

DRUGA STRANA DIZAJNA



KORALJKA
VLAJO

ANOTHER SIDE OF DESIGN

Prelaženje donedavno čvrsto određenih granica između disciplina posudbom metoda, izričaja i pristupa česta je praksa u suvremenim umjetničko-dizajnerskim krugovima, a 40. zagrebački salon (*Sinergije*) i *Pregled hrvatskog dizajna 0708* ukazali su na više kvalitetnih primjera i iz hrvatske prakse. Autori – skupine studenata ili profesionalaca iz različitih stručnih područja ili pak pojedinci koji napuštaju sigurnost vlastitog područja djelovanja, upravo su u ovom nedefiniranom *borderlandu* našli kontekst za eksperiment i kritičko promišljanje. Dijelom je to nasljedstvo postmodernističkog nastojanja da se razbiju staklena zvana oko dotad strogo izoliranih disciplina, dijelom posljedica dosad neslučenih mogućnosti razmjene informacija i utjecaja. Dijelom je razlog i činjenica da su se ekonomski interesi našli u snažnoj opoziciji s društvenim vrijednostima i doveli do «zbijanja redova» među istomišljenicima. U suvremenom potrošačkom društvu dizajn je spretno asimiliran u marketinški vokabular kao svojevrsna garancija dobrog ukusa, kvalitete ili prestiža. Površno gledajući, položaj dizajna/dizajnera (na Zapadu) nikada nije bio bolji: dizajn je napokon

prihvaćen kao važan dio proizvodnog procesa, broj dizajnera zaposlen u industriji veći je no ikad, a od njih je dio promoviran u međunarodne zvijezde. Međutim, onaj dizajn čiji cilj nije *instant-profit* osuđen je na margine javnog djelovanja. «Rubna» ili alternativna područja dizajna nalaze se izvan fokusa masovne proizvodnje i potrošnje. Takvi radovi zastaju na konceptu, unikatu ili, u najboljem slučaju, na maloserijskoj proizvodnji. Prvenstveno, dakle, govorim o proizvodnom dizajnu¹ na samom rubu industrijske proizvodnje, a interesi su mu isprepleteni s tradicionalnim područjima interesa (primijenjenih) umjetnosti. Razdvojen od industrije uz koju je donedavno bio vezan pupčanom vrpcom, proizvodni dizajn otkriva svoj društveno-politički potencijal. Određivanje granica na relaciji umjetnost – primijenjene umjetnosti – dizajn jedno je od ključnih pitanja u povijesti dizajna. Nova se disciplina za svoj status izborila upravo određujući se naspram tradicionalnoga umjetničkog obrta. S druge strane, brisanje *artificijelnih razlika*² između čiste umjetnosti i *suvremene umjetnosti oblikovanja* teorijska je pozicija na kojoj su inzistirali i EXAT 51 i Bernardo

Crossing the boundaries between disciplines, firmly established until recently, by borrowing methods, expressions, and approaches has been a common practice of today's artistic and designer circles. The 40th Zagreb Salon (*Synergies*) and the *Overview of Croatian Design 0708* presented several prominent examples from the Croatian practice.

It is precisely in this undefined borderland that many authors – groups of students or professionals from various fields, or individuals that have decided to leave the safety of their own field of activity – have found a suitable context for experimentation and critical reflection. It has partly happened owing to the inherited post-modernist tendency of breaking the ivory towers around the hitherto isolated disciplines, and partly as a consequence of the yet unseen possibilities of exchange of information and influences. Partly it is also the fact that economic interests have come to be sharply opposed to social values, thus causing the “closing of ranks” with those that endorsed similar principles.

In the contemporary consumerist society, design has been skilfully assimilated into the marketing vocabulary as somehow guaranteeing good taste,

quality, or prestige. Superficially seen, the position of design/designers (in the West) has never been better: design is now finally acknowledged as an important segment of the production process, the number of designers employed in industry is larger than ever, and many among them have become international celebrities.

Nevertheless, design that has aims other than instant profit is condemned to remaining on the margins of public life. These “marginal” or alternative fields of design are out of focus for mass production and consumption. Such projects are bound to remain on the level of concept or become a unique item, at best a small series. I am primarily referring to product design,¹ which is situated on the very edge of industrial production and has interests that are intertwined with the traditional interest fields of (applied) arts. Separated from industry, with which it was once inseparably linked, product design could finally discover its socio-political potential.

Setting boundaries between art, applied arts, and design is among the crucial issues in the history of design. The new discipline achieved

Bernardi i Zvonimir Radić.

Primjerenost miješanja komercijalnog i umjetničkog³ i slučajevi «*One off*»-a ili posprdno nazvanog *galerijskog dizajna*⁴ (koji nastaje isključivo radi izlaganja u galerijama) inspiriraju žustre rasprave o svrsi i ciljevima dizajna. Iako nema sumnje da je ponekad tzv. galerijski dizajn manipulacija javnosti, bilo da je riječ o umjetno ograničenim serijama da bi im se pridodala ekskluzivnost⁵ ili o unikatima čiji je jedini cilj postojanja samopromocija, uglavnom mu se ne može osporiti hrabrost eksperimentiranja. Vrijednost alternativnog dizajna upravo je u eksperimentu, propitivanju kako mogućnosti i posljedica novih tehnologija tako i vrijednosti društva unutar kojega je nastao. U superpotrošačkom društvu, u kojemu je posjedovanje ključna vrednota, dizajn je idealan medij za komuniciranje ideja. Nove ideje rađaju se na marginama, gdje je sloboda eksperimentiranja najveća. Ako je *mainstream*-dizajn ogledalo društva u kojem je nastao, onda je rubni dizajn njegova kristalna kugla.

Less is more; less is bore; less + more

Govorimo li o *alternativnom* kao nečemu što se otklanja od uobičajenog, zanimljivo je razmotriti kakav je uopće prevladavajući odnos industrije i dizajna⁶ u zapadnom društvu.

Omit the Unimportant. Dieter Rams⁷

Početkom 20. stoljeća dizajn se kao nova disciplina nametao industriji kao neizostavni partner, spremno prihvativši njezine zakonitosti. A zašto i ne? Industrijalizacija je obećavala društveno pravedniji svijet obilja - jeftinih, kvalitetnih, svima dostupnih proizvoda. Do sredine 70-ih, dizajner – *onaj koji rješava probleme*, prevoditelj između industrije i čovjeka – zastupao je racionalnu estetiku izvedenu iz funkcije, ergonomičnosti i proizvodljivosti. Modernistička utopija o univerzalnom jeziku – jeziku strogo određenog izričaja i jednoznačno definirane funkcije – nametala se kao jedini ispravan put industrijalizacije svijeta. U potrebi za otklonom od historicističke tradicije oblikovanja i ujedno prihvaćajući datost tadašnjih mogućnosti industrije, dizajn modernizma inzistirao je na standardizaciji,

its status precisely by defining itself with respect to traditional artistic crafts. On the other hand, erasing *artificial differences*² between pure art and the *contemporary art of craft* is a theoretical position on which EXAT 51, Bernardo Bernardi, and Zvonimir Radić equally insisted.

The adequacy of mixing commercial and artistic aspects³ and the cases of “One off” or that which has been mockingly called *gallery design*⁴ (made exclusively in order to be exhibited in galleries) have inspired vehement debates about the purpose and aims of design. Even though there is no doubt that the so-called gallery design has sometimes manipulated the public, regardless of whether it was produced in artificially limited series so as to add a touch of exclusiveness⁵ or consisted of unique items with the sole purpose of self-promotion, generally it must be credited with daring experimentation.

The value of alternative design is indeed in experimenting, since it questions both the possibilities and the consequences of new technologies, as well as the values of the society in which it emerges. In a super-consumerist society,

in which possession is the key value, design is an ideal medium for communicating ideas. New ideas are born on the margins, where one can experiment more freely than anywhere else. If mainstream design is a mirror of the society in which it emerges, then marginal design is its crystal ball.

