

ODRŽIVA, KRITIČKA, ZAGROBNA I DOŽIVLJAJNA KATEGORIJA DIZAJNA

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Teoretičari su skloni kategorizirati dizajn na dva načina. Dizajnirani proizvodi ili pripadaju kategoriji ekskluzivnih, kulturnih proizvoda koje si većina potrošačkog društva ne može priuštiti ili rubnim disciplinama umjetničko-dizajnerskih kategorija koje konzumiraju uglavnom akademski krugovi. Osim promišljanja povijesti dizajna kao povijesti našeg utjecaja na proizvodnu stvarnost, ne treba zaboraviti da su proizvodi kojima smo okruženi bilješka našeg postojanja i djelovanja u određenom

vremenu. *Jednako kao što smo i sami 'proizvod' svoga vremena, tako i sva naša proizvodna stvarnost reflektira značajke naše generacije.*¹ Ako je tome tako, moramo postati kritičniji u metodama kojima tumačimo njihovo značenje. Proteklih dvadeset godina u tehnološkom smislu donijelo je nevjerojatne promjene, barem u razvijenom svijetu. Digitalna revolucija kontinuirano mijenja proces proizvodnje i komunikacije, međutim, još uvijek je teško pretpostaviti da

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Theoreticians tend to categorize design in two ways. All designed products belong either to the category of exclusive objects of desire, which most members of the consumerist society cannot afford, or to the marginal disciplines of artistic design, consumed largely by academic circles. Besides reflecting on the history of design as a history of our influence on the reality of production, we should not forget that the objects we are surrounded with are a note on our existence and

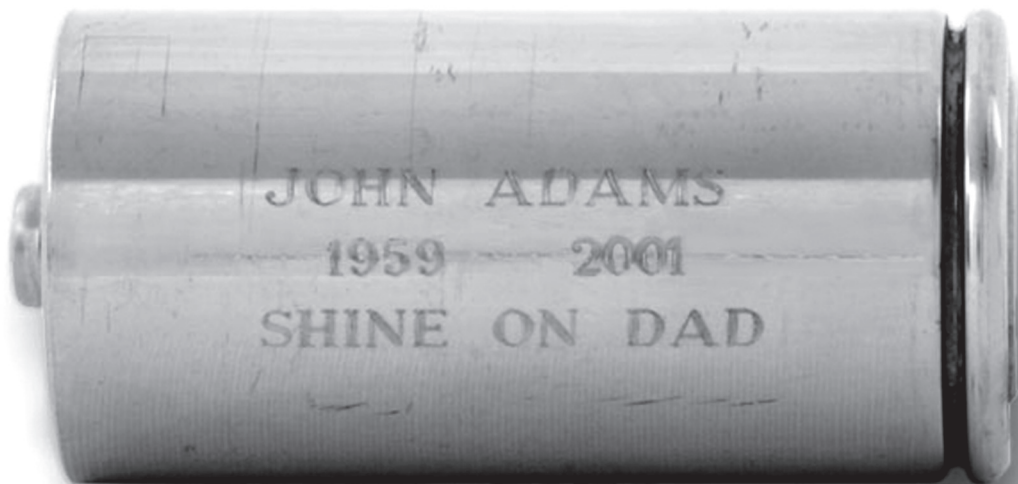
activity in a certain period of time. *Just as we are all 'products' of our time, our reality of production reflects the character of our generation.*¹ If that is so, we must become more critical when it comes to the methods with which we interpret their meaning. In these past twenty years, enormous changes have occurred in technology, at least in the developed world. Digital revolution has been continuously modifying the processes of production and communication, but it is still

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DESIGN AS A SUSTAINABLE, CRITICAL, OTHERWORLDLY, AND EXPERIENTIAL CATEGORY

PROJEKT AFTER-LIFE, JIMMY LOIZEAU, 2001.

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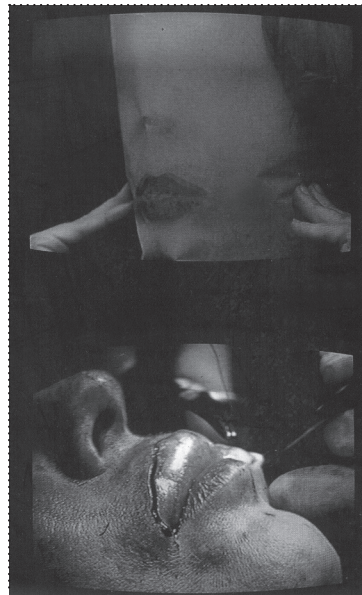
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AFTER-LIFE PROJECT, JIMMY LOIZEAU, 2001

tehnologija može ponuditi rješenje za sve naše probleme. Dizajn danas utječe na sve aspekte ljudskog života. Osim dizajnerskih domova, odjeće, automobila i *gadgets*, na raspolaganju su nam i dizajnerske droge kojima kontroliramo svoje raspoloženje ili potenciju; tehnologije koje nam omogućuju da dizajniramo izgled svoga tijela ili dizajniramo svoje buduće potomke.

Nekadašnje poimanje prirodosti našeg izgleda zamijenjeno je prihvaćanjem stava da je normalno dizajnirati svoj izgled. Današnjim generacijama nudi se mogućnost odbacivanja genetičke ostavštine i kreiranja fizičkog sebstva koje bolje odgovara njihovim mentalnim vizijama. Ideju kozmetičkog unaprjeđenja ljudskog tijela prihvatili su i umjetnici, koristeći vlastito tijelo kao platno za izražavanje. Najradikalniji primjer tog pristupa je francuska umjetnica Orlan koja se, koristeći svoje lice, provokativno poigrava s idealima fizičke privlačnosti i općeprihvaćenog stava da tijelom možemo izraziti kozmetičke fantazije. Godinama je radila na projektu redizajna svog tijela u kompozit ljepote prema standardima klasične umjetnosti (npr. dizajn usana prema predlošku Botticellieve

Venere). Njezine su operacije pretvorene u bizarne umjetničke performanse koje su televizijskim prijenosima servirane francuskoj javnosti, s ciljem propitivanja društvenih stereotipa ljepote.



