ASISTENTICA/ASSISTANT: Romana Kajp



Pasivnost građana – izlazak mladih na izbore

Tema kampanje temeljena je na činjenici da građani sve češće odustaju od izlaska na izbore, uz izgovore kako time ionako ne mogu ništa promijeniti. Ciljna skupina kampanje su mladi koje treba potaknuti za veći odaziv na izbore, stoga su sredstvo realizacije kampanje društvene mreže. Velika prisutnost mladih na društvenim mrežama, mogućnost sudjelovanja u kampanji, dijeljene poruka, komentiranje te ostale mogućnosti dvostrane komunikacije razlog su korištenje društvenih mreža u ovoj kampanji. Važan element kampanje je izravno pitanje o tome što je promatrač konkretno učinio za promjenu nezadovoljavajućeg stanja s jasnom porukom da je izlazak na izbore jedini način za promjene u društvu.

Citizen passivity – youth turnout at the elections

The topic of the campaign was based on the fact that citizens increasingly frequently choose not to vote, with the excuse that by voting they cannot make a change anyway. The target group of the campaign are young people who need to be encouraged to a higher turnout for the elections and they are hence the means for the implementation of the social media campaign. A high social media presence of youth, the possibility to participate in a campaign, message sharing, commenting and other opportunities of bilateral communication are the reason for social media use in this campaign. An important element of the campaign was a direct question about what the beholder had actually done in order to change the unsatisfactory state of affairs, conveying a clear message that the turnout at the elections is the only way to make a change in the society.

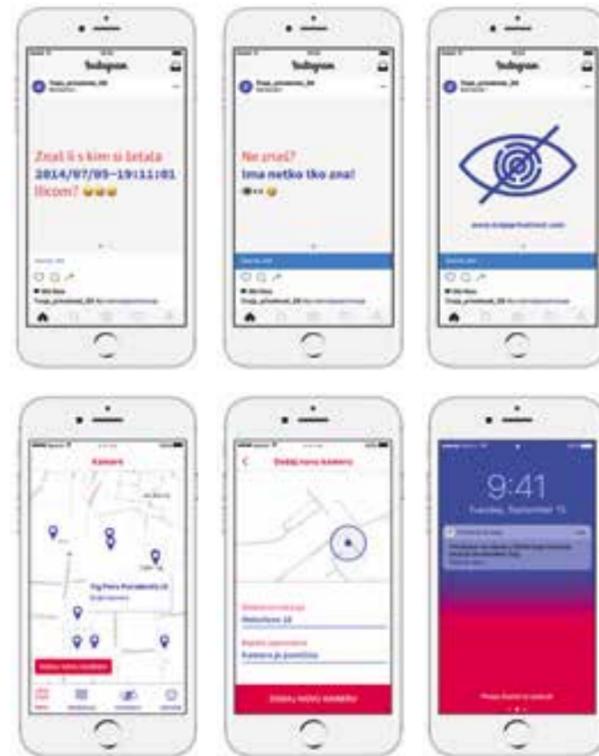


Privatnost je samo tvoja
— osvješćivanje građana o nereguliranom videonadzoru u javnom prostoru

Samo na području grada Zagreba postoji više od 4000 nadzornih kamera. U Republici Hrvatskoj ne postoji zakonska regulativa o nadzornim kamerama u javnom prostoru, što znači da nije regulirano koliko i gdje se drže snimke te tko njima ima pristup. Ideja digitalne kampanje 'Privatnost je samo tvoja' je osvijestiti pripadnike ciljne skupine (18-25 g.) o ovom problemu te ih educirati o važnosti privatnosti općenito. Pozornost ciljne skupine usmjerava se porukama na moguće privatne situacije u javnom prostoru koje mogu biti snimljene nadzornim kamerama. Osim edukacije, kampanja potiče akciju potpisivanja online peticije proslijeđene odgovornim službama i institucijama o potrebi zaštite privatnosti građana. Predviđena je i mobilna aplikacija za kartiranje kamera, a prikupljeni podaci će poslužiti za dodatno argumentiranje problema.

MIHAEL MIKLOŠIĆ

MENTOR: Ivan Doroghy
KOMENTORI / COMENTORS: Anka Mišetić, Veljko Žvan
STRUČNI SUGOVORNIK / PROFESSIONAL INTERLOCUTOR: Vlaho Hrdalo
ASISTENT / ASSISTANT: Tomislav Vlanić



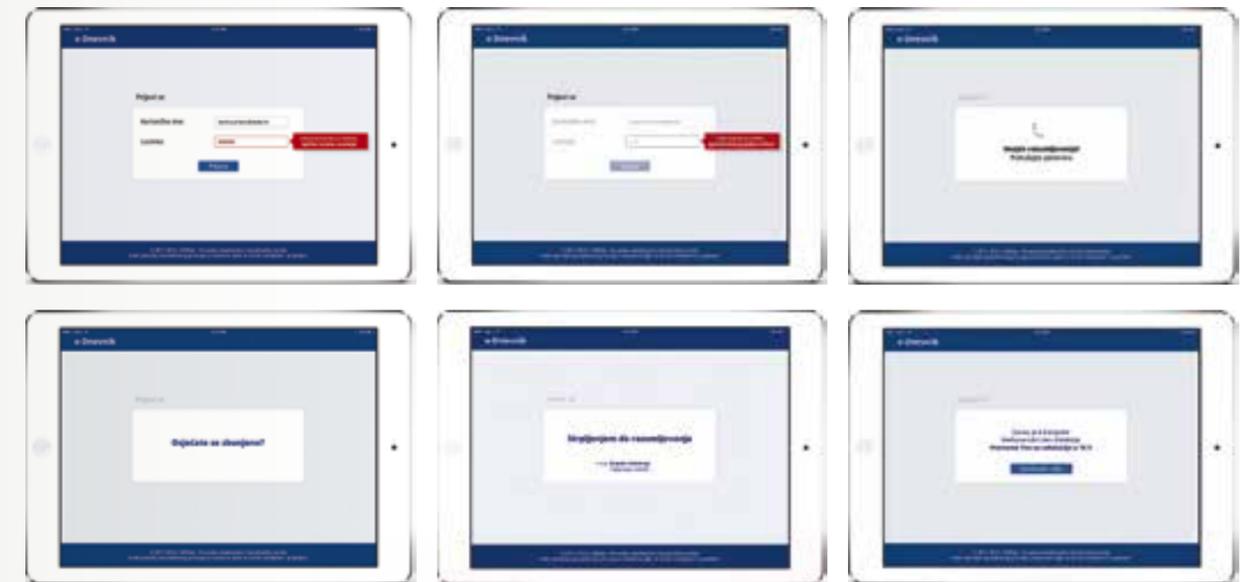
Privatnost je samo tvoja

Privacy is yours only
— raising awareness of citizens about the unregulated video surveillance of public spaces

There are over 4,000 video surveillance cameras only in the area of the City of Zagreb. In the Republic of Croatia there are currently no legal regulations about video surveillance cameras in public spaces, which means there are no regulations about how long and where the footage is kept or who has access to it. The idea of the digital campaign 'Privacy is Yours Only' is to raise the awareness of the members of the target group (from 18 to 25 years old) about this problem and educate them about the importance of privacy in general. The attention of the target group is directed through messages towards possible private situations in public spaces that could be recorded by video surveillance cameras. In addition to education, the campaign also encourages the involvement in signing of an online petition forwarded to competent authorities and institutions about the requirement for protection of citizens' privacy. In addition, a mobile app has been planned for the mapping of surveillance cameras, whilst the collected data will be used to provide additional arguments concerning this problem.

MIRJAM MILAS

MENTOR: Ivan Doroghy
KOMENTORI / COMENTORS: Anka Mišetić, Veljko Žvan
SUGOVORNICI / INTERLOCUTORS: Biserka Mekovec de Carvalho, Anka Mišetić
ASISTENT / ASSISTANT: Tomislav Vlanić



Osjetiti disleksiju

Društvena kampanja 'Osjetiti disleksiju' bavi se problemom komunikacije učitelja i učenika s disleksijom. Izazivanjem stanja zbunjenosti, nemoći, nelagode te nemogućnosti shvaćanja pogreške s kojima se djeca s disleksijom svakodnevno susreću, nastoji se potaknuti svijest i empatija. Kampanja je vezana za 6. listopada, Međunarodni dan disleksije, a započinje neuspješnim logiranjem u sustav E-dnevnika te se nastavlja nizom intervencija s karakterističnim simptomima i neprimjerenim pedagoškim komentarima. Kratkotrajno je otežana prijava nastavnika u sustav što postupno povećava osjećaj frustracije. Nakon intervencija slijedi objašnjenje i apel na strpljenje i razumijevanje te poziv na edukaciju koju provodi Poliklinika Suvag. Kampanja završava edukacijom uza savjete učiteljima što je a što nije pedagoški u radu s disleksičnom djecom.

To feel dyslexia

The social media campaign named 'To Feel dyslexia' addressed the issue of communication between teachers and pupils with dyslexia. The campaign aims to raise the awareness and evoke empathy by causing the state of confusion, helplessness, discomfort and inability to realise the mistakes, which children with dyslexia are faced with on a daily basis. The campaign is linked with the 6th October, World Dyslexia Awareness Day. It starts with a failed login attempt into the system of e-class register and it continues with a large number of interventions with characteristic symptoms and inadequate pedagogic commentaries. The login has been temporarily disabled, which gradually increases the feeling of frustration. The interventions are followed by an explanation and an appeal for patience and understanding and an invitation to the education provided by Suvag Polyclinic. The campaign ends with education and tips for teachers on what is and what is not pedagogical during the work with children with dyslexia.

MLADEN UDOVIČIĆ

MENTOR: Ivan Doroghy
KOMENTORI / COMENTORS: Anka Mišetić, Veljko Žvan
ASISTENT / ASSISTANT: Tomislav Vlainić



Bacanje hrane

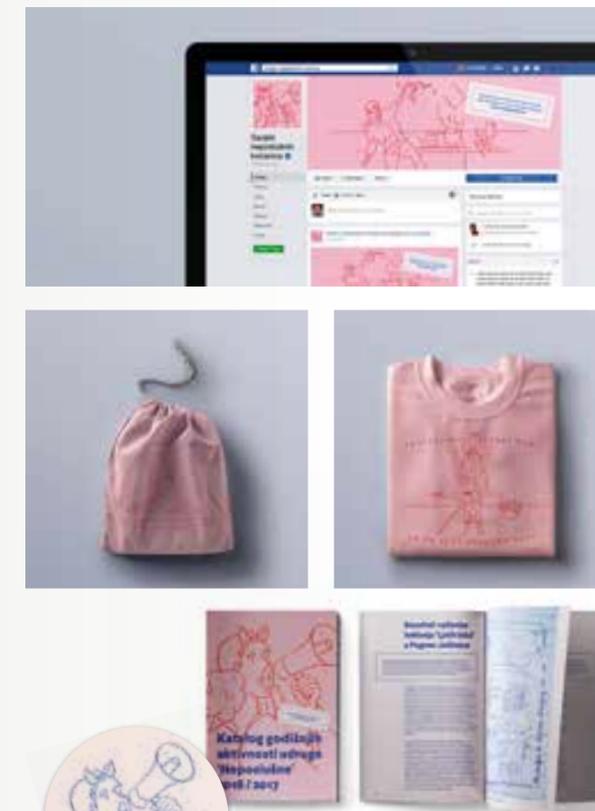
Kampanja se bavi rastućim problemom bacanja hrane. Uzroci bacanja su brojni, a pojavljuju se u fazama proizvodnje, prerade, trgovine i konzumacije. Izračuni govore o tome kako se čak 53 % bačene hrane odnosi na kućanstva i osobnu potrošnju hrane, stoga je i kampanja usmjerena upravo toj ciljnoj skupini. Svrha kampanje je putem različitih komunikacijskih sredstava obratiti pozornost na razmjor problema. Komunikacijski mediji su serija plakata i ostalih komunikacijskih sredstava koji prikazuju osnovne namirnice kao 'nove' i 'senzacionalne', čime se usmjerava pozornost ciljane skupine. Vizuali su potpisani jasnom porukom 'Hrana se ne baca!' i uz njih se nudi savjet ili rješenje kako postupati s viškom hrane.

Wasting food

The campaign addresses the issue of the increasing problem of wasting food. There is a large number of causes and it occurs during the phases of production, processing, trade and consumption. According to calculations, households and personal food consumption account for 53 % of the wasted food. Hence, the campaign focuses primarily on this target group. The objective of the campaign was to raise the awareness of the proportions of this problem through different communication tools. The communication media included a series of posters and other communication tools that present the basic ingredients as 'new' and 'sensational', which attracts the attention of the target group. The visuals include a clear message 'Food must not be wasted!' and they also provide a tip or a solution for dealing with leftover food.

DORA KASUN

MENTOR: Nenad Dogan
KOMENTORI / COMENTORS: Anka Mišetić, Veljko Žvan
ASISTENTICA / ASSISTANT: Romana Kajp



Ravnopravna raspodjela kućanskih poslova

Nedavno provedeno istraživanje o podjeli poslova u kućanstvima pokazalo je da žene i dalje obavljaju većinu tih poslova. Cilj kampanje je podići svijest o ovom problemu i utjecati na mlade parove i obitelji da promijene takvu praksu. Kao polazište za oblikovanje kampanje preuzeta je estetika tradicionalnih vezenih krpa – zidnjaka' na kojim se najčešće nalazi motiv žene i muškarca u kuhinji s porukom u formi savjeta ženama. Kampanja započinje teaserima u obliku 'zidnjaka' s duhovitim porukama žena upućenim muškarcima. Inicijativa koja se nalazi iza kampanje nazvana je: 'Savjeti neposlušnih kućanica', a obraća se plakatima, bannerima i brošurama. Druga faza je Web stranica 'www.neposlusne.hr' koja omogućuje korisnicima da se educiraju o ravnopravnosti spolova.

Gender equality in the division of household labour

A recently conducted research about the division of household labour has shown that women currently still perform most of these chores. The objective of the campaign is to raise the awareness of this problem and encourage young couples and families to change such practices. The idea behind the campaign design originated from the aesthetics of traditional hanging hand-embroidered wall tapestry, which most frequently includes a motif of a woman and a man in the kitchen with a message in the form of advice for women. The campaign starts with the teasers in the form of tapestry wall hanging with witty women's messages for men. The initiative behind the campaign was named 'Tips by disobedient housewives' and it uses posters, banners and brochures. The second phase is a website www.neposlusne.hr, which enables the users to gain insight into gender equality.

Interaktivni mediji

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

Interaktivni mediji za prvi i drugi semestar diplomskog studija obuhvaćaju rad na projektu koji vodi studenta od koncepta digitalnog proizvoda do realizacije visokog stupnja prototipa koji predstavlja i završni rad studenta na kraju ljetnog semestra.

Interactive Media

The Interactive Media course during first year of study at the Graduate Study Programme introduces designers into the area of development of a digital product from the concept to the implementation of a website or a mobile app. Designers have a multi-dimensional role in this approach and individuals are expected to provide a project concept in relation to the user profile, the user context and the problem for which the solution is striving to be provided. A clear user profile is provided through the research process, defined by their age, habits, interests, wishes, problems and other features that impact on the perception of and the motivation to use a digital product. Due to the context of the study and the available resources, students are encouraged to develop a project that results from their own interests in a specific area of life activity.

The next step is to bring the user into focus within an activity or a situation that is described through a broad range of use cases which the user is striving to solve through the use of a digital product. The app prototype is created following a comprehensive analysis of the user, the situation and use cases that define user experience. The approach to prototype implementation is based on the knowledge and experience of the course Fundamentals of Interactive Media, where students are provided a practical insight into the concepts of low-fidelity and hi-fidelity prototypes. In addition to the assignment of prototype creation, students need to prepare a document on visual standards of the application which in real environment is used as a reference for a visual definition of product components to other designers, programmers and product managers.

Interactive Media course both in the first and the second semester of the Graduate Study Programme includes project work. Project work takes students from a digital product concept to a high phase of implementation of the prototype, which is also the final work of the students at the end of the summer semester.

PRVI SEMESTAR

– Idejna prezentacija i wireframe prototip projekta

Projektzni zadatak počinje formiranjem ideje koja se oblikuje oko korisničkog iskutva koje se želi obuhvatiti projektom zadatkom. Studenti kroz skiciranje profila ciljane skupine korisnika, definicijom interesnih skupina (eng. stakeholder), te konteksta formiraju koncept odnosno ideju digitalnog proizvoda. Studente se vodi kroz proces sustavnog promišljanja koji obuhvaća više digitalnih proizvoda (npr. mobilna aplikacija i web stranica) koji međusobno nadopunjavaju korisničko iskustvo ovisno o kontekstu i profilu korisnika.

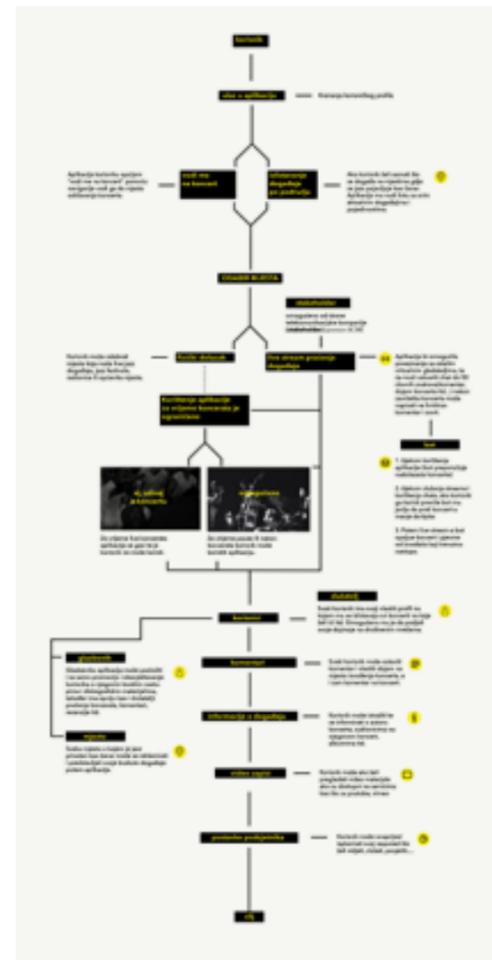
Definicijom funkcionalnosti, sadržaja i glavnih aktera stvara se temelj za izradu wireframe prototipa. Kroz iterativni proces oblikovanja wireframe prototipa formira se kostur, odnosno temelj za detaljni razvoj korisničkog iskustva kroz formiranje korisničkog sučelja (UI).

Na kraju zimskog semestra studenti predaju idejnu prezentaciju projekta i wireframe prototip projekta.

FIRST SEMESTER

– Presentation of ideas and wireframe project prototype

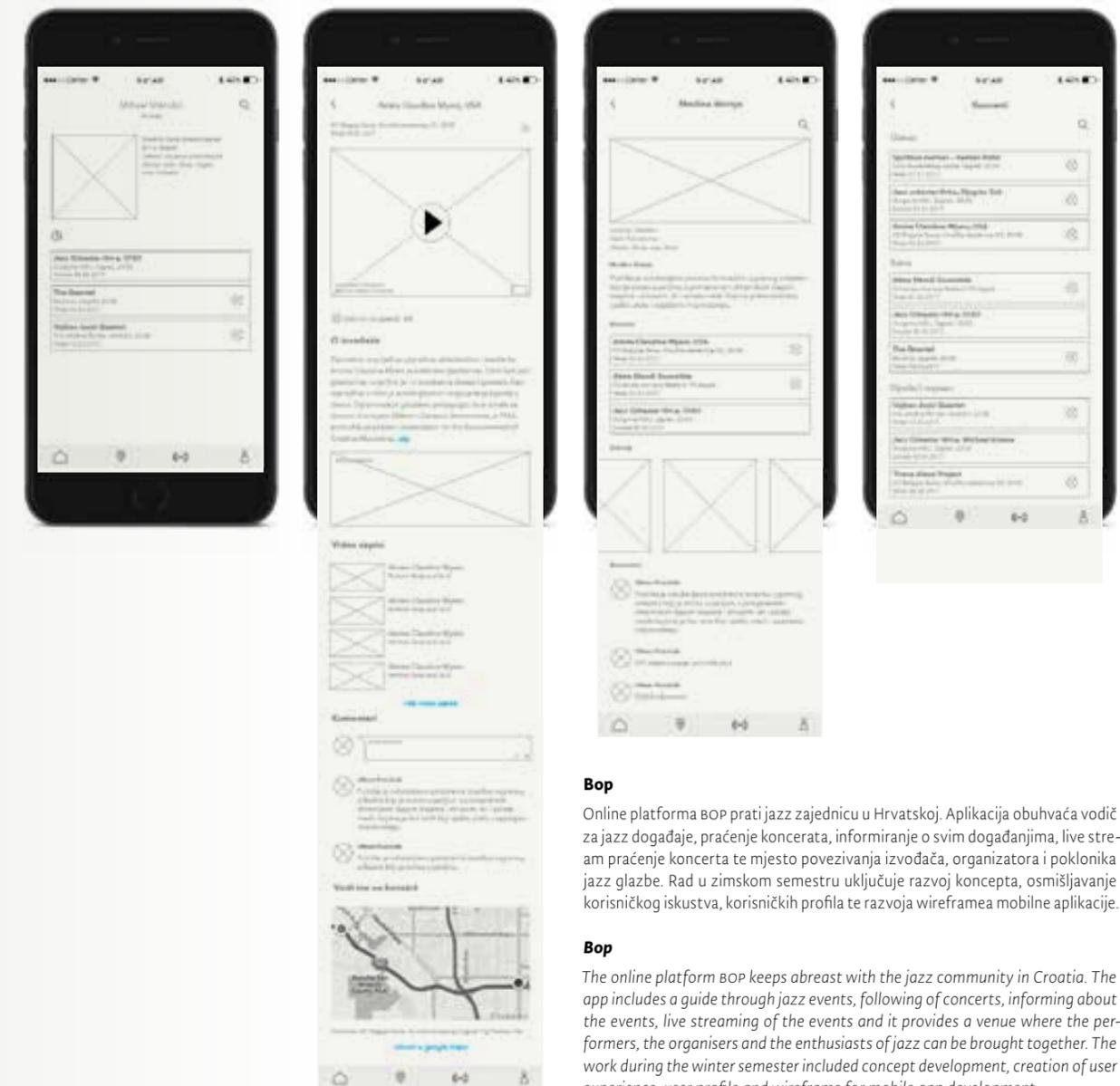
The project assignment starts with idea formation, which focuses on user experience that the project assignment is striving to encompass. Through a sketch of the profile of the target user group, a definition of stakeholders and the context, students form the concept or the idea of a digital product. Students are guided through a systematic thinking process, which includes several digital products (e.g. a mobile app and a website), which mutually enhance the user experience depending on the context and user profile. The basis for the creation of a wireframe prototype is provided through a definition of functionality, content and the main participants. The skeleton or the base for further development of user experience is formed through an interactive design process of a wireframe prototype, through the formation of user interface (UI). At the end of the winter semester students submit the conceptual design of the project and a wireframe prototype of the project.



OLIVER POTOČNIK

MENTOR: Emil Flatz

ASISTENT / ASSISTANT: Luka Perić



Bop

Online platforma BOP prati jazz zajednicu u Hrvatskoj. Aplikacija obuhvaća vodič za jazz događaje, praćenje koncerata, informiranje o svim događanjima, live stream praćenje koncerta te mjesto povezivanja izvođača, organizatora i poklonika jazz glazbe. Rad u zimskom semestru uključuje razvoj koncepta, osmišljavanje korisničkog iskustva, korisničkih profila te razvoja wireframea mobilne aplikacije.

Bop

The online platform BOP keeps abreast with the jazz community in Croatia. The app includes a guide through jazz events, following of concerts, informing about the events, live streaming of the events and it provides a venue where the performers, the organisers and the enthusiasts of jazz can be brought together. The work during the winter semester included concept development, creation of user experience, user profile and wireframe for mobile app development.

DRUGI SEMESTAR

– Od ideje do realizacije prototipa

U ljetnom semestru studenti detaljno razrađuju korisničko sučelje ovisno o tipu digitalnog proizvoda i kreiraju interakciju dizajniranih UI elemenata kroz online alat InVision. Prototip visoke realizacije je podloga za završnu prezentaciju projekta koja se izvodi pred mentorima kolegija Interaktivni mediji. Program kolegija je usmjeren ka poticanju studenata na rješavanje kompleksnih situacija korisničkog iskustva koji uključuju više ciljanih skupina (persona) i međusobnu suradnju više digitalnih proizvoda te iskustvo rada na projektu razvoja digitalnog proizvoda od ideje do realizacije prototipa visokog stupnja.

SECOND SEMESTER

– From the idea to prototype implementation

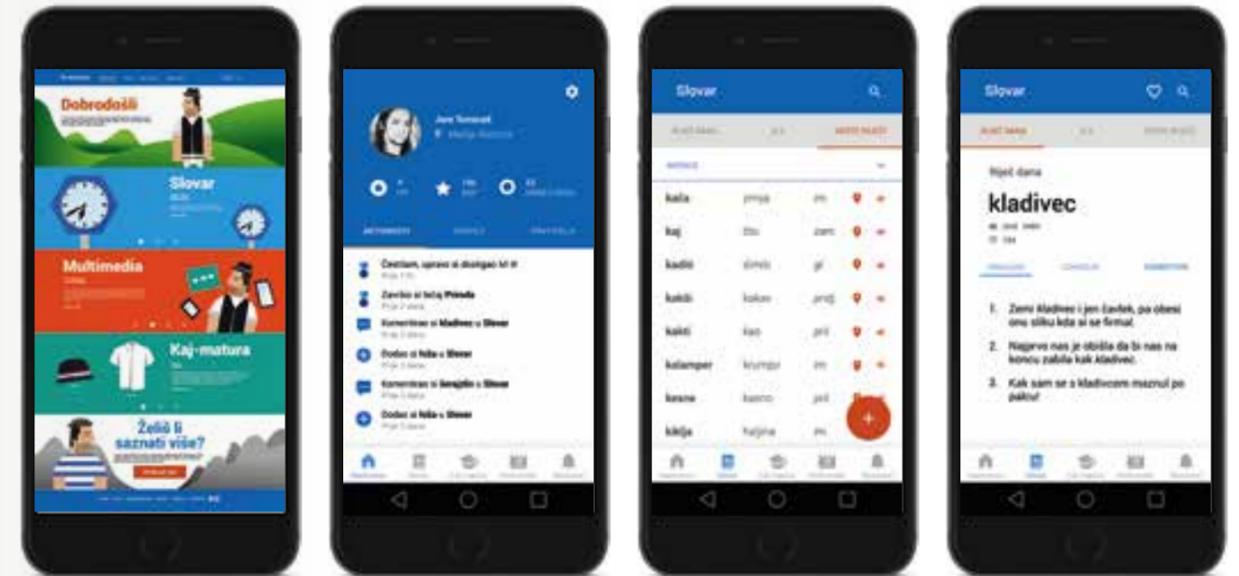
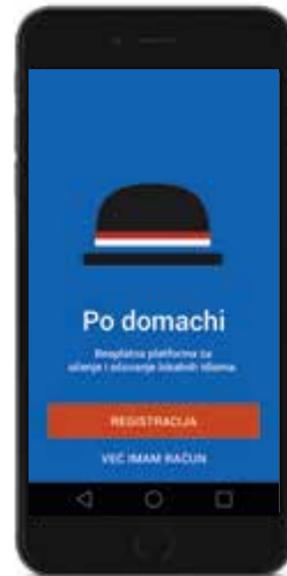
During the summer semester students are involved in comprehensive work on user interface depending of the type of digital product and they create an interaction of designed UI elements through the online tool InVision. A high realisation prototype is the basis for the final presentation of the project that is delivered in front of mentors of Interactive Media course.

The course programme focuses on encouraging students to solve complex situations in user experience, which includes several target groups (persons) and mutual co-operation of several digital products, as well as the experience of work on the project of digital product development from idea to a high phase of implementation of a prototype.

GRGO PETROV

MENTOR: Emil Flatz

ASISTENT / ASSISTANT: Luka Perić



Po domachi

Po domachi je edukativna platforma o lokalnim idiomima koja omogućuje korisnicima aktivno sudjelovanje pri učenju i istraživanju govora igrom i društvenom interakcijom. Cilj aplikacije jest učenje te usvajanje lokalnih idioma, poticanje na njegovanje i širenje kulturno-jezične baštine, pripadnost, tj. izgradnja identiteta korisnika, izgradnja baze materijala za očuvanje i upoznavanje raznolikih govora. Opseg i sadržaj rada u zimskom semestru bili su: osmišljavanje koncepta aplikacije, analiza profila korisnika i korisničkog iskustva te izrada aplikacije wireframe.

Po domachi

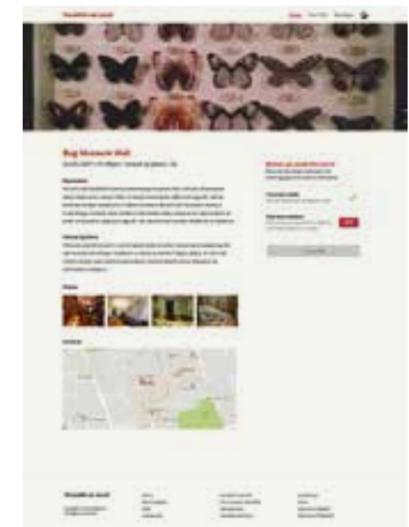
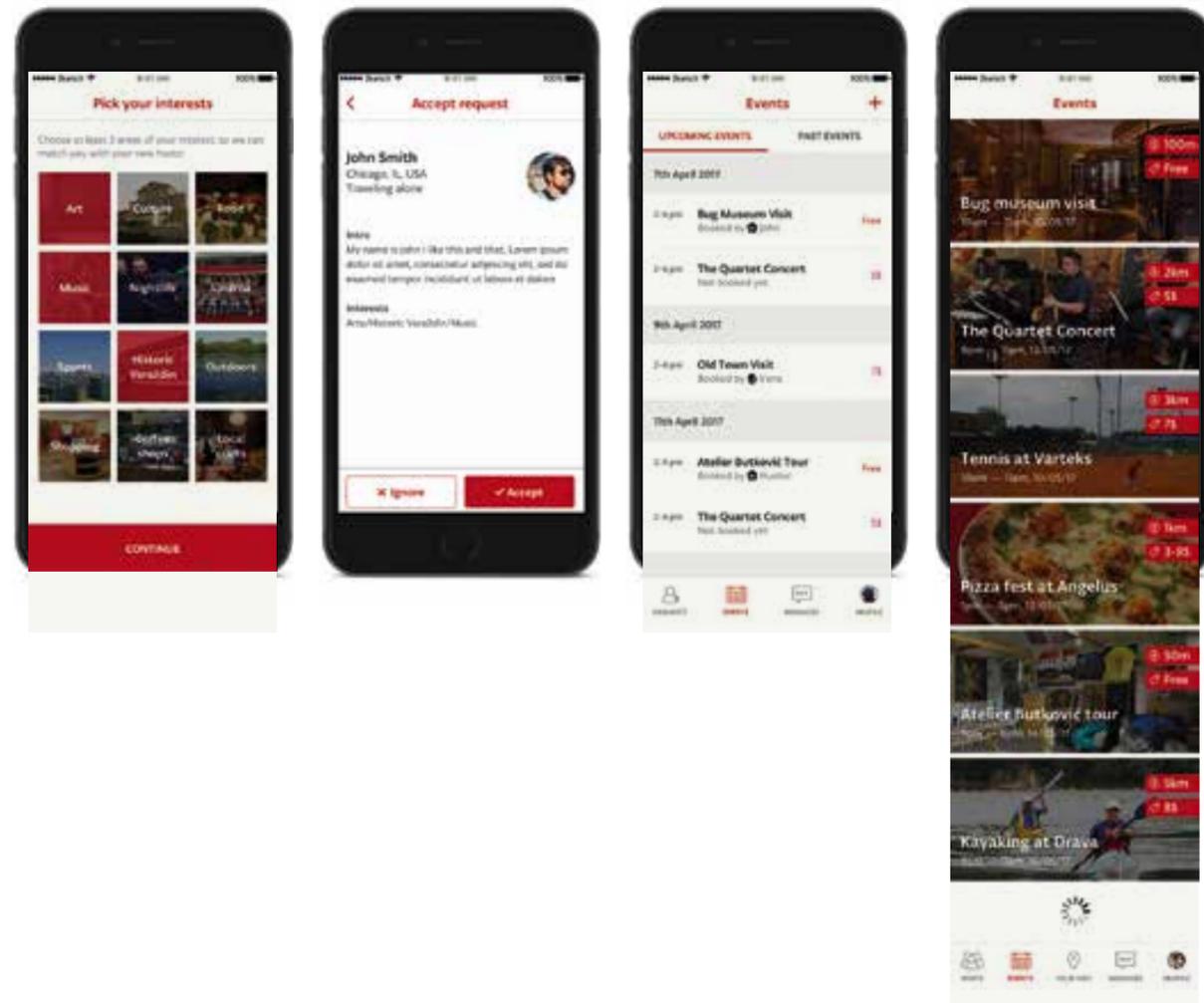
Po domachi is an educational platform about local idioms that enables the users to actively participate in learning and exploring speech through game and social interaction. The app is intended for learning and acquisition of local idioms, as well as to encourage the safeguarding and spreading of cultural and linguistic heritage, identity or development of user identity, creation of a pool of materials for the preservation and learning of different types of speech. The scope and the contents of the work during the winter term included preparation of the concept of the app, analysis of user profile and user experience and wireframing.



