ECRANPAPIEREDITER EPE

Work Package 5

Delivrable 5.2

Co-funded by
the European Union

ÉSAD ●Grenoble ●Valence

Institut Supérieur des Arts et Métiers de Sfax

Grenoble INP Pagora

Grenoble INP Esisar VALENCE

HEXAGONE Scène Nationale

Content

This report provides information about the following events:

- Zagreb FGA Propagation Workshop#2 (2024)
- Propagation Workshop #3 — Izmir University of economics, Visual Communication Department (2024)
- Izmir Workshop Report Propagation WS #3 (2024)

It constitutes a public deliverable of the EPE project, as defined in the original proposal.

EPE - Work Package#5

Livrable 5.2

Zagreb FGA Propagation Workshop#2

Participants:

- Dominique Cunin (ESAD Valence)
- Tomislav Cigula (FGA Zagreb)
- Dorotea Kovačević (FGA Zagreb)
- Coline Houot (ESAD Valence)
- Raphaël Bottura (ESAD Valence)
- Maissane Escur (ESAD Valence)
- Thomas Croze (ESAD Valence)
- Simon Tregouët (ESAD Valence)
- Maeva Morinière (ESAD Valence)
- Hugo Lopez (ESAD Valence)
- Sara Iva Merlić (FGA Zagreb)
- Ema Lovrić (FGA Zagreb)
- Rebeka Šćulac (FGA Zagreb)
- Filip Marjanović (FGA Zagreb)
- Katrin Veselinović (FGA Zagreb)

18.3.2024

On Monday, a brief introduction session was organized for FGA students with an assistant and a student from ESAD. During this session, the assistant showcased a concise presentation on the tools that students will be utilizing in the upcoming days. The presentation, enriched with practical examples, offered students a glimpse into the vast possibilities that could be linked with the project's objectives.

Students were provided with a small brochure containing key points and notes to facilitate a smoother navigation through the coding. Additionally, they received a pre-prepared template designed as a foundational base for experimenting with

various modification possibilities, including designing and developing visual content. This experimentation encompassed changes in color, background, margins, positioning of photographs, font adjustments, and similar tasks.

Each student worked individually, using materials they had prepared prior to the workshop. These materials consisted of a large amount of text from various categories and types, along with images. Each student chose a different theme for this task. It was observed that during the process of experimentation and playing with design possibilities, students found themselves in need of inspiration. To address this, the proximity of a library was used, allowing students to select books that could serve as a source of inspiration. The criteria for selecting books were based on their appeal in terms of appearance and graphic design, or the connection of the books' themes to the students' material. Each student selected several books, which was followed by a brief discussion. During this discussion, each student presented their chosen books and explained the books' qualities that they found inspiring for continuing their work.

The day concluded with a presentation by a professor from ESAD in the presentation hall. This presentation provided insights into the project idea, ultimate goals, and a work plan. It also included information on the basics of programming languages, which was particularly useful for FGA students for the activities planned in the following days.

19.3.2024

Tuesday began with a visit from the dean prof. Klaudio Pap, who offered a warm welcome to the the project team. The entire group of students was gathered, providing an opportunity for mutual introductions. This introduction session was conducted in a manner where each student presented their design works. Additionally, the theme and specific characteristics of the content prepared as materials for the booklet being designed in the workshop were described. This allowed the French students to gain insight into all the topics selected by Croatian students and to prepare for forming pairs.

Students paired up. Each pair consisted of one FGA student and one ESAD student. The students assessed by themselves who could best fit together. This was followed by a discussion on the various possibilities for developing different booklet solutions. These discussions did not solely focus on graphic design but also on message presentation with a critical view of the theme, considering both digital and print media aspects.

Further considerations included limitations related to printing capabilities, paper formats, paper types, and the number of colors available.
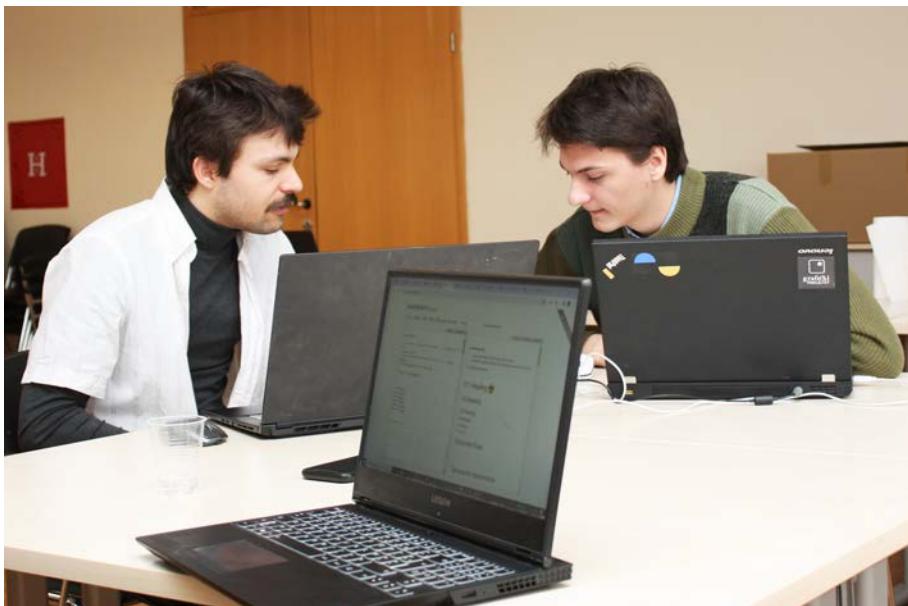
20.3.2024

On Wednesday, students continued their work in the previously established pairs. The first prints of the booklets were produced, revealing some flaws in the prepress. Particularly, students had overlooked the inclusion of crop marks and bleed. Additionally, variations in margins were observed, along with a recognized need for printing test proofs of monochrome photographs to achieve an optimal tonal range in reproduction.

This led to a phase of reflection, focusing on developing additional ideas that could technically be realized through programming. The day concluded with a brief presentation by each pair, aiming to show the results of their collaborative efforts. Special emphasis was placed on the challenges they encountered, unexpected aspects of their work, and their planned next steps for the following day.

The afternoon was spent outdoors, in the center of Zagreb. Beyond its architecture and museums, the city was hosting a special event, the ‹ Festival of Lights ›, providing a vibrant backdrop to the students' experiences.

21.3.2024

On Thursday, students continued their collaborative work in pairs, consistently engaging in consultations and guidance sessions with assistants and the professor to further develop the booklet design. The significance of the tactile

experience offered by the booklet's print version was emphasized by some students, highlighting it as an important aspect that enriches the user's interaction with the printed edition.

