

DIZAJN – NEŠTO ‘DOBRO’ (A NE ‘LIJEPO’)

TOMISLAV
LEROIĆ

MAROJE
MRDULJAŠ

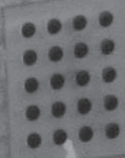
IVICA
MITROVIĆ

MARCELL
MARS

DESIGN AS SOMETHING „GOOD“
(RATHER THAN „BEAUTIFUL“)

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Razumijevanje aktivne uloge i potencijala dizajnerskog djelovanja unutar društvenog konteksta presudno je za njegovo etabliranje kao socijalno osviještene i progresivne prakse. Također, razvojem elektroničkih medija, interneta i specifičnih suvremenih fenomena, poput virtualnih socijalnih mreža, otvaraju se nova područja za dizajnersko djelovanje, što pred dizajnere postavlja zahtjev usvajanja novih interdisciplinarnih znanja i u operativnom i u teorijskom smislu.

Konceptija edukacije na Odsjeku za dizajn vizualnih komunikacija Umjetničke akademije u Splitu od svojeg osnutka 1997. godine usmjerena je upravo prema povezivanju dizajna novih medija i angažirane društvene pozicije dizajnera, a nastava se odvija u dinamičnom i otvorenom formatu u brojnim radionicama i s gostima predavačima. Nastavnici DVK-a – voditelj odsjeka Tomislav Lerotić i Ivica Mitrović – u razgovoru s gostujućim predavačem Marcellom Marsom, jednim od osnivača Multimedijalnog instituta u Zagrebu i teoretičarom Marojem Mrduljašem iznose svoje viđenje edukacije u dizajnu, nastoje ustanoviti suvremenu društvenu poziciju dizajnera te opisuju aktualne tendencije u dizajnu interakcija i novih komunikacijskih mreža.

MAROJE MRDULJAŠ Kada se osnivaio Odsjek za vizualne komunikacije i dizajn pri Akademiji u Splitu, koje su vam bile temeljne odrednice prilikom izrade kurikuluma? On je postavljen ponešto drugačije nego onaj Studija dizajna u Zagrebu, što je svakako pridonijelo različitosti u pristupima i jednoj implicitnoj polemici o obrazovanju dizajnera u Hrvatskoj.

TOMISLAV LEROTIĆ Osnivači Umjetničke akademije u Splitu (UMAS) 1997. potaknuli su i osnivanje Odsjeka za dizajn vizualnih komunikacija kao jednog od sedam odsjeka na Odjelu za likovnu umjetnost jer se radi o djelatnosti od velike važnosti u suvremenom gospodarstvu i društvu. Prilikom slaganja kurikuluma nismo imali mnogo izbora,

Understanding the active role and the potential of designer activity within its social context is crucial for its establishment as a socially conscious and progressive practice. Moreover, the evolution of electronic media, the internet, and various other phenomena specific for our age has opened up new fields of designer activity, which has faced designers with the task of acquiring new interdisciplinary knowledge in both operative and theoretical sense.

Since its foundation in 1997, the concept of education at the Department of Visual Communications Design at the Arts Academy in Split has been oriented precisely towards establishing links between new media design and the engaged social position of designers. Its courses have a dynamic and open format with numerous workshop and guest lecturers. Two of the permanent lecturers – Head of the Department Tomislav Lerotić and Ivica Mitrović – have spoken with the guest lecturer Marcell Mars, who is one of the founders of the Multimedia Institute in Zagreb, and theoretician Maroje Mrduljaš. The topic was their view on education in design, whereby they sought to define the present social position of designers and to describe the current tendencies in interactions design and the design of new communication networks.

MAROJE MRDULJAŠ When founding the Department of Visual Communications Design at the Split Academy, which were your basic guidelines for its curriculum? It has a somewhat different orientation with respect to the Zagreb School of Design, which has certainly contributed to their different approaches and provoked an implicit polemic about the education of designers in Croatia.

TOMISLAV LEROTIĆ The founders of the Arts Academy in Split (UMAS) in 1997 have also initiated the foundation of the Department of Visual Communications Design as one of the seven departments at the Chair of Fine Arts, since it is a very important activity in contemporary economy and society. While assembling the curriculum, we didn't have much choice, since we had to formulate it in accordance

morali smo ga oblikovati i prema nastavnicima koji su nam tada bili na raspolaganju. Napredovanje nastavnika dizajna u akademskoj hijerarhiji je usporeno jer u matičnim povjerenstvima i tijelima nema niti jednoga dizajnera ili dizajnerice. Ako pogledamo danas situaciju na visokoškolskoj razini, gotovo svi nastavnici u zvanjima od docenta naviše, koji izvode nastavu dizajna, obrazovani su većinom na akademijama, kao slikari, kipari i sl. Oni su napredovali u zvanjima zahvaljujući svojim dizajnerskim radovima, ali i zahvaljujući svojem temeljnom likovnom obrazovanju. Međutim, danas ima sve više ljudi koji su završili studije dizajna ili njima srodne, koji se specijaliziraju u području dizajna i potrebni su neki potpuno novi uvjeti napredovanja unutar struke. Vidljivo je nerazumijevanje za dizajnersku granu u području likovnih umjetnosti. Kada kandidat za zvanje iz područja dizajna, tipografije, weba... dođe pred povjerenstvo za napredovanje, u našem slučaju, tj. za potrebe našeg Odsjeka, najčešće biva odbijen. I tu sve staje. Interdisciplinarnost koja je prisutna u

dizajnu još nije prepoznata i ne vrednuje se, mnogi još uvijek gledaju kroz usku prizmu svoje struke, ne prihvaćajući promjene u tijeku.

^{IVICA MITROVIĆ}... Opet smo došli do teme koja nas najviše zaokuplja u prethodnih nekoliko godina, a to je pitanje “što je danas dizajn?” a pogotovo “što je u Hrvatskoj dizajn?”. Velik broj ljudi u Hrvatskoj još uvijek dizajn shvaća između dvije kategorije – likovne umjetnosti i estetike, ili oglašavanja i marketinga. Hrvatsko dizajnersko društvo je brojnim izložbama, aktivnostima i pogotovo web-stranicom dizajn.hr napravilo mnogo za pozicioniranje struke, dok unutar akademske zajednice to još uvijek nije riješena situacija. Zato je i pokrenuta inicijativa s ostalim studijima u Hrvatskoj na kojima se obrazuju dizajneri za ozakonjivanje dizajna i u kontekstu visokoškolskog sustava. Mi u svojim projektima razmišljamo o dizajnu na drugačiji način, mnogo šire. To je prije svega potpuna angažiranost autora prema svom radu od samog početka, uključujući cijelu složenost

with those lecturers that we had at our disposal at that moment.

The career of lecturers in design within the academic hierarchy is rather slow, since not a single designer is sitting on the local boards that should decide about it. If we look at the present situation at the university level, almost all teachers in positions higher than that of a senior lecturer, who are teaching design, have graduated from academies as painters, sculptors, and alike. They progressed in their academic careers owing to their design work, but also owing to their basic visual education. However, today the number of those who have graduated from design or something similar is increasing and they are specialized in that particular field, which is why we need some entirely new conditions for progressing within the profession.

It is evident that there is a lack of understanding for design in the field of visual arts. When a candidate from the field of design, typography, or web design comes before the commission for promotion, in our case, i.e. for the needs of our department, he or she is mostly rejected. And that's where it all ends.

The interdisciplinarity that is present in design hasn't been recognized or valued yet and many people are still looking at things through the narrow prism of their own professions, refusing to accept the changes that are underway.

^{IVICA MITROVIĆ}... Thus we return to the topic that has chiefly preoccupied us in the past few years, namely the question of “what is design today?” and especially “what is design in Croatia?”. Most people in Croatia still understand design as something between two categories – visual arts and aesthetics or advertising and marketing. Croatian Designer Society has done a lot to position the profession through numerous exhibitions, activities, and especially their web site (dizajn.hr), but within the academic community the situation hasn't been solved. That is why we have launched an initiative with other departments in Croatia that educate designers for legalizing design within the university system. In our projects, we reflect on design in a different way, far more broadly. First of all, it includes utmost involvement of authors in their work from the very outset, including the entire complexity of the design

dizajnerskog procesa, gdje je estetska komponenta, tj. vizualni dio samo jedan od elemenata koji pridodaje vrijednost cijelom radu. Sam rad je okrenut prema angažiranom dizajnu kojemu je cilj ponuditi rješenje nekog problema, a ne samo ukazati na problem. Taj pristup se najviše vidi u kolegiju Održivi dizajn koji smo Bolonjskom reformom pokrenuli prije nekoliko godina.