OPERACIJA, REDIZAJN TIJELA,
FRANCUSKA UMJETNICA ORLAN

SURGERY, REDESIGN OF THE BODY,
FRENCH ARTIST ORLAN

IVANA

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difficult to presume that technology might offer a solution to all our problems. Today, design influences all aspects of human life. Beside designer homes, clothes, cars, and gadgets, we also have access to designer drugs, with which we can control our mood or potency; technologies that enable us to design both our bodily appearance and our offspring.

The former idea of our natural body has been substituted by the largely accepted attitude that it is normal to design the way we look. Today's generations have an opportunity of casting away their genetic legacy and creating a physical self that corresponds better to their mental visions. The idea of improving one's body with the help of cosmetics has been taken over by artists, who now use their bodies as a canvas on which they can express themselves. The most radical example of that approach is Orlan, French artist who uses her face in order to play provokingly with the ideal of physical attractiveness and the universally accepted attitude that we can express our cosmetic fantasies through our body. She has been working for years on the project of redesigning her

body into a composite of beauty according to the standards of classic art (e.g. lips designed after Botticelli's Venus). Her operations are presented as bizarre art performances, broadcasted on French public television with the aim of questioning the social stereotypes of beauty.

Experience design

*Experience design is the practice of designing products, processes, services, events and environments with a focus placed on the quality of the user experience and culturally relevant solutions.*²

One of the ways in which the American health organization has used design in order to raise the awareness of teenagers about accepting the responsibility of parenthood was to design an infant simulation called *Baby Think It Over*. This giant version of Tamagotchi was designed with the purpose of informing children and teenagers about the unpleasant side of the parenting reality. A baby demands to be fed, changed, rocked, cuddled, comforted... and all that at highly inconvenient times, such as the early morning hours. The

Dizajn doživljaja

Dizajn doživljaja pojam je koji se upotrebljava za pojašnjenje prakse dizajna proizvoda, procesa, usluga ili događaja, usmjeren na kvalitetu doživljaja korisnika i kulturološki kontekst rješenja.²

Jedna od metoda kojom je američka zdravstvena organizacija pokušala dizajnom doživljaja utjecati na svjesnost *tinejdžera* u prihvaćanju odgovornosti roditeljstva postignuta je dizajnom simulacije novorođenčeta, *Baby Think It Over*. Divovska verzija Tamagotchia dizajnirana je kako bi obrazovala djecu i *tinejdžere* o neugodnoj strani roditeljske stvarnosti. Beba zahtijeva da je se hrani, previja, ljulja, njeguje, tješi... I sve to u nepredvidljivo vrijeme poput ranojutarnjih sati. Simulator je stvorio veliki uspjeh u SAD-u i može biti specifično programiran da postane mušičavo, nemirno dijete koje svojim ponašanjem reflektira roditeljski nemar ili zlostavljanje. Postoje verzije različitih etničkih skupina, od afričko-američke djece do američkih Indijanaca, a varijacije dosežu ekstreme, sve do onih koje simuliraju *crack*-bebe s drhtavicom i mučnim plakanjem.

Postavlja se pitanje: može li umjetno stvoren

doživljaj roditeljstva zamijeniti sve aspekte stvarnoga, i koliko je uopće etično koristiti se dizajnom u njegovu stvaranju?

Studije, međutim, pokazuju uspješnost toga projekta. Nakon samo dva tjedna provedena sa simulatorom *Baby Think It Over* 95% ispitanika iz studije izjavilo je kako nije spremno na roditeljstvo, čime je projekt *tehnologije uvjeravanja*³ (termin je definirao B.J. Fogg sa sveučilišta Stanford) i službeno proglašen uspješnim.

Još jedan upitan primjer mimike prirode preko dizajna započeo je u SAD-u prije desetak godina, i taj je fenomen danas sve prisutniji i u većim europskim gradovima. Umjesto standardnog uvođenja nametljivih telekomunikacijskih tornjeva u urbanu i prirodnu sredinu, nekoliko američkih telekomunikacijskih tvrtki udružilo se u projektu sinergije materijalne i elektroničke kulture, stvarajući antene kamuflirane u stabla (najčešće u 40 m visoki bijeli bor ili palmu). Toranj 'stabla' obložen je epoksidnim smolama kako bi imitirao prirodnu koru, dok su antene skrivene u krošnjama. Još apsurdniji primjer kamuflaže jest primjer umetanja antena u crkvene tornjeve. Stotine crkava

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simulator is a huge success in the USA and can be specifically programmed to play a capricious or restless child, whose behaviour reflects being neglected or abused by the parents. There are versions that correspond to various ethnic groups, from African-American to American Indian children, and some go into extremes, simulating crack-babies with tremor and agonizing cries.

One may ask to what extent an artificially created experience of parenthood can substitute all the aspects of reality. And is it ethical to use design for creating that experience in the first place?

Yet research has shown the great success of the project. After spending only two weeks with *Baby Think It Over*, 95% of respondents stated that they were not ready for parenthood; thus, this project of "persuasive technology"³ (the term was coined by B.J. Fogg from Stanford University) was officially proclaimed a success.