MIHAEL MIKLOŠIĆ

MENTOR: Emil Flatz

ASISTENT / ASSISTANT: Luka Perić



Varaždin as Local

Varaždin as Local je projekt koji obuhvaća osmišljavanje korisničkog iskustva turista pri posjetu gradu Varaždinu. Aplikacija nudi mogućnost povezivanja korisnika i domaćina na temelju njegovih afiniteta i interesa. Jedan ili više domaćina postaju njegovi vodiči za pojedini sadržaj destinacije (gastonomija, priroda, shopping), a aplikacija omogućuje njihovo povezivanje i osmišljavanje cijelog posjeta. Omogućivanjem takve vrste interakcije turistima se približava autentičnost odredišta i detalji koji prosječnom posjetitelju ne bi bili dostupni prilikom klasičnog posjeta.

Varaždin as Local

Varaždin as Local is a project that includes the creation of tourism experiences upon a visit to the city of Varaždin. The app provides the opportunity to connect the users and the hosts based on user affinities and interests. One or more hosts become their guides in a specific programme provided at a destination (gastronomy, nature, shopping), whilst the app enables them to connect and to prepare the entire visit. This type of interaction gives the opportunity to tourists to gain insight into the specific features of a destination and the details that would not be accessible to an average visitor during a classical visit.

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.

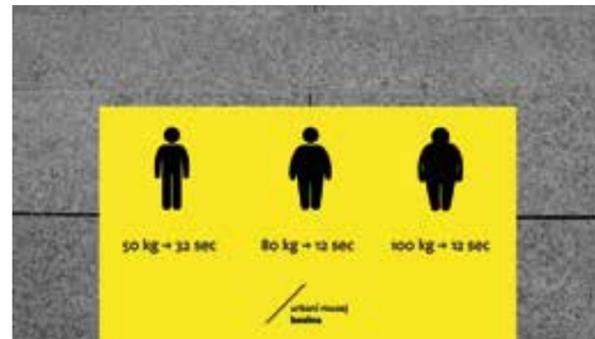
Dizajn interakcija 2 bavi se unaprjeđenjem odnosa čovjeka i računalnih i/ili mehaničkih sustava istraživanjem i kontekstualizacijom novih materijala i tehnologija te konceptualizacijom budućih društvenih odnosa.

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.



Interpretacija fizikalnog pojma, kosina

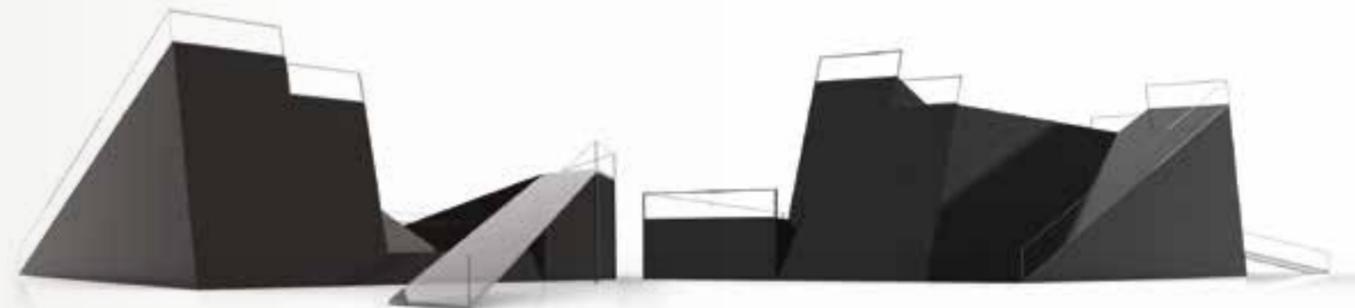
U projektu Urbani muzej promatra se postojeći zatečeni gradski prostor koji svakodnevno komunicira i ulazi u interakciju sa svojim stanovnicima, posjetiteljima te time postaje promjenjiv, dinamičan i nepredvidljiv. Projekt počinje obilježavanjem kosine na stvarnim lokacijama grada Zagreba, kroz četiri odabrane teme: poligon, tobogan, urbana oprema, markacija. Teme svojom raznovrsnošću obuhvaćaju šira područja uobičajenoga gradskog kretanja u koja se intervenira, čime ih se ističe, usmjerava pozornost, osvještuje, informira, afirmira te educira prolaznike. Navedenim pristupom projekt Urbani muzej ima mogućnost i tendenciju obuhvatiti sve relevantne fizikalne pojmove koji su sastavni dio urbanog prostora, a ostaju nevidljivi zbog nedovoljnog isticanja.

Interpretation of the physical concept of inclined plane

Under the Urban Museum project, the existing urban space is observed that communicates and interacts with its inhabitants and visitors on a daily basis and hence becomes changeable, dynamic and unpredictable. The project marks inclined planes in real-life locations in the city of Zagreb, through four selected topics: a polygon, a slide, urban equipment and marking. The topics in their diversity encompass a wider range of areas where urban motion takes place, which have been intervened into, in order to highlight them, attract attention to them, raise awareness of them, inform about them, whilst affirming them and educating the passers-by. Due to the previously described approach, the Urban Museum has the opportunity and the tendency to include all the relevant physical concepts, which are integral parts of the urban space, yet they remain invisible as a result of insufficient emphasis.



ANDRIJA GALIĆ, VIKTORIA JURINA, FILIP LATIN, KLARA MARELIĆ, MIRJAM MILAS, OLIVER POTOČNIK
MENTOR: Vedran Kasap



LEOPOLDINA JOVANOVSKI, GRGO PETROV, MATEJ MALTAR, MIHAEL MIKLOŠIĆ, PAULA ŠANTIĆ

MENTOR: Vedran Kasap

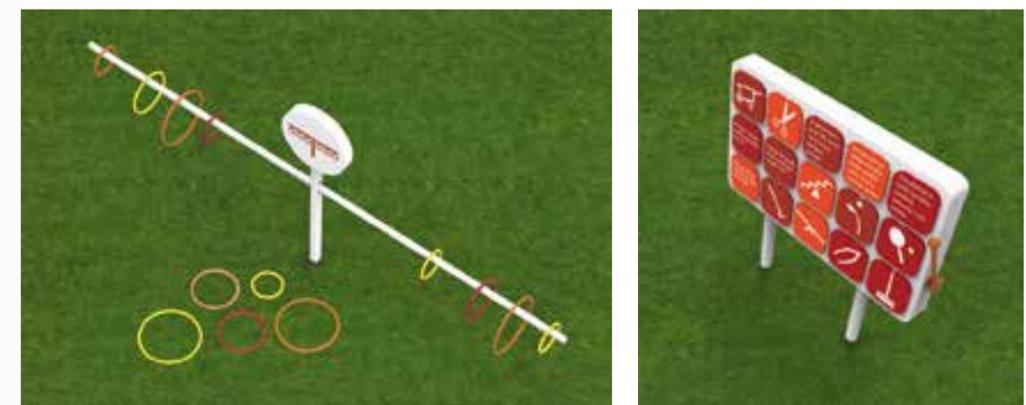


Interpretacija fizikalnog pojma, poluga

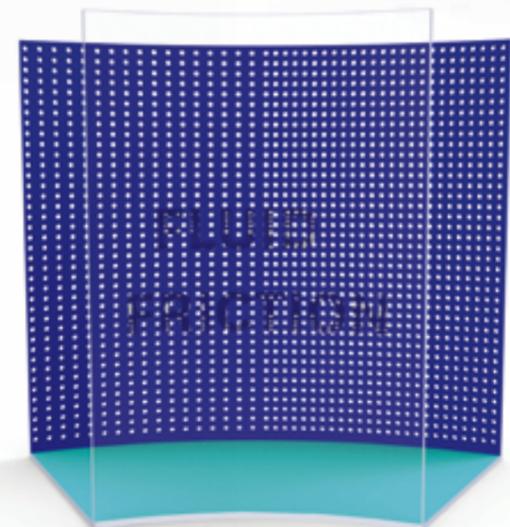
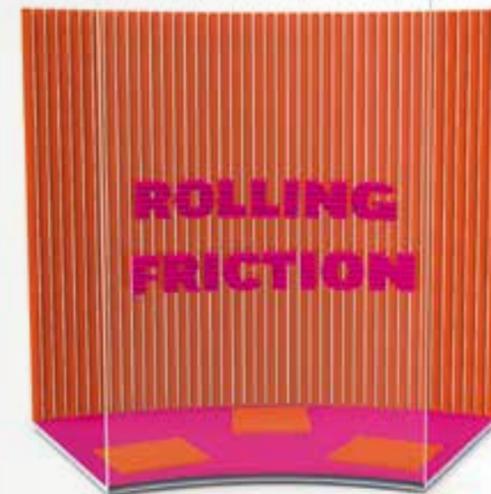
Oblikovanjem mehaničkog interakcijskog pomagala na najbolji način se educira i interpretira zadani fizikalni pojam – poluga, različitim skupinama korisnika. Sedam interakcijskih objekata koncipirano je u formi edukativnih pomagala koja bi se nalazila na otvorenoj javnoj površini. Rješenje je namijenjeno posjetiteljima svih uzrasta s naglaskom na osnovnoškolce koji bi mogli, okruženi prirodom, zabavnim načinom razumjeti i naučiti nešto o principu poluge. Objekti formom podsjećaju na sprave s dječjih igrališta, čime se potiče interes kod primarnih korisnika. Bojom pomagala pokušava se dočarati dojam zadovoljstva i energije. Objekti su svrstani u tri skupine te interpretiraju tri različite vrste poluga: poluge prvoga, drugoga i trećeg reda. Iskustvo učinka različitih tipova poluga na vlastito tijelo omogućuje bogati senzorni doživljaj putem kojeg se na logičan način pamte bitne specifičnosti ovoga jednostavnog stroja.

Interpretation of a physical concept, lever

The best way to teach and interpret a specific physical concept of a lever to different user groups is through design of a mechanical aid intended for interaction. Seven objects intended for interaction have been presented in the form of educational aids that would be located in an open public space. The solution has been intended for visitors of all age groups, with a specific emphasis on primary school pupils who would be given the opportunity to gain insight and learn something about the principle of the lever in an entertaining way, surrounded by nature. The form of the objects reminds of equipment on children's playgrounds, which arouses the interest of the primary users. The colour of the aid is intended to give the impression of satisfaction and energy. The objects have been arranged into three groups and they present three different types of the lever: the first-class levers, the second-class levers and the third class levers. The experience of the impact of different types of levers on one's own body enables a rich sensory experience through which important specific features of this simple device are remembered in a logical way.



ELIZABETA LONČAR, MLADEN UDOVIČIĆ, LUCIJA RUBINIĆ, DORA KASUN, VALENTINA SUNEK, JOSIPA TADIĆ
MENTOR: Vedran Kasap



Interpretacija fizikalnog pojma, trenje

Trenje je sila koja pruža otpor bilo kakvom gibanju. Instalacija 'Pulp friction' podijeljena je na pet segmenata koje posjetitelju nude iskustvo trenja. Ekstremne situacije osvještavaju korisnike o fizikalnom pojmu i njegovu djelovanju na predmetnu okolinu. Putem vlastitog iskustva uče o postojanju tri vrste trenja: trenje kretanja (soba Sliding friction), trenje kotrljanja (soba Rolling friction) i trenje fluida (Fluid friction). Soba Non-friction dočarava svijet bez trenja pomoću pokretne trake, dok je soba Super friction načinjena od spužvi kroz koje posjetitelj mora proći. Izlaskom iz posljednje prostorije posjetitelj dolazi u središnji prostor gdje ima interakciju s trodimenzionalnim tekstualnim natpisima smještenim na vanjskim stijenkama segmenata. Natpisi verbalno i funkcionalno opisuju pojedinu vrstu trenja koju su posjetitelji imali prilike iskusiti.

Interpretation of the physical concept of friction

Friction is a force that opposes motion. The installation 'Pulp friction' has been divided into five segments that provide the visitors with the experience of friction. Extreme situations raise user awareness about the physical concept and its impact on real-life environment. They learn about the existence of three types of friction through first-hand experience: sliding friction (Sliding friction room), rolling friction (Rolling friction room) and fluid friction (Fluid friction room). Non-friction room presents a world without friction through a conveyor belt, whereas the room Super friction has been made from sponges through which the visitors must pass. Upon exiting the last room, the visitors arrive into the central premises where they interact with textual inscriptions located on the exterior walls of the segments. The inscriptions verbally and functionally describe specific types of friction that the visitors had the opportunity to experience.

DRUGI SEMESTAR

Suradnja kolegija Dizajn interakcija i Razvoj koncepata i strategija

– Teleportacija

U ovoj je akademskoj godini uveden pilot projekt suradnje između predmeta Dizajn interakcija 2 i Razvoj koncepata i strategija sa ciljem unaprijeđenja kvaliteta ishoda učenja oba predmeta, kao i povezivanja metodoloških i praktičnih jedinica kroz rad na zajedničkom projektu. Tema suradnje i studentskih projekata bila je Teleportacija, njezini zakoni i spekulativna promišljanja, zasnovana na pretpostavci da je ona prerasla iz domene znanstvene fantastike u svakodnevnu realnost. Studenti su uvedeni u područje kritičkog i spekulativnog dizajna te u metodologiju istraživanja i propitivanja konteksta. Sprovedena je kritička analiza a uslijedila reakcija na širi kontekst, koji pretpostavlja uvođenje teleportacije u svakodnevni život, kroz domenu transporta, legislative, ali i društvenih, gospodarskih pa i političkih manifestacija kroz jezik spekulativnog dizajna. Rezultati su obuhvaćali scenarije primjene tehnologije teleportacije, od onih sasvim pragmatičnih koji spekuliraju sa mogućim pozitivnim i negativnim reperkusijama na svakodnevni život, do onih distopijskih, kao posljedice čovjekove (ne)ovisnosti o tehnologiji.



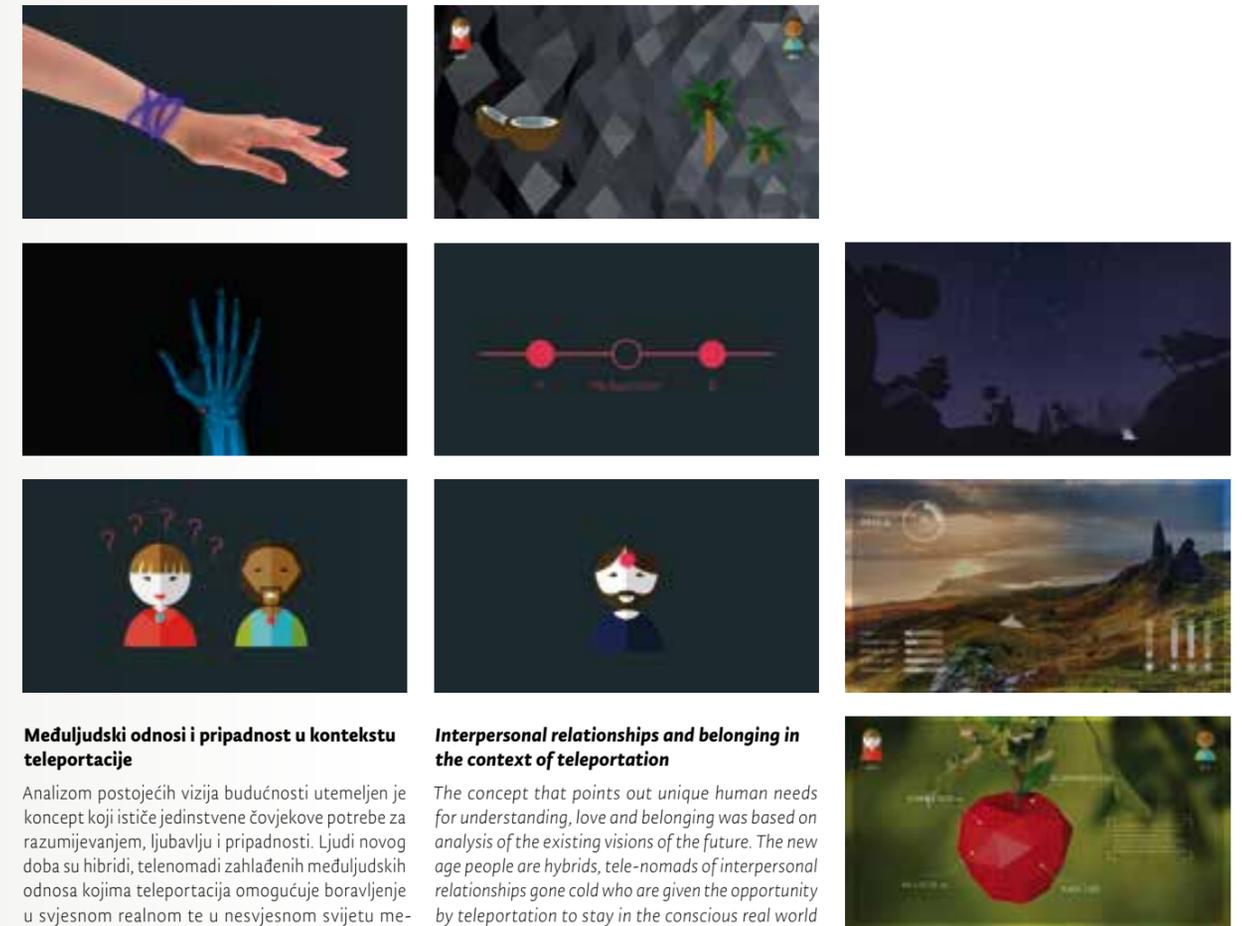
SECOND SEMESTER

Co-operation between Interaction Design and Concept and Strategy Development

– Teleportation

A pilot-project of co-operation between the courses Interaction Design 2 and Concept and Strategy Development was launched in this academic year striving to improve the quality of learning outcomes in both courses, as well as to connect methodological and practical units through work on the joint project. The topic for co-operation and student projects was Teleportation, its laws and speculative deliberation, based on the assumption that it has transcended from the science fiction into everyday life reality. Students were introduced into the field of critical and speculative design, as well as in the methodology of research and questioning of the context. A critical analysis was conducted followed by reactions to the wider context that assumes introduction of teleportation into everyday life, through transport, adaptation of legislation, as well as social, economic and political events through the language of speculative design. The results included different scenarios of application of teleportation technology, ranging from those entirely pragmatic that speculate with the possible positive and negative repercussions on everyday life, to dystopian scenarios as a result of human (in) dependence on technology.

PETRA GRUBIŠIĆ, LEOPOLDINA JOVANOVSKI, MIRJAM MILAS, LUCIJA RUBINIĆ, NIVES VEGH
MENTORI / MENTORS: Ivanu Fabio, Vedran Kasap



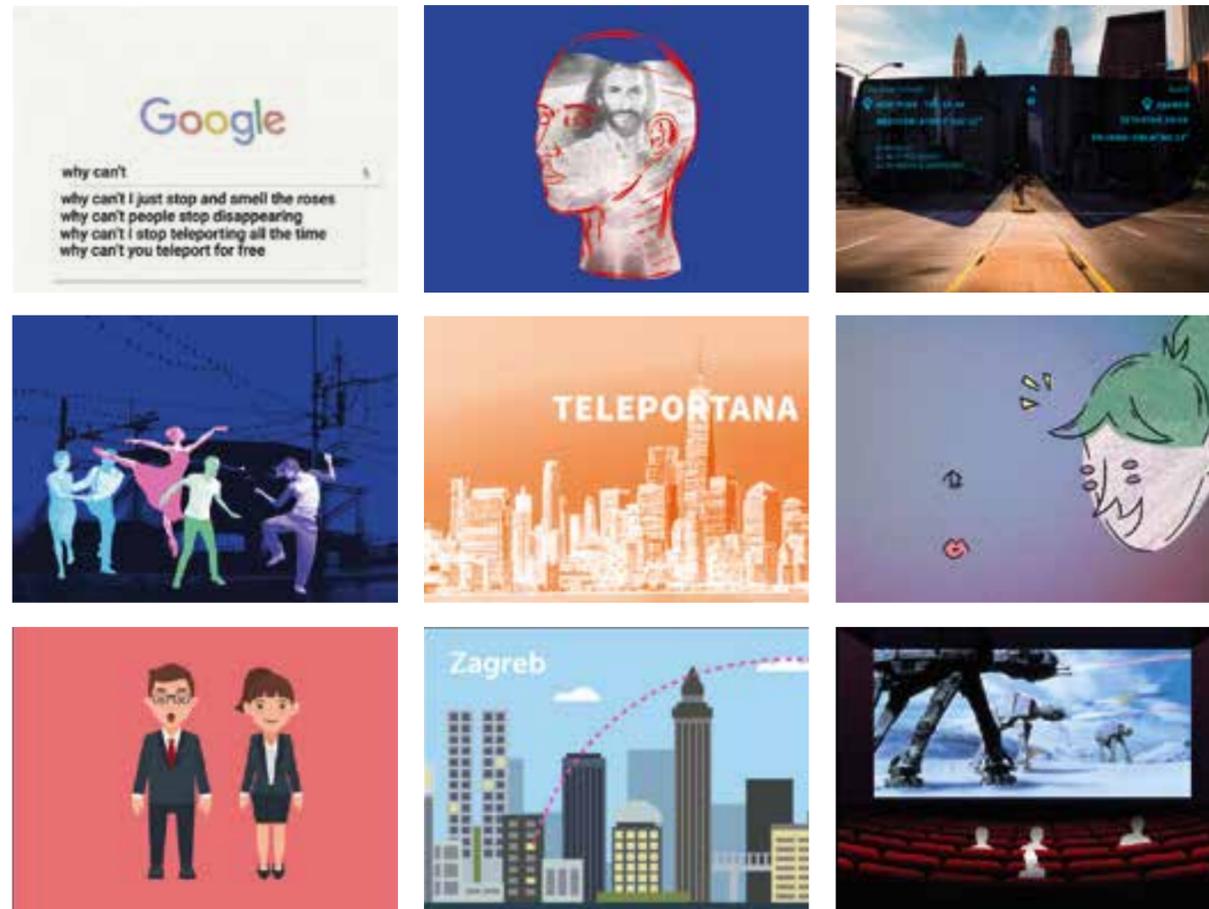
Međuljudski odnosi i pripadnost u kontekstu teleportacije

Analizom postojećih vizija budućnosti utemeljen je koncept koji ističe jedinstvene čovjekove potrebe za razumijevanjem, ljubavlju i pripadnosti. Ljudi novog doba su hibridi, telenomadi zahlađenih međuljudskih odnosa kojima teleportacija omogućuje boravljenje u svjesnom realnom te u nesvjesnom svijetu međuprostora. Međuprostor, svijet apsolutne slobode briše nesporazume, tabue i probleme koji narušavaju dugotrajno izgrađivane odnose. Sukladno uvjetima života, esencija omogućuje novu vrstu povezanosti i komunikacije; spoznaju o trenutnoj lokaciji partnera koji se nalazi u težim psihičkim stanjima. U novom nematerijalnom svijetu najintenzivniji emocionalni trenutci pohranjeni su u prostoru evokacije kojeg tvore lebdeći fragmenti uspomena. Oni pobuđuju sva osjetila te su oblik psihoterapije. Predstavljena spekulativna vizija otvara mnoga pitanja, što je ujedno i cilj projektnog zadatka.

Interpersonal relationships and belonging in the context of teleportation

The concept that points out unique human needs for understanding, love and belonging was based on analysis of the existing visions of the future. The new age people are hybrids, tele-nomads of interpersonal relationships gone cold who are given the opportunity by teleportation to stay in the conscious real world and in the unconscious world of the interspace. The interspace, the world of absolute freedom, eradicates misunderstandings, taboos and problems that undermine relationships that had been built over a long period. In accordance with the living conditions, the essence enables a new type of connection and communication: the awareness about the current location of the partner who is going through difficult psychological states. In the new immaterial world the most intense emotional moments are stored in the space of evocation comprising of floating fragments of memories. They evoke all the senses and are a form of psychotherapy. A large number of questions arise out of the speculative vision that has been presented, which is simultaneously the project objective.

VIKTORIA JURINA, DORA KASUN, FILIP KOVAČIĆ, GRGO PETROV, OLIVER POTOČNIK, MLADEN UDOVIČIĆ
MENTORI / MENTORS: Ivanu Fabio, Vedran Kasap



Teleportana

Istražujući potencijale svijeta budućnosti u kojem je teleportacija moguća, kreiran je scenarij u kojem prevladavaju organizacija i stabilnost. Referirajući se na današnje telekomunikacijske sustave definiran je koncept čiji je glavni subjekt nacionalni teleportacijski operater Teleportana koja omogućuje sustav i usluge. Nadalje se kritički pristupilo pitanju kako bi takav sustav, naizgled bez mana, mogao utjecati na međuljudske odnose i kako bi redefinirao današnje poimanje stvarnosti. Preispitalo se definiranje kulture i zabave, ponašanja u opasnim situacijama, međuljudska interakcija, pravni sustav, oblikovanje proizvoda za prilagodbu okolini i sl. Posebno je naglašeno poimanje doživljaja vremena kao luksuza budućnosti. U konačnici je cilj promišljanje takve budućnosti kritika društvu koje teži brzini, banalnosti i ponavljanju koje doživljavamo repetitivnim animacijama koje interpretiraju razne segmente svakodnevice.

Teleportana

Exploring the potential of the world of the future in which teleportation will be possible, a scenario has been developed in which organisation and stability prevail. The concept was defined against the backdrop of the existing telecommunications systems. The main subject was the national teleportation operator named Teleportana that provided both the system and the services. In what way this type of system, which is apparently faultless, could affect interpersonal relations and how it would re-define the current notion of reality, were the issues that were critically examined. The definition of both culture and entertainment was analysed, as well as behaviour in dangerous situations, interpersonal interaction, legal system and product design aimed at adjusting to surroundings, amongst others. The concept of experiencing time as a luxury of the future was especially pointed out. Eventually, the reflection on this type of future was a criticism of a society that strives towards speed, banality and repetition, which can be experienced through repetitive animations that interpret different segments of everyday life.

TENA KNEŽEVIĆ, FILIP LATIN, ELIZABETA LONČAR, PAULA ŠANTIĆ, JOSIPA TADIĆ
MENTORI / MENTORS: Ivanu Fabio, Vedran Kasap



Dogodila se greška

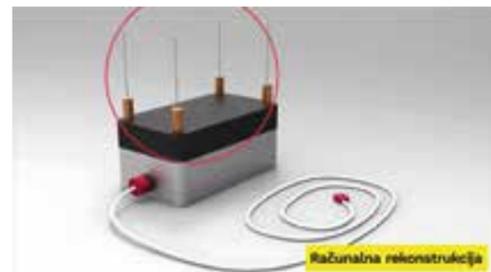
Temi teleportacije pristupilo se kao novom sustavu javnog prijevoza u kojemu su moguće pogreške kao i u današnjem prometu. Promišljanja su predstavljena u obliku televizijskih vijesti s različitim osobnim pričama. U njima se pojavljuju teme poput ljudske percepcije vremena i njegove prolaznosti te međuljudskih odnosa u različitim društvenim kontekstima. U pričama se također otkriva ljudska snalažljivost u pronalaženju izlaza iz nepovoljnih situacija. Uza stvaranje slika o mogućoj budućnosti i njezino preispitivanje, problematizira se ljudska ovisnost o tehnologiji i njezino masovno korištenje, bez obzira na posljedice.

A mistake has occurred

The topic of teleportation was approached as a new public transport system in which mistakes are possible, which is the case also in the present day transport. Deliberations were presented in the form of television news through different personal stories. Topics such as the perception of time and its transience, as well as interpersonal relations in different social contexts were addressed. The stories also revealed human adeptness in finding a way out of adverse situations. In addition to creating images of a possible future and its questioning, human addiction to technology and its massive use irrespective of the consequences were also addressed.



NIKOLINA FUZUL, ANDRIJA GALIĆ, MATEJ MALTAR, KLARA MARELIĆ, MIHAEL MIKLOŠIĆ, MATEJ VUČKOVIĆ
MENTORI / MENTORS: Ivanu Fabio, Vedran Kasap

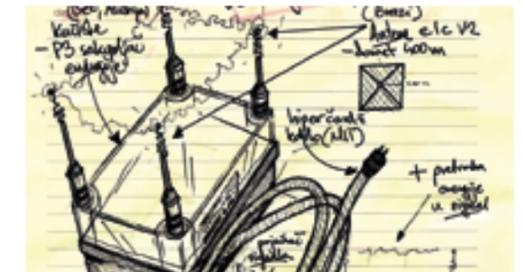


Terranika

Osnovne pretpostavke projekta su da je teleportacija mogućnost koja se stječe biološki i funkcionira na razini treptaja oka. Istraživanju se pristupa s gledišta društva i okoliša s fokusom na ljudsko ponašanje u neuobičajenim situacijama. Analizom niza primjera iz područja znanosti, umjetnosti i popularne kulture zaključeno je da određene situacije često uvjetuju odstupanja od naučenih društvenih obrazaca ponašanja. Nagla pojava teleportacije tretirana je kao jedan od takvih uvjeta. Razvijen je distopijski scenarij koji kronološki razvrstava uzročno-posljedične veze nastale zbog novostečene mogućnosti. To uključuje suradnju novih društvenih skupina iz koje proizlazi i vodič za preživljavanje. U vodiču je naglasak na objektima poput kamere za pohranu sjećanja, baterije koja se puni energijom teleportacije kao i detektorom obližnje teleportacije.

Terranika

The main assumptions of the project are that teleportation is a possibility that is gained biologically and it functions at the level of a blink of an eye. The research was approached from a social viewpoint, as well as that of the environment, with a focus on human behaviour in unusual situations. Through analysis of a wide range of examples in the field of science, art and popular culture, a conclusion was reached that some specific situations frequently impose deviations from the previously learnt social behaviour patterns. A sudden appearance of teleportation was treated as one of such conditions. A dystopian scenario was developed that chronologically classifies cause and effect relationships arising from the newly provided opportunity. This includes co-operation with new social groups that results in a Survival Manual. The Manual highlights objects such as a camera intended as a storage for memories, a battery charged with teleportation energy, as well as a detector of a nearby teleportation.



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 at the Graduate Study Programme particular attention is paid to relatedness between the architecture and design profession. The lectures are intended for identification of the field and the importance of architecture of the interior as a starting point of architecture practices and students are acquainted with design tools and elements. The complexity of the discipline is shown with examples of co-operation and overlapping with other professions through teamwork. Practical classes include an assignment per semester, divided into several different fields.

PRVI SEMESTAR

– Stanovanje / Kontejner

Tema u prvom semestru je stanovanje kao primarna tema arhitekture i kao osobno iskustvo svakog studenta. Temeljem postavljenoga projektnog zadatka, prostorno se rješava program studentskog stanovanja. Stambena jedinica se zatim povezuju u sklop kao naselje, a nakon toga se kompleksnije strukture formiraju povezivanjem rješenja ostalih kolega. U posljednjem dijelu zadatka detaljno se razrađuje jedan element jedinice.

FIRST SEMESTER

– Housing / Container

The topic addressed in the first semester is housing as the primary topic of architecture, as well as a personal experience of each student. A student housing programme is dealt with from the spatial aspect based on the defined project assignment. The housing units are hence linked into a whole as a settlement and subsequently more complex structures are formed through combinations of solutions provided by other colleagues. The last part of the assignment comprehensively addresses one element of the unit.

LUCIJA RUBINIĆ

MENTOR: Robert Šimetin



Kontejner (detalj)

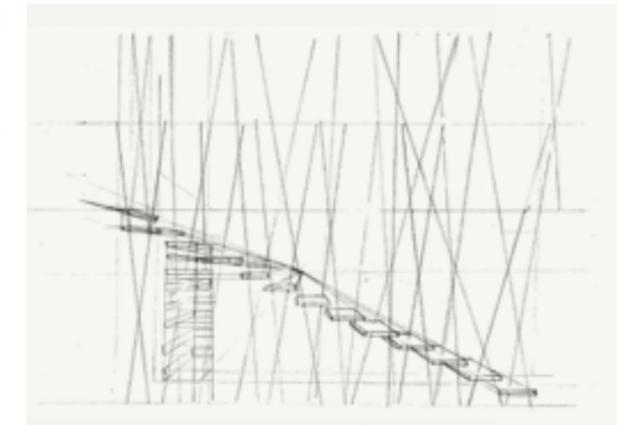
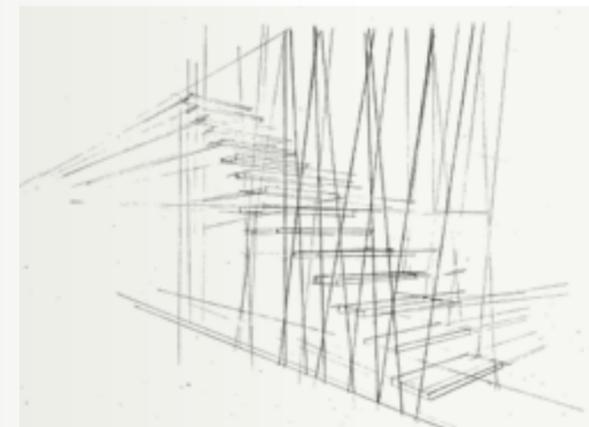
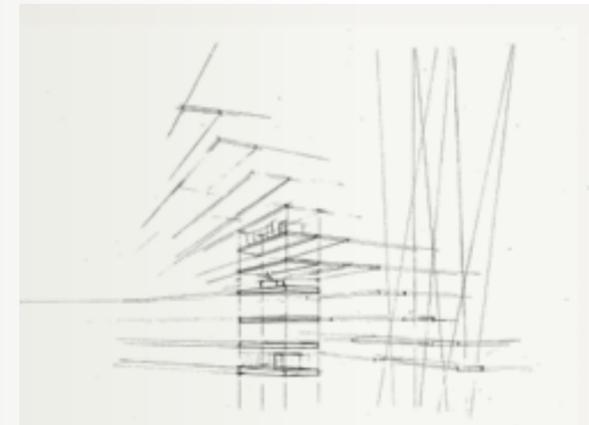
Uz poštivanje zahtjeva projektnog zadatka, prostorna kompozicija više jedinica/kontejnera obrnutim preklapanjem formira natkriveni ulaz i terasu za boravak na otvorenom, a na katu koristi krov za otvorene terase. Središnji element u prostoru je spiralno stubište koje je razrađeno kao detalj.

