

# KULTURA TIPOGRAFIJE U HRVATSKOJ

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DAMIR  
BRALIĆ

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NIKOLA  
ĐUREK

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MAROJE  
MRDULJAŠ

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SERDAREVIĆ

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# TYPOGRAPHY CULTURE IN CROATIA

Tipografija – umijeće oblikovanja slovnih znakova i njihove organizacije i artikulacije, temelj je grafičkog dizajna ali i jedna od važnih civilizacijskih tekovina temeljno povezana s kulturom tiskane riječi i jezikom. Stoga je tipografija slojeviti fenomen s dugom poviješću koji u svojoj osnovi obuhvaća oblikovna i tehnička znanja i vještine vezane uz tretman slovnih formi. Taj fenomen treba razumjeti i u proširenu kontekstu koji nije usredotočen isključivo na područje vizualnosti; prije svega riječ je o disciplini koja jest specijalistička, ali istodobno bitno obilježava kulturu u cjelini – u rasponu od tiskanih medija do tipografskih elemenata u fizičkom okolišu.

U povijesti hrvatskog dizajna bilo je autora koji su pažnju posvećivali tipografiji ili su svoj opus u velikoj mjeri temeljili na slovnj formi, poput Mihajla Arsovskeg. Postoji i tradicija slovoslagarstva, a ponekad su se zanimljiva rješenja pojavljivala i u području vernakularnog ili, uvjetno rečeno, marginalnog dizajna. U svakom slučaju, tipografija nije bila sustavnije izučavana. Tijekom posljednjih godina edukacija na području tipografije znatno napreduje, pojedina dizajnerska rješenja pokazuju visoku razinu tipografske kulture, a najistaknutiji hrvatski tipograf Nikola Đurek ostvaruje međunarodne uspjehe. Zbog toga je održana diskusija između dizajnera i teoretičara Željka Serdarevića, dizajnera, tipografa i nastavnika Nikole Đureka i Damira Bralića te teoretičara Maroja Mrduljaša, o ideji tipografije, njezinim konceptualnim osnovama i poziciji tipografije u kontekstu teorije i prakse hrvatskog dizajna.

As the art of shaping graphic symbols, as well as their organisation and articulation, typography is the basis of graphic design and one of the important legacies of civilization, crucially linked to the culture of the printed word and to language. Therefore, it is a multilayered phenomenon with a long history, encompassing in its foundation various design-related and technical insights and skills linked to the treatment of graphic forms. The phenomenon of typography should be comprehended in a broader context, which does not exclusively focus on the visual field; for although it is a highly specialized discipline, it has a crucial impact on the culture as a whole – from the printed media to the typographic elements in our physical environment.

In the history of Croatian design, there were several authors who dedicated themselves to typography or based their work largely on the graphic form, e.g. Mihajlo Arsovski. There is also a tradition of typesetting and occasionally interesting solutions have come up in the field of vernacular or, so to say, marginal design. Nevertheless, typography has never been systematically researched. In the past few years, education in this field has advanced significantly and certain designer solutions reveal a high degree of typographic culture, while the most prominent Croatian typographer, Nikola Đurek, has achieved considerable international success. That is why we had decided to record a debate between designer and theoretician Željko Serdarević, designers, typographers, and teachers Nikola Đurek and Damir Bralić, and theoretician Maroje Mrduljaš. The topic was the idea of typography, including its conceptual foundations and its position within the context of Croatian design, its theory and practice.

MAROJE MRDULJAS... Neposredan povod ovom razgovoru jest recentni povećani interes za tipografiju koji jača na hrvatskoj dizajnerskoj sceni, pri čemu pod tipografijom ne podrazumijevam samo oblikovanje pisma, nego širi pojam kulture artikulacije grafičke plohe. Interes za slovnu formu i za prijelom teksta u hrvatskoj dizajnerskoj tradiciji nije dovoljno istražen i tumači se kao niz diskontinuiranih iskoraka. Također, mislim da je sve do nedavno postojao i nedostatak temeljnih znanja u vještinama oblikovanja pisma koji se tek recentno nadoknađuje edukacijom na Studiju dizajna u Zagrebu i Odsjeku za dizajn vizualnih komunikacija na UMAS-u.

ŽELIKO SERDAREVIĆ... Nije samo stvar u nedostatku toga znanja. Postoji određeno shvaćanje u dizajnu knjiga, koje se lako može vidjeti u strukturi velikih tvrtki, poput Penguin, koje unutar kuće razlikuju dizajn unutrašnjeg knjižnog bloka i naslovne stranice. Dizajn naslovne stranice – vizualni identitet edicije, to jest vanjska oprema knjige, taj je kojemu se pridaje status i aura dizajna i daje mu se prednost pred unutrašnjim tekstom, koji je primarni proizvod izdanja i mora biti izuzetno kvalitetno

opremljen. Dakle, ovo nije pitanje statusa tipografije općenito.

Vrlo je teško govoriti o historijskom pregledu hrvatske tipografije. Iz današnje pozicije možemo govoriti o artefaktima i knjigama među kojima se izdvajaju neki sjajni primjerci. To se odnosi na hrvatsku kulturu 70-ih i 80-ih godina, a vrhunac se zbio neposredno prije razdoblja u kojem je tipografija devalvirala s digitalnom tehnikom. No, u starijoj tradiciji postoje primjeri, poput nekih izdanja iluminiranih i glagoljičkih rukopisa i crkvenih misala, koji su izuzetno vrijedni u smislu grafičke tradicije na području tipografije. Ta tradicija možda nije legitimna osnova na kojoj se može graditi neki novi jezik, kao što se glagoljička tipografija ne može komercijalizirati kao linija za gradnju hrvatskog identiteta, no, kao što je to pokazao i Nikolin primjer, ta najstarija tipografska tradicija (ne samo olovni slog) točka je iz koje se može razvijati priča o hrvatskoj tipografiji.

NIKOLA ĐUREK... Prva naša tiskana knjiga bila je na glagoljici, a samo desetak godina kasnije na latinici. Dakle, ta dva pisma (u tiskanom obliku) razvijala su

MAROJE MRDULJAS... The immediate incentive for this interview was the recent interest in typography, which is getting stronger in the Croatian design scene. When I say typography, I do not mean only type design, but a broader idea of culture in articulating a graphic surface. This interest for graphic form and text layout has not been sufficiently researched in the Croatian tradition of design and is usually interpreted as a series of discontinued events. I also believe that until recently the problem has been the lack of basic skills in graphic design, which has now been improving through education at the Zagreb School of Design and the Department of Visual Communications Design at UMAS (Arts Academy Split).

ŽELIKO SERDAREVIĆ... The point is not just the lack of knowledge. There is an attitude in book design that can be observed in the structure of great publishing houses such as Penguin, which differentiate between the inner book layout and the cover page design. The cover page gives the visual identity to a book series and the external appearance of the book is the one that enjoys the status and the aura of design;

therefore, it is given preference with respect to the interior text, which is actually the primary product of publication and should be a high-quality product. Thus, it is not only a question of the general status of typography.

It is very difficult to give a historical overview of Croatian typography. From the present position, we can speak about artefacts and books, among which there are some excellent examples. I'm referring to the Croatian culture of the 70s and the 80s, which reached its pinnacle immediately before the age in which typography was devaluated as a result of digital technologies.

However, there are examples in the older tradition, such as illuminated and Glagolitic manuscripts and church missals, which are exceptionally valuable in terms of graphic tradition and particularly typography.

That tradition may not be a legitimate basis on which to build a new language, and Glagolitic typography can't be commercialised for constructing a Croatian identity, but that oldest typographic tradition (and I don't mean just the lead type) is a point from which we can start telling

se istovremeno. Glagoljica se razvijala više u crkvenim krugovima i jako se približila likovnoj formi jezika (ligature<sup>1</sup> su se nastajale a dijakritici primjenjivali). Latinica se pak vrlo malo približava hrvatskom jeziku, odnosno nije bilo izrazite snage (najčešće zbog političke situacije i okruženja) za postizanjem likovne forme jezika.

<sup>ŽELJKO SERDAREVIĆ</sup>... Govoriš o dijakriticima koji su specifično hrvatski?

<sup>NIKOLA ĐUREK</sup>... Tako je. Kada se to isto prebacilo na latinicu, onda se nije znalo kako zapisivati te znakove, primjerice zvuk “š”. Zato je u prvo vrijeme postojalo 5–6 rješenja zapisa hrvatskih fonema, dok Gaj nije uveo reda. To je izuzetno bitno razdoblje. Imali smo tada na jednoj lokaciji istovremeno tri pisma – glagoljicu, hrvatsku ćirilicu i latinicu, i tri jezika – latinski, hrvatski i staroslavenski, što je rijetka pojava. Danas imamo “hrvatsku tipografiju” koja je vrlo slična engleskoj (zbog fontova koji dolaze s osobnim računalom), koja je izgubila nasljeđe i razvoj koji potječe iz tog prvog razdoblja. Suvremena tehnologija nam omogućava da sve

hrvatske specifičnosti u oblikovanju pisma riješimo na adekvatan način, ali je bitno uočiti problem i pokušati ga eliminirati.

<sup>ŽELJKO SERDAREVIĆ</sup>... Ti si odmah upozorio na te specifične probleme s hrvatskim lokaliziranjem, ne samo u smislu da je potrebno postaviti kvačice ili “pokrstiti fontove”, kako mi to popularno zovemo, nego upravo to da se pokušava riješiti optički problem u jeziku. Nedavno sam imao unutar jedne knjige eseja tekst na švedskom koji je imao puno riječi s dvoslogom “gg” i taj je tekst automatski grafički izgledao drugačije. Postoji teza primjenjiva za tisak, koju dizajneri vole čuti, a to je da je *bodoni* rađen za prirodu talijanskog jezika, *garamond* za francuski jezik, a da *baskerville* u potpunosti odgovara engleskom jeziku.

U našoj se dizajnerskoj kulturi ranije s tim elementima bavio Arsovski, pogotovo s dijakriticima. No, očito je da on time što uvodi u mašinska pisma te ravne linije ne nudi rješenje koje bi se široko apliciralo, nego je to bilo za specifične *display*-potrebe, plakatnu tipografiju i tome slično. Međutim, u istraživanjima Tonija

MIHAJLO ARSOVSKI, PLAKAT ZA IZLOŽBU NAGRAĐENI ŠVICARSKI PLAKATI, KABINET GRAFIKE JAZU (DANAS HAZU), 1972.

MIHAJLO ARSOVSKI, POSTER FOR AWARDED SWISS POSTERS EXHIBITION, DEPARTMENT OF PRINTS AND DRAWINGS, CROATIAN (FORMER YUGOSLAV) ACADEMY OF SCIENCES AND ARTS, 1972.

the story of Croatian typography, as Nikola’s example has shown.

<sup>NIKOLA ĐUREK</sup>... Our first printed book was written in Glagolitic script and only ten years later in Latin. Thus, these two scripts were evolving at the same time in the printed form. The Glagolitic script was evolving primarily in the ecclesiastical circles and it was very close to the visual form of language (the ligatures<sup>1</sup> were continuous and it also contained the diacritics). On the other hand, the Latin script was very loosely related to the Croatian language, which means that there was no possibility (mostly owing to the political situation and atmosphere) to achieve a visual form of language.

<sup>ŽELJKO SERDAREVIĆ</sup>... Are you referring to the specifically Croatian diacritics?

Đurek: That’s right. When they were transferred into the Latin script, people didn’t know how to write those symbols, for example the sound of “š”. That’s why in the beginning there were some five to six solutions for writing Croatian phonemes, until



Urode na Akademiji Van Eyck događa se nešto drugo. Njegov cilj bio je pronaći zakonitosti jezika u koje bi se uklopili i ujednačili dijakritici. To su živući problemi našega jezika koji je u vremenu raširene pojave računala odjednom postao otvoren da se s njime radi bilo što. Mi do danas nemamo mogućnost riješiti sva ta pitanja mikrotipografije i pravila koja u Hrvatskoj još nisu do kraja dorečena, primjerice pisanje točke iza broja u zagradi.

MARUJE MRDULJAS... Govorimo o stvarima koje se u prvom redu odnose na slovne forme i pravopis, zatim na višoj razini na lingvistiku, a onda i na kulturu i identitet jednog naroda. To je upravo ono što je u svom radu Nikola dijagnosticirao, i to u momentu supostojanja nekoliko različitih pisama vezanih uz istu nacionalnu skupinu ili uz isti kulturni krug. Dakle, u jednom momentu smo imali uzbudljivo previranje gdje su se tipografija, lingvistika, pravopis pa i nacionalni identitet ispreplitali kao dio istog kulturološkog sklopa. Zbog dominacije latinice pismo se nije do kraja prilagodilo jeziku. Zanimljivo je ustanoviti da postoji pravocrtna veza između tipografije i jezika, pa zatim i

nacionalnog identiteta.

ŽELJKO SERDAREVIĆ... No meni se čini da se u ovom slučaju radi o suprotnom procesu. Kad govorimo o izgradnji identiteta kao u kontinuiranom projektu Borisa Ljubičića, onda se on gradi prema van – ono po čemu te prepoznaju drugi. Kod nas je postizanje nacionalnog identiteta u tipografiji proces koji je okrenut prema unutra – dakle da u tekstu možeš prepoznati ono što je prirodno za tvoj jezik.

MARUJE MRDULJAS... Ja ne govorim o identitetu kao o *brandiranju* dizajnom, nego o identitetu koji je kolektivno dobro i koji svi zajednički dijelimo da bismo mogli lakše komunicirati kroz prikladan i autentično grafičko posredovanje specifičnosti jezika, primjerice na koji način najprikladnije oblikovati dijakritičke znakove.