Special attention was given to the selection of other materials, considering the type of binding that best conveys the booklet's intended message, as well as the essential tools required for the complete production of the booklet's physical form.

A plan for the final steps to conclude the workshop the following day was defined to achieve a smooth transition into the completion phase.

22.3.2024

Friday began with a review of the work accomplished so far, followed by individual consultations with each student pair. This led to the printing of the booklets, with corrections being made as needed. The experience in this workshop highlighted the future workshop's need for test prints on plain paper, especially since this workshop faced limitations with the special paper stock intended for certain brochures. Following the printing process, students engaged in folding the printed sheets and cutting them to the correct size. They chose various binding techniques, some more complex than others, so not everyone could finalize their booklet before the start of the student project presentations and exhibition.

The exhibition welcomed staff and students from the Faculty of Graphic Arts (FGA), as well as web developers from outside the university. It kicked off with an introduction by Dominique Cunin, outlining the project's objectives. Then, each pair presented their booklet solution, showing both digital and print versions. After the presentations, visitors explored the exhibition of all the booklets created during the project, starting from the pre-workshop. The interest of the attendees sparked discussions about the student projects, the challenges encountered, and the unique aspects of the project.

The day concluded with discussions about the next steps and planned activities for the project's continuation, ensuring a focused direction for the future.


Students' Booklet Solutions

Filip Marjanović and Simon Tregouët designed a brochure on the theme of « Stone and Stonemasonry in Croatia », distinguished by its unique images. They achieved this by replacing the pixels of generated images with pictures of stones. Ema Lovrić and Maissane Escur took on « Packaging in Croatia » for their brochure theme. Their design stood out for its innovative approach to content access. Due to an unconventional binding method, to read a page and view an image (or to « see the product in its packaging »), one needs to cut the page with a knife or scissors. Rebeka Šćulac and Hugo Lopez designed a brochure about the beauties of Croatia, divided into four segments: the Adriatic coast and islands, national parks and nature parks, cities, and gastronomy. Each segment is represented by a different color, offering a glimpse into every aspect on each page. This composition presents the diversity and treasures of Croatian culture. They further explored the possibilities of experimenting with the orientation of text and images, making the brochure readable from multiple angles, evoking the experience of map reading. Katrin Veselinović and Maeva Morinière came up with a design for a brochure themed « Exploring Graphic Design in Croatia, » which allows users to interact with the design by highlighting text with a color palette that runs throughout the brochure. Sara Iva Merlić and Thomas Croze focused on traditional Croatian patterns, employing a Japanese binding technique to reflect the connection with traditional hand embroidery and lace-making. The uniqueness of their brochure lies in the typeface which resembles hand-stitched letters and patterns used in weaving traditional fabrics. The most interesting interactive aspect was achieved on pages made of letters that randomly alternate to form a pattern.

Connection screen to print

2 projects explicitly produced websites that uses the same content provided by FGA students to explore the possible connections between a screen based interactive version of content that can be printed by the user.

« Stone and Stonemasonry in Croatia » : printable Website

STONE AND MASONRY IN CROATIA

Preview for print

Introduction

trouvées dans la région
de la Croatie actuelle.
La maçonnerie s'est
développée en Croatie à
l'époque gréco-illyrienne
et romaine. Les plus
anciens bâtiments en
pierre _____ sont les
tumulus illyriens et les
murs ____ colonies
grecques des ____ de Vis
et de Hvar. Les premières
carrières de Brač datant
de l'époque romaine sont
Plata, Rasoha et
_____ près de Škripa
et Splitska. Ces
carrières ont servi à
construire Salona et le
palais de Dioclétien.

grčko-ilirskom i rimskom
dobu. Najstarije poznate
kamene građevine su
ilirske ____ pa zidine
grčkih kolonija na
otocima Visu i Hvaru.
Prvi kamenolomi na Braču
iz ____ doba su Plate,
Rasohe ____ Stražišća u
Škripa i
Splitske. Ti su
kamenolomi korišteni za
izgradnju ____ i
Dioklecijanove palače.

Tout au long de
l'histoire, des variétés
sédimentaires de haute
____ de composition
____ calcaire,
ont été exploitées et
utilisées comme pierre de
____ ou
architecturale dans la
Croatie ____
Aujourd'hui, 44 variétés
____ de
naturelle sont exploitées
sous forme de blocs ou de
monolithes, qui sont
____ comme « marbre »
sur le marché. ____ blocs
sont ensuite traités et
____ afin de
pouvoir être utilisés
dans la construction,
l'architecture ou pour la
production de nombreux
objets utiles et
décoratifs.

Tijekom povijesti na
____ današnje
Hrvatske,
visokokvalitetni
sedimentni varijeteti
kamena, po
pretežno vapnenci,
____ ou i
____ kao
ili arhitektonsko-
građevni kamen. U
današnje se
eksploatira 44 različita
varijeteta prirodnoga
kamena u
odnosno monolita koji se
na tržištu svrstavaju u
skupinu "mramora".
Blokovi se zatim
prerađuju i dodatno
obrađuju da ____ se mogli
koristiti u
graditeljstvu,
arhitekturi ili za izradu
mnogih uporabnih i
ukrasnih predmeta.

Beaucoup de nos variétés
de pierre naturelle :
Kirmenjak avorio,

Mnogi su naši varijeteti
prirodnoga kamena:
Kirmenjak avorio,

STONE AND
MASONRY IN
CROATIA

« Packaging in Croatia » : printable Website In this proposition, the user can select parts of the on screen content to make it's own table of content, and print only what he selected.