Another questionable example of mimicking nature through design was initiated in the USA ten years ago, leading to a phenomenon that has meanwhile become increasingly present in major European cities. Instead of planting the usual, daunting

telecommunication towers into an urban or natural setting, several American telecommunication companies joined in a project that produced a synergy of material and electronic culture, resulting in antennas camouflaged as trees (mostly 40-meter high white pine or palm trees). The 'tree' tower can be covered in epoxy that imitates natural tree bark, while the antennas remain hidden in branches. An even more absurd example of camouflage is that of inserting antennas into church belfries. Hundreds of churches have already become hosts of telecommunication equipment for large corporations. One of the most interesting examples is the antenna hidden in a gilded angel standing on top of Guildford cathedral in Great Britain. One to One telecommunication company offered to the church 20 thousand pounds for the restoration of its 5-meter high gilded weathercock shaped as an angel, under the condition that they should be allowed to install an antenna within its glistening body.

Is that design?

Solutions like these are cases of unconventional approach to the design process. It is to be

već su domaćini telekomunikacijske opreme velikih korporacija. Jedan od najzanimljivijih primjera je antena skrivena u pozlaćenog anđela na vrhu katedrale britanskog grada Guildforda. Telekomunikacijska tvrtka One-to-One ponudila je crkvi 20 000 funti za obnovu pozlate petmetarskog vjetrokaza u obliku anđela, ako im dopuste instalaciju antene unutar njegova pozlaćenog tijela. Je li to dizajn?

Rješenja poput ovih predstavljaju nekonvencionalan pristup procesu dizajna. Pretpostavka je da bi profesionalni dizajner pokušao izraziti smisao, značenje antene preko dizajna, ili interpretirao to značenje modernističkim ili skulpturalnim utjelovljenjem. Međutim, kip anđela ili stablo smatraju se arhetipovima duhovnosti i prirode pa njihova upotreba u te svrhe dovodi u pitanje samo shvaćanje tih kategorija.

Guildfordski anđeo sadrži poetski potencijal sveprisutne kompjutorske tehnologije, tj. uvjerenja da će kompjutori postepeno iščeznuti kao materijalni objekti te da će u potpunosti biti apsorbirani u postojeću okolinu, a mi potpuno nesvjesni njihove prisutnosti.

Kritički dizajn

U prošlom desetljeću, od pojave prvih navedenih manifestacija, obrazovana je čitava generacija kritički osviještenih dizajnera koji ne nastoje negirati nadolazeća tehnološka unapređenja, nego nas učiniti svjesnima njihove prisutnosti i narativnih potencijala.

Pojam 'kritičkog dizajna' uveli su Anthony Dunne i Fiona Raby, dizajneri i osnivači odjela Dizajna interakcija, prestižne britanske škole Royal College Art, koristeći dizajnirane proizvode kao utjelovljenu kritiku ili komentar na konzumerističku kulturu. Dizajnirani proizvod (pa posljedično i njegova upotreba) kao i sam proces dizajniranja takvog proizvoda izazivaju reakciju na postojeće vrijednosti, običaje i kulturno-društvene prakse.

Kritički dizajn često propituje predrasude i očekivanja svoje publike, provocirajući nove stavove prema predmetima, njihovom kontekstu i upotrebi. Iako većina humanističkih disciplina percipira čovjeka kao složeno, proturječno biće, dizajner ga, naprotiv, smatra predvidljivim i prvenstveno konzumentom pa se njime da vrlo lako manipulirati.⁴ Kritički dizajneri prema ljudima se odnose kao

supposed that a professional designer would seek to express the meaning or significance of that antenna through design, or to interpret that meaning through modernist or sculptural embodiment. However, the statue of an angel and the tree are considered archetypes of spirituality and nature, which is why their use to such purposes questions the very understanding of these categories.

Guildford's angel has the poetic potential of omnipresent computer technology, expressing the conviction that computers will gradually disappear as material objects and become completely absorbed by the surrounding, while we shall be completely unaware of their presence.

Critical Design

In the past decade, since the first emergence of these manifestations, an entire generation of critically oriented designers has appeared. They do not reject technological advance, but seek to make us aware of its presence and its narrative potential. The term 'critical design' was introduced by Anthony Dunne and Fiona Raby, designers and

founders of the Design Interactions programme at the prestigious British Royal College of Art, who use designed products as the embodied criticism or comment on consumerist culture.

The designed product (and consequentially its use) and the very process of designing it provoke a reaction to the existing values, customs, and socio-cultural practices.

Critical design often questions the prejudices and expectations of its audiences, provoking new attitudes towards such objects, their contexts, and uses.

Even though most humanist disciplines perceive man as a complex, contradictory being, design does precisely the opposite by considering him predictable and primarily a consumer, which is why he can be easily manipulated.⁴

Critical designers treat people as complex beings that move through an equally complex, technologically dense environment, and they reject superficial definitions or labels. They treat design as a discipline that serves not only to solve problems, but also to question the existing dogmas about the role of objects in everyday life, whereby



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PROJEKT HERTZIAN TALES,
ANTHONY DUNNE I FIONA RABY, 1994.

HERTZIAN TALES PROJECT,
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special attention is paid to discovering new values and improving the quality of human life. The *Hertzian Tales* project, launched by Dunne and Raby in 1994, has initiated a debate on the future of products in the context of technological advance. The two designers do not discuss technology by predicting the emergence of new gadgets or improvements in the existing ones in terms of function or aesthetics; instead, they problematize the social, cultural, and ethical impact of these technologies. Thereby, they do not limit themselves to electronic or digital devices, but also include nanotechnologies and biotechnologies. *Hertzian Tales* (1994–1997) explored the role of electronic devices in everyday life, considering the non-material impact of their presence. One of the products, called *The Pillow*, was an abstract radio receiver that made one aware of the local electro-climate. The device reacted to the appearance of radio waves in a 200-meter range, catching signals of cell phones, pagers, walkie-talkies, and even baby monitoring devices. With this product, the project sought to discuss the idea of privacy – if someone uses an opportunity to eavesdrop

on other people's communication, he or she is considered a social intruder, but the emission of these frequencies actually invades his or her own apartment and consequentially his or her body. *Hertzian Tales* were followed by a series of projects in which Dunne and Raby questioned the role of electromagnetic waves as the invisible inhabitants of our surroundings. Among the especially bizarre examples of poetic interpretation of electronic culture one should mention the *After-Life* project by Jimmy Loizeau, who graduated product design at the Royal College of Art and belongs to the generation that is credited for the foundation of the Design Interactions programme and the entire philosophy behind the discipline. In *After-Life* (2001), Jimmy Loizeau used design in an otherworldly context. Being an atheist, Loizeau questioned the need for spiritual healing at the time of losing a beloved person. He also reflected upon the consequences of long-term cultural changes related to the absolute use of electronic technologies, e.g. a future in which they would become an integral part of the traditional culture.