MAROJE MRDULJAS ... Projektiranje kalendara ili stolice klasični su zadaci u grafičkom ili produkt-dizajnu. Ali važno je postaviti pitanje što je to "vrijeme" ili "sjedjenje", a to podrazumijeva dubinsko promišljanje tih problema. To su teme kojima se dizajner prvo mora pozabaviti, da bi shvatio svrhu svog djelovanja i razumio što, kako i za koga se radi.

TOMISLAV LEROTIĆ ... Nećemo umanjivati važnost grafičkog dizajna, ali on u radu na našem Odsjeku postaje na neki način motivacija za rješavanje i drugih problema. Jer kada dobijemo neki zadatak,

onda razmišljamo i govorimo o kompoziciji, slici, tipografiji, ali danas sve više uključujemo promišljanja šireg društvenog konteksta. Analizom dubine sadržaja otvara se niz različitih problema i često taj "kalendar" otiđe u sasvim drugom smjeru - prihvaćanju, angažiranju za ili kritičkom pristupu. Pod pojmom interdisciplinarnosti misli se da neki zadatak ne ostaje samo na razini kreiranja poruke; on nas dodatno potiče da ponudimo moguću prijedlog za poboljšanje.

IVICA MITROVIĆ ... Pogotovo je to zanimljivo u području novih digitalnih tehnologija vezanih uz medije i njihov dizajn, čime se osobno bavim. Pojavom interneta sredinom 90-ih godina u Hrvatskoj su se javili neki zanimljivi autori koji su napokon dobili medij kao svojevrstni *playground* u kojem mogu sami kreirati i oblikovati sadržaj i njime "instant" komunicirati. Primjeri za to su Arkzin web te početni Marcellovi radovi i zbivanja oko Mame. Nakon toga je prestalo oduševljenje tim medijem, nastupilo je vrijeme kada je on postao *mainstream* s određenim

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process, whereby the aesthetic component, that is the visual part, is only one among the elements that add value to the work as a whole. The work itself is oriented towards engaged design, which aims at offering solutions to a problem instead of just identifying it. That approach is most evident in our course on Sustainable Design, which we launched along with the Bologna process several years ago.

MAROJE MRDULJAS ... Designing a calendar or a chair are typical tasks in graphic or product design. However, it is important to ask the question what is in fact "time" or "sitting", which presupposes a profound reflection on these problems. These are the issues that the designer must deal with first, in order to understand the purpose of his or her activity and to understand what, how, and for whom it is done. Lerotić: We do not wish to diminish the importance of graphic design, but at our department it is a sort of motivation for solving other problems. When we receive a task, we think about it and discuss the composition, image, and typography, but today we also tend to include considerations of a broader social context. By analyzing the content in some

depth, we want to open up an array of different problems and it often happens that the "calendar" ends somewhere totally else - be it acceptance, engagement, or critical approach. When speaking of interdisciplinarity, we mean that a task will not remain merely at the level of creating a message; it will motivate us additionally to offer a possible suggestion for its improvement.

IVICA MITROVIĆ ... That is especially interesting when it comes to the field of new digital technologies associated with the media and their design, with which I'm personally involved. With the appearance of the internet in Croatia in the mid-90s, some interesting authors emerged as well, since they finally had a medium that they could use as a sort of playground, creating and formulating the content by themselves and communicating it in an instant. Some examples of that are the Arkzin web, the early Marcell, and the events around Mama. After that, the excitement around the medium subsided and there was a time when it had practically become mainstream, with certain standards that one had to fulfil. For example, when producing a website,

standardima kojih se treba pridržavati. Primjerice kod produkcije web-sjedišta postoji jasna podjela na autora, dizajnera i programera, koji rade svaki za sebe. Rezultat je plod njihova rada koji se sastoji od tri različite komponente. Mislim da taj proces nije dobar. Mi u nastavnom procesu zato pokušavamo odgojiti autore koji će moći koliko je moguće samostalno koristiti sve alate pri kreiranju sadržaja i sami pokrivati sve te komponente ili ih jako dobro poznavati. Naša stalna pedagoška dilema vezana je upravo uz tu problematiku. Moramo obrazovati ljude da usvoje znanja zanata i od njega mogu živjeti. Stoga dosta ulažemo u kvalitetu i visoku razinu dizajnerske i vizualne pismenosti. I mislimo da svaki od naših studenata po završetku studija ima znanja i mogućnosti za rad u bilo kojoj agenciji ili studiju. Dobro poznaju elemente vizualnog oblikovanja, tipografiju, interaktivne medije, ali nas zanima i korak dalje. Važno nam je da oni budu autori koji će moći sami stvarati sadržaj, rješavati konkretne probleme i pokretati nove projekte, koji će biti kritični i društveno "vidljivi". Razmišljamo o

tome da na diplomskoj razini od studenata tražimo da sami iniciraju projekte, kako bi izbjegli situaciju u kojoj misle da za njih nema posla. Ideja je da pokrenu poslove koji mogu biti samoodrživi. To su dvije komponente o kojima moramo podjednako razmišljati u edukaciji.

MARCELL MARS... Dužnost svake struke je stalno promišljati svoju trenutnu poziciju. Možda je najvažnija tema pozicija struke u poslovnom modelu koji trenutno dominira na tržištu te postoje li neke alternative tom (prevladavajućem) poslovnom modelu. Posrednici u komunikacijskom kanalu (a tu se nalazi dizajnerska struka) uvijek su morali dodatnom vrijednošću opravdati svoje poslovanje/postojanje. Tehnološki razvoj doveo nas je do situacije gotovo izravne veze između pošiljatelja i primaoca poruke. Postoji ogroman broj izgubljenih posrednika koji stvaraju kaos, šire strah, neizvjesnost i sumnju ne bi li sačuvali poslovne modele u kojima je njihova uloga još uvijek vrijedna i neupitna.

there is a clear labour division between author, designer and programmer, who work separately. The site is a result of their work, which consists of three different components. I think that such a process is of no avail. Therefore, in our education process we seek to train authors that will be able to use all the tools independently for creating the content and to cover all those components, as much as it is possible, or at least to know them well. Our lasting pedagogical dilemma is linked precisely to that problem. We must train people to acquire the knowledge of the craft and to be able to live of it. Therefore, we invest a lot into the quality and the high level of designer and visual literacy. And we believe that after graduation all our students will have the knowledge and the abilities for working in any agency or studio. They are well-acquainted with the elements of visual design, typography, and interactive media, but we want to go a step further. It is important that they should be able to create something by themselves, to solve actual problems, and to launch new projects that will be critical and socially "visible". We are now considering whether we should demand from students at the

postgraduate level to initiate their own projects in order to avoid the situation in which they might think that there are no jobs for them. The idea is that they should launch projects that can be self-sustainable. These are the two components that we must reflect equally well in education.

MARCELL MARS... The duty of each and every profession is to reflect constantly on its current position. Perhaps the most important topic is the positioning of the profession within the business model that is currently prevailing on the market and we need to consider whether there are alternatives to that (dominant) business model. Intermediaries in the communication channel (which includes the designer profession) have always been forced to justify their activity or even existence through added value. Technological advance has brought us to the situation in which there is almost a direct link between the sender and the recipient of the message. Now there is a huge number of lost intermediaries, who tend to create chaos and spread fear, uncertainty and doubt, while trying to preserve the business models in which their role

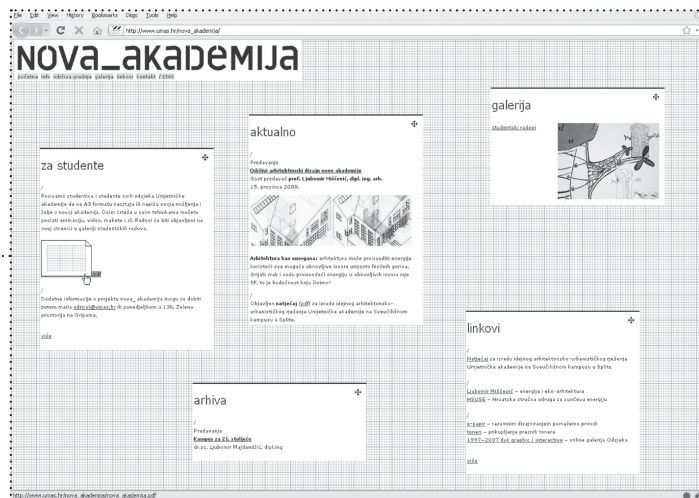
Novonastaloj konstelaciji treba ponuditi novu dodanu vrijednost. Nepostojanje zrelih (ili ikakvih) poslovnih modela u digitalnim mrežama otežava situaciju. S druge strane se novac kao realni pokazatelj vrijednosti također gubi. Amazon, kao i većina drugih uspješnih projekata, dugi niz godina ne zarađuje, nego samo raste i tek na određenom stupnju rasta kreće u zarađivanje. Za velik broj projekata faza rasta i razvoja je etapa u kojoj se ne zna ni kako će uopće zarađivati. Dobar primjer je Twitter. Jako je popularan i u njega se jako puno investira, ali trenutno malo tko zna koji je poslovni model prema kojem bi Twitter stvarno zarađivao. Twitter je dobar mjerni instrument trendova (u gotovo realnom vremenu), tj. što ovog časa

zaokuplja pažnju golemog broja ljudi. Takva informacija vrijedi. Uspjeti nametnuti neku informaciju kao trend također je moć i vještina koju se može dobro naplatiti. No, ipak, još uvijek čekamo da li će to Twitter stvarno i uspjeti naplatiti na tržištu.