NIKOLA ĐUREK... Osim dijakritika, postoji još jedna u vizualnom smislu bitna stvar, a to je slovo “J”. “J” u verzalima radi veliki problem, primjerice ako pišeš “LJ” u “LJUBAV” stvaraju se velike »rupe« u riječima. Također, slovo “j” je po

JOSIP BRATULIĆ (UR.) 'SLOVA NA DAR BRANKU FUČIĆU',  
KNJIGA, DIZAJN DAMIR BRALIĆ, PISMO TEMPERA BIBLIO,  
TYPONINE GLAGOLITIC, 2009.

JOSIP BRATULIĆ (ED.) 'SLOVA NA DAR BRANKU FUČIĆU',  
BOOK, DESIGN DAMIR BRALIĆ, FONT TEMPERA BIBLIO,  
TYPONINE GLAGOLITIC, 2009

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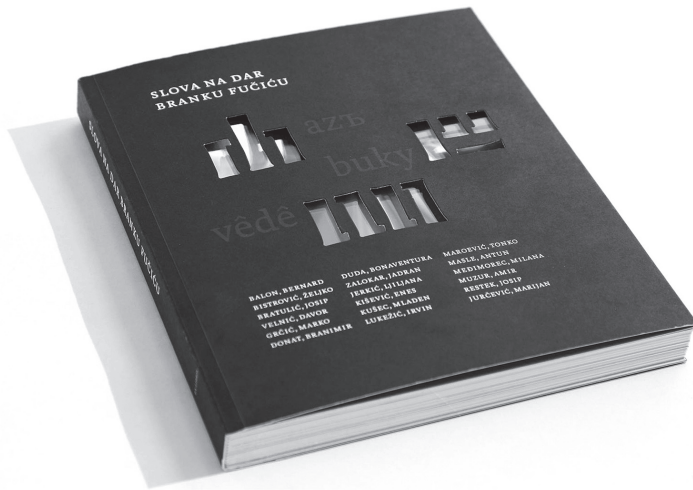
Gaj put some order into the whole thing. That was an exceptionally important period. We had three scripts in one place at the same time – Glagolitic, Croatian Cyrillic, and Latin – and three languages: Latin, Croatian, and Old Church Slavonic, which is a rare phenomenon. Today we have a “Croatian typography”, which is very similar to the English one (because of the fonts that come with PCs), and it has lost its heritage and its evolution coming from that first period. Modern technology makes it possible to solve all Croatian specificities in type design adequately, but it is important to identify the problem and to eliminate it if possible.

ŽELJKO SERDAREVIĆ... Right at the beginning you indicated some of the specific Croatian problems, not only in terms of adding the diacritics or “appropriating the fonts,” as we like to call it, but precisely in terms of solving the optical problem in our language. Recently, there was a Swedish book of essays that had many words containing the double type “gg” and that text automatically had a different graphic appearance. There is hypothesis that you can apply to the printed text, and designers like to hear it, which is

that *bodoni* was made to suit the Italian language, *garamond* French, while *baskerville* entirely suits the English language.

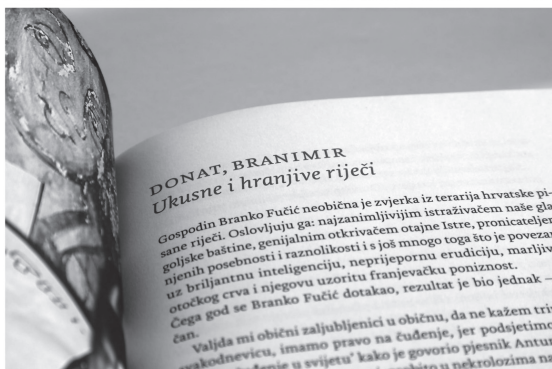
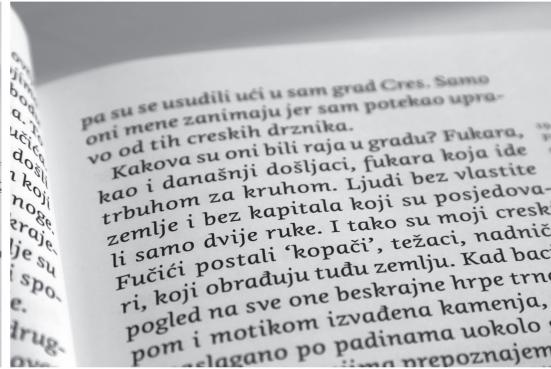
In our designer culture, Arsovski used to deal with these aspects, especially the diacritics. However, it is obvious that his introduction of those straight lines into the machine script did not offer the solution that could be universally applied; it was only suitable for specific needs of display, poster typography and alike. However, the research of Toni Uroda at the Van Eyck Academy was something else. His goal was to discover those laws of language that would help to incorporate and equalize the diacritics. These are the living issues of our language, which is now, in the computer age, suddenly open to all sorts of interventions. We still lack the possibilities of solving all these questions of micro-typography and there still no finalized rules about it in Croatia, for example whether you put a dot after numerals in parentheses.

MARUJE MRDULJAS... We are speaking of things that primarily refer to the type forms and orthography, then on a higher level to linguistics, and eventually to the



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učestalosti prisutnije u hrvatskom jeziku, nego slova s dijakriticima. Premda je dijakritik grafički izražajan pa preuzima primat nad ostalim, slovo »J« je veći problem. Primjerice, za potrebe našeg jezika uvijek posebno dizajniram “L” i “J”, a posebno dijagraf (LJ, NJ, DŽ).<sup>2</sup> Sličan slučaj s “I” i “J” imaju i Nizozemci, pa ako uzmemo nizozemsku tipografiju za primjenu u hrvatskom, to već dosta dobro izgleda. Kod njemačkih i britanskih tipografa »J« se u većini slučajeva vraća iznad *base linea*,<sup>3</sup> a kod nizozemskih se najčešće spušta ispod.

DAMIR BRALIĆ Nikola, kao hrvatski dizajner pisama, najveću pažnju obraća na specifičnosti hrvatskog jezika (dijagrafe i dijakritike, najzastupljenije kombinacije slova...); rezultat je pismo prilagođeno hrvatskom jeziku. Tim zanatskim mikrorješenjima stvara se autentična slika slova i slika teksta koju je moguće poistovjetiti s hrvatskim identitetom.

MARUJE MRDULJAS Zanimljivo je kako govorimo o jeziku i o tekstu koji su istovremeno i povezani i razdvojeni entiteti, jer je jezik sustav komunikacije koji se posreduje na različite načine; govorom i pismom.

Jezik transponiran u medij teksta postaje medij za sebe, a tipografija je vizualizacija jezika.

ŽELJKO SERDAREVIĆ Meni se čini dosta bitna usporedba tih slogovnih kombinacija koje se pojavljuju u nizozemskom i hrvatskom jeziku, odnosno njihove bliskosti na likovnoj razini. To je vjerojatno razlog da je Nikola iz Haga donio određenu kulturu u tipografskom obrazovanju, što se osjeća u onome što Damir i Nikola rade u edukaciji, ali je, primjerice, i Dejan Dragosavac Ruta unio prisutnost određenih nizozemskih modela. U Hrvatskoj postoji plodno tlo za prijem tih znanja. Interes za nizozemski dizajn postoji i u SAD-u i šire, ali od svih modela koji su nam ponuđeni trenutno je nizozemski najviše apliciran.

DAMIR BRALIĆ Dok je Nikolu prvenstveno oblikovao nizozemski sustav tipografske edukacije, ja sam u nedostatku sustavne tipografske naobrazbe inspiraciju crpio iz Roberta Bringhursta, Jana Tschiholda, Erica Gilla, naravno Emila Rudera, Müller-Brockmana i švicarske škole, koji su mi bili jak poticaj za bavljenje tipografijom. Nikolinim

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culture and identity of a nation. That is precisely what Nikola has identified for that period when several different scripts were co-existing in the same ethnicity or cultural circle. In other words, at one moment there was an exciting situation where typography, linguistics, orthography, and national identity were intertwined as segments of the same cultural setting. Since Latin was dominant, the script was not entirely adapted to the language. It is interesting to observe that there is a straight link between typography and language, and even national identity.

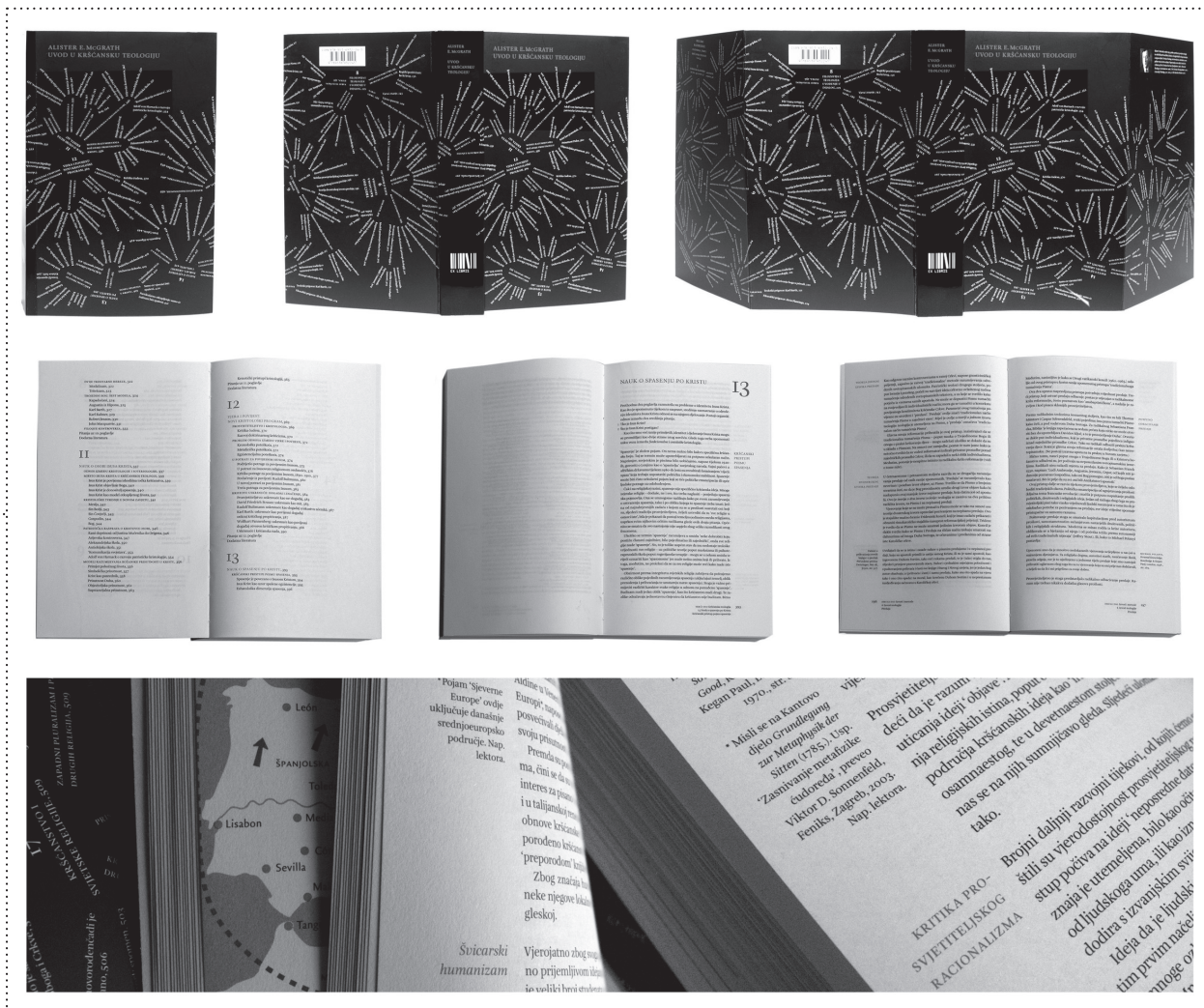
ŽELJKO SERDAREVIĆ However, I think that in this case we have to do with an entirely different process. When we speak of constructing an identity, as in the continued project of Boris Ljubičić, then it is built from the inside out – it is what makes you recognizable for the others. In Croatia, the achievement of national identity in typography has been an inward process – in other words, you can recognize something that is natural for your language in the text.

MARUJE MRDULJAS I'm not referring to identity as a sort of creating a brand through design, but to identity as a collective good, which we all share in order to communicate more easily with the help of an adequate and authentic graphic mediation of linguistic specificities, for example how we should most adequately design the diacritics.

NIKOLA DUREK Apart from the diacritics, there is another important thing in visual terms, which is the letter “J”. That letter creates a considerable problem when written in majuscule, since if you type a “LJ” in “LJUBAV” (love), for example, you create large “holes” within words. Moreover, the letter “J” is more present in the Croatian language than letters with diacritics. But then again, diacritics are graphically expressive and dominate the rest. Still, “J” is a greater problem. For example, for the needs of our language I always design “L” and “J” separately for the diagraphs (LJ, NJ, DŽ).<sup>2</sup> The Dutch language has a similar problem with “I” and “J” and if we take a Dutch font and apply it to Croatian, it looks quite good. With German and

ALISTER MCGRATH 'UVOD U KRŠĆANSKU TEOLOGIJU',  
KNJIGA, DIZAJN DAMIR BRALIĆ, PISMO AMALIA, 2007.

