

The background of the page is filled with various fashion sketches. At the top right, there is a sketch of a long-sleeved top with a ruffled neckline and a gathered waist. Below it, there are sketches of a long-sleeved top with a striped pattern and a ruffled neckline, and a long-sleeved top with a striped pattern and a ruffled neckline. On the left side, there are sketches of a long-sleeved top with a striped pattern and a ruffled neckline, and a long-sleeved top with a striped pattern and a ruffled neckline. The sketches are drawn with black lines and some shading, giving them a hand-drawn, artistic feel.

**CRTEŽ U (MODNOM)  
OBLIKOVANJU**

-  
ZRINKA  
KUIĆ

-  
**DRAWING IN  
(FASHION) DESIGN**

Povećan interes za crtež kao umjetnički medij i za crtež kao dio procesa oblikovanja primjetan je u zadnjih nekoliko godina, iz više razloga. Naša svakodnevna današnja okolina gotovo je potpuno artifičijelna, a materijali koji se upotrebljavaju u arhitekturi i dizajnu sve češće su umjetni (inteligentni), a sve rjeđe prirodni. Pri koncipiranju ideja sve se više služimo računalima (a sve manje crtežom) i ideje koje zamišljamo ovise o mogućnostima kompjuterskih programa. Bez njih ne bi ih bilo moguće ni zamisliti. Istraživanje porijekla i razvoja ideja zato je posebno zanimljivo i važno jer pokazuje utjecaj tehnologije na razmišljanje.<sup>1</sup>

U tom smislu 'prirodnost' crteža, kao vizualne činjenice i kao načina izražavanja, ima posebnu, gotovo magijsku privlačnost. Sama činjenica da pri analizi odjevnih predmeta, pa i u arhitekturi i dizajnu, govorimo o likovnim aspektima vraća nas na početak procesa oblikovanja koji započinje, najčešće, razradom ideja na papiru. Crtež je sredstvo bilježenja ideja, najbolji i najbrži način zapisivanja misli kojima je sadržaj apstraktni oblik. Konceptualna umjetnost 60-ih i 70-ih godina potpuno je razbila auru umjetničkog djela i samu njegovu predmetnost te u umjetnost uvela proces, istraživanje, analizu, raspravu i jezik kao dijelove i načine kritičkoga umjetničkog stvaralaštva. Tada su kao umjetnički artefakti prihvaćeni i crteži, fotografije i dokumenti

u različitim medijima koji svjedoče o nastajanju ili razvoju ideje umjetničkog djela ili kao u slučaju performansa služe njegovu kasnijem prikazivanju.

Osim dokumentarne, uloga crteža u procesu modnog oblikovanja važna je na više načina. Crtež je samo jedna od razina percepcije predmeta. On se nalazi na početku procesa oblikovanja, na čijem kraju je gotovo djelo. Zbog prirode crteža oblici nastali na dvodimenzionalnoj površini papira nedovršeni su i neodređeni. Na razini percepcije to omogućuje stvaranje različitih načina doživljavanja prikaza, neovisno o njegovu 'sadržaju', načina koji nisu mogući pri percepciji materijalnog djela. S obzirom na status potrošačkih dobara u današnjem svijetu i teorija koje su usredotočene na taj problem, različite razine percepcije otvaraju nove dimenzije predmeta, otkrivaju njegovo nastajanje. Nužnost razlikovanja različitih razina percepcije predmeta i pojava koje nas okružuju pokušaj je razumijevanja današnjeg svijeta. Roland Barthes kaže da je opis modnog odjevnog predmeta (a ne više njegova izrada) društvena činjenica.<sup>2</sup> Iako posve imaginaran,<sup>3</sup> takav modni odjevni predmet - koji je bez utjecaja na stvarni odjevni predmet - neprijeporan je element masovne kulture. U današnje vrijeme taj odnos trebalo bi proširiti i proučavanjem stvaranja odjevnog predmeta. Čini se da izrada ponovo

In the past few years, one can observe an increased interest in drawing as an art medium and as a part of the design process. There are several reasons for that. Our everyday environment has become almost entirely artificial and the materials that are used in architecture and design tend to be artificial (intelligent) as well, rather than natural. When creating concepts for our ideas, we tend to use computers (rather than drawing) and the ideas conceived depend on the capacity of computer programmes, without which they would be unimaginable. Therefore, it is especially intriguing and important to investigate the origin and evolution of ideas, since it reveals the influence of technology on our thinking process.<sup>1</sup>

In that respect, the 'naturalness' of drawing, both as a visual fact and as a form of expression, has a peculiar, almost magical appeal. The very fact that in analyzing fashion items, and even in architecture and design, we speak of visual aspects, brings us back to the starting point in the design process, which mostly begins with elaborating ideas on paper. Drawing is a tool for noting down ideas, the best and the fastest way of pinning down thoughts that have an abstract design as their content. The conceptual art of the 60s and 70s shattered completely the aura of artwork and its objectness by introducing process, research, analysis,

discussion, and language into art as segments and methods of critical artistic creation. That was the time in which drawings, photographs, and documents produced in various media and testifying of the creation or evolution of an idea for an artwork were accepted as artistic artefacts in their own right, and in case of performing arts, they could even become part of a subsequent performance.

Apart from its documentary role, drawing is important for the process of fashion design in many ways. It is only one of the levels at which an object is perceived. It stands at the beginning of the design process, which ends with the ready product. Owing to its nature, forms that are created on the two-dimensional surface of the paper remain unfinished and vague. On the level of perception, this enables the emergence of various ways of experiencing the presented, regardless of its 'content', ways that are not possible when perceiving a material object. Taking into account the status of consumer goods in the present world and the theories that focus on that problem, these various levels of perception open up new dimensions in an object, revealing its materialization. The necessity of distinguishing between various levels in perceiving the objects and the phenomena that surround us is, in fact, an attempt to understand the world of today. Roland Barthes has stated

postaje društvena činjenica, ali na način različit od onoga kako je značenje izrade shvaćao Barthes. Ili je to zanimanje za izradu potaknuto lokalnim uvjetima?

### Crtež i proces oblikovanja

Uloga crteža u oblikovanju uglavnom nije šire teorijski razmatrana, većinom se to odvija putem izložbi<sup>4</sup> i različitih publikacija slične komparativne strukture.<sup>5</sup> Izložba pod nazivom *Dizajnerski crtež* održana je u sklopu 13. međunarodnog bijenala crteža u riječkome Muzeju moderne i suvremene umjetnosti 1995. godine, a na njoj su bili izloženi radni crteži dizajnera. U predgovoru izložbe Stane Bernik govori o položaju crteža u suvremenoj umjetnosti koji je doveo do takve koncepcije izložbe. U odnosu na programsku određenost Bienala čiji je cilj vrednovanje "... značajnog segmenta stvaralaštva naznačenog pojmom 'originalni crtež' ..." u organizaciji 12. međunarodnog bienala crteža iz naziva manifestacije - Međunarodna izložba originalnog crteža - uklonjen je pojam 'originalni crtež'. Razlozi za to su "... spoznaje da je medijski status crteža postao sasvim različit od onoga u početku priređivanja bijenala, kada je bio pretežito psihogeno autentičan, prvotan i iz same srži izlazeći zapis likovne ideje, izražen potpuno neposrednim, autorski lako prepoznatljivim

jezikom. Njegovi su stvaratelji bili slikari, kipari, grafičari, ali i arhitekti i dizajneri, jer je temeljno mjerilo bila prisnost ispovijedi i maštovita rječitost samog crteža. Suvremeni transformacijski procesi (mislimo na one likovne tendencije koje su se afirmirale istovremeno s priređivanjem riječkih bijenala<sup>6</sup>) pokazali su se u svojoj značenjskoj izražajnosti, posezali su u ontološku bit likovne umjetnosti i tako mijenjali njenu pojavnost. Te su se promjene radikalizirale osobito s inauguracijom konceptualizma u njegovu najširem značenju, postavljajući baš crtež u ulogu konačne ispovijedi, tj. finalne poruke zacrtane u neponovljivu vizualnu konfiguraciju ... Crtež više nije bilo moguće smjestiti u okvir klasičnog i pragmatičnog poimanja njegova poslanstva, funkcije i značenja."<sup>7</sup> Promjene u koncepciji Bienala dogodile su se povodom 12. međunarodnog bienala crteža kada je izložen tzv. kiparski crtež. Stane Bernik piše da je svjestan "... da bi uloga naše izložbe mogla biti pionirska, jer će to biti jedan od rijetkih pokusa kritičke i uspoređivačke (komparativne) obrade dizajnerskog crteža u svijetu".<sup>8</sup> Crteži su se do tada upotrebljavali samo kao "slučajna ilustracija ili usputna dekoracija, ... a samo je katkada upotrijebljen za dokazivanje i utemeljivanje dizajnerskih stvaralačkih stavova njegovih autora. Ako uspoređujemo dosadašnje vrednovanje i bavljenje crtežom uopće ili posebno npr. arhitekturnim crtežom, koji

that the description of a garment of fashion (and no longer its production) is a social fact.<sup>2</sup> Even though purely imaginary,<sup>3</sup> such a garment of fashion – without affecting real clothing – is an incontestable element of mass culture. Today, this relation should be extended by studying the creation of a fashion item. Apparently, production has been regaining its status as a social fact, but in a way that is completely different from the way in which Barthes understood its significance. Could it be that this interest in production is a result of local circumstances?