Uspjeh Twittera je u jednom času ovisio i o dizajnu korisničkog sučelja, no nakon što je fenomen masovno prihvaćen, nakon što je nastala kritična masa korisnika, konkurencija Twitteru ne može doći iz smjera razlikovanja u korisničkom sučelju. To više nije pitanje tipografije, izbora boja ili mogućnosti personaliziranja vlastitog računa. Dizajner treba naučiti dizajnirati za Twitter, a ne protiv Twittera. Dodana vrijednost se sastoji u

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INITIATIVE – NEW ACADEMY,
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would still be valuable and unquestionable. A new sort of added value must go hand in hand with this new constellation. The lack of mature (or any) business models in digital networks aggravates the situation. On the other hand, money has largely lost its function as the real indicator of value. Amazon, for example, similarly to many other successful projects, has not made real profit in a number of years, but has focused on growing and it is only on a certain level of growth that you start reaping profit. For a large number of projects, that phase of growth and development is the stage at which you don't even know how you will earn. A good example is Twitter. It is very popular and there are lots of investments flowing into it, but currently it is rather unclear what is the business model in which Twitter would really bring profit.

Twitter is a good measuring instrument for trends (almost in real time), since it is attracting a huge number of people at the moment. Such information possesses great value. To impose a piece of information as a trend is also a sort of power and skill that you can very well earn with. However, it is still to be seen whether Twitter will really manage to sell that on the market.

The success of Twitter was at one point depending on the design of its user interface, but once the phenomenon is generally accepted and creates its critical mass of users, Twitter's competition will not depend on the differences in its user interface. It is no longer the question of typography, choice of colours or the possibility of customising your user account. A designer will have to learn to design for Twitter rather than against it. The added value

počavanju i tumačenju dodane vrijednosti za ljude kojima eventualno treba Twitter u njihovu komuniciranju s ostatkom svijeta. Takav tip uvida i znanja teško dolazi samo intuitivnim pristupom iz ptičje perspektive, on se steže uranjanjem u autentično iskustvo i življenjem tih fenomena uz korištenje kritičkih alata interpretacije.

IVICA MITROVIĆ Mislim da Marcell jasno govori o tome što i gdje je danas dizajn, prije svega u novim medijima. Mene zanima najviše dizajn interakcija. Twitter je upravo primjer toga. Njegov autor zapravo je osmislio i dizajnirao servis koji kasnije generira nove interakcije. Pritom je dizajnerski proces nematerijalan, ali iznimno kreativan. I poanta Twittera nije u elementima sučelja, ni tipografije, ni navigacije, nego upravo u konceptu, servisu koji generira nove interakcije i nove socijalne odnose. To je danas *high level* dizajnerskog procesa. Na tom tragu želimo studentima pokazati kako su mogući i ostvarivi samoinicirajući projekti, ali ih i pokretati na razini Odsjeka.

MAROJE MRDULJAS Smjeranje prema samoinicirajućim projektima trebalo bi biti provocirano uvidom u potrebe pojedinca ili društvene zajednice. Dizajneri bi trebali biti u mogućnosti upotrebljavati svoju imaginaciju i sami osmišljati projekte, a ne čekati da se pojavi idealni naručitelj, kao što je to, primjerice, slučaj sa situacijom u hrvatskom produkt-dizajnu. Naravno, prilikom pokretanja projekta ciljevi ne moraju uvijek biti sasvim pragmatično postavljeni, ali bi u istraživanju trebali slijediti ideju neke vrste korisnosti i primjenjivosti, iako slučajevi u dizajnu interakcija kao što je Facebook ili Twitter pokazuju da se socijalne mreže šire vrlo brzo i na način koji njihovi osnivači-dizajneri nisu mogli niti predvidjeti. No, socijalne interakcije se ne događaju samo u virtualnom prostoru. Nenaručene ili društveno angažirane inicijative također mogu biti posebno smislene u slučaju kada se pronađu strateški partneri s kojima se stvara zajednički, cjeloviti rad.

consists in teaching and explaining the added value to people who will eventually need Twitter in order to communicate with the rest of the world. That sort of insight and knowledge will hardly come only through intuitive approach from a bird's-eye view; instead, it is gained by plunging yourself into an authentic experience and by living those phenomena with the help of critical interpretation tools.

IVICA MITROVIĆ I think that Marcell has clearly said what design is and where it stands today, above all in the new media. I'm mostly interested in interactions design and Twitter is a good example of that. Its author has actually invented and designed a service that is able to generate new interactions. Thereby, the design process is nonmaterial, but exceptionally creative. The point with Twitter is not in the elements of its interface, its typography, or navigation, but precisely in its concept of a service that generates new interactions and new social relations. That is the high-level designer process of today. Therefore, we want to show to our students how self-initiated projects are possible and

feasible, and we also want to launch some at the departmental level.

MAROJE MRDULJAS Orientation towards self-initiated projects should be motivated by an insight about the needs of individuals and the social community. Designers should be able to use their imagination and to create projects by themselves rather than wait for the appearance of an ideal commissioner, as it is often the case with Croatian product design. To be sure, when launching a project one needn't set the goals entirely pragmatically, but in research these goals should definitely follow the idea of some sort of usefulness and applicability. Nevertheless, some cases in interactions design, such as Facebook or Twitter, show that social networks can spread very quickly and in a way that their founders or designers could not even envision. But social interactions do not take place only in virtual space. Non-commissioned or socially engaged initiatives can also make sense, particularly when one can find strategic partners with whom to venture upon a joint, unified project.

MARCELL MARS... Mislim da je postalo politički korektno opravdavati rad dizajnera i rad kreativnih ljudi sa socijalnim angažmanom. To je univerzalna vrijednost i teško je ne prihvatiti takvu poziciju. Međutim, čini mi se da je s tako neupitnih pozicija stvorena hiperprodukcija radova koja je u tom semantičkom polju angažmana zapravo kontraproduktivna. Umoran sam od aktivizma, angažiranog dizajna i ljudi koji su frustrirani jer rade u reklamnim agencijama, a zapravo bi htjeli raditi komunalne servise. Problem je u tome što se oni vežu za ideju kreatora, odnosno misle da su kao pojedinci, ili u suradnji s nekolicinom ljudi, sposobni riješiti neke složene društvene probleme. Ne, nisu.

MARUJE MRDULJAS... Zato mislim da se u tim projektima mora naći partner i baviti se jasno postavljenim, konkretnim problemima.

MARCELL MARS... Puno je ograničenja. Na primjer, vjerovanje da medijska vidljivost igra ključnu ulogu u

društvenim promjenama. Ili da je kreativna ideja o genijalnoj interakciji dovoljna. Twitter se teško može pokrenuti iz Hrvatske. Postoji socijalni *graf* nulte generacije koji je potreban da bi se nešto poput Twittera uopće dogodilo. To je socijalni *graf* onih koji pokreću projekt poput Twittera. Jako mi se sviđa mrežni društveni alat koji se zove PledgeBank. On omogućava realizaciju inicijativa u kojima bi netko napravio nešto ako bi našao dovoljan broj ljudi koji bi mu se pridružio (npr. čišćenje parka ispred zgrade). Volio bih napraviti kampanju za lokalne izbore gdje bi pozvao ljude da glasaju protiv korupcije ako to zajedno sa mnom napravi još 103 tisuće ljudi. Toliko je glasača glasalo za Bandića na prošlim izborima. U takvoj kampanji potrebno je samo ukazati na mrežni alat i dizajnirati u tom kontekstu i ambijentu. Nema potrebe za izmišljanjem tople vode. U konkretnom slučaju PledgeBank još nije preveden na hrvatski.

TOMISLAV LEROTIC... Na početku si rekao da smatraš da socijalna angažiranost može biti kontraproduktivna.

DIZAJN -
NEŠTO 'DOBRO'
(A NE 'LIJEPO')

DESIGN AS SOMETHING
'GOOD' (RATHER THAN
'BEAUTIFUL')

MARCELL MARS... I think that it has become politically correct to justify the work of designers and creative people with social engagement. That is a universal value and it is difficult to reject such a position. However, it seems that such unquestioned positions have created a hyper-production that is actually counterproductive in that semantic field of engagement. I'm tired of activism, of engaged design, and people who are frustrated because they are working in advertising agencies and they would actually like to work for communal services. The problem is that they are bound by the idea of the creator and they think that as individuals, or in cooperation with a few people, they will be able to solve some complex social problems. But they will not.