prema složenim pojedincima koji se kreću kroz jednako tako složenu, tehnologijom zagušenu okolinu, odbacujući površne definicije i etikete. Odnose se prema dizajnu kao disciplini koja ne služi isključivo rješavanju problema, nego propitivanju postojećih dogmi o ulozi predmeta u svakodnevnom životu, s pozornošću usmjerenom prema pronalaženju novih vrijednosti i unapređivanju kvalitete ljudskog života. Projektom *Hertzian Tales* Dunne i Raby počeli su još 1994.godine debatu o budućnosti proizvoda u kontekstu razvoja tehnologije. Prema tehnologiji se ne odnose u smislu predviđanja novih *gadgets* ili unapređenja postojećih, u uporabnom ili estetskom smislu, već u smislu razumijevanja društvenih, kulturoloških i etičkih učinaka tih tehnologija. Tu nisu ograničeni samo na elektroničke ili digitalne, nego i na nanotehnologije i biotehnologije. Projekt *Hertzian Tales* (1994.–1997.) istražuje ulogu elektroničkih uređaja u svakodnevici, odnoseći se na nematerijalne učinke njihove prisutnosti. Jedan od proizvoda, *The Pillow*, apstraktni je radio prijemnik koji nas čini svjesnima lokalne elektrokline. Uređaj reagira na pojavu radiovalova

u promjeru od 200 m, hvatajući signale mobilnih telefona, *pagera*, *walkie-talkieja*, čak i uređaja *baby monitoringa*. Projekt se tim proizvodom bavi propitivanjem predodžbe privatnosti – iako se osoba koja ima mogućnost prisluškivanja tuđe komunikacije smatra društvenim uljezom, zračenje tih frekvencija zapravo ugrožava njezin dom, a posljedično i tijelo.

Kasnije je uslijedio cijeli niz projekata kojima Dunne i Raby propituju ulogu elektromagnetskih valova kao nevidljivih stanovnika naše okoline.

Jedan od bizarnijih primjera poetske interpretacije elektroničke kulture svakako je projekt *After-Life*, Jimmy Loizeaua, diplomanta produkt-dizajna s Royal College Art of Design, pripadnika generacije koja je zaslužna za osnivanje odjela Dizajna Interakcija i filozofiju koja stoji u pozadini te discipline.

U projektu *After-Life* (2001.) Jimmy Loizeau upotrebljava dizajn u kontekstu zagrobnog života. Kao nereligiozna osoba, Loizeau propituje potrebu za spiritualnim iscjeljivanjem u trenucima gubitka voljene osobe. Promišlja posljedice dugotrajnih kulturoloških promjena povezanih s potpunom primjenom elektroničke tehnologije, tj. budućnosti u

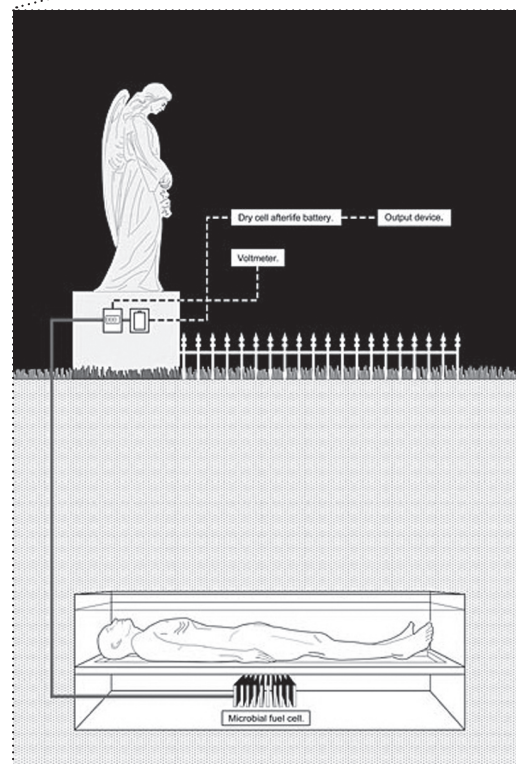
PROJEKT AFTER-LIFE, JIMMY LOIZEAU, 2001.

AFTER-LIFE PROJECT, JIMMY LOIZEAU, 2001

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Can a flashlight replace the ceramic urn?
When a person dies, acid is squeezed out of his or her stomach and stored in special “after-life” batteries, with the name of the deceased inscribed on them. The battery filled with human acid can then be used for charging various devices, such as flashlights or even vibrators. In this way, a contact is established with the beloved person and his or her presence is regained for a moment. These examples show that contemporary designers consider the ethical component as equivalent to the aesthetic one. They do not necessarily claim that industrial and technological advance is fatal for mankind; instead, they initiate projects which provoke a public debate on the possible directions of that advance. Creating emotional relationships between an object and its user through experiential design is one of the main preoccupations of critically oriented designers. Authors such as Conny Freyer, Eva Rucki, and Sebastien Noel from the British studio of Troika, or Japanese designer Eriko Matsumura, see their work as a method of using design and technology in order to bring us