### Drawing and the design process

The role of drawing in design has rarely been considered in a broader theoretical framework. It remained largely restricted to the exhibition context<sup>4</sup> and to various publications of a similar comparative structure.<sup>5</sup> An exhibition entitled *Dizajnerski crtež (Designer's Drawing)* was organized in 1995, within the 13th International Drawing Biennial at the Museum of Modern and Contemporary Art in Rijeka, and it presented various working drawings made by designers. In the preface to its catalogue, Stane Bernik discussed the position of drawing in contemporary art, which led the organizers to adopt that particular exhibition concept. Regardless of the programmatic determinants

of the Biennial, which stated that its aim was to value "the meaningful segment of creativity called 'original drawing'," the organizers of the 12th International Drawing Biennial had removed the words "original drawing" from the event's title (originally, it was International Exhibition of Original Drawing). The reason was that it had become "clear that the medium interpretation of drawing had thoroughly changed since the early times of the Biennial, when drawing was still predominantly seen as an authentic and elemental draft of a visual idea, originating from the depths of the psyche in the artist's very own, direct, and clearly recognisable language. Its creators were painters, sculptors, graphic artists as well as architects and designers since the basic criteria were the genuineness of the assertion and imaginative expressiveness of the drawing itself. Modern transformational processes, i.e. artistic tendencies which emerged in parallel with the tradition of the Rijeka Biennial and appeared at its exhibitions in their meaningful articulation,<sup>6</sup> reached the very ontological essence of the work of art, therefore also modifying its manner of existence. The most radical manifestation of these changes can be seen in the development of conceptualist art in its widest sense, in which drawing is increasingly seen in the role of the definitive expression, the ultimate communication, drawn

je mnogo bliži zadanoj temi, možemo svakako potvrditi da je mnogo više dokaza o crtežu kao djelatnom kanalu komuniciranja stvaralačkih ideja”.<sup>9</sup>

Nakon gotovo deset godina održana je međunarodna izložba arhitektonskog crteža - *Oris ideja* - u Domu hrvatskih likovnih umjetnika<sup>10</sup> na kojoj su bili izloženi crteži arhitekata čiji su radovi objavljeni u časopisu. U predgovoru izložbe Andrija Rusan i Ante Nikša Bilić navode kako skice na izložbi trebaju omogućiti "... publici da dobije uvid u svu kompleksnost, različitost, slojevitost, pa i ljepotu najkreativnijeg razdoblja rada na projektu", spominjući kako je skica uz sam sadržaj projekta najočitije umjetničko izražavanje arhitekta. U siječnju 2008. u Galeriji ULUPUH u Zagrebu održana je izložba pod nazivom *Skica za model*, koja je tematizirala odnos modne skice, modela i fotografije, istražujući na taj način odnose u modnom sustavu i percepciju odjevnog predmeta. U izložbenoj koncepciji fotografija je predstavljena kao integralni dio modnog sustava u kojem crtež stoji na početku, a fotografija na kraju procesa proizvodnje odjevnih predmeta (medijacija i potrošnja).<sup>11</sup> Samo izložbi prethodilo je istraživanje provedeno 2006. među članovima Sekcije za oblikovanje odijevanja ULUPUH-a o ulozi crteža u njihovu radu (radnog crteža, skice koja prethodi izradi odjevnog predmeta).

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in a unique visual configuration.(...) In addition, drawing could no longer be contained in the classic and pragmatic conception of its mission, function and meaning.”<sup>7</sup> Changes in the Biennial’s concept occurred with the 12th International Drawing Biennial, which exhibited the so-called sculpture drawing. Stane Bernik was aware “that ours may indeed prove to be a pioneering exhibition in this respect, since it will be a rare attempt at a critical and comparative analysis of designer’s drawing.”<sup>8</sup> Previously, drawings were used only as “occasional illustration, almost decorations... and were seldom used as evidence of creative ideas of their designers. If we analyse the conventional evaluation and consideration of drawing in general, or for example architectural drawing, which is closer to our present topic, in particular, it appears that this artistic discipline has been conceived much more as a useful channel for communicating creative ideas.”<sup>9</sup>

Almost ten years later, an international exhibition of architectural drawing was organized at the Croatian Artists Centre under the title *Oris ideja (Outline of Ideas)*,<sup>10</sup> featuring drawings by architects whose work had been published in journals. In their preface to the exhibition, Andrija Rusan and Ante Nikša Bilić stated that the exhibited sketches should give an opportunity to the visitors to “gain an insight into

Potreba za pragmatičnim poimanjem poslanstva, funkcije i značenja crteža (kako je to rekao Stane Bernik), koja više nije mogla biti ostvarena u umjetnosti, ostvarila se na području gdje crtež još uvijek ima takvu ulogu. Istovremeno predmet interesa tih izložbi govori o rastućem interesu za procese oblikovanja općenito. Dubravko Rogale upozorava kako je "... područje (modnog) dizajna napredovalo od izrazito estetskih prema sve složenijim konotacijama, da bi na kraju poprimilo i prve obrise znanstvenog istraživanja”.<sup>12</sup> On prognozira i porast broja radova iz tog područja "... sukladno svom razvoju i značaju". Interes za procese oblikovanja općenito i u modnoj industriji rezultat je razvoja teorijske misli koja se bavi interdisciplinarnim istraživanjem fenomena mode, i s druge strane golema medijskog zanimanja za sve aspekte modnog sustava koji također generira interes za takve teme. Već odavno zapažena je i istovrsnost kreativnih poticaja u sva tri područja oblikovanja. Upravo na to upućuje izložba pod nazivom *Skin+Bones: parallel practices in fashion and architecture* održana 2007. godine u Tokyu u National Art Centru, kao i sve češća suradnja modnih dizajnera i arhitekata (npr. Chanel i Zaha Hadid). Ostale karakteristike modnog oblikovanja, kao i oblikovanja u području arhitekture i dizajna, određene su vlastitim predmetom.

the entire complexity, variety, intricacy, and even beauty of that exceedingly creative phase of working on a project,” observing that, apart from the very substance of the project, the sketch is the most obvious form of artistic expression for an architect.

In January 2008, an exhibition entitled *Skica za model (Sketching the Design)* was held at the ULUPUH gallery in Zagreb. Its theme was the link between fashion drawing, design, and photography, and it sought to explore the relations within the fashion system and the perception of fashion items. In the exhibition concept, photography was presented as an integral part of the fashion system, in which the drawing stood at the beginning and the photograph at the end of the process of garment production (mediation and consumption).<sup>11</sup> The exhibition was preceded by a survey, carried out in 2006 among the members of the Section for Fashion Design at ULUPUH about the role of drawing in their work (a working sketch preceding the production of a garment).