MARUJE MRDULJAS... That is why I believe that one must find a partner for such projects and deal with clearly set, practical problems.

MARCELL MARS... There are lots of limitations. For example, the belief that visibility in the media plays a key role in social change. Or that it is enough to have a

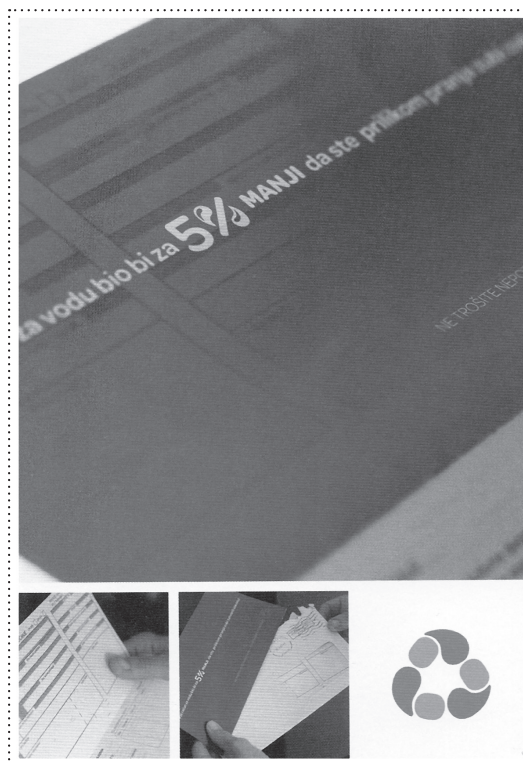
creative idea about some great interaction. Twitter would be difficult to launch from Croatia. There is a social graph of zero generation that is needed for something like Twitter to happen at all. That is the social graph of those who tend to launch projects such as Twitter.

What I like very much is the social networking tool called PledgeBank. It enables the realization of initiatives in which someone would do something if he or she found a sufficient number of people to join in (for example, cleaning the park in front of one's building). I would love to create a campaign for local elections where I would invite people to vote against corruption if 103 thousand people did that together with me. That was the number of people who voted for Bandić in the past elections. In such a campaign, it is only necessary to indicate the networking tools and to design in that context and environment. There is no need to invent hot water. In the particular case of PledgeBank, the Croatian version has not yet been made.

TOMISLAV LEROTIC... In the beginning, you said that you believed social engagement could be counterproductive.

MARCELL MARS... Da, zato jer se u semantičkom polju proizvodi šum. "Svi" su socijalno angažirani, i teško je u tome izdvojiti prioritete. A u socijalnom angažmanu je ključna stvar prioritet. Ovako se sve više- manje uklopi u jedan veliki impotentni oblak političke korektnosti.

TOMISLAV LEROTIĆ... Da, postoje različiti timovi, grupacije ljudi koje se bave samo svojim područjem. Jedni se bave vodom, drugi intelektualnim vlasništvom, treći njego- m bolesnih ili zbrinjavanjem beskućnika itd. Nastojimo u procesu dizajniranja objediniti iskustva različitih struka. Za to imamo vrlo dobra iskustva i rješenja. Primjerice, u splitskom Gradskom poglavarstvu nam je 2001. rečeno da nema smisla odvajati stari papir, da građani ne žele, da se to ne isplati..., a samo na naše gradsko odlagalište svakodnevno se baci i uništi oko 100 t starog papira, vrijedne sekundarne sirovine. Na našem Odsjeku osmišljen je koncept, prijedlog i dizajn projekta recikliranja papira koji je odlično prihvaćen, prvo samo u Splitu, a sada i u drugim



NE TROŠITE NEPOTREBNO VODU,
AUTOR NIKOLA RADOVANI,
UMAS, SPLIT, 2007.-2008.

STOP WASTING WATER,
AUTHOR NIKOLA RADOVANI, UMAS,
SPLIT 2007-2008

TOMISLAV
LEROTIĆ
-
MAROJE
MEDUJAS

IVICA
MITROVIĆ
-
MARCELL
MARS

MARCELL MARS... Yes, since that creates noise in the semantic field. "Everybody" is socially engaged and it is difficult to crystallise the priorities. And when it comes to social engagement, priority is of crucial importance. In this way, everything is more or less merged in a great impotent cloud of political correctness.

TOMISLAV LEROTIĆ... Yes, there are different teams, groups of people who deal only with their own field. Some of them are into water, others into intellectual property, others again into caring for the sick or the homeless, etc. We are trying to unify these experiences from various professions in the design process. And we have very good experiences and solutions for that. For example, the municipal administration of Split told us in 2001 that it made no sense to separate used paper, that the citizens didn't want that, that it didn't pay..., and people used to discard and destroy around hundred tons of used paper at our city dump alone, which is a large quantity of that valuable secondary raw material. At our department, we created the concept, proposal, and design for a project of paper

recycling that was accepted with enthusiasm, at first in Split and then in other towns. The community had multiple benefit from that project, which was a self-initiative: new working places were created, valuable secondary raw materials saved from destruction, and the quantity of waste at the city dump diminished, as well as the import of recycled paper, while the public could be educated by this example to sort out their garbage for recycling...

MARCELL MARS... In my opinion, there is still a catch: How many designers do we need, how many people that will design that box visually? A single person. That is the point.

TOMISLAV LEROTIĆ... Sometimes you need teams, at other times a single person. The point is how many people will use the product and whether it will benefit or harm the community. It needn't even be created by a designer, which happened in this case; it could have been an ecologist or a forester, the issue would have been closer to them. We wish to educate people to gain knowledge that will train the future designers

gradovima. Tim projektom, samoinicijativom, zajednica se višestruko okoristila; otvorena su nova radna mjesta, od uništenja spašene vrijedne sekundarne sirovine, smanjuje se količina otpada na odlagalištu, smanjuje se uvoz starog papira, primjerom educira javnost u korist odvojenog prikupljanja otpada...

MARCELL MARS... Ali ja tvrdim da tu postoji zamka. Jer, koliko nama treba dizajnera, odnosno ljudi koji će vizualno oblikovati tu kutiju? Jedna osoba. O tome se radi.

TOMISLAV LEROTIC... Ponekad su potrebni timovi, a ponekad jedna osoba. Poanta je u tome koliko će ljudi taj produkt koristiti, hoće li biti na korist ili štetu zajednice. I njega čak ne mora osmisliti dizajner, što je u ovom primjeru slučaj, mogao je to biti ekolog ili šumar, njima bi to bilo bliže. Mi kroz edukaciju želimo dati i širinu znanja koja će osposobiti buduće dizajner/ic/e kako bi svojim kreativnim radom bili u stanju stvarati i nova radna mjesta,

projekte, inicijative, nove vrijednosti u zajednici.

MAROJE MRDULJAS... Dakle, nije poanta u tome da dizajner oblikuje samu kutiju, nego da potakne projekt i sudjeluje u oblikovanju cijelog procesa. Odnosno prepoznaje određenu potrebu i nudi konkretno, sustavno rješenje.

MARCELL MARS... Ali mislim da je onda veliki problem tu osobu nazivati dizajnerom. U tom interdisciplinarnom pristupu moramo odustati od klasične podjele i sve identitete tretirati na isti način. I nije problem da netko iz dizajnerskog okruženja potakne neku političku promjenu, ali je problem ako on i dalje inzistira da je to pokrenula njegova osnovna struka - dizajn.

TOMISLAV LEROTIC... Mi ne inzistiramo na tome. Mislim da je danas dizajn na neki način iscrpljen u onom smislu u kojem je prije bio prakticiran. Dobro, možemo ostati pri nazivu dizajner, ali to ne isključuje da, ako to zna, radi i izvan okvira svoje struke.

DIZAJN -
NEŠTO 'DOBRO'
(A NE 'LIJEPO')

ČUVAJMO JADRO,
AUTOR IGOR CARLI,
UMAS, SPLIT, 2007.-2008.

PROTECT THE JADRO RIVER,
AUTHOR IGOR CARLI,
UMAS, SPLIT, 2007.-2008

DESIGN AS SOMETHING
'GOOD' (RATHER THAN
'BEAUTIFUL')



to create new working places with their work, new projects, initiatives and values in the community.

MAROJE MRDULJAS... So the point is not that the designer should design the box in itself, but that he should initiate a project and participate in organising the whole process. He should recognize a certain need and offer an actual systematic solution.

MARCELL MARS... But then I think it is quite a problem in calling that person a designer. In such an interdisciplinary approach, we must detach ourselves from the traditional classification and treat all identities in the same way. It is certainly not a problem if someone from the design profession initiates political change, but it is a problem if he keeps insisting that his primary profession has launched it – namely design.