Container housing (a detail)

In accordance with the requirements defined by the project assignment, the spatial composition of several units/containers forms a covered entrance and terrace for staying outdoors through reverse overlapping. On the other hand, a roof for open terraces was used on the floor. The central element in space is a spiral staircase, which was elaborated on as a detail.

MIRJAM MILAS

MENTOR: Robert Šimetin



Kontejner (detalj)

Slijedeći moto projekta: manje omogućuje akcent, prostorna kompozicija kompaktnoga gabarita uspostavlja stepenicama dijalog interijera i eksterijera, prizemlja i kata. Središnji položaj, oblikovanje i dodatna funkcija biblioteke daju stubištu dominantnu ulogu u prostoru.

Container housing (a detail)

Following the project motto: less enables accentuation, spatial composition of compact dimensions establishes dialogue between the interior and the exterior, the ground floor and the first floor through a staircase. Due to its central position, design and the additional function of the library, the staircase plays the dominant role in space.

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.

PAULA ŠANTIĆ
MENTOR: Robert Šimetin



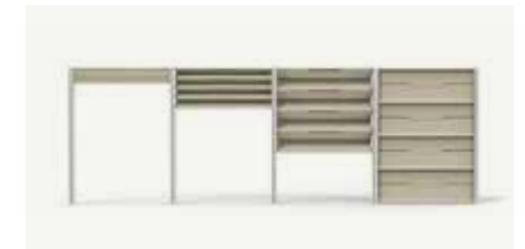
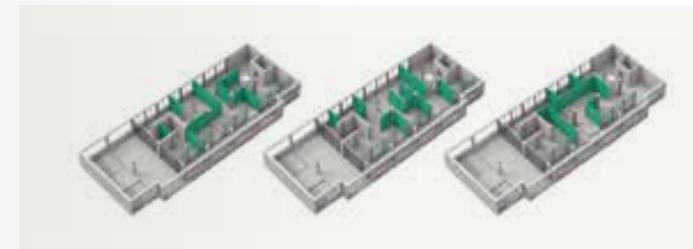
Loft

Osim nužnoga utilitarnoga privatnog dijela, veći, modularni prostor paralelno se koristi kao privatni ili javni. Aktivni odnos privatnoga i javnog ostvaren je kružnom vezom, a modularni namještaj ravnopravno zadovoljava obje namjene.

Loft

In addition to the indispensable utilitarian private part, a larger modular space was used simultaneously both as private and public. An active relationship between the private and the public segment was achieved through a circular connection, whilst modular furniture equally suits both purposes.

LUCIJA RUBINIĆ
MENTOR: Robert Šimetin



Loft

Uz postojeći raster stupova, prostor je podijeljen gušćim rasterom stupova kao vodilica kojim paneli pregrađuju prostor i usmjeravaju kretanje, ovisno o potrebama i željama. Pregrade omogućuju trenutnu transformaciju i optimalno korištenje prostora. Osim fiksnih sanitarnih površina, sve je moguće podijeliti u rasponu od pojedinačnih prostorija do otvorenog prostora.

Loft

In addition to the existing raster of pillars, the space was divided by a denser raster of pillars as a guiding point through which panels divide the space and direct the movement, depending on requirements and wishes. Partitions enable instant transformation and the optimal use of space. With the exception of the fixed sanitary facilities, everything can be divided, ranging from individual rooms to the open space.

Film i video

Film i video je teorijsko-praktični kolegij u okviru kojeg se studenti usmjeravaju na temeljne značajke filmskog i video stvaralaštva. Cilj kolegija je studentima pružiti teoretska i praktična filmska znanja te im ponuditi mogućnost vizualnog promišljanja i kreativnog izražavanja filmskim izražajnim sredstvima u mediju koji je čest pratitelj njihove profesije. Rezultat autorskog djelovanja studenata su filmske vježbe koje sami realiziraju. U prvom semestru studenti su mogli birati između sljedećih vježbi: izrade kratkog dokumentarnog autobiografskog ili snimanja biografskog filma o voljenoj osobi.

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

Film and Video

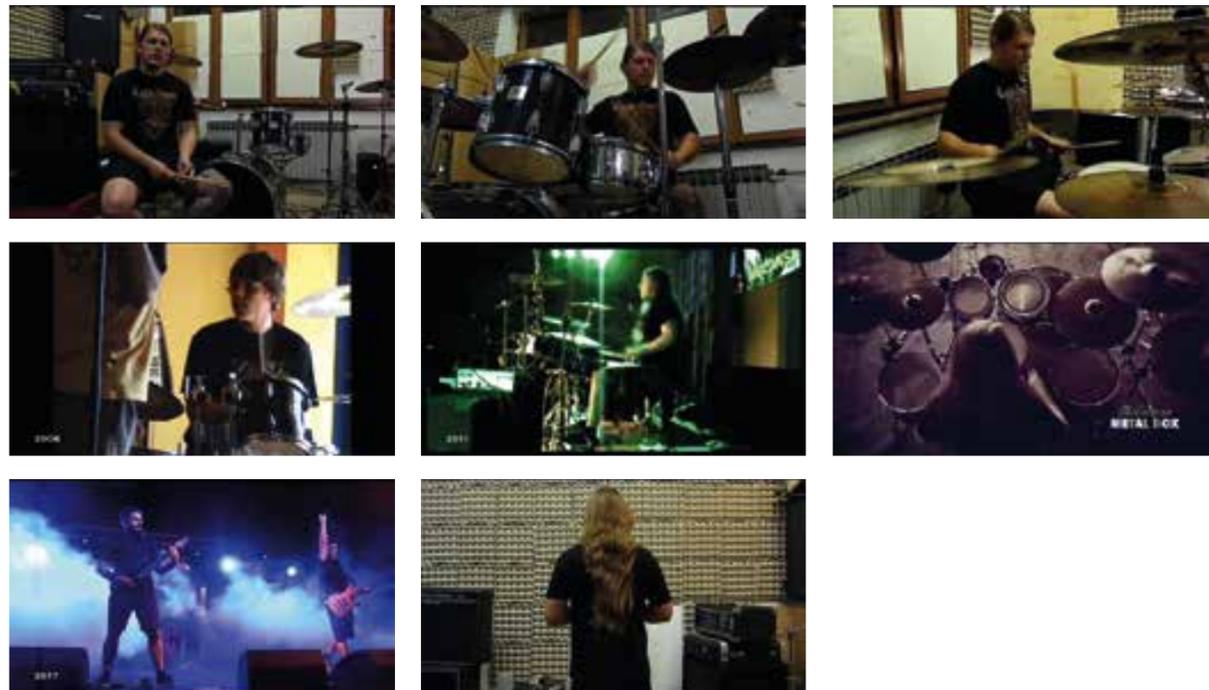
Film and video is a theoretical-practical course within which students are provided a basic insight into film and video creativity. The objective of the course is to provide students with theoretical and practical knowledge on film and give them the opportunity for visual thinking and creative expression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

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

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

LEOPOLDINA JOVANOSKI

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Bongo Bong — Biografski film

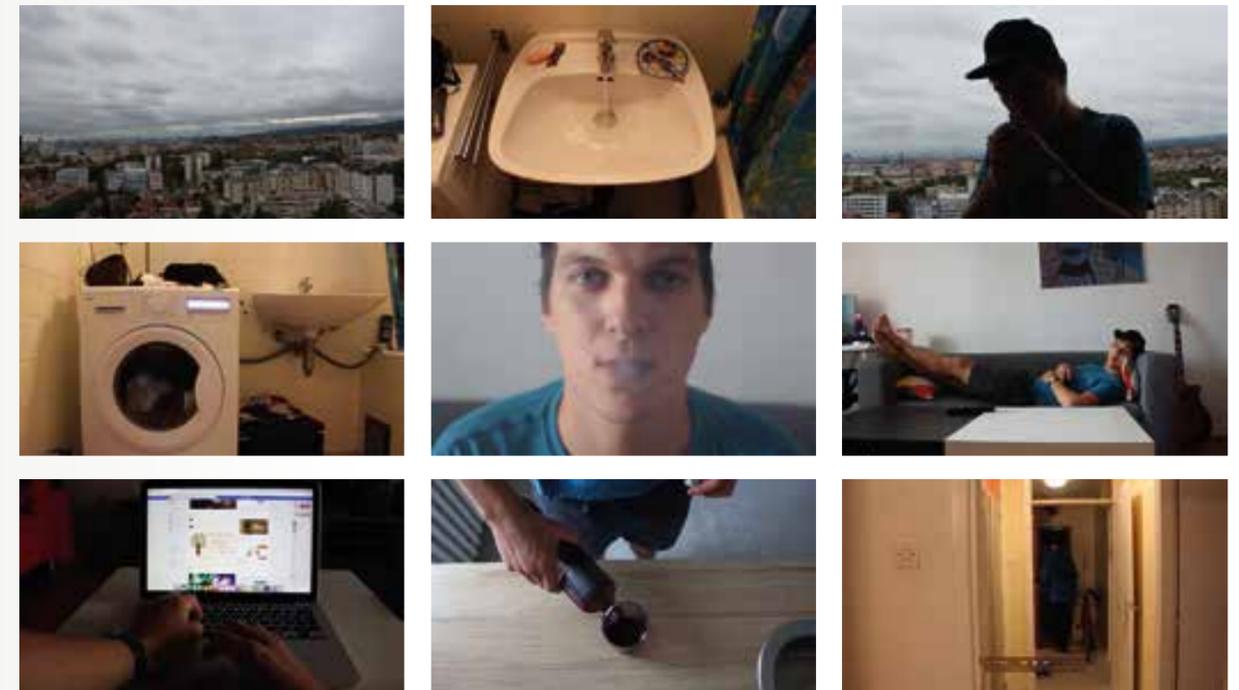
Dario Sambol je mladi bubnjar koji se već u najranijem djetinjstvu zaljubio u svoj instrument, a pronašao se u rock i metal glazbi. Usprkos problemima s kralježnicom koji mu ponekad onemogućuju sviranje, za njega život bez bubnjeva ne postoji. Ovaj dokumentarni film sadrži i arhivske snimke na kojima se može doživjeti Darijeva strast prema bubnjevima te njegov glazbeni razvoj i napredak unutar jedanaest godina, koliko se bavi glazbom. Naslov filma 'Bongo Bong' ujedno je i naslov pjesme benda Manu Chao, koju je Darijev sadašnji bend, Cold Snap, obradio u metal verziji.

Bongo Bong — A biographical film

Dario Sambol is a young drummer who has fallen in love with his instrument in his earliest childhood. He found himself in rock and heavy metal music. Irrespective of his problems with his spine, which sometimes prevent him from playing, he cannot imagine his life without the drums. This documentary film includes also archival recordings, which provide an insight into Dario's passion for drums and his musical development and progress over eleven years, during which he has been involved in music. The film title 'Bongo Bong' is simultaneously also the title of a song by the band Manu Chao, which was covered in heavy metal version by Dario's current band, Cold Snap.

MATEJ MALTAR

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Subota — Autobiografski film

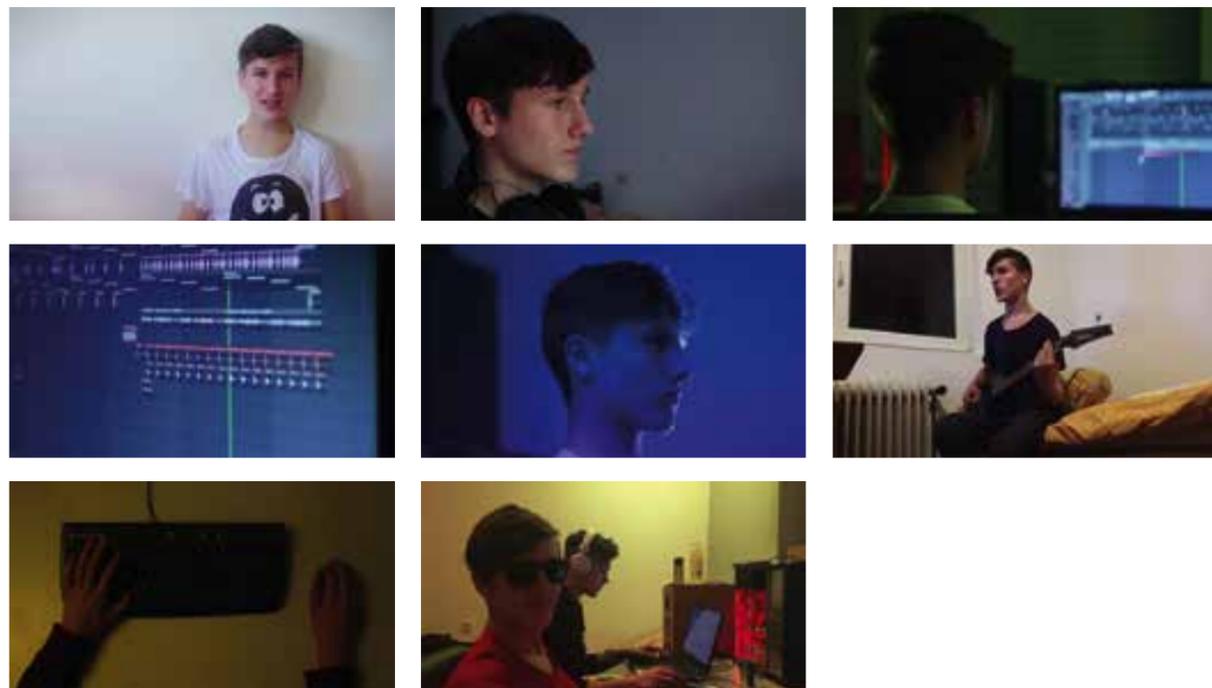
Subota je kratki autobiografski dokumentarni film koji prati dan u životu dva-desetogodišnjeg studenta. Vrlo iskrena i pomalo melankolična priča odražava raspoloženje studenta dan nakon subotnjeg izlaska, a prikazuje njegove dnevne rutine i način na koji provodi vrijeme.

Saturday — An autobiographical film

Saturday is a short autobiographical documentary film that follows a day in a life of a twenty-year old student. A very sincere and a slightly melancholic story reflects the student's mood on a day after his Saturday night out and it shows his daily routines and the way in which he spends his time.

MIHAEL MIKLOŠIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Matej Miklošić / Bedroom producer — Biografski film

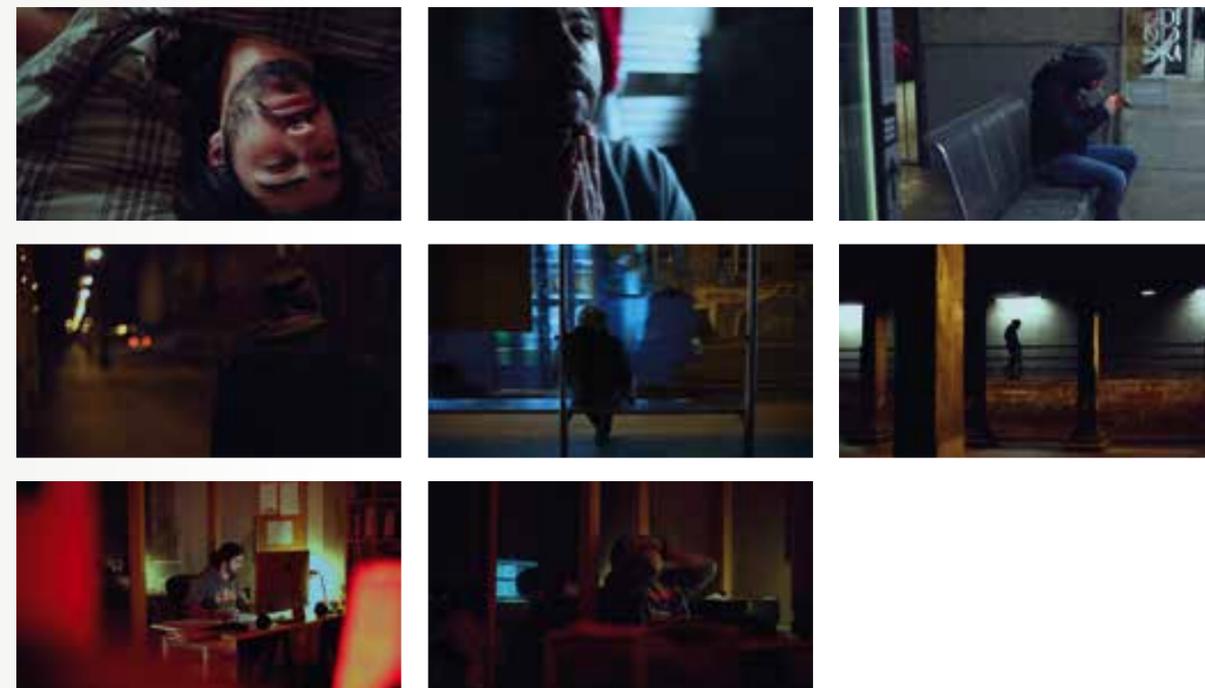
Film je priča o Mateju, petnaestogodišnjaku koji je sasvim slučajno ušao u svijet elektroničke glazbe te od tada sve slobodno vrijeme ulaže u njenu produkciju, bez potrebe da izlazi iz svoje sobe. Matej, koji je tek na početku karijere, govori o svojem kreativnom procesu, važnosti interneta, suradnji s ljudima iz cijelog svijeta te željama i planovima za budućnost.

Matej Miklošić / Bedroom producer — A biographical film

The film is a story about Matej, a fifteen-year old boy who by sheer accident entered the world of electronic music and has been spending all his free time producing it, without the need to get out of his room. Matej, whose career has only just started, speaks about his creative process, the importance of the Internet, the co-operation with people from throughout the world and his wishes and plans for the future.

MIRAN BAŠIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Halo — Biografski film

Film prikazuje komunikaciju studenta i njegovih roditelja koja se isključivo odvija telefonom jer se nalaze u različitim gradovima. Autobiografskog je karaktera, a opisan je jedan dan u vlastitom životu kao studenta. Slika je popraćena snimljenim telefonskim razgovorima s majkom i ocem. Sadržaj razgovora oslikava teškoće u održavanju normalnog odnosa na daljinu te osobnu borbu s procesima odrastanja poput samostalnosti i samoaktualizacije.

Halo — A biographical film

The film shows the communication between the student and his parents, which takes place exclusively over the telephone, since they live in different cities. It is autobiographical and it describes a day in his own life as a student. The picture is accompanied by recorded telephone conversations with his mother and father. The content of the conversations shows the difficulties in making a long-distance relationship work and a personal struggle with the processes of becoming an adult, whilst addressing the issues such as independence and self-actualisation.

VIKTORIA JURINA

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Franca
— Biografski film

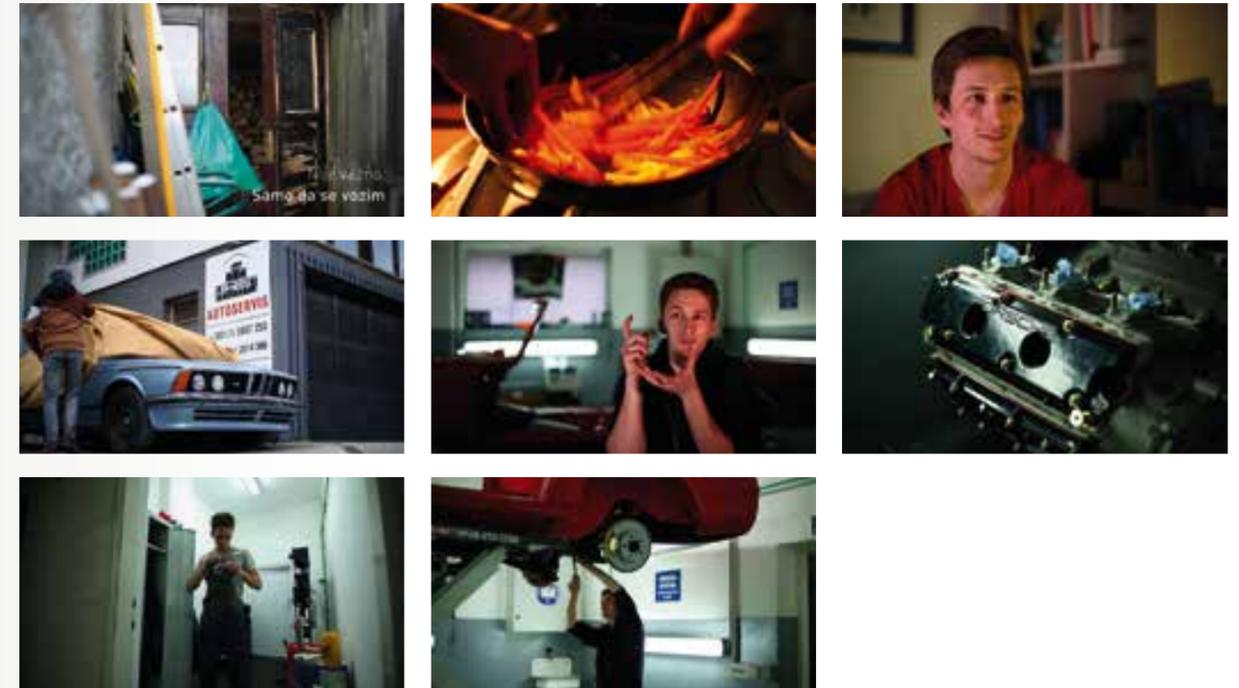
Kratki dokumentarni film prikazuje usamljenu svakodnevicu bake France, njezine navike i interakcije s ljudima i životinjama. Film nam omogućuje da prikazom jednog od Francinih dana upoznamo njezin život tijekom protekla dva desetljeća.

Franca
— A biographical film

A short documentary film shows a lonely daily life of an elderly woman named Franca, her habits and interactions with both people and animals. The film provides insight into the last two decades of her life through an overview of one of her days.

OTTO KUŠEC

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec
SNIMATELJ / CAMERAMAN: Miran Brautović



Nije važno, samo da se vozim
— Biografski film

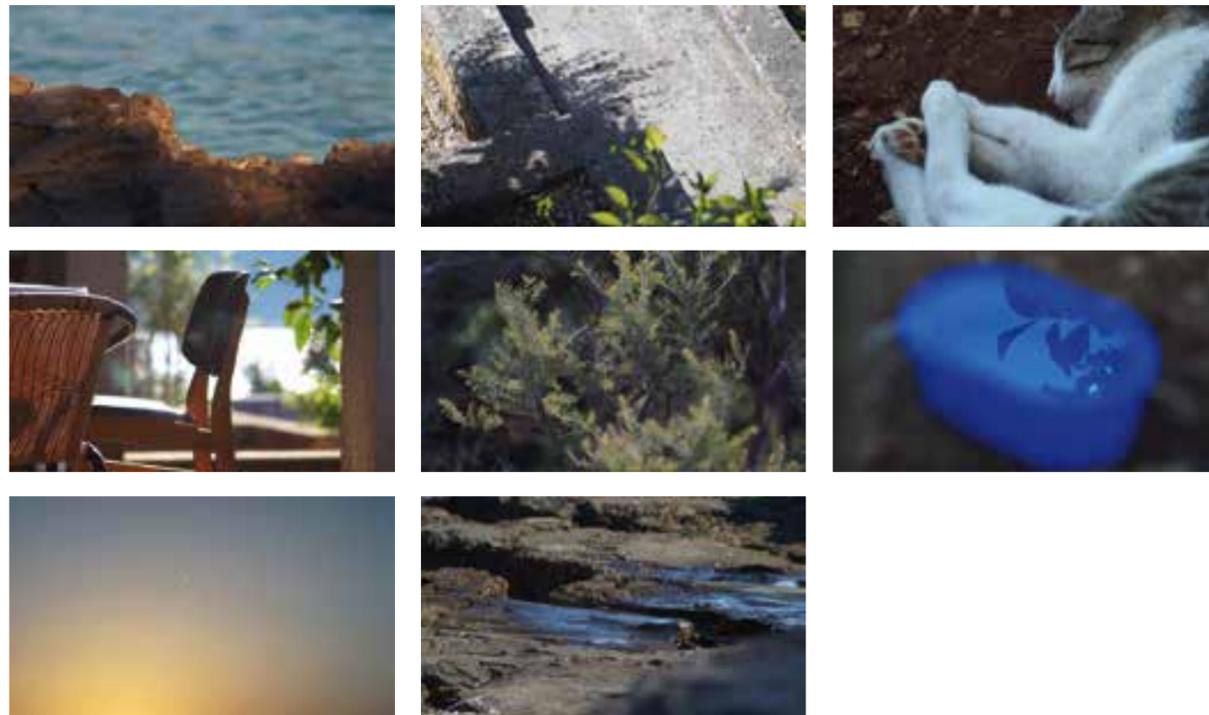
Film govori o Jakovu Piškoriću i njegovoj strasti za automobilima. Iako je student arheologije, ne namjerava se nakon završetka fakulteta baviti tom strukom, već se okreće automobilima i automehanici. U slobodno vrijeme Jakov volontira u mehaničarskoj radionici. U filmu nam kazuje svoju životnu priču, iznosi osobne planove i snove, što je popraćeno kadrovima u kojima se pojavljuje on osobno, njegov otac i kuća na Bizeku te garaža u kojoj volontira. Atmosfera je topla i inspirirajuća, kao što je i sam subjekt filma. Snimatelj je Miran Brautović.

Never Mind as Long as I Drive
— A biographical film

The film tells a story about Jakov Piškorić and his passion for cars. Although he is an archaeology student, after the completion of his studies he does not intend to find a job in his profession, but he focuses on cars and car repair and maintenance. He spends his free time volunteering in an auto repair garage. He tells the story of his life throughout the film, presenting his personal plans and dreams, which is accompanied by frames in which he appears in person, as well as his father and the house located on Bizek and the garage in which he volunteers. The atmosphere is warm and inspiring and so is the subject of the film. The cameraman is Miran Brautović

ANDRIJA GALIĆ

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Frekvencije
— Dokumentarni film

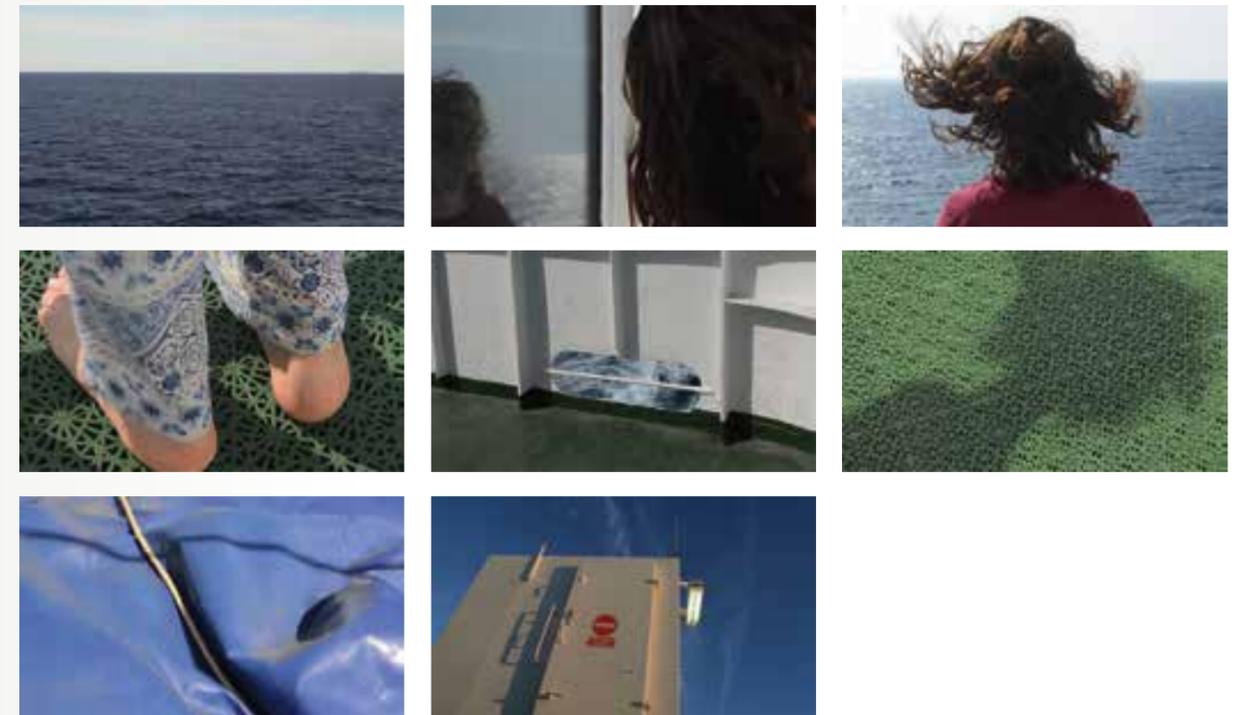
Kratki dokumentarni film bilježi specifičnu ambijentalnu ljetnu atmosferu na otoku Šolti. Niz dugih kadrova sastoji se od autentičnih motiva, vizuala, boja i zvukova koji sugeriraju stanja i situacije. Prizori su ritmički nanizani u intervalima, vodeći se idejom prikazivanja presjeka najvažnijih situacija na dnevnoj bazi putem prividne repetitije, a na taj način tvore zaokruženu cjelinu sugestivnog razvoja događaja unutar jednog dana.

Frequencies
— A documentary film

A short documentary film shows a specific summer atmosphere on the island of Šolta. A wide range of long frames comprises of authentic motifs, visuals, colours and sounds, which suggest states and situations. The scenes have been rhythmically arranged in intervals and the idea behind was to present a cross-section of the most important situations on a daily basis through apparent repetition and hence provide an integrated whole of suggestive developments over one day.

FILIP LATIN

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Valentino Bošković feat. nemanja & Pridjevi/10645 Brač
— Glazbeni spot

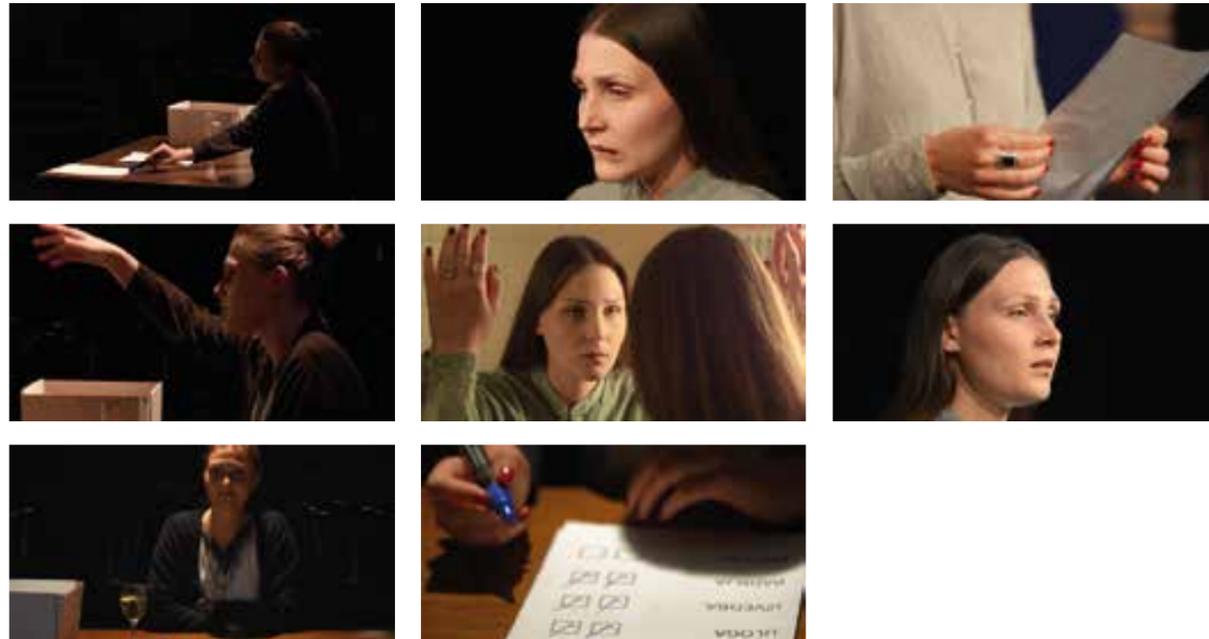
Glazbeni spot pjesme '10645 Brač' govori o svemirskom putovanju Valentina Boškovića na Brač, poput ostalih pjesama te glazbene grupe. Spot čine djelomično apstraktni kadrovi svemirske letjelice (trajekta) kojom junakinja spota polazi u svemirsku odiseju. S obzirom na to da glazbeni sastav Valentino Bošković nikada nije javno nastupio te se njihov identitet zapravo ne zna, tako se i svemirskoj putnici ovoga spota ne otkriva stvaran identitet, već samo obrisi njezine figure i čeznutljiv pogled u daljinu prema asteroidu o kojemu ova pjesma govori.

Valentino Bošković feat. nemanja & Pridjevi/10645 Brač
— A music video clip

The music video for the song '10645 Brač' talks about a journey through the Universe of Valentino Bošković to Brač, as is the case in other songs by this band. The music video includes abstract frames of a spacecraft (a ferry) with which the heroine of the music video sets off to her space Odyssey. Since the band Valentino Bošković has never played in public and the identity of its members is actually unknown, so the spacecraft passenger in this music video does not reveal her true identity, with the exception of her silhouette and a yearning gaze into the distance towards the asteroid that this song is about.