Less is more; less is bore; less + more

Speaking about the *alternative* as something that is detached from the commonplace, it is interesting to consider what is the prevailing relationship between industry⁶ and design in the Western societies.

Omit the Unimportant. Dieter Rams⁷

Early in the 20th century, design was a new discipline, imposing itself on industry as its inevitable partner and readily accepting its laws. Why not? Industrialisation was promising social justice and a world of plenty – cheap and good products that would be accessible to everybody. Before the mid-70s, the designer – the one who solves problems, the interpreter between industry and man – endorsed an aestheticism that was

simplifikaciji i stvaranju estetike neovisne o povijesnim i kulturološkim referencijama.

«U pojednostavljivanju kompleksnost kultura je izgubljena(…)»⁸

S postmodernističkim određivanjem predmeta kao komunikacijskog medija pitanje je funkcije relativizirano; u središtu pozornosti njegova je zapostavljena semantička vrijednost. Nastavljajući se na popartovske eksperimente i talijanski radikalni dizajn, Studio Alchimia a zatim i Memphis burno se razvode od modernističke dogme. Žarište je postmodernističke kritike 'esperanto' strojevnoga doba koji inzistira na jednoznačnosti umjesto mnogoznačnosti, a predmet izdvaja iz društvenog konteksta.

S obzirom na Memphisov drastični zaokret od etablirane estetike, ne čudi početna rezerviranost industrije: većina Memphisovih predmeta proizvedena je kao unikat ili u ograničenoj seriji. Važno je, međutim, naglasiti da je Memphis ipak proizvod osamdesetih, desetljeća izobilja i rasipanja zaliha, pa kritika konzumerizma nije u središtu

pozornosti njegovih članova. *Memphis stvara za suvremenu kulturu, dizajnira za potrošnju.*⁹

S vremenom je industrija široke potrošnje asimilirala postmodernističku estetiku, prilagodivši je vlastitim potrebama. Površnim stilističkim čitanjem preuzela je šarenilo pastelnih boja, oblika i uzoraka.

Memphis je raspušten u trenutku kada je masovna proizvodnja postala njegova parodija.

Gdje su dizajneri danas? Negdje između sumnje i otriježjenosti.

U sektoru široke potrošnje dizajn je – uz hvale vrijedne iznimke – trivijaliziran: postao je glorificirani marketinški alat, sredstvo za proizvodnju upitne *dodatne vrijednosti*. Dizajnerovo viđenje pojma (unapređivanje proizvoda za dobrobit korisnika) nije neumitno istoznačno definiciji proizvođača. Industrija, razumljivo, bježi od rizika: rijetke su tvrtke spremne investirati sredstva u zaista nove proizvode.¹⁰

U ostvarivanju svoga primarnog cilja – zarade, industrija široke potrošnje ovisna je o stalnom širenju tržišta i ubrzanom zastarijevanju proizvoda. Dizajner, odgajan kao posrednik između industrije

based on functionality, ergonomcy, and feasibility. The modernist utopia of universal language – a language of strict and accurate expression and a uniformly defined function – was imposing itself as the only appropriate way to industrialize the world. In its need to detach itself from the historicist tradition of craft, while accepting at the same time the possibilities offered by the industry, modernist design insisted on standardization, simplification, and the creation of an aestheticism that would be independent from historical and cultural references.

«In simplifying, the complexity of cultures was lost(…)»⁸

The post-modernist definition of object as a medium of communication relativized the question of function and its neglected semantic value was now in the focus of attention. Basing themselves on pop-art experiments and Italian radical design, Studio Alchimia and then Memphis were energetically rejecting the modernist dogma. The focus of post-modernist criticism was the 'lingua franca' of the machine age, which insisted on clarity instead of ambiguity, while separating the

object from its social context.

As to Memphis's drastic negation of the established aesthetics, the initial scepticism of industry was hardly surprising: most of Memphis's objects were made as unique items or in a limited series. However, it should be noted that, after all, Memphis was a product of the 80s, the decade of plenty and of squandering reserves, even of consumerism; therefore, its members did not place the critique of consumerism into the focus of their attention. *Memphis works for contemporary culture, it designs for consumption.*⁹

With time, the industry of common goods assimilated the post-modernist aestheticism by adapting it to its own needs. In its superficial stylistic interpretation, it was appropriating the colourful range of pastel colours, shapes, and patterns.

Memphis ceased its existence at the moment when mass production had become its parody.

Where do designers stand today? Somewhere between doubt and sobriety.

In the common goods sector, design has been trivialized, albeit with some noteworthy exceptions: it has become a glorified marketing tool, a means

i čovjeka koji miri zahtjeve obje strane, nalazi se u šizofrenom položaju mirenja dijametralno suprotnih potreba klijenta i korisnika.

Unatoč plemenitim idejama, dizajn se još uvijek (ili više no ikad) percipira *kao stilsko sredstvo*, nagovor na kupnju – bilo kao promotor trenda ili dizajnerskim potpisom.¹¹

Suvremeno zapadno društvo zaista je i ostvarilo modernističku težnju proizvodima dostupnima većini, no po cijenu eksploatacije zemalja trećeg svijeta, zagađenja okoliša i rasipanja zaliha. Papanekovo upiranje prstom u dizajn (kao jedno od najštetnijih zanimanja) pretjerano je utoliko što dizajneru pripisuje daleko veće ovlasti no što ih ovaj zaista ima; međutim, potpuno odricanje odgovornosti također je pogrešno. Ni tehnologiji ni industrijskom dizajnu ne može se odreći političnost

– onaj koji upravlja tehnologijom (pa tako i dizajnom) posjeduje moć. Odabir projekta, tehnologije i metode ovisi o nečijim interesima. Pitanje je jesu li ti interesi na strani Čovjeka: industrija i napredak nisu nužno ista strana medalje.

Kada govorim o «dizajnerskoj sumnjičavosti», mislim na sumnju o kojoj govori Meurer¹² - sumnju kao suprotnost apsolutnoj uvjerenosti (dogma) u ispravnost svojih postupaka. Sumnja je posljedica nesigurnosti, a nesigurnost poticaj na preispitivanje postupaka, mišljenja i ideja. *Sumnja je preduvjet za kreativnost.*¹³

Nakon razuzdanih osamdesetih devedesete su donijele otriježnjenost – svijest o konačnosti zaliha, o posljedicama zagađivanja i pretjerane potrošnje. U suvremenom dizajnerskom razmišljanju sve je izraženija sumnja u ispravnost postupaka

NASLONJAC OD ODBAČENE TKANINE,
TEJO REMY ZA DROOG



RAG CHAIR, TEJO REMY FOR DROOG,
ARMCHAIR OF DISCARDED FABRIC

KOMODA,
TEJO REMY ZA DROOG, 1991.



CHEST OF DRAWERS,
TEJO REMY FOR DROOG, 1991

of producing the questionable *added value*. The designer's view of the term (improving the product for the sake of the user) is not necessarily the same as the producer's definition. It is understandable that industry is always trying to avoid risk: companies rarely show themselves ready to invest in truly innovative products.¹⁰

While realizing its primary goal, which is profit, the common goods industry depends on the permanent expansion of the market and the limited expiration date of its products. Trained as the intermediary between industry and man, the one to appease both sides, the designer has found himself in the schizophrenic position of someone who is trying to reconcile the diametrically opposite needs of his clients and users.