TOMISLAV LEROTIC... We do not insist on that. I think that design, in the way in which it was formerly practiced, has somehow exhausted itself. All right, we can stick with the name “designer”, but that doesn’t exclude the possibility that one should work beyond the

^{IVICA MITROVIC}... To sveukupno nije usko vezano za visokoškolsko obrazovanje dizajnera. Problem je u tome što studente u njihovu dosadašnjem obrazovanju nitko ne uči o društveno odgovornom djelovanju i ulozi pojedinca u društvu. Zato mi radimo paralelno i dizajnersku edukaciju i ovu drugu – ljudsku, građansku. Timskim radom na dizajnu obučavamo ih o načinu i elementima rada, koje bi svaki građanin morao znati.

^{MARCELL MARS}... A drugi problem koji se javlja jest odnos dizajna i medijskih komunikacija. Čini mi se da sve više vjerujemo kako politička ili neka druga društvena promjena nužno mora biti posredovana klasičnim masovnim medijima. Postoji opasnost da se u tom procesu prevođenja svega u vizualnu i drugu medijsku poruku demotivira politička borba.

^{MAROJE MRDULJAS}... Govoriš o situaciji u kojoj koncept društveno angažiranog dizajna ili, primjerice, društveno angažirane umjetnosti na sebe preuzima ono što bi službena ili institucionalna politika

trebala raditi jer njeni mehanizmi nisu demokratski ili transparentni. Riječ je o situaciji u kojoj politički život kakav poznajemo u klasičnom obliku zapravo zamire i, primjerice, u komunikacijskom smislu se služi metodama preuzetim iz industrije oglašavanja ili čak industrije zabave.

^{MARCELL MARS}... Vrhunac uvida o potrebi za novim u trenutnim pričama o lokalnim izborima jest da se umjesto reklamnog panoa uvedu Facebook-grupe. Žao mi je da se ne uviđa da postoji mogućnost politike koja će preslikati potencijal digitalnih mreža.

S druge strane, prepoznavanje Facebooka kao platforme već je neki uspjeh jer znam i za projekt izrade web-stranice za (jednu) gradsku upravu. Njihov problem je da ne mogu posložiti sustav za upravljanje web-sadržajem jer bi sve što se objavi na webu trebalo prvo proći klasičnu proceduru urudžbiranja s ispisom, pečatiranjem i šetanjem papira od ureda do ureda.

limitations of the profession if one is able to.

^{IVICA MITROVIC}... All that is not strictly linked to the university education of designers. The problem is that in traditional education no one was teaching the students about socially responsible behaviour and the role of an individual in the society. That is why we are engaged in the designer education and at the same time in that other type – human or civil education. By doing teamwork in design, we also teach them about the methods and elements of the working process, which every person should know about.

^{MARCELL MARS}... Another problem that emerges is the relationship between design and the media communications. It seems to me that we increasingly believe that political or some other social change must necessarily be brought about by the traditional mass-media. There is a risk of discouraging political struggle in that process of translating everything into a visual or some other sort of media message.

^{MAROJE MRDULJAS}... You are speaking about a situation in which the concept of socially engaged design or, for that matter, socially engaged art, takes upon itself what should be done by official or institutional politics, since the latter's mechanisms are not democratic or transparent enough. It is a situation in which political life as we know it in its classical form actually dies out and begins to use methods, for example in communication, that are taken over from advertising or even entertainment industry.

^{MARCELL MARS}... The insight about the need of new things is culminating in the current stories about the local elections, namely that Facebook groups should replace advertising boards. Unfortunately, nobody notices that it would be possible to have politics that takes over the potential of digital networks. On the other hand, recognizing Facebook as a platform is an achievement in itself and I even know of a project of creating the web site for a municipal administration. Their problem is that they cannot set up a system for administrating the web content, since everything that is published

MAROJE MRDULJAS... Je li dizajner taj koji bi mogao utjecati na taj proces i ponuditi cjelovito rješenje koje u slučaju o kojem govoriš podrazumijeva kompletno restrukturiranje protoka informacija? Očito je da u brojnim situacijama postoji znatan nerazmjer između birokratiziranih, zastarjelih procedura i suvremenih tehnologija, pogotovo u nedovoljno moderniziranim sredinama. Dizajneri bi na neki način trebali sudjelovati u premošćivanju tog procjepa.

MARCELL MARS... Mislim da je to zadatak svakoga koji je u takav proces uključen. Pa tako i dizajnera.

IVICA MITROVIĆ... Mi potičemo grupni rad, tako da studenti imaju priliku raditi s ostalim

kolegama, nastavnicima i sa stručnjacima iz različitih drugih struka – arhitekture, likovnih umjetnosti, sociologije, psihologije, računalstva i elektrotehnike. Pokušavamo napraviti radnu sredinu u kojoj se oni upoznaju sa svim problemima koje nosi budući posao. Mislim da bi tako trebalo biti u svakoj struci. Tu se nauči i zajednički jezik između različitih struka, tj. disciplina. Jer između njih ista terminologija može imati potpuno drugačije značenje, kao primjerice pojam “projektiranje” ili “interakcija”. I odlično je da to znanje mogu steći još u nastavnom procesu, jer će im olakšati početni rad. Ono što danas nedostaje dizajnu u Hrvatskoj jest jača veza sa znanosti, tj. sa znanstveno-istraživačkim radom. S idejom da uzdignemo cijeli studij na viši



DIZAJN -
NEŠTO 'DOBRO'
(A NE 'LIJEPO')

DESIGN AS SOMETHING
'GOOD' (RATHER THAN
'BEAUTIFUL')

SIMPOZIJ O INTERAKTIVNOM
DIZAJNU, RADIONICA, SPLIT, 2009.
INTERACTION DESIGN SYMPOSIUM,
WORKSHOP, SPLIT, 2009

on the web should first undergo the traditional procedure of documentation, with print-outs, seals, and paperwork going from one office to another.

MAROJE MRDULJAS... Is designer actually the one who could influence that process and offer a comprehensive solution that would, in the case that you've just mentioned, include a complete restructuring of the flow of information? It is obvious that in numerous situations there is significant discrepancy between the outdated bureaucratic procedures and modern technologies, especially in insufficiently modernized environments. In a way, designers should participate in bridging that gap.

MARCELL MARS... I think that it is a task of everyone who is involved in such a process. Designers included.

IVICA MITROVIĆ... We encourage group work and students are presented with an opportunity of working with other colleagues, teachers, and experts from various disciplines – architecture, visual arts, sociology, psychology, computer sciences, and electrical engineering. We are trying to create a working setting in which they will get acquainted with all those problems that their future job might involve. I think that it should be the same in all professions. This is where you learn the common language of various professions or disciplines. In some of them, there is identical terminology that have completely different meanings, for example the terms “project” or “interaction”. And it is great if the students can gain that knowledge while still at university, since that will make their professional beginnings easier. What Croatian design is still missing is a

stupanj, mi kontinuirano pozivamo znanstvenike koji se bave različitim temama, kao što su hrana, voda, promet, urbanizam i sl. da predstave svoj istraživački i znanstveni pristup i način razmišljanja. Jer shvaćamo da je edukacija danas uistinu interdisciplinarna i multidisciplinarna. U početku studija smo imali velik problem s kadrom, pa smo to nadomještali radionicama (najčešće međunarodnim) koje su bile otvorene različitim pristupima, a u kojima se kristalizirao jedan način koji smo nastavili primjenjivati. Studenti se nakon studija ne moraju baviti svim naučenim, nego iz tog širokog ponuđenog iskustva biraju nešto što je njih osobno najviše zaintrigiralo tijekom studija. Mislim da je to dobro, jer daje posebnu dinamiku cijelom

procesu i dodanu kvalitetu svakom studentu. Također, danas su sve češći interdisciplinarni timovi, u kojima je koautorstvo podijeljeno između protagonista različitih specijalizacija i područja ekspertize. Autorstvo oblikovanja u ovom kontekstu više nije moguće zamisliti u kontekstu jednog autorskog rukopisa već i zbog same prirode medija koji u nastanku traži suradnju većeg broja stručnjaka različitih profila.

MARCELL MARS... Imam dobar primjer. Plakati i *flajeri* gotovo uopće više nemaju nikakvu funkciju, osim kod velikih oglašivača poput T-Coma. Te medije više se ne percipira. I ono što postaje prava i efikasna zamjena za njih je Facebook.



CONVIVIO, LJETNA ŠKOLA
INTERAKTIVNOG DIZAJNA,
KONFERENCIJA, SPLIT, 2004.

CONVIVIO, INTERACTION
DESIGN SUMMER SCHOOL,
CONFERENCE, SPLIT, 2004.