OLIVER POTOČNIK

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Go Go Penguin / Hopopono — Glazbeni spot

Glazbeni spot raden je za britanski jazz trio GoGo Penguin. Ideja spota je preispitivanje vlastitih mogućnosti i količine vjere u samog sebe. Glavna glumica je u ulozi studentice koja polaže prijamni ispit i mentorice koja je sama sebi mento-rica i kritičarka. Spot prikazuje osobu u različitim ulogama te određene reakcije na vlastite postupke. Prvi dio spota prikazuje dolazak na prijamni ispit koji nije uspješno završen. Drugi dio predstavlja preispitivanje vlastitih mogućnosti, a treći prikazuje odvažan i siguran dolazak na pozornicu, izvedbu dramskog djela te zadovoljstvo učinjenim.

Go Go Penguin / Hopopono — A music video clip

A music video clip was made for the British jazz trio named GoGo Penguin. The idea behind the music video was the questioning of own potential and the amount of belief in oneself. The main actress plays the role of a student who is sitting at an entrance exam and a woman mentor who acts as a mentor and a critic to herself. The music video shows a person playing different roles and specific reactions to own actions. The first part of the music video shows her arrival to the entrance exam, which was not successfully completed. The second part shows the questioning of own potential, whilst the third part presents a daring and confident arrival on stage, the performance of the drama and the satisfaction with the performance.

LEOPOLDINA JOVANOVSKI

MENTOR: Stanko Herceg
ASISTENT / ASSISTANT: Pavel Posavec



Mala gradska priredba

Špancirfest ili Festival uličnih šetača je tradicionalna manifestacija grada Varaždina. Službeni opis festivala govori kako Špancirfest tijekom svog trajanja pretvara varaždinsku povijesnu jezgru u veliku umjetničku radionicu na kojoj sudjeluju i posjetitelji i umjetnici. O čemu se zaista radi govori naslov filma 'Mala gradska priredba' prema kultnom dokumentarcu Krsto Papića 'Mala seoska priredba'. Film nam otkriva da je varaždinski Špancirfest zapravo jedna velika pučka veselica, podređena neograničenom konzumerizmu, u kojoj je umjetnost zastupljena u znatno manjoj mjeri, a baroknim trgovima i ulicama caruju profit i masovnost.

A Small Urban Show — Film and video 2

Špancirfest or Street Walkers' Festival is a traditional event in the city of Varaždin. The official description of the Festival states that throughout the duration of Špancirfest, it transforms the historical nucleus of Varaždin into a large artistic workshop in which both the visitors and artists jointly participate. What this is actually all about has been stated in the film title 'A Small Urban Show', based on the cult documentary by Krsto Papić entitled 'A Small Village Show'. The film reveals that the Varaždin-based Špancirfest is actually a large-scale folk celebration, subject to unlimited consumerism, in which the share of art is considerably small, whilst Profit and Mass Culture dominate the Baroque squares and streets.

Diplomski radovi

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

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

U području industrijskog dizajna diplomski radovi u akademskoj godini 2013./2014. su uključivali područja poput dizajna proizvoda i njihovih sustava, dizajna urbane opreme, razvoja turističkih proizvoda/suvenira, stvaranja novih koncepata prostornih zahvata u povijesnim gradskim jezgrama s ciljem isticanja lokalnih vrijednosti i područje dizajna za izvanredne situacije, dok je nekolicina diplomskih radova bila temeljena na području dizajna interakcija i doživljaja.

U području vizualnih komunikacija diplomski radovi u akademskoj godin 2013./2014. uključivali su širok raspon tema od obrazovanja, kulture, medija, turizma pa sve do sporta. Zajednička karakteristika većine odabranih tema je izbor interaktivnih medija kao dominantnog oblika komuniciranja s odabranom ciljnom skupinom. Tek nekolicina diplomskih radova uključuje klasične medije komunikacije.

Graduation Theses

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

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

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

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

SVEUČILIŠNI DIPLOMSKI STUDIJ – Magistri

Miran Bašić

— ZG/UG

Dizajn u kontekstu underground kulture u Zagrebu

ZG/UG

Design in the context of underground culture in Zagreb

MENTOR: Ivan Doroghy

KOMENTORI / COMENTORS: Emil Flatz, Tomislav Vlainić

Marina Bitunjac

— Temeljne ljudske vrijednosti kroz ezopove basne s centralnim likom lisice (Autorska priča)

Basic human values through aesop's fables with fox as the central character (An original story)

MENTOR: Stipe Brčić

KOMENTORICE / COMENTORS: Marija Juza, Inja Kavurić Kireta

Ian Bonifačić

— Javni radni prostor

Public work premises

MENTOR: Mladen Orešić

KOMENTORICE / COMENTORS: Ivana Fabrio, Andrea Hercog

Tin Burić

— Moda uživo

Inicijativa za dizajn performativnih akcija u svrhu kampanje i promocije (mladih) modnih dizajnera u Zagrebu

Fashion live

Initiative for design of performative actions for the purpose of the campaign and promotion of (young) fashion designers in Zagreb

MENTOR: Stipe Brčić

KOMENTORICA / COMENTOR: Marija Juza

UNIVERSITY GRADUATE STUDIES – Masters

Andrej Đukić

— Transradijalna proteza

Transradial prosthesis

MENTOR: Mladen Orešić

KOMENTORICA / COMENTOR: Andrea Hercog



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

Iva Vučemilović Grgić

— Dizajn doživljaja kroz interakciju postura korisnika i proizvoda

Experience design through user-product interaction

MENTOR: Mladen Orešić

KOMENTORICA / COMENTOR: Ivana Fabrio

Matej Goreta

— Oblikovanje doživljaja u maloprodaji

Retail experience design

MENTOR: Mladen Orešić

KOMENTORICA / COMENTOR: Andrea Hercog

Nikolina Kentrić

— Društvena umreženost u digitalnom sustavu kreativne radne okoline

Social networking in the digital system of creative work environment

MENTOR: Nenad Dogan

KOMENTORI / COMENTORS: Romana Kajp, Emil Flatz, Vedran Kasap

Petra Modrić

— Dizajn i životne promjene u kontekstu roditeljstva

Design and life changes in the context of parenting

MENTOR: Mladen Orešić

KOMENTORICE / COMENTORS: Ivana Fabrio, Andrea Hercog

Sara Pavleković Preis

— Matematika u kontekstu dizajna interakcija Poligon / platforma za multisenzorno učenje

Mathematics in the context of interaction design

Polygon / a platform for multisensory learning

MENTOR: Stipe Brčić

KOMENTORI / COMENTORS: Ivana Fabrio, Marija Juza, Vedran Kasap

Ivan Šaban

— Putovanje dolaskom autonomnih vozila

Travelling after the appearance of autonomous vehicles

MENTOR: Mladen Orešić

KOMENTORICE / COMENTORS: Sanja Bencetić, Ivana Fabrio

Ana Šolić

— Participativna kultura u kontekstu modernog stanovanja

Participatory culture in the context of modern housing

MENTOR: Mladen Orešić

KOMENTORICA / COMENTOR: Ivana Fabrio

Nika Tecilazić

— Splitseer / Dizajn doživljaja u turizmu kroz kontekst suvremenih tehnologija

Splitseer / Tourism experience design in the context of modern technologies

MENTOR: Ivan Doroghy

KOMENTORI / COMENTORS: Emil Flatz, Vedran Kasap, Tomislav Vlainić

Leona Vertuš

— Dizajn novina i novinskog pisma / vizualna prezentacija i organizacija informacija

Design of newspapers and newspaper typeface / visual presentation and organisation of information

MENTOR: Nenad Dogan

KOMENTORI / COMENTORS: Romana Kajp, Nikola Đurek, Marko Hrastovec

Gala Marija Vrbanić

— SHIF_T

SHIF_T

MENTOR: Ivan Doroghy

KOMENTORI / COMENTORS: Ivana Fabrio, Tomislav Vlainić

Ana Vujasić

— Komunikacijske i kreativne mogućnosti filmske grafike Vizualni identitet kratkometražnoga igranog filma 'Gdje se vrabac skriva kad je hladno?'

Communicational and creative potential of film graphics

Visual identity of the short film

'Where do Sparrows Go When it is Cold?'

MENTOR: Nenad Dogan

KOMENTORI / COMENTORS: Romana Kajp, Tihoni Brčić, Stanko Herceg

ANDREJ ĐUKIĆ

MENTOR: Mladen Orešić

KOMENTORICA / KOMENTOR: Andrea Hercog

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



Transradijalna mehanička proteza

S izumom mioelektričnih protetskih sučelja u pedesetima, fokus inženjera na području protetike okrenuo se prema robotskim rješenjima. Robotske proteze su se desetljećima poboljšavale, ali zbog ograničenja u tehnologiji baterija te zbog inherentnih problema mioelektričnog sučelja još su i danas inferiorne u usporedbi s klasičnim mehaničkim protezama koje su razvijene u prvoj polovici dvadesetog stoljeća. Ideja je bila demokratizirati principe i tehnologije razvijene u međuvremenu na raznim područjima, od biomehanike do robotike, i primijeniti ih u dizajnu nove mehaničke proteze koja bi omogućavala korisnicima zavidnu funkcionalnost i estetiku. Za razliku od standardnih čašica koje obgrljuju batrljak (što potpuno onemogućuje rotaciju 'zapešća', uzrokuje znojenje, zagrijavanje i neugodan miris), dizajnirana je čašica koja se pričvršćuje za kosti nadlaktice što omogućuje korisniku slobodnu rotaciju podlaktice. Ta se rotacija može iskoristiti ili pojačati za rotiranje proteze, ali i akciju drugih sustava poput mijenjanja hvata. Proteza ima tri prsta, dva aktivna i jedan pasivni palac. Svi prsti su podaktuirani i funkcioniraju na sustavu pasivnog zatvaranja, što znači da korisnik mora širenjem ramena preko kabela otvoriti protezu, dok se ona sama zatvara zbog elastične energije u lastici. Proteza se proizvodi metodom 3D printanja u PLA plastici, što omogućuje personalizaciju proteze za specifičnog korisnika.

Transradial mechanical prosthesis

Following the invention of myoelectric prosthetic interfaces in the 1950's, the focus of prosthetics engineers turned towards robotic solutions. Robotic prostheses have been improving for decades, yet, due to limitations in battery technology and inherent problems of myoelectric interface, they are currently still inferior compared with classical mechanical prostheses, which were developed in the first half of the 20th century. The idea behind was to democratise the principles and the technologies developed in the meantime in different fields, from biomechanics to robotics, and apply them in designing a new mechanical prosthesis that would provide the users with an enviable functionality and aesthetics. As opposed to standard cups that surround the stump (which absolutely prevents the rotation of the wrist, causes sweating, burning heat and disagreeable odour), a cup was designed that is attached to the bones of the upper arm, which enables the user to freely rotate the forearm. That rotation can be used or it can be enhanced for prosthesis rotation, as well as for the actualisation of other systems such as changing grips. The prosthesis has three fingers, two active and a passive thumb. All the fingers are subactuated and function based on the system of passive closing, which means that the user needs to open the prosthesis through shoulder extension over a cable. The prosthesis closes independently due to electrical energy in the elastic. The prosthesis is manufactured using the 3D printing method in PLA bioplastic, which enables the personalisation of the prosthesis for a specific user.



ANA ŠOLIĆ

MENTOR: Mladen Orešić
KOMENTORICA/COMENTOR: Ivana Fabrio



'Do it yourself' namještaj

'Do it yourself' je modularni sustav namještaja koji odgovara potrebama mladih u urbanim sredinama. Projekt počiva na pretpostavci da pružimo li korisniku prostor za intervenciju na predmetima koje posjeduju, oni mogu imati veće značenje u korisnikovu životu, što im može produžiti životni vijek. Konačno rješenje sustava je namještaj koji je u svojoj estetici ogoljen i vrlo bazičan, čime korisniku omogućuje individualizaciju i prilagodbu vlastitom ukusu. Namještaj je jednostavan za izradu s osnovnim alatima poput pile i bušilice. Proizvodi prate pravila 'do it yourself' dizajna, kao što je jeftina izrada s jeftinim i lako dostupnim i reciklirajućim materijalima. Nacrta za izradu namještaja su besplatni dostupni na web-aplikaciji. Aplikacija odabirom odgovarajućih dimenzija korisniku generira prilagođen nacrt s uputama, vrijeme izrade, cijenu i najbliže prodavaonice prijeko potrebnih materijala.

'Do it yourself' furniture

'Do it yourself' is a modular furniture system that meets the requirements of urban youth. The idea behind the project is that if users are given room for intervention on objects they own, such objects may gain importance in the users' lives, which can extend the life cycle of the objects in question. The final solution of the system is furniture, that was laid bare in its aesthetics and is very basic, which enables the users to individualise and adapt it to their own taste. The furniture is simple to make, using basic tools such as a saw and a drill. Products follow the rules of 'do it yourself' design, such as affordable manufacturing and using cheap and easily accessible recyclable materials. The sketches for furniture making are free and they are available through a web app. Following the selection of adequate dimensions, the app provides the user with a corresponding sketch with instructions, the time required for the making, the price and the nearest stores with indispensable materials.

NIKOLINA KENTRIĆ

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



Učitavanje aplikacije

Navigacija glavnih funkcija aplikacije

Lista projekata s izborom pogleda i sortiranjem

Prikaz trajanja, sprinteva, sastanaka i važnih datuma

Društvena umreženost u digitalnom sustavu kreativne radne okoline

Temeljna motivacija proizlazi iz fragmentiranosti digitalnoga radnog okruženja, posebice u kreativnom poslu koji nerijetko zahtijeva simultano korištenje mnogih digitalnih alata. Usto suradnja tijekom projekata zbog prirode kreativnog posla može uključivati i stručnjake raznovrsnih profesija te njihove sasvim specifične procese tijekom rada. Na tržištu se pojavljuje sve više alata za suradnju, no oni se gotovo uvijek odnose na tim, a ne na pojedinca i individualnu organizaciju i produktivnost. Tako često dolazi do stihijskog nagomilavanja alata i funkcionalnosti, bez pravog uvida u potrebe korisnika, njegova okruženja, rada, navika i personaliziranih potreba. Digitalno radno mjesto još je uvijek uglavnom vezano za desktop, dok istraživanja pokazuju da sve više korisnika koristi i po nekoliko (mobilnih) uređaja za obavljanje sve složenijih zadataka, a mobilnost se sve više učvršćuje kao nužnost i glavna zadanost modernoga umreženog društva. Rezultat je mobilna aplikacija koja dovodi sve digitalne alate i aplikacije potrebne pri radu na jedno, uređeno digitalno mjesto; korisnik radom gradi svoju 'košnicu' (engl. beehive) koja se prilagođuje njegovim potrebama, a iz koje se umrežava sa svima i sa svima, u trenutku kada mu je to potrebno. Osnova je 'projekt', koji dalje uvjetuje tim suradnika, postavke dostupnosti, aplikacije koje tim koristi pri suradnji, raspored rada i sl. Primarni je benefit smanjenje distrakcija uzrokovanih mnoštvom aplikacija tijekom rada, te su time svakom planiranju pridruženi statusi dostupnosti i distrakcija, prema postavkama pojedinog projekta.

Social networking in the digital system of creative work environment

The basic motivation originated from the digital workplace fragmentation, primarily in creative work, which frequently requires simultaneous use of a large number of digital tools. Moreover, due to the nature of creative work, co-operation during projects can involve experts in different professions and their rather specific processes used during their work. There is an increasing number of co-operation tools available on the market, yet they are usually intended for the team, rather than the individual and individual organisation and productivity. Hence, uncontrolled piling up of tools and functionality is a frequent occurrence, without a real insight into user requirements, their environment, work, habits and personalised needs. Digital workplace is still primarily linked with desktop solutions, whilst, according to research, an increasing number of users use even several (mobile) devices for performing the increasingly complex tasks. Furthermore, mobility is becoming increasingly imperative and is considered as crucial in modern network society. The result is a mobile app that brings together all the digital tools and apps required for work into a one organised digital spot. Hence, the user builds up their own 'beehive' through their work, which is adapted to their requirements and from which they network with everything and everyone whenever there is a need for it. The basis is the 'project', which is further defined by a team of associates, availability settings, the apps used by the team during co-operation and the work schedule, amongst others. The primary benefit is the reduction of distractions caused by a large number of apps during work and consequently each planning is accompanied by status of availability and distractions, in accordance with the settings of a specific project.

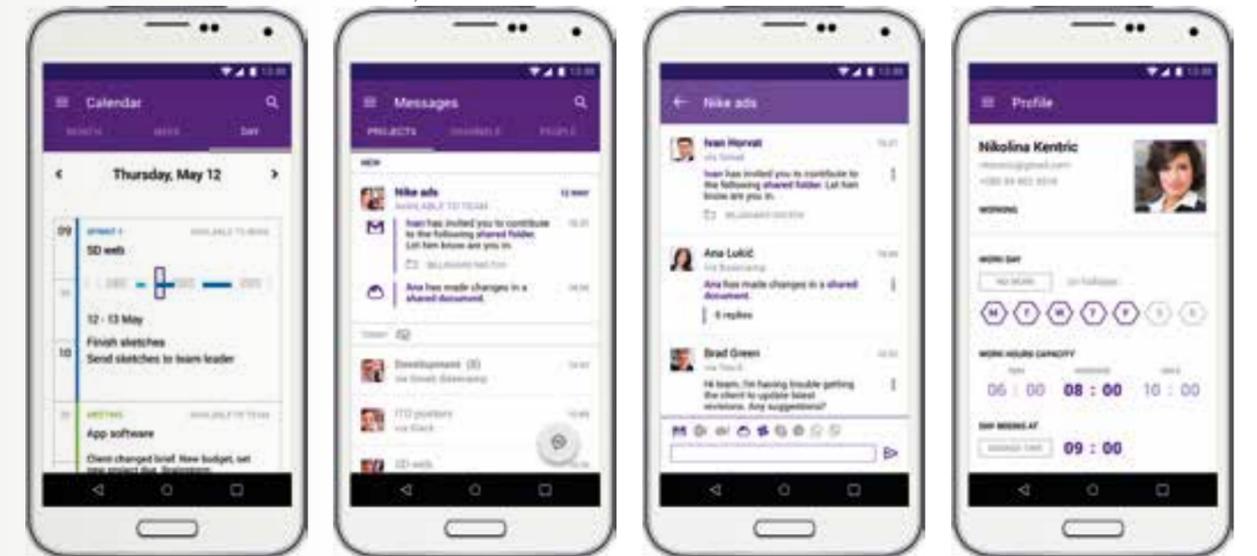


Prikaz svih aktivnosti vezanih za projekt

Informacije o projektu i mogućnost uređivanja

Mjesečni prikaz svih projekata i iskoristivost dana

Tjedni pregled obaveza i rada



Današnji rad na projektima i obaveze

Učitavanje a Sekundarna navigacija filtrira pregled poruka aplikacije

Mogućnost filtriranja komunikacijskih kanala projekta

Postavljanje informacija



ANA VUJASIĆ

MENTOR: Nenad Dogan
KOMENTORI / COMENTORS:
Romana Kajp, Tihoni Brčić, Stanko Herceg



Komunikacijske i kreativne mogućnosti filmske grafike — Vizualni identitet kratkometražnog igranog filma 'Gdje se vrabac skriva kad je hladno'

Namjera je ovdje bila istražiti povezanost područja dizajna i filma s naglaskom na kreativne i komunikacijske mogućnosti filmske grafike. Cilj rada bio je dizajnirati vizualni identitet prilagođen formi festivalskoga kratkoga igranog filma koji će film Denisa Lepura i Marka Stanića 'Gdje se vrabac skriva kad je hladno' istaknuti u festivalskoj konkurenciji.

Izvedbeno rješenje obuhvaća:

- filmsku grafiku – sastavni dijelovi filma: prizorno integrirani logotipi, animirani naslov, špica
- vizualni identitet – promotivni materijali, plakat, DVD label i omot, pozivnica, Web banneri, pressbook
- vizuale transmedijalne ekstenzije, medije koji su narativno ili stilski povezani, a djeluju kao alternativni načini prezentacije matičnog filma – trailer i animirani plakat.

Kratkometražni film 'Gdje se vrabac skriva kad je hladno' drama je o odrastanju. Tematizira pogrešno usmjerenje viška energije koja se kod pojedinih mladih ljudi pretače u kriminal. Nemogućnost pronalaženja smisla u životu izražena je mnoštvom elemenata među kojima se promatrač ne može jednostavno snaći. Važna je atmosfera: hladnoća, svjetlucaje zaleđenih grana, magla, socijalistička stambena gradnja. Glavni motiv su makete zgrada, sterilnih, hladnih tonova, koje asociraju na Novi Zagreb. Gledatelj se nalazi u povlaštenom položaju božanskog promatrača koji odozgo promatra izgubljenoga glavnog lika i njegove svakodnevne probleme.

Communicational and creative potential of film graphics — Visual identity of the short film 'Where do Sparrows Go When it is Cold?'

The intention here was to explore the connection between the field of design and film with an emphasis on creative and communicational potential of film graphics. The objective was to design the visual identity adapted to the form of festival short film, striving to highlight the film by Denis Lepur and Marko Stanić 'Where Do Sparrows Go When It Is Cold?' amongst other participants competing at the festival. The detailed design includes:

- film graphics – the components of the film: scenically integrated logotypes, animated title, opening and closing credits
- visual identity – promotional materials, poster, DVD label and cover, invitation, Web banners, press-book
- visuals of transmedial extension, the media that are connected from the narrative and stylistic aspect, which act as an alternative method of presentation of the main film – the trailer and the animated poster.

The short film 'Where do Sparrows Go When it is Cold?' is a drama about growing up. It addresses the issue of inadequate channelling of the excess of energy that amongst some young people transforms into criminal activities. The impossibility to find a meaning in life has been expressed through a wide range of features amongst which the viewer cannot easily find their way. The atmosphere conveyed is important: the cold, the glimmering of the frozen tree branches, the fog and the socialist type of housing. The main motifs are models of buildings, of sterile cold tones that remind of New Zagreb. The viewers find themselves in a privileged position of divine onlookers, watching from above the main character who has got lost and their everyday problems.



NIKA TECILAZIĆ

MENTOR: Ivan Doroghy
KOMENTORI / COMENTORS:
Emil Flatz, Vedran Kasap, Tomislav Vlainić

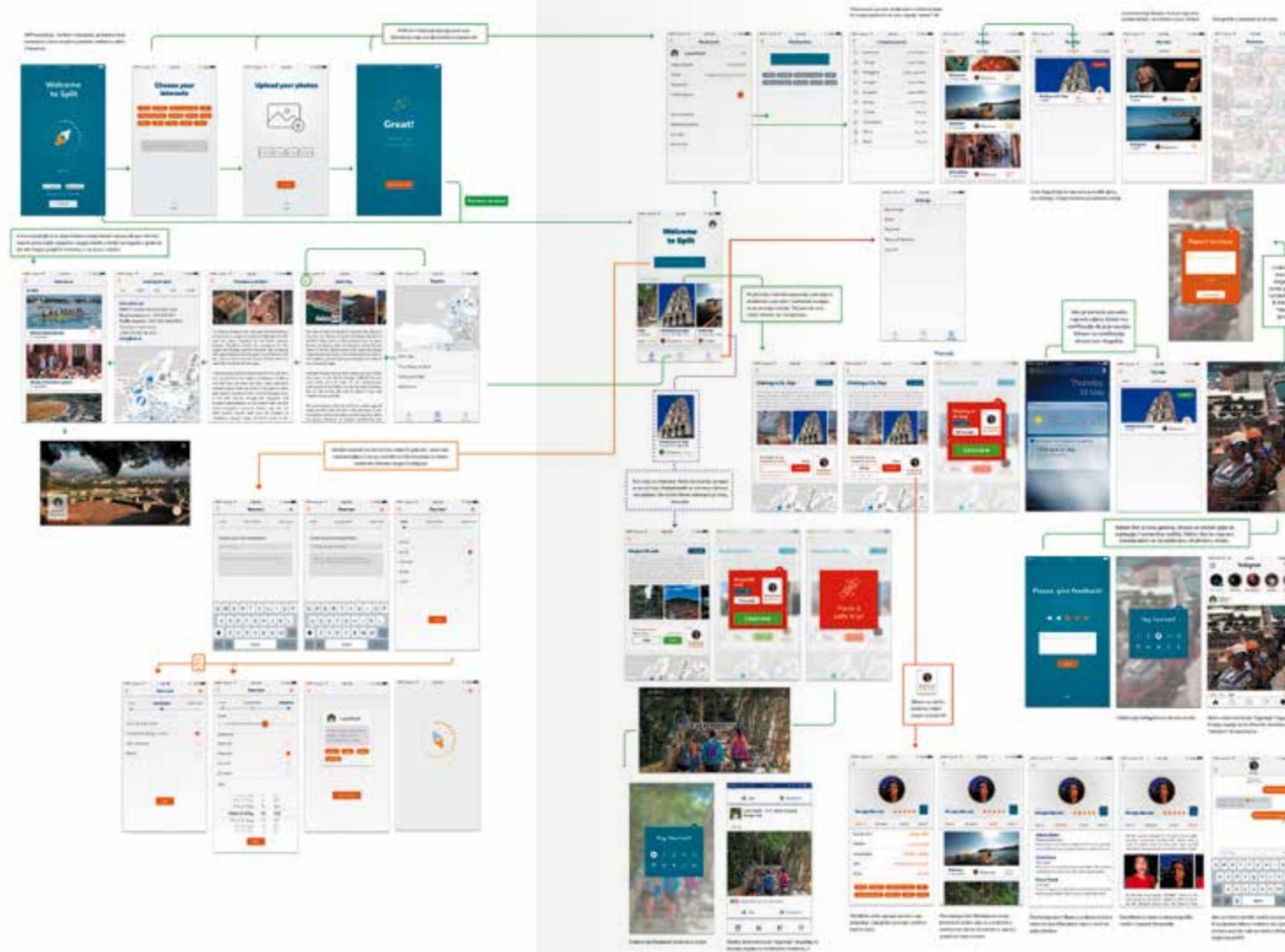
Splitseer — Dizajn doživljaja u turizmu kroz kontekst suvremenih tehnologija

Koncept je baziran na virtualnim vodičima na fiktivnom primjeru Splita kao pametnoga grada. Potencijalni turisti mogu virtualno posjetiti grad ili prisustvovati nekom događaju u gradu. U svom domu, daleko od Splita, pomoću virtualnih vodiča svoja osjetila prepuštaju odabranom domaćinu s kojim komuniciraju preko aplikacije, koristeći računalo, mobitel ili VR naočale. Instalirajući aplikaciju kodom koji prime preporukom, građani Splita mogu postati vodiči. Kod služi tome da ograniči broj osoba koje žele postati vodiči na one koje dobro poznaju grad i njegove sadržaje. Iako se ovaj projekt inicijalno bavi mogućnostima koje pruža turistička industrija, on je otvoren za brojne mogućnosti nadogradnje i implementacije kao i za razne druge industrije. Aplikacija ima inkluzivni karakter jer omogućuje (virtualno) putovanje osobama s fizičkim poteškoćama kretanja. Sam sustav, osim putovanja, može služiti kao provjera o tome ima li lokacija prilagođen ulaz i sve što im je potrebno da se mogu neometano kretati, a da pritom zaista ne odu tamo i suoče se s nepripremljenim prilazom. U radu se otvara pitanje u kolikoj su mjeri današnje tehnologije počele mijenjati doživljaj samog putovanja te kolika je pri tome odgovornost i uloga dizajna. Tematika prije svega služi da otvori raspravu, promišljanja, ali i podiže svijest o utjecaju tehnologije na naše ponašanje. Dizajn je u ovom slučaju medij koji fokusira koncept, postavljajući pitanja o različitim temama koje mogu, ali ne moraju biti trenutno realne.

Splitseer — Tourism experience design in the context of modern technologies

The concept is based on virtual guides on a fictional example of Split as a smart city. The potential tourists can go on a virtual tour of the city or attend an event in it. In the comfort of their own homes, far away from Split, with the help of virtual guides, they surrender their senses to the selected host with whom they communicate through an app, using the computer, mobile phone or VR goggles. Upon installation of the app using the code that they receive, Split citizens can become guides. The code is intended to restrict the number of persons who are striving to become guides to those who are very well acquainted with the city and its programmes. Irrespective of the fact that the project initially addresses the opportunities provided by tourism industry, it is open for a large number of opportunities of upgrade and implementation, as well as for different other industries. The app has an inclusive character, since it provides (a virtual) tour to physically challenged people. In addition to being used for tours, the system can be used to check the access to a specific location, as well as all that is required for unimpeded movement, without actually having to go there and be faced with an inadequate access. The project raises the issue of the proportion in which modern technologies have started changing travel experiences and the responsibility and the role of design concerning this issue. The addressed topic does not provide solutions by connoting a utopia or a dystopia, as it is primarily intended to solicit discussion and deliberation, as well as raise the awareness about the impact of technology on human behaviour. Design is in this case the media that focuses the concept, asking questions about different issues that can currently be actual, but they do not necessarily have to be so.

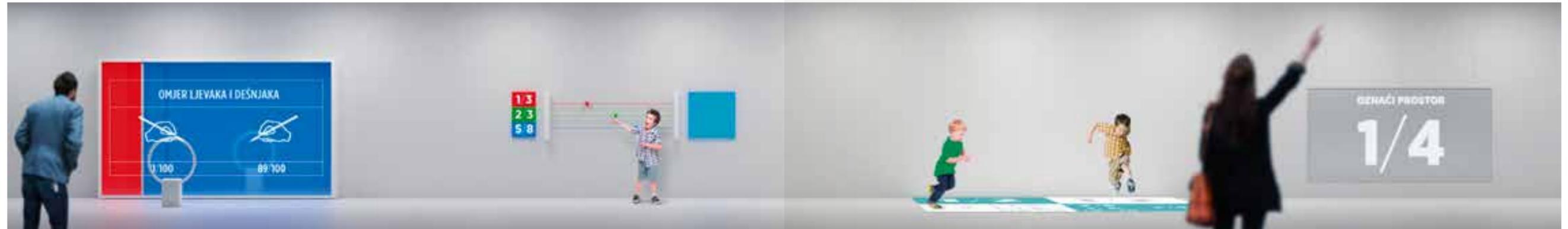
SPLITSEER



SARA PAVLEKOVIĆ PREIS

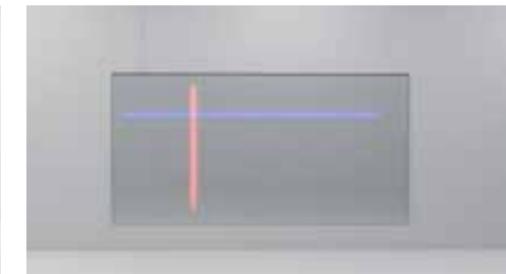
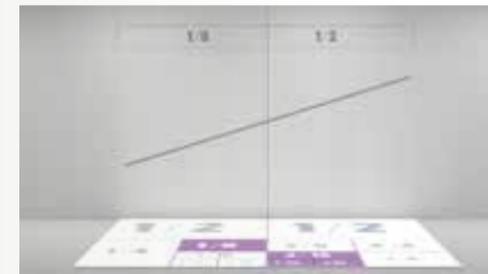
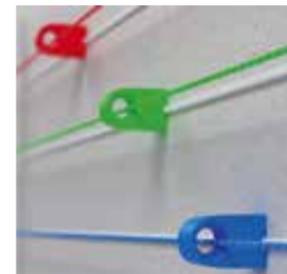
MENTOR: Stipe Brčić

KOMENTORI / COMENTORS: Ivana Fabio, Marija Juza, Vedran Kasap



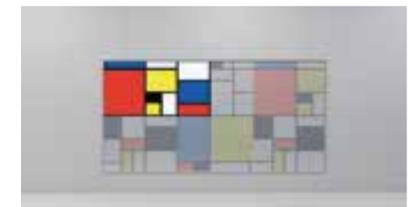
Matematika u kontekstu dizajna interakcija — Polygon / platforma za multisenzorno učenje

Poligon je platforma za multisenzorno razumijevanje apstraktnih matematičkih koncepta s naglaskom na svijest o modalitetima percepcije, pa tako i učenja koji rezultiraju raznolikošću u pristupu reprezentacije i prepoznavanja relacija. Služi kao pomoć pri razvijanju matematičkih potencijala kod djece te se koncentriira na konkretan problem, ciljano proizašao iz istraživanja vezanih za nerazumijevanje i povezivanje određenog jezika ili/i koncepta na razini korelacije teorija – praksa, do razine jezika – jezik (vizualni, auditivni, motorički, verbalni). Platforma je izvedena kao putujući postav, nedefiniran prostorom, što ostavlja mogućnost spontanoga i modularnog funkcioniranja (zatvoreni, otvoreni, veliki, mali, intenzivno posjećen, spontano posjećen prostor itd.). Funkcionira i na razini promjenjivosti količine sveukupnih izložaka (jedan ili/i više njih u međusobnoj korelaciji) te modularnosti njihova slaganja i povezivanja. Na istoj razini funkcionira identitet platforme koji je neutralan s obzirom na izložke, ali se prilagođuje prostoru u kojem se nalazi. Glavna tema platforme su omjeri, a segment koji je razrađen u ovome diplomskom radu je konceptualni zapis omjera – razlomak.



Mathematics in the context of interaction design — Polygon / a platform for multisensory learning

Polygon is a platform for multisensory understanding of abstract mathematical concepts with a special emphasis on the awareness of modalities of perception and hence learning that results in diversity of approach to representation and identifying relations. It is intended to provide help in the development of mathematical potential amongst children. Moreover, it focuses on a concrete problem, which resulted from research linked with a lack of understanding and drawing connections in a specific language and/or concept at the level of correlation of theory and practice, to the language-language level (visual, auditory, motor and verbal). The idea behind the platform was to provide a travelling exhibition that is not defined by the premises, which leaves the possibility of spontaneous and modular functioning (closed, open, large, small, intensively visited and spontaneously visited premises, to name a few). Moreover, it functions at the level of changeability of quantity of the overall exhibits (one and/or more of them in correlation) and modularity of their arrangement and connection. The identity of the platform that is neutral in relation to the exhibits, yet it adapts to the premises in which it is located functions at the same level. The main topic of the platform are ratios, whereas the segment that has been tackled in this graduation thesis is a conceptual record of the ratio – a fraction.