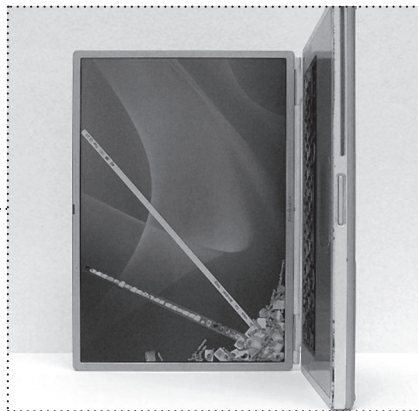


kojoj ona postane integralni dio tradicionalne kulture. Može li ručna baterija zamijeniti keramičku urnu? Kada čovjek umre, iz sadržaja njegova želuca iscijeđena je kiselina kojom se pune specijalne *after-life*-baterije na kojima su ugravirani podaci o pokojniku. Baterija napunjena ljudskom kiselinom može se koristiti za napajanje raznih uređaja, poput ručnih baterija ili čak vibratora, čime je ostvaren posthumni kontakt s bliskom osobom i na nekoliko trenutaka oživljena je njezina prisutnost. Po ovakvim primjerima postaje razvidno da je suvremenim dizajnerima etička komponenta dizajna ravnopravna estetskoj. Prema razvoju industrije i tehnologije ne očituju se nužno kao štetne za čovjeka, nego svojim projektima potiču javnu debatu o mogućim smjerovima razvoja. Stvaranje emocionalnih odnosa između predmeta i korisnika, a preko dizajna doživljaja, čini jednu od

glavnih preokupacija kritički orijentiranih dizajnera. Autori poput Conny Freyer, Eve Rucki i Sebastiena Noela iz britanskog studia Troika, ili Japanca Erikoa Matsumure, svoj rad vide kao metodu upotrebe dizajna kako bi nam tehnologijom približili slučajnosti i instinktivne reakcije karakteristične za stvaran svijet, tj. ljudske osobine koje ne očekujemo u interakciji sa strojevima. *Troikin Newton Virus* (2005.) primjenjuje zakone gravitacije na kompjutorska sučelja, uzrokujući padanje ikona na *desktopu*. Okreću se i miješaju, unoseći dašak stvarnosti u našu virtualnu okolinu. Riječ je o softverskom programu koji se automatski aktivira prilikom rada na računalu, pružajući korisnicima nekoliko trenutaka iznenađenja koje ne očekuju u virtualnom svijetu. Studio Troika razvija projekte kompjutorskih virusa kao neistražene forme umjetničkog izražavanja, koristeći ih u

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NEWTON VIRUS,
STUDIO TROIKA, 2005.

NEWTON VIRUS,
STUDIO TROIKA, 2005

closer to the incidents and instinctive reactions that are characteristic of the real world, or to human features that we hardly expect to see when interacting with machines.

Troika's *Newton Virus* (2005) applied the laws of gravitation to computer interfaces, causing desktop icons to drop. They would turn around and mingle, bringing a touch of reality to our virtual environment. The software was automatically activated when working on a computer, thus offering to the users a few moments of surprise that they would hardly expect in the virtual world. Troika has evolved projects with computer viruses as an unresearched form of artistic expression, using them to poetic purposes and effects that are completely contrary to those of standard, destructive viruses.

Another project by Troika, which is entirely

guerrilla-like in terms of concept, is called *SMS guerrilla projector*, and it has recently been commercialized. It consists of a home-made device that enables the projection of text messages in public spaces: in the street, on passers-by, in the cinema, or at the shopping mall.

The product makes it possible for the user to communicate his or her thoughts in space and to select the carrier of the message. The unpredictability of use evokes an unsettling experience, inviting us to reflect upon the content of the message and the power of advertising or (depending on the context) negative advertising. The fact that the project has been a commercial success is confirmed by the fact that Warner Music has invited Troika to project their guerrilla messages at the concert of *The Streets*. The messages included lyrics, witty provocations, and

poetske svrhe, s potpuno suprotnim učincima od standardnih, destruktivnih virusa.

Konceptualno potpuno gerilski projekt studija Troika, *SMS guerrilla projector*, nedavno je komercijaliziran, a sastoji se od uređaja kućne radinosti koji omogućuje mobilno projiciranje SMS-poruka u javnom prostoru, na ulicama, na prolaznicima, u kinu, *shopping-mallu*.

Proizvod omogućuje korisniku da komunicira svoje misli u prostoru, birajući pritom nosioca svoje poruke. Nepredvidljivost njegove upotrebe evocira uznemirujući doživljaj, pozivajući nas da uvidimo sadržaj poruke kao i moć oglašavanja, tj., ovisno o kontekstu, i moć antioglašavanja. Da je projekt polučio uspjeh i u komercijalnom smislu, potvrđuje činjenica da je izdavačka tvrtka

Warner Music pozvala studio Troika da na koncertu grupe *The Streets* projicira gerilske poruke.

Poruke su uključivale tekstove pjesama, duhovite provokacije i poticaj na ples, a koncert je završio s oduševljenjem publike koja se masovno raspitivala za mogućnost kupovine uređaja.

Warner Music jedna je od rijetkih tvrtki koja je prepoznala da se metode gerilskog oglašavanja mogu itekako iskoristiti kao učinkovito sredstvo prenošenja poruke, s većim odjekom od tradicionalnih marketinških metoda.⁵

Stari proizvodi – nove vrijednosti

Pored navedenih kritički orijentiranih dizajnera postoji čitav niz autora koji pristupaju dizajnu na sličan način, ali ne smatraju svoj rad nužno dijelom



SMS GERILSKI PROJEKTOR,
STUDIO TROIKA

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invitations to dance, and a great number of thrilled spectators wanted to know where the device could be purchased.