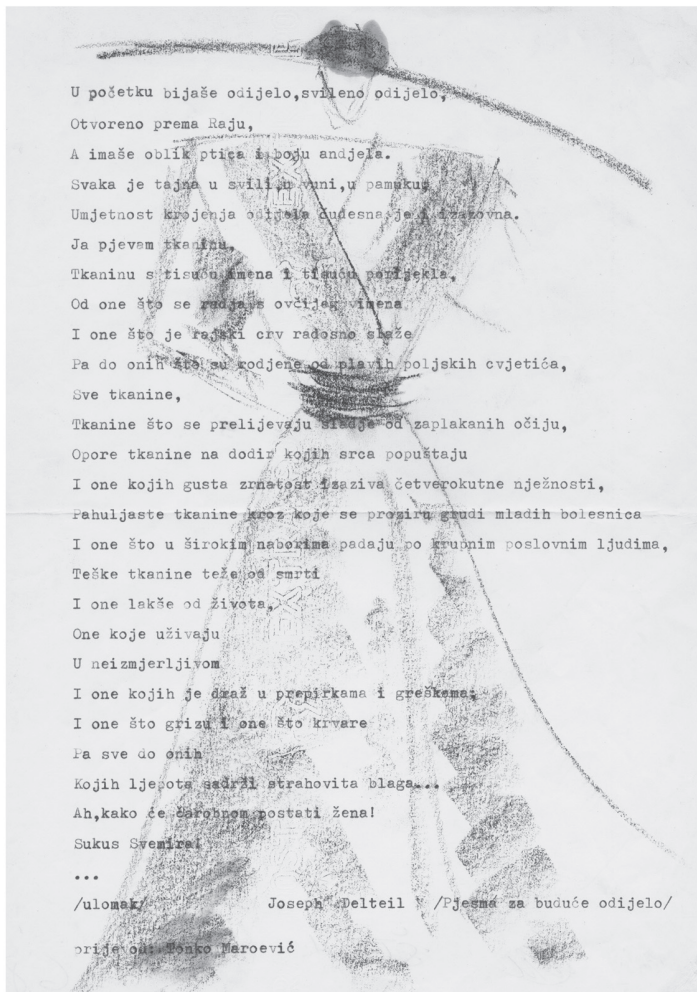
The need to grasp pragmatically the mission, function, and significance of drawing (in Stane Bernik’s words), which could no longer be realized in art, has been realized in a field where drawing still has that role. At the same time, the focus of these exhibitions speaks of a growing interest in

BRANKA DONASSY, CRTEŽI

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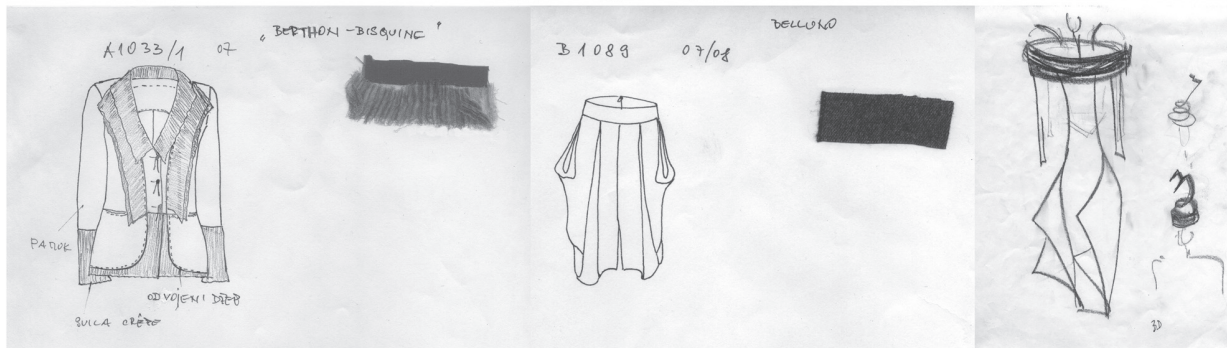
Donassy 88



U početku bijaše odijelo, svileni odijelo,  
 Otvoreno prema Raju,  
 A imaše oblik ptica i boju anđjela.  
 Svaka je tajna u svijetloj vuni, u pamukus.  
 Umjetnost krojenja odijela čudesna je i raznovna.  
 Ja pjevam tkaninu,  
 Tkaninu s tisuću imena i tisuću parijskih,  
 Od one što se raduje ovčijem vianu  
 I one što je rajski crv radosno slaže  
 Pa do onih što su rodjene od plavih poljskih cvjetića,  
 Sve tkanine,  
 Tkanine što se prelijevaju sliče od zaplakanih očiju,  
 Opore tkanine na dodir kojih srca popuštaju  
 I one kojih gusta zrnatost izaziva četverokutne nježnosti,  
 rahuljaste tkanine kroz koje se proširu grudi mladih bolesnica  
 I one što u širokim naborima padaju po krunim poslovnim ljudima,  
 Teške tkanine teže od smrti  
 I one lakše od života,  
 One koje uživaju  
 U neizmjerljivom  
 I one kojih je dječ u prepirkama i greškama,  
 I one što grizu i one što krvare  
 Pa sve do onih  
 kojih ljeota sadrži strahovita blaga...  
 Ah, kako će čarobnom postati žena!  
 Sukus Svemira!  
 ...  
 /ulomak/ Joseph Delteil // Pjesma za buduće odijelo/  
 prijevod: Ranko Maroević

ZRINKA  
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BRANKA DONASSY, DRAWINGS

### Crtež u modnom oblikovanju

U procesu oblikovanja odjevnih predmeta crtež predstavlja jedan od elemenata u strategiji razvoja ideje. Većina dizajnera istaknula je materijal kao jednako važan ili najvažniji element. Nakon razgovora s jedanaest dizajnerica koje su se odazvale pozivu na istraživanje dobila sam uvid u položaj crteža u njihovu radu. Iako svi rade male crteže koji im služe za prisjećanje, skice ili ilustracije uglavnom ne rade. Kao i u umjetničkom obrazovanju, tijekom školovanja za modnog dizajnera crtež je važan element vježbanja, izražavanja i razrade dizajnerskih zamisli; međutim, tijekom rada spomenute dizajnerice napustile su ga iz različitih razloga te ih većina više ne crta, zbog nedostatka vremena, ili stoga što u procesu oblikovanja crtežu nisu pridavale veliku važnost. U njihovu radu materijal igra odlučujuću ulogu u oblikovanju odjavnog predmeta s obzirom da se izgled modela prilagođava vrsti materijala. Tako nakon odabira materijala većina njih odmah pristupa izradi krojeva ili tehničkih crteža, a završne popravke obavljaju na lutki. Samo četiri dizajnerice potvrdile su da još uvijek crtaju. Vesni Kovačić crtež služi za definiranje izgleda odjavnog predmeta prije krojenja, a Jadranki Hlupić, koja je u vrijeme našeg razgovora bila zaposlena u tekstilnoj industriji, u obavljanju posla nužan je crtež ili kroki, tj. skica za razradu

i “zapisivanje” velikog broja ideja, zatim tehnički crtež. Tu treba napomenuti da su dvije dizajnerice koje više ne crtaju (Nada Došen i Ruža Hodak) prije radile u industriji te su crtale krokije i tehničke crteže (u poslovnim procesima u industriji obje vrste crteža su nužne).<sup>13</sup>

Druge su dvije dizajnerice koje još uvijek crtaju Nataša Mihaljčićin i Martina Ranilović-Vrdoljak (I-gle), dobro poznate hrvatskoj umjetničkoj javnosti. Njihova proizvodnja također se zasniva na unikatima i vrlo malim serijama (uz to se i izvozi); međutim, opseg posla je takav da zahtijeva pet ili više suradnika na izradi odjavnih predmeta. One se koriste vrlo jednostavnim crtežima u svakodnevnom radu uz pomoć kojih međusobno komuniciraju i razrađuju ideje. Takvi, vrlo jednostavni, brzi crteži osnovno su pomagalo u njihovu svakodnevnom radu. Kada rade kolekcije, između kojih postoje velike razlike, kreativni je proces isti, ali planski organiziraniji i u njemu crtež također ima važnu ulogu. Iako ne rade ono što bismo mogli nazvati ilustracijom, jer jednostavno nemaju vremena za elaboriranje crteže, napominju da sa sobom stalno nose blok za skiciranje i bilježenje ideja. Također rade i tehnički crtež za svoje suradnike. Dizajnerica Branka Donassy radi sezonske pret-a-porter kolekcije koje se kasnije izrađuju u serijama; uglavnom crta

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the design process as such. Dubravko Rogale has drawn attention to the fact that “the field of (fashion) design has evolved from outspokenly aesthetic to more complex connotations, eventually acquiring the first contours of scholarly research.”<sup>12</sup>

He has also predicted an increase in the number of writings in that field, “in accordance with its development and importance.” This new interest in the design process, both generally and specifically, namely in fashion industry, is a result of the evolution of theoretical reflection that deals with interdisciplinary research on the phenomenon of fashion, but also of the enormous interest of the media in all aspects of the fashion system, which itself generates further interest in such topics. Similarities of creative impulses in all the three fields of design were noticed long ago and documented in an exhibition entitled *Skin+Bones: Parallel Practices in Fashion and Architecture*, which took place at Tokyo’s National Art Centre in 2007, as well as in the increased cooperation between fashion designers and architects (e.g. Chanel and Zaha Hadid). Further characteristics of fashion design and architectural design have been determined by their respective subjects.