Despite all the noble principles, design is still (and

perhaps more than ever) perceived as a *stylistic tool*, an argument for purchasing something – be it by promoting a trend or because it bears a designer signature.¹¹

The modern Western societies have actually realized the modernist wish to create products that would be accessible to most people, but at the price of exploiting the Third World, polluting the environment, and squandering the resources. Papanek's pointing the finger at designers (as one of the most harmful professions) is perhaps exaggerated, since it attributes to them more power than they actually have; however, it would also be wrong to say that they have no responsibility. Neither the technology nor industrial design can deny being politicised – those who rule over technology (and thus over design) do possess

suvremene industrije.

Etika postaje jednako važna kao estetika. Dizajner se ne identificira s ulogom «rješavatelja», već «uočavatelj» problema: onog koji postavlja neugodna pitanja. Je li etično rješavati dizajnerski problem koji je zadala industrija ako ta industrija šteti čovjeku i okolini?¹⁴ Da li je etično tehnologiju činiti ugodnom za upotrebu ako ona otuđuje i zadire u privatnost?

Od potrošača do korisnika

Jedno od prvih (vječno rubnih) područja na kojem su dizajneri oštrili svoje etičke oštrice – *ekodizajn* – posljednjih je godina značajnije prisutan u industrijskoj proizvodnji, prije svega zbog određenih pomaka u svijesti korisnika te stoga i medijske eksponiranosti teme, pa i uvođenja

strožih ekoloških zakona. Međutim, za većinu tvrtki ekodizajn je tek dio odnosa s javnošću: tvrtke još uvijek više ulažu u promociju svoje ekoproizvodnje no u samu ekoproizvodnju.¹⁵

U konačnici, kakva je korist od ekološki proizvedenog mobilnog telefona ako je to tek još jedan ubrzo odbačeni telefon? Osim toga, kako dokazuje John Thackara,¹⁶ ekoložnost takvih proizvoda upitna je ako se uzme u obzir njihov ukupan razvojni put te kada se zbroji konačan ekološki trag (*ekološki prtljag*) koji za sobom ostavljaju. Površno shvaćen, ekološki dizajn daje alibi konzumerizmu.

Rješenje problema mnogi suvremeni dizajneri i teoretičari – od Drooga do Thackare – nalaze u radikalnom socioekonomskom zaokretu – odbacivanju konzumerizma. Utopija 21. stoljeća

KLUPA - DEBLO,
JURGEN BEY ZA DROOG, 1999.

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TREE TRUNK BENCH,
JURGEN BEY FOR DROOG, 1999

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power. The choice of projects, technologies, and methods always depends on someone's interests. The question to be asked is whether these interests are on the side of Man: for industry and progress are not necessarily the same side of the medal. Speaking about the "designers' doubt", I am referring to the doubt mentioned by Meurer,¹² namely that which is opposed to absolute conviction (dogma) about the justification of one's deeds. Doubt originates in insecurity, while insecurity leads one to question one's deeds, thoughts, and ideas. *Doubt is prerequisite for creativity.*¹³

Following the reckless 80s, the 90s would bring sobriety – the awareness of limited resources, knowledge of the consequences of pollution and overconsumption. In contemporary designer thinking, there is an increasing doubt about the

justification of methods employed by contemporary industry. Thus, ethics is becoming equally important as the aesthetics. The designer is no longer equated with the "one who brings solutions," but with the "one who identifies problems" and asks unpleasant questions. Is it ethical to solve a design problem imposed by the industry if that industry harms man and his environment?¹⁴ Is it ethical to make technology pleasant to use if it alienates people and violates their privacy?

From Consumer to User

One of the first (forever marginal) areas in which designers have sharpened their ethical edge – namely eco-design – has recently become significantly present in industrial production, primarily owing to a shift in the users' awareness and the subsequent

u dijametralnoj je suprotnosti s modernističkom utopijom (svima pristupačnog proizvoda), i predviđa održivo društvo koje se ne temelji na vlasništvu (predmetu) nego na suradnji (akciji).¹⁷

*Industrija bi trebala biti alat u rukama dizajnera, a ne obratno.*¹⁸

Kao što se Memphisovo pojavljivanje na dizajnerskoj sceni povezuje s postmodernizmom u dizajnu, tako se i nizozemskom Droogu pripisuje početni zamah u promociji «novog» dizajna. Duhovito propitivanje društvenih vrijednosti, kritika konsumerizma, naglašavanje procesa upotrebe proizvoda i njihovo elegantno starenje teme su koje je Droog nametnuo na inicijalnoj milanskoj izložbi 1993. a u žarištu su interesa novih generacija dizajnera na rubu industrije.

Droogova izvedenica modernističke krilatice – *Less+more*¹⁹ – zasniiva se na ideji o proizvodu kao mediju, dakle naslanja se na semantičke teorije postmodernizma te konceptu iza proizvoda pridaje jednaku važnost kao i samom proizvodu. No, za razliku od stilski osviještenog Memphisa (B. Radice uspoređuje ga s modom), novim stremljenjima

u dizajnu teško je odrediti obuhvatne stilske karakteristike.

Droogovi radovi, ili, primjerice, radovi finske grupe Anteeeksi, švedskog Uglycute ili britanske grupe &made nisu «zgodni», niti posjeduju očekivano savršenstvo forme koja posredno obećava kvalitetu. Otkrivanje novog dizajnerskog vokabulara u tretmanu materijala, tehnologija i tipologija rezultira vizualno uznemirujućim proizvodima. Novi pristup dizajnu svoju pobunu protiv etabliranog sistema uvijek navještava narušavanjem estetskih normi. U ovom slučaju kritika je usmjerena na suvremeno (an)estetizirano društvo i masovnu proizvodnju baziranu na poslušnim, statistički istovjetnim potrošačima. *Ružni realizam*, kako ga naziva Hella Jongerius, nudi se kao alternativa uniformiranosti i savršenstvu industrijskih proizvoda. Autori poput Jerszya Seymoura ili Maartena Baasa u svom radu revaloriziraju upravo estetske norme i pitanje *ružnoće*. Kolekcija *Scum* Jerszya Seymoura nastala je kapanjem izolacijske pjene; seriju namještaja *Clay* Baas je izveo grubim nanošenjem gline na osnovnu metalnu strukturu. *Ružnoća i sirovost vraćaju dizajnu život.*²⁰

TAKKIAINEN, ANTEEKSI, 2000.,
"JAKNA ZA USAMLJENE" PREKRIVENA ČIČAK TRAKAMA

TAKKIAINEN, ANTEEKSI, 2000.,
"JACKET FOR LONELIES" WITH THISTLE STRAPS

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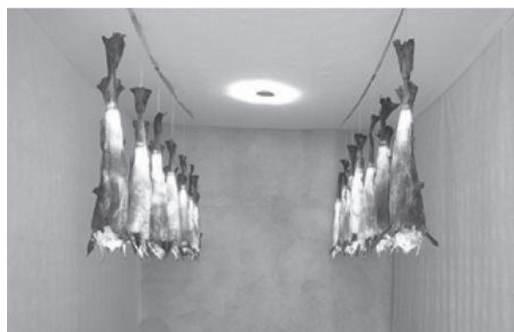


U pozitivnoj manifestaciji trenda, povratak obrtnoj/ manufakturnoj proizvodnji inspiriran je upravo potragom za autentičnošću izraza, bijegom od nametnute estetike, i željom za eksperimentom. U tom smislu zanimljiv je primjer novog (Ili prvog? Islandski dizajn nije slijedio uspješan razvojni put ostalih nordijskih zemalja.) vala islandskog dizajna koji svoju reputaciju gradi upravo na nikad prekinutoj vezi s obrtom i – manjku zaliha. Nužna reciklaža proizvoda, vitalna obrtna proizvodnja, snalažljivost i sklonost eksperimentu, inspirirali su intrigantan hibrid novih i starih tehnologija/

metoda/tipologija. Čak i donedavni riblji otpad (riba je osnovni islandski izvozni proizvod) pokazao se kao više no izdašna dizajnerska sirovina. Islandski dizajneri upotrebljavaju sve – od riblje kože u modnoj industriji do dječjih igračaka od ribljih kosti. Konačno, svojevrsan dizajnerski spomenik ribi podigla je Dogg Gudmundsdóttir 2002. godine svjetiljkama od sušene ribe *Cod Lamp*. Dizajneri se ne ustručavaju miješati tzv. nisku i visoku tehnologiju, a upravo zahvaljujući mogućnostima eksperimentiranja u slobodnijem obrtnom okruženju dio proizvoda zatim probija