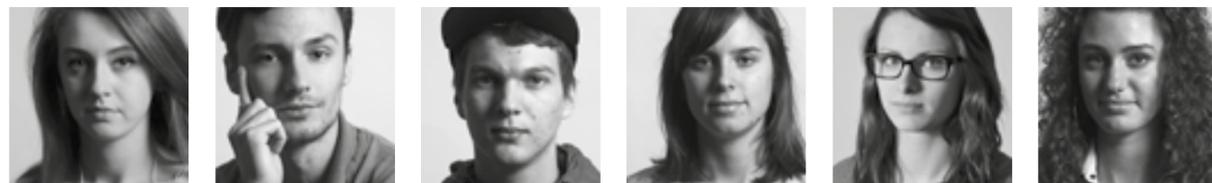


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*Graduate Programme
Students*

1. godina
Diplomskog studija
Industrijski dizajn

1st Year
Graduate Programme
Industrial Design



Viktorija Jurina Filip Kovačić Matej Maltar Klara Marelić Monika Močević Lucija Rubinić



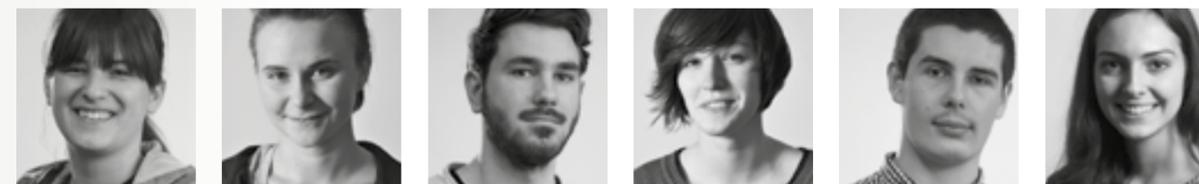
Valentina Sunek Paula Šantić Josipa Tadić Nives Vegh

1. godina
Diplomskog studija
Vizualne komunikacije

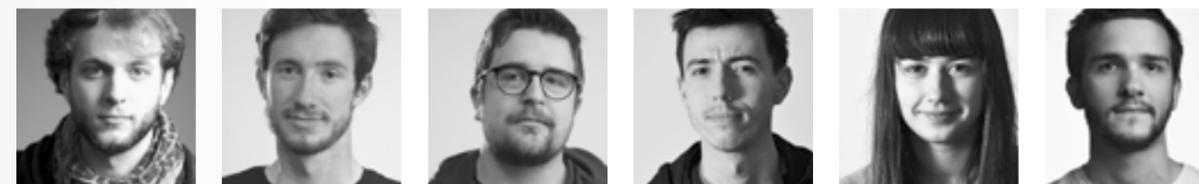
1st Year
Graduate Programme
Visual communications



Nikolina Fuzul Andrija Galić Petra Grubišić Leopoldina Jovanovski Matea Jurčević Dora Kasun



Tena Knežević Michelle Antonia Kovačević Filip Latin Elizabeta Lončar Mihael Miklošić Mirjam Milas



Borjan Pavlek Grgo Petrov Oliver Potočnik Mladen Udovičić Gala Marija Vrbanić Matej Vučković

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Industrial Design



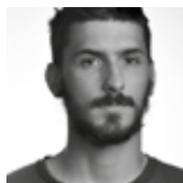
Dina Bartolić



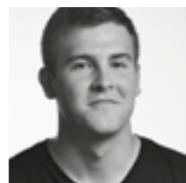
Ian Bonifačić



Stela Cvijanović



Andrej Đukić



Matej Goreta



Karmela Gudiček



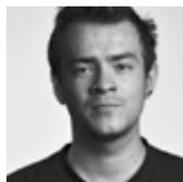
Katarina Huljev



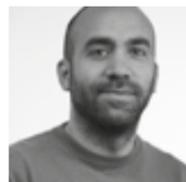
Petra Modrić



Maja Prelec



Ivan Šaban



Toni Šljaka



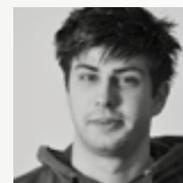
Ana Šolić



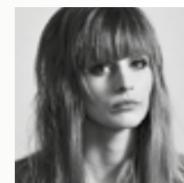
Iva Vučemilović-Grgić

2. godina
Diplomskog studija
Vizualne komunikacije

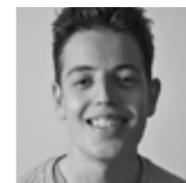
2nd Year
Graduate Programme
Visual communications



Miran Bašić



Marina Bitunjac



Tin Burić



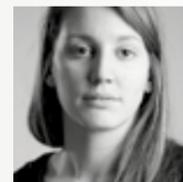
Nokolina Kentrić
Stanić



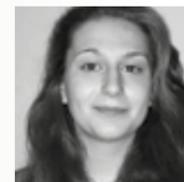
Otto Kušec



Sara Pavleković Preis



Nika Tecilazić



Leona Vertuš



Ana Vujasić

Diplomski studij
Izvedbeni program

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DIPLOMSKI STUDIJ 1. godina

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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)

GRADUATE PROGRAMME First Year

1. semestar / 1st semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
30	15	3
30	15	3
–	–	–
15	15	2
–	–	–
15	30	2
30	0	2
210	12	

15	60	7.5
15	30	3.5
15	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
210	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, full 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, full 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, full professor

Suradnici / Associates and Assistants

asist. Iva Kostešić / teaching assistant
--

doc. mr. sc. Sanja Bencetić / MSc, assistant professor
pred. Andrea Hercog / lecturer

asist. Pavel Posavec / teaching assistant

pred. Romana Kajp / lecturer
doc. Tomislav Vlanić / assistant professor
asist. Marija Juza / teaching assistant

asist. Pavel Posavec / teaching assistant

DIPLOMSKI STUDIJ 2. godina

Izvedbeni program / Curriculum Outline

Zajednički predmeti / Joint Courses

Upravljanje dizajnom / Design Management			
Socijalni dizajn / Social Design			

Predmeti smjera industrijski dizajn Courses in the Industrial Design Programme

Industrijski dizajn 3 Industrial Design 3	30	90	19.5
Industrijski dizajn – Diploma Industrial Design – Graduation Thesis	–	–	–
Diploma – obrana / Graduation Thesis – Presentation	–	–	–
		120	19.5

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

Inkluzivni dizajn / Inclusive Design	15	15	2.5
Kolegiji sa Sveučilišta / Courses at the University (free choice)	30	0	2.5
		60	5

Predmeti smjera vizualne komunikacije Courses in the Visual Communications Programme

Dizajn vizualnih komunikacija 3 Visual Communications 3	30	90	19.5
Dizajn vizualnih komunikacija – Diploma Visual Communications – Graduation Thesis	–	–	–
Diploma – obrana / Graduation Thesis – Presentation	–	–	–
		120	19.5

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

Inkluzivni dizajn / Inclusive Design	15	15	2.5
Kolegiji sa Sveučilišta / Courses at the University (free choice)	30	0	2.5
		60	5

RGRADUATE PROGRAMME Second Year

3. semestar / 3 rd semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
30	0	3
15	15	2.5
	60	5.5

30	90	19.5
–	–	–
–	–	–
	120	19.5

15	15	2.5
30	0	2.5
	60	5

30	90	19.5
–	–	–
–	–	–
	120	19.5

15	15	2.5
30	0	2.5
	60	5

4. semestar / 4 th semester

Pred. Lectures	Vježbe Exercises	ECTS Credits
–	–	–
–	–	–
–	–	–

–	–	–
0	210	20
–	–	10
	210	30

–	–	–
–	–	–
–	–	–

–	–	–
0	210	20
–	–	10
	210	30

–	–	–
–	–	–
–	–	–

Nositelji kolegija / Course Leaders

doc. dr. sc. Vatroslav Škare / associate professor
doc. mr. sc. Ivana Fabrio / assistant professor

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

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

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

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

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

Suradnici / Associates and Assistants

doc. dr. sc. Morana Fudurić / associate professor

doc. mr. sc. Ivana Fabrio / assistant professor pred. Andrea Hercog / lecturer

doc. mr. sc. Ivana Fabrio / assistant professor pred. Andrea Hercog / lecturer

pred. Romana Kajp / lecturer doc. Tomislav Vlanić / assistant professor asist. Marija Juza / teaching assistant

pred. Romana Kajp / lecturer doc. Tomislav Vlanić / assistant professor asist. Marija Juza / teaching assistant

Projekti
Dogadjanja

*Projects
Events*

Projekti

U ovome dijelu Godišnjaka predstavljeni su studentski radovi nastali u okviru suradnje sa zainteresiranim subjektima izvan Studija dizajna. Ove suradnje imaju višestruko značenje, studentima omogućuju stjecanje iskustava u radu na projektima iz realnog okružja, a Studiju pružaju priliku za snažnije povezivanje sa sredinom u kojoj djeluje. Prikazani rezultati pokazuju raznolikost tema koje pridonose obogaćivanju standardnoga studijskog programa.

Povezivanje Studija dizajna s društvenim okruženjem omogućuje njegovo djelotvornije pozicioniranje kao nezaobilaznog sugovornika u procesu razvoja suvremenoga hrvatskog dizajna.

Projects

This part of the Yearbook presents student work created within co-operation with the interested entities outside of the School of Design. This co-operation has manifold significance as it gave students the opportunity to gain experiences in working on projects in real-life environment, whereas the School of Design was provided the opportunity to connect with the environment in which it operates. The presented results show the broad range of the addressed topics that additionally enhance the standard study programmes.

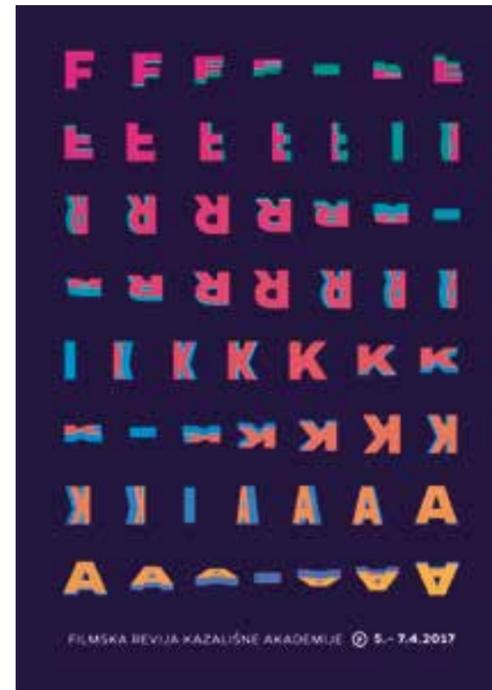
The connection between the School of Design and its social environment enables its more effective positioning as an unavoidable interlocutor in the process of development of the contemporary Croatian design.

Suradnja Studija dizajna i Akademije dramskih umjetnosti — Projekt FRKA 2017.

Studenti Studija dizajna već nekoliko godina kontinuirano oblikuju promotivna sredstva za revije studentskih radova studenata Akademije dramskih umjetnosti u Zagrebu. Ove akademske godine je to FRKA – Filmska revija Kazališne akademije, na kojoj su prikazani kratki studentski filmovi. Rezultati suradnje studenata dviju sastavnica Sveučilišta u Zagrebu, nastali u okviru ovog i sličnih projekata, svjedoče o opravdanosti takve suradnje i pozitivan su primjer interdisciplinarnog pristupa u bavljenju temama iz realnog okružja.

Co-operation between the School of Design and the Academy of Dramatic Arts — FRKA Project 2017

For several years students at the School of Design have been continuously designing promotional methods for the Academy of Dramatic Art Student Film Festival in Zagreb. This year's FRKA saw the screening of short students' films. The results of co-operation between students of two components of the University of Zagreb, achieved within this and other similar projects, provide justification for such co-operation and are intended as a positive example of interdisciplinary approach upon addressing topics from the real environment.



Tim 1.
— Izvedeno rješenje

Koncept oblikovanje vizualnog identiteta ovogodišnjeg festivala FRKA inspirirano je temom novih medija. Ideja se temelji na imitiranju pokreta koji se događa pri korištenju različitih pomagala za snimanje (kao na primjer dron ili VR naočale). Osim simulacije pokreta, dizajn sugerira različitost pristupa autora i njihovih pogleda na svakodnevicu, upotrebom tipografije tako da se slova različitih boja nalaze na različitim položajima. Naziv festivala – FRKA raspoređen je po cijelom vizualnom rješenju imitirajući sličice u pokretu.

Team 1
— Implemented solution

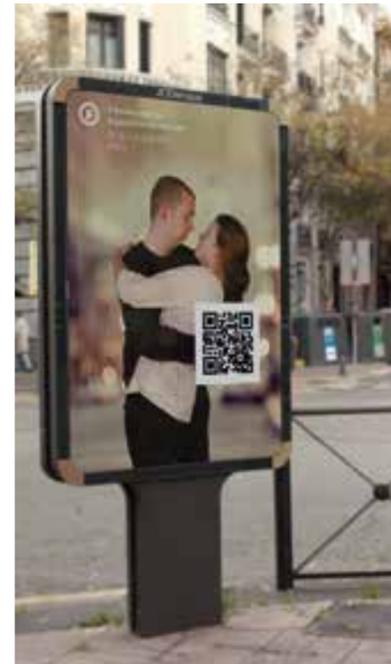
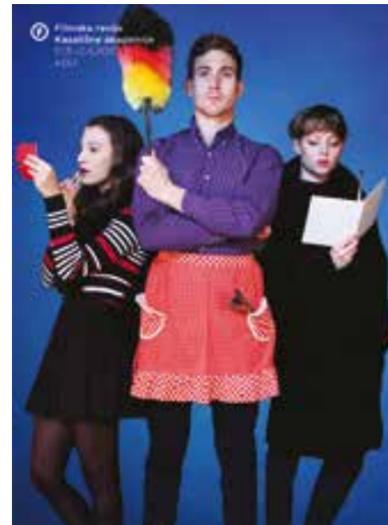
The concept of design of this year's visual identity of FRKA festival was inspired by the topic of the new media. The idea was based on the imitation of movements that occur during the use of different recording devices (such as drones or VR goggles). In addition to the simulation of movement, the design suggested the difference in the approach adopted by the authors and their attitudes to everyday life, using typography, by placing the letters in different colours into different positions. The name of the festival – FRKA covered the entire visual solution through imitation of moving pictures.

LJUBICA GOLUBIĆ, STELLA GRABARIĆ, MARIJANA ŠIMAG
MENTORI / MENTORS: Marija Juza, Romana Kajp, Tomislav Vlanić



LEONARDA KOMEN, ANA PAVIČIĆ, MARTINA PETRIĆ

MENTORI / MENTORS: Marija Juza, Romana Kajp, Tomislav Vlainić



Tim 2

Koncept se temelji na ideji da se spojem fizičkog svijeta i tehnologije stvori virtualna stvarnost. Ideja se oslanja na QR kod kao posrednika između plakata koji predstavlja fizički svijet i Facebook profila Revije koji je virtualni svijet. Posredstvom mobilnog uređaja fizički okoliš se transformira u digitalno/virtualni. Svaki plakat predstavlja jedan tipični filmski žanr. Skeniranjem koda uključujemo Facebook profil (virtualni svijet) gdje se otkriva novo značenje scene. Plakati funkcioniraju kao teaser/trailer.

Team 2

The concept was based on the idea to create virtual reality by bringing together the physical world and technology. The idea was based on QR code intended as an intermediary between the poster that represented the physical world and Facebook profile of the Festival that stood for the virtual world. The physical environment was transformed into the digital/virtual world using a mobile phone. Each poster stood for a typical film genre. Upon scanning of the code, the Facebook profile (the virtual world) was accessed where a new meaning of the scene was revealed. The posters functioned as teasers/trailers.

MIRTA FILIPOVIĆ, ELA MESELDŽIĆ, TANJA MODRAKOVIĆ

MENTORI / MENTORS: Marija Juza, Romana Kajp, Tomislav Vlainić



Tim 3

Tema ovogodišnje Frke bila je korištenje virtualne realnosti u filmografiji pomoću novih tehnologija. Cilj je projekta bio da dvodimenzionalne aplikacije vizualnog identiteta uđu u prostor i time odražavaju tematiku festivala. To se postiže presavijanjem plakata neposredno prije lijepljenja, čime informacije simbolički prodiru u fizički prostor.

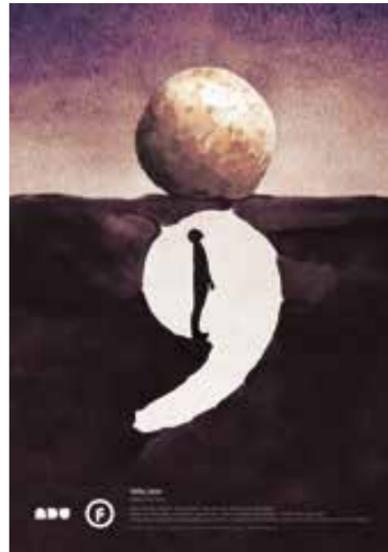
Team 3

The topic of this year's Frka was the use of virtual reality in filmography using new technologies. The specific objective of the project was the entry of two-dimensional applications of visual identity into the space and the reflection of the topic addressed at the festival. This was achieved by folding of the poster just before the gluing, through which information was symbolically penetrating the physical space.



FRKA 2017
FRKA 2017
FRKA 2017
FRKA 2017

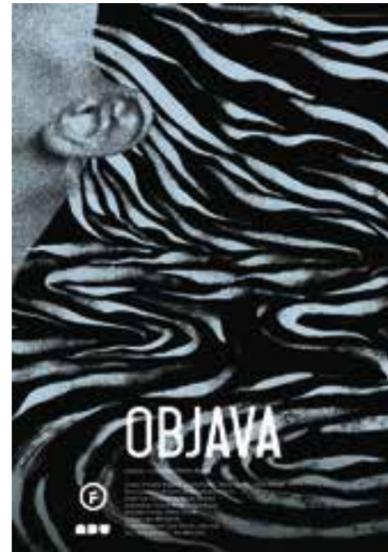
LEOPOLDINA JOVANOVSKI



ANDRIJA GALIĆ



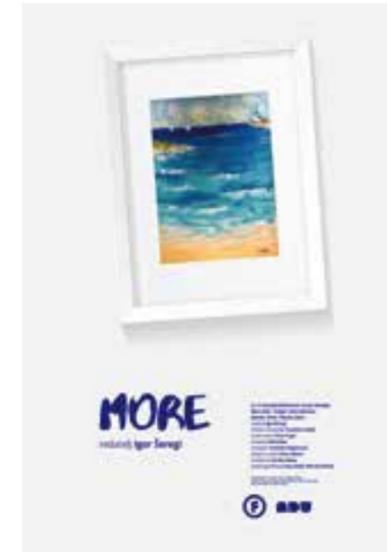
NIKOLINA FUZUL



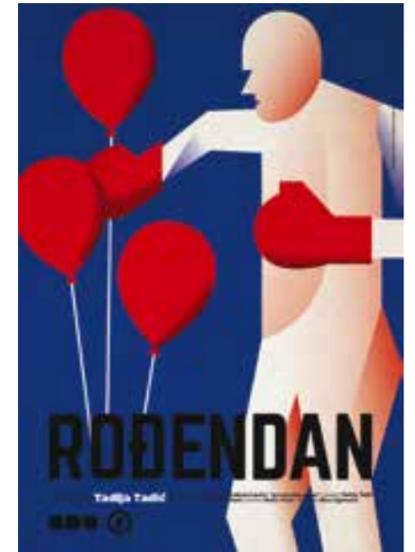
TENA KNEŽEVIĆ



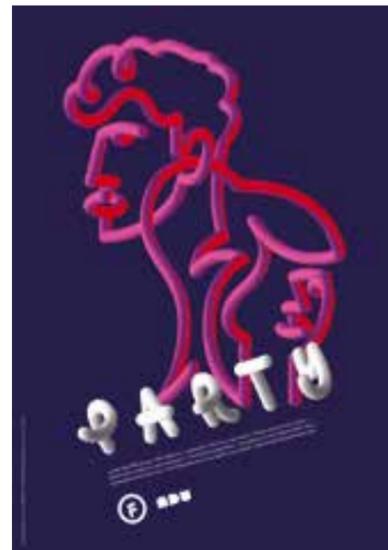
MIRJAM MILAS



FILIP LATIN



MIHAEL MIKLOŠIĆ



DORA KASUN



MLADEN UDOVIČIĆ



PETRA GRUBIŠIĆ

Studentska rješenja plakata za Filmsku reviju Kazališne akademije – FRKA nastali su na radionici 'Dizajn filmskog plakata', koju su vodili bivši studenti Studija dizajna a danas zapaženi profesionalni dizajneri, Marko Šesnić i Goran Turković. Podijeljeni u autorske timove, studenti su imali prilike na konkretnim primjerima upoznati proces oblikovanja filmskog plakata. Bilo je to za studente sjajno iskustvo, koje je pokazalo opravdanost tavih dodatnih oblika praktične edukacije koji bi studentima približio rad u realnom kontekstu.

Student solutions of the posters for FRKA, the student film festival of the Academy of Dramatic Art, were developed during the workshop entitled 'Film Poster Design', which was delivered by the former students of the School of Design who are currently distinguished professional designers, Marko Šesnić and Goran Turković. Divided into teams of authors, students had the opportunity to become acquainted with the film poster design process through concrete examples. This was an invaluable experience for the students, which yet again showed the requirement for such additional forms of practical education intended to provide students with an insight into work in the real context.

Radionica Autodesk Fusion 360

Studij dizajna kontinuirano radi na unapređenju edukativnog procesa prema usvajanju znanja i stjecanju iskustva u realnom okruženju. 26. oktobra. i 2. decembra 2016. u prostorijama tvrtke Prior inženjering održane su radionice Fusion 360, koje su obuhvaćale osnove rada u programu Autodesk Fusion 360 i njegovu primjenu u industrijskom dizajnu: od izrade koncepta, preko izrade digitalnog prototipa, vizualizacije, animacije i dokumentacije. Radionici su prialivali studenti 3. semestra u okviru kolegija Projektiranje ID te zainteresirani nastavnici. Autodesk Fusion 360 je program za projektiranje proizvoda, vizualiziranje, animiranje, izradu tehničke dokumentacije, 3D printanje, simuliranje, proračun čvrstoće i pripremu za proizvodnju na numerički upravljanim strojevima. Omogućuje parametarsko, izravno i modeliranje slobodnim formama, što ga čini posebno pogodnim u području industrijskog dizajna. Autodesk Fusion 360 uključuje čitav proces razvoja produkta u jedinstvenu 'cloud' platformu dostupnu na PC i MAC računalima. Omogućuje suradnju na projektu u stvarnom vremenu, bilo kada i bilo gdje, na različitim stacionarnim i mobilnim platformama. Tvrtka Prior inženjering ovu je radionicu održala besplatno, a najbolji studentski rad na kraju 3. semestra nagradit će prigodnom nagradom.

Workshop on Autodesk Fusion 360

The School of Design has been continuously working on improvement of educational process focused on knowledge acquisition and gaining of experiences in real environment. Workshops on Fusion 360 were held in the premises of the company Prior inženjering (Prior Engineering) on 26th October and 2nd November 2016. The workshops focused on the basics of Autodesk Fusion 360 programme and its implementation in industrial design: from concept development, to the development of a digital prototype, visualisation, animation and documentation. The attendees comprised of 3rd semester students within the course ID Design, as well as the interested professors. Autodesk Fusion 360 is a programme intended for product design, visualisation, animation, preparation of technical documentation, 3D printing, simulation, calculation of resilience and preparation for manufacturing on numerically controlled machines. It enables parametric,

direct and free-form modelling, which makes it particularly adequate in the field of industrial design. Autodesk Fusion 360 integrates the entire product development process into a unique cloud platform available on PC and MAC computers. It enables co-operation on projects in real time, anytime and anywhere, on different stationary and mobile platforms. The company Prior inženjering (Prior Engineering) held this workshop free of charge and the best student work will win an award at the end of the 3rd semester.



Kreativni laboratorij – Akademski godina 2016./2017.

Kreativni laboratorij izborni je kolegij koji je pokrenuo Studij dizajna (SD) kao inovativnu edukacijsku platformu baziranu na projektnom radu u multidisciplinarnim timovima. Kolegij je uveden akademske godine 2014./2015. i kontinuirano se izvodi u suradnji s Ekonomskim fakultetom (EF), Fakultetom elektrotehnike i računarstva (FER), Akademijom likovnih umjetnosti (ALU) i Muzičkom akademijom (MUZA). Sa Studija dizajna kolegij vode prof. dr. sc. Feđa Vukić i asistentica Iva Kostešić. U razdoblju od tri godine kolegij je upisalo ukupno 106 studenata s različitih sastavnica Sveučilišta u Zagrebu, i u tom razdoblju iznjedreno je 18 projekata. U akademskoj godini 2016./2017. kolegij je upisalo 30 studenata, koji su u timskom radu ostvarili šest projekata. Neki od njih su 'Zagreb – grad pametne rasvjete', 'volo', 'Upiši me' i 'Textura Vita'. 'Zagreb – grad pametne rasvjete' je projekt izrade sustava pametne rasvjete kao odgovor na problem svjetlosnog onečišćenja. Cilj projekta je redukcija svjetlosnog onečišćenja i potrošnje energije. 'Volo' je aplikacija koja na interaktivan način motivira mlade na volontiranje koje je aplikacijom zamišljeno kao igrice putem koje uključeni volonter bira između četiri velike kategorije onu u kojoj se želi razvijati. 'Upiši me' je Web-aplikacija koja omogućuje detaljan pregled vanjskih izbornih kolegija sastavnica Sveučilišta te na jednome mjestu okuplja sve informacije i iskustva vezana uz izborne kolegije. 'Tekstura vita' pametni je odjevni predmet koji služi kao dodatna pomoć u terapiji djece s cerebralnom paralizom tijekom rane rehabilitacije.

Creative laboratory – Academic year 2016/2017

Creative Laboratory is an elective course launched by the School of Design (SD) as an innovative educational platform based on project work in multi-disciplinary teams. The course was launched in the academic year 2014/2015 and it is continuously being delivered in co-operation with the Faculty of Economics (EF), the Faculty of Electrical Engineering (FER) and Computing, the Academy of Fine Arts (ALU) and the Academy of Music (MUZA). The professors from the School of Design involved in this course are Feđa Vukić, Ph.D, professor and Iva Kostešić, Teaching Assistant. During the three-year period in which the course has been implemented 106 students from different faculties at the University of Zagreb have enrolled this course thus far, resulting in 18 projects. In the academic year 2016/2017 a total of 30 students enrolled the course and they developed 6 projects as a result of teamwork. It is important to highlight 'Zagreb – a City of Smart Lighting', 'Volo', 'Enroll me' and 'Textura Vita'. 'Zagreb – a City of Smart Lighting' is a project that involves the development of smart lighting system as a response to the problem of light pollution. The project objective was to reduce light pollution and energy consumption. 'Volo' is an app that in an interactive way strives to motivate youth to become involved in volunteering. The idea behind it is to provide a game through which the involved volunteer needs to select one out of four categories provided in which they would like to continue their development. 'Enroll me' is a web app that provides a comprehensive insight into external elective courses at different faculties at the University and brings together all the information and experiences linked with elective courses. 'Textura Vita' is a smart piece of clothing intended as additional assistance in the therapy of children with cerebral palsy during the early rehabilitation.

BRANIMIR BRKIĆ (FER), DONNA CRNKOVIĆ (EF), ANJA ČULO (PMF), MIRJAM MILAS (SD)
Zagreb – grad pametne rasvjete / Zagreb – a City of Smart Lighting



JELENA BOROTIĆ (FER), ANDREA MARETIĆ (MUZA), JOSIP MESARIĆ (FER), JELENA ZENKO MILOVIĆ (TTF), MATKO THES (EF)
Textura Vita / Textura Vita



IVAN BESTVINA (FER), LANA CINDRIĆ (EF), ELIZABETA LONČAR (SD), MATEJ PEROŠ (FER), MONIKA ŠUMAN (FKIT)
Upiši me / Enroll me



Rešetke nisu prepreke

U Kaznionici u Lepoglavi od 3. do 5. travnja 2017. održana je radionica participativnoga dizajna na kojoj je sudjelovalo 9 zatvorenika, 15 studentica i studenata Studija dizajna pri Arhitektonskom fakultetu u Zagrebu i pet njihovih mentora. Zatvorenici koji sudjeluju u ovoj društvenoj inovaciji nisu samo izvoditelji, oni su sukreatori i dizajneri proizvoda, a neposrednim sudjelovanjem kod njih će se razvijati osjećaj osobnog postignuća.

U nastavku projekta studenti će, uz podršku mentora, te proizvode dovesti do faze modela koje bi bilo moguće proizvoditi u Kaznionici u malim serijama. Iako prema zakonu djeca imaju pravo na posjet ocu ili majci u zatvoru svaki tjedan, u 2015. godini djeca su u prosjeku posjećivala svoje roditelje u zatvoru manje od šest puta na godinu. Tako malom broju posjeta razloga je mnogo: neka djeca žive daleko i takvo putovanje za njih je naporno; neki roditelji svojoj djeci taje gdje se nalaze, a neki zatvorenici ne žele da im djeca dolaze u posjet zbog zatvorskih procedura i uvjeta (pregledi, neprimjereni uvjeti, kratko trajanje posjeta), dok se drugi viđaju s djecom tijekom ostvarivanja pogodnosti odlaska u mjesto prebivališta. Ipak, većina ih kao razlog navodi financijsku nemogućnost češćih putovanja.

Osiguranjem mogućnosti svrsishodnog rada zatvorenicima se osigurava produktivno i ispunjeno vrijeme dok su u zatvoru, a poboljšavaju se i njihove socijalne vještine. Dakle, zatvorenici koji sudjeluju u ovim društvenim aktivnostima nisu samo izvoditelji, oni su i stvarno sukreatori i dizajneri svojih proizvoda, a pritom razvijaju osjećaj vlasništva nad projektom, proizvodima i imaju zadovoljstvo zbog osobnog uspjeha.

Prison Bars are not Obstacles

A Participative Design Workshop was held at Lepoglava Penitentiary from 3rd to 5th April 2017, which saw the participation of 9 prisoners, 15 female and male students from the School of Design at the Faculty of Architecture in Zagreb and 5 of their mentors. The prisoners participating in this social innovation are not only involved in the implementation, they are also co-creators and designers of products. Moreover, their direct participation is intended to help them develop a sense of personal achievement.

In the continuation of the project students, supported by their mentors, will develop the products to the model phase, which could then be manufactured at the Penitentiary in small series.

Irrespective of the fact that, in accordance with the law, children have the right to visit their mother or father in prison on a weekly basis, in 2015 children on average visited their parents in prison less than six times per year. There are many reasons to such small number of visits: some children live far away and such a journey would be exhausting for them; some parents want to hide their whereabouts from their children, whilst some prisoners do not want their children to visit them due to prison procedures and conditions (visitor check ups, inadequate conditions, short period of visits). Others still keep seeing their children during the occasions in which they are given the opportunity to visit their place of residence. Nevertheless, most of them claim the impossibility of frequent visits is primarily due to financial issues. Through giving prisoners the opportunity to become involved in meaningful work, they are simultaneously provided a way to productively spend the time of their incarceration, which also improves their social skills. Hence, prisoners who participate in these social activities are not only involved in the implementation, as they are also true co-creators and designers of their products. Moreover, they also develop a feeling of ownership of the project and the products and they feel satisfied with their personal success.



Suradnja Studija dizajna i Akademije dramske umjetnosti – Interdisciplinarno umjetničko istraživanje

Nastavni proces kolegija Scenografija 2 u ak. god. 16./17. je pilot-suradnja s Akademijom dramske umjetnosti u Zagrebu, a ostvarena je kao dio interdisciplinarnoga umjetničkog istraživanja TEKST – REDATELJ – GLUMAC – PROSTOR – ZVUK*, pod vodstvom red. prof. art. ADU Branka Brezovca.

Studenti Studija dizajna pod mentorstvom pred. dr. art. Ivane Knez, zajedno s nastavnicima i studentima Odsjeka kazališne režije i radiofonije ADU-a (Branko Brezovec, red. prof. art. ADU-a, Anja Maksić Japundžić, asist. art. ADU-a, studenti Dejan Angelov, Hrvoje Korbar i Arija Rizvić), istraživali su konfiguracije scenskog prostora prema dramskom tekstu Povratak Srđana Tucića. Zajednički rad ostvaren definiranjem tema i motiva, njihovo traženje i prepoznavanje u scenografskim prijedlozima studenata te razvijanje dramaturgije predloženih prostornih modela, rezultirao je neobičnim zaokretima već od prvih scenografskih skica. Suradnja redatelja i scenografa temelj je oblikovanja vizualnoga i prostornog iskustva predstave, ako je interdisciplinarnost ostvarena na razini autorskog tima u početnoj fazi. Razvoj međusobne komunikacije i razumijevanje različitih jezika kojima pokušavamo govoriti o istoj temi jedan je od neophodnih preduvjeta, stoga i dodatni prinos nastavnom procesu ostvaren suradnjom.

Promišljanja nastala u zajedničkom intenzivnom radu bit će ishodišna točka u kreiranju scenskog prostora za kazališnu predstavu/esej POVRATAK pod mentorstvom voditelja projekta, red. prof. art. Branka Brezovca, kao završni rezultat interdisciplinarnoga umjetničkog istraživanja.