### Drawing in fashion design

In the process of designing garments, drawing is a crucial element in the strategy of developing ideas. Most designers have indicated fabric as an equally important element, or even the most important one. I spoke to eleven designers that agreed to participate in my research and I was able to reach certain conclusions as to the role of drawing in their work. Even though all of them produced small drawings that served to remind them of certain ideas, they mostly omitted sketches or illustrations.

In art education, during one’s training for a fashion designer, drawing is still an important element in practicing, expressing, and elaborating ideas; however, later it is abandoned by designers for various reasons. Thus, most of the surveyed designers no longer produced any drawings, be it for the shortage of time or because they did not consider it very important for the design process. In their work, fabric plays a decisive role in the creation of a garment, since they adapt the design to the type of fabric they use. Having chosen the fabric, most of them directly go on to producing the pattern or the technical drawing, while final modifications are done on the mannequin. Only four designers confirmed that they were still drawing. Vesna Kovačić uses drawing to define the appearance of a

male skice potrebne u procesu izrade i za katalogizaciju modela, koje su prvenstveno tehnički crteži. Dok je radila unikate, crtala je jednostavne skice u kojima je hvatala siluete koje su je zanimale. U svom radu istražuje oblikovanje forme i ponašanje materijala, kako tehnički tako i s obzirom na tijelo. Kao važnu karakteristiku svog rada navodi mogućnost razmišljanja u sve tri dimenzije. U slučaju kompliciranih, složenih formi karakterističnih za njezin rad, koje treba dodatno definirati ili iskušati neku ideju, onda radi na lutki ili izrađuje umanjene verzije odjavnog predmeta. Kvalitetu svog rada temelji na poznavanju konstrukcije odjeće.

Dizajnerica Nada Došen navodi da povremeno radi idejne skice, ali rijetko. Nakon rada u industriji, kao samostalni dizajner i ona je crtala, međutim s vremenom se taj proces izgubio, također zbog nedostatka vremena (slično kaže i Ruža Hodak). Kada izrađuje kolekcije, radi male crteže odjavnih predmeta (kao i Branka Donassy) radi zaokruživanja ideje kolekcije.

Nešto drugačiji pristup crtežu možemo vidjeti u knjizi *Fashion illustration by fashion designers* autorice Laird Borrelli. Knjiga se bavi radnom ilustracijom dizajnera koja nastaje prije samog odjavnog predmeta te donosi 280 crteža 60 autora. Objavljeni su i njihovi komentari o ulozi crteža u procesu dizajniranja i odnosa crteža i završenog modela.

Karakteristike su crteža za koje se autorica zanima, uz ta dva pitanja, tehnika crtanja i razlika između crteža i fotografije, koju smatra neizbježnom jer je fotografija još kasnih 1920-ih marginalizirala ulogu modne ilustracije (djelo profesionalnih ilustratora).<sup>14</sup> Dizajneri navedeni u knjizi većinom imaju vlastite modne linije ili rade kao dizajneri za modne kuće. Njihovo poslovanje odvija se najvećim dijelom na području Sjedinjenih Američkih Država i jednog dijela Europe - Engleska, Francuska, Belgija i Rusija. Za odjevnu industriju i dio tekstilne industrije u visokorazvijenim zemljama uglavnom prevladava naziv modna industrija.<sup>15</sup>

Proces proizvodnje u modnoj industriji organizira se po načelu godišnje proizvodnje trendova. Dizajneri u tom procesu moraju stalno proizvoditi nove ideje, različite od prethodne sezone. U takvom tržišno orijentiranom sustavu najvažniji je dizajnerski koncept koji daje prepoznatljivost i originalnost, najvažniju kvalitetu, radu pojedinog dizajnera. U ostvarivanju kreativnih zamisli crtež tim dizajnerima služi kao način da izraze svoje ideje, bilo konkretnom razradom modela bilo samo kao oslobađanje kreativnog impulsa i kao polazna točka, zbog čega je nekim dizajnerima crtež vrlo važna forma izražavanja. Crtežom se istražuju oblici odjavnih predmeta, definiraju se siluete, oblikuje stav i atmosfera, naglašavaju detalji, formiraju pristupi oblikovanju. Iako u predgovoru knjige na samom

garment before cutting the fabric, while Jadranka Hlupić, who was employed in textile industry at the time of our interview, needed a drawing or croquis in order to elaborate and "document" her various ideas, after which she would produce a technical drawing. It should also be noted that two of the designers that no longer draw (Nada Došen and Ruža Hodak) formerly worked in textile industry and had to produce croquis and technical drawings (since both types of drawings are required in industrial production).<sup>13</sup>

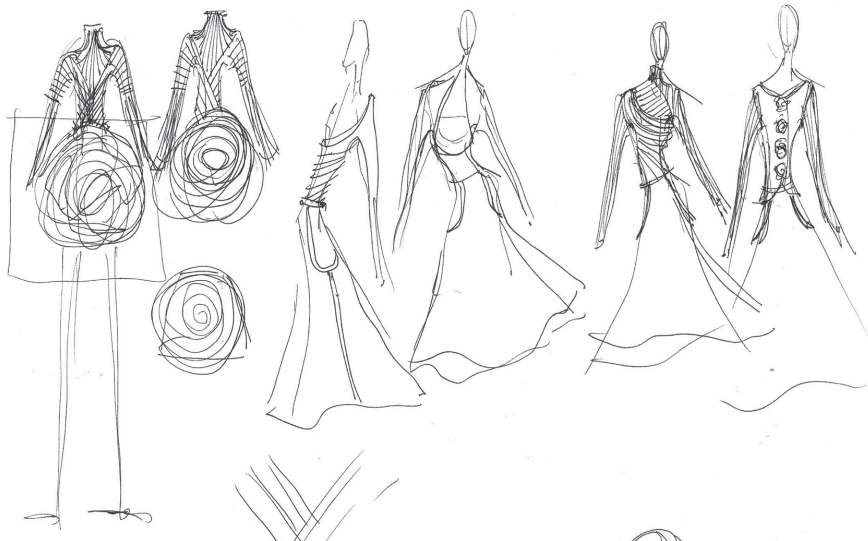
Two other designers that still draw are Nataša Mihaljčićin and Martina Ranilović-Vrdoljak (I-gle), well known to the Croatian art public. Their production is based on unique items and very small series (and they also export); however, the size of their business is such that it requires five or more persons to work on the production of garments. They use very simple drawings in order to communicate and develop their ideas. Such simple and quick drawings are a basic tool in their everyday work. When producing their collections, which are very varied, the creative process remains the same, only more organized, and drawing plays a very important role in it. Even though neither of them engages in what we might call illustration, since they simply lack time for producing elaborate drawings, they always carry a sketchbook in order to draw and note down their ideas.

They also produce technical drawings for their assistants. Fashion designer Branka Donassy creates seasonal prêt-à-porter collections that are later produced in series; mostly she does small sketches that are needed in the process of production and in order to catalogue the designs; these are mostly technical drawings. Formerly, while she was still designing unique items, she used to draw simple sketches in which she would capture the contours that interested her. In her present work, she explores formal design and the features of fabric, both technically and with respect to the body. As an important characteristic of her work, she has mentioned the possibility of thinking in all three dimensions. Since she typically produces complex and intricate forms, which need additional definition or testing, she tries them out on a mannequin or produces miniature pieces of clothing. The quality of her work is based on her expertise in constructing fashion items.

Nada Došen has mentioned that she occasionally produces conceptual sketches, though rarely. After spending some time in textile industry, she used to draw even as a freelance designer, but with time she ceased doing it because of time shortage and other reasons (same as Ruža Hodak). When creating her collections, she produces small drawings of garments (same as Branka Donassy) in order to complete

NADA DOŠEN, CRTEŽI

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the theme of the collection.