KOLEKCIJA PUENA, JERSZY SEYMOUR
SCUM COLLECTION, JERSZY SEYMOUR



SVJETILJKA BAKALAR, DOGG GUDMUNDSDÓTTIR, 2002.
COD LAMP, DOGG GUDMUNDSDÓTTIR, 2002

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exposure of the topic in the media, as well as the enactment of stricter ecological laws. However, for most companies eco-design is only a segment of their public relations: they still invest in the promotion of their eco-production far more than in the eco-production itself.¹⁵ After all, what is the use of an ecologically produced cell phone if it is discarded as quickly as any other? Besides, as John Thackara has demonstrated,¹⁶ the ecological nature of such products is questionable if one takes into account their entire path of development and sums up the ecological footprints (*eco-baggage*) that they leave behind. Superficially understood, eco-design offers an alibi to consumerism. A number of contemporary designers and theoreticians – from Droog to Thackara – find a solution to this problem in a radical socio-economic turn – the rejection of consumerism. The 21st-century utopia is diametrically opposite to the modernist one (the utopia about universally accessible products) and presupposes a sustainable society that is based on cooperation (action) rather than possession (object).¹⁷

*Industry should be a tool in designer's hands and not vice versa.*¹⁸

As Memphis's emergence on the designer scene is commonly associated with post-modernism in design, the Dutch studio Droog has been attributed with giving the initial impetus to the promotion of "new" design.

Humorous questioning of social values, a critique of consumerism, an emphasis on the process of using the product and its elegant aging – these are the topics that Droog imposed to the first Milan exhibition in 1993, and they were also in the focus of interest for the new generations on the margins of industry.

Droog's version of the modernist slogan *Less+more*¹⁹ is based on the idea of the product as a medium, thus basing itself on the semantic theories of post-modernism and giving equal importance to the concept behind a product as to the product itself. However, unlike the stylistically conscious Memphis (B. Radice has compared it to fashion), it is difficult to determine some comprehensive features of style when it comes to these new tendencies in design. Droog's projects, like those of the Finnish Anteeksi,

granicu industrijske proizvodnje. Demakersvanov proizvod *Lace fence* (2005.), diplomski projekt Joepa Verhoveana – inspiriran je tradicionalnom nizozemskom čipkom: uvođenjem novog, za 'pletenje' podatnijeg materijala uniformnu industrijsku ogradu pretvara u potpuno novi proizvod.

Isto tako, prva verzija *Knotted chair* (1996.) Marcela Wandersa proizvedena je ručno – kombinacijom tradicionalne tehnike (pletanja) i novog materijala – karbonskih i aramidskih vlakana, a od 2001. godine proizvodi je Cappellini.

Pobuna protiv konzumerističkog *lifestylea* očituje se u ponovnom vrednovanju odbačenog i u subverziji industrije koja ovisi o brznoj izmjeni proizvoda. Formiranje emocionalnih veza između predmeta i korisnika jedna je od ključnih preokupacija alternativnog dizajna. Predmeti i interijeri koji elegantno stare i zahtijevaju akciju/reakciju korisnika, pa im vrijednost ne ovisi o «novini», nego značenje kreiraju upotrebom, predmeti su koje su vlasnici skloniji zadržati no odbaciti. Tretman proizvoda može se usporediti s razlikom između *fast* i *slow food*-koncepta u kulinarstvu:

konzumacija (prežderavanje) naspram užitka u procesu upotrebe.

Već neko vrijeme nameće se teza o vremenu u kojem živimo kao «informatičkom dobu», premda je ono još uvijek ovisno o zastarjelim metodama



STOLICA S ČVOROVIMA, MARCEL WANDERS, CAPPELLINI, 2001.

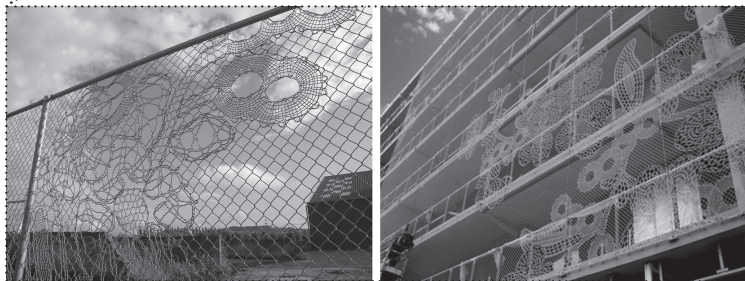
ČIPKASTA OGRADA, DEMAKERSVAN, 2005., HUMANIZACIJA INDUSTRIJSKE, ČELIČNE OGRADE

LACEFENCE, DEMAKERSVAN, 2005., HUMANISING INDUSTRIAL, STEEL FENCE

KNOTTED CHAIR, MARCEL WANDERS, CAPPELLINI, 2001

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Swedish Uglycute, or British &made, are neither “cute” nor possess the expected perfection of form that indirectly promises quality. The discovery of a new designer vocabulary in the treatment of materials, technologies, and typologies has resulted in visually disturbing products.

All new approaches to design have proclaimed their rebellion against the established system by violating aesthetical norms. In this case, criticism has been directed at the contemporary aestheticised (or anesthetized) society and the mass production based on obedient, statistically identical consumers. The *ugly realism*, a term

coined by Hella Jongerius, has offered itself as an alternative to the uniformity and perfection of industrial products. Authors such as Jerszy Seymour or Maarten Baas have re-evaluated precisely those aesthetical norms and the issue of *ugliness* in their work. The *Scum* collection by Jerszy Seymour was created from drops of isolation foam, while Baas’s furniture series called *Clay* was produced from coarse layers of clay, applied onto a basic metal structure. *What ugliness or rawness can bring is a kind of vitality back to design.*²⁰

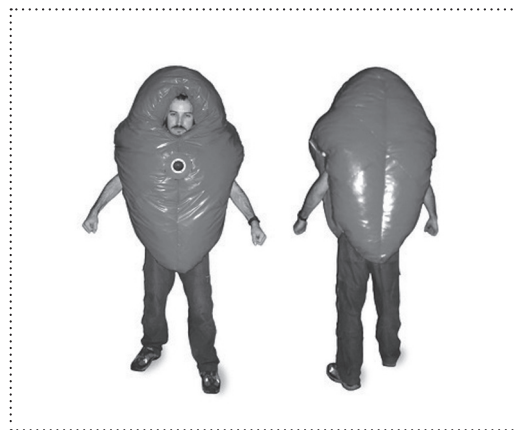
proizvodnje. Naš društveni okoliš se promijenio, no industrija pa i *mainstream* industrijski dizajn maniristički podržavaju *status quo* sredine 20. stoljeća.

Dizajn, ako želi ostati relevantan, mora reagirati na društvene, ekonomske, kulturološke i tehnološke promjene, pa, logično, preuzima i aktivističku ulogu.²¹

Riječ je prije svega o konceptualnom dizajnu koji upotrebljava dizajnerska rješenja da bi isprovocirao diskusiju, akciju, i razotkrio stereotipe. Možda je najizravniji primjer dizajnerova političkog aktivizma koncept odijela oklopa za sudionike uličnih demonstracija *Suited for Subversion* (2002.) umjetnika/dizajnera/tehnologa Ralpa Borlanda. Slične pobude vode autore koji kritički reagiraju na devastaciju urbanog prostora. Umrtvljivanje urbanih središta logična je posljedica konzumerizma i zadiranja privatnih u javne interese.