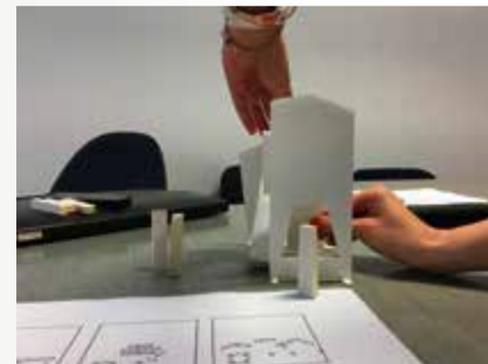
Co-operation between the School of Design and the Academy of Dramatic Arts – Interdisciplinary research in arts

The course entitled Scenic Design 2 in the academic year 2016/2017 included a pilot co-operation project implemented with the Academy of Dramatic Arts in Zagreb. It was achieved as a part of Interdisciplinary research in arts TEXT – DIRECTOR – ACTOR – SPACE – SOUND*, under the mentorship of the tenured full professor at the Academy of Dramatic Arts, Branko Brezovec.



Students at the School of Design, under the mentorship of the lecturer Ivana Knez, Ph.D, together with the professors and students at the Theatre Directing and Radiophony Department at the Academy of Dramatic Arts (Branko Brezovec, tenured full professor at the Academy, Anja Maksić Japundžić, Teaching Assistant at the Academy, students Dejan Angelov, Hrvoje Korbar and Arija Rizvić), conducted a research on configurations of the performance space based on the drama script A Return by Srđan Tucić. The co-operation was achieved through defining the themes and motifs, their search and identification in scenic design proposals made by the students and the development of dramaturgy of the proposed spatial models. It all resulted in unusual twists and turns starting from the preliminary scenic design sketches. The co-operation between the director and the scenic designer was the basis of the design of the visual and spatial experience of the performance if the interdisciplinarity was achieved at the level of the team of authors during the initial phase. The strengthening of communication and understanding of different languages through which we are striving to address the same issue was one of the essential prerequisites and hence an additional contribution to the teaching process provided through co-operation.

The thoughts resulting from these intensive joint efforts will be the starting point in the creation of the performance space for the theatrical performance/essay entitled A Return under the mentorship of the project manager, the tenured full professor Branko Brezovec, as the final result of the interdisciplinary research in arts.



Radni timovi / Work teams:

Josip Andrešić & Lucija Sever / stud. SD-a, Dejan Angelov / stud. ADU-a
Amin Bajrektarević & Erika Filipan / stud. SD-a, Arija Rizvić / stud. ADU-a
Karla Kocijan & Paula Kovač / stud. SD-a, Anja Maksić Japundžić / asist. art. ADU-a
Lucija Matić / stud. SD-a, Hrvoje Korbar / stud. ADU-a
Ela Meseldžić / stud. SD-a, Anja Maksić Japundžić / asist. art. ADU-a
Lucija Novosel / stud. SD-a, Hrvoje Korbar / stud. ADU-a
Luka Palestrina Mazić / stud. SD-a, Branko Brezovec / red. prof. art. ADU-a
Nina Stupar / stud. SD-a, Branko Brezovec / red. prof. art. ADU-a

*Interdisciplinarno umjetničko istraživanje TEKST – REDATELJ – GLUMAC – PROSTOR – ZVUK, ostvareno je uz financijsku potporu Sveučilišta u Zagrebu za umjetničke istraživačke projekte u 2016. godini.

* *Interdisciplinary research in arts TEXT – DIRECTOR – ACTOR – SPACE – SOUND was conducted through financial assistance provided by the University of Zagreb intended for research projects in arts in 2016.*

Događanja

Godišnjak Studija dizajna redovito prati i one aktivnosti studenata i nastavnika Studija dizajna koja mogu, ali i ne moraju, biti usko povezana sa sadržajima i procesima na Studiju, a vezani su uz područje dizajna u užem ili širem smislu. Informacije o takvim aktivnostima važne su zbog više razloga: svjedoče o strukovnoj mobilnosti studenata i nastavnika, a mogu poslužiti i kao dodatni poticaj za snažnije uključivanje studenata i nastavnika u aktivnostima i događanjima koji su vezani ili su bitni na druge načine i za Studij dizajna i za dizajn kao struku. Ono što se čini deficitarno su gostovanja studenata i nastavnika iz sličnih škola kako iz regije tako i šire, kao i gostovanja naših studenata na tim istim školama. Takva dobro osmišljena događanja bila bi izuzetno korisna za razmjenu iskustava i za povezivanje nastavnih procesa u zajedničkim aktivnostima.

Events

The Yearbook of the School of Design regularly covers all the activities its students and professors are involved in. These activities may, but do not necessarily have to, be closely linked with the programmes and processes at the School and they are related to the field of design either closely or broadly. The information about these activities is important for several reasons: it shows the professional mobility of students and professors and it can provide an additional incentive for a more vigorous involvement of both students and professors in activities and events linked with or in any other way important for the School of Design and design as a profession. What currently appears to be insufficient are visits paid by students and professors from similar schools both in the region and beyond, as well as visits paid by our students to these same schools. Such well-planned events would be extremely useful for experience exchange, as well as for connecting the teaching processes in joint activities.

Dizajn(om) za beskućnike

U galeriji Bernardo Bernardi Centra za kulturu Pučkog otvorenog učilišta, od 6. do 16. prosinca 2016., realizirana je izložba Dizajn(om) za beskućnike, na kojoj su studenti Studija dizajna i Tekstilno-tehnološkog fakulteta prezentirali vlastita rješenja društvenog problema beskućništva. Koncept projektnog zadatka osmislili su prof. Mladen Orešić i diplomirana dizajnerica Petra Vrdoljak, koja se na Studiju dizajna u svome diplomskom radu bavila rješavanjem problema takve vrste. Studenti su dodatno senzibilizirani izlaganjem gospodina Mile Mrvalja, predsjednika udruge Fajter, o iskustvima i stvarnim potrebama ljudi koji su stjecajem raznih okolnosti došli u situaciju beskućništva. Nakon osobnih dodatnih istraživanja studenti su dizajnirali predmete/akcije s ciljem rješavanja ili barem ublažavanja teških životnih okolnosti beskućnika. Rješenja na različite načine obrađuju problem: od izravnoga korištenja kreiranog predmeta preko osmišljavanja aktivnosti kojom beskućnici sami izrađuju i ostvaruju prihod od prodaje do dizajniranja serijskih proizvoda namijenjenih za slične, specifične situacije. Osim studenata Studija dizajna (Josip Andrašić, Amin Bajrektarević, Klara Bilić, Dora Doko, Erika Filipan, Karla Kocjan, Paula Kovač, Veronika Kovač, Andreja Lovreković, Morana Laušin, Jan Marin, Ela Meseldžić, Lucija Matić, Luka Pastrina Mazić, Lucija Novosel, Petra Piškor, Lucija Sever, Nina Stupar, Jovana Vlaisavljević) i TTF-a (Irena i Marina Šoštarec), provedbi projektnoga zadatka i uspješnoj realizaciji izložbe pomogli su mentori i asistenti Studija dizajna (Mladen Orešić, Zlatko Kapetanović, Sanja Bencetić, Andrea Hercog), mentor Koraljka Kovač Dugandžić (Tekstilno-tehnološki fakultet) te Mirna Vukotić (Pučko otvoreno učilište Zagreb). U ozračju blagdana svetoga Nikole a prigodom otvorenja izložbe, studenti su beskućnicima darivali poklone u obliku svojih rješenja. Posjetitelji su za izložena rješenja mogli uplatiti dobrovoljni prilog. Sav prilog doniran je udruzi Fajter.

Design for the homeless

The exhibition entitled *Design for the Homeless* was held from 6th to 16th December 2016 at the Bernardo Bernardi Gallery of the Culture Centre at the Public Open University. During the exhibition the students of the School of Design and the Faculty of Textile Technology presented their own solutions to the social problem of homelessness. The idea behind the project assignment was provided by the professor Mladen Orešić and Petra Vrdoljak, B. Sc. in Design, whose graduate thesis at the School of Design tackled similar issues, striving to provide some solutions thereto. Mr Mile Mrvalj, President of the Humanitarian Association Fajter (Fighter), through his lecture additionally raised the awareness of the students about the experiences and the actual needs of the people who became homeless due to the circumstances that have overwhelmed them. Following the additional research that the students personally conducted, they designed objects and proposed initiatives intended to solve or at least alleviate the difficult living conditions of the homeless. The solutions provided were aiming to address the issue in different ways: ranging from the direct use of the designed object to the planning of activities through which the homeless would become personally involved in making objects and generating revenue from their sale. Moreover, the students also designed products for serial production intended for similar specific situations. In addition to the students from the School of Design (Josip Andrašić, Amin Bajrektarević, Klara Bilić, Dora Doko, Erika Filipan, Karla Kocjan, Paula Kovač, Veronika Kovač, Andreja Lovreković, Morana Laušin, Jan Marin, Ela Meseldžić, Lucija Matić, Luka Pastrina Mazić, Lucija Novosel, Petra Piškor, Lucija Sever, Nina Stupar and Jovana Vlaisavljević) and the Faculty of Textile Technology (Irena and Marina Šoštarec), the mentors and teaching assistants at the School of Design (Mladen Orešić, Zlatko Kapetanović, Sanja Bencetić, Andrea Hercog), the mentor Koraljka Kovač Dugandžić (the Faculty of Textile Technology) and Mirna Vukotić (Public Open University Zagreb) provided their assistance during the implementation of the project assignment and the successful implementation of the exhibition. Against the backdrop of the festivity of St. Nicholas' Day and on the occasion of the opening of the exhibition, a gift-giving event was organised in which the students presented to the homeless the solutions they developed for them. The visitors were given the opportunity to provide voluntary donations for the exhibited solutions. All the profits were donated to the Humanitarian Association Fajter (Fighter).



Asistentica / Assistant Romana Kajp (desno / right)



Voditeljica galerije / Curator of the Gallery B. Bernardi, Mirna Vukotić (lijevo / left)



Zgraf 12 – Grand Prix nastavnicima, nagrade i diplome studentima

ZGRAF je međunarodna izložba grafičkog dizajna i vizualnih komunikacija koja se od 1975. godine održava u Zagrebu u organizaciji Hrvatske udruge likovnih umjetnika primijenjenih umjetnosti (ULUPUH). Ovogodišnji ZGRAF12, održan od 9. do 24. siječnja 2017. u Laubi – kući za umjetnost i ljude, tematski je koncipiran kroz sintagmu 'Društvene reprize', koju potpisuje poznati britanski teoretičar dizajna, Rick Poynor. Uz tradicionalno bogat izlagački program, ZGRAF nastavlja razvijati i međunarodnu edukativnu platformu grafičkog dizajna i vizualnih komunikacija – Eduzgraf. Studenti Studija dizajna sudjelovali su, između ostalog, i na stručnoj radionici 'Muzej budućnosti – fanzin budućih zbivanja', voditeljica Maje Kolar i Maše Poljanec. Dina Bartolić predstavila je projekt Art Decompress, Otto Kušec projekt Drive-thru Museum, Leonard Borovičkić projekt Kunstwiedersehen, Luka Dundović, Nikolina Fuzul, Dorja Horvatić i Elda Stanković predstavili su zajednički projekt Muzejnica, Dora Kasun projekt Meseum, dok je Ena Begčević predstavila projekt What a museum should be for? Grand Prix ovogodišnjega Zgrafa pripao je kolegama nastavnicima sa Studiju dizajna, Nikoli Đureku i Mariji Juza, za rad 'Balkan tiposistem'. Nagrada koja afirmira mlade dizajnere – Zgraf Welcome, pripala je bivšem studentu diplomskog studija na Studiju dizajna, Martinu Peranoviću, za diplomski rad 'MINE' (mentori N. Dogan / R. Kajp). Jedna od počasnih diploma pripala je bivšoj studentici diplomskog studija na Studiju dizajna, Sanji Kuzmanović, za diplomski rad 'Web arhiv Anti-muzej Vladimir Dodig Trokut' (mentori I. Doroghy / T. Vlainić). Rezimirajući dodijeljene nagrade i diplome u studentskoj i profesionalnoj kategoriji, sa zadovoljstvom konstatiramo kako je obrazovni proces na Studiju dizajna stvorio kvalitetne temelje na kojima se formirala većina ovogodišnjih laureata.

Zgraf 12 – the professors awarded the Grand Prix and the students given awards and certificates

ZGRAF is an International Exhibition of Graphic Design and Visual Communications that has been held since 1975 in Zagreb, organised by the Croatian Association of Artists of Applied Arts (ULUPUH). This year's ZGRAF12, held from 9th to 24th January 2017 in Lauba – known as People and Art House, addressed the topic of 'Social Reruns' through a syntagm provided by the reputable British design critic, Rick Poynor. In addition to a traditionally rich exhibition programme, ZGRAF continues with the development of international educative platform of graphic design and visual communications referred to as Eduzgraf. Students from the School of Design also participated in the professional workshop Museum of the Future – Fanzine of Future Events, managed by Maja Kolar and Maša Poljanec. Moreover, Dina Bartolić presented the project Art Decompress, Otto Kušec Drive-thru Museum, Leonard Borovičkić Kunstwiedersehen, whilst Luka Dundović, Nikolina Fuzul, Dorja Horvatić and Elda Stanković presented a joint project entitled Muzejnica, Dora Kasun presented her

project Meseum, whereas Ena Begčević presented the project What a Museum Should be for? The Grand Prix of this year's Zgraf was awarded to the colleagues, professors at the School of Design, Nikola Đurek and Marija Juza for their work entitled Balkan tiposistem. The award intended for young designers, Zgraf Welcome, was given to a former student at the Graduate Study Programme at the School of Design, Martin Peranović, for his graduate thesis entitled MINE (mentored by N. Dogan / R. Kajp). One of the honorary degrees was awarded to a former student at the Graduate Study of the School of Design, Sanja Kuzmanović, for her graduate thesis entitled Web Archive Vladimir Dodig Trokut Anti-Museum (mentored by I. Doroghy / T. Vlainić). Following an overview of the awards and certificates granted both to the professors and students, we are delighted to point out that the educational process at the School of Design provided high quality foundations for the formation of most of this year's laureates.



Marija Juza, Nikola Đurek
Martin Peranović
Sanja Kuzmanović

Rektorove nagrade za ak. god. 2016./2017.

Povjerenstvo za Rektorovu nagradu pregledalo je studentske radove koje su predložile sastavnice Sveučilišta u Zagrebu, te je izabralo ukupno 184 rada za Rektorovu nagradu u pet kategorija. U kategoriji Nagrada za individualni znanstveni i umjetnički rad, područje tehničkih znanosti, nagrađena je studentica Studija dizajna Paula Šantić za svoj rad Bokun iz 1. semestra diplomskog studija, smjer Industrijski, mentor: prof. mr. sc. Zlatko Kapetanović, komentorica: doc. mr. sc. Sanja Bencetić. U kategoriji Nagrada za 'veliki' timski znanstveni i umjetnički rad Studenti Akademije dramske umjetnosti, Akademije likovnih umjetnosti, Muzičke akademije, Tekstilno-tehnološkog fakulteta, Fakulteta političkih znanosti i Arhitektonskog fakulteta, nagrađene su studentice Studija dizajna, smjer Vizualne komunikacije: Ljubica Golubić, Stella Grabarić i Marijana Šimag (mentor: prof. Ivan Doroghy) za sudjelovanje u glazbeno-scenskoj izvedbi opere 'Lukava mala lisičica' Leoša Janačeka. Studentice su oblikovale plakat i programsku knjižicu opere. U kategoriji Nagrada za društveno koristan rad u akademskoj i široj zajednici, interdisciplinarno područje, 20 studenata Studija dizajna sudjelovalo je uz 54 studenata Medicinskog fakulteta, Kineziološkoga fakulteta, Arhitektonskoga fakulteta, Agronomskoga fakulteta, Fakulteta strojarstva i brodogradnje, Akademije likovnih umjetnosti te Edukacijsko-rehabilitacijskoga fakulteta, na projektu 'Živjeti zdravo' – nacionalnom programu promicanja zdravlja. Timu studenata Studija dizajna mentori su bili: prof. mr. sc. Zlatko Kapetanović, doc. mr. sc. Ivana Fabio, doc. mr. sc. Sanja Bencetić, pred. Andrea Hercog, doc. dr. art. Ivana Knez i prof. Mladen Orešić. Nagrađeni su studenti: Mirna Aržić, Dominik Badel, Tomislav Bagić, Matija Barović, Ines Borovac, Leonard Borovičkić, Matea Brkić, Paola Dodić, Jakov Habjan, Anja Kepert, Antonio Klasić, Đani Lacmanović, Marta Letica, Marija Matulić, Ramona Morić, Dominik Perović, Hana Puljić, Lucija Rupić, Andrea Rebec, Vana Šulentić.

Rector's Awards for the academic year 2016/2017

The Rector's Award Committee examined student work recommended by the segments of the University of Zagreb and a total of 184 works were selected for the Rector's Award in five categories. Paula Šantić, student from the School of Design was the winner of the award in the category Award for Individual Scientific and Artistic Work, in the field of Technical Science, for her work from the 1st semester of the Graduate Study Programme at the Industrial Design Department: Bokun, mentor: Zlatko Kapetanović, M.Sc. Professor, co-mentor: Sanja Bencetić, M.Sc. Assistant Professor. In the category of Awards for a Large-Scale Team Scientific and Artistic Work students of the Academy of Dramatic Arts, Academy of Fine Arts, the Academy of Music, the Faculty of Textile Technology, the Faculty of Political Science and the Faculty of Architecture, the award was granted to students at the School of Design, enrolled at the Visual Communications Department Ljubica Golubić, Stella Grabarić and Marijana Šimag (mentor: the professor Ivan Doroghy) for the participation in music and scenic performance of the opera 'The Sly Little Fox' by Leos Janacek. The students designed a

Marijana Šimag,
Stella Grabarić,
Ljubica Golubić



poster and a programme booklet for the opera. In the category of Awards for Community Service Work in the Academic and the Wider Community, Interdisciplinary Area, 20 students from the School of Design participated in addition to 54 students from the School of Medicine, the Faculty of Kinesiology, the Faculty of Architecture, the Faculty of Agronomy, the Faculty of Mechanical Engineering and Naval Architecture, the Academy of Fine Arts and the Faculty of Education and Rehabilitation on the project entitled Healthy Living – the national programme for the promotion of health. The team of students were mentored by the Professor Zlatko Kapetanović, M.Sc. Ivana Fabio, M.Sc. Assistant Professor, Sanja Bencetić, M.Sc. Assistant Professor, Andrea Hercog, Lecturer, Ivana Knez, Assistant Professor, D.A. and the Professor Mladen Orešić. The awarded students were Mirna Aržić, Dominik Badel, Tomislav Bagić, Matija Barović, Ines Borovac, Leonard Borovičkić, Matea Brkić, Paola Dodić, Jakov Habjan, Anja Kepert, Antonio Klasić, Đani Lacmanović, Marta Letica, Marija Matulić, Ramona Morić, Dominik Perović, Hana Puljić, Lucija Rupić, Andrea Rebec, Vana Šulentić.

Izložba povodom 50. godišnjice izlaženja časopisa Život umjetnosti – Između ostalih izloženi su i brojevi časopisa koje je oblikovala Inja Kavurić Kireta

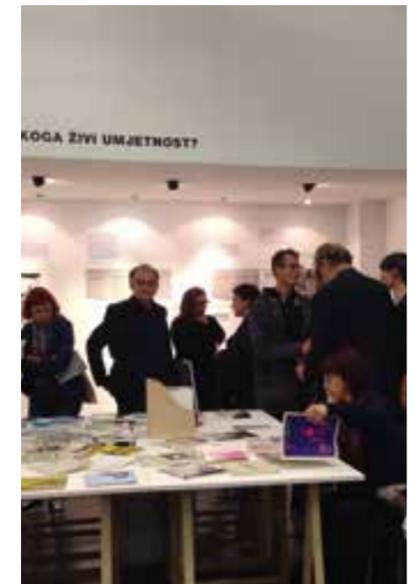
U četvrtak, 22. rujna 2016., u HDD galeriji otvorena je izložba 'Život umjetnosti – 50 godina: Kada, kako, s kim i za koga živi umjetnost?'. Izložbom, koju su zajednički organizirali Hrvatsko dizajnersko društvo i Institut za povijest umjetnosti, obilježilo se 50 godina izlaženja Života umjetnosti, časopisa koji ažurno prati sva važna događanja i tendencije u umjetnosti Hrvatske i svijeta. Na ovoj je izložbi posebno naznačena evolucija grafičkog dizajna Života umjetnosti kojeg su istaknuli dizajneri i umjetnici oblikovali tijekom pedeset godina njegova izlaženja poput Ivana Picelja, Mihajla Arsovskog, Milana Vulpe, Eugena Feller, Juraja Dobrovića, Ante Kuduza, Marcela Bačića, Borisa Bučana, Borisa Ljubičića i drugih. Među njima su izloženi i brojevi časopisa koje je oblikovala Inja Kavurić o čijem je radu Maroje Mrduljaš napisao slijedeće: (...) Brojevi od 59. do 61./62., koje radi Inja Kavurić, prva educirana dizajnerica angažirana na Životu umjetnosti, neobičan su odmak od kanoniziranog formata stručnog časopisa i pokušaj da se odgovori na dekonstruktivističke tendencije druge polovice 1990-ih. (...) Inja Kavurić nastoji osuvremeniti njegov format i reagirati na tada aktualna kretanja u dizajnu, u čemu sudjeluju i urednički zahvati. Časopis u broju 58. postaje grafički dinamičniji, ukidaju se standardna rješenja otvaranja tekstova i tretmana ilustracija. Da bi razvila složenije kompozicije i ostvarila dinamičniji ritam, Kavurić uvodi tipično magazinske ili novinske elemente kao što su uvećani izvadci iz tekstova te sive ili crne podloge za blokove teksta. (...)

The exhibition marking the 50th anniversary of Život umjetnosti (Life of Art) magazine – the magazine editions designed by Inja Kavurić Kireta were exhibited

The exhibition entitled 'Life of Art – 50 Years: When, How, with Whom and for Whom Does Art Live?' was opened on Thursday, 22nd September 2016 in the HDD Gallery. The exhibition, which was jointly organised by the Croatian Designers' Society and the Institute of Art History, was intended to mark the 50th anniversary of the Life of Art, a magazine that keeps abreast with all important events and tendencies in art both in Croatia and globally. The evolution of graphic design of the Life of Art was especially highlighted. It shows the work of reputable designers and artists during the period of fifty years and it includes work by Ivan Picelj, Mihajlo Arsovski, Milan Vulpe, Eugen Feller, Juraj Dobrović, Ante Kuduz, Marcel Bačić, Boris Bučan and Boris Ljubičić, to name a few. The magazine editions designed by Inja Kavurić Kireta were also exhibited amongst others on which Maroje Mrduljaš has written as follows: (...) The magazine issues from No. 59 to 61/62, designed by Inja Kavurić, the first formally educated designer involved in the Life of Art, marked an unusual detachment from the standard layout of professional magazines and were an attempt to respond to Deconstructivist tendencies in the second half of the 1990's. (...)



Inja Kavurić was striving to modernise the layout of the magazine and react to what at the time were actual trends in design, assisted by the editors. The issue number 58 of the magazine became graphically more dynamic and standard solutions of text opening and those concerning illustration treatment were abolished. In order to develop more complex compositions and create a more dynamic rhythm, Kavurić introduced elements typical of magazines or newspapers, such as enlarged text clips and grey or black backgrounds for text blocks. (...)



Studenti dizajna na 5. međunarodnoj konferenciji (Grafčki) Dizajner – Autor ili univerzalni vojnika/veza

Od 22. do 25. ožujka studenti Studija dizajna sudjelovali su na 5. međunarodnoj konferenciji (Grafčki) Dizajner: autor ili univerzalni vojnika u Beogradu, organizator i producent koje je nevladina organizacija Blokovi, u suradnji s Kulturnim centrom Beograd, Fakultetom za medije i komunikacije i drugima. Tema ovogodišnje konferencije bila je veza, te su o toj temi poslušali 11 odličnih predavanja grafičkih dizajnera, ilustratora i umjetnika iz regije, poput Jovana Čekića, Marka Goluba, redatelja Miloša Tomića, umjetničkog dua TeYosh, ilustratora Dušana Petričića, studija Metaklinika, dizajnerice Marije Juza i arhitektice Bernarde Cesar, ilustratora Bratislava Milenkovića, MacGuffin magazine te predstavljajući ovogodišnjih srodnih dizajnerskih manifestacija – Fluid dizajn foruma iz Crne Gore i domaćeg Plana D. Od 7 mentorskih radionica, neki od studenata sudjelovali su na radionicama beogradskog grafičkog dizajnera Mane Radmanovića i domaćih dizajnera Damira Bralića i Lane Grahek. Radionice su zamišljene kao susret i rad profesionalaca i studenata umjetničkih fakulteta i fakulteta za dizajn iz regije, prilika su za istraživanje, eksperimentiranje, razmjenu znanja i ideja o dizajnu i vizualnim komunikacijama. Posjetili su i tri izložbe: Infografika uživo, koja je održana u Ostavinskoj galeriji, zatim projekt dizajnerice Ane Radovanović, Jugoslavenski neoavangardni umjetnički časopisi 1960. – 1990. u galeriji Prozor te sudjelovali na izložbi i javnoj razmjeni radova sudionika konferencije - Menjaža, održanoj posljednje večeri u Kulturnom centru GRAD. Radionica Mane Radmanovića pod nazivom Kako me drugi vide? bavila se propitivanjem društvenih mreža i percepcijom drugih na njima, ali i nas samih. Kao rezultat radionice svaki sudionik kreirao je infografku za pitanja inspiracije, interesa (vizualne) komunikacije, kontakta i stvarnosti. Na radionici Damira Bralića i Lane Grahek naziva Medijska dezinformacija polaznici su naučili kako se upotrebom tehnoloških sredstava na učinkovit, suvremen i zabavan način potpuno udaljiti od vlastite istine. Iskustvo s radionica bilo je odlično: na osobnoj razini, zbog upoznavanja različitih ljudi sličnih interesa, od kojih se u nekoliko dana zajedničkog rada može mnogo naučiti, a iz aspekta budućih mladih profesionalaca u području dizajna – suradnja s iskusnim mentorima iz regije na ovakvim edukativnim projektima izvan formalnog obrazovanja neprocjenjivo je korisna.

Autorica teksta: Antonija Jurina

Students at the School of Design attending the 5th International Conference (Graphic) Designer – Author or Universal Soldier / a Connection

From 22nd to 25th March students of the School of Design participated at the 5th International Conference (Graphic) Designer: Author or Universal Soldier? in Belgrade. The Conference was organised and prepared by the non-governmental organisation Blokovi, in co-operation with the Cultural Centre of Belgrade and Faculty of Media and Communications, amongst others. This year's Conference addressed the issue of connection. Hence, 11 excellent lectures were delivered by designers, illustrators and artists from throughout the region, such as Jovan Čekić, Marko Golub, film director Miloš Tomić, the artist duo TeYosh, illustrator Dušan Petričić, Metaklinika design studio, the designer Marija Juza, the architect Bernarde Cesar, the illustrator Bratislav Milenković and MacGuffin magazine. Moreover, an overview of related design events to be held this year was provided - Fluid Design Forum from Montenegro and the event held in Croatia entitled Plan D. Out of 7 mentor workshops, some of the students participated in workshops held by the Belgrade-based graphic designer Mane Radmanović, as well as the Croatian designers Damir Bralić and Lana Grahek. The idea behind the workshops was to bring together the professionals and the students of faculties of arts and the faculties of design from throughout the region in order to establish co-operation, as well as provide an opportunity for research, experimentation, exchange of knowledge and ideas about design and visual communications. Moreover, they visited three exhibitions: Infographics live, held at the Ostavinska Gallery, as well as the project by the designer Ana Radovanović, Neo-Avantgarde Art Magazines in Former Yugoslavia 1960-1990 at the Prozor Gallery and they participated at the exhibition and the public exchange of work between the participants at the Menjaža Conference, held on the closing evening at the Culture Centre GRAD. The workshop delivered by Mane Radmanović entitled How do the Others See Me? addressed the issue of analysing social networks and the perception of both the others and oneself on social networks. The workshop resulted in each participant creating infographics on the issues of inspiration, (visual) communication interest, contact and the reality. During the workshop delivered by Damir Bralić and Lana Grahek entitled Media Misinformation, the participants learnt how to completely distance themselves from



their own truth in an effective, contemporary and entertaining way through the use of technology. The experience acquired during the workshop has been excellent at the personal level, resulting from the opportunity to meet different people of similar interests from whom one was able to learn many things during only several days of co-operation. Moreover, from the aspect of future young professionals in the field of design, co-operation with experienced mentors from the region on such educational projects outside the formal education system was invaluable.

The author of the text: Antonija Jurina



Izložba 'Kazališni plakat' – Galerija 'Bernardo Bernardi', travanj / svibanj 2017.

U galeriji 'Bernardo Bernardi' Centra za kulturu Pučkoga otvorenog učilišta, od 21. travnja do 12. svibnja 2016., realizirana je izložba studentskih radova o temi 'Kazališni plakat' sa 6. semestra preddiplomskog studija smjera Vizualne komunikacije. Voditeljica galerije, Mirna Vukotić, brojne posjetitelje informirala je o višegodišnjoj uspješnoj suradnji galerije Bernardi i Studija dizajna te zahvalila studentima, asistentima i mentorima na organizaciji izložbe. Profesor I. Doroghy opisao je metodologiju prema kojoj studenti dolaze do izvedbenog rješenja plakata – jednog od najzahvalnijih medija vizualne komunikacije. Asistentica Marija Juza pohvalila je studente i njihov angažman tijekom pripreme i provedbe izložbe. Prezentirani radovi nude zanimljive odgovore na kompleksan projektni zadatak treće godine preddiplomskog studija, smjer Vizualne komunikacije: Komunikacijski sustav – komunikacija autorskoga umjetničkoga sadržaja. Cilj zadatka 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 njegovoga vizualnog identiteta, onako kako ga vidi student. Kazališni plakat, kao kombinacija književnosti, likovnosti i scenskih umjetnosti, nudi mnogo elemenata, mnogo mogućnosti, ali traži i jasnu viziju i fokus na srž djela koje predstavlja. Izloženi studentski radovi i njihovi autori (Tessa Bachrach-Krištofić, Matea Brkić, Mikela Cvitanović, Karla Čotić, Nikolina Fuzul, Borna Aaron Grčević, Klasja Habjan, Dorja Horvatić, Marko Hrastovec, Dora Kasun, Mirjam Milas, Rafael Milčić, Helena Nemeč, Karla Novak, Borjan Pavlek, Vanja Perković, Pavao Prgomet, Luka Reicher, Maja Subotić, Alma Šavar, Paula Šobat, Marina Šuran Pulig, Hana Tintor, Franka Tretinjak, Mladen Udovičić, Zita Nakić Vojnović, Gala Marija Vrbanić, Vita Vrebac, Ana Vujasić, Lara Žić) u najboljoj mjeri odgovaraju na projektni zadatak i potvrđuju studentsko ovladavanje svim tehnikama vizualnih komunikacija. Mentori radova su profesori: Stipe Brčić, Nenad Dogan i Ivan Doroghy. Asistenti: Luka Borčić, Marina Jakulić, Romana Kajp i doc. Tomislav Vlainić.

Koncepcija izložbe: Marija Juza, Nenad Dogan
Likovni postav: Marija Juza
Tehnički postav: Ivica Turčić, Andrija Galić, Elizabeta Lončar, Matej Vučković i Neva Zidić
Fotografija: Stanko Herceg
Voditeljica galerije Bernardo Bernardi: Mirna Vukotić



Asistentica / Assistent Marija Juza,
Voditeljica galerije / Curator of the Gallery B. Bernardi, Mirna Vukotić



Exhibition 'Theatre Poster' Bernardo Bernardi Gallery, April / May 2017

An exhibition of student work addressing the issue of 'Theatre Poster' of the students enrolled in the 6th semester of Undergraduate Study Programme at Visual Communications Department was held from 21st April to 12th May 2017 at Bernardo Bernardi Gallery of the Culture Centre within the Public Open University. Mirna Vukotić, Curator of the Gallery, informed the large number of visitors at the Gallery about a long term successful co-operation between Bernardo Bernardi Gallery and School of Design. In addition, she expressed her gratitude to the students, teaching assistants and mentors for having organised the exhibition. The professor I. Doroghy described the methodology used by the students to provide a conceptual design solution of a theatre poster, which is considered as one of the crucial media in visual communications. The Teaching Assistant Marija Juza praised the students and their involvement during the preparation and the implementation of the exhibition. The presented work provided interesting solutions to a complex project assignment in the third year of Undergraduate Study Programme at Visual Communications Department: Communication System – Communication of Original Artistic Content. The objective of the assignment was to design a series of posters for the promotion of three theatre performances selected from the repertoire of one theatre. Attention had to be paid to being faithful to the literary template of the performances and the specific features of the theatre director's approach. Moreover, the students had to keep in mind that the series of posters needed to reflect the original character of the theatre and function as a feature of its visual identity, the way the students perceived it. A theatre poster, as a combination of literature, visual art and performing arts, provides a wide range of features and opportunities, yet it also requires a clear vision and focus on the essence of the work of art that it is aiming to present. The exhibited student work and the students designers (Tessa Bachrach-Krištofić, Matea Brkić, Mikela Cvitanović, Karla Čotić, Nikolina Fuzul, Borna Aaron Grčević, Klasja Habjan, Dorja Horvatić, Marko Hrastovec, Dora Kasun, Mirjam Milas, Rafael Milčić, Helena Nemeč, Karla Novak, Borjan Pavlek, Vanja Perković, Pavao Prgomet, Luka Reicher, Maja Subotić, Alma Šavar, Paula Šobat, Marina Šuran Pulig, Hana Tintor, Franka Tretinjak, Mladen Udovičić, Zita Nakić Vojnović, Gala Marija Vrbanić, Vita Vrebac, Ana Vujasić and Lara Žić) provided the best possible solutions for the project assignment and confirmed their mastery of all the visual communications techniques. The mentors of the exhibited work were the following professors: Stipe Brčić, Nenad Dogan and Ivan Doroghy; Teaching Assistants: Luka Borčić, Marina Jakulić, Romana Kajp and Tomislav Vlainić, Assistant Professor.