**4
Eco-Friendly
Packaging
as Part of a
Marketing
Strategy**

Importance of Using Eco-Friendly Packaging in Business

Green Marketing

Targeting Specific Consumer Groups

Climate change

Exploring Eco-Friendly Packaging through Corporate Marketing

The Charm of Local Identity
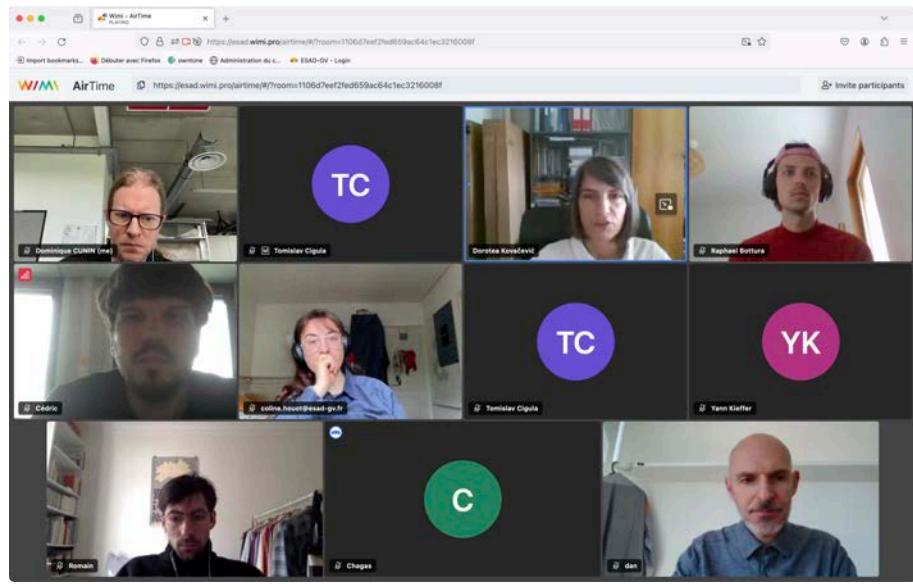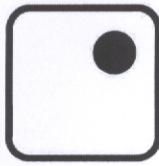
What Could Have Been Improved?

- Incorporating all graphic markers (bleed, crop marks) during test prints to eliminate the need for additional corrections and save time.
- Preparing paper substrates and binding tools midway through the workshop rather than on the final day to streamline the process.
- To use materials more efficiently for the final booklets, it is advisable to first print prototypes on plain paper. This allows for checking the assembly and precision of the machine, ensuring the quality of the final product.
- Regarding the timeline, it is recommended to count on unexpected issues that may arise before the final presentation, allowing for smoother project completion.

These aspects were discussed during the online debrief that was held after the workshop on 2024-05-06:
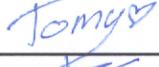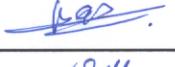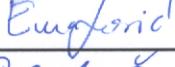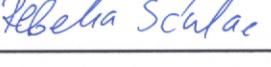
EPE - Ecran-Papier-Editer

Workshop at University of Zagreb Faculty of Graphic Arts

Getaldićeva 2, 10000 Zagreb, Croatia

18 – 22.3.2024.

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Propagation Workshop #3 — Izmir University of economics, Visual Communication Department, May 13th-17th 2024

Supervised by Dominique Cunin, Raphaël Bottura and Romain Laurent and Daniele Savasta.

Objectives

The goal of propagation workshops is to present the tools available for creating editorial objects using Web-to-print technologies. Groups of students work on shared projects for a defined period of time in one of the partner schools of the EPE project. The general organization of the workshops is designed in collaboration between ESAD Valence and the host institution. Logistics are handled by the host institution.

The purpose is to introduce students and teachers to the technologies needed to produce printed works from visual elements that can be consulted via a web browser. The languages used for Web creation are therefore the common basis: HTML and CSS for the most part, JavaScript for projects requiring it. The actual creation of printed editorial objects using these tools enables us to discover both their potential and their limitations. These workshops was divided into two main phases. Phase 1 involved the layout of a printed booklet based on content prepared by the workshop host institution. The second phase involved the creation of interactive on-screen editorial content that can also be printed, exploring the greatest potential of Web-to-print: the relationship between screen and print.

For this last propagation workshop, an emphasis has been made upon screen based publications : every projects must have an interactive « web site » part that can be printed at some point of the consultation.

Participants

IzmirEko VCD

Professors:

- Daniele Savasta
- Beyza Batir (assistant)

Students

- Çağla Gül Dereli
- Dilara Sirkeci
- Muzafer Demireva
- Yağmur Namlı
- Zeynep Saçkan

Esad Valence

Professors:

- Dominique Cunin
- Raphaël Bottura
- Romain Laurent

**Students: **

- Maïssane Escur, *5th Research in Digital Environment *
- Thomas Croze, *5th Research in Digital Environment*
- Simon Tegouët, *5th Research in Digital Environment*
- Andrea Kevorkian, *3rd Year Graphic Design*
- Hugo Lopez, *3rd Year Graphic Design *

Organization

Monday, May 13th

In the morning, general presentations: EPE, Previous work workshops, Reference works, Presentation of student work (3 min per person)

During the afternoon, 2 groups works in parallel :

- Izmir students: Workshop with Raphael + Romain initiation Paged.js on BasicTemplateES5
  - Same format for all: A5 (A4 folded in 2 with imposition + staples)

- Use the new template including P5.js container insertion
- Valence students: with Dominique, works on advanced projects (screen + paper) based on content from Izmir students

The content choosen by Izmir student is :

- *Drawing, Design and Semiotics*, **Clive Ashwin**, Design Issues, Autumn, 1984, Vol. 1, No. 2 (Autumn, 1984), pp. 42-52 Published by: The MIT Press Emotion Recognition in Typography

- *Emotional Typography: The Effectiveness of Current Typographic Design Categories in Eliciting Emotion*, **Amic G. Ho**; January 2017, The International Journal of Visual Design 11(2):37-44, DOI: 10.18848/2325-1581/CGP/v11i02/37-44

- *Fear and design : how can design impact on fear? how can design raise questions about fear?* **Jenny Bergström**, 2007, Nordes 2007: Design Inquiries, 27-30 May, University of Arts, Craft, and Design, Stockholm, Sweden, https://doi.org/10.21606/nordes.2007.041

- *Fluid Sketching: Bringing Ebru Art into VR*, **Eroglu, Sevinc; Weyers, Benjamin; Kuhlen, Torsten**, Mensch und Computer 2018 - Workshopband. DOI: 10.18420/muc2018-demo-0511. Bonn: Gesellschaft für Informatik e.V... Interaktive Demos. Dresden. 2.-5. September 2018

- *Persuasive Technology: Using Computers to Change What We Think and Do. (2003)*, **B.J. Fogg**, Stanford University, San Francisco, CA. Morgan Kaufmann Publishers.

Tuesday, May 14th

Morning

The goal is to give everyone a place at every stage of the workshop.

- Izmir students team completes their printed projects: 5 booklets prototypes.
- Valence team continues the specifications of the projects to continue, and get to know Izmir's team projects. Valence's team keeps on preparing the work to come on both sides of the project: from the first pdf given by Izmir teams, that works on the HTML + CSS layout for printing, Valence students works on the screen side (interactive and/or generative part).

Afternoon

- First printing of the Izmir students' book by Romain
- Setting up the Valence/Izmir pairs.
- Pairs work on the next stage of the project.
- Presentation by the Izmir students of their respective objects.