Može se povući vrlo jasna paralela između uniformne savršenosti koju nudi suvremena industrijska proizvodnja i nasilno estetizirane urbane okoline. Element slučajnosti jednako je nepoželjan u industrijskoj proizvodnji²² kao i u

suvremenoj urbanoj okolini. Sve ima svoje mjesto, sve je na prodaju, sve je predeterminirano: nema prostora za nepotrošače i neproizvođače potrošnje. Dizajneri/arhitekti/umjetnici u urbanu okolinu raznim (i)legalnim intervencijama unose upravo nepredvidivost kao nepoznanicu radi revitalizacije gradskog prostora.²³ Nedavno održan bijenale ExperimentaDesign Amsterdam 2008²⁴ ponudio je grad kao platformu za autore raznih profila. Oko 90



RALPH BORLAND,
ODJEVEN ZA SUBVERZIJU, 2002.

RALPH BORLAND,
SUITED FOR SUBVERSION, 2002

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In a positive manifestation of the trend, return to the manual or manufacture production has been inspired precisely by the search for authenticity of expression, a flight from the imposed aesthetics, and a desire to experiment. An interesting example in that sense is that of the new wave of Icelandic design (or was it the first wave? Icelandic design did not follow the successful line of development of other Nordic countries), which has built its reputation on the uninterrupted link with craft and – on the lack of resources. The necessary recycling of products, the essential manual production, swiftness, and a tendency to experiment have inspired an intriguing hybrid of new and old technologies, methods, and typologies. Even that which was until recently fish waste (fish being the main Icelandic product) has revealed itself as an extremely promising raw material for design. Icelandic designers use everything – from fish scales in fashion industry to toys made of fishbone. Eventually, a sort of designer monument to fish was constructed in 2002 by Dogg Gudmundsdóttir: lamps made of dried fish, or *Cod Lamp*. Designers do not shrink from mixing the so-called

high and low technologies and it is precisely owing to the possibilities of experimenting in the liberal setting of craft that some of their products have immediately crossed the boundary into industrial production. Demakersvan's product *Lace Fence* (2005), the graduation project of Joep Verhoven, was inspired by traditional Dutch lace: by introducing that new material, suitable for 'weaving', he altered the uniform industrial fence into a completely new product.

Similarly, the first version of *Knotted Chair* (1996) by Marcel Wanders was produced manually, by combining the traditional techniques (weaving) and the new material – carbon and aramid fibres. Capellini has been producing it since 2001. Rebellion against the consumerist lifestyle has expressed itself in the re-evaluation of discarded objects and the subversion of industry, which depends on a quick exchange of products. The emergence of emotional ties between the object and its user is one of the key preoccupations in alternative design. Objects and interiors that age elegantly and demand an action/reaction of the user, so that their value does not depend on

sudionika (od Alvara Size do Stefana Sagmeistera) u nizu događanja i različitih formata – od debata i izložbi do urbanih intervencija – problematiziralo je suvremenu poziciju grada i njegovih stanovnika. Sudbina dvaju bijenalnih projekata primjerena je ilustracija suvremene urbane zbilje. Sagmeisterov projekt (*Obsession* – slika na pločniku izrađena od 300 000 novčića) preko noći je uklonila policija, dok su drveće zasađeno u dućanskim kolicima (projekt *Moving Forrest* NL Architects) građani unatoč zabranama odvozili iz strogo zadanog prostora (i ostavljali tamo gdje im odgovara). Uz komentar društvenog trenutka, dizajn, međutim, preispituje i vlastitu odgovornost za društvo u kojem nastaje. Jedan od interesa “rubnog” dizajna su društvene, kulturalne i etičke posljedice novih tehnologija. Aplikacija ali i implikacija novih tehnologija (nanotehnologija, biotehnologija) i scenariji mogućih budućnosti tema su, primjerice, nedavne izložbe *Elastic mind* u MOMA. Snaga dizajna, koji je po svojoj definiciji uvijek blizak svakodnevnom, upravo i jest u otjelotvorenosti apstraktnog: kako će izgledati meso uzgojeno u biotehnološkim laboratorijima



POKRETNJA ŠUMA,
NL ARCHITECTS, 2008.

MOVING FORREST,
NL ARCHITECTS, 2008

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“novelty”, since they create their meaning through use, are objects that their owners prefer to keep rather than throw away. This treatment of products can be compared to the difference between fast and slow food in cooking: consummation (overeating) versus pleasure in the process of using.

For some time we have been confronted with the hypothesis that the time in which we live is an “information age”, even though it is still determined by outdated methods of productions. Our social environment has changed, but the industry and even the mainstream industrial design sustain the status quo from the mid-20th century in a mannerist style.

If it is to remain relevant, design must respond to social, economic, cultural, and technological change, which is why it is logically adopting an activist role.²¹

It is primarily conceptual design, which uses designer solutions in order to provoke debate and action, as well as to discredit stereotypes. Perhaps the most direct example of designer political activism was the concept of suits/armours, made

for the participants of street demonstrations – *Suited for Subversion* (2002) by artist/designer/engineer Ralph Borland.

Similar motives can be identified behind the activities that react critically to the devastation of urban space. Suffocation of urban centres is a logical consequence of the encroachment of public interests into the public sphere.

One can draw a very clear parallel between the uniform perfection offered by contemporary industrial production and the forcedly aestheticized urban environment. There, the element of accident is equally unwanted as in industrial production.²² Everything has its place, everything is for sale and predetermined: there is no place for non-consumers or for the non-producers of consummation.

A number of designers/architects/artists have introduced unpredictability into the urban environment by various (il-)legal interventions aimed at revitalizing urban space by inserting an unknown element.²³ The recent biennial ExperimentaDesign Amsterdam 2008²⁴ offered the city as a platform to authors of different profiles. Around 90 participants

budućnosti?²⁵ Koje su šire društvene posljedice moguće masovne komercijalne upotrebe *rapid manufacturinga*?²⁶ Kako će nanotehnologija utjecati na tekstil budućnosti?²⁷

A gdje smo tu mi?

Kako smo mogli vidjeti na 40. zagrebačkom salonu i na nedavnoj izložbi 0708, suvremeni fenomeni i kretanja u dizajnu nisu zaobišli Hrvatsku. U okruženju gotovo nepostojeće industrijske produkcije, upravo rubna/alternativna područja dizajna na našim prostorima izranjaju kao najvitalnija – vjerojatno i zbog neopterećenosti ograničenjima masovne proizvodnje. Negdje na rubu industrije izranjaju maloserijski proizvodi (primjerice *Element*²⁸) i društveno kritički i konceptualni projekti (*DutiesFreeStore*²⁹) koji prelaze strogo zacrtane teritorije djelovanja (pa

tako odjevni predmet nastaje metodologijom proizvodnog dizajna: *One is Many*³⁰).

Ako usporedimo radove nastale u Hrvatskoj s recentnom inozemnom produkcijom, primijetit ćemo zaokupljenost sličnom problematikom (konzumerizam, urbanost, nove predmetne tipologije) pa stoga i neizostavnu bliskost tematike i metodologija.

Studentski projekt *Reinvented Functionality* (radionica pod vodstvom Ivane Fabrio na Studiju dizajna, 2004.), nastao je u suradnji s Hrvatskim dizajn centrom u sklopu projekta *Dizajn za održivi razvoj*. Šesnaest predstavljenih radova, na način metodološki blizak drogovskim duhovitim promišljanjima materijalne kulture, pozabavilo se problemom zastarijevanja/ odbacivanja proizvoda i podarilo im novi život.