Exhibition concept: Marija Juza, Nenad Dogan
Exhibition layout: Marija Juza
Technical layout: Ivica Turčić, Andrija Galić, Elizabeta Lončar, Matej Vučković i Neva Zidić
Photo: Stanko Herceg
Gallery Manager Bernardo Bernardi: Mirna Vukotić

Dani otvorenih vrata Studija dizajna – Svibanj 2017.

Mjesec svibanj u Zagrebu je tradicionalno bogat događanjima vezanima uz dizajn. Nastavnici te bivši i sadašnji studenti Studija dizajna aktivno su uključeni u organizaciju i provedbu mnogih od njih. Četvrto izdanje Tjedna dizajna Zagreb održano je od 9. do 14. svibnja, na pedesetak lokacija diljem Zagreba. Središnje lokacije bile su Lauba te Design Park neposredno pokraj Laube. Studij dizajna ove je godine bio i Partner lokacija Tjedna dizajna. Posjetitelji su tako u Galeriji Studija dizajna mogli razgledati Godišnju izložbu studentskih radova, sudjelovati na prezentaciji studentskih radova kreiranih u programu Autodesk Fusion 360 te saznati novosti o razvoju aditivne tehnologije i njezinoj primjeni. 5. i 6. svibnja organizirani su Dani otvorenih vrata Studija dizajna. Kao i na prošlim Danima, cilj je budućim studentima pružiti što bolji uvid u dizajnersku struku te prezentirati edukativni proces kao pomoć mladim kreativcima da postanu profesionalci u pozitivnom mijenjanju naše okoline putem industrijskog dizajna i dizajna vizualnih komunikacija. Za buduće studente organizirani su grupni obilasci predavaonica, razgovor s nastavnicima i studentima o upisu i studiranju na preddiplomskome i diplomskome studiju dizajna te pregled mapa i zadataka s prošlogodišnjih prijamnih ispita. Na kraju obilaska posjetitelji su mogli od ponuđenih setova korica i papira sastaviti i gumicom uvezati vlastitu bilježnicu. Na listovima su otisnuti elementi karakteristični za proces industrijskoga dizajna i vizualnih komunikacija. Posjetitelji su mogli odabrati količinu i raspored listova s elementima te na taj način aktivno sudjelovati u projektiranju jednostavnog proizvoda. Prisutni su svoje bilježnice mogli dodatno personalizirati koristeći tiskovne forme i pribor kolegija Grafičke tehnike. Ovu uspješnu interakciju i njezinu provedbu osmislili su i pomogli studenti treće godine preddiplomskoga studija.

Doors Open Days at the School of Design, 5th May – 6th May 2017

The month of May in Zagreb is traditionally packed with design events. Professors and both former and current students at the School of Design are actively involved in the implementation of many of them. The fourth edition of the Design Week Zagreb was held from 9th to 14th May on around fifty locations throughout Zagreb. The central locations were

Lauba and Design Park in the immediate vicinity of Lauba. This year the School of Design was a partner location of the Design Week. Hence, the visitors were given the opportunity to enjoy the Annual Exhibition of Student Work, attend the presentation of student work developed using the programme Autodesk Fusion 360 and become acquainted with the innovations in the development of additive technology and its implementation. Doors Open Days at the School of Design were held on the 5th and 6th May 2017. As was the case in previous editions of Doors Open Days events, the specific objective was to provide the future design students with a comprehensive insight into the design profession and present the educational process intended to help creative young students in becoming professionals by implementation of positive changes in the surroundings through industrial design and visual communications design. Hence, group tours around lecture halls were organised for future students and they were also given the opportunity to talk with the professors about the enrolment and the studies at the Undergraduate and the Graduate Study Programmes of Design. Moreover, they were provided an overview of folders, questions and tasks from previous entrance examinations. At the end of the tour the students had the opportunity to bind and make their own notebook from the sets of covers and paper available using a rubber band. The pages of the notebook included printed features typical of the processes of industrial design and visual communications. The visitors were able to decide on the quantity and the arrangement of the pages with printed features and hence in that way actively participate in design of a simple product. Furthermore, the opportunity was given to additionally personalise the notebooks using different print forms and the equipment used during the course Graphic Techniques. This successful interaction and its implementation was prepared by 3rd year students at the Undergraduate Study Programme and they also helped in its implementation.



Radionica Autodesk Fusion 360 – Otvorenje izložbe #tdzg partner lokacija

Uspješna suradnja Studija dizajna u Zagrebu i tvrtke PRIOR inženjering omogućila je studentima Studija dizajna korištenje najsvremenijeg alata za industrijski dizajn, oblikovanje i proizvodnju pomognutu računalom – Autodesk Fusion 360. Nakon uvodnih radionica održanih u PRIOR inženjeringu, studenti su tijekom semestra razvili ideju te razradili dizajn programskoga zadatka koristeći Autodesk Fusion 360 u svim fazama – od razrade ideje i izrade digitalnoga modela te vizualizacije i animacije do izrade modela. U srijedu 10. svibnja u Galeriji Studija dizajna otvorena je izložba radova studenata 2. prediplomske godine, nastalih na zadatku Redizajn, u sklopu kojega je studentima omogućena suradnja s tvrtkom Prior inženjering, u obliku edukacije softverskog paketa Autodesk Fusion 360. Tvrtka PRIOR inženjering nagradila je najuspješniji rad – 'Rotacijski alat s digitalnim navođenjem', studenta Dominika Badela, 3DConnexion uređajem za 3D-navigaciju.

Workshop on Autodesk Fusion 360 — Opening of the exhibition #tdzg partner location

A successful co-operation between the School of Design in Zagreb and the company PRIOR inženjering (PRIOR Engineering) has provided the students at the School of Design with the opportunity to use the cutting-edge tools for industrial design, design and computer-aided manufacturing – Autodesk Fusion 360. After introductory workshops held in the premises of PRIOR inženjering, during the semester the students developed the idea and elaborated the design of the terms of reference using Autodesk Fusion 360 throughout the phases – from the development and elaboration of the idea and digital model making to visualisation and animation, as well as model manufacturing. The exhibition of the work provided by the second-year students at the Undergraduate Study Programme resulting from the assignment at the Redesign course, was opened on Wednesday 10th May 2017 at the School of Design Gallery, within which students were given the opportunity to co-operate with the company Prior inženjering, through training on software package Autodesk Fusion 360. PRIOR inženjering awarded the most successful work, Rotating Tool with Digital Navigation, developed by the student Dominik Badel, with a 3DConnexion device for 3D-navigation.



Dominik Badel

Posjet tvornici Istragrafika – 17. svibnja 2017.

U sklopu kolegija Grafički proizvodi, na kojemu nositelj kolegija, dr.sc. Krešimir Dragčević, kroz predavanja i vježbe povezuje znanja o potrebnim tehnološkim procesima i njihovom slijedu pri projektiranju grafičkoga proizvoda, organiziran je posjet tvornici Istragrafika d.d. Studenti druge godine prediplomskoga studija, predstavnici diplomskoga studija te nastavnici ovom posjetom nastavljaju dobru praksu obilaska vodećih gospodarskih subjekata iz područja grafičke proizvodnje. Istragrafika d.d. vodeći je hrvatski proizvođač i izvoznik kaširane i kartonske komercijalne ambalaže. Domaćini su pripremili zanimljiv obilazak – s naglaskom na projektni odjel, u kojemu timovi dizajnera i tehnologa zajednički oblikuju najsvremeniju komercijalnu ambalažu za domaće i europsko tržište. Projektanti su kroz konkretne primjere prikazali proces njezine izrade: generiranje početne ideje u skladu sa zahtjevima klijenta, razradu, izradu prototipa, testiranje izvedivosti i isplativosti, izračun cijene, pripremu i tisak. Studenti su brojnim pitanjima potvrdili interes te kroz neformalni razgovor s djelatnicima proširili spoznaje o ovome specifičnome segmentu grafičke proizvodnje.

A visit to Istragrafika d.d. factory, 17th May 2017

A visit to the factory Istragrafika d.d. was organised within the course entitled Graphic Products, where Krešimir Dragčević, Ph.D. is a course co-ordinator. Through both lectures and practical classes the course aims to provide information on the required technological processes and their chronological succession during graphic product design. Students enrolled in the second year of Undergraduate Study Programme, representatives of the Graduate Study Programme and the professors hence continued with the best practices of touring the major economic entities in the field of graphic production. Istragrafika d.d. is the leading Croatian manufacturer and exporter of laminated cardboard and commercial packaging. The hosts



Tea Taneski,
Matija Jandrić

prepared an interesting tour with a special emphasis on the design department, in which teams of designers and technologists jointly design the latest commercial packaging for both the local and the European market. The designers presented the process of packaging manufacturing through concrete examples: initial idea generation whilst striving to meet client requirements, idea elaboration, prototype creation, testing of feasibility and cost-effectiveness, cost estimate, preparation and printing. Students showed their interest through a large number of questions and hence they gained a deeper insight into this specific segment of graphic production during an informal conversation with factory employees.



Marta Letica, Matija Jandrić

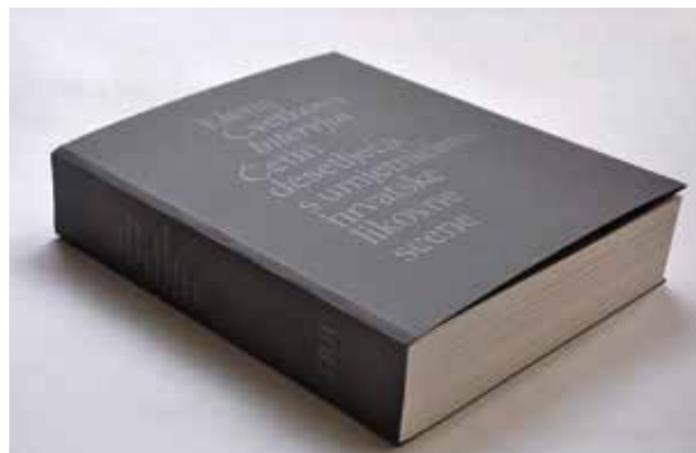
European Design Awards docentu Tomislavu Vlajniću



Tomislav Vlajnić, docent na smjeru Vizualne komunikacije Studija dizajna, dobitnik je brončane nagrade ED Awards u grupi Publications za kategoriju Book layout. ED Awards godišnja je nagrada koja se dodjeljuje europskim dizajnerima za izniman rad u području komunikacijskoga dizajna. Međunarodni žiri, sastavljen od predstavnika 15 europskih časopisa posvećenih dizajnu, među kojima su i magazini IDPURE, Eye i Novum, nagradio je knjigu Intervjui. Četiri desetljeća s umjetnicima hrvatske likovne scene, Elene Cvetkove, u izdanju Društva povjesničara umjetnosti Hrvatske, a koju je oblikovao Tomislav Vlajnić. Nagrada mu je dodijeljena 27. svibnja 2017. u Porto, na svečanosti dodjela ED Awards nagrada u 36 kategorija.

European Design Awards granted to the Assistant Professor Tomislav Vlajnić

Tomislav Vlajnić, Assistant Professor at the Visual Communications Department of the School of Design, was granted a bronze of ED Awards in the group of Publications in the category of Book layout. ED Awards is an annual award presented to European designers for outstanding work in the field of Communication Design. The international panel of magazine experts, comprising of representatives of 15 European design magazines, that also includes the magazines IDPURE, Eye and Novum, awarded the book entitled Intervjui. Četiri desetljeća s umjetnicima hrvatske likovne scene (Interviews, Four Decades with Artists on the Croatian Fine Arts Scene) by Elena Cvetkova, published by the Croatian Society of Art Historians, designed by Tomislav Vlajnić. The award was presented to him on 27th May 2017 in Porto, during the ED Awards presentation ceremony in 36 categories.



Docent Tomislav Vlajnić, lijevo / left



Nagrada Wizz Aira Leonardi Komen

Leonarda Komen, studentica 6. semestra Studija dizajna, smjera Vizualnih komunikacija, bila je članica tročlanoga tima koji je osvojio prvu nagradu za projekt kojim su sudjelovali na natječaju Wizz Air Youth Challenge. Zadatak natječaja bio je kako približiti putovanje Wizz Airom mladima i tako promovirati centralnu Europu. U natječaju je sudjelovalo 987 prijavljenih timova, od kojih je za finalnu prezentaciju u Budimpešti nakon pre-selekcije odabrano njih 12. Odabrane je projekte nakon prezentacije ocjenjivao ocjenjivački sud sastavljen od osam sudaca, uključujući glavnu upravu mađarske low-budget aviokompanije Wizz Air, uz vanjske suradnike s područja marketinga, dizajna i komunikacija. Odlukom žirija najboljim projektom ocijenjen je projekt tima u okviru kojega su, osim Leonarde Komen, sudjelovali studentica ekonomije Klara Komen i Marko Dunder, student tehnologije i organizacije prometa. Projekt kojim su pobijedili brojnu međunarodnu konkurenciju uključivao je strateški plan, upgrade aplikacije, istraživanje na fokus grupi, marketinšku kampanju, financijski plan zarade i troška te novi slogan uz osobnu priču. Temeljna ideja njihova projekta bila je prenijeti koncept Inter Raila u zračni promet. Osvojena nagrada jest godinu dana besplatnog neograničenog putovanja kompanijom Wizz Air, realizacija projekta na aplikaciji Wizz Air te potpuna novčana sredstva za ostvarenje ideje – što će za cijeli tim biti značajna referenca i iskustvo za budući profesionalni rad.

Wizz Air award presented to Leonarda Komen

Leonarda Komen, a student enrolled in the 6th semester at the School of Design, Visual Communications Study Programme, was a member of a three-member team that was given first prize for the project with which they participated at Wizz Air Youth Challenge competition. The idea behind the competition was to find the best way to present youth travel opportunities provided by Wizz Air and hence promote Central Europe. 987 teams applied for and participated in the competition and only 12 teams were selected for the final presentation in Budapest following a pre-selection. Following a presentation the selected projects were evaluated by the expert panel team comprising of eight members, including the Executive Management of the Hungarian low-cost airline Wizz Air, in addition to external associates involved in marketing, design



and communications. The expert panel decided the best project was the project presented by the team comprising of Leonarda Komen, as well as an Economics student Klara Komen and Marko Dunder, a student of Technology and Traffic Organisation. The project that was evaluated as the best, irrespective of huge international competition, included a strategic plan, application upgrade, a focus group research, a marketing campaign, a financial plan of revenue and expenses and a new slogan with a personal story. The idea behind the project was to apply the concept of Interrail in air traffic. The award includes unlimited travel on the Wizz Air network for one year, project implementation on Wizz Air app, as well as overall financial resources required for the implementation of the idea, which will provide the team with a significant reference and experience needed in their future professional work.

Klara Komen, Leonarda Komen, Marko Dunder, (u sredini / center)

Scenografija — Izložba studentskih radova

U ponedjeljak, 26. lipnja 2017., u Galeriji Studija dizajna otvorena je izložba radova studenata 3. pred-diplomske godine, nastalih u okviru izbornih kolegija Scenografija 1 i 2, tijekom ak. god. 2016./2017. pod mentorstvom doc. dr. art. Ivane Knez. Otvorenju izložbe prethodila je prezentacija radova nastalih na kolegiju Scenografija 2. Kolegij Scenografija 1 prezentiran je dijagramom kazališne predstave kao notacija prostornoga događaja. Izradili su ga studenti integrirajući usporedno analizirane elemente predstave i njihovu međusobnu uvjetovanost (scenografija, dramski tekst, režija, svjetlo, zvuk i dr.). Izradom takvog cjelovitog prikaza predočena im je sva kompleksnost i međuovisnost elemenata prijeko potrebnih za uprizorenje kazališnog teksta, s naglaskom na razložnost scenografskih promjena. Kolegij Scenografija 2 izveden je u suradnji s Odsjekom kazališne režije i radiofonije ADU, kao dio interdisciplinarnoga umjetničkog istraživanja TEKST — REDATELJ — GLUMAC — PROSTOR — ZVUK, pod vodstvom red. prof. art. Branka Brezovca. U neposrednom iskustvu rada s redateljima studenti su svoje scenografske ideje razvili slijedom zadataka: radni model, dijagram scenografske ideje, scenoslijed i izvedbeni nacrt scenografije. Prezentacija izbornih kolegija, shvaćenih kao moguća proširenja područja djelovanja dizajnera, ima zadaću istaknuti specifične doprinose kojima pojedini kolegij sudjeluje u razvoju osobnih dizajnerskih interesa i profesionalnih stavova. Kvaliteta prikazanih studentskih radova rezultat je izrazitog zalaganja svih osoba uključenih u obrazovni proces te stoga ne čudi velik interes studenata za ove izborne kolegije i rad na projektima u ovome interdisciplinarnom području. Studenti čiji su radovi izloženi: Josip Andrešić, Amin Bajrektarević, Erika Filipan, Karla Kocijan, Paula Kovač, Lucija Matić, Ela Meseldžić, Lucija Novosel, Luka Palestrina Mazić, Lucija Sever i Nina Stupar.

Stage Design — Exhibition of student work

The exhibition of the work of students enrolled in the 3rd year of the Undergraduate Study Programme, resulting from the elective courses Stage Design 1 and 2 during the academic year 2016/2017 under the mentorship by Ivana Knez, Ph.D, Assistant Professor, was held on Monday, 26th June 2017, at the School of Design Gallery. The opening of the exhibition was preceded by the presentation of the work performed during the course Stage Design 2. The course entitled Stage Design 1 was presented through a diagram of a theatrical performance as a notation of a spacious event. It was developed by students through integration of simultaneously analysed features of the theatrical performance and their mutual conditionality (stage design, drama text, stage direction, stage lighting, sound effects, etc.). Through a development of such a comprehensive illustration, they were presented the entire complexity and interdependence of features crucial for the staging of a theatrical text, whilst highlighting the reasonableness of the changes in stage design. The course entitled Stage Design 2 was implemented in co-operation with the Theatre and Radio Directing Department at the Academy of Dramatic Arts, as a segment of an interdisciplinary arts research TEXT — STAGE DIRECTOR — ACTOR — SPACE — SOUND, under the mentorship of the tenured full professor Branko Brezovec. Students developed their ideas on stage design through first-hand experience of work with stage directors and by involvement in the following assignments: working model, diagram of stage design idea, sequence of scenes and stage design implementation plan. The presentation of elective courses, considered as potential expansion for scope of operation of designers, were intended to point out specific contributions through which individual courses participated in the development of personal interests of designers and their professional attitudes. The quality of the presented student work was the result of exceptional effort of all those involved in the educational process. Hence, huge interest shown by the students in these elective courses and work on projects in this interdisciplinary field was not surprising. Students whose work was exhibited: Josip Andrešić, Amin Bajrektarević, Erika Filipan, Karla Kocijan, Paula Kovač, Lucija Matić, Ela Meseldžić, Lucija Novosel, Luka Palestrina Mazić, Lucija Sever i Nina Stupar.



Posjet tvornici automobila Rimac, 18.siječnja 2017.

Na inicijativu docente Morane Fudurić, u sklopu kolegija Upravljanje dizajnom, organiziran je za studente Studija dizajna posjet i obilazak tvornice automobila Rimac. Mate Rimac osnovao je kompaniju kojoj je cilj proizvoditi efikasne, ekološki prihvatljive, brze i uzbudljive električne automobile. Pogon je smješten u Svetoj Nedjelji, gdje dvjestotinjak zaposlenika svakodnevno prkosi predodžbi o tome kako izgleda prosječna tvornica automobila, jer ova tvornica je sve samo ne prosječna. Tvornica ima vlastitu službu koja dočekuje posjetitelje, organizira grupne obilaske, ukazuje na tehnološke inovacije tijekom proizvodnog procesa te ih provodi pogonima varenja, mehaničkog sklapanja, pripreme alata za izradu dijelova od karbonskih vlakana, bojanja, lakiranja i poliranja, ožičavanja, ugradnje baterijskih jedinica, sklapanja pogonskog mehanizma i upravljačkih instrumenata. Ono što je najviše iznenadilo jest činjenica da se radi o potpuno 'ručnom radu'. Svaki dio automobila, osim pneumatika za gume, proizvodi se unutar pogona tvornice. Studenti su očekivali visokoautomatiziran proces izrade, a svjedočili su spoju inovativne tehnologije i klasičnih obrada. Bilo je zanimljivo uživo vidjeti zanate za koje se mislilo da su odavno izumrli (strojibravari, kovinotokari, alatničari), a koji su itekako važni u izradi prototipa. Proizvodnja jednog automobila po uzoru na prototip Concept One traje četiri mjeseca. Prilikom posjeta studenti su se najviše zadržali na odjelu dizajna, koji zajednički prostor dijeli s inženjerima strojarstva i elektrotehnike. Kroz odgovore na brojna pitanja i komentare, studenti su saznali kako izgleda 'prosječan' dan dizajnera u ovoj 'neprosječnoj' kompaniji.

A visit to Rimac car factory, 18th January 2017

A visit and a tour through Rimac Automobili electric car factory was organised for students at the School of Design upon the initiative of the Assistant Professor Morana Fudurić, within the course entitled Design Management. Mate Rimac founded a company whose objective is to manufacture effective, environmentally-friendly, fast and exciting electric cars. The factory is located in Sveta Nedjelja, where some two hundred employees challenge the traditional concept of an average car factory on a daily basis, since this factory is anything but average. It is a factory with a special department for welcoming visitors. It organises group tours around the factory, points out technological innovations during the production process and shows the visitors around the facilities intended for welding, mechanical assembly, preparation of tools for manufacturing of car parts from carbon fibres, automotive painting process, varnishing and polishing, automotive wiring, instalment of battery units and assemblage of propulsion machinery and steering instruments. It is important to highlight the fact that it is all completely handmade. All the car parts, with the exception of pneumatics for the tyres, are manufactured within the factory. Students had expected to see a highly-automated manufacturing process, yet they witnessed a combination of innovative technology and classical processing methods. It was extremely interesting to acquire first-hand experience of handicrafts that are normally considered as extinct (machinists, ironworkers, toolmakers) and still they currently play an extremely important role in the making of a prototype. Manufacturing process of a car based on Concept One prototype lasts four months. During the visit the students spent the longest period of time in the Design Department, which shares the joint premises with mechanical and electrical engineers. Students were provided answers to a large number of questions and they found out about an average day of a designer in this 'far from average' company.

Fedrigoni na Studiju dizajna

U utorak 23. svibnja 2017. na Studiju dizajna gostovali su predstavnici poznate talijanske tvrtke za proizvodnju papira, Fedrigoni. Gospođa Marta Franceschi i gospodin Simone Lucci predstavili su ovu renomiranu tvrtku i njezin proizvodni program. Brojni studenti i profesori imali su priliku upoznati fantastičan raspon vrsta papira koje Fedrigoni isporučuje na tržište. Gospodin Lucci stavio je poseban naglasak na najnovije vrste papira namijenjene posebnim zahtjevima dizajna i tehnologijā tiska. Prisutnima se tako pružila prilika bolje upoznati tvrtku Fedrigoni, koja već nekoliko godina značajnim udjelom sponzorski pomaže izdavanje Godišnjaka Studija dizajna. Studenti su također imali priliku upoznati gospodina Asima Midžića, predstavnika tvrtke Papiruspapiri, lokalnog distributera papira tvrtke Fedrigoni, od koga će u izravnom kontaktu moći doznati detaljnije tehničke posebnosti za svaku vrstu papira za koju pokazuju interes.



Fedrigoni at the School of Design

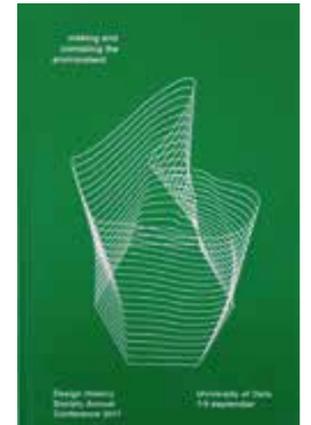
On Tuesday 23rd May 2017 the representatives of the well-known Italian company Fedrigoni, involved in paper manufacturing, visited the School of Design. Mrs Marta Franceschi and Mr Simone Lucci presented this reputable company and its manufacturing programme. A large number of students and professors were given the opportunity to become acquainted with a fantastic paper product range provided on the market by Fedrigoni. Mr Lucci particularly highlighted the latest paper types intended to meet the special requirements of design and printing technologies. Hence, the event attendees were given the opportunity to become better acquainted with the company Fedrigoni, which has been sponsoring and providing significant funds for the publication of the Yearbook of the School of Design for several years. Moreover, students had the opportunity to meet Mr Asim Midžić, a representative of the company Papiruspapiri, a local distributor of paper manufactured by Fedrigoni. Through direct contact, he informed them about comprehensive technical features of any paper type they found interesting.



Asim Midžić, Roberto Sošić,
Duško Perić, Marta Franceschi,
Simone Lucchi i Borko Skurić
(s lijeva na desno / from left to right)

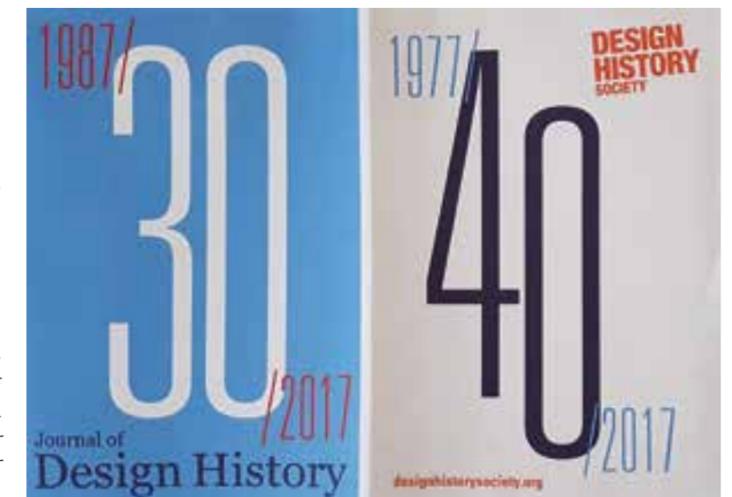
Sveučilište u Oslu — Making and unmaking the environment / Godišnja konferencija Design History Society

Sveučilišta u Oslu organiziralo je ovogodišnju međunarodnu konferenciju Design History Society koja je bila sasvim prigodno posvećena okolišu. Tema konferencije pod nazivom Making and Unmaking the Environment imala je za cilj istražiti dva fenomena: načine na koji dizajn utječe na stvaranje i unapređenje okoliša kao i na njegovu destrukciju i degradaciju te djelovanje okoliša na dizajn. Polazišna točka za istraživanje ovih procesa pronađena je u promišljanjima teoretičara dizajna poput Johna Ruskina, Williama Morrisa, Buckminstera Fullera i Victora Papaneka koji su svoje djelovanje usmjerili na preispitivanje recipročnog odnosa između prirodnoga i projektiranog okoliša. Na konferenciji, održanoj od 7. do 9. rujna 2017., sudjelovali su prof. dr. sc. Feđa Vukić i asistentica Iva Kostešić izlaganjem teme Papanek behind the Iron Curtain – Unmaking the Industrial Environment of Socialism. Ove je godine obilježena i 40. obljetnica konferencije Design History Society i 30 godina časopisa Journal of Design History. Tom je prigodom izdan poseban broj časopisa u kojemu su objavljeni radovi Feđe Vukića s naslovom Rethinking the Environment. An introduction to Matko Meštrović's 'Dizajn i okolina' from 1980, te Design and Environment (Dizajn i okolina) Matka Meštrovića.



University of Oslo — Making and unmaking the environment Design History Society Annual Conference

This year's international Design History Society Annual Conference was organised by the University of Oslo, which conveniently addressed environmental issues. The conference whose topic was specifically Making and Unmaking the Environment was striving to explore two phenomena: ways in which design affects the making and improvement of the environment, as well as the destruction and degradation of the environment and the environmental impact of design. The idea behind the research of these processes originated from the reflections of design thinkers such as John Ruskin, William Morris, Buckminster Fuller and Victor Papanek, who primarily focused on the questioning of interrelations between the natural and the designed environment. The Professor Feđa Vukić, Ph.D and the Teaching Assistant Iva Kostešić participated at the Conference held between 7th and 9th September 2017. They delivered a lecture entitled Papanek behind the Iron Curtain – Unmaking the Industrial Environment of Socialism. This year Design History Society Conference marked its 40th anniversary, whilst the Journal of Design History marked its 30th anniversary. Hence, a special issue of the journal was published on this occasion that included the papers by Feđa Vukić entitled Rethinking the Environment. An introduction to Matko Meštrović's 'Design and the Environment', dating back to 1980, and Design and Environment by Matko Meštrović.



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.

Dujmenović i Hrastovec – Louvre Serif i Louvre Sans



U srijedu, 18. siječnja 2017., ugodili smo Sandra Dujmenovića i Marka Hrastovca, koji su prezentirali projekt oblikovanja ekskluzivne tipografije muzeja Louvre. Projekt je započeo kao Sandrov rad na Studiju dizajna, postupno se razvijao iz studentske tipografske vježbe u zahtjevnije istraživanje, te konačnu funkciju dobio u formi tipografskih pisama Louvre Serif i Louvre Sans. Brojni studenti sa zanimanjem su saslušali Sandrov živopisan opis suradnje s pariškom agencijom Dream On na natječaju i provedbi vizualnog identiteta muzeja. Marko je prisutnima ispričao čitav proces kreiranja te ukazao na glavne karakteristike ovih pisama. Natpisna pisma sastoje se isključivo od verzalnih slova, čije su forme inspirirane klasičnom rimskom kapitalom – referenca na bogatu kolekciju antičke rimske umjetnosti u muzeju, dok osuvremenjene proporcije i detalji jasno komuniciraju ozbiljnost, tradiciju i gracioznost – vrijednosti koje karakteriziraju najposjećeniji muzej na svijetu. Set znakova obogaćen je brojnim stilističkim ligaturama koje omogućuju raznovrsno građenje vizualnog identiteta muzeja, ovisno o primjeni i prilici. Muzej je pisma počeo koristiti u ranoj fazi nastanka, pa je specifično za ovaj projekt da su ona sazrijevala kroz upotrebu u stvarnim aplikacijama. Ovo predavanje bila je odlična prilika da bivši i sadašnji studenti razmijene iskustva. Naime, Sandro i Marko upravo su tijekom studiranja na Studiju dizajna razvili tipografski senzibilitet. Prezentirani projekt potvrđuje važnost tipografske naobrazbe tijekom formativne dizajnerske edukacije te postavlja domaću tipografsku i širu dizajnersku kulturu u kontekst koji joj otvara mogućnosti valorizacije, promocije i razvoja na globalnoj razini.

Dujmenović and Hrastovec – Loure Serif and Loure Sans

On Wednesday 18th January 2017 the School of Design welcomed Sandro Dujmenović and Marko Hrastovec, who presented the project of design of exclusive typefaces for the Louvre. The project was initially a work by Sandro at the School of Design. It gradually developed from a student practical work in typography into a more challenging research and it assumed its final function in the form of typefaces Loure Serif and Loure Sans. The lecture was attended by a large number of students who showed high interest in Sandro's picturesque description of the co-operation with the Parisian agency Dream On during the tender and the implementation of the visual identity of the Museum. Marko provided an overview of the entire process of creation and pointed out the main characteristics of these typefaces. Exhibit label typefaces comprise exclusively of upper-case letters, whose forms were inspired by classic Roman capitals – a reference to the rich collection of Ancient Roman Art at the Museum, whilst modernised proportions and details clearly communicate seriousness, tradition and grace – the values typical of the most visited museum in the world. The set of signs has been enriched with a large number of stylistic ligatures that enable diverse building of visual identity of the Museum, depending on the application and the specific case. The Museum commenced using the typefaces during the early phase of their development and hence this project is specific by the fact that they matured through their use in real applications. This lecture was an excellent opportunity for experience exchange between the current and the former students. Sandro and Marko developed their typographic sensitivity whilst they were attending the School of Design. The presented project confirmed the importance of typographic education during the formative designer education and places the domestic typographic and broader designer culture into context, which provides the potential for valorisation, promotion and development at the global level.

Šesnić & Turković – Dizajn za film



U srijedu 8. ožujka 2017. ugodili smo Marka Šesnića i Gorana Turkovića, koji su održali predavanje pod nazivom 'Dizajn za film'. Kreativni dvojac prezentirao je proces nastanka filmskih plakata – od istraživanja, razgovora s redateljem i ostalom filmskom ekipom, inicijalnih ideja, izrade skica, razrade, sve do izvedbe završnog rješenja i prilagodbe vizuala ostalim formatima komunikacija. Kroz vlastite primjere filmskih plakata Marko i Goran su na duhovit i studentima primjeren način pokušali odgovoriti na pitanja što sve za film treba dizajnirati, koje su razlike između dizajna za kratkometražne i dizajna za dugometražne filmove, koja je razlika između

dizajna za 'arthouse' filmove i one 'komercijalne'. Brojni studenti i nastavnici sa zanimanjem su slušali o iskustvima suradnje s filmašima i o tome zašto je redatelj uvijek u pravu, zašto treba dizajnirati za film prije nego što je snimljen i zašto ne možemo znati je li neki plakat dobar, a možemo znati je li loš? Studio Šesnić&Turković u posljednjih nekoliko godina kreirali zapažene plakate i vizuale za tridesetak hrvatskih filmova, profilirajući se kao značajniji autori u tome segmentu vizualnih komunikacija.