Wednesday, May 15th

Coding projects...

Afternoon:
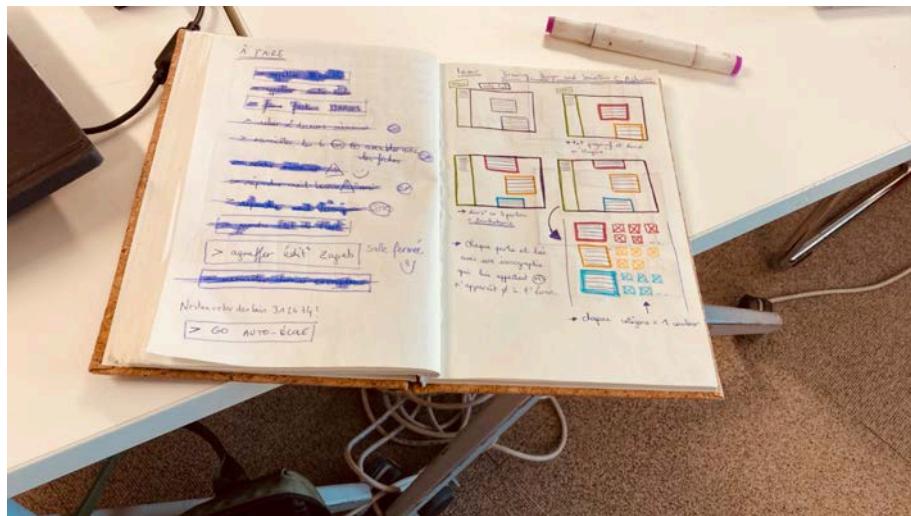
- Sightseeing tour of Izmir

Thursday, May 16th

- Refinement of the booklet layout
- Creation of interactive on-screen editorial content

Friday, May 17th

- Production to complete the websites and the booklets with the resources available on site
- Exhibition and presentation of students' projects to the school audience
- Discussion about the results, possible improvements, and next steps for the project's continuation

Izmir Workshop Report Propagation WS #3, May 2024

Supervised by Dominique Cunin, Raphaël Bottura and Romain Laurent and Daniele Savasta.

Objectives, Participants & Organization

The short presentation of this workshop is available in this page Propagation Workshop #3 — Izmir University of economics, Visual Communication Department, May 13th-17th 2024

Results

First phase, two groups

Summary of events

Raphaël Bottura and Romain Laurent provided an introduction to the basic layout tools using the web-to-print tools developed by the EPE project. The group of 5 students from the Izmir economics VCD manipulated the ‹ Basic › templates that we had used in previous workshops and made minor corrections. The essential knowledge that was passed on during these two days was as follows:

- Markdown and its equivalence with HTML
- CSS and its ability to enable rich graphic design choices for printed media
- the translation chain between Markdown and HTML, then its layout using Paged.js

The content chosen by the Izmir economics team came from a variety of online sources and in a variety of formats: pdf, html pages and raw text. The first step was therefore to find ways of converting these files to a ‹ flat › text file, which is the one used by markdown. This was the first time this approach had been used in our workshops. In previous sessions, the students had already used word processors to aggregate content or write it themselves. This new phase showed us the usefulness of describing the different processes for converting one document format to another.

This phase should be integrated into our processing chains and could lead to the creation of a list of existing open source tools enabling these conversions, or, more generally, methods for carrying them out efficiently, with warnings of certain pitfalls and limitations. The source formats that cause the most problems are PDF, which fixes text and image content in a given layout, and proprietary formats that lose styles and layout when simply copied and pasted into a ‹ flat › text file (the old .doc format, for example).

The working environment remained the same as for previous sessions: VSCode as a code editor for writing sources and launching a local server to view the results in a browser. Similar working environments had already been discussed by Daniele Savasta during an introduction to P5.js, with one major difference: with P5.js, the code editor is integrated into a website that allows the result to be viewed in real time in a rendering space, as soon as the source code is edited. This immediacy does not exist in the more traditional environment offered by VSCode, which separates writing time from consultation time. The prototype editions were printed at the end of the second day in order to make the entire creation chain visible.

Alongside this initiation, the team of students from Esad-Valence studied the texts chosen by the Izmir team and worked on hypotheses for an interactive graphic interface that would allow the content to be consulted on screen before being printed.

Contributions to the EPE project

In addition to the publications that this phase produced and the knowledge transfer that it allowed, the hypothesis of a lightweight editing tool accessible directly online was formulated during an evaluation. It would be a website giving direct access to the Markdown and CSS files of our template, and displaying alongside them the result layout created by Paged.js. A prototype was produced after the workshop to serve as a proof of concept.

This prototype tool was presented to the consortium at the workshop's debreif videoconference. It was decided to continue the investigation with a goal of producing a functional prototype to facilitate the work of our partners' beginner students. It would facilitate the learning process and simplify the technical implementation for the initiation phase of a course dedicated to web-to-print.

Screenshot of the workshop online debriefing, held on June 13 2024

This is a major contribution to the EPE project, enabling us to share an induction tool that could be used by a large number of instructors and students, by the members of our consortium and beyond.

Second phase, working by pairs

The work by pairs of students began with a mutual presentation of the students' work: what the Izmir students had attempted to do with their page layout work on the one hand, and what the Valence students had imagined as an interactive consulting interface on the other. Each group negotiated its proposal jointly and organised the work autonomously. The projects themselves were discussed with the supervising professors. 5 projects were produced, and for these 5 projects, a screen part and a printed part were designed.

Drawing, Design and Semiotics

Demo

Source code

Content source : *Drawing, Design and Semiotics*, Clive Ashwin, 1984, article from "Design Issues , Autumn, 1984, Vol. 1, No. 2 (Autumn, 1984)

Authors

Simon Tregouët - Esad·V, Zeynep Saçkan - IUE VCD

General concept

This project explores the continuity of the project done in Zagreb about Packaging. On the onscreen version each text part and image can be clicked to stock it in a hidden DocumentFragment. When the letter « i » is pressed, the printable preview is generated by Paged.js. For this particular project, the text part are connected to a hidden media : a turkish translation or a picture in relation with the text content.

A specific JavaScript program has been written for this project, `script.js` . It's principle is that a custom HTML attribute is given to the elements that should be added to the list, but this specific element is hidden. On click, a test is done to find if this attributes exists, and if it's found, then the element is added to the list of those to be paginated.