A somewhat different approach to drawing is found in the book on *Fashion Illustration by Fashion Designers* by Laird Borrelli. The book deals with the working illustrations that designers produce before the garments, and includes 280 drawings by 60 authors. It also brings their comments on the role of drawing in the design process and the relationship between drawing and the final design. Apart from these two issues, Borrelli was interested in the technique of drawing and the difference between drawing and photography. The latter issue is important because of the fact that in the late 1920s photography marginalized the role of fashion illustration (done by professional illustrators).<sup>14</sup> Designers that Borrelli included in her book mostly run their own fashion lines or work as designers for major fashion brands. Their business is largely based in the USA and a part of Europe – in England, France, Belgium, and Russia. These highly developed countries mostly use the expression “fashion industry” to include both clothing industry and a segment of textile production.<sup>15</sup>

In fashion industry, the production process is organized according to the principle of annual trendsetting. Designers are forced to come up with new ideas all the time, which must be different from those in the past season. In such

a market-oriented system, the most important element is the designer’s concept, which lends recognisability and originality to his or her work as its most significant feature. In realizing their creative ideas, designers tend to use drawing, be it when elaborating a design in a concrete form or merely in order to set free their creative impulses and as a starting point, which is why they experience drawing as a very important form of expression. It is used to explore particular shapes of garments, to define the contours, to express the standpoint and create the atmosphere, to accentuate details, or to formulate approaches to design. Even though we are reminded in Borrelli’s preface that drawing is not the main tool in the design process<sup>16</sup> (since fabric plays the most important role), for most designers drawing is its first and foremost element.

The importance of drawing in the design process is also reflected in a statement by designer Gianfranco Ferré, who once said: “Drawing... is a timeless love that I have stayed true to for almost forty years.”<sup>17</sup>

The difference between these two approaches to the role of drawing in fashion design originates in the different working methods and conditions of those designers whom I included in my research, and who do not draw, and those whose illustrations were published in Borrelli’s book.

početku autorica podsjeća kako crtež nije osnovni rekvizit dizajnerskog procesa<sup>16</sup> (materijal igra vrlo važnu ulogu), za većinu dizajnera crtež je prvo što rade u procesu oblikovanja. O važnosti crteža u procesu dizajniranja govori izjava dizajnera Gianfranca Ferrera koji kaže: "Crtanje ... je moja vječna ljubav kojoj sam ostao vjeran skoro četrdeset godina."<sup>17</sup>

Razlika između ta dva pristupa ulozi crteža u modnom oblikovanju proizlazi iz razlike u načinu i uvjetima rada dizajnerica s kojima sam razgovarala, a koje ne crtaju, i uvjet rada dizajnera čije su ilustracije objavljene u knjizi. Istraživanje uloge crteža u modnom oblikovanju prema tome podrazumijeva i interdisciplinarno proučavanje društvenih i kulturnih uvjeta oblikovanja. Na općenitoj razini možemo pretpostaviti da razlozi zbog kojih se dizajneri koriste ili ne koriste crtežom ovise o razini na kojoj se odvija proizvodnja odjevnih predmeta. Izravna potvrda tome je izjava dizajnera Garya Grahama<sup>18</sup>: „U početku (nakon zasnivanja vlastitog posla, op.a.) sam sam dovršavao modele, tako da nisam puno crtao. Toliko se toga u dizajnu događa kada se radi na formi haljine da većina mojih početnih skica nema nikakvu vezu s finalnim dizajnom ... ali taj proces se mijenja i počinjem sve više ideja razrađivati dvodimenzionalno.“ Uzrok tome je rast opsega posla. U to se uklapa i izjava

dizajnerice Jadranke Hlupić u vrijeme našeg razgovora zaposlene u tekstilnoj industriji, a koja je sudjelovala u našem istraživanju i potvrdila da se koristi crtežom u svom radu. Dizajnerice Nada Došen i Ruža Hodak koje su bile zaposlene u industriji kažu kako su u tim uvjetima rada mogle birati materijale i imale su veći broj suradnika pa su mogle u procesu oblikovanja krenuti od ideje.

Postoji također i važan aspekt procesa dizajniranja koji se može primijetiti u komentarima nekih dizajnera. Kada govore o oblikovanju misle na oblikovanje kolekcija, pa ističu da je crtež "prvi korak u dizajniranju kolekcije uz traženje materijala".<sup>19</sup> Dizajner Stephen Burrows kaže kako dizajnerski proces počinje crtežom koji hvata raspoloženje i stav kolekcije.<sup>20</sup> Za dizajnerski par Gene Kang i Hanii Yoon Laird Borrelli kaže kako "svake sezone provode intenzivno multimedijско istraživanje svojih kolekcija ... čiji veliki dio čine skice, iako ih se rijetko pridržavaju".<sup>21</sup> Odjevni predmeti oblikuju se kao dijelovi cjeline – sezonske kolekcije, koje se svake godine mijenjaju.

Stalna promjena korijen je fenomena mode. Status modnog odjevnog predmeta na tržištu je takav da uvjetuje stalni razvoj i promjene ideja i koncepata na kojima se temelji oblikovanje odjevnih predmeta. Proizvodi modne industrije u usporedbi s ostalim industrijama imaju vrlo visoku razinu

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NATAŠA MIHALJČIŠIN AND MARTINA RANILOVIĆ-VRDOLJAK (I-GLE), DRAWINGS

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Therefore, any research on the role of drawing in fashion design must necessarily include an interdisciplinary investigation of its social and cultural conditions. On a general level, one may presume that the designers' reasons for drawing or not drawing depend on the level at which the production of fashion items is taking place. Gary Graham's statement directly confirms this supposition<sup>18</sup>: "In the beginning, I would do all of the draping by myself, so I wouldn't draw much... There is so much design that happens when working on the dress form that most of my initial sketches have nothing to do with the final design... but this process is changing and I am starting to work more ideas out two-dimensionally." This change may be caused by an increase in the size of business, which would be in accordance with the statement of Jadranka Hlupić (who was employed in textile industry at the time of our interview), who confirmed that she used drawing in her work. Nada Došen and Ruža Hodak, who had also been employed in textile industry, stated that in those conditions they were able to choose the fabrics and had a larger number of assistants, so that in the design process they could start from an idea. There is another important aspect of the design process, which comes forth in the comments of some designers. When speaking of design, they mean collections, which is

why they emphasize that "sketching is always the first step in designing a new collection."<sup>19</sup> Designer Stephen Burrows has stated that the design process starts with a drawing, which captures the mood and the attitude of the collection.<sup>20</sup> About the designers' duo Gene Kang and Hanii Yoon, Laird Borrelli has written that "[E]very season the couple conducts intensive multimedia research on their collections, of which sketches are a big part, through they rarely hold onto them."<sup>21</sup> Fashion items are designed as segments of a whole – a collection for the season, which is changed every year. Permanent change is at the very root of the fashion phenomenon. The status of fashion items on the market is such that it involves constant evolution and modification of ideas and concepts on which the garment design is based. Compared with other industries, the products of fashion industry have a very close expiration date. That refers both to the products intended for mass production and to the designers' items. In such business conditions, designers must preserve their style of design and at the same time introduce changes into each new collection. The role of drawing as an element of this strategy in developing fashion items is therefore very important. All this leads us to conclude that in the conditions of highly developed fashion industry, which consists of the

zastarijevanja proizvoda. To se odnosi kako na proizvode namijenjene masovnom tržištu tako i na dizajnersku odjeću. U takvim uvjetima poslovanja za dizajnere je nužno da zadrže svoj stil oblikovanja uvodeći istodobno promjene u svaku kolekciju. Uloga crteža kao elementa u strategiji razvoja odjevnih predmeta zato ima vrlo važnu ulogu.