Ovdje svakako treba spomenuti i samostalne

DUTIESFREESTORE, DORA BUDOR, MAJA ČULE, 2007.-2008.,
STUDIJ DIZAJNA, MENTOR: I. DOROGHY



DUTIESFREESTORE, DORA BUDOR, MAJA ČULE, 2007.-2008.,
FACULTY OF DESIGN, MENTOR: I. DOROGHY

(from Álvaro Siza to Stefan Sagmeister) have thematized the present-day position of the city and its inhabitants in a series of events of various formats – from debates and exhibitions to urban interventions.

The fate of two biennial projects is an adequate illustration of modern urban reality. Sagmeister's project (*Obsession* – a picture made of 300 thousand coins on the pavement) was removed by the police during the night, while the trees planted in supermarket trolleys (a project called *Moving Forrest* by NL Architects) were taken out of the strictly limited area by the citizens (and then left in arbitrary places).

However, apart from commenting upon a social moment, design has also been questioning its own responsibility towards the society in which it has emerged. Among the interests of this "marginal"

design, one should mention the social, cultural, and ethical consequences of the new technologies. The application, but also the implication of these new technologies (nanotechnology, biotechnology) and the possible future scenarios were also the topic of the recent exhibition on *Elastic Mind*, which took place at MOMA.

The power of design, which is by definition close to everyday life, resides precisely in the embodiment of the abstract: how will the flesh cultivated in biotechnological laboratories of the future actually look like?²⁵ What are the broader social consequences of the potential commercial and massive use of rapid manufacturing?²⁶ How will nanotechnology influence the textile of the future?²⁷

Where Do We Stand?

As we could observe at the 40th Zagreb Salon

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projekte (*Waterclock project*, *Studio 100*) voditeljice projekta, Ivane Fabrio, koja je magistrirala na Design Academy Eindhoven, odakle je potekla čitava nova generacija nizozemskih dizajnera. Igra *Play Away Violence*³¹ upotrebljava jednaku metodologiju poput radova Elia Caccavalea *My Bio* (2005.) i *Future Families* (2007.): krpene lutke kao didaktičko pomagalo za podučavanje djece ljudskim različitostima, spolnosti, i razbijanju stereotipa.

Vizualni praznik Vedrane Vrabec tehnikom (prekrivanje reklama bjelinom) koja je upravo suprotna od one arhitekta Pasijsa Kolhonen (instalacija *City Wipeout*³² briše s fotografije čitav urbani krajolik osim oglasa) upozorava na zastrašujuću količinu oglašavanja u urbanoj svakodnevnici. Domaća društvena scena nije ni izdaleka toliko

prijemljiva za alternativne/rubne proizvode kao recimo nizozemska ili britanska. Alternativni dizajn zahtijeva određenu kulturološku pa i demokratsku zrelost koju hrvatsko društvo još nije dostiglo. Ohrabruje, međutim, da je dio spomenutih autora/ica i nakon završenog studija održao kontinuitet rada u ovom području dizajna, kao primjerice 'otvoreni' dvojac Bačun–Bratović koji redovno surađuje i s autorima iz drugih disciplina.

Alternativni dizajn zahtijeva i dozu etičnosti društvene okoline: kritičnu masu osviještene javnosti prijemljive za 'subverzije'. Da bi ispunio svoju funkciju, dizajnu je nužno potreban korisnik, tj. reakcija. *Oranienbaum*, Droogov neuspješan projekt revitalizacije gradića u Njemačkoj indikativan je primjer važnosti entuzijazma svih strana trokuta (dizajner–proizvođač–korisnik) da bi implementacija dizajna uspjela. Unatoč većem

VJEŠALICA, NINA BAČUN, IVAN VELJAČA;
U SKLOPU PROJEKTA REINVENTED
FUNCTIONALITY



HANGER, NINA BAČUN, IVAN VELJAČA;
PART OF REINVENTED
FUNCTIONALITY PROJECT

VIZUALNI PRAZNIK, VEDRANA VRABEC,
2007.-2008., STUDIJ DIZAJNA,
MENTOR: I. DOROGHY



VISUAL HOLIDAY, VEDRANA VRABEC,
2007-2008, FACULTY OF DESIGN,
MENTOR: I. DOROGHY

PASI KOLHONEN,
CITY WIPEOUT INSTALACIJA



PASI KOLHONEN,
CITY WIPEOUT INSTALLATION

and the recent 0708 exhibition, the contemporary phenomena and movements in design have arrived to Croatia as well. In the situation in which industrial production is virtually non-existent, it is precisely these marginal or alternative areas of design that emerge as the most vital in this region – probably because they are not burdened by the limitations of mass production, among other things. Somewhere on the margins of industry, there are small-series projects (such as the *Element*²⁸) and socially critical or conceptual projects (*DutiesFreeStore*²⁹), which are crossing the strictly outlined boundaries between various domains of activity (so that a garment may be produced in the technique of product design, as in *One is Many*³⁰). Comparing the design made in Croatia with the recent international production, we shall notice that they are preoccupied with the same issues

(consumerism, urbanity, new object typologies), which inevitably results in similar topics and methodologies.

The student project on *Reinvented Functionality* (a workshop directed by Ivana Fabrio at the School of Design in 2004) was realized in cooperation with the Croatian Design Centre as a part of the *Design for Sustainable Development* project. Sixteen presented artworks, which were methodologically close to Droog's witty reflections on material culture, discussed the problem of aging/discarding products, giving them a new life.

One should also mention the solo projects of Ivana Fabrio (*Waterclock Project*, *Studio 100*), who obtained her MA degree at the Design Academy Eindhoven, a centre that launched an entire new generation of Dutch designers.

The game called *Play Away Violence*³¹ has used



MY BIO, ELIO CACCAVALE, 2007.

MY BIO, ELIO CACCAVALE, 2007.

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broju zanimljivih projekata čiji je cilj bio stimulacija gotovo odumrlih mjesnih obrta i manufaktura i projekata društvene reanimacije grada, projekt je zamro zbog nedovoljnog interesa lokalnog stanovništva.

Paralela se može povući između *Oranienbauma* i hrvatskog konteksta: ni domaće okruženje nije prijemljivo za pokušaje iskakanja iz kalupa. Manjak institucionalne podrške i društvene zrelosti zasigurno ne idu u prilog kultiviranju nezavisne dizajnerske produkcije. Međutim, na površini unificirane korporativne estetike koja vlada hrvatskom svakodnevnicom pojavljuju se pukotine/ niše unutar kojih se razvija novi, drugačiji pristup dizajnu.

Činjenica da, unatoč svemu, postoji određena količina kreativne energije usmjerena upravo na konceptualno svježije, često i samoinicirane projekte, više je no ohrabrujuća. Pozicija na marginama dvosjekli je mač: dizajnera udaljava od *mainstreama* industrijske proizvodnje (koja je kod nas i tako nepostojeća), no s druge mu strane daje veliku slobodu djelovanja – ako je sam uzme.

the same methodology as Elio Caccavale's *My Bio* (2005) and *Future Families* (2007): rag dolls serve the didactic purpose of teaching the children about the differences in human beings and sexuality, as well as breaking the stereotypes.

Visual Holiday by Vedrana Vrabec has used a technique (whitewashing advertisements) that is diametrically opposite to that of architect Pasi Kolhonen (in his installation *City Wipeout*,³² he erased the entire urban landscape from photographs, except for the advertisements), thus drawing attention to the terrifying quantity of advertisements in our everyday urban life. Our local social scene is not even remotely as accommodating to alternative/marginal products as, for example, the Dutch or the British scene. Alternative design requires a certain level of cultural and even democratic maturity, which the Croatian society has not yet attained. Nevertheless, the encouraging fact is that some of the above-mentioned authors have continued their activity in this area of design after their studies, for example the 'open' duo of Bačun-Bratović, which regularly collaborates with authors from other disciplines.