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ALISTER MCGRATH 'CHRISTIAN THEOLOGY: AN INTRODUCTION',  
BOOK, DESIGN DAMIR BRALIĆ, FONT AMALIA, 2007



dolaskom tipografska edukacija na fakultetu dobiva snažnu poveznicu s haškom školom, pogotovo u metodologiji oblikovanja pisama. Nizozemci imaju dugu tradiciju koja se uspjela formirati u metodologiju koja je provediva i to je ono što je nama u edukaciji najkorisnije. Što se tiče dizajna sa slovima, *layouta*,<sup>4</sup> logike i tretiranja informacija – naša pozicija se ne može ocijeniti kroz strogo nizozemske utjecaje.

<sup>ŽELJKO SERDAREVIĆ</sup>... U okviru predmeta tipografije u Zagrebu i Splitu studentima ne približavate samo procese oblikovanja i oblike rada s tipografijom u praksi, to jest izlaze iz onih okvira koji su vrijedili za tipografsko obrazovanje 90-ih u Hrvatskoj i ulaze u područje grafičkog dizajna, ali u

domeni tipografije. Ostvaren je pomak u okviru studija dizajna, koji se razlikuje od primjene eksperimentalnih formi i likovnih vježbi koje su se prije tek kao posljedica radile u mediju tipografije.

<sup>NIKOLA ĐUREK</sup>... Nizozemska didaktika bila je moj izbor i dosta mi je jasna. Makar američke škole imaju tipografiju, one je podučavaju tako da se slova počinju crtati od prvog dana direktno na računalo. Kod nas studenti prvu godinu crtaju slova isključivo perom. Dakako, rade i druge vježbe, optičke korekcije, vježbe *layouta* i slično.

<sup>ŽELJKO SERDAREVIĆ</sup>... Je li to haška škola ili je bliža iskustvu škole u Firenci koju si također pohađao?

JOSEF MÜLLER-BROCKMANN, PLAKAT ZA MUSICA VIVA, 1959.



JOSEF MÜLLER-BROCKMANN, POSTER FOR MUSICA VIVA, 1959

JOSEF MÜLLER-BROCKMANN, PLAKAT ZA IZLOŽBU NEUERE SCHWEIZER KUNST, HELMHAUS, ZÜRICH, 1953.



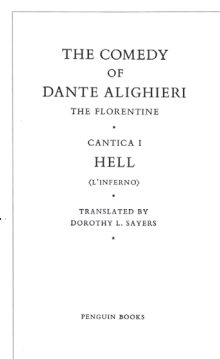
JOSEF MÜLLER-BROCKMANN, POSTER FOR NEUERE SCHWEIZER KUNST EXHIBITION, HELMHAUS, ZÜRICH, 1953

EMIL RUDER, PLAKAT ZA IZLOŽBU MAXA BECKMANNA, KUNSTHALLE, BASEL, 1956



EMIL RUDER, POSTER FOR MAX BECKMANN EXHIBITION, KUNSTHALLE, BASEL, 1956

JAN TSCHICHOLD, NASLOVNA STRANICA KNJIGE THE COMEDY OF DANTE ALIGHIERI – HELL, PENGUIN BOOKS, 1960.



JAN TSCHICHOLD, TITLE PAGE THE COMEDY OF DANTE ALIGHIERI – HELL, PENGUIN BOOKS, 1960

DAMIR BRALIĆ  
NIKOLA ĐUREK  
MAROJE MRDULJAS  
ŽELJKO SERDAREVIĆ

British typographers, “J” will mostly return above the baseline,<sup>3</sup> while with the Dutch it will mostly extending under it.

<sup>DAMIR BRALIĆ</sup>... As a Croatian type designer, Nikola always pays considerable attention to the specificities of the Croatian language (diagraphs and diacritics, the most frequent letter combinations, etc.) and the result is a typescript adapted to Croatian. With those skilful micro-solutions, one can create an authentic image of letters and the text, which can be recognized as a Croatian identity.

<sup>MAROJE MRDULJAS</sup>... It is interesting how we speak about language and text as two entities that are linked and separated at the same time, since language is a communication system that is expressed in various ways: in speech and writing. A language transposed

into the medium of text becomes a medium in itself, while typography is the visualization of language.

<sup>ŽELJKO SERDAREVIĆ</sup>... I consider the comparison between these typeset combinations in Dutch and Croatian rather important, I mean their closeness on the visual level.

That may be the reason why Nikola has brought a certain culture of typographic education from the Hague, which can be seen in Damir’s and Nikola’s educational work, but also Dejan Dragosavac Ruta has introduced certain Dutch models. Croatia is a fertile ground for accepting such influences. There is an interest for Dutch design in the USA and globally, and of all accessible models the Dutch one is being applied most frequently at the moment.

NIKOLA ĐUREK... I jedno i drugo. Ja bih to nazvao kombinacijom upornosti Firenze (kvantiteta) i haškog sistema. Hag ima vrlo jasan sistem organizacije programa. Ponedjeljkom se radi tipografija, utorkom klesanje slova u kamenu, srijedom crtanje perom, a četvrtkom i petkom računalni rad. I svaki dan se rade dvije vrste pisanja i klesanja cijelu godinu. Mi imamo sistem da se prvu godinu radi oblikovanje perom, onda polagano izvlačenje slova iz tih formi i vježbe slaganja slova. Svakako, slova se crtaju temeljem pomnog pristupa i istraživanja tehnika. Oni dolaze do stupnja koji pokazuju u studentskim radovima na izložbama HDD-a. Mislim da kaligrafija tretira ruku, *spacing*,  *Kerning*,<sup>5</sup> dijakritike... sve se to uči pisanjem. Na računalu je vrlo teško naučiti, primjerice, *spacing*. To danas ni dizajneri ne znaju.

DAMIR BRALIĆ... Ta metoda učenja tipografije razvijena je na način da se iz različitih komplementarnih smjerova napada ista tema. Paralelno se radi pisanje rukom (prostoručno, neposredan dodir s papirom, tj. medijem) a s tim ide i konstrukcija preko modela slova (*letter-modela*). *Letter-model*

je mreža koju je razvio Gerrit Noordzij, nastala analizom poteza pera unutar ispisanih slovničkih znakova. Dakle, studenti pišu perom, a paralelno ih ta mreža, izravno vezana s potezima pera, vodi u konstrukciju. Sveukupno to je vrlo jednostavan, stoga i ingeniozan model, koji je razvijen kako bi se ljude iz pisanja perom jednostavno uvelo u konstrukciju i modularnost elemenata slova.

NIKOLA ĐUREK... To je igra rastavljanja slova. Primjerice, slovo "a" i slovo "n" se dijele na najmanje moguće segmente i zatim se ponovno sastavljaju, iz čega se mogu dobiti praktički sva slova osim onih s dijagonalom. Cijeli Noordzijev sistem bazira se na *letter-modelu*. I većina etabliranih tipografa, bilo u digitalno doba ili prije, proizašli su upravo iz te škole i vezuju se uz nizozemski sistem.

ŽELJKO SERDAREVIĆ... Poanta je da im se ukaže koji su to elementi pojedinog znaka koji se mogu kasnije rasprostrijeti na čitavu abecedu. Upravo zbog toga što je tipografija u 90-im godinama imala onu funkciju koju danas ima video u kulturi i dizajna i interneta, a što je povezano s raznim stvarima, primjerice

DAMIR BRALIĆ... While Nikola has mostly been influenced by the Dutch system of typographic education, I haven't had any systematic training in typography, so I draw my inspiration from Robert Bringhurst, Jan Tschihold, Eric Gill, and of course Emil Ruder, Müller-Brockman, and the Swiss school, from which I have received a strong impulse for dealing with typography. After Nikola's arrival, the typographic education at the university has been strongly connected to the Hague school, especially concerning the methodology of type design. The Dutch have a long tradition, which they have managed to formulate into a methodology that is readily applicable, and that is what we find very useful in education. As for the type design, layout,<sup>4</sup> and the logic and treatment of information, however, our position cannot be explained strictly through the Dutch influences.

ŽELJKO SERDAREVIĆ... In our typography course in Zagreb and Split, the students don't just learn about the design process and the forms of working with typography in practice; we are also trying to surpass those limitations that were valid for the typographic

education of the 90s and enter the field of graphic design in the domain of typography. There has been a shift in design studies, and it is different from applying experimental forms and visual exercises that were previously done in the medium of typography only as a consequence.

NIKOLA ĐUREK... The Dutch methodology was my choice and I understand it quite well. Even though the American schools also have typography, they teach it in such a way that you start drawing letters directly on the computer from the very first day. Here in Croatia, first-year students must draw letters exclusively with the quill. Certainly, they also do other types of practice, such as optical corrections, layout exercises, and alike.

ŽELJKO SERDAREVIĆ... Is that the Hague school or is it closer to the experience of the one in Florence, which you have also attended?

NIKOLA ĐUREK... I would say both. I think it's a combination of persistence that you find in Florence (the quantity) and the Hague system. The latter has a very clear

s protočnošću informacija i snagom računala – tipografija je bila jednostavnija kao operativniji model za kreativnost. Međutim, dizajnerski eksperimenti u tipografiji koji su proizašli iz toga zanatski neutemeljenog pristupa kao krajnju posljednicu imaju tipografski loše rezultate, poput onih koji su se, primjerice, radili na Studiju dizajna u Zagrebu u prvoj polovici devedesetih godina.

MARUJE MRDULJAS... Činjenica je da je s pojavom digitalnih tehnologija 90-ih godina tipografija kao, između ostalog, umijeće oblikovanja pisama “eksplozirala”, jer su ju mnogi doživjeli kao medij za nekritičko eksperimentiranje. Možda to nije bilo na jasno postavljenim metodološkim okvirima, nego u pokušaju da se otkriju neke nove mogućnosti, ali tipografija je postala polje ekspresije. Apsolutno se to odnosi na tipografiju 90-ih godina koju djelomice možemo povezati s *emigreovskom* tradicijom koja je paralelno promovirala i novu estetiku i teoriju formatom magazina. Ta nova teorija dobiva svoju vizualnu podršku i ugrađuje se u novu tipografiju.

ŽELJKO SERDAREVIĆ... Simptomatično je to što se proces pokrenut u Europi, djelovanjem Emigrea, u digitalnim platformama odjednom pojavio kao globalna pojava. Onog trenutka kada se ta aplikacija pojavila u Hrvatskoj, dogodio se jedan drugačiji proces nego u bivšim jugoslavenskim državama, u što se možemo uvjeriti kad pogledamo aktere scene tipografskog dizajna. Primjerice, Damir Gamulin Gamba se posebno isticao po afinitetu prema tipografiji, a u međuvremenu se u potpunosti prebacio na grafički dizajn. U Hrvatskoj je tako došlo do potpunog prekida u razvoju tih tipografskih istraživanja. Nikola je svojim radom donio toliko očito različitu kvalitetu pristupa dizajnu u tipografiji. Nakon njegove pojave na Salonu 2002. godine počinje novo razdoblje sa stvarnim dizajnom tipografije kod nas.

NIKOLA DUREK... Meni je u tome pomogao Dejan Dragosavac Ruta. On je čovjek koji zna puno o tipografiji i njegovi su savjeti bili jako vrijedni. Ali sigurno nisam imao kod nas nikoga kao edukatora jer to nije postojalo.

DAMIR BRALIC  
NIKOLA DUREK  
MARUJE MRDULJAS  
ŽELJKO SERDAREVIĆ

system of organizing the programme. On Mondays you do typography, on Tuesdays stone carving, on Wednesdays quill drawing, and on Thursdays and Fridays computer work. And each day you do two types of writing and carving, throughout the year. We have a different system: in the first year, you learn drawing with the quill and then you gradually derive letters from these forms and practice typesetting. Of course, the letters are drawn on the basis of careful study and research on techniques. The students show their level of achievement at the exhibitions of the Croatian Designer Society. I think that calligraphy trains the hand, improves your spacing, kerning<sup>5</sup>, and the diacritics... All that is learned by writing. For example, it is very difficult to learn spacing on the computer. Even designers are not too good in it today.

DAMIR BRALIC... That method of learning typography is devised in such a way that you attack the same topic from various complementary directions. You do handwriting (freehand, in direct contact with the medium, which is paper) and at the same time you

practice construction through the letter-model. Letter-model is a network developed by Gerrit Noordzij, made by an analysis of quill strokes made within the graphic symbols. It means that, while students are writing with the quill, that network, which is directly linked to the quill strokes, is leading them into construction. All in all, it is a very simple and therefore ingenious model, which has been developed in order to take people from quill writing into construction and modularity of letter elements in a simple way.

NIKOLA DUREK... It is a game of analyzing letters. For example, letters “a” and “n” are analyzed into the smallest possible segments and then they are re-assembled, from which you can get almost all letters except those with a diagonal line. The whole system of Noordzij’s is based on the letter-model. And some of the most prominent typographers, those from the digital era or before, have been trained precisely in that school, associated with the Dutch system.

ŽELJKO SERDAREVIĆ... The point is to show them which are the

MAROJE MRDULJAS... Mislim da je Željko htio sugerirati da je u edukaciji što zagrebačkih što splitskih studenata postojala potreba da se uvede jasna metodologija pa i određeni naglasci u prihvaćanju temeljnih znanja u dizajnu. Vi uvodite fokus na slovo, slovni znak, uvođenje u grafičku plohu i njezinu organizaciju i sve drugo što tipografija podrazumijeva. Time ona dobiva onu zanatsku utemeljenost koju dosad nije imala.

ŽELJKO SERDAREVIĆ... Ili se to svodilo na izučavanje tehničkih mogućnosti, programa za prelamanje i slično, dakle onih stvari koje bi trebale biti predznanje ili se stjecati paralelno uz studij. Studij je taj koji bi trebao dati takvu vrstu temelja, a s druge strane otvoriti put slobodnog i kritičkog razmišljanja koje je potrebno da bi se netko mogao baviti dizajnom.