Iz svega navedenog možemo zaključiti da u uvjetima razvijene modne industrije, koju čine proizvodnja modnog tekstila, dizajn odjeće i proizvodnja odjeće,<sup>22</sup> dizajn odjeće predstavlja zaseban konstruktivni aspekt toga sustava, u koji je uz samog dizajnera uključen veći broj ljudi - modelari, krojači i šivači koji provode njihove zamisli. Crtež je tada većinom prisutan kao nužnost, bilo za istraživanje, razradu ili jednostavno zapisivanje velikog broja ideja, bilo za komunikaciju među suradnicima. To potvrđuju riječi dizajnera Phillipa Lima: "Morao sam crtati da zadržim posao,"<sup>23</sup> koje se odnose na razdoblje kada je radio kao asistent dizajnera. Na individualnoj razini razlozi zbog kojih se dizajneri koriste crtežom mogu se pripisati autorskom pristupu dizajniranju, jer ne crtaju svi. Kako je istraživanje provedeno za potrebe izložbe *Skica za model* bilo neselektivno, u tom smislu njime su bili obuhvaćeni i dizajneri koji inače ne crtaju. Američki dizajner Michael Vollbracht, čije su skice objavljene u knjizi, kaže: „Sjetite se, Chanel nikada nije

crtala“ (što je vrlo zanimljivo s obzirom na činjenicu da su crteži Karla Lagerfelda, današnjeg dizajnera kuće Chanel, prikazani u ovoj knjizi te da su štoviše često objavljivani u modnim časopisima i drugim knjigama). Da Coco Chanel nije crtala razumljivo je ako uzmemo u obzir da je izgled ženskog kostima, koji je u povijesti odijevanja konačno definirala upravo ona, potaknut željom za istovremenom praktičnošću iskazanom jednostavnim krojem i elegancijom. Pri njegovu oblikovanju najvažniji je bio i ostao kraj, tj. struktura. Pristup radu nekih dizajnerica koje su izlagale na izložbi *Skica za model* također ne zahtijeva crtež. Kod modela Vesne Karuze koji se sastoji od gotovo jednakih spirala konstrukcijski problemi rješavaju se prilikom izrade odjevnog predmeta, a crtež naznačuje samo osnovni oblik, jer kraj nije definiran. Kod Nade Došen nasuprot tome kvaliteta izrade modela ovisi o izradi kroja. Također, dizajn njihovih modela predstavlja kontinuitet u njihovu radu, pa je i stoga razumljivo da ne postoji potreba za crtežom.<sup>25</sup> Andreja Bistričić na svom je crtežu s izložbe u velikoj mjeri odredila dizajn, ali je pri izradi dodala neke detalje. Trenutak spontanosti vrlo je važan u njezinu radu, dok slojevitost crteža odgovara slojevitosti modela. I-gle kažu da je istraživanje oblika osnova njihova kreativnog procesa, tijekom kojeg inspiracija i izvedba ideje ponekad

production of fashion fabrics, garment design, and garment production,<sup>22</sup> fashion design represents a separate building block of that system, which includes a team of people beside the designer – pattern-makers, tailors, and sewers – who put their ideas into practice. In such circumstances, drawing is indispensable. It serves for conducting research and elaborating ideas, or simply for noting down multiple concepts or circulating them among the co-workers. As designer Phillip Lim once said: “I had to sketch to keep my job,”<sup>23</sup> referring to the period when he was working as a designer’s assistant.

On the individual level, various reasons for drawing can be related to the artistic approach to design, since not all designers draw. As my research was related to *Sketching the Design* exhibition and was thus non-selective, it also included designers who normally did not draw. The American designer Michael Vollbracht, whose sketches can be seen in Borrelli’s book, once observed: “Remember Chanel never sketched.”<sup>24</sup> (which is indeed interesting, taking into account the fact that drawings by Karl Lagerfeld, the present-day designer for Chanel, were included in the same book and moreover often published in various other books and fashion magazines). The fact that Coco Chanel never sketched is easily understood, since the appearance of the

ladies’ suit, which she defined for the rest of the fashion history, was a result of her wish to create a highly practical fashion item, characterized by a simple cut and elegance at the same time. In its design, pattern, i.e. structure remained the most important element. Some of the designers who participated at *Sketching the Design* exhibition had an approach that could likewise dispense with drawing. In designs created by Vesna Karuza, which consisted of a number of almost equal spirals, problems of construction were solved during the production of the garment, while her sketches only indicated the basic shape, since the cut was not yet defined at that point. With Nada Došen, on the other hand, the quality of design depended on the production of pattern. Moreover, their design represented the continuity of their work, which imposed the need for drawing.<sup>25</sup> Andreja Bistričić largely defined the design on her exhibition sketch, but then she added some details in the production process. The moment of spontaneity is very important in her work, while the complexity of drawing corresponds to the complexity of her design.

Designers from I-gle say that research is the basis of their creative process, in which inspiration and realization of an idea may or may not come out of the drawing. As the focus of their research changes, the use of drawing changes with

proizađu iz skice, a ponekad ne. Kako se mijenja fokus njihova istraživanja tako se mijenja i upotreba crteža. Tako nekad crtež, a nekad lutka ili materijal imaju važniju ulogu. Njihov dizajn zasniva se na dekonstrukciji uobičajenih krojeva, te se poigrava konceptima i oblicima. Kako njihovi odjevni predmeti izgledaju gotovo apstraktno u svojoj dekonstruktivnoj slojevitosti, takav dizajn zahtijeva prethodnu razradu, pa su skice različitih veličina u njihovu radu potrebne.

O odnosu dizajnera prema crtežu, tj. načinu kako ga se upotrebljava, izravno ovisi i odnos crteža i završnog proizvoda. Taj odnos komentirao je veći broj dizajnera - kod nekih su skice u najvećoj mjeri slične završnom modelu, a kod onih kojima crtež služi za "zapisivanje mašte"<sup>26</sup> veća je vjerojatnost da će između skice i finalnog proizvoda biti vidljive razlike. Tako, primjerice, kod Alexandera Terexova, kod kojega je uobičajeno da finalni proizvod ima "20% do ništa u odnosu na originalnu skicu",<sup>27</sup> ne čudi da on crteže smatra profesionalnim skicama koje su njegov hobi, gotovo kao neka vrsta opuštanja.

Ruža Hodak crtežom definira koncept - splet ploha i linija i provodi ga do kraja unatoč tome što je na početku zamislila jedan odjevni predmet, a napravila nešto sasvim drugo.

Tihana Mikša Perković, koja radi i kao ilustratorica, napravila

je ilustraciju odjavnog predmeta koja je, uz neke neizvedene detalje, gotovo potpuno slična finalnom odjevnom predmetu. Zanimljivo je kako je opisan rad dizajnera modne kuće Chanel Karla Lagerfelda. U predgovoru knjige navodi se da on svoju kolekciju zasniva na "... nekoj vrsti platonskog odmaka, u crtežima na papiru u boji, samo rijetko dotičući tkaninu".<sup>28</sup> Dapače, u članku objavljenom u modnom časopisu *Vogue* navedeno je zapažanje M. Raffaella, krojača koji je radio u modnoj kući Chanel: "U Chanelu, M. Raffaele zapaža da su prekrasne skice Karla Lagerfelda tako precizne - svaki šav i džep su jasno naznačeni - da često ne mora ni vidjeti završni *toile* (verzija odjavnog predmeta napravljena od pamuka ili platna, koja reprezentira potvrdu dizajnerove vizije prije krojenja u skupocjenim materijalima)."<sup>29</sup> Naravno, tu ipak vrlo važnu ulogu imaju iskusni suradnici koji interpretiraju i realiziraju zamisli dizajnera.

Usporedbom dizajnerskog, arhitektonskog i modnog crteža u procesu oblikovanja uočili smo da se najviše naglašava ona njegova uloga koja je najbolje opisana riječima Stane Bernika koji govori o crtežu "... kao djelatnom kanalu komuniciranja stvaralačkih ideja".<sup>30</sup> Pritom njegova upotreba kao elementa u strategiji oblikovanja odjavnog predmeta u velikoj mjeri ovisi o toj strategiji ili autorskom pristupu procesu oblikovanja. Smatram da se u modnom oblikovanju

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it. Sometimes drawing has a dominant role, at other times it is the mannequin or the fabric. Their design is based on deconstructing the common patterns and it plays with concepts and forms. Since their clothing items seem almost abstract in their complexity of deconstruction, such designs require previous elaboration, which is why they need sketches of various sizes in their work.

The designer's attitude towards drawing, or rather the way it is used, determines directly the relationship between the drawing and the final product. A number of designers commented on that relationship - some have sketches that are extremely similar to the final design, others use drawing as "the major printer of the imagination"<sup>26</sup> and thus there is a considerable chance that the sketch and the final product will show major divergences. Such is the case of Alexander Terexov, whose final products usually have "from 20 percent to nothing of the original sketch"<sup>27</sup>; therefore it is no wonder that he considers his drawings as professional sketches, a hobby to engage in as a sort of relaxation.