Drawing, Design and Semiotics

Few design practitioners, theorists or educators would challenge the central importance drawing has in their professional discipline; equally few would deny that at the same time drawing extraordinarily difficult to talk about. Of course, a great deal can be said that is true and relevant about the nature and practice of drawing including providing facts about its materials, history a usage; but most of the concepts and issues that are central and seminal to the essential nature of drawing remain strangely elusive a inexpressible in terms other than those of drawing itself.

A partial explanation of this problem is that it is precisely the inexpressible element that makes drawing valuable and irreplaceable: if everything could be converted into other forms of expression there would be no point in drawing. However, there are historical and cultural reasons why verbal discourse about drawing has remained in an unnecessarily primitive and undeveloped stat compared with other fields such as law or medicine. In Britain, as in many other countries, art and design continue to occupy a relatively marginal place in advanced education. They are rarely represented in the universities except as history of art (not, usually, history of design) and one or two cognate areas such as architecture. We continue to suffer from the cultural legacy of the Romantic Movement which often represented the plastic arts, including drawing, as a matter of intuition and inspiration somehow above and beyond the access of rational inquiry and understanding.

This state of affairs has, in my view, seriously impeded the development of drawing. The most rudimentary concepts surrounding issues such as style, content, meaning and expression defy articulation to such an extent that terms and concepts have been devised or borrowed from other disciplines in order to forge a means of appropriately discussing a theory of drawing.

This article reviews semiotics, the science of signs, as a possible intellectual groundwork for developing a theory of drawing. Drawing as a system of signs has important cultural origins that are reflected in etymology. The German Zeichen, meaning sign, gives us zeichnen for the verb to draw, that is to make signs. Similar connections can be seen in the Italian segno (sign), disegno (drawing, design) and disegnatore (designer). The English drawing takes its form from the action of pulling, which is characteristic of so much drawing activity, but a similar etymological link can be seen in the words sign and design.

Many of the central issues of semiotics are highly controversial, and, therefore, readers with a background in semiotics or communications theory may take issue with positions adopted in

Drawing, Design & Semiotics

Fluid Sketching

Demo

Source
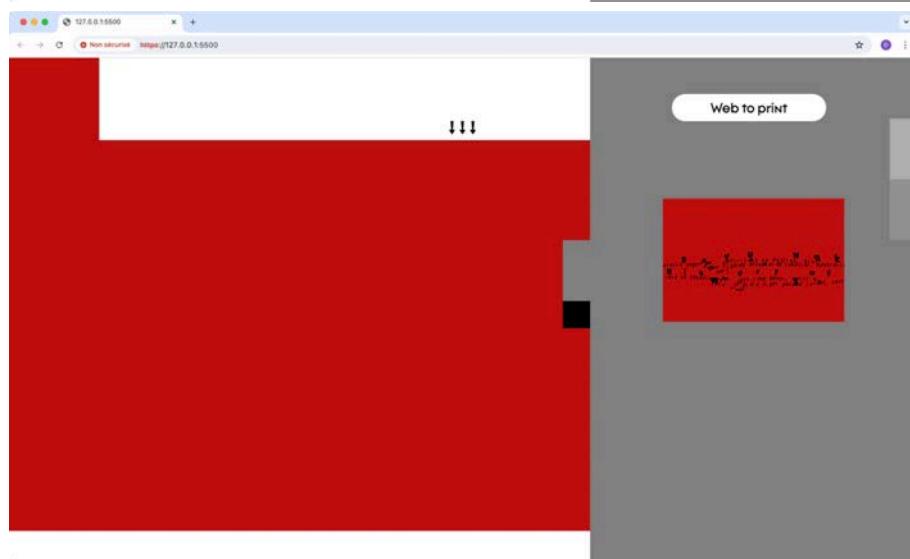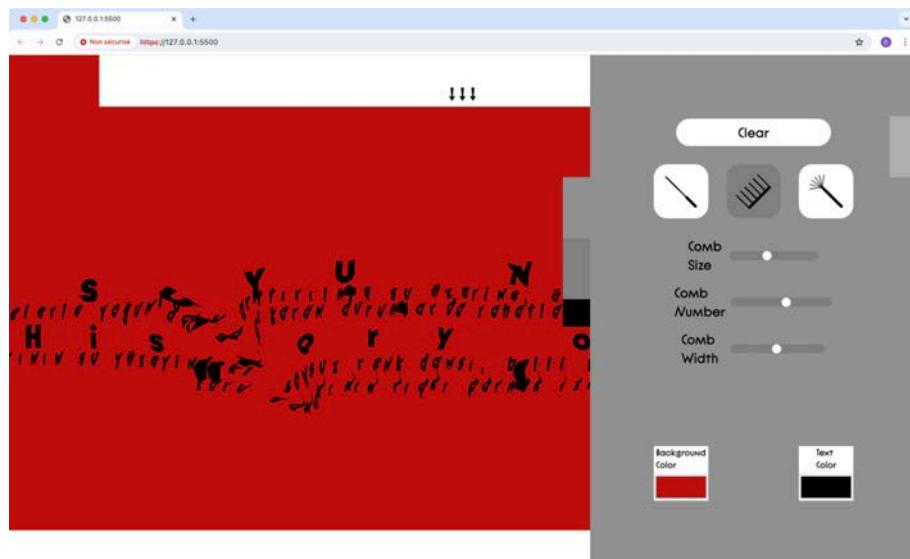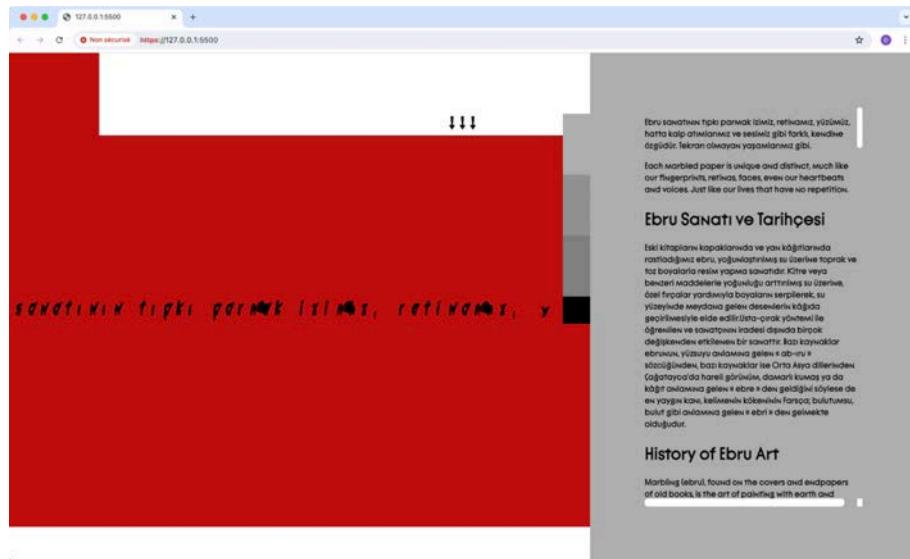
Content source : *Fluid Sketching: Bringing Ebru Art into VR*, Eroglu, Sevinc; Weyers, Benjamin; Kuhlen, Torsten, Mensch und Computer 2018 - Workshopband. DOI: 10.18420/muc2018-demo-0511. Bonn: Gesellschaft für Informatik e.V.. Interaktive Demos. Dresden. 2.-5. September 2018
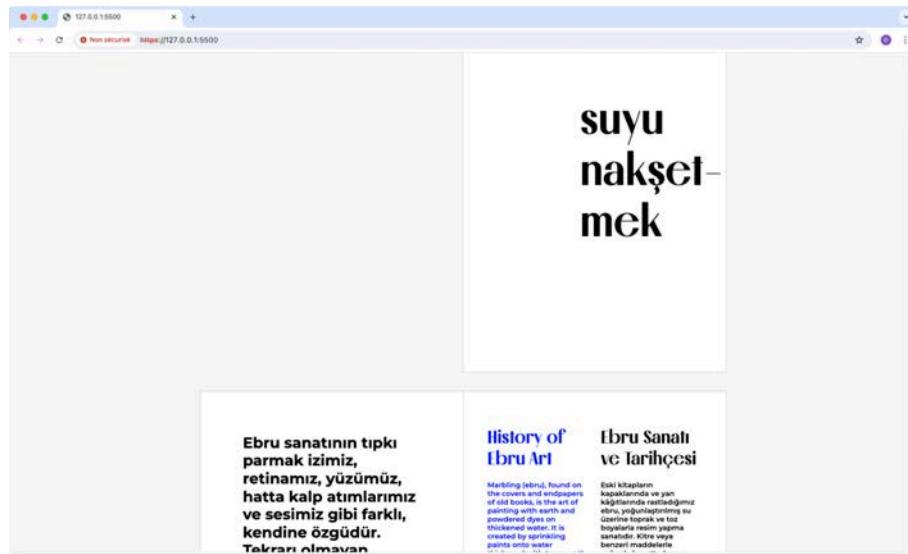
Authors