Alternative design demands a dose of ethics from its social environment: a critical mass of conscious public that will accept 'subversions'. In order to fulfil its function, design must have a user, or rather a response. *Oranienbaum*, Droog's failed project of revitalizing a small German town, is an indicative example of the importance of enthusiasm on all sides of the designer-producer-user triangle in order to succeed with the implementation. Despite a considerable number of interesting projects, the aim of which was to stimulate the almost extinct local crafts and manufactures, as well as plans for the social reanimation of the town, the project went down because of the lack of interest on the part of local population.

One may draw a parallel between *Oranienbaum* and the Croatian context: our local setting is equally resistant to all attempts at escaping the mould. The lack of institutional support and social maturity certainly obstructs the development of an independent designer production. However, at the surface of this uniform, corporative aesthetics that dominates everyday life in Croatia, certain cracks or niches are opening up, enabling the emergence

¹ Premda se pojmovi produkt i industrijski dizajn često rabe kao sinonimi, sklonija sam tumačenju koje daje *Design Dictionary*, (ur. Michael Erlhoff, Tim Marshall. Birkhäuser. Basel. 2008.), a prema kojem su, posebice u posljednje vrijeme, pojmovi razvili različite konotacije s obzirom na pristup i područja interesa.

² Bernardo Bernardi, "Definicija i društveni značaj industrijskog oblikovanja", *Arhitektura*, 1–6/1959., Zagreb, 6–18, reprint u: Feđa Vukić (ur.), *Od oblikovanja do dizajna*, Meandar, Zagreb, 2003.

³ Sjetimo se samo primjera konceptualne umjetnice (školovala dizajnerice) Barbare Kruger, čiji se izričaj zasniva upravo na rječniku grafičkog dizajna. Njezini radovi, oštra i jasna kritika potrošačkog društva, napravili su puni krug kada ih je prije nekoliko godina londonski dućan Selfridges, uz autoričin nadzor, iskoristio kao oglasne slogane.

⁴ Nizozemski Droog, finska grupa Anteeksi, švedski Front, Južnoafrikanac Ralph Borland ili Nizozemka Cindy van der Bremen tek su neki od autora koji svoj prostor djelovanja vide na razmeđu dizajna/umjetnosti i kreću se unutar širokog raspona interesa – od galerija, urbanih intervencija, do mode i industrijskog dizajna.

⁵ Ograničena serija od 10 primjeraka posrebrene svjetiljke *Horse Lamp* (dizajn: FRONT dizajn za MOOOI), prodaje se za 44 000 \$ po komadu.

⁶ Riječ je o industriji iz sektora široke potrošnje; industrija profesionalnih alata i strojeva slijedi drugačije zakonitosti i prioritete.

⁷ Dieter Rams, "Omit the Unimportant", *Design issues: History, Theory, Criticism*, vol. 1, br. 1, 24–26, reprint u: Victor Margolin (ur.), *Design discourse, The University of Chicago Press*, Chicago, 1989.

⁸ Dietmar R. Winkler, "Modernist Paradigms Never Die, They Just Fade Away", *Design Issues*, vol. 17, br. 1, 2001., digitalna verzija.

⁹ Barbara Radice, *Memphis: Research, Experiences, Results, Failures, and Successes of New Design*, Rizzoli, New York, 1984., djelomični reprint u: Carma Gorman (ur.), *The Industrial Design Reader*, Allworth Press, New York, 2003.

¹⁰ Sebastian Bergne to zove efektom *I ja / Me, too*. Audiosnimka debate *Industrial design is defunct*, *Icon magazine* (sudionici: Jurgen Bey, Luke Pearson, Tony Dunne i Sebastian Bergne) http://www.iconeye.com/index.php?option=com_download&cat_id=3&Itemid=77

¹¹ Peter Saville, "Creativity has become part of the business of social manipulation – Manifesto #1", *Icon Magazine*, vol. 50, August 2007. <http://www.iconeye.com/index.php?view=article&catid=46%3Amanifestos&layout=manifestos&id=3019%3Amanifesto-1-peter-saville--designer&option>

¹² Bernd Meurer, "The Transformation of Design", u: Jorge Frascara (ur.), *User-Centered Graphic Design: Mass Communications and Social Change*, Taylor&Francis, 1997., reprint u: *Design Issues*, vol. 17, Number 1, Winter 2001, 44–53, digitalna verzija.

¹³ Meurer, nav. djelo.

¹⁴ Pojednostavimo: je li vrhunski dizajn oružja ujedno i «dobar» dizajn?

¹⁵ John Thackara takvu vrstu ponašanja naziva *green lipping*.

¹⁶ John Thackara, *In the Bubble*, MIT Press, Cambridge, 2006.

¹⁷ Thackara svoje postavke pokušava provesti u djelo nizom programa, među njima i DOTT 07 (Designs Of The Time). Riječ je o nizu projekata u sjeveroistočnoj Engleskoj na kojima su surađivali dizajneri i korisnici (stanovnici), a kojima se pokušava poboljšati kvaliteta života u području i osigurati održivost razvoja.

¹⁸ Jurgen Bey, audio snimka debate *Industrial design is defunct*,

of a new and different approach to design. The fact that, despite all the odds, there is a certain amount of creative energy that is directed precisely towards conceptually fresh and often self-initiated projects, is more than encouraging. The position on the margins can have a double edge: it draws the designer away from the mainstream of industrial production (which is anyway barely existing in Croatia), but it also grants a considerable liberty of action – if the designer chooses to claim it.

¹ Even though *product design* and *industrial design* are often used as synonyms, I am more inclined to the definition given by the *Design Dictionary* (ed. by Michael Erlhoff and Tim Marshall, Basel: Birkhäuser. 2008), according to which these terms have, at least since recently, developed different connotations in terms of their approaches and interest fields.

² Bernardo Bernardi, "Definicija i društveni značaj industrijskog oblikovanja" [Definition and social significance of industrial design], *Arhitektura* 1-6 (1959), Zagreb, 6-18, reprinted in: Feđa Vukić (ed.), *Od oblikovanja do dizajna* [From craft to design] (Zagreb: Meandar, 2003).

³ Let us recall the case of conceptual artist (trained designer) Barbara Kruger, whose expression was based precisely on the vocabulary of graphic design. Her works were sharply and manifestly criticizing the consumerist society and came full circle several years ago, when Selfridges of London used them as advertising slogans under the author's supervision.

⁴ Droog from the Netherlands, Anteeksi group from Finland, Front from Sweden, Ralph Borland from South Africa, and Cindy van der Bremen from the Netherlands are among those authors

that have situated their activity on the borderline between design and art. Their work reveals a broad range of interests – from galleries and urban interventions to fashion and industrial design.

⁵ The limited series of ten silver-coated samples of *Horse Lamp* (design: FRONT design for MOOOI) is sold for 44 thousand US dollars per piece.

⁶ I am referring here to the industry producing common goods, whereas that of professional tools and machines followed a different set of rules and priorities.

⁷ Dieter Rams, "Omit the Unimportant," *Design Issues: History, Theory, Criticism*, vol. 1, no. 1, 24-26, reprinted in: Victor Margolin (ed.), *Design Discourse* (Chicago: The University of Chicago Press, 1989).

⁸ Dietmar R. Winkler, "Modernist Paradigms Never Die, They Just Fade Away," *Design Issues*, vol. 17, no. 1, 2001, digital issue.

⁹ Barbara Radice, *Memphis: Research, Experiences, Results, Failures, and Successes of New Design* (New York: Rizzoli, 1984), partly reprinted in: Carma Gorman (ed.), *The Industrial Design Reader* (New York: Allworth Press, 2003).