Ruža Hodak uses drawing to define the concept - a cluster of surfaces and lines - and to resolve it eventually, despite the fact that she may have thought of something else initially and then ended up with something completely different.

Tihana Mikša Perković, who is also active as an illustrator,

made an illustration that was, apart from some unrealized details, basically identical with the final clothing item. The working process of Karl Lagerfeld is described in Borrelli's book in a highly interesting way. In the preface, it is said that he conceives of his collection "at a kind of platonic remove, in multicoloured drawings on paper, and only rarely touches fabric."<sup>28</sup> Moreover, an article published in *Vogue* quotes a comment by M. Raffael, who worked for Chanel as a tailor: "At Chanel... Karl Lagerfeld's exquisite sketches are so precise - every seam and pocket clearly marked - that he often doesn't need to see a complete *toile* (the cotton-calico version of the garment made to confirm that it represents the designer's vision before the precious fabrics are cut)."<sup>29</sup> To be sure, an extremely important role is played by experienced assistants, who interpret and realize the designer's ideas.

When comparing architectural and fashion drawing in the design process, we noticed that its most prominent role is what Stane Bernik has aptly defined as a "useful channel for communicating creative ideas."<sup>30</sup> The use of drawing as an element of strategy in designing a garment largely depends on that strategy and on the artistic approach to the design process. I think that in fashion design one can speak of drawing in two different ways. When used by fashion

može govoriti o crtežu na dva načina. Crtež kojim se koriste modni dizajneri u fazi prije izrade odjevnog predmeta može biti skica ili (dizajnerska) ilustracija; skica je kanal komunikacije ideja, a ilustracija, koja podrazumijeva veći stupanj dovršenosti, potpuniji je i definiraniji prikaz odjevnog predmeta te se može izraditi u određenu svrhu. Naslov knjige *Fashion illustration by fashion designers* to najbolje objašnjava. Zanimanje autorice za tu vrstu ilustracija dolazi od istraživanja rada profesionalnih modnih ilustratora.<sup>31</sup> Sličnu podjelu predložili su i Andrija Rusan i Ante Nikša Bilić u predgovoru izložbe *Oris ideja* gdje definiraju skicu kao "... crtež koji je većinom nastao u početnim fazama rada na projektu ili kasnije služi za njegovu ad hoc ilustraciju".<sup>32</sup> Na ulogu crteža (i odnos skice i ilustracije) utječu i društveni uvjeti, koji se očituju u karakteristikama razine proizvodnje odjevnih predmeta, pa i kulturni - u karakteristikama statusa koji odjevni predmet zauzima u društvenoj zajednici. Jednostavnije rečeno, društveni uvjeti omogućuju proizvodnju, a kulturni je potiču. Većina dizajnerica u ovom istraživanju ne crta zbog nedostatka vremena, što je izravan odraz uspostavljene razine proizvodnje, koja uz ostalo pokazuje i razinu statusa dizajnerskog odjevnog predmeta u našem društvu. Ipak, to je posebna tema. Proučavanje crteža i njegova važnost kao dokumenta jednog

procesa značajno je u kontekstu proučavanja suvremenog oblikovanja jer se promatranjem uloge crteža osim estetskih mogu iščitati i drugi složeni utjecaji koji utječu kako na sam proces oblikovanja tako i na njegov produkt.

<sup>1</sup> Iako se ovaj tekst samo manjim dijelom dotiče ilustracije, u ovom kontekstu treba je svakako spomenuti jer se i na tom području zapažaju značajne promjene. One su se dogodile s kompjuterskim programima koji su pojednostavili stvaranje atraktivnih ilustracija i time izvršili golem utjecaj na nju. Suvremena ilustracija formira se uz veliku pomoć tehnologije i s vizualnim iskustvom drugih prikazivačkih medija, prvenstveno fotografije i filma.

<sup>2</sup> Roland Barthes, "Pismovni odjevni predmet", u: Mirna Cvitan-Černelić, *Moda- povijest, sociologija i teorija mode*, Zagreb, Školska knjiga, 2002.

<sup>3</sup> Kao što su to opis u modnom časopisu koji analizira Barthes, ali i fotografija.

<sup>4</sup> Kustos i kritičar Nicolas Bourriaud rekao je u jednom intervjuu: "Kada imam odgovore o nečemu mogu napisati knjigu, a kada imam pitanja napravim izložbu." (<http://blog.tate.org.uk/turnerprize2008/?p=74>)

<sup>5</sup> O umjetničkom crtežu vidi: Johanna Burton (et al.), *Vitamin D, New perspectives in drawing*, Phaidon, London, 2008.; iz područja modnog oblikovanja vidi: Laird Borrelli, *Fashion illustration by fashion designers*, Thames and Hudson, London, 2008.

<sup>6</sup> Prvi bienale održan je 1968.

<sup>7</sup> Stane Bernik, "Dizajnerski crtež", katalog 13. međunarodnog bienala crteža 1994/95., Rijeka, Moderna galerija, Rijeka, 1995., 15–20.

<sup>8</sup> Strukturu komparativne usporedbe zadržale su i ostale izložbe i publikacije.

<sup>9</sup> Bernik, nav. djelo, 15–20.

<sup>10</sup> 2003. godine u organizaciji časopisa *Oris*.

<sup>11</sup> Šest dizajnerica, Ruža Hodak, Nada Došen, Paulina Jazvić, Tihana Mikša-Perković, Vesna Karuza i Andreja Bistričić, članice Sekcije za

designers in the phase before producing the garment, it can be a sketch or a (designer's) illustration; while sketch is a channel for communicating ideas, illustration entails a higher degree of perfection, it is more complete and defined in representing the garment and is sometimes produced for a specific purpose. The title of Borrelli's book on *Fashion Illustration by Fashion Designers* explains it very well. The author's interest in this kind of illustrations comes from her research on professional fashion illustrators and their work.<sup>31</sup> A similar classification was suggested by Andrija Rusan and Ante Nikša Bilić in their preface to the exhibition *Outline of Ideas*, where sketch was defined as a "drawing that was probably made in the initial phase of working on a project or later, serving as its ad hoc illustration."<sup>32</sup>

The role of drawing (and the relationship between sketch and illustration) is also determined by social circumstances, reflected in the characteristics linked to the level of garment production, as well as cultural ones – reflected in the status that the garment occupies in a social community. In basic terms, it is the social conditions that make production possible, while cultural ones enhance it. Most of the designers I have included in this research no longer draw because of time shortage, which directly mirrors the established level of production. It also shows the level of

status that designer items enjoy in our society, but that would be a separate topic.

Research on drawing and its importance in documenting a specific process is important in studying contemporary design, since an investigation into the role of drawing can reveal not only aesthetical, but also other complex influences that determine both the design process as such and its product.

<sup>1</sup> Even though this article deals only cursorily with illustration, it should by all means be mentioned in this context, since important changes can be observed in that field as well. They occurred with the evolution of computer programmes, since they made the creation of attractive illustrations easier and thus influenced the genre immensely. Contemporary illustration is produced with a huge help of technology and incorporates visual experience from other representation media, primarily photography and film.

<sup>2</sup> Roland Barthes, *The Fashion System*, transl. by Matthew Ward and Richard Howard (Berkeley, CA: University of California Press, 1990), 9.

<sup>3</sup> Such as the description in a fashion magazine analysed by Barthes, as well as its photograph.

<sup>4</sup> Curator and critic Nicolas Bourriaud stated in an interview: "When I do have answers about something, I can write a book. When I do have questions, I am curating a show." (<http://blog.tate.org.uk/turnerprize2008/?p=74>)

<sup>5</sup> On artistic drawing, see Johanna Burton (et al.), *Vitamin D, New Perspectives in Drawing* (London: Phaidon, 2008); on drawing in the field of fashion design, see Laird Borrelli, *Fashion Illustration by Fashion Designers* (London: Thames and Hudson, 2008).

<sup>6</sup> The first biennial took place in 1968.

oblikovanje odijevanja ULUPUH-a koje su izlagale na izložbi napravile su skice modela i model, a fotografije je izradio fotograf Vanja Šolin.