DAMIR BRALIC... U edukaciji na Studiju dizajna kronično nedostaje jasna metodologija, odnosno sustav učenja ponuđen studentima. Zato se studenti jako vežu za tipografiju. Jednostavno vide jedan jasan put. Zbog toga je tipografski pristup na studiju snažno zastupljen, što mi je posebno drago. To refokusiranje na slovo i tekst podsjeća me na pitanje odnosa naslovnice i tekstualnog sadržaja knjige koje je mene potaklo na tipografsko istraživanje. Kod nas su dizajneri često bili vrlo zainteresirani za oblikovanje naslovnica knjiga, dok im je ono što je unutar knjige – tekst – bilo posve neinteresantno. Nove generacije sigurno neće činiti takvu grešku izvrtnja oblikovnih prioriteta.

NIKOLA BUJEK... Problem je što su u jednom trenutku glavni predmeti bili učenje programa, odnosno softvera.

KULTURA  
TIPOGRAFIJE  
U HRVATSKOJ

TYPOGRAPHY  
CULTURE  
IN CROATIA



ČASOPIS 'EMIGRE',  
1986.

MAGAZINE 'EMIGRE',  
1986

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elements of a symbol that can be further extended to the entire alphabet. Since typography in the 90s had the same function that video has today in the culture of design and the internet, which depends on various other things, for example the flow of information or the power of your computer – typography was much simpler as an operational model for creativity. However, those designer experiments in typography which originated in that professionally weak approach have had typographically deficient results as their final consequence, for example those which were produced at the Zagreb School of Design in the first half of the 90s.

MAROJE MRDULJAS... The fact is that, with the emergence of digital technologies in the 90s, typography

experienced a “boom” as the art of type design, among other things, since many experienced it as a medium that was suitable for uncritical experimenting. Perhaps it was not done on a clear-cut methodological basis, but in an attempt to discover new possibilities; nevertheless, typography became an important field of expression. That certainly refers to the typography of the 90s, which can partly be linked to the *Emigre* magazine, which promoted a new aestheticism and also a new theory through its format. The new theory gained its visual support and was incorporated into the new typography.

ŽELJKO SERDAREVIĆ... It is symptomatic that this process, which was launched in Europe through the activity of *Emigre*, suddenly emerged as a global phenomenon

Rezultat toga je bila limitacija tog softvera. Student je morao sam istraživati i učiti ta prava, temeljna znanja ili se kasnije u profesionalnom životu tome posvetiti.

ŽELJKO SERDAREVIĆ... To je ono što sam uvijek želio saznati od prvih generacija. Tko su njima bili edukatori u tim stvarima? Odgovor je uvijek bio “učili smo jedni od drugih”. I tek su prve generacije, kao primjerice Damirova, generirale među sobom nastavnike i utjecaje. No, ne treba zamjerati toliko instituciji, odnosno zamjerati joj da nije osposobila valjani kadar.

MARUJE MRDULJAS... Mislim da je ideja grafičkog dizajna u Hrvatskoj bila djelomice intuitivno formirana u iskustvu pojedinačnih praksi. Iako je svijest o potrebi moderno koncipiranog studija dizajna postojala još prije barem 50 godina, kada je urodila kratkotrajnim djelovanjem Akademije za primijenjenu umjetnost u Zagrebu, čini mi se da se nastava na Studiju dizajna manje oslanjala na konzistentni kurikulum a više na raspoloživa iskustva iz profesionalnog rada, pri čemu su

zanatski temelji određenih područja, poput tipografije, bili nedovoljno zastupljeni.

ŽELJKO SERDAREVIĆ... A onda se s vremenom razvio i edukacijski diskurs. Mnogo više nego u bilo kojoj grani dizajna, u tipografiji postoji problem diskursa. I to zato jer smo kao vrlo mala nacija ostali zarobljeni između dva modela – razdoblja olovnog sloga (njemačko nasljeđe i terminologija) i digitalnog doba, u kojem treba još mnogo toga učiniti. I zato mi se čini da je rad Damira i Nikole izuzetno bitan. Zanimljivo je da je kroz proteklih 20 godina, od 1989. godine i početne ideje o nužnosti dizajnerskog obrazovanja koje je namijenjeno primarno studentima, danas to preraslo u svijest o dodatnom obrazovanju profesionalnih dizajnera, odnosno ljudi koji su već godinama u toj praksi. Kada govorimo o dizajnerskoj edukaciji u Hrvatskoj, zbog specifičnosti institucija moramo taj pojam raširiti u odnosu one početne ideje o potrebitosti akademije ili sličnih institucija te vrste. Danas smo zapravo u taj proces edukacije svi uključeni.

MARUJE MRDULJAS... No, u pokušaju rekonstrukcije

DAMIR  
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on digital platforms. At the very moment when that application came to Croatia, it triggered a process that was different from the one in other ex-Yugoslav countries, which becomes evident if we look at the protagonists on the scene of typographic design. For example, Damir Gamulin Gamba was characteristic for his affinity towards typography and in the meantime he has completely shifted to graphic design. Thus, such typographic research was completely abandoned in Croatia. Nikola has brought a manifestly different quality in approach to design with his work. His appearance at the Salon of 2002 started a new era in Croatia, with genuine typography design.

NIKOLA DUREK... Dean Dragosavac Ruta is the one who helped me. He knows a lot about typography and his advice is very valuable. But I certainly didn't have any real mentor in Croatia, for such a thing didn't exist.

MARUJE MRDULJAS... I think that Željko wanted to say that there was a need in the education of Zagreb and Split students of introducing a clear methodology

and particular accents in adopting the basic design skills. You have introduced the focus on letters, graphic symbols, and graphic surface and organization, and all those other things that belong to typography. In this way, typography could gain the professional basis that it was lacking.

ŽELJKO SERDAREVIĆ... Yes, or it was reduced to the study of technical possibilities, layout programs, etc., so those things that should have been already known or acquired independently of one studies. The programme was supposed to offer that basis, but also open up the way for free and critical thinking that is necessary in order to get involved in design.

DAMIR BRALIĆ... At the School of Design, there is a chronic lack of clear methodology, I mean in the system of teaching that is offered to the students. That is why the students feel strongly connected to typography. They can simply see a clear path there. That is why the typographic approach is very strong at the School, which I'm very happy about. All that refocusing on the letters and the text reminds me of the question of relationship between the cover

evolucije hrvatskog dizajna važno je istaknuti specifičnosti uvođenja artikuliranog tipografskog diskursa koji Damir i Nikola prakticiraju. Taj diskurs je u određenoj suprotnosti u odnosu na postmodernizam i dekonstrukcijske stilizme devedesetih, a djelomice i na inačice neomodernizma. Već i potreba da se postave zdravi temelji usmjerila je Damira i Nikolu prema prihvaćanju iskustava iz prošlih umjetničkih razdoblja, renesanse, baroka, secesije. I Damir i Nikola gaje senzibilitet koji baštiniti opsežnu povijest tipografije.

<sup>ZELJKO SERDAREVIĆ...</sup> Vrijedno je da stav otpora prema postmodernizmu nije doveo do modernističkog odnosno neomodernističkog radikalizma koji maksimalno sužuje izbor pisama i svega ostalog, nego se zapravo vratio u jednu tradiciju koja je mnogo više inkluzivna, u smislu da uključuje humanističku tipografiju i tip prijeloma koji nije "mašinski".

<sup>NIKOLA ĐUREK...</sup> Za mene su humanizam i kaligrafija početna točka kod doživljaja i upotrebe tipografije i važno

mi je da se vidi da je ona rezultat čovjeka, a ne računala. Zato je meni nizozemska tipografija toliko bliska, jer Nizozemci imaju razvijenu tradiciju pisanja i pretvaranja iz pisanog u tiskana slova, odnosno font. Oni imaju i jako dobru didaktiku učenja pisanja i dizajniranja koja je vrlo prepoznatljiva (period, vrsta pera, regionalna tradicija – primjerice prepoznatljiv tip haškog "s"), a koji uvijek proizlaze iz specifičnog poteza. Mi predajemo tipografiju u Zagrebu na Studiju dizajna i na kraju godine pojave se neka izuzetna rješenja, to više što ostali programi (kolege) ne prate striktno naš ritam u tipografiji. U Splitu je drugačije, jer je tamo tipografija vezana za Umjetničku akademiju s malim brojem studenata i radi se više. Uostalom, kolege bolje prate taj program tipografije i više se prostora i vremena daje crtanju i kaligrafiji.

<sup>DAMIR BRALIĆ...</sup> Nikola i ja ne odbacujemo niti jednu tipografsku niti stilsku tradiciju. Npr., na fakultetu arhitekture gdje djelujem unutar kolegija Plastično oblikovanje više se držim švicarske škole (Brockman i Ruder); ta tipografska edukacija razlikuje se od onoga što radimo na dizajnu.

page and the textual content of the book, which originally motivated my typographic research. Here in Croatia, designers were often interested in designing cover pages, but what was within the book – the text – was completely uninteresting. The new generations will certainly not make such a mistake of inverting priorities in design.

<sup>NIKOLA ĐUREK...</sup> The problem is that, at some point, the main subject was to learn how to use the programme, I mean software. It resulted in the limitation of that very software. The student had to study and learn those really basic things or at least dedicate himself to them later, in his professional life.

<sup>ZELJKO SERDAREVIĆ...</sup> That is what I always wanted to find out from the earliest generations. Who taught them those things? The answer was always: "We learned from each other." And it was those generations, for example Damir's one, that generated teachers and influences among themselves. But we should not accuse the institution for that, I mean that it was not able to train professional teachers.

<sup>MAROJE MRDULJAS...</sup> I think that the idea of graphic design in Croatia sprang up rather intuitively, in the experience of individual practices. But there was a conscious need of having a modern conception of design studies at least fifty years ago, when its result was the short-lived activity of the Academy of Applied Arts in Zagreb. I think that the programme at the School of Design was relying not on a consistent curriculum, but rather on the actual experiences in professional work, whereby skills from certain fields, such as typography, were insufficiently present.

<sup>ZELJKO SERDAREVIĆ...</sup> But then, gradually, the educational discourse has evolved. In typography, there is a clear problem of discourse, much more than in any other branch of design. That is because, as a very small nation, we remained trapped between two models – the age of the lead type (German legacy and terminology) and the digital era, in which there is still a lot to be done. That is why I think that Damir's and Nikola's work is exceptionally important. It is interesting that in the past twenty years, since 1989 and its initial idea about the

Za arhitekta je bilo prikladnije vezati se uz ovu školu i modernu, jer je to i primjerenije njihovim potrebama.

ŽELJKO SERDAREVIĆ... Vi želite u trenutku pojave kulture tipografije dizajnere osposobiti znanjima koja im otvaraju mogućnost rafiniranijeg pristupa potrebama različitih skupina. To mi se pogotovo čini dobro ako tu situaciju usporedimo s novim saznanjima koja imamo o načinima edukacije naših velikih dizajnera, upravo na studiju arhitekture, primjerice Arsovskog i Kritovca koji su uključivali tipografiju na svojim crtežima i to kod Vanište, koji je tih godina bio nastavnik na Arhitektonskom fakultetu, a koji je slijedio izrazito modernističku liniju čak i kod tipografskih elemenata u onoj mjeri u kojoj su oni uopće bili zastupljeni u prostoručnom crtanju. Oni su tada u crtanje uklopili secesijske elemente, medaljone i eklektičnu tipografiju.

DAMIR BRALIĆ... Cilj našeg kolegija za obrazovanje dizajnera je jasan. Tipografija je savladiva vještina sa svojim dosta jasnim mjestom u povijesti, teoriji i praksi dizajna. Dizajn u cjelini puno je kompleksnije područje. U njega su uključeni elementi sociologije,

psihologije, ekonomije, ekologije, pri čemu je tipografija samo jedan segment, jedna izražajna vještina na raspolaganju dizajneru. Iz toga slijedi da bi i metodologija dizajna na neki način trebala biti "naprednija" i "kompleksnija" u usporedbi s tipografskom. To još nije tako, ali će se s vremenom vjerojatno dogoditi neke pozitivne promjene, pogotovo kao rezultat razmjene iskustva sa Splitom.

ŽELJKO SERDAREVIĆ... Zato je posebno bitna pojava ljudi kao što je Lana Čavar koja je završila postdiplomski na Yaleu, odnosno osoba koje su se suočile i s drugačijom metodologijom kao rezultat iskustava stečenih na institucijama izvan Hrvatske, koje time mogu obogatiti znanje koje u Hrvatskoj već postoji.

DAMIR BRALIĆ... Na naš kolegij pozivamo dizajnere iz naše sredine kako bi se studenti upoznali s opsegom posla kojim se mogu baviti. Da ne misle da su osuđeni na rad u marketinškim agencijama odnosno da upoznaju neke šire dizajnerske prakse koje su im možda zanimljivije i poticajnije.

ŽELJKO SERDAREVIĆ... Rad Hrvoja Živčića, dobitnika nagrade na Izložbi hrvatskog dizajna 0708 pod nazivom

necessity of establishing designer education that would primarily serve students, it has grown into awareness about the need of further education for professional designers, that is, people who have been working in that field for years. When speaking about designer training in Croatia, because of the specificity of institutions we must extend that term to include more than just the initial idea of establishing an academy or other institutions of the sort. Today we are actually all involved in the process of education.

MARUJE MRDULJAS... However, in an attempt of reconstructing the evolution of Croatian design, it is important to note the specific introduction of articulated typographic discourse, such as practiced by Damir and Nikola. That discourse is completely opposite to postmodernism and the deconstructive stylism of the 90s, and partly also to various versions of neo-modernism. The very need to establish healthy foundations has directed Damir and Nikola towards appropriating the experiences of artistic traditions from the past: renaissance, baroque, and the Secession. Both Damir and Nikola have

cultivated a sensibility inherited from the long history of typography.