Warner Music is among the rare companies that has realized how these methods of guerrilla advertising could be used as an efficient means of transmitting messages, with an echo that is far greater than that of the traditional marketing methods.⁵

Old Products – New Values

Apart from the above-mentioned, critically oriented designers, there are several authors who approach design in a similar way, but do not necessarily consider their work a part of the domain of critical design. Among them, one should mention Jurgen Bey, Marti Guixe, Dick van Hoff, and a whole

generation of their 'disciples' from a Dutch school of design: Design Academy Eindhoven.

Guixe's approach addresses the social and consumerist aspects of mainstream design, while Jurgen Bey is famous for his interest in hidden qualities, stories, and emotional values that are inherent to everyday objects. What these designers have in common is their naiveté and their humorous interpretation, which has often been erroneously interpreted as an aim in itself, although they use it exclusively as a means to bring deeper and more serious issues closer to the public.

It is precisely these reasons that stand behind the exhibition on *Designing Critical Design*, curated by Jan Boelen at the Z33 gallery in the Belgian town of Hasselt. The exhibition presents a collection of experimental objects and hypothetical projects

domene kritičkog dizajna. Među njima su Jurgen Bey, Marti Guixe, Dick van Hoff i čitave generacije njihovih 'sljedbenika' poteklih s nizozemske škole dizajna Design Academy Eindhoven. Guixeoov pristup dotiče se društvenih i konzumerističkih aspekata *mainstream*-dizajna, dok je Jurgen Bey poznat po svom interesu prema istraživanju skrivenih kvaliteta, priča i emotivnih vrijednosti predmeta iz svakodnevnog života. Povezuje ih naivnost i duhovitost interpretacije koja je često krivo tumačena kao samoj sebi svrha, premda je oni upotrebljavaju isključivo kao sredstvo kojim pokušavaju javnosti približiti puno dublja i ozbiljnija pitanja. Upravo ti razlozi stoje u pozadini izložbe *Designing Critical Design* koju je kustos Jan Boelen postavio

u galeriji Z33 u belgijskom gradu Hasseltu. Izložba predstavlja kolekciju eksperimentalnih objekata i hipotetskih projekata namijenjenih konzumerističkom društvu. Među njima je *Crate Furniture*, projekt koji problematizira poimanje transportnih sanduka u kontekstu namještaja. Jurgenovi sanduci korišteni su kao sredstvo transporta i zaštite proizvoda, istovremeno nudeći mogućnost da i ostanu integralni dio zaštićenog komada namještaja, egzistirajući kao novi hibrid proizvoda. *Crate Furniture*-objekti se doživljavaju i kao stereotipi vrijednosti umjetničkih djela, koja imaju sporednu funkciju uporabnih proizvoda.⁶ Iako rad Jurgena Beya nesumnjivo pripada kategoriji dizajna, njegov pristup i metodologija

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JURGEN BEY, STVARAMO
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JURGEN BEY, WE MAKE
MONEY NOT ART

intended for the consumerist society. One of them is *Crate Furniture*, a project dedicated to the perception of transport crates in the context of furniture. Jurgen's crates are normally used to protect products during transportation, but at the same time they offer a possibility of remaining an integral part of that protected piece of furniture, thus turning into a new hybrid product. *Crate Furniture* objects are also perceived as stereotypes showing the value of those artworks that have a secondary function as utility products.⁶ Even though Jurgen Bey's work undoubtedly belongs to the category of design, his approach and methodology are identical to those from the category of art. Jurgen criticizes the consumerist society and the reckless use of natural resources. The characteristic features of his work are the use

of already existing, discarded products and the method of reviving them by brining them back into the production cycle. Storing, accumulating, and collecting are the crucial segments of his work. For him, objects are not just material objects; each of them has a potential for acquiring new significance and a new life. The Dutch school of design where Bey was trained promotes these qualities in its approach to the produced environment, adopting an activist stance towards social, cultural, an economic change. Most contemporary Dutch designers were trained at the Design Academy Eindhoven, the creative centre of the region, an institution known for its conceptually oriented approach to the discipline of design.⁷ The creative energy associated with Eindhoven is a curiosity, given the fact that five years ago the town

istovjetni su onima iz kategorije umjetnosti. Jurgen kritizira potrošačko društvo i nepromišljeno iskorištavanje prirodnih izvora. Njegov rad obilježava upotreba već prisutnih, odbačenih proizvoda, upotreba metoda oživljavanja vraćanjem proizvoda u potrošački ciklus. Skladištenje, nagomilavanje i kolekcionarstvo čine presudni dio njegova rada. Predmeti za njega nisu samo materijalni objekti, svaki od njih nosi potencijal za stjecanje novog značenja, novog života. Nizozemska škola dizajna iz koje je Bey potekao promiče navedene kvalitete u pristupu prema proizvodnoj okolini, odnoseći se aktivistički prema društvenim, kulturološkim i ekonomskim promjenama. Većina suvremenih nizozemskih dizajnera obrazovana je na Design Academy u Eindhovenu, kreativnom središtu regije, akademiji poznatoj po konceptualno usmjerenom pristupu disciplini dizajna.⁷ Absurdan je fenomen kreativne energije povezane s Eindhovenom, s obzirom da je grad sam po sebi do unatrag pet godina bio jedan od kulturno najsiromašnijih u čitavoj zemlji. Ono što ga je obilježilo gradom industrijski je razvoj, proizašao iz

hard-core-industrije predvođene tvrtkom Philips, a većinu stanovnika činili su *part-time*-djelatnici te industrije, uglavnom Britanci.

Teorija pretpostavlja da je upravo iz otpora prema nedostatku kulturnih sadržaja, kao i zbog getoizacije studenata u perifernom gradskom naselju u kojem su uglavnom bili smješteni, proizašla kreativna energija koja je obilježila desetke generacija konceptualnih dizajnera te škole.