<sup>12</sup> Dubravko Rogale, "Časopis Tekstil – ogledalo razvoja u području tekstila i odjeće tijekom 4. i 5. desetljeća izlaženja (1982 – 2001)", *Tekstil*, 12/2001., 706–707.

<sup>13</sup> Osim jedne, sve ostale dizajnerice djeluju kao samostalni kreatori ženske odjeće. Četiri dizajnerice dizajniraju odjeću koja se proizvodi u manjim serijama te rade godišnje kolekcije. Odjeću šivaju ili njihove krojačice ili se šiva u tvornici. U ostalim slučajevima dizajnerice same i dizajniraju i šivaju odjeću, uglavnom unikate.

<sup>14</sup> Laird Borrelli, *Fashion illustration by fashion designers*, Thames and Hudson, London, 2008., 8.

<sup>15</sup> Branko Indiđ, "Neiskorišteni ekonomski potencijali Hrvatske", *Tekstil*, 10/2004., 529–531.

<sup>16</sup> Borrelli, nav. djelo, 6.

<sup>17</sup> Borrelli, 84.

<sup>18</sup> Borrelli, 79.

<sup>19</sup> Borrelli, 30.

<sup>20</sup> Borrelli, 150.

<sup>21</sup> Borrelli, 176.

<sup>22</sup> Michele Ledić, "Europska industrija mode (tekstila i odjeće) i odnosi s istočnoeuropskim partnerima : posebni osvrt na Hrvatsku", *Tekstil*, 5/2000., 221–228; na ovu sintagmu upozorio je Dubravko Rogale, "Časopis Tekstil – ogledalo razvoja u području tekstila i odjeće tijekom 4. i 5. desetljeća izlaženja (1982 – 2001)", *Tekstil*, 12/2001., 706–707: „Iako članak nije izrazito orijentiran prema dizajnu, značajna je njezina tvrdnja da se u razvijenim svjetskim zemljama sintagma industrije mode odnosi na objedinjeno područje proizvodnje modnog tekstila, dizajna odjeće i proizvodnje odjeće.“

<sup>23</sup> Borrelli, 10.

<sup>24</sup> Borrelli, 124.

<sup>25</sup> Taj aspekt može se promatrati i s obzirom na razvijenost modnog sustava unutar kojega dizajnerice djeluju.

<sup>26</sup> Borelli, 42.

<sup>27</sup> Borelli, 158.

<sup>28</sup> Borrelli, 6.

<sup>29</sup> Hamish Bowles, "Handmade's tale", *Vogue*, listopad 2008., 289–300.

<sup>30</sup> Bernik (bilješka 7), 15–20.

<sup>31</sup> Ista autorica prethodno je objavila dvije knjige o modnoj ilustraciji, *Fashion illustration* i *Fashion illustration next*, koje se bave modnom ilustracijom profesionalnih ilustratora.

<sup>32</sup> [http://www.oris.hr/biblioteka\\_orisideja.htm](http://www.oris.hr/biblioteka_orisideja.htm)

ZRINKA KUIĆ – DIPLOMIRALA 2005. POVIJEST UMJETNOSTI I KOMPARATIVNU KNJIŽEVNOST NA FILOZOFSKOM FAKULTETU U ZAGREBU. RADILA JE KAO STRUČNI SURADNIK NA NIZU IZLOŽBI, A AUTOR JE I KUSTOS MULTIMEDIJALNE IZLOŽBE SKICA ZA MODEL ODRŽANE 2008. U ULUPUH-U. ISTE GODINE UPISALA JE POSLIJEDIPLOMSKI STUDIJ IZ POVIJESTI UMJETNOSTI NA FILOZOFSKOM FAKULTETU U ZAGREBU. OBJAVLJUJE PRILOGE O FOTOGRAFIJI, MODI I DIZAJNU.

CRTEŽ U (MODNOM)  
OBLIKOVANJU

DRAWING IN  
(FASHION) DESIGN

<sup>7</sup> Stane Bernik, "Designer's Drawings," catalogue of the 13th International Drawing Biennial (1994/95), Rijeka (Rijeka: Moderna galerija, 1995), 15–20.

<sup>8</sup> This structure of comparative analysis was retained in further exhibitions and publications.

<sup>9</sup> Bernik, op. cit., 15–20.

<sup>10</sup> In 2003, organized by *Oris* magazine.

<sup>11</sup> Six designers ( Ruža Hodak, Nada Došen, Paulina Jazvić, Tihana Mikša-Perković, Vesna Karuza, and Andreja Bistričić), members of the Section for Fashion Design at ULUPUH, exhibited their sketches for a garment design and the design itself. Photographs were made by Vanja Šolin.

<sup>12</sup> Dubravko Rogale, "Časopis Tekstil – ogledalo razvoja u području tekstila i odjeće tijekom 4. i 5. desetljeća izlaženja (1982 – 2001)" [Textile Magazine – the mirror of development in the field of textile and fashion during its 4th and 5th decades of publication (1982-2001)], *Tekstil* 12 (2001), 706-707.

<sup>13</sup> All these designers but one work as freelance creators of ladies' garments. Four of them design clothes that are produced in small series and annual collections. The garments are sewn either by their assistants or at the factory. In other cases, designers both design and sew the garments by themselves, mostly as unique items.

<sup>14</sup> Laird Borrelli, *Fashion Illustration by Fashion Designers* (London: Thames and Hudson, 2008), 8.

<sup>15</sup> Branko Indiđ, "Neiskorišteni ekonomski potencijali Hrvatske" [The unused potentials in Croatian economy], *Tekstil* 10 (2004), 529–531.

<sup>16</sup> Borrelli, op. cit., 6.

<sup>17</sup> Borrelli, 84.

<sup>18</sup> Borrelli, 79.

<sup>19</sup> Borrelli, 30.

<sup>20</sup> Borrelli, 150.

<sup>21</sup> Borrelli, 176.

<sup>22</sup> Michele Ledić, "Europska industrija mode (tekstila i odjeće) i odnosi s istočnoeuropskim partnerima: posebni osvrt na Hrvatsku" [European fashion industry (textile and garment industry) and relations between

Eastern-European partners, with a special emphasis on Croatia], *Tekstil* 5 (2000), 221–228; this expression was especially indicated by Dubravko Rogale, "Časopis Tekstil – ogledalo razvoja u području tekstila i odjeće tijekom 4. i 5. desetljeća izlaženja (1982 – 2001)" [Textile Magazine – the mirror of development in the field of textile and fashion during its 4th and 5th decades of publication (1982-2001)], *Tekstil* 12 (2001), 706-707: "Even though the article does not focus explicitly on design, it contains a significant statement that in the highly developed Western countries the expression 'fashion industry' refers to the unified field covering the production of fashion fabric, garment design, and garment production."

<sup>23</sup> Borrelli, 10.

<sup>24</sup> Borrelli, 124.

<sup>25</sup> That aspect could also be considered in regard to the degree of development in the fashion system in which the designers are active.

<sup>26</sup> Borelli, 42.

<sup>27</sup> Borelli, 158.

<sup>28</sup> Borrelli, 6.

<sup>29</sup> Hamish Bowles, "Handmade's tale," *Vogue* (October 2008), 289–300.

<sup>30</sup> Bernik (n. 7), 15–20.

<sup>31</sup> The same author had previously published two books on fashion illustration: *Fashion Illustration* and *Fashion Illustration Next*, which focus on professional illustrators.

<sup>32</sup> [http://www.oris.hr/biblioteka\\_orisideja.htm](http://www.oris.hr/biblioteka_orisideja.htm)

ZRINKA KUIĆ – GRADUATED ART HISTORY AND COMPARATIVE LITERATURE IN 2005 FROM THE FACULTY OF PHILOSOPHY, UNIVERSITY OF ZAGREB. COOPERATED ON A NUMBER OF EXHIBITIONS AS PROFESSIONAL ADVISOR. AUTHOR AND CURATOR OF THE MULTIMEDIA EXHIBITION SKETCHING THE DESIGN, WHICH TOOK PLACE AT ULUPUH IN 2008. CURRENTLY ENROLLED IN THE POSTGRADUATE PROGRAMME IN ART HISTORY AT THE UNIVERSITY OF ZAGREB. AUTHOR OF VARIOUS ARTICLES ON PHOTOGRAPHY, FASHION, AND DESIGN.