¹⁰ Sebastian Bergne has called it the *Me, Too* effect. Cf. audio recording of the debate entitled *Industrial Design is Defunct*, *Icon magazine* (participants: Jurgen Bey, Luke Pearson, Tony Dunne, and Sebastian Bergne) http://www.iconeye.com/index.php?option=com_download&cat_id=3&Itemid=77

¹¹ Peter Saville, "Creativity has become part of the business of social manipulation – Manifesto #1," *Icon Magazine*, vol. 50, August 2007. <http://www.iconeye.com/index.php?view=article&catid=46%3Amanifestos&layout=manifestos&id=3019%3Amanifesto-1-peter-saville--designer&option>

¹² Bernd Meurer, "The Transformation of Design," in: Jorge Frascara (ed.), *User-Centered Graphic Design: Mass Communications and Social Change*, Taylor&Francis, 1997, reprinted in: *Design Issues*, vol. 17, no. 1, Winter 2001, 44-53, digital issue.

¹³ Meurer, op. cit.

Icon magazine (sudionici: Jurgen Bey, Luke Pearson, Tony Dunne i Sebastian Bergne).

¹⁹ Renny Ramakers, *Less + More*, 010 Publishers, Rotterdam, 2002.

²⁰ Jerzsy Seymour u članku "Ugly". William Wiles, Anna Bates, *Icon*, 61, 7/2008. http://www.iconeye.com/index.php?view=article&catid=414%3Aicon-061-july&layout=default&id=3518%3Augly&option=com_content

²¹ Ne i prvi puta – suvremeni kritički dizajn, tj. preispitivanje društvenih vrijednosti (ne)komercijalnim dizajnerskim projektima svoje korijene vuče iz radikalnog talijanskog dizajna sedamdesetih.

²² Pa stoga i nije čudno da dizajneri poput Helle Jongerius i Jurgena Beya eksperimentiraju upravo s uvođenjem slučajnosti u industrijsku proizvodnju.

²³ Steve Harrison i Paul Dourish, "A space can only be made into a place by its occupants. The best that the designer can do is put the tools into their hands", citirano u: Donald A. Norman. *Emotional design*. Basic Books, New York, 2004.

²⁴ <http://www.experimentaldesign.pt/>

²⁵ <http://www.moma.org/interactives/exhibitions/2008/elasticmind/#/65/>. James King, *Dressing the Meat of Tomorrow*, 2006., projekt u sklopu londonskog Royal College of arts, odjel Design Interactions. Izgled MRI-odreska rezultat je magnetske rezonancije krave (jedan od presjeka njezinih unutrašnjih organa). Današnja tehnologija omogućuje uzgoj *in vitro* mesa iz životinjskih stanica te negira potrebu uzgoja i ubijanja životinja. Projekt postavlja nekoliko važnih pitanja: ako nema mozga ili živčanog sustava, je li to živo? Ako uzgajamo meso *in vitro*, što će se dogoditi s domaćim životinjama?

²⁶ <http://www.moma.org/interactives/exhibitions/2008/elasticmind/#/235/>. FRONT design: *Sketch furniture*, 2005.

Potezi ruke (skiciranje) u prostoru snimljeni su posebnom videotehnologijom, digitalizirani u 3D-model te proizvedeni tehnologijom Rapid manufacturinga.

²⁷ <http://www.moma.org/interactives/exhibitions/2008/elasticmind/#/3/>. *Fabrics of Life: Nobel Textiles* projekt je zamišljen kao kolaboracija pet nobelovaca iz područja prirodnih znanosti s pet modnih dizajnera/ica.

²⁸ Grupa Numen, 2005.

²⁹ Dora Budor, Maja Čule, 2007.–2008., Studij dizajna, mentor Ivan Doroghy.

³⁰ Nina Bačun, Roberta Bratović, 2006.

³¹ Nina Bačun, Roberta Bratović, 2005.–2006., Studij dizajna, mentor Z. Kapetanović.

³² <http://www.saumadesign.net/Kolhonen.htm>

KORALJKA VLAJO – ZAVRŠILA STUDIJ DIZAJNA PRI ARHITEKTONSKOM FAKULTETU U ZAGREBU 1995. GODINU DANA (1995./96.) PROVELA JE NA IZVANREDNOM STUDIJU NA UIAH (UNIVERSITY OF INDUSTRIAL ARTS HELSINKI) U FINSKOJ, ODJEL DIZAJNA NAMJEŠTAJA. OD 1996. DO 2001. RADI U HELSINKIJU KAO DIZAJNERICA INTERIJERA U ARHITEKTONSKOM UREDU PEKKA SALMINEN ARCHITECTS LTD. OD 2001. ZAPOSLENA JE U MUZEJU ZA UMJETNOST I OBRT, A OD 2002. VODITELJICA JE BIRKI DIZAJNA U MUZEJU ZA UMJETNOST I OBRT.

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SIDE OF
DESIGN

¹⁴ Putting it in simpler terms: Are excellently designed weapons also "good" design?

¹⁵ John Thackara has called such behaviour "green lipping".

¹⁶ John Thackara, *In the Bubble* (Cambridge, MA: MIT Press, 2006).

¹⁷ Thackara has made attempts at putting his principles into practice in a number of programmes, among others in DOTT 07 (Designs Of The Time) - a series of projects set in north-eastern England, in which he was trying to improve the quality of life in the region and to secure sustainable development.

¹⁸ Jurgen Bey, audio recording of the debate called *Industrial Design Is Defunct*, *Icon* magazine (participants: Jurgen Bey, Luke Pearson, Tony Dunne, and Sebastian Bergne).

¹⁹ Renny Ramakers, *Less + More* (Rotterdam: 010 Publishers, 2002).

²⁰ Jerzsy Seymour in his article "Ugly". William Wiles and Anna Bates, *Icon*, 61, 7/2008. http://www.iconeye.com/index.php?view=article&catid=414%3Aicon-061-july&layout=default&id=3518%3Augly&option=com_content

²¹ And not for the first time – contemporary critical design, which questions the social values in its (non-) commercial designer projects, has originated in the radical Italian design of the 1970s.

²² Thus it is small wonder that designers such as Helle Jongerius and Jurgen Bey experiment precisely with introducing accident into industrial production.

²³ Steve Harrison and Paul Dourish: "A space can only be made into a place by its occupants. The best that the designer can do is put the tools into their hands." Quoted in: Donald A. Norman, *Emotional Design* (New York: Basic Books, 2004).

²⁴ <http://www.experimentaldesign.pt/>

²⁵ <http://www.moma.org/interactives/exhibitions/2008/elasticmind/#/65/>. James King, *Dressing the Meat of Tomorrow* (2006), a project of Royal College of Arts in London, Department of Design Interactions. The appearance of today's MRI-steak results from the cow's magnetic resonance (a cross-section of

its inner organs). Today's technology has made it possible to produce *in vitro* meat out of animal cells and thus negates the need of raising and killing animals. The project has raised several important issues: if it has no brain and no nervous system, is it alive? If we produce meat *in vitro*, what will happen to farm animals?

²⁶ <http://www.moma.org/interactives/exhibitions/2008/elasticmind/#/235/>. FRONT design: *Sketch furniture*, 2005. The hand movements (sketching) in space were recorded with the help of special video technology, digitalized as a 3D-model, and produced in the technique of *rapid manufacturing*.

²⁷ <http://www.moma.org/interactives/exhibitions/2008/elasticmind/#/3/>. *Fabrics of Life: Nobel Textiles*. The project was envisioned as a collaboration of five Nobel-prize winners from the field of natural sciences and five fashion designers.

²⁸ Numen group, 2005.

²⁹ Dora Budor and Maja Čule, 2007-2008, School of Design, supervisor: Ivan Doroghy.

³⁰ Nina Bačun and Roberta Bratović, 2006.

³¹ Nina Bačun and Roberta Bratović, 2005-2006, School of Design, supervisor: Z. Kapetanović.

³² <http://www.saumadesign.net/Kolhonen.htm>

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