ŽELJKO SERDAREVIĆ... It is important to observe that their resistance towards postmodernism was not a result of modernist or neo-modernist radicalism, since that would have reduced their choice of scripts and all that to a minimum, but actually meant a return to the tradition that was far more inclusive, by adopting the humanist typography and a type of layout that was not "industrial".

NIKOLA BUREK... For me, humanism and calligraphy were the starting points for experiencing and using typography, and it is important that it should clearly be a result of man's work, not computer's. That is why I feel very close to Dutch typography, since the Dutch have a very elaborate tradition of writing and transforming written letters into printed ones, that is, into fonts. They also have a very good methodology of teaching writing and design, which is very recognizable (the period, the quill type, the regional tradition). There is, for example, that recognizable Hague "s", which

“Ako jedne zimske noći neki putnik” (studentski rad u kategoriji dizajna vizualnih komunikacija) učinio mi se dosta simptomatičan u okviru pregleda. U tom radu se vidi kako se upravo iz područja tipografske kulture i tipografskim vježbama dolazi do dizajnerskog rješenja. On zapravo reflektira znanja koja je dobio u okviru ovog tipografskog kolegija, a koja nisu rezervirana samo za tipografiju, nego za sva područja dizajna, a koja rezultiraju takvim kompleksnim tipografskim rješenjem kao što je njegovo.

NIKOLA ĐUREK... To je rezultat vježbe, u okviru koje je trebalo oblikovati istu knjigu s pomoću dvaju pristupa. Prvo sadržaj treba interpretirati u formi tradicionalne knjige – po zlatnom rezu, u standardnom redosljedu knjiških elemenata, *lettering*<sup>6</sup> prema uputama i slično – a zatim, s tim iskustvom, ponuditi suvremenu, osobnu interpretaciju istog.

DAMIR BRALIĆ... Živčić je sadržaj knjige, koju je izabrao prema osobnim preferencijama, odlučio interpretirati na vrlo osoban način, a pritom je u to uključio i cijelu povijest knjiškog medija. Svaki segment,



EKSPERIMENTALNA KNJIGA – ITALO CALVINO 'AKO JEDNE ZIMSKE NOĆI NEKI PUTNIK', STUDENTSKI RAD (HRVOJE ŽIVČIĆ), 2008.

EXPERIMENTAL BOOK - ITALO CALVINO 'IF ON A WINTER'S NIGHT A TRAVELLER', STUDENT WORK (HRVOJE ŽIVČIĆ), 2008

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always results from a specific stroke. We teach typography in Zagreb, at the School of Design, and at the end of the year we usually come up with some exceptional solutions, particularly because the other programmes and colleagues do not strictly follow our rhythm in typography. In Split it is different, since typography is there linked to the Arts Academy, with a small number of students, and they work more. Moreover, our colleagues there follow the typography programme closer and dedicate more space and time to drawing and calligraphy.

DAMIR BRALIĆ... Nikola and I do not reject any typographic or stylistic tradition. For example, at the Faculty of Architecture, where I partly teach the course on Sculptural Design, I am adhering mostly to the Swiss school (Brockman and Ruder); that typographic training is different from what we do in design. In case of architects, it seemed more appropriate to follow that school and modernism, since it is more suitable to their needs.

ŽELJKO SERDAREVIĆ... At the time of the emerging culture of

typography, you want to train designers by giving them skills that will open up the possibility of a more refined approach to the needs of various groups. I find it particularly good with respect to the new insights that we have about the methods of some great Croatian designers, who taught precisely at the Faculty of Architecture: Arsovska and Kritovac, who incorporated typography in their drawings, or Vaništa, who was teaching at the Faculty of Architecture in those years and who followed a strictly modernist line, even with typographic elements, to the extent in which they were present in freehand drawing in the first place. And they were all including elements of Secession, such as medallions and eclectic typography.

DAMIR BRALIĆ... The aim of our designer training programme is clear. Typography is a skill that can be mastered and it has a rather unambiguous place in the history, theory, and practice of design. Design as a whole is a much more complex field. It includes elements of sociology, psychology, economy, and ecology, while typography is only one of its segments, an expression skill that the designer has

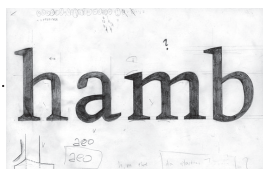


odnosno dio knjige, rezultat je zasebnog istraživanja – o renesansnoj tipografiji i tretmanu Aldusa Manutiusa, tretmanu paragrafa, inicijala, modernističkim rješenjima naslovnica... U knjizi je predstavio tipografski repertoar koji je sakupio istraživanjem. To je jedan pravi, zaokruženi studijski rad koji je dobar primjer metodološkog pristupa koji prakticiramo na našem kolegiju. On u knjigu nije još dodatno ugrađivao svoj sadržaj, već je propitivanjem upotrebe i mogućnosti tipografskih elemenata – margina, pozicioniranja teksta, odabira tipografije, inicijala, pozicije paginacije, centralnog sloga i sloga u lijevo, boje teksta – došao do ideje o izvrnutoj rukavici (knjiga unutar sebe ima nekoliko korica dok je cijela neukoričena) koja je iskorištena za cjelokupni identitet knjige, a koji je potpuno ostao u mediju tipografije.

NIKOLA ĐUREK... Kod nas se studenti već na kraju prvog semestra počinju suočavati s knjiškom stranicom, a već u drugom s pojmom dvolista knjige i svim elementima koje on podrazumijeva. Dakle, paralelno učimo kaligrafiju i manualni rad, ali i horizontalni i vertikalni pokret (*kerning*, *tracking*,<sup>7</sup> *leading*<sup>8</sup>) i ostale elemente artikulacije stranice, što nakon spajanja daje dobre rezultate.

MAROJE MRDULJAŠ... Kada govorimo o proporcijским odnosima i kompoziciji, zanima me na čemu temeljite te pojmove i kako izvodite njihovu genealogiju, jer su kompozicijski principi vrlo različiti. Primjerice, postoji tradicija zlatnog reza s jedne strane, a s druge disharmonijski koncepti i slično. Smatrate li da prvo treba prihvatiti klasične kanone kako bi se kasnije oni mogli napušteni?

OD SKICE DO DIGITALIZIRANOG FONTA – PISMO 'MUNICH',  
STUDENTSKI RAD (HRVOJE ŽIVČIĆ)



hamb hamb *hinpa hinpa*

PROCESS OF FONT CREATION – 'MUNICH',  
STUDENT WORK (HRVOJE ŽIVČIĆ)

DAMIR BRALIC  
NIKOLA ĐUREK  
MAROJE MRDULJAŠ  
ŽELIKO SERDAREVIĆ

at his or her disposal. Therefore, the methodology of design should also be more “progressive” and “complex” with respect to the typographic one. That is still not the case, but with time some positive changes will probably occur, especially as a result of exchanging experiences with Split.

ŽELIKO SERDAREVIĆ... That is why it is especially important to have people like Lana Cavar, who did her postgraduate studies at Yale, and other persons who have had an opportunity to get acquainted with different methodologies at international institutions and are able to enrich the knowledge that already exists in Croatia.

DAMIR BRALIC... We invite Croatian designers to our courses in order to show to the students that there are lots of jobs that they could do. Otherwise they might think

that they are condemned to work in advertising agencies. We want them to consider engaging in a wider range of designer practices, which they may find more interesting and motivating.

ŽELIKO SERDAREVIĆ... The work of Hrvoje Živčić, who won the award at the exhibition of Croatian design 0708 under the title “If on a Winter’s Night a Traveller” (category of student projects in visual communications design) seems a good example for this overview. It clearly shows how one can arrive to a designer solution precisely from the field of typographic culture and with the help of typographic exercises. It actually reflects the skills that were gained at our typographic course, but which are not reserved for typography alone; they can be applied to all fields of design and result in such complex typographic solutions as that one.

DAMIR BRALIĆ... Početak razgovora o oblikovanju s pismom je pokazivanje praznog A4 papira – nečeg svima poznatog, svakodnevnog, običnog – i osvještavanje njegovih postojećih proporcija; razumijevanje zašto postoji DIN – norma njemačke industrije koja promovira upravo taj format i koja je njezina povijest. Karakteristika DIN-formata koja ga razlikuje od bilo kojeg drugog je ta da se njegovim preklapanjem dobiva format jednakih proporcija (1:1.41). Zatim kreće razgovor o ostalim formatima. Krećemo od tradicionalnog komplementarno-reverzibilnog para 2:3 i 3:4. Svijest o formatu koji još ne nosi nikakav tekst ili informaciju je izvorišna točka. Tek nakon što smo definirali i objasnili bijelu/praznu plohu, možemo razmišljati o proporcijama sive/pune plohe, to jest o tekstu koji se na stranici nalazi. Tu ulaze i optički parametri – optička sredina, geštal i njegova antropološka pozadina (npr. zašto je odnos gore – dolje dominantniji od lijevo – desno) – ‘Gutenbergov dijagram’ – kulturološki određen čitanjem s lijeva na desno i odozgo prema dolje i slično – i cijeli niz ergonomskih pravila o veličini teksta, proredu, optimalnom broju znakova u liniji teksta... Taj



VJEŽBE S MREŽAMA,  
STUDENTSKI RAD  
(MARKO PAVLOVIĆ), 2007.

NETWORK PRACTICES,  
STUDENT WORK  
(MARKO PAVLOVIĆ), 2007

NIKOLA ĐUREK... That was a result of an exercise in which the task was to design the same book by using two different approaches. The first was to interpret its content in the traditional book form – the golden ration, the standard arrangement of book elements, lettering <sup>6</sup> according to the instructions, etc. – and then, using that experience, to offer a modern and personal interpretation of the same.

DAMIR BRALIĆ... Živčić decided to interpret the content of the book, which he had chosen according to his personal preferences, in a very personal way, including the entire history of the book medium. Each segment or part of the book was a result of special research – the renaissance typography and procedure of Aldus Manutius, the treatment of paragraphs and initials, the modernist solutions of book covers... In this book, he presented the entire typographic repertoire that he had accumulated in his research. It is a genuine, complete student project and a good example of the methodological approach that we practice at our course. Živčić did not incorporate his own content in the book, but rather questioned the use and the possibilities of

typographic elements – margins, text positioning, choice of typography, initials, position of page numbers, centred and left alignment, font colour – and thus came to the image of a reversed glove (the book has several covers on the inside, but remains uncovered from the outside), which was then used to create the entire identity of the book, whereby it all remained entirely in the medium of typography.

NIKOLA ĐUREK... In our programme, students have to deal with the book page already at the end of the first semester, while in the second semester they meet the two-sheet principle of the book and all the elements that it entails. That means that they learn calligraphy and manual work at the same time, the horizontal and vertical shift (kerning, tracking,<sup>7</sup> leading<sup>8</sup>), and all the other elements of page articulation, which altogether gives good results.

MARUJE MRDULJAS... Speaking about the proportions and the composition: I'm interested in your definition of these terms and the way in which you create their genealogy, since there are very different principles of composition. For example, there is the

se pristup pokazuje kao iznimno intrigantan, zanimljiv i potrebit studentima.

ŽELJKO SERDAREVIĆ... Što vam se čini da im donosi to iskustvo rada s tipografijom za daljnji profesionalni rad, odnosno kako to mogu primijeniti u svakodnevnoj dizajnerskoj praksi?

NIKOLA ĐUREK... Mi pokušavamo studentima koji pokazuju interes i talent dati da rade realne poslove za realne naručitelje. Uključuje ih se u poslove i oni svojim angažmanom bruse zanat, a napredak se vidi. Bili bismo zadovoljni da svakih nekoliko godina imamo jednog dobrog dizajnera pisama i nekoliko dobro obrazovanih tipografa. Svi studenti koji se počnu baviti tipografijom naprave dobre radove, ali ih se malo nakon studija zadržava u tom mediju. Ja sa svojih 20 godina nisam mislio da ću ikad dizajnirati pisma za novine i knjige. To mi je bilo apsolutno nezanimljivo. To je jedan vrlo specifičan dio grafičkog oblikovanja i čini mi se da za to moraš imati ogromno znanje, sakupljeno iz raznih područja – dizajna, arhitekture, kulture. Ali isto tako mislim da u Hrvatskoj nije moguće baviti se

samo s tipografijom. Ne mislim samo na sebe, nego općenito.

ŽELJKO SERDAREVIĆ... Postoje neke zanimljive pojave. Pritom mislim na sveučilišni projekt izrade hrvatskog internetskog rječnika za koji je izrađena posebna tipografija *Libersina*, a koju je potrebno prethodno instalirati za pretraživanje te rječničke baze, što je uistinu specifičan slučaj. Iznimno je što je tu inicijativu i potrebu za produkcijom tipografije na projektu koji je blizak hrvatskom jeziku prepoznalo i Ministarstvo kulture. Iako je taj projekt nevezan za ovo što obojica radite, čini mi se da to pokazuje spremnost na razini države da se poduzmu neki konkretni koraci. Pitanje je da li je ovaj slučaj bio i najbolji odabir. S druge strane, jedino područje u kojem ti se pružaju takve prilike je korporativni dizajn.

NIKOLA ĐUREK... Da, moramo uzeti u obzir da je ovdje tipografija rađena za ekran i pitanje je da li je taj fini moment gušćeg pera uopće moguće u potpunosti aplicirati na ekran. Jer se tu ulazi u područje *hinting*-tehnologije (prikazivanje slova na ekranu).