TOMISLAV
LEROIĆ
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MAROJE
MEDULJAŠ
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IVICA
MITROVIĆ
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MARCELL
MARS
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closer link to science, to scientific research. With our idea to raise the entire department to a higher level, we are continually inviting scholars who deal with various topics, such as food, water, traffic, urban planning etc., to present their approach to research and scholarship, and their way of thinking. We understand that today's education is truly interdisciplinary and multidisciplinary. In the beginning, we had considerable problems with our faculty, so we were making up for it through workshops (mostly international) that were open towards various approaches, and they crystallized an orientation that we've applied ever since. After graduation, students don't have to use all that they have learned, but they have gained a wide range of experience from which they can choose what they are personally mostly intrigued with. I find

it good, since it gives particular dynamics to the whole process and adds quality to each particular student. Today one can find more and more interdisciplinary teams, in which co-authorship is divided between members of various specialization and fields of expertise. In such a context, it is no longer possible to imagine the authorship of design in terms of individual handwriting, since the very nature of the emerging medium requires cooperation in a team of experts with different profiles.

MARCELL MARS... I have a good example. Posters and flyers have basically lost their function, except for large companies such as T-com. These media are just no longer noticeable. The real and efficient substitute for them is Facebook. It offers the possibility of

Mogućnost vrlo specifičnog targetiranja za svoje događaje, proizvode, poruke itd. A pitanja koja se uz to javljaju su: tko to treba raditi?, kako to treba oblikovati?, koji su sve elementi te poruke, odnosno konteksta koji se tamo javlja?

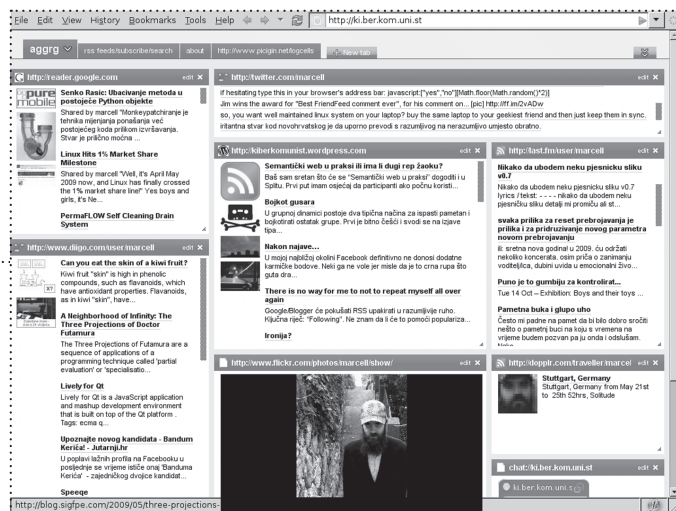
IVICA MITROVIĆ... Danas su stvarno izbrisane granice djelovanja dizajnera. Marcell's site <http://ki.ber.kom.uni.st> je znakovit primjer. Ta web-stranica zapravo parazitira velike korporativne stranice, odnosno infrastrukturu kako bi svoj sadržaj komunicirala bez troškova dizajnera, programera, hostinga i sl. Ali, opet, po mom mišljenju, to i jest dizajn, u današnjem shvaćanju tog pojma. Jer se u tom procesu možda ne koriste klasični elementi

oblikovanja kao što su ilustracija, tipografija, boja i sl., ali se koriste neki novi elementi kao što su YouTube, Flickr, Google Reader i drugi. Ta komunikacija nije vizualno onakva kakva je prije bila, no ni dizajn više nije ilustracija na plakatu, znak, logotip, layout, nego fenomen koji je bitno širi od problema vizualizacije.

MARCELL MARRS... To je prije svega *statement*, i ljudi s iskustvom tzv. weba 2.0 će ga znati prepoznati. Ali u praktičnom je smislu taj site promašen jer se većina ljudi koji žele informaciju surfajujući po klasičnoj web-stranici ne snalazi u tome. Ako želimo da slanje tih poruka i dalje ima svoj uspjeh, onda moramo svesti na zajednički minimalni

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WWW.KI.BER.KOM.UNI.ST

very specific targeting for various events, products, messages, etc. The questions that arise are: Who is supposed to do that? How should it be designed? Which are the main elements of the message or the emerging context?

IVICA MITROVIĆ... Today the borderlines delineating the designer's activity have become vague. Marcell's site <http://ki.ber.kom.uni.st> is a significant example. The website actually exploits large corporate websites, or rather their infrastructure, in order to communicate its content without the cost of designers, programmers, hosting etc. But then again, in my opinion, that is design in today's sense of the word. That process may not use the traditional elements of design, such as illustration, typography, colour, and alike, but therefore

contains some new elements, such as YouTube, Flickr, or Google Reader. Communication is visually not as it used to be, but neither is design: it is no longer a poster illustration, a sign, a logo, or a layout, but a phenomenon that is significantly broader than the problem of visualisation.

MARCELL MARRS... That is primarily a statement, and people with the experience of the so-called web 2.0 will recognize it immediately. However, practically speaking, the site is a failure, since most people who are used to looking for information by surfing a classical website can't deal with it. If we want the messages to retain their power, we must reduce the recipient to a minimal common denominator. That context is very specific and culturally conditioned.

nazivnik primatelja poruke. Taj je kontekst vrlo specifičan i kulturološki uvjetovan.

IVICA MITROVIĆ ... Mislim da je u tom radu odličan i ključan koncept koji ti njime komuniciraš, a ne njegova praktična primjena. I čini mi se da je on svojevrsan prototip koji pokazuje što se danas uz dostupne alate, tj. servise može napraviti, tj. kako s njima dizajnirati. To je u biti paradoks, "dizajn bez dizajna".

MARQUE MRDULJAS ... A opet, u traženju zajedničkog nazivnika počinješ od prototipa koji pokušavaš proširiti u nešto što postaje univerzalno čitljivo, što se postiže otkrivanjem novih alata za posredovanje sadržaja. Danas se služimo novim medijima, ali zadaci dizajnera vizualnih komunikacija u svojoj osnovi ostaju isti: organizacija, posredovanje i diseminacija sadržaja i artikulacija komunikacijskih kanala. Možemo govoriti o tome da su u dizajnu interakcija ili u novim medijima klasični estetski parametri zamijenjeni konceptima i oblicima komunikacije.

IVICA MITROVIĆ ... To je veći problem, odnosno opći problem percepcije društva i medijske pismenosti. Kod nas u obrazovnom sustavu ne postoji predmet koji se bavi time, a trebao bi postojati od osnovne škole do kraja fakulteta.

MARCELL MARS ... To je indikativan problem. Kao što je znakovito da svi koji dolaze iz oglašavanja smatraju kako u tom polju nitko nije dovoljno kvalitetan, što implicitno govori da za sebe smatraju da oni jesu. A svi ljudi koje znam iz oglašavanja su pametni, kreativni, pročitali su knjige Naomi Klein prije aktivista i istodobno su u krizi identiteta jer služe eksploatatorima, velikim korporacijama i slično. Tu nalazim veliki apsurd, sličan Einsteinovom stavu o vojskama, koji kaže da su "sve vojske samo za obranu", a kad to logički spojiš u cjelinu, ispada da nema potrebe niti za jednom vojskom.

MARQUE MRDULJAS ... Govoriš o kritici angažiranog dizajna koji nije doista angažiran, nego surogatan i to je simptom određene krize. Ti ju na neki način

IVICA MITROVIĆ ... I think that the concept you are communicating through it is excellent and essential, more important than its practical use. And it seems to me that it is a sort of prototype which shows what you can do today with all the available tools and services, how you can design with them. In fact, it is a paradox, a "design without design".

MARQUE MRDULJAS ... But then again, when looking for a common denominator, you start from a prototype and then you broaden it into something that becomes universally readable, which can be achieved by discovering new tools for mediating the content. Today we use new media, but the designer's tasks in visual communications basically remain the same: organization, mediation, and dissemination of messages, as well as articulation of communication channels. We may say that in interactions design and in the new media, traditional aesthetic parameters have been substituted by concepts and forms of communication.

IVICA MITROVIĆ ... That is a considerable problem, a general problem of social perception and media literacy. In our education system, there is no course dealing with that, although it should exist from primary school until graduation.

MARCELL MARS ... That is an indicative problem. In the same way, it is significant that all those who come from advertising believe that nobody's good enough in that field, which implies that they consider themselves better. And all these people I know from marketing are clever and creative, they read Naomi Klein's books before the activists did and at the same time they are suffering from an identity crisis because they are serving the exploiters, the large corporations, and so on. I see a great paradox there, similar to Einstein's attitude on the army, since he once said that "all armies are exclusively defensive," and when you put it together logically, it turns out that no army is needed.