Simon Tregouët & Zeynep Saçkan

General concept

Turkish traditional Ebru art, also known as paper marbling, is a decorative technique that involves creating intricate, colorful patterns on the surface of water, which are then transferred to paper or fabric. This ancient art form uses natural pigments, ox gall, and a special tray to float and manipulate the colors before capturing the design. Ebru is characterized by its fluid, swirling designs and has been used historically for bookbinding, calligraphy, and decorative purposes. This project propose to elaborate upon the text of a group of computer scientist that gave an atempt to bring ebru art in virtual reality space. The article text is selectable by the user and can be deposit on a kind of liquid screen, here a canvas that uses P5.js. Several tools that the user can choose simulates the liquid surface manipulation that produce de marbling effect in the tradition art, but are used here to distort and twist the rendered text. Once the visual composition is done, the user can « print » it to insert it in the printed version of the article, layouted with Paged.js.

Emotional Typography
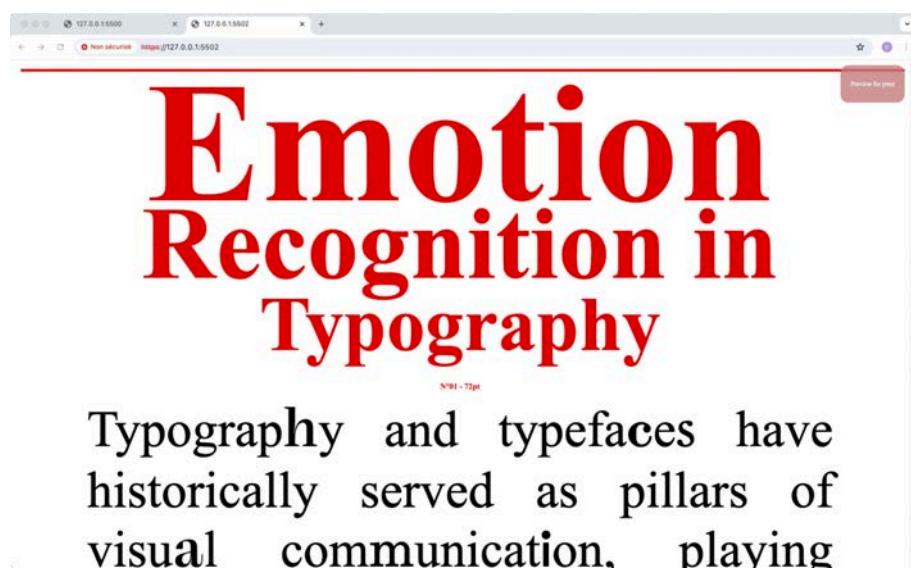
Content source : *Emotional Typography: The Effectiveness of Current Typographic Design Categories in Eliciting Emotion*, Amic G. Ho; January 2017, The International Journal of Visual Design 11(2):37-44

Authors

Andrea Kevorkian - Esad·V, Çağla Gül Dereli - IUE VCD

General concept

The text by author *Amic G. Ho* tries to identifies how typography can express emotions through their very drawing. Several categories associating fonts to emotions are suggested that more or less make sense. To make a soft critic of this ideas, we decided to ask ChatGPT ta make a selection of fonts for us according to the emotions listed in this article. The resulting list of fonts is used to produce page that shows the original text with in a font specimen like layout. When the user scrolls up or down, some letter's font are randomly changed to make use of these fonts « emotional expression » capacity. The printed version uses the text in its current shape, each print out being particular.

users/consumers, which are usually determined by the style, function, form and usability of the design. This shapes users experience of consuming the product. In other words, a design outcome may affect its user emotionally, by making them happy, annoyed or excited, for example. It may motivate the user to recall or imagine related events or relevant experiences that in turn alter their emotions or elicit new ones. This whole process can thus be regarded as emotional design.