DAMIR BRALIĆ  
NIKOLA ĐUREK  
MAROE MRDUĽJAŠ  
ŽELJKO SERDAREVIĆ

tradition of the golden ratio on the one hand, and disharmonious concepts on the other. Do you think that it is at first necessary to accept the classical canons in order to reject them later?

DAMIR BRALIĆ... We begin our course on type design by showing to the students an empty A4 sheet – something that we all know, something ordinary, which belongs to our everyday life – in order to make them aware of its given proportions; they must understand why there is something like DIN – the norm of German industry that promotes precisely that format – and what is its history. The main feature of DIN, which makes it different from all other formats, is that its folding results in a format of equal proportions (1:1.41). After that, we speak about other formats. We start from the traditional, complementary-reversible pair of 2:3 and 3:4. The awareness of the format that doesn't yet bear any text or information is the starting point. It is only after we have defined and explained the white or empty surface that we can begin to reflect on the proportions of the grey or full surface, that is, on the text that is on the page. That also

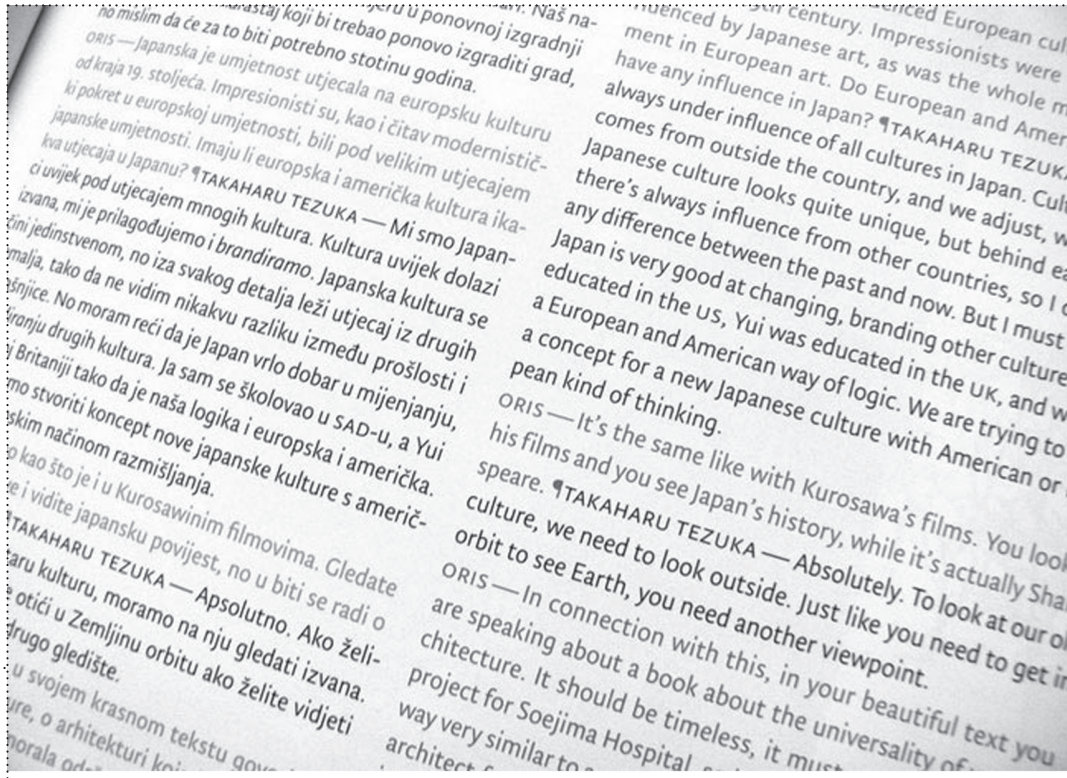
includes optical parameters – the optical centre, Gestalt, and its anthropological background (for example, why up-down is a more dominant relation than left-right) – the “Guttenberg's diagram” – which is culturally determined by our reading from left to right and from top to bottom – and the whole series of ergonomic rules about the size of the text, the spacing, the optimal number of symbols in a text line... That approach has shown to be exceptionally intriguing, interesting and necessary for the students.

ŽELJKO SERDAREVIĆ... What do you think that the experience of working with typography brings to the students regarding their future professional work? How can they apply it in their everyday designer practice?

NIKOLA ĐUREK... We are always trying to find real jobs for real commissioners for students who show interest and talent. Thus they can be involved in real work and have the opportunity to brush up their skills, and you can really see the progress. We would be very happy if we could have a single good type designer and several well-trained typographers in a period

ČASOPIS 'ORIS', DIZAJN DAMIR BRALIĆ, VANJA CUCULIĆ, NIKOLA ĐUREK, PISMO TEMPERA, 2008.

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# Tempera

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MAGAZINE 'ORIS', DESIGN DAMIR BRALIĆ, VANJA CUCULIĆ, NIKOLA ĐUREK, FONT TEMPERA, 2008

To je hvalevrijedan pothvat. No, da se nadovežem na ono o čemu sam govorio. Kod nas se student ne može baviti tipografijom, jer ne bi imao od čega živjeti. Ako je u Hrvatskoj dvoje ljudi kupilo font – i to je puno. Dejan Dragosavac Ruta i ja smo radili tipografiju i dizajn za Glas Koncila, i to je sve. Druga stvar su već gotove tipografije, koje se mogu kupiti kod raznih digitalnih slovoljevaonica (*type foundry*), kao na primjer Tempera za Oris. Ali ta tipografija nije rađena specifično za taj časopis, nego je u jednoj fazi prilagođena. Ipak, Oris je časopis koji je posvetio pažnju tipografiji i da u Hrvatskoj ima više takvih slučajeva, od toga bi se već moglo nešto napraviti. Osobno, prvo rješavam tipografiju upravo za hrvatski jezik. Ali od toga imam, financijski gledano, najmanju korist.

MARUJE MRDULJAŠ... Razumljivo, tvoj bi rad trebao biti

subvencioniran od države ili neke institucije da bi bio ekonomski održiv.

NIKOLA ĐUREK... To je nemoguće, pogotovo ako znamo da institucije poput Sveučilišta koje bi me trebale podržati smatraju da to što ja radim nije dizajnerska djelatnost, jer sam prema njihovu shvaćanju tehnolog koji slaže metalna slova, iako sam završio Umjetničku akademiju gdje je tipografija poseban smjer. Kod nas to spada pod Grafički fakultet.

MARUJE MRDULJAŠ... A kako vidiš tu vezu ili neusklađenost između Studija dizajna i Grafičkog fakulteta? Postoji li mogućnost neke jače integracije znanja i iskustava te dvije obrazovne institucije?

NIKOLA ĐUREK... Mislim da to ne funkcionira dobro.

NIKOLA ĐUREK, PISMO 'MARLENE'



NIKOLA ĐUREK, FONT 'MARLENE'

NIKOLA ĐUREK, PISMO 'BRIONI'



NIKOLA ĐUREK, FONT 'BRIONI'

DAMIR BRALIĆ  
NIKOLA ĐUREK  
MARUJE MRDULJAŠ  
ŽELIKO SERDAREVIĆ

of several years. All students that start dealing with typography have some good results, but there are few who stay in the medium after their studies. When I was twenty, I never thought that I would design newspaper and book fonts. I considered it totally uninteresting. That is a very specific segment of graphic design and I think that you have to have considerable knowledge to appreciate it, collected from various fields, such as design, architecture, or culture. But I also think that in Croatia you cannot be involved only in typography. I don't mean only myself, but generally.

ŽELIKO SERDAREVIĆ... There are some interesting things going on. I'm referring to the university project of creating the Croatian internet dictionary, for which a special font called *Libersina* was created. It needs to be installed before searching the database, which

is a very specific case. What is exceptional there is that the initiative and the need of producing a font for the project that would be close to the Croatian language was recognized even by the Ministry of Culture. Even though the project is not really connected to what the two of you are doing, it seems to me that it shows readiness on the state level to undertake some practical steps. The question is whether in this case it was the best choice. On the other hand, the only field where you only get such opportunities is corporate design.

NIKOLA ĐUREK... Yes, we must take into account that the font was created for the screen and it is questionable whether that fine moment of the quill can be transferred to the screen in the first place. For here you enter the field of hinting-technology (presenting letters on the screen). It is certainly a

Grafički fakultet ima “svoj dizajn” i “svoju tehnologiju”, a mi na Studiju dizajna pri Arhitektonskom fakultetu svoje, što je potpuno nelogično.

**DAMIR BRALIC**... To je problem obrazovanja dizajnera. Njihova se obuka u Zagrebu provodi na puno fakulteta, a programi često nisu usklađeni, odnosno ne podržavaju optimalno osnovne kolegije na dizajnu. Sveukupno je to problem nepostojanja ideje pravog sveučilišta u Hrvatskoj u smislu suradnje, nadogradnje, dijaloga i zajedničkih projekata njegovih sastavnica.

**ŽELJKO SERDAREVIĆ**... Vratimo li se na Nikolinu praksu, mislim da je važno naglasiti do koje mjere su Nikoline tipografije zaživjele s hrvatskim dizajnom. Konkretno, od trenutka kad je Nikola počeo

na interno dizajnersko tržište plasirati svoja prvotna rješenja koja su još bila dosta mašinska i tvrda, odnosno prije pojave stvarnog interesa za tekstualnu tipografiju, već tada je stvorio bazu ljudi koji su afirmirali njegove tipografije. I one su se nakon dvije-tri godine od prvog pojavljivanja pojavile u korporativnoj primjeni, za velike tvrtke itd. S te strane Nikola ima apsolutnu podršku, do te mjere da se njegov rad kao autentično domaće rješenje gotovo automatski uzima kod odluke o tipografiji unutar nekog dizajnerskog rješenja. Spomenimo da njegova postignuća izazivaju ponos i zadovoljstvo kod cijele dizajnerske zajednice. Mislim da bi trebalo naglasiti njegovu produktivnost, jer su čak tri njegova pisma (Marlene, Brioni, Typonine Stencil) proglašena najboljim pismima 2008. godine u izboru međunarodnog strukovnog udruženja

NIKOLA ĐUREK, PISMO 'TYPONINE STENCIL'



NIKOLA ĐUREK, FONT 'TYPONINE STENCIL'

NIKOLA ĐUREK, PISMO 'AMALIA'



NIKOLA ĐUREK, FONT 'AMALIA'

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valuable attempt. But let me continue with what I was saying. In Croatia, a student cannot be involved with typography alone, since he could never earn his living with that. If two people buy a font in Croatia, that's a lot. With Dean Dragosavac Ruta I created a font and design for Glas Koncila and that's all. Ready-made fonts that can be bought in various type foundries, such as Tempera for Oris, that's another thing. But that font was not created specifically for the magazine, it was only adapted on a certain stage. Nevertheless, Oris did pay attention to its font and if there were more such cases in Croatia, one could do something with it. Personally, I've been primarily involved with solving the typography for the Croatian language. But financially speaking, that brings me the least profit.

**MAROJE MRDULJAS**... Of course, your work should be subsidised by the state or an institution in order to be economically viable.

**NIKOLA ĐUREK**... That is impossible, especially when we know that institutions such as the University, which are the ones that should support me, believe that what I'm doing is no design; in their opinion, I'm just a technician assembling letters made of metal, even though I have a degree from an art academy that has a special department for typography. Here it is simply associated with the Faculty of Graphic Arts.

**MAROJE MRDULJAS**... How do you see that link or the lack of cooperation between the School of Design and the Faculty of Graphic Arts? Is there a possibility of integrating your knowledge and experience more closely?

“Typographica”. Praksa je da se radi određeni broj znakova u abecedi, a znam da su za Brione u izradi i grčka i ćirilica slova.

NIKOLA ĐUREK... Taj rad je dovršen. Svaka tipografija ima oko 1500 znakova po jednom stilu, a postoji 16 stilova. Posljednjih nekoliko godina neke sam tipografije čuvao za objavljivanje. Što znači da su ove tri tipografije presjek zadnje četiri godine moga rada. Brione sam počeo crtati nakon dolaska iz Haga, što znači prije dulje vremena. Moram reći da stvarno puno radim i da pratim razvoj tehnologije. Realni period za izradu tipografije je jedna godina. Zato pokušavam produkcijske faze svesti na najkraći mogući period. Produkcijske faze zato pokušavam imati točno programirane i napraviti ih u što manje vremena, iako je to vrlo bitan dio rada. A za crtanje onda uzimam puno više vremena – šest mjeseci do godinu dana, nekad i duže. Budući da produkciju radim na svoj specifičan, a dosta učinkovit, ekonomičan i kvalitetan način, mnogi me angažiraju za pomoć u produkciji, primjerice Peter Bilak i Ourtype.

DAMIR BRALIC... Nikola je možda jedini čovjek u Hrvatskoj kojemu doista treba Mac jer koristi softverske programe i tehnologiju koja je doista podržavana jedino na Apple-računalima.

ŽELJKO SERDAREVIĆ... Nikola radi i softvere koji su potrebni za produkciju fontova.

NIKOLA ĐUREK... Da. Payton je programski jezik koji grafički dizajneri, pogotovo nizozemski, jako vole koristiti. U tom jeziku je oblikovana i prva *random*-tipografija na svijetu. To je softver koji ubrzava rad u fontovima odnosno u dizajnu. Primjerice, ako radim neku akciju u fontovima tri puta, za nju napravim program odnosno skriptu koja to radi automatski. To je dio koji mene izuzetno zanima, kako za produkciju fontova, tako i za sam grafički dizajn.

ŽELJKO SERDAREVIĆ... I drugi su dizajneri sada počeli te skripte softverski implementirati u svom radu.