MARQUE MRDULJAS ... You are expressing the criticism of an engaged design which is not truly engaged, but a surrogate, and that is a symptom of some sort of



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NEŠTO 'DOBRO'
(A NE 'LIJEPO')

DESIGN AS SOMETHING
'GOOD' (RATHER THAN
'BEAUTIFUL')

GORAN PAVASOVIĆ,
KLIMA, PLAKAT

GORAN PAVASOVIĆ,
CLIMATE, PLAKAT 1

opisuješ kao krizu identiteta struke. Ali kako ju točno dijagnosticirati? Je li dizajn postao sinonim za neoliberalni kapitalistički poredak jer se neoliberalizam i u ekonomiji, pa zatim i u politici oslanja na ideju neograničenog rasta proizvodnje? Je li taj rast stimuliran marketingom i stalnim preoblikovanjem konceptualno istih proizvoda, u čemu dizajn igra važnu ulogu?

MARCELL MARS... Mislim da je kriza identiteta priča koja se samogenerira. To je artikulacija koja daje instant zadovoljstvo svima koji su u tu priču uključeni. Mislim da je najbolji instrument za njeno rješenje psihoanaliza. Ja uistinu ne vjerujem da su sve korporacije zle ili da je rad za novac loša stvar.

TOMISLAV LEROTIĆ... Mislim da bi svi trebali raditi održivi dizajn i koncept-dizajn i da to ne treba više posebno naglašavati. Treba zauzeti pozitivan stav i pokazati ljudima da stvari mogu raditi drugačije i bolje. A bavljenje novim tehnologijama ne proizlazi iz straha od prošlosti, nego upravo jer one pružaju fantastične mogućnosti za zajednicu, okoliš, pojedinca...

crisis. You have described it as an identity crisis within the profession. But how should we diagnose it exactly? Has design become a synonym for neoliberal capitalism, since neoliberal capitalism in economy and politics relies on the idea of uninhibited production growth? Is that growth stimulated by marketing and a constant reshaping of conceptually identical products, in which design plays an important role?

MARCELL MARS... I think that the identity crisis is a self-generating story. It is an articulation that offers instant satisfaction to all those who are involved in the whole story. I think that the best instrument for solving it is psychoanalysis. I truly doubt that all corporations are evil or that working for money is something bad.

TOMISLAV LEROTIĆ... I think that everybody should do sustainable design and concept design and that needn't be emphasised any longer. One should adopt a positive stance and show people that things can be done in a different and better way. Using new technologies does not reflect any fear of the

past, but simply the fact that they offer fantastic possibilities for the community, the environment, the individual...

MARCELL MARS... I think that those whom we have mentioned so far would defend themselves by saying: "It's easy for you to deal with engaged design since you are employed by university". They reflect from the position of their own identities. The core of the topic that we've just touched upon is the motivation of a person who is doing something rather than the question of the final goal and the message. Someone who is working in industry and "fighting against windmills" is not impressed by the position of someone who is involved in engaged design and teaches in university.

TOMISLAV LEROTIĆ... That is why we must always keep the end user in mind, making it possible for him or her to actually use a product. For example, the renewable sources of energy have a broad range of practical applications. Precisely that is why we train people who will be able to occupy working places in industry after graduation and to say that something

MARCELL MARS... Mislim da će oni koje smo do sada spominjali u svoju obranu reći “vama je lako baviti se angažiranim dizajnom, kada vi radite na fakultetu”. Oni razmišljaju iz pozicije vlastitog identiteta. Nukleus teme koje smo se dotakli jest motivacija onoga koji nešto stvara, a ne što je krajnji cilj i poruka. Nekoga tko radi u industriji i “bori se s vjetrenjačama” ne impresionira mjesto onoga tko se bavi angažiranim dizajnom i predaje na fakultetu.

TOMISLAV LEROTIC... Zato uvijek moramo misliti na krajnjeg korisnika i omogućiti mu upotrebu nekog produkta. Primjerice da obnovljivi izvori energije imaju svoju široku primjenu u praktičnosti. Mi upravo zato obučavamo ljude koji će nakon studija doći na radna mjesta u industriji i koji će moći reći da nešto ne mora biti tako kako je, a pritom će moći predložiti bolja rješenja. Nastojimo smanjivati sraz između mogućnosti i potreba i realnog stanja.

MARCELL MARS... Mene zanima je li to zaista moguće? Jer nije problem u tome da ljudi nisu informirani ili da ne znaju, nego da ljudi rade usprkos tome što znaju da

taj model po kojem se radi nije dobar. Mi imamo političku korupciju i društvene probleme, ali oni se ipak ne mogu tako lako generalizirati.

TOMISLAV LEROTIC... Pomaci su vidljivi iz dana u dan, makar često izgledali samo kao verbalno-oglašivački *greenwash* korporacija koje se javnosti žele predstaviti kao društveno i ekološki odgovorne. Mnoge, najčešće najmoćnije korporacije (INA, HEP, cementna industrija Cemex, Holcim) agresivno se predstavljaju s projektima i brigom o održivom razvoju zlorabeći dizajn. O tome razgovaramo, nastojimo raskrinkati i kritički odgovoriti na takve poruke. Sveučilište i mladi bi u svemu tome morali biti neovisni i kritični.

IVICA MITROVIC... Zato je jedan od načina raditi na mikrorazini, i to samoinicirajućim i samoodrživim projektima u društvu. Dakle s idejom da nije nužno raditi u industriji, makar bila “kreativna”, nego da se ostvare pojedinačni ili zajednički projekti koji s vremenom postaju održivi. Nije još dostignuta kritična masa da bi se moglo prijeći tu mikrorazinu. Ali kada bi, primjerice, desetak

needn't be as it is, and moreover, they will be able to provide better options. We want to reduce the gap between the possibilities and needs on the one side, and the actual situation on the other.

MARCELL MARS... I would like to know whether that is really possible. The problem is not the fact that people are misinformed or ignorant but that they keep working although they know that the model according to which they're working is bad. We have political corruption and social problems, but nevertheless they cannot be generalized that easily.

TOMISLAV LEROTIC... There are evident shifts happening from day to day, even though they often seem merely as verbal advertising and greenwash of corporations which like to present themselves to the public as socially and ecologically responsible. Many of them, often the most powerful ones (INA, HEP, Cemex Cement Industry, Holcim) aggressively boast with their projects and their care about sustainable development, thus abusing design. That's what we are talking about, we are trying to

disclose such messages and critically respond to them. The university and the young people should be independent and critical in all that.

IVICA MITROVIC... That is why one of the ways is to work on the micro-level by promoting self-initiating and self-sustainable projects in the society. The idea should be that it is not necessary to work in the industry, even if it is “creative”, but to realize individual or joint projects that will become sustainable with time. We have not yet reached the level of having a critical mass that would enable us to surpass that micro-level. But, for example, if ten young people founded a studio or a company, generating an idea, it could have an impact with time. That means that we shouldn't try to solve a global problem, but an actual (local) situation. In our context, for example, that would be the Jadro river, the Split harbour, or the new Academy building. I think that it is the only way. That is just what Marcell said – it is not necessary that someone from our region should produce a new Twitter, but he could use tools such as Twitter or Facebook in the local context

mladih ljudi osnovalo studio ili firmu generirajući neku ideju, onda bi to s vremenom moglo imati nekakvog utjecaja. To znači - ne pokušavati riješiti globalni problem, nego konkretnu (lokalnu) situaciju. Primjerice, u našem kontekstu to bi bila rijeka Jadro, splitska luka ili nova zgrada Akademije. Mislim da je to jedini način. To je ono što Marcell kaže – nema nužne potrebe da netko s naših prostora napravi novi »twitter«, ali može iskoristiti te alate poput Twittera ili Facebooka u lokalnom kontekstu za rješavanje konkretnih problema. Mislim da su ti mali pomaci uistinu vidljivi, otkad smo mi počeli raditi s angažiranim dizajnom. Kada se Tomislav još 1997. godine počeo time baviti, tada su ljudi iz velikih marketinških tvrtki, ali i dizajneri, rekli da za to još nije vrijeme. Dizajneri će reći da dizajn u Hrvatskoj tada još nije postojao kao percepcija u javnosti i da je tada prvo trebalo uspostaviti struku (u klasičnim segmentima plakata, knjige, vizualnog identiteta), a tek onda razmišljati o društveno angažiranom dizajnu, inkluzivnom dizajnu, primjerice.

MARUJE MRDULJAS... Ali angažirani dizajn ne bi trebao po

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for solving actual problems. I think that these small shifts have become truly manifest since we began working with engaged design. In 1997, when Tomislav became involved with it, people from big marketing companies and even designers said that it was too early. Designers would say that Croatian design was not yet acknowledged by the public and that it was necessary to establish the profession first (in classical segments such as posters, books, and visual identity) and then think about socially engaged design, inclusive design for example.