Three Basic Criteria Proposed For Emotion in Type/Typography

N°05 - 12pt

How does an understanding of the relationship of emotion and design assist the development of basic criteria for emotion in type/typography? The theories described above emphasise the interaction between humans environment and their emotional responses (Ho and Siu, 2010). First, emotions may be experienced by designers in response to stimulants in their external environment (Fulton Suri, 2008; Ho and Siu, 2010). These emotions may then influence their selection of particular design elements, which may in turn determine users emotional responses to the design outcome. The criteria for the categories of type as image, experimental typography, etc., are based on the appearance and presentation mode of typographic design outcomes. Based on the 3E (emotionalise design, emotional design, emotion design) model proposed by the above-mentioned scholars, emotion in type/typography can be categorised according to the three following criteria. Emotion in type/typography elicits an emotional response from users. Most typographic-design experts agree that the majority of fonts have the potential to elicit emotional responses from users. However, this claim is not comprehensive enough to constitute a criterion for emotion in type/typography. As typography is a tool for communication, it is designed for mass use: that is, not only by professionals or experts in the field of typographic design. Most fonts and typefaces have a certain level of emotional potency. Emotion in type/typography should thus be easily recognisable to laymen (those who are not practising designers and have never received training in typographic design). Laymen should recognise the emotional concern(s) of a typographic design as soon they see it. This category of typography should thus not include nuanced typographic changes that can only be discerned by professionals. The category emotion in type/typography should be defined by its ability to elicit emotion from all users (including laymen), allowing them to identify the emotional concerns of the design easily and fully on both a visual and a physical level. According to Ho and Siu (2009a), the emotional concerns of a design have the capacity to elicit corresponding emotional responses from the users/consumers of the design. These emotional responses are usually determined by the style, function, form and usability of the design, and shape the users experience of consuming the product. In other words, a design outcome may affect its user emotionally by making them happy, annoyed or excited, for example. Furthermore, it may motivate the user to recall or imagine related events or relevant experiences that in turn alter their existing emotions or stimulate new ones. This whole process can thus be regarded as emotional design. Emotions may influence designers decision making during the design process. In many cases, designers experience emotional responses to stimulants in the external environment that influence their decision making regarding aspects of the design process that will in turn have emotional outcomes. As a result, each design outcome embodies certain facets of its designers emotions. When the design is consumed or used, these emotional concerns may elicit corresponding emotions from its users/consumers. Yoshimaru Takahashi (2008), a prominent designer in Japan, has also explored the application of design and emotion principles to graphic design. In his book Emotional Typography, he described some typographic projects influenced by his own emotional responses to external stimulants (such as his cultural background and immediate physical environment). As shown in Fig. one of his projects reflects his changing emotional response to watching rainfall, which influenced his selection of different kinds of lines to depict the changing appearance and sensation of rain, from drizzle to downpour. The resulting designs for letters express Takahashis variable emotional response to rainfall, while maintaining a rational and consistent typeface. experienced a changing emotional response to the stimulant of rainfall. He chose different kinds of lines to depict the changing appearance and sensation of rain, from drizzle to downpour. The resulting designs for letters express his variable emotional response to rainfall, while maintaining a rational and consistent typeface.

Emotion in type/typography as an alternative category for typography

N°06 - 9pt

Emotion in type/typography is not defined by the visual attributes of the designs outcome, such as outcome as form, outcome as image or outcome as colour. Rather, it is an alternative means of classifying typography, referring to typographic designs that are influenced by the emotions of their designers. Designers use emotional properties to inform their decision making during the design process, determining their selection and arrangement of forms, graphics and colours, for example.

Persuasion in the digital era

Content source : *Persuasive Technology: Using Computers to Change What We Think and Do*. (2003), B.J. Fogg, Stanford University, San Francisco, CA. Morgan Kaufmann Publishers.

Authors

Hugo Lopez - Esad·V, Muzafer Demireva - IUE VCD

General concept

The layout of this text extensively uses rotations and paragraph special positionning. The challenge of not using a GUI based software for this kind of layout may not be very relevant, but it gives us the proof that it can be done with CSS in web-to-print. The idea of the text is to emphasis on how digital technologies can change the way see things and presuade us to think in a particular way. This project shows many computer interfaces on the user's scrolling : the more one scroll, the more iconographic objects appears. By clicking the print button, the printable version is accessed and show new pages at the end : one that show the mouse positions during the website consultation, and an otherone showing the scrolling amount in the shape of a chart.

The Maze

Demo

Sources

Content source : *Fear and design : how can design impact on fear? how can design raise questions about fear?* Jenny Bergström, 2007, Nordes 2007: Design Inquiries, 27-30 May, University of Arts, Craft, and Design, Stockholm, Sweden.