Kao bivši student te akademije imala sam prilike u to se i sama uvjeriti, a rezultat vremena provedenog u Nizozemskoj i na samoj Design Academy imala sam potrebu primijeniti i u hrvatskom sustavu obrazovanja dizajnera.

Iz tog poriva, ubrzo nakon mog povratka u Hrvatsku, uslijedila je organizacija projekta *Reinvented Functionality* (2004.), nastalog u suradnji s Hrvatskim dizajn centrom, u sklopu projekta *Dizajn za održivi razvoj*. Radionica je provedena na zagrebačkom Studiju dizajna, a uključivala je dvanaest studenata odjela Industrijskog dizajna svih generacija, u trajanju od sedam dana. Radionica je osmišljena s ciljem

was still among the culturally poorest in the entire country. Industrial development had made the town grow, owing to the hard-core industry led by Philips, while most of its inhabitants were part-time workers, mostly of British origin.

As the story goes, it was precisely the resistance against the absence of cultural events and the ghettoization of students in the suburban district, in which they were mostly living, that produced all that creative energy and made a lasting impact on dozens of generations of conceptual designers coming from the Eindhoven school.

As a former student of the Design Academy, I had an opportunity to see it for myself and the result of my time spent in the Netherlands and at the Academy was the need to apply these principles in the Croatian system of designer training.

Soon after returning to Croatia, I launched the project called *Reinvented Functionality* (2004) in cooperation with the Croatian Design Centre, in the framework of a project on *Design for a Sustainable Development*. There was a seven-day workshop at the School of Design in Zagreb, which included twelve students from the Industrial Design

department, belonging to various generations. It was organized with the aim of raising the students' awareness about the critical approach to the design process and the experience of their material surrounding, as well as promoting an active, dynamic attitude towards the reality through the research on social phenomena.

The Reinvented Functionality project deals with topics such as the impact of weather on the products of everyday use and the process they undergo before the moment of their 'death'. Seventeen products created at the workshop indicated that the intervention in the functionality of products was occurring on two different levels. One was to give a 'new life' to a discarded or used-up product by using it in an entirely different context. The second level was a result of studying the process of using a particular product, which led to an intervention in its existing functionality as added value. The project consisted in questioning the conditioned definition of a product and the possibilities of its redefinition in a different context. It also included a critique of consumerism and emphasized the need to apply socio-cultural

IVANA FABRIO I OGNJEN MARAVIĆ,
PROJEKT REINVENTED FUNCTIONALITY, 2004.,
FOTOGRAFIJA OGNJEN MARAVIĆ



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IVANA FABRIO I OGNJEN MARAVIĆ,
REINVENTED FUNCTIONALITY PROJECT, 2004.,
PHOTO OGNJEN MARAVIĆ

da među studentima potakne svijest o kritičkom pristupu prema procesu dizajna i doživljaju materijalne okoline te da istraživanjem društvenih fenomena potakne na aktivan, dinamičan odnos prema stvarnosti.

Reinvented Functionality projekt je koji se bavi temama poput utjecaja vremena na proizvode svakodnevnne upotrebe i procesima kroz koje proizvodi prolaze do trenutka svoje 'smrti'. Sedamnaest proizvoda nastalih na radionici ukazuju na intervenciju u funkcionalnosti proizvoda na dvije razine. Jedna je da se odbačenom ili prethodno iskorištenom proizvodu daje 'novi život', njegovom upotrebom u potpuno novom kontekstu. Druga razina je rezultat proučavanja procesa upotrebe određenog proizvoda, iz čega proizlazi intervencija na njegovu postojeću funkcionalnost, dodana vrijednost proizvoda. Projekt se bavi propitivanjem uvjetovane definicije proizvoda i mogućnostima njegove redefinicije u drugačijem kontekstu.

Također predstavlja kritiku konzumerizma i naglašava potrebu za primjenom društveno-kulturoloških vrijednosti u procesu dizajna, često

zanemarivanom pristupu u obrazovanju dizajnera.⁸ Potrebno je naglasiti kako se u to vrijeme u hrvatskim dizajnerskim krugovima vrlo malo pričalo o kritičkom dizajnu, konceptualni pristup bio je tretiran kao izlet u umjetničke prakse koji je narušavao postojeće postulate dizajna pa je stoga projekt često bio izložen strogim kritikama, osobito u akademskoj zajednici.

Dok je u Europi takav pristup dizajnu već odavno postao *mainstream*, kod nas se još uvijek doživljava kao alternativan. Međutim, ohrabruje činjenica da su pod utjecajem takvih projekata stasale nove generacije mladih dizajnera diplomiranih na Studiju dizajna (primjerice dvojac Bačun–Bratović i Budor–Čule, Ivana Borovnjak) koje utiru put kritičkog dizajna projektima koje još uvijek prepoznaje isključivo kulturni sektor društva.

Nedavno je na Studiju dizajna započeo program diplomskog studija koji se zasniva na istraživačkom pristupu dizajnerskoj disciplini. Studenti su, pored postojećih metoda, usmjereni prema razvoju mogućnosti uočavanja i postavljanja problema. Od njih se zahtijeva veća fleksibilnost i šire poznavanje društva, kulture, industrije i ekonomije. Proširenje

values in the design process, which has often been neglected as an approach to designer training.⁸ It should be observed that in those times Croatian designer circles were very silent on critical design, while conceptual approach was treated as an excursion into artistic practices that disturbed the prevailing postulates of design. Thus, the project was often subjected to severe criticism, especially within the academic community.

Whereas in Europe this approach to design has long become mainstream, in Croatia it is still experienced as alternative. However, an encouraging fact is that such projects have influenced the new generations of young designers, graduates from the School of Design (e.g. the Bačun–Bratović and Budor–Čule duos, as well as Ivana Borovnjak), who have paved the way for critical design into projects that are still accepted exclusively by the cultural sector.