MARUJE MRDULJAS... However, it is by definition that engaged design should not only indicate certain problems, for we are largely aware of them; rather, it should provide active criticism and alternative solutions. All criticism that doesn't include any guidelines for further development is futile. In that sense, the "engaged design" that goes along with advertising has nothing to do with what we are talking about here. That is called instrumentalizing social awareness and leads to the inversion of balance, in which corporations take over the role of an

definiciji biti onaj koji samo prokazuje neke probleme, jer smo ih svi mi većinom svjesni, on bi trebao nuditi aktivnu kritiku i alternativna rješenja. Jer svaka kritika koja ne uključuje pravac mogućeg daljnjeg razvoja je jalova kritika. U tom smislu "angažirani" dizajn koji se provlači uz reklamiranje nije u vezi s ovime o čemu govorimo. To je instrumentalizacija socijalne svijesti koja dovodi do zamjene teza u kojem korporacije na jednoj često kozmetičkoj razini preuzimaju ulogu etičkog korektiva, što nema veze sa stvarnom odgovornošću samih korporacija, kao što ne pridonosi ni aktivnijem podizanju svijesti građana o socijalnim, ekološkim ili drugim problemima. Ta teza "iskorištavanja" korporacija je razmjerno naivna i mislim da ju i Tibor Kalaman, istaknut kao pokretač časopisa Colours, dobro, iako u neku ruku nesvjesno, opisuje kada samog sebe naziva "perverznom optimistom".

TOMISLAV LEROTIĆ... Prvi šok s kojim se studenti suočavaju je kada shvate da dizajn nije nešto dekorativno, odnosno da nije u kategoriji "lijepog", nego "dobrog". I potrebno je određeno razdoblje da to

ethical corrective, often on a purely cosmetic level, although it has no connection to their real responsibility, just as it doesn't raise the awareness of people about social, ecological, and other problems in any active way. The hypothesis about "using" the corporations is relatively naive and I think that Tibor Kalaman, the distinguished initiator of the Colours journal, has described it very well, even if unaware, when he called himself a "perverted optimist".

TOMISLAV LEROTIĆ... The first shock that the students experience is when they realize that design is not something decorative, that it belongs to the category of "good" rather than "beautiful". They need some time to accept that. To those who approach us for preparations in time, we can explain what the programme is actually about. We are trying to inform our future students about the significance of design through departmental activities, exhibitions, workshops, and public lectures. Changes do happen. One hears more and more critical discourse on design that has been abused,

prihvate. Onima koji dođu kod nas na pripremu na vrijeme se može objasniti o čemu je točno na studiju riječ. Nastojimo putem aktivnosti Odsjeka, izložbi, radionica, javnih predavanja, naše buduće student/ic/e na vrijeme informirati o smislu dizajna. Promjene se događaju. Sve više se kritički govori o dizajnu koji se desetljećima zlorabio, manipulirao i bio u nečijoj službi, a što danas nešto teže prolazi nezapaženo.

MARCELL MARS ... Čini mi se da je jedna od specifičnosti koje ste iznijeli ta da ste program kreirali prema tome kojim ste kadrom raspolagali, odnosno da ste se vodili smjerom onih znanja koja su ti ljudi mogli prenijeti dalje. I mislim da je to ključ održivog razvoja. Jer između ideje i onoga što je provedivo može postojati veliki jaz.

IVICA MITROVIC ... Postoji primjer iz Estonije, gdje rektor jednog sveučilišta drži predavanja u osnovnim i srednjim školama o tome što je znanost i što je visoko školstvo, a prate ga i nastavnici s predavanjima na toj nižoj razini.

TOMISLAV LEROTIĆ ... Kod nas to nije tako, iako smo i u tom smjeru imali neke prijedloge, nudimo konzultacije u okviru kojih maturanti dolaze razgovarati o studiju i nama je cilj da oni budu za prijemne ispite što bolje pripremljeni, da pokažu što bolje rezultate na razredbenom ispitu.

MAROE MRDULJAS ... A postoji i pretpostavka da se i neki studenti s vašeg Odsjeka uključe u edukaciju u srednjim i osnovnim školama.

IVICA MITROVIC ... Za to bi trebalo dizajnirati model, odnosno dati im da osmisle vanjske aktivnosti i predavanja koje bi mogli ugraditi u školski program.

TOMISLAV LEROTIĆ ... Drago mi je da je Marcell uočio ovaj naš model samoodrživosti u procesu osnutka studija. Pritom moram istaknuti da je sretna okolnost što su osnivači studija bili Mirko Petrić i Gorki Žuvela koji su imali jasnu viziju o tome. Gorki Žuvela se već 70-ih godina zalagao da se, primjerice, prevede i objavi Papanekova knjiga "Dizajn za stvarni svijet".

manipulated, and used for private interest for decades, and today it could hardly pass unnoticed.

MARCELL MARS ... It seems that one of the specificities that you have mentioned is that you created your programme with the faculty you had at your disposal and that you were guided by those fields of knowledge that those people could transfer to others. And I think that it is a key to sustainable development, for between an idea and something that is feasible there can be a large gap.

IVICA MITROVIC ... There is an Estonian example where a university rector holds lectures in primary and secondary schools about the significance of scholarship and university education, accompanied by teachers with lectures on that lower level.

Lerotić: Here it isn't so, even though we've had some suggestions in that direction, but we do offer consultation hours, to which our potential students come to speak about the programme, and it is in our best interest that they should be well prepared for the entry exams, to have good results.

MAROE MRDULJAS ... And it is not excluded that some students from your department might get involved in education on the level of primary and secondary schools.

IVICA MITROVIC ... A model should be designed for that, since they should be offered the possibility to create a concept of extracurricular activities and lectures that could be incorporated into the school programme.

TOMISLAV LEROTIĆ ... I'm glad that Marcel has noticed our model of self-sustainability in the process of founding the department. I must emphasize that we were lucky for having Mirko Petrić and Gorki Žuvela among the initiators, since they had a clear vision. For example, Gorki Žuvela was suggesting as early as the 1970s that Papanek's book on "Design for the Real World" should be translated into Croatian and published.

IVICA MITROVIC ... One should also mention Inga Tomić-Koludrović, who directed the project on the new media for many years, with a firm social

IVICA MITROVIĆ... Treba spomenuti i Ingu Tomić-Koludrović koja je dugo godina vodila projekt koji je istraživao nove medije, a koji je tome dao čvrstu društvenu komponentu. Mi na neki način baštinimo, odnosno pokušavamo nastaviti liniju koju su u teorijskom smislu zacrtali prvenstveno Mirko Petrić i Inga Tomić-Koludrović.

TOMISLAV LEROTIĆ... Mnogo se ulaže u infrastrukturu, ali ne i u napredovanje nastavnčkog kadra, primjerice financiranjem doškoloavanja, studijskim boravcima i slično. Kada se trebaju odrediti prioriteti, onda se a priori zaključuje da je to nova zgrada Akademije. I na neki način to i jest važno, jer bi bilo puno ugodnije raditi u novom prostoru, imati kabinete i slično, ali su ipak najvažniji ljudi koji mogu nositi taj sadržaj, poboljšavati ga i unositi inovacije. U blizini planirane lokacije za Akademiju u Splitu postoji mnogo napuštenih prostora koji se ne koriste, ne uređuju se i propadaju. Zato se s pravom postavlja pitanje zašto ne iskoristiti te prostore. A to nas vraća na prvotan problem, odnosno izbor prioriteta između gradnje nove zgrade Akademije

ili ulaganja u kvalitetu nastave, nastavnički kadar, međunarodnu suradnju...

TOMISLAV LEROTIĆ DIPLOMIRAO JE NA FACHHOCHSCHULE FÜR GESTALTUNG U KIELU (NJEMAČKA). RADI SAMOINICIRAJUĆE KONCEPTE ODRŽIVOG DIZAJNA, PROJEKTE ŠTEDNJE ENERGIJE, IZBJEGAVANJA I SMANJIVANJA SMEĆA, SOLARNIH OBJEKATA I SVJETLOSNIH INSTALACIJA. OD 1997. PREDAJE NA ODSJEKU ZA DIZAJN VIZUALNIH KOMUNIKACIJA UMJETNIČKE AKADEMIJE U SPLITU (GRAFIČKO OBLIKOVANJE, ODRŽIVI DIZAJN, PRIMIJENJENO CRTANJE I ILUSTRACIJA). WWW.LEROTIC.DE / TL@UMAS.HR

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component. In a way, we have inherited the orientation that has been theoretically outlined mainly by Mirko Petrić and Inga Tomić-Koludrović.

TOMISLAV LEROTIĆ... Considerable finances are being invested in the infrastructure of the teaching staff, but not in its advanced training, which could be done by financing further education, international residencies, and so on. When setting the priorities, it is regularly concluded that it should be the new Academy building. In a way, that is important, since it would be far more comfortable to work in a new space, have cabinets and so on, yet the most important element are the people who could be its carriers, improving it and introducing novelties. Near the planned location for the academy there are many abandoned buildings that are not used or renovated and they are falling into decay. That is why it is only logical to ask why those buildings should not be used. And that brings us back to the first problem – the choice of priorities between the new Academy building and investing in the quality of teaching, the faculty, and international cooperation...

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