Šesnić&Turković – Design for Film

On Wednesday 8/3/2017 the School of Design welcomed Marko Šesnić and Goran Turković, who delivered a lecture entitled 'Design for Film'. They presented the process of film poster design – from the research, conversations with the film director and other film crew members, the preliminary ideas, the sketch drawing, elaboration, the implementation of the final solution and the adaptation of visual materials to other communication formats. Through their own film poster samples Marko and Goran were striving to provide answers to student questions in a witty and an appropriate way concerning the issue of comprehensive film design, the differences between short film and feature film design, as well as about the differences between design for art-house films and commercial films. A large number of students and professors showed great interest in their experiences of co-operation with filmmakers and on why the film director is always right, why films need to be designed before the filming and why we cannot tell whether a film poster is good, but we can tell when it is poor quality. During the last several years Šesnić&Turković Studio has created successful posters and visual materials for around thirty Croatian films, having proved as important authors in this visual communications segment.

Sanja Kuzmanović — Web arhiv Anti-muzej Vladimir Dodig Trokut

U srijedu 15. 3. 2017. ugostili smo Sanju Kuzmanović, koja je prezentirala projekt 'Web arhiv Anti-muzej Vladimir Dodig Trokut'. Putem projekta upoznajemo S. Kuzmanović kao iznimno analitičnu i senzibilnu dizajnericu, koja je formativno obrazovanje stekla na Akademiji Gerrit Rietveld u Amsterdamu. Radila je na projektima vezanima uz kulturu i festivalska događanja te diplomirala na diplomskom studiju Studija dizajna radom 'Web arhiv Anti-muzej Vladimir Dodig Trokut' (mentori I. Doroghy/T. Vlanić, 2015.). Jedna od počasnih diploma nedavno održanoga Zgrafa pripala je upravo Sanji za taj projekt Web-arhiva umjetnika i kolekcionara, Vladimira Dodiga Trokuta. Ideja digitalizacije Anti-muzeja proizašla je iz želje da se zbirka — koja sadrži više od 500 000 predmeta — sačuva od propadanja. Uza zbirke etno-mitologija, No art, erotika, svakodnevica, mistični predmeti, moda, dizajn, industrijska arheologija, predmeti prirode, turizam, igre i igračke, Web-arhiv prikazuje život i rad toga osebnog umjetnika. Sanja je prikazala cjelokupan proces digitalizacije Arhiva, od razvoja koncepta algoritamskog znaka koji mijenja svoj oblik u interakciji s korisnikom do suradnje s Vladimirom Dodigom Trokutom u njegovu malenom stanu — Wundercammeri, gdje se nalazi dio zbirke. Okupljenim studentima i bivšim kolegama prezentirala je svu kompleksnost projekta i na najbolji način nabrojala skup prijeko potrebnih znanja i vještina kojima dizajner mora ovladati želi li sudjelovati u projektima takvoga tipa.

Sanja Kuzmanović — Web Archive Vladimir Dodig Trokut Anti-Museum

On Wednesday 15/3/2017 we hosted Sanja Kuzmanović, who presented the project 'Web Archive Vladimir Dodig Trokut Anti-Museum'. Through the project we were given insight into S. Kuzmanović as an extremely analytic and sensitive designer, who was educated at the Amsterdam-based Gerrit Rietveld Academy. She worked on projects linked with culture and festival events. She graduated from the Graduate Study Programme at the School of Design with a thesis entitled 'Web Archive Vladimir Dodig Trokut Anti-Museum' (mentors I. Doroghy/T. Vlanić, 2015). One of the Certificates of Honour at the recently held Zgraf was awarded to Sanja for the project Web-Archive of the artist and collector, Vladimir Dodig Trokut. The idea behind digitising the Anti-Museum originated from the wish to



preserve the collection that comprises of over 500,000 items from deterioration. In addition to the collections Ethno-mythology, No art, Erotica, the Quotidian, Mystical Objects, Fashion, Design, Industrial Archaeology, Natural Objects, Tourism, Games and Toys, the Web-Archive shows the life and work of this distinctive artist. Sanja presented the comprehensive process of digitisation of the Archive, from the development of the concept of an algorithmic sign that changes its shape in interaction with the user to the co-operation with Vladimir Dodig Trokut in his small flat — Wunderkamera, where a part of his collection was placed. She presented the project in all its complexity to the students and former colleagues that were brought together for the occasion. Moreover, in the best possible way she made a list of indispensable knowledge and skills that are fundamental for any designer if they are striving to become involved in similar projects.

Iva Ceraj — Bernardo Bernardi



U srijedu 22. ožujka 2017. ugostili smo Ivu Ceraj, koja je održala predavanje o Bernardu Bernardiju — arhitektu po formaciji, dizajneru po vokaciji i osobi koja je bila spiritus movens uspostave modernističkoga dizajna u Hrvatskoj. Iva je 1997. diplomirala na Studiju dizajna Arhitektonskoga fakulteta Sveučilišta u Zagrebu te bavljenoj strukom nastavila u području povijesti i teorije dizajna. Osobito pozornost posvećuje zaštiti i očuvanju dizajnerske baštine zagrebačke moderne. Iako poznat široj javnosti, cjelovite znanstvene interpretacije i valorizacije Bernardijeva opusa nije bilo sve dok ga Iva nije sustavno istražila 2011. godine u svojoj doktorskoj disertaciji na Odsjeku za povijest umjetnosti Filozofskoga fakulteta Sveučilišta u Zagrebu, pod nazivom 'Dizajnersko djelo arhitekta Bernarda Bernardija: 1951. — 1985. godine'. Tijekom predavanja prezentirani su originalni artefakti, ulomci iz novina, prospekti i katalogi izložbi grupe EXAT '51. Raspravljalo se o kulturi stanovanja u kontekstu zagrebačke poslijeratne moderne, o iskustvima Bauhausa, o utjecaju organskoga modernizma na Bernardija tijekom studijskoga boravka u Skandinaviji 1961. Iva je ovim zanimljivim izlaganjem na Studiju dizajna senzibilizirala studente za aktivnije prepoznavanje vlastitih vrijednosti i kulturnoga identiteta, koji u Bernardijevu slučaju neizbježno pripada europskome oblikovnom kontekstu toga doba.

Iva Ceraj — Bernardo Bernardi

On Wednesday 22/3/2017 the School of Design welcomed Iva Ceraj, who delivered a lecture about Bernardo Bernardi — an architect by education and a designer by vocation. He was a person who was the spiritus movens of early modernist design in Croatia. In 1997 Iva Ceraj graduated from the School of Design at the Faculty of Architecture of the University of Zagreb. During her professional activity she has been involved in the field of history and theory of design. She primarily focuses on protection and conservation of design heritage of Zagreb modern art. Notwithstanding the fact that he had previously been known to the wider public, Iva Ceraj was the first to provide a comprehensive scientific interpretation and valorisation of the opus by Bernardi in 2011, following a research conducted for the purpose of her doctoral thesis at the Department of Art History at the Faculty of Philosophy of the University of Zagreb, entitled 'Design Opus of the Architect Bernardo Bernardi: from 1951 to 1985'. During the lecture she presented the original artefacts, newspaper clippings, leaflets and exhibition catalogues by EXAT '51 Group. The issues addressed included housing culture in the context of Post-war Modern Art in Zagreb, about Bauhaus experiences, about the impact of organic modernism on Bernardi during his study visit to Scandinavia in 1961. Through this interesting lecture Iva Ceraj raised the student awareness to be able to more actively identify their own values and cultural identity which in case of Bernardi clearly belongs to the European design context of that period.

Sven Jonke — Dizajn protiv kazališta

U srijedu 29. ožujka 2017. ugostili smo Svena Jonkea, koji je održao predavanje pod nazivom 'Dizajn protiv kazališta'. Predavanje je organizirano na inicijativu docentice Ivane Knez, koja u sklopu izbornog kolegija Scenografija 1 i 2 istražuje scenografiju kao privremenu arhitekturu kojom se ispituju i oblikuju prostorni međudodnosni elemenata izvedbe. Scenografija, industrijski dizajn, dizajn interijera i konceptualna umjetnost područja su kojima se Sven aktivno bavi od 1998. godine. Još tijekom studiranja na Studiju dizajna, Sven i Nikola Radeljković osnivaju dizajnersku platformu For use. 1999. godine priključuje im se Christoph Katzler te proširuju djelovanje kao grupni identitet Numen, koji 'pokriva' sve projekte izvan industrijskog dizajna. Sven je brojnim studentima pokazao impresivni scenografski opus i podijelio vlastita iskustva o potencijalno oslobađajućoj i eksperimentalnoj naravi dizajna u kazalištu, o sjaji i bijedi timskoga rada na predstavi, o međusobno inspirativnom odnosu scenografa i redatelja te o umjetničkim kompromisima i njihovim zanimljivim posljedicama. Kroz neformalan razgovor tražio se odgovor na intrigantna pitanja: zašto je kazalište laboratorij vizualnih ideja, koje su prednosti i mane rada u scenografskome kolektivu, što je to nekazališna estetika? Predavanje je u najboljoj mjeri studentima prikazalo problematiku dizajna u kazalištu i približilo je onima zainteresiranima za ovo multidisciplinarno područje.

Sven Jonke — Design versus the Theatre

On Wednesday 29/3/2017 the School of Design welcomed Sven Jonke, who delivered a lecture entitled 'Design versus the Theatre' The lecture was organised upon the initiative of the Assistant Professor Ivana Knez, who, within the elective course Scenic Design 1 and 2, explores scenic design as a temporary architecture intended to question and design the spatial interrelations between performance elements. Scenic Design, Industrial Design, Interior Design and Conceptual Art are areas that Sven has been actively involved in since 1998. During his studies at the School of Design, Sven Jonke and Nikola Radeljković founded a designer platform For use. In 1999 they were joined by Christoph Katzler and they expanded their activity into Numen Group that includes all the projects beyond Industrial Design. Sven Jonke presented his impressive scenic design opus to a large number of students attending the lecture and



shared his experiences about potentially liberating and experimental nature of design at the theatre, about the splendour and squalor of team work at a performance, about mutually inspirational relationship between the scenic designer and the theatre director and about artistic compromises and their interesting consequences. An informal conversation was intended to provide answers to intriguing questions such as: Why is the theatre a laboratory of visual ideas? What are the advantages and the disadvantages of work in a scenic design collective? What is non-theatrical aesthetics? The lecture presented the issue of design at the theatre to the students in the best possible way and provided an insight into this multidisciplinary field for those interested.

Luka Duboković – Oglašivačke agencije: tko su, što rade i koga traže

U srijedu 5. 4. 2017. ugodili smo Luku Dubokovića, koji je održao predavanje pod nazivom 'Oglašivačke agencije: tko su, što rade i koga traže'. Predavanje se tematski nadovezuje na kolegij Oglašavanje 1 i 2, kojemu je cilj stjecanje znanja i vještina potrebnih za kreiranje cjelovitih oglašnih kampanja u svim medijskim kanalima. Nositelj kolegija, predavač Veljko Žvan, uveo je studente preddiplomskog i diplomskog studija u osnove funkcioniranja, a Luka Duboković predstavio sav raspon agencijskog poslovanja i načela industrije oglašavanja. Luka je u agencijskom poslu od 1996. Veći dio radnog vijeka proveo je u BBDO-u Zagreb, gdje radi i danas. 2002. osniva odjel za strateško planiranje, a od 2005. izvršni je direktor i član uprave BBDO-a Zagreb. Prisutnim je studentima i nastavnicima kroz zanimljivo predavanje približio industriju oglašavanja i problematizirao bitne strukovne naglaske: tko su globalni igrači u industriji, što su to komunikacijski holdinzi, tko je od njih prisutan u Hrvatskoj i na koji način pomažu klijentima u izgradnji brandova? Studenti su dobili jasne odgovore o tipičnom sastavu agencije kad je riječ o profesijama i odjelima unutar agencije, o tome tko je zadužen za koji dio posla, koja je uloga dizajnera unutar agencije te kako se agencijsko poslovanje promijenilo s obzirom na jačanje digitalnih kanala komunikacije i globalnu umreženost.



Luka Duboković — Advertising Agencies: Who are They? What are they Involved in? Who do They Look for?

On Wednesday 5/4/2017 the School of Design hosted Luka Duboković, who delivered a lecture entitled 'Advertising Agencies: Who are They? What are they Involved in? Who do They Look for?'. The lecture addressed the issues tackled by the courses Advertising 1 and 2, intended for acquisition of knowledge and skills required for the creation of comprehensive advertising campaigns throughout the media channels. The Course Director, the Lecturer Veljko Žvan, provided the students at the Undergraduate and the Graduate Study Programmes with an insight into the basics of advertising, whereas Luka Duboković presented the entire range of activities performed by advertising agencies and the principles of advertising industry. Luka Duboković has been involved in advertising agency business since 1996. Most of his work experience was gained at BBDO Zagreb, where he

is currently still working. In 2002 he founded a Strategic Planning Department and since 2005 he has been the CEO and a member of the Management Board at BBDO Zagreb. He provided the students and the professor with a comprehensive insight into advertising industry and addressed the main issues in this profession: Who are the global players in this industry? What are communication holdings? Who of them is present in Croatia and in what way do they assist clients in brand building? Students were provided clear answers about the typical structure of an agency in terms of professions and departments, about who is in charge of specific work segments, the role of designers within agencies and how agency business has changed against the backdrop of the strengthening of digital communication channels and global networking.

Vlado Petričević – 50 godina arhitektonskog i dizajnerskog stvaralaštva



U srijedu 19. travnja 2017. ugodili smo Vladu Petričevića, koji je kroz duhovit i inspirativan razgovor predstavio svojih 50 godina arhitektonskog i dizajnerskog stvaralaštva. Razgovor je moderirala dr. sc. Iva Ceraj, kustosica Hrvatskog muzeja arhitekture HAZU-a. Vlado Petričević, arhitekt po formaciji i industrijski dizajner po vokaciji, diplomirao je 1968. na Arhitektonskom fakultetu Sveučilišta u Zagrebu. Kao dizajner djeluje u zagrebačkom Centru za industrijsko oblikovanje (CIO) do 1974. godine, ostvarujući niz zapaženih projekata na području industrijskog i grafičkog dizajna, te postava izložbi koje nose avangardni naboj. Kao samostalan arhitekt realizirao je niz obiteljskih kuća i interijera, u kojima tradicijsko naslijeđe kreativno i održivo pretvara u nove mogućnosti. Gospodin Petričević je iz osobnog iskustva opisao živopisnu radnu atmosferu 1970-ih

u Centru za industrijsko oblikovanje – ključnom mjestu formacije hrvatskoga modernog dizajna. Kroz prezentirane skice, crteže, tehničke nacрте i fotografije, prisutni su mogli osjetiti duh i kreativni naboj toga vremena, koji i danas inspirira brojne industrijske i grafičke dizajnere. Ovim razgovorom Studij dizajna nastavlja dobru praksu gostujućih predavanja tematski vezanih uz prepoznavanje i valorizaciju vlastite dizajnerske baštine.

Vlado Petričević — 50 years of creative work in design and architecture

On Wednesday 19/04/2017 the School of Design welcomed Vlado Petričević, who presented his 50 years of creative work in design and architecture in a witty and inspirational conversation. The conversation was moderated by dr. sc. Iva Ceraj, Ph.D, Curator at the Croatian Museum of Architecture at the Croatian Academy of Sciences and Arts. Vlado Petričević, an architect by education and an industrial designer by vocation, graduated in 1968 at the Faculty of Architecture at the University of Zagreb. He worked as a designer at the Zagreb-based Centre for Industrial Design until 1974, where he implemented a large number of successful projects in the field of industrial and graphic design, as well as exhibition collections permeated with avant-garde features. As an independent architect, he constructed a large number of family houses and interiors in which he transforms the creative and the sustainable into new possibilities through traditional heritage. Mr Petričević described the picturesque workplace atmosphere at the Centre for Industrial Design in the 1970's, sharing his personal experiences. This was the crucial venue for the formation of the Croatian modern design. Through the presented sketches, drawings, technical drawings and photographs, the attendees were given the opportunity to feel the spirit and the creative charge of that period, which currently still inspires many industrial and graphic designers. Through this conversation the School of Design continues with the good practices of visiting lecturers thematically linked with the identification and valorisation of their own design heritage.

Ivan Lušičić Liik – Sve su to razni oblici svjetla



Ivan Lušičić Liik — These are all different forms of light

U srijedu 10. svibnja 2017. Ivan Lušičić Liik održao je gostujuće predavanje pod nazivom 'Sve su to razni oblici svjetla'. Predavanje se nadovezuje na temu dizajna u kazalištu, proširujući problematiku rasvjete korištenjem novih tehnologija i izvan kazališnih okvira. Ivan je diplomirani arhitekt koji primjenjuje nove tehnologije u području oblikovanja svjetla. Kroza zanimljiv i neformalan razgovor prezentirao je vlastite projekte u kojima spaja glazbu i vizuale te ih u realnom vremenu projicira na pročelja zgrada. Studentima je podijelio svoja znanja o 3D-mapi-ranju /*trodimenzijskom mapiranju/ i primjeni tih tehnika na legitiman način. Prikazujući primjere svjetlosnih i interaktivnih instalacija kreiranih za muzičke i umjetničke festivale, koncerte, kazališne i plesne predstave, problematizirao je ulogu dizajnera u takvim multidisciplinarnim područjima.

On Wednesday 10/5/2017 Ivan Lušičić Liik held a visiting lecture entitled 'These are all different forms of light'. The lecture addressed the issue of design at the theatre, elaborating the issue of lighting through the use of new technologies beyond the boundaries of the theatre. Ivan Lukušić holds a degree in architecture. He applies new technologies in the field of lighting design. Through an interesting and informal conversation he presented his own projects in which he combines music and visual materials and projects them on building facades in real time. He shared with students his knowledge about 3D-mapping /*three-dimensional mapping/ and the application of these techniques in a legitimate way. He addressed the issue of the role of designers in multidisciplinary fields through examples of lighting and interactive installations designed for music and arts festivals, concerts, theatre and dance performances.

Izvorka Jurić – Identitet i proizvod

U srijedu 17. svibnja 2017. ugostili smo Izvorku Jurić, koja je održala predavanje pod nazivom 'Identitet i proizvod'. Predavanje se tematski nadovezuje na projektni zadatak drugog i petog semestra pred-diplomskog studija, smjer Vizualne komunikacije. Kroz primjere projekata s područja identiteta proizvoda i oblikovanja ambalaže, Izvorka je prikazala dizajnerski proces u stvaranju identiteta proizvoda, kroz analizu svrhe i emocije proizvoda, njegovih osnovnih značajki, željene pozicije na tržištu i odnosa s konkurencijom te stvaranje odgovarajuće emoci-onlane i funkcionalne prednosti kojom bi se proizvod istaknuo. Dugogodišnje iskustvo tržišnog komuni- ranja Izvorki je omogućilo jasno definiranje kriterija i postavljanje realnih ciljeva projektnog zadatka. Prisutni studenti sa zanimanjem su pratili i aktivno sudjelovali u analizi projekta Brachia – s ko- jim suradnja traje od 2006. do danas, Croatia in a box – brendiranje hrvatskog proizvoda na drukčiji način, Domeca – stvaranje funkcionalne prednosti u identitetu proizvoda, Cemex i Lintar – stvaranje društveno odgovornog projekta i doprinos zajednici strategijom dizajna te Bite Art – dizajn projekt koji popularizira umjetnost. Ovakvi projekti prikazuju kako cjelovit pristup stvaranju identiteta proizvoda donosi dugoročne koristi i uspjeh proizvoda na tržištu te kako dizajneri – sadašnji studenti Studija dizajna, mogu imati vrlo važnu ulogu u razvoju gospodarstva te vlastitim angažiranim djelovanjem stvoriti poticajnu društvenu klimu.

Izvorka Jurić — Identity and Product

On Wednesday 17/5/2017 the School of Design welcomed Izvorka Jurić, who delivered a lecture entitled 'Identity and Product'. The lecture was thematically linked with the project assignment in the second and the fifth semester of the Undergraduate Study Programme of Visual Communications. Through examples of projects in the field of product identity



and packaging design, Izvorka Jurić presented the design process in the creation of product identity, through an analysis of purpose and emotions of a product, its basic features, the desired market position and the relationship with the competitors, as well as the creation of adequate emotional and functional advantage through which the product would be highlighted. Due to her long-term experience in market communication, Izvorka Jurić can clearly define the criteria and set realistic goals of a project assignment. The students attending the lecture showed high interest in the issue and became actively involved in the analysis of the project entitled Brachia – on which the co-operation has lasted from 2006 to date, Croatia in a Box – branding of Croatian heritage in a different way, Domeca – the creation of a functional advantage in product identity, Cemex and Lintar – the development of a corporate social responsibility project and the contribution to society through design strategy and Bite Art – a design project that popularises art. Projects like those previously mentioned show the long-term benefits of a comprehensive approach to the design of product identity and the success of products on the market, as well as in what way designers, who are currently students at the School of Design, can play an important role in economic development and how through their active involvement they can create an encouraging social climate.

Damir Antolović – Rimac Automobili / dizajn u automobilske industriji

U srijedu 24.5.2017. ugostili smo Damira Antolovića, koji je održao predavanje pod nazivom 'Rimac Automobili – dizajn u automobilske industriji'. Predavanje se nadovezuje na posjet i obilazak tvornice Rimac Automobili u Svetoj Nedjelji, tijekom kojega su se studenti 3. godine preddiplomskoga studija informirali o spoju inovativne tehnologije i klasičnih obrada u procesu nastanka efikasnih, ekološki prihvatljivih, brzih i uzbudljivih električnih automobila. Damir je tijekom ovog inspirativnog predavanja prisutnim studentima i posjetiteljima prenio svoju strast prema dizajnu u automobilske industriji i podijelio iskustvo rada u Rimac Automobilima, gdje je odgovoran za stvaranje svih korisničkih iskustava, za razvoj sučelja i dizajn intuitivnih odnosa između čovjeka i stroja. Predavanje je popraćeno brojnim primjerima koji prikazuju metodologiju prema kojoj je Concept One koncipiran i pozicioniran na tržištu. Damir je opisao holistički i kolaborativni pristup rješavanju problema tijekom proizvodnje tog električnog superautomobila te naznačio neke smjerove razvoja usmjerenog vizionarstvu i inovatorstvu.

Damir Antolović — Rimac Automobili / design in automotive industry

On Wednesday 24/5/2017 the School of Design welcomed Damir Antolović, who delivered a lecture entitled 'Rimac Automobili – design in automotive industry'. The lecture followed the visit and the tour of Rimac Automobili factory located in Sveta Nedjelja, during which students enrolled at the third year of Undergraduate Study Programme were informed about a blend of innovative technology and classic methods during the process of creation of effective, environmentally-friendly, fast and exciting electric cars. During this inspirational lecture Damir Antolović shared his passion for design in automotive industry with the attendees comprising of students and other visitors. Moreover, he shared his work experiences at Rimac Automobili, where he is responsible for the creation of all the user experiences, as well as for interface development and the design of intuitive relationship between humans and machines. The lecture was accompanied by a large number of examples intended to present



the methodology according to which Concept One was designed and positioned on the market. Furthermore, Damir Antolović described the holistic and collaborative approach to problem solving during the manufacturing of this electric supercar and pointed out some directions of development focused on vision and innovation.

Tomislav Knezović – Prostorija + dizajn = komunikacija proizvođača + dizajnera



U srijedu 31. svibnja 2017. ugostili smo Tomislava Knezovića, koji je održao predavanje pod nazivom 'Prostorija + dizajn = komunikacija proizvođača + dizajnera'. T. Knezović nazočnim je studentima iznio vlastita iskustva u proizvodnji madraca, suradnji s dobavljačima i kontaktima s kupcima. Ljubav prema proizvodnji tapaciranog namještaja kao pokretačka snaga, želja za proizvodnjom inovativnih proizvoda i dokazivanje. Kako u zemlji imamo vrhunske profesionalce koji mogu osmisliti odličan proizvod – sve je rezultiralo pokretanjem projekta 'Prostorija', koji u svoju viziju, misiju i poslovni model u potpunosti ugrađuje partnerski odnos s dizajnerima. Uspješna priča počinje 2011. kada su ostvareni svi tehnički preduvjeti da tvornica krene u probni rad s najmodernijom tehnologijom. Od tada tvrtka naveliko popularizira dizajnerski namještaj s potpisom hrvatskih dizajnera. Sinergija kvalitetnog dizajnera te proizvođača entuzijasta uvjet je za njihov uspjeh, uspjeh njihovih proizvoda i zajednice u kojoj djeluju. Za T. Knezovića dizajn je način života i velik gospodarski pokretač. Profesor Mladen Orešić zahvalio je u ime Studija dizajna

Tomislavu Knezoviću na gostovanju i inspirativnom predavanju te izrazio zadovoljstvo činjenicom da su većinu proizvoda tvrtke Prostorija oblikovali dizajneri koji su svoje formalno obrazovanje stekli upravo na Studiju dizajna.

Tomislav Knezović — Prostorija + design = communication of manufacturer + designer

T. Knezović presented to all the attendees his own experiences in the production of mattresses, co-operation with the suppliers and contact with customers. He talked about his love for production of upholstered furniture as the driving force, the wish to produce innovative products and affirmation. Since in our country there are top quality professionals who are able to conceptualise excellent products – it all resulted in the launch of a project entitled 'Prostorija', which fully integrated a partnership relationship with designers into its vision, mission and business model. The success story started in 2011 when all the technical prerequisites were met for the factory to start trial runs using the latest technologies. The company has been largely popularising designer furniture by Croatian designers ever since. The synergy between a quality designer and an enthusiastic manufacturer is a prerequisite for their success, the success of their products and the community in which they operate. For T. Knezović design is a way of life and a fundamental economic promoter. The professor Mladen Orešić expressed his gratitude to Tomislav Knezović on behalf of the School of Design for his visit and the inspiring lecture delivered. In addition, he expressed his satisfaction with the fact that most products provided by the company Prostorija have been developed by designers who have been formally educated at the School of Design.

Martina Granić – Koreograf, dizajner, vizualni umjetnik

Martina Granić živi i radi kao koreograf, dizajner, vizualni umjetnik u Zagrebu. Naime, već na drugoj godini fakulteta ima interdisciplinarnе radove koji povezuju koreografiju i dizajn kako bi njezin završni diplomski rad na Studiju dizajna bio performans. Pokrenula je nekoliko društvenih platformi na području plesa i izvedbenih umjetnosti. Kao grafički dizajner radila je u području kulture za gotovo sve autore i kompanije zagrebačke plesne scene. Kao profesionalni koreograf djeluje u različitim umjetničkim organizacijama: Nedjeljno popodne, Jato Utile, Eau de Performance, Arms, Dodjela nagrade suvremenog plesa strukovnih udruga RH 2015., Botanike (u suradnji s Anom Mrak), Ceremonia, Faun (u mentorskoj suradnji s Tonijem Flegom). TASK, EKS BAUHAUS, SPQR, BOTANIKE, DENF, samo su neke od umjetničkih platformi čijim će se primjerima objasniti potreba Martinine intuitivne sklonosti prema: dizajniranju sustava rada kolektiva, promišljanju edukativnih modela u koreografiji i dizajnu kroz kolektivne projekte te promišljanju potreba za kolektivnim djelovanjem danas... kako bi potaknula studente na promicanje dizajnerskog projektiranja u drugim strukama i osvijestila široke mogućnosti mutacija umjetničkih i dizajnerskih metodologija rada.

Martina Granić Choreographer, designer, visual artist

Martina Granić lives and works as a choreographer, designer and visual artist in Zagreb. As early as at her second year of study at the Faculty she already has interdisciplinary work that connects choreography and design, striving to provide a graduation thesis at the School of Design in the form of performance. She has launched several social platforms in the field of dance and performing arts. As a graphic designer, she has worked in the field of culture for almost all the choreographers and companies on the Zagreb dance scene. In addition, as a professional choreographer, she is involved in a wide range of artist organisations: Nedjeljno popodne, Jato Utile, Eau de Performance, Arms, Award Presentation for Contemporary Dance of Professional Associations of the Republic of Croatia 2015, Botanike (in co-operation with Ana Mrak), Ceremonia, Faun (in mentoring co-operation with Toni Flego). TASK, EKS BAUHAUS, SPQR, BOTANIKE, DENF, are only a few of artistic platforms through which an expla-



nation will be provided about Martina's intuitive tendency toward designing a system of work in a collective, deliberation about educational models in choreography and design through joint projects and consideration of the requirements for joint action nowadays ... in order to encourage students to promote design in other professions and raise awareness on the immense potential of mutation of artistic and designer methodologies of work.

Diego Vainesman – Type design



Zgraf je međunarodna manifestacija grafičkog dizajna i vizualnih komunikacija koja se od 1975. godine održava u Zagrebu u organizaciji Hrvatske udruge likovnih umjetnika primijenjenih umjetnosti (ULUPUH). Tema ovogodišnjeg, dvanaestog, izdanja jest sintagma 'društvene reprize', koju potpisuje poznati britanski teoretičar dizajna, Rick Poynor. Zahvaljujući Zgrafu, imali smo priliku na Studiju dizajna ugostiti zanimljivoga gosta, bivšeg izvršnog direktora Type Directors Cluba (TDC) i prvog Latinoamerikanca na mjestu predsjednika TDC-ova odbora Diega Vainesmana. Predavanjem je predstavio svoju osebujnu viziju toga kako kreativna komunikacija omogućuje logotipima, proizvodima i poznatim povijesnim osobama pričanje uzbudljivih vizualnih priča. Ovim je predavanjem gospodin Vainesman podijelio vlastite spoznaje o starim umjetnostima u digitalnome i ultratehnološkome svijetu, u kojemu je kreativnost često samo jedan od detalja kojemu se ne pridaje posebna pozornost. Predavanju su pribivali svi studenti prve godine preddiplomskoga studija, studenti ostalih godina preddiplomskog i diplomskog studija te nastavnici, koji su iskoristili priliku i gospodinu Vainesmanu u galeriji Studija dizajna prezentirali radove naših studenata. Osim što radi za razne

internacionalne klijente i institucije u vlastitom studiju 40N47 Design Inc., gospodin Vainesman predaje na Školi za likovnu umjetnost, a predavao je i na Parsons School of Design te Pratt Institutu u New Yorku. Član je brojnih stručnih žirija, a često drži predavanja i radionice o logotipima i brendiranju po cijeloj Europi i Latinskoj Americi. Bio je dopisnik iz New Yorka za tipoGráficou, vodeći časopis o dizajnu i tipografiji u Latinskoj Americi (1987– 2007). Suautor je knjige Tipografía Latinoamericana (2014).

Diego Vainesman – Type design

Zgraf is an international exhibition of graphic design and visual communications, which has been held in Zagreb since 1975, organised by the Croatian Association of Artists of Applied Arts (ULUPUH). The topic of this year's twelfth edition was the syntagm of 'Social Reruns', provided by the British design theorist, Rick Poynor. Due to Zgraf, the School of Design had the opportunity to welcome an interesting guest, the former Executive Director of Type Directors Club (TDC) and the first Latin American President of the TDC



Management Board – Diego Vainesman. Through his lecture he presented his own specific vision of how creative communication enables logos, products and famous historical figures to tell exciting visual stories. Moreover, Vainesman shared his own insight about ancient arts in digital and ultra-technological world, in which creativity is frequently only one of the details that is not given any special attention. The lecture was attended by all first year students at the Undergraduate Study Programme, students of other years of Undergraduate and Graduate Study Programmes and professors who used the opportunity to present the works by the students at the School of Design to Mr Vainesman at the School of Design Gallery. In addition to working for different international clients and institutions in his own studio 40N47 Design Inc., Mr Vainesman is a lecturer at the School of Visual Arts and he also taught at Parsons School of Design and Pratt Institute in New York. He is a member of many expert panels and he frequently delivers lectures and holds workshops about logos and branding throughout Europe and Latin America. He was a reporter from New York for tipoGráfica, the leading magazine about design and typography in Latin America (1987 – 2007). He is a co-author of the book entitled Tipografía Latinoamericana (2014).

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Svilčić Blaž
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Tomičić Davor
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Vranković Nikola
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Despot Filip
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STUDIJ – DIPLOMANTI**
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Bočvarov Saša
Bubić Koraljka
Canki Iva
Čavar Maja
Đuroković Dražen
Flegar Diana
Garović Goran
Golik Gordana
Hinšt Nikolina
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Petrak Mario
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Szigeti Vladimir
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Zovko Maja
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1997/1998

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Filipović Nikola
Grbac Ivica
Hajsig Božica
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Keller Goroslav
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Stanić Marko
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Thumm Luka
Tkalec Zrinka
Zagorac Predrag
Zekušić Irena
Zubak Morana
Žiljak Jana

1994/1995

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Brčić Stipe
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Deković Damir
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Dvorski Krunoslav
Đurić Nemeć Dubravka
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Grbac Ivica
Hajsig Božica
Herceg Stanko
Hrnčević Juraj
Ileković Boris
Indof Janez
Ivančević Radovan
Jerneić Željko
Jurčević Tanja
Jurković Miljenko
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Grabovac Mirjana
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Iveta Danijel
Janota Mirela
Juretić Ivan
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Koporčić Nataša
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Križan Ivan
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Puškarić Vesna
Radovniković Veljko
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Šoštarić Tanja
Vlajo Koraljka
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1993/1994

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Ileković Boris
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Jonke Sven
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1992/1993

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1991/1992

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Kerschoffset

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

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