NIKOLA ĐUREK... Mislim da danas Payton koristi većina biroa za oblikovanje pisama u svijetu. Za dijakritike ga

NIKOLA ĐUREK... I think that it doesn't really work at the moment. The Faculty of Graphic Arts has “its own design” and “its own technology”, whereas at the School for Design, which is a part of the Faculty of Architecture, we have our own, and that is completely paradoxical.

DAMIR BRALIC... That is the problem of designer training. In Zagreb, it is divided among several different institutions, and their programmes are often uncoordinated; for example, they don't recognize some of the courses that we believe should be basic. All in all, it is a result of the fact that there is no real university in Croatia in terms of cooperation, further education, dialogue, or joint projects.

ŽELJKO SERDAREVIĆ... Let me come back to Nikola's practice. I think it is important to observe that Nikola's fonts have really found acceptance in Croatian designer circles. To be precise, from the moment when Nikola started selling his original solutions at the internal designer market, which were rather machine-like and crude, since it was before he became really interested in textual typography,

he created a circle of people who made his fonts popular. After two or three years from their first appearance, they were already present in corporate use, large companies and so on. In that respect, Nikola enjoys absolute support, to the extent that his work, as an authentic Croatian solution, is almost automatically chosen when it comes to deciding about the font for a design. I should say that the entire designer community is proud and happy about his achievements. I think that one should also emphasize his productiveness, since as many as three of his fonts (Marlene, Brioni, and Typonine Stencil) have been selected among the best fonts of 2008 by the international professional association “Typographica”. It is a rule to produce a certain number of alphabet symbols and I know that for Brioni he is now creating Greek and Cyrillic letters.

NIKOLA ĐUREK... I'm ready with that. Each font has around 1500 symbols per style and there are sixteen different styles. In the past few years, I was preserving some fonts for publication, which means that these three fonts are a cross-section of the last four years of my

koriste, koliko ja znam, svi veći biro i u Europi.

DAMIR BRALIĆ... Zanimljivo je da su se olovom mogle postići neke finije stvari, nego što se to može danas svom raspoloživom visokom tehnologijom. Možda je to smjelo reći s obzirom na jako grubu tehnologiju gdje se *kerning* postizao rezanjem dijelova olova umjesto predefiniranim parovima u softveru, no tu mislim na rješenja starih majstora koja su rezultat predanosti tipografskom pozivu, senzibiliteta za kompoziciju i zapanjujuće svjesnosti o određenim tipografskim problemima. Budući da je to njima bila «vruća», nova tehnologija, postojala je snažna zainteresiranost da se problemi rješe. Oni su tada radili fine optičke korekcije u proredu (*leadingu*) gdje je nekoliko prvih i zadnjih redova u tekstu bilo više stisnuto. U sredini je tekst bio razmaknutiji, jer je na marginama bilo više bjeline pa se tako optički postigla ravnoteža. Radi nesavršene mikrotipografske tehnologije veću pažnju morali su pridavati kompoziciji, odnosno makrotipografskom dijelu. Imali su jako grube lomove riječi i naglašen formalistički pristup, kako bi pored tehničkih ograničenja održali željenu estetiku. Veliku su

pozornost obraćali na proporcije. Mi danas imamo vrlo kvalitetne tipografije uz vrhunsku tehnologiju, no još se nije dogodio trenutak kada će sva tipografska tradicija doživjeti prijelaz u moderni *software*.

MAROJE MRDULJAS... Proporcijским odnosima i drugim kanonima u suvremenom trenutku ne pripada simboličko značenje. U starijim razdobljima prijelom knjige slijedio je određene proporcijske principe koji su istovremeno bili primijenjeni i na gotičke katedrale. Matematički međudnosni reprezentirali su božansko, transcendentno. Dakle, arhitektura, tipografija i sve ostalo što se bazira na proporcijским međudnosima imalo je svoje jasno kulturološko i civilizacijsko utemeljenje. Danas se kompoziciji pridaje druga vrsta značenja koja, na primjer, identificira određeni tip naručitelja – dizajn za nezavisnu scenu, korporativni dizajn itd.

DAMIR BRALIĆ... To se može rastegnuti još dalje u prošlost, gdje su manuskripti u spletu teksta i slike bili prvenstveno prostor za meditaciju. Majstoru koji je

work. I started working on Brioni after I came back from The Hague, which means that it was a long time ago. I must say that I really work a lot and that I am trying to keep track of technological advance. The realistic amount of time for producing a typeface is one year. That is why I'm trying to reduce the production phase to a minimum. I'm trying to have them accurately programmed and get over with it in the least possible time, even though it's an essential part of my work. Then I have much more time for drawing – six months or a year, sometimes even longer than that. Since I'm doing the production in my own specific way, which is rather efficient, economic, and produces good results, many people engage me to help them with the production, for example Peter Bilak and Ourtype.

DAMIR BRALIĆ... Nikola is perhaps the only person in Croatia who really needs a Mac, since he uses software and technology that is supported only by Apple computers.

ZELJKO SERDAREVIĆ... Nikola also creates software that is needed in the production of fonts.

NIKOLA ĐUREK... Yes. Payton is a programming language much preferred by graphic designers, especially in the Netherlands. The first "random" typography in the world was created in that language. It is a sort of software that speeds up working with fonts and designs. For example, whenever I perform an action in fonts more than twice, I make a programme or script for it, which will do it automatically. That part interests me very much, not only regarding the production of fonts, but also within graphic design as such.

ZELJKO SERDAREVIĆ... Other designers have started implementing those scripts in their work as well.

NIKOLA ĐUREK... I think that most type-design offices in the world use Payton. As far as I know, all major offices in Europe use it for the diacritics.

DAMIR BRALIĆ... It is interesting that one could do certain fine things in lead much better than one can do it today, with all the high technology at our disposal. Perhaps it is a daring thing to say, since it was a very crude technology, in which kerning



prepisivao ili oslikavao Bibliju ta je knjiga uistinu predstavljala Božju riječ. Od renesanse nadalje knjiga postaje informacijski, a kasnije i masovni medij. Knjiga danas možda ponovno poprima tu prvotnu kategoriju medijalnog, meditativnog predmeta. Danas se informacija može bolje prenijeti i konzervirati u nekim drugim medijima, knjiga mora privući i zadržati čitatelja nekim drugim, »mističnim« karakteristikama.

MARUJE MRDULJAS... Walter Benjamin je pisao o radosti raspakiravanja svoje biblioteke nakon što je nekoliko godina bila uskladištena. Benjaminu je kod knjiga od izuzetne važnosti bilo to gotovo fetišističko posjedovanje artefakta, ali i njegova sadržaja. Danas knjiga ima drugačiju ulogu pa je tako primjerice Kazys Varnelis, direktor Laboratorija za umreženu arhitekturu Sveučilišta Columbia, nedavno opisao sličnu situaciju, pri čemu je zaključio da nema nikakvu potrebu raspakirati svoju biblioteku nego ju je odlučio prodati preko internet-antikvara jer mu je većina knjiga preko tih istih antikvara dostupna za malen novac u roku od nekoliko dana.

ŽELJKO SERDAREVIC... Devedesetih je godina na formalističkoj, estetskoj razini bilo proglašeno izumiranje tiska, što su naglašavale velike tiskarske kompanije. Dnevnom tisku u prvom redu prijeto izumiranje, internet je dominantni medij, čija je osnovna karakteristika nestabilnost informacije i promjenjivost (sadržaj mu se mijenja u vidljivo i nevidljivo). Čini mi se da je u tom kontekstu fiksni aspekt koji knjiga posjeduje dodatna vrijednost u današnjem vremenu.

MARUJE MRDULJAS... U civilizacijskom kontekstu koji nas okružuje, uz sve suvremene medije, ljudi i dalje imaju potrebu za nekim oblikom stabilnosti i predmetnošću.

ŽELJKO SERDAREVIC... U svemu što sam do sada čitao o samim knjigama govori se da je knjiga u svom vremenu također i tehnološki medij i da su knjige za svoje vrijeme ekvivalent, primjerice, današnjeg iPhonea, dakle tehnologije koja se u jednom trenutku činila masovnom i nepokretnom, a sada se čini prijenosnom i dostupnom. Predmetnost je tu ključna stvar i u budućnosti će se prema tom ključu

was achieved by cutting pieces of lead instead of predefined software pairs, but I'm referring to the solutions of old masters, which resulted from their devotion to the typographic profession, a sensibility for composition, and a stunning knowledge of certain typographic problems. For them, it was a "hot" new technology and they were extremely interested in solving the problems. They were doing fine optical corrections in leading, making the first and the last few lines in the text denser. In the centre, the text was set more apart, since there was more white on the margins, and thus you could achieve optical balance. Because of their imperfect micro-typographic technology, they had to pay more attention to the composition, or the macro-typographic part. They had very coarse word divisions and an accentuated formalist approach in order to retain the desired aesthetics despite the technological limitations. They took great care of the proportions. Today we have high quality fonts produced with the help of top technologies, but the moment has not come yet when all typographic tradition will be incorporated into modern software.

MARUJE MRDULJAS... Today, no symbolic meaning is given to the proportions and other canons. In the past times, the book layout was following certain principles of proportion, which were applied to gothic cathedrals at the same time. Mathematic relations represented the divine, the transcendental. Therefore, architecture, typography, and all that was based on proportions, had its clear cultural and social foundation. Today, a different sort of meaning is attached to the composition, which identifies who commissioned the design – the independent scene, corporate design, etc.

DAMIR BRALIC... You can go even further back in history, to the times when manuscripts with their fusion of text and image were primarily a meditation space. For the master who copied or illuminated the Bible, that book was truly God's word. During the renaissance period, the book became a medium – first an information medium and then also a mass medium. Today, the book may regain its original category as a mystical and meditative object, since information can be better transferred and preserved in some other media, whereas the book must attract and capture

vjerojatno približiti knjiga i produkt-dizajn.

DAMIR BRALIC... Mnogi tipografi su naglašavali da je knjiga predmet koji se izravno obraća oku i ruci. U tom neposrednom taktilno-optičkom doživljaju i odnosu prema knjizi čovjek doživljava neku satisfakciju koja kroz druge medije nije moguća.

ŽELJKO SERDAREVIĆ... A kako vam se čini taj odnos prema kulturi tiskanog artefakta u Hrvatskoj? Taj odnos se od sredine 90-ih naovamo mijenjao od prvih rješenja digitalnog redizajna za, primjerice, Jutarnji list i današnjeg vrlo kvalitetnog i uistinu dizajnerskog projekta redizajna Glasa Koncila, izoliranog od ideje estetsko-ideološkog oslikavanja institucije Crkve. Zanimaju me pomaci i vaše mišljenje o kvaliteti u tom *mainstreamu*, a s obzirom na nezaobilazne standarde koje su uvele korporacije poput T-Coma.

Durek: To se sigurno promijenilo i vide se pomaci. Postoje zanimljiva rješenja u korištenju tipografija u marketingu. I danas sigurno postoje ljudi koji mogu napraviti dobra novinska rješenja, prije deset

godina ih nije bilo. Primjerice, Rutina su se pisma u tom periodu jako promijenila i on bi danas redizajn nekih novina napravio vrlo kvalitetno, a tada se toga ne bi prihvatio. Spomenuo si T-Com i Vip, koji inzistira na florealnoj ornamentici i geometrijskom fonu. U krajnjoj liniji, tu je i Tele2, kod kojeg se najviše ističe tipografija.

ŽELJKO SERDAREVIĆ... Govorimo o fenomenu koji se ovdje pojavio u jednom kapitalističkom obliku, mnogo kasnije nego pojam oblikovanja i slično. Postojala je praksa koja se afirmirala na dosjetkama i gegovima, pri čemu je tipografija bila u drugom planu. Sada se pojavljuju rješenja u kojima je slika u drugom planu i gdje se doslovno s ekrana skidaju neke forme i upravo zbog svijesti da se moraju podržavati televizijski mediji sve se više inzistira na čvrstim tipografskim rješenjima. Čini mi se da smo zakoračili u tipografsku kulturu koja je danas puno jača nego ikad. To govorim iz osobnog iskustva prvih žiriranja dizajnerskih izložaba prije točno deset godina kada nitko nije prijavljivao knjige nego isključivo plakate i časopise. Tada sam sâm krenuo po knjižarama, ali nisam jednostavno mogao

the reader with some other, “mystical” features.

MARUJE MRDULJAS... Walter Benjamin once wrote about the joy of unpacking his library after it had been stored for several years. For Benjamin, an exceptionally important aspect of the book was the almost fetishist possession of an artefact, as well as its content. Today, the book has a different role, so that, for example, Kazys Varnelis, manager of the Network Architecture Lab at the Columbia University, has recently described a similar situation, only he concluded that there was no need of unpacking his library and that it was better to sell it to a second-hand web bookshop, since most of the titles would always be available for small money from that same bookshop.

ŽELJKO SERDAREVIĆ... The 90s proclaimed the death of print on a formalistic, aesthetical level, as large printing companies liked to emphasize. The daily newspapers would be the first to go, since the Internet was now the dominant medium, whose main characteristic was the instability of information and its changeability (its content

changing from visible to invisible). It seems to me that the only fixed aspect that the book owns in this context is the added value in the present age.

MARUJE MRDULJAS... At our stage of civilisation, with all the modern media, people still have the need for a certain form of stability and objectivity.

ŽELJKO SERDAREVIĆ... Everything that I've read about the books so far says that the book was a technological medium in its time and that in those time books were an equivalent of today's iPhone, that is, a technology that at one moment seemed massive and static, whereas today it seems mobile and accessible. Objectness is the key point there and in the future that key will probably bring the book and product design closer to each other.