Recently, a postgraduate programme was launched, based on the scholarly approach to the designer discipline. Beside the existing methods, students are encouraged to identify and formulate problems. They are required to show more flexibility and a

broader knowledge of the society, culture, industry, and economy. Expanding the programme has made it possible to introduce new courses and to invite lecturers whose approach will gradually change the traditional education standards and be based on cooperation with other programmes and institutions. We hope that the current processes in education will herald a design practice in which the object will no longer be the starting point, but rather the end of a creative process, which will begin by raising contextual questions – for such a process can result in new values, old values in a new context, or non-material values, and create the conditions for new design initiatives in our society.

¹ David Redhead, *Products of Our Time*, Basel, Birkhäuser, 2000

² http://en.wikipedia.org/wiki/Experience_design

³ B.J. Fogg, *Persuasive Technology: Using Computers to Change What We Think and Do*, San Francisco, Morgan Kaufmann Publishers, 2003

⁴ Dunne and Raby have published a manifesto in which they respond to the most frequent questions and errors about Critical Design. The most frequent one has to do with identifying critical design and art: *But isn't it art? We expect art to be shocking, extreme. Critical Design is closer to the everyday, that's where its power to disturb comes from. Too weird, it's dismissed as art. Too normal, it's effortlessly*

programa omogućilo je uvođenje novih kolegija i predavača koji svojim pristupom postepeno mijenjaju ustaljene standarde obrazovanja, a zasnovani su na većoj otvorenosti prema suradnji s drugim fakultetima i institucijama.

Nadajmo se da će tekući razvoj obrazovanja najaviti praksu dizajna u kojoj predmet više neće biti polazna točka oblikovanja, nego će označiti kraj kreativnog procesa, koji započinje postavljanjem kontekstualnih pitanja, procesa koji je sposoban iznjedrati nove vrijednosti, stare vrijednosti u novom kontekstu, nematerijalne vrijednosti ili stvoriti uvjete za nove inicijative dizajna u našem društvu.

¹ David Redhead, *Products of our time*, Birkhäuser, Basel, 2000.

² http://en.wikipedia.org/wiki/Experience_design

³ B.J. Fogg, *Persuasive Technology: Using Computers to Change What We Think and Do*, Morgan Kaufmann Publishers, San Francisco, 2003.

⁴ Dunne i Raby izdali su manifest kojim odgovaraju na najčešće postavljena pitanja i zablude oko Kritičkog dizajna. Najčešća zabluda odnosi se na poistovjećivanje kritičkog dizajna s umjetnošću: "Ali nije li to umjetnost? Mi očekujemo od umjetnosti da bude šokantna, ekstremna. Kritički dizajn bliži je svakodnevici i odatle potječe njegova moć da uznemiri. Začudno je da ga se ne priznaje kao umjetnost. Ipak, normalno je da ga se asimilira bez ikakva napora. On sugerira da bi svakodnevica mogla biti drugačija. Da bi se stvari mogle

promijeniti."

http://www.iconeye.com/index.php?option=com_content&view=article&id=3036

⁵ "Marketinško oruđe takve naravi nije samo maštovito i zapanjujuće originalno, nego je u svojoj srži učinkovito sredstvo prenošenja poruke, koje ima više odjeka od tradicionalnijih nemedijskih metoda u marketingu." Morad Khokar, Street Promotions - Warner Bros, Records. <http://troika.uk.com/smsguerrillaprojector>

⁶ Belgijski časopis za umjetnost, arhitekturu i dizajn DAMN sadrži pregled svih projekata s izložbe *Designing Critical Design* u Hasseltu: http://www.z33.be/upload/DCD_DAMn%C2%B0magazine.pdf

⁷ "The goal is to change industrial design by applying conceptual, autonomous design. It is an urge to make better industrial objects." Li Edelkoort (dugogodišnja voditeljica Design Academy Eindhoven), Icon 31, siječanj 2006, http://www.iconeye.com/index.php?option=com_content&view=article&id=2541:design-academy-eindhoven--icon-031--january-2006

⁸ Radovi su objavljeni na web-stranicama Hrvatskog dizajna centra <http://www.hdc.com.hr/index.php?page=radionica>

IVANA FABRIO - DOCENTICA NA STUDIJU DIZAJNA ARHITEKTONSKOG FAKULTETA U ZAGREBU, BAVI SE INDUSTRIJSKIM DIZAJNOM, INTERIJERIMA, IZLOŽBENIM DIZAJNOM TE EDUKACIJOM DIZAJNA NA PODRUČJU TEORIJE.

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assimilated. It suggests the everyday could be different. That things could change.

http://www.iconeye.com/index.php?option=com_content&view=article&id=3036

⁵ A marketing tool of this nature is not only imaginative and strikingly original but at its core is an effective means of relaying a message that has more resonance than more traditional below the line marketing methods. Morad Khokar, Street Promotions - Warner Bros Records, <http://troika.uk.com/smsguerrillaprojector>

⁶ Belgian journal of art, architecture, and design DAMN has brought an overview of all projects from the exhibition on *Designing Critical Design* at Hasselt: http://www.z33.be/upload/DCD_DAMn%C2%B0magazine.pdf

⁷ "The goal is to change industrial design by applying conceptual, autonomous design. It is an urge to make better industrial objects." Li Edelkoort (who has managed the Design Academy Eindhoven for many years), Icon 31, January 2006: http://www.iconeye.com/index.php?option=com_content&view=article&id=2541:design-academy-eindhoven--icon-031--january-2006

⁸ The works have been published on the websites of the Croatian Design Centre: <http://www.hdc.com.hr/index.php?page=radionica>

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