DAMIR BRALIC... Many typographers have emphasized that the book is an object directly addressing the eye and the hand. In that immediate tactile and optical experience and the relationship towards the book, people experience satisfaction that is impossible to achieve through other media.

pronaći ništa kvalitetno. Izuzetak su možda bili Greiner i Kropilak koji su tad radili neka rješenja za biblioteku "90 stupnjeva". Onda su se počele pojavljivati bolje naslovne stranice pa zatim i bolja rješenja unutrašnjeg sadržaja.

DAMIR BRALIC... Svijest i znanje o tipografiji može se najbolje opisati situacijom na studiju gdje je moja generacija fontove birala počevši od slova »a« pa do »z« u meniju programskog alata. Dizajnersko projektiranje nam je predavala starija generacija dizajnera praktičara, koja je pokušavala artikulirati i redefinirati svoj jezik i iz njega razviti edukacijsku metodologiju u skladu s novim iskusejima vremena (tehnološkim i ekonomskim). Pritom su se jako vezali uz kontekst koji ih je odredio – gospodarski aktivnu zagrebačku sredinu i korporativni dizajn.

ŽELJKO SERDAREVIĆ... Na takvim zadacima su jedino mogli formirati svoje sustave i prema njima obrazovati daljnje generacije.

DAMIR BRALIC... Tako je. S druge strane, s generacijom koja je

tada bila produkcijski plodnija i up-to-date nismo imali izravan doticaj (arkzinovci). O povijesti hrvatskog dizajna doznali smo indirektno iz Vukićeve knjige "Stoljeće hrvatskog dizajna". U svemu tome mi smo se osjećali kao da počinjemo od nule i kao da prije nas baš ništa posebno nije postojalo. Kršić je odlično rekao: "Postoji povijest, ali ne i pripovijest hrvatskog dizajna". Poveznice između ljudi i razdoblja kao da nisu postojale. Sjećam se da je za mene Arkzin bio neki potpuno drugi, neshvatljiv svijet.

ŽELJKO SERDAREVIĆ... Već se u nekoliko navrata pojavljuje ta teza o Arkzinu, pri čemu se često govori o problemu grupe Numen. Sjećam se da sam još 1987./88. godine iz američkih časopisa izrezivao reprodukcije sa stvarima koje su se tada radile. Pratio sam to i polagano ugrađivao ta iskustva, konkretno u Eurokaz. I onda je kroz deset godina ta emigreovska i postmodernistička priča kulminirala estetikom ovdje prisutnom u Arkzinu i naravno da su ondašnje generacije to smatrale nekim barokom kojeg su se željele riješiti. Ako gledamo slijed generacija, svi imaju isti dojam da započinju rad

DAMIR  
BRALIC  
NIKOLA  
BUREK  
MAROE  
MRDULJAŠ  
ŽELJKO  
SERDAREVIĆ

ŽELJKO SERDAREVIĆ... And what do you think about the attitude towards the culture of printed artefact in Croatia? Since the mid-90s, that attitude has changed from the first solutions of digital redesign for Jutarnji List, for example, to the present-day redesign of Glas Koncila, which is really top quality and genuine design, and moreover isolated from the idea of the aesthetical and ideological image of the church as an institution. I'm interested in the shifts, and in your opinion about the quality of that mainstream with regard to the inevitable standards introduced by corporations such as T-com.

NIKOLA BUREK... Things have definitely changed, it is obvious. Today, there are some interesting solutions for using fonts in marketing. And there are certainly people who can come up with good newspaper solutions, whereas ten years ago there were none. For example, Ruta's typescripts have changed a lot during that time and he could redesign a newspaper very well today, but in those times he wouldn't want to do it. You have mentioned T-com and also Vip, which insists on floral ornaments and geometric font. After all, there is Tele2 as well, where font is the most important element.

ŽELJKO SERDAREVIĆ... We are speaking about a phenomenon which has appeared in Croatia in its capitalist form, much later than the idea of design and so on. The common practice was based on jokes and gags, whereby typography remained in the background. Now you have solutions in which the image is in the background and certain forms are literally copied from the screen, and precisely because of that awareness that the television medium must be supported one insists more and more on firm typographic solutions. It seems to me that we have founded a typographic culture that is stronger than ever. I'm speaking from my personal experience, since I remember sitting on juries at designer exhibitions exactly ten years ago and no one would come up with books, only posters and magazines. I went through the bookshops myself, but I simply couldn't find anything good. Perhaps Greiner and Kropilak were an exception, they were doing some designs for the "Ninety Degrees" edition. Then gradually you could see better book covers and then even better solutions of the interior content.

DAMIR BRALIC... The awareness and the knowledge of typography can best be described through the



KULTURA  
TIPOGRAFIJE  
U HRVATSKOJ

—  
ČASOPIS 'ARKZIN', 1994.

↑  
MAGAZINE 'ARKZIN', 1994

—  
TYPOGRAPHY  
CULTURE  
IN CROATIA

university situation, where my generation used to select fonts starting from “a” all the way to “z” in the menu of programming tools. Design planning was taught by an older generation of practical designers, who tried to articulate and redefine their language and develop an educational methodology that would fit the challenges of the time (in terms of both technology and economy). Thereby they were extremely tied to the context that had determined them – the economically active Zagreb setting and corporate design.

ZELJKO SERDAREVIĆ ... Those were the only tasks where they could produce their own systems and educate younger generations to follow them.

DAMIR BRALIĆ ... That’s right. On the other hand, we had no contact to the generation that was more fertile in terms of production and more up to date (the Arkzin people). We learned about the history of Croatian design indirectly, from Vukić’s book “A Century of Croatian Design.” It felt as if we were starting from zero and absolutely nothing had ever existed before us. As Kršić once said: “There is a history, but not a prehistory of Croatian design.”

u nekom zrakopraznom prostoru u kojem postoje samo oni neposredno prije njih koje se uvijek pokušava izgurati s nekom boljom idejom. I još nisam upoznao nekoga tko bi imao afirmativan odnos prema tradiciji, nego je početna pozicija uvijek kritika. Zato mi se čini to važnije da se sada na širem planu dizajnerske edukacije događa nešto konkretno, i to upravo na području tipografije, koje te prisiljava da uzmeš u obzir cijelo civilizacijsko nasljeđe.

DAMIR BRALIĆ ... Trebalo mi je puno vremena da usvojim povijesni slijed, u kojem još krpam rupe, kontekstualiziram i donekle si objasnim scenu koja je djelovala ne tako davno, za vrijeme mog studiranja. Budući da se ne radi o nekoj nepreglednoj količini ljudi, do danas sam imao priliku upoznati većinu aktera domaće scene 90-ih i štošta od njih naučiti. Neposredan međugeneracijski kontakt i dijalog nužni su za afirmativan i zdrav odnos prema tradiciji o kojoj govoriš. Logično bi bilo da je na fakultetu prisutno nekoliko nastavnika iz raznih generacija, čije se metodologije i iskustva prožimaju i nadopunjuju.

The links between people and periods were virtually nonexistent. I remember that for me Arkzin was a completely different, incomprehensible world.

ZELJKO SERDAREVIĆ ... We have mentioned several times that hypothesis on Arkzin and the Numen group has often been associated with them. I remember that in 1987/88 I was cutting out pictures from American magazines with things that were happening in those times. I was keeping track of it and slowly incorporating that experience – in Eurokaz, to be precise. And then, ten years later, Emigre’s and postmodernist story culminated in the aesthetics that was present here in Arkzin and, of course, those generations were looking at it as a sort of baroque that wanted to get rid of. If we look at the timeline of generations, everyone has the same impression – that they are starting their work in a vacuum, in which the only people who exist apart from themselves are those that immediately preceded them and that they are trying to push out with a better idea. I have never met a person who would have an affirmative attitude towards the tradition; the starting point is always criticism. That is why I consider it especially important that something

Mlađe generacije imaju puno više informacija o dizajnu, tipografiji... Stara generacija dizajnera na Studiju dizajna još je aktivna (Brčić, Dogan, Doroghy); mnogi vrijedni, a preskočeni edukativni potencijali aktivirani su na Akademiji u Splitu, poput Kršića i Rute. Ovo je pravi trenutak za povezivanje šavova hrvatske dizajnerske prošlosti.

<sup>1</sup> Dva ili više grafema oblikovana kao jedan.

<sup>2</sup> Dva ili više grafema koji tvore jedan fonem (lj, nj, dž).

<sup>3</sup> Osnovna linija slova na kojoj 'leže' slovni znakovi.

<sup>4</sup> Dio grafičkog dizajna koji se bavi organizacijom, kompozicijom i integracijom tekstualnog i slikovnog sadržaja na stranici.

<sup>5</sup> *Spacing* – zaštitni prostor oko svakog pojedinog slovnog znaka određen u fonu lijevom i desnom pregradom (*left & right sidebearing*) od dizajnera pisma.

*Kerning* – razmak između dvaju susjednih slovnih znakova koji se smanjuje ili povećava radi postizanja optički jednakog prostora između svih parova slovnih znakova u tekstu.

*Kerning*-parovi su određeni u fonu od dizajnera pisma, ali je moguća i manipulacija tipografa i dizajnera s obzirom na specifičnu potrebu.

<sup>6</sup> U načelu, ručno oblikovanje riječi/natpisa za određenu namjenu (pojedini plakat, naslovnica knjige, natpis na zgradi...), negdje između kaligrafije i oblikovanja pisma.

<sup>7</sup> *Tracking* – razmak između svih slovnih znakova u tekstu koji se ujednačeno povećava (pozitivan *tracking*) ili smanjuje

(negativan *tracking*) prilikom oblikovanja s pismom.

<sup>8</sup> Vertikalni razmak između linija teksta.

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DR. SC. NIKOLA ĐUREK ROĐEN JE 1976. GODINE. STUDIRAO JE NA SVEUČILIŠTU U ZAGREBU TE GRAFIČKI DIZAJN I VIZUALNE KOMUNIKACIJE U FIRENCI (ITALIJA), A MAGISTRIRAO NA ROYAL ACADEMY OF ART, TYPE & MEDIA U HAGU (NIZOZEMSKA). DOKTORIRAO JE NA SVEUČILIŠTU U ZAGREBU.

PREDSTAVNIK JE HRVATSKE U MEĐUNARODNOM UDRUŽENJU TIPOGRAFA ATYPI. PREDAVAČ JE NA ODSJEKU ZA DIZAJN VIZUALNIH KOMUNIKACIJA UMJETNIČKE AKADEMIJE U SPLITU TE GOST PREDAVAČ NA STUDIJU DIZAJNA PRI ARHITEKTONSKOM FAKULTETU U ZAGREBU. STALNI JE SURADNIK SLOVOLJEVAONICA TYPOTEQUE, OURTYPE I DUTCH TYPE LIBRARY I POKRETAČ TYPONINE.COM, PRVE HRVATSKE SLOVOLJEVAONICE. / INFOT9@ME.COM

ŽELJKO SERDAREVIĆ – ROĐEN U SPLITU 1965. GODINE. GRAFIČKIM DIZAJNOM BAVI SE OD SREDINE 1980-IH. OD 2003. SURADUJE S DRAGANOM MILEUSNIČEM NA PODRUČJU VIDEO DIZAJNA, OPREME KNJIGA I DIZAJNA VIZUALNIH IDENTITETA. / CORRESPONDENTI@HOTMAIL.COM

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concrete is happening now on the broader level of designer education, and that it is precisely in the field of typography, which forces you to take into account the entire legacy of our civilization.

DAMIR  
BRALIĆ It took me a lot of time to appropriate the historical timeline, and I'm still mending holes in it, contextualizing, and trying to explain to myself that scene which was active not long ago, when I was a student. Since it is not a huge amount of people, I have managed so far to meet most protagonists of the local scene from the 90s and I've learned a lot from them. Immediate contact and dialogue between generations are necessary to achieve an affirmative and healthy attitude towards the tradition you are talking about. It would be logical to have teachers from various generations at the university, whose methodologies and experiences could permeate and complement each other. The younger generations have far more information on design and typography... The older generation of designers at the School of Design is still active (Brčić, Dogan, Doroghy); many valuable and neglected educational potentials have been activated at the Split academy, such as Kršić or Ruta. This

is the right moment for mending the stitches on Croatian designer path.

<sup>1</sup> Two or more graphemes formed as one.

<sup>2</sup> Two or more grapheme formed as one phoneme (lj, nj, dž).

<sup>3</sup> Basic line on which letters are layed down.

<sup>4</sup> Part of graphic design, in which the organisation, composition and integration of textual and visual content is being done.

<sup>5</sup> Spacing introduces protection space around each graphic sign, which is determined by the type designer for each font by means of left and right sidebearing.

*Kerning* introduces space between two neighbouring graphic signs, which is diminished or augmented in order to achieve optically equal space between all pairs of graphic signs in the text. The kerning pairs are determined for each font by the type designer, but it is also possible to have typographers or designers adjust them if the occasion requires.

<sup>6</sup> In principle, this term denotes manual design of words or inscriptions for a particular purpose (an individual poster, a book cover, or an inscription on a building...), half way between calligraphy and type design.

<sup>7</sup> *Tracking* introduces space between all graphic signs in a text, and can be evenly augmented (positive tracking) or diminished (negative tracking) in the course of type design.

<sup>8</sup> Vertical spacing between text lines.



KULTURA  
TIPOGRAFIJE  
U HRVATSKOJ

VRSTA PISMA – PREDSTAVLJANJE PISMA 'JIGSAW',  
STUDENTSKI RAD (SARAH BARON BRLEVIĆ), 2008.

TYPE SPECIMEN – FONT 'JIGSAW', STUDENT WORK  
(SARAH BARON BRLEVIĆ), 2008

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TIPOGRAPHY  
CULTURE  
IN CROATIA

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