The story text and illustrations are originals and were created during the workshop.
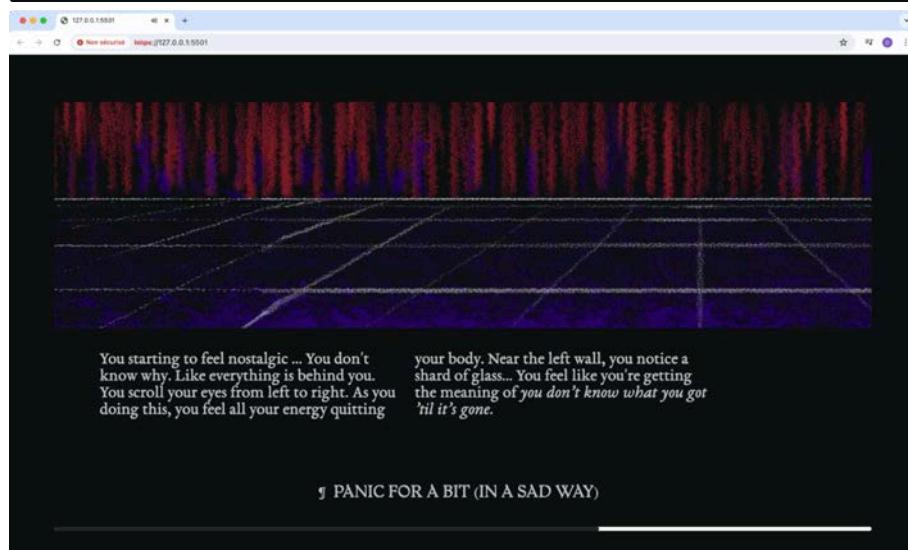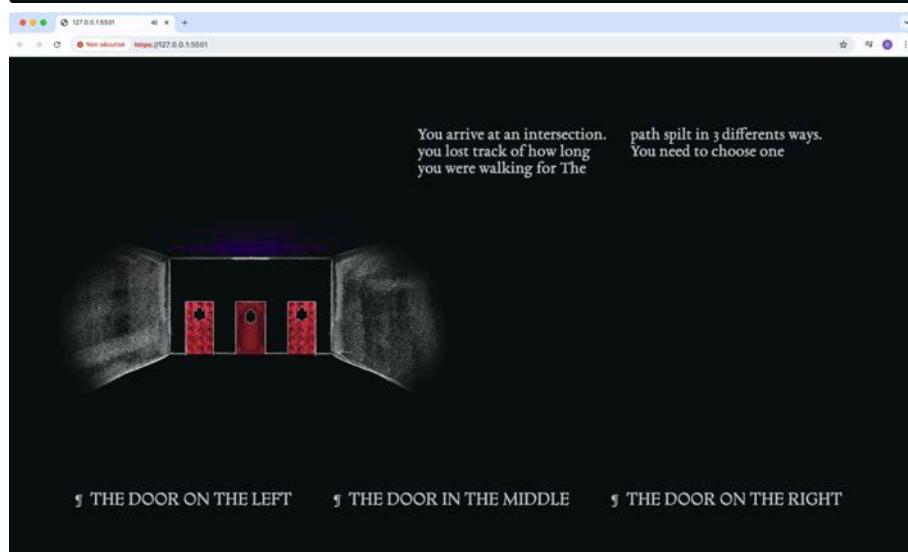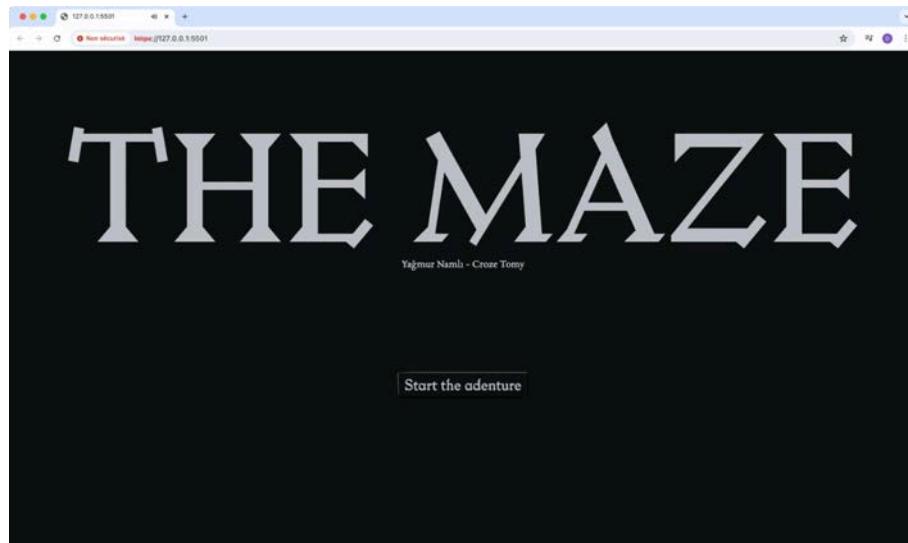
Authors

Croze Tomy - Esad·V, Yağmur Namlı - IUE VCD
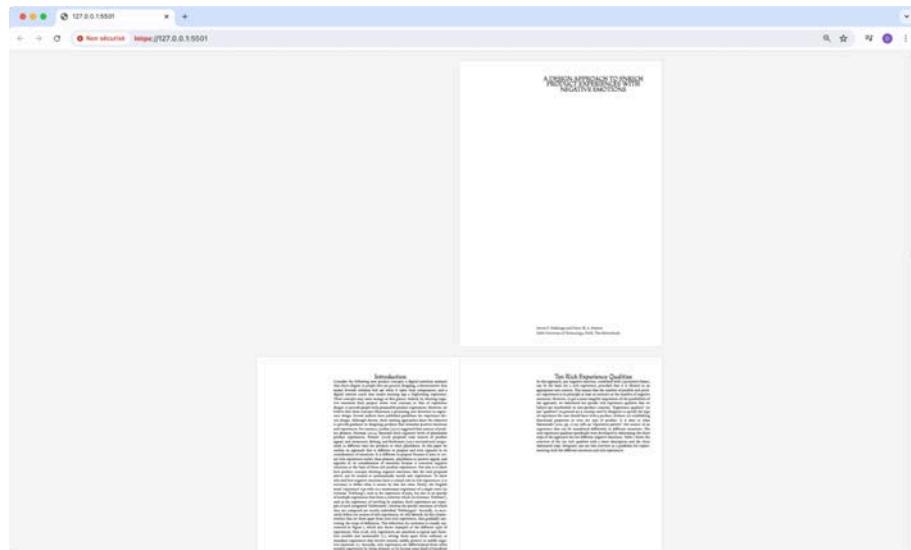
General concept

A visual novel can be explored by the user (the player, the reader). The path that has been choosen into the maze can lead to various ending. Each steps is memorized as every node of the story is associated to a part of the article about *Fear and design*. When one end is reached, the paginated version of the article parts can be printed.

This project requiered specific developements to make the story more easy to write. A lightweight visual novel engine has been written for the occasion and can be reused for various other stories with the same interactive principles. The main technical idea is to organise several StoryNodes inside a StoryContext that will handel each node media inside an iFrame. The engine itself can be found in the `js` folder.

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Conclusions and futur works

This workshop concludes the propagation cycle of the EPE project. It provides an opportunity to finish with projects that fully embrace the relationship between a medium that can be consulted interactively on screen (a website) and a version that can be printed. The nature of the projects is therefore different from those of workshop propagation #1, in Sfax, since the design and creation of interactive graphic interfaces was added to the design of a page layout using source code.

It is now clear that art and design school curriculum that wants to invest into web-to-print must include programming and code courses as early as possible. Indeed, it is now possible to move away from proprietary software in a wide range of digital design activities, as we can see here with the design of textual and graphic content. But this requires in-depth knowledge of what software is made of: code and the creation of software tools using programming. So we need to find ways of persuading design students who do not yet have a technical background in software engineering that they need to make the effort to learn it. Without this knowledge, which is now essential for design creation in professional environments, the very value of art and design school and university curriculum is being undermined, as the courses no longer correspond to the reality of the jobs that await students after they graduate. Our prototype online editor is a step in this direction, providing a gateway into the vast field of digital creation for graphic design students.

The prototyping phase of the EPE project will be fundamentally different from this initial propagation phase, since it is now a question of going in-depth into the cutting-edge technical issues that are currently preventing web-to-print from being truly used in a professional context. Our engineering school partners, Pagora in particular, will be able to help us identify the major bottlenecks and describe them in as much detail as possible, so that we can then use our combined expertise to come up with draft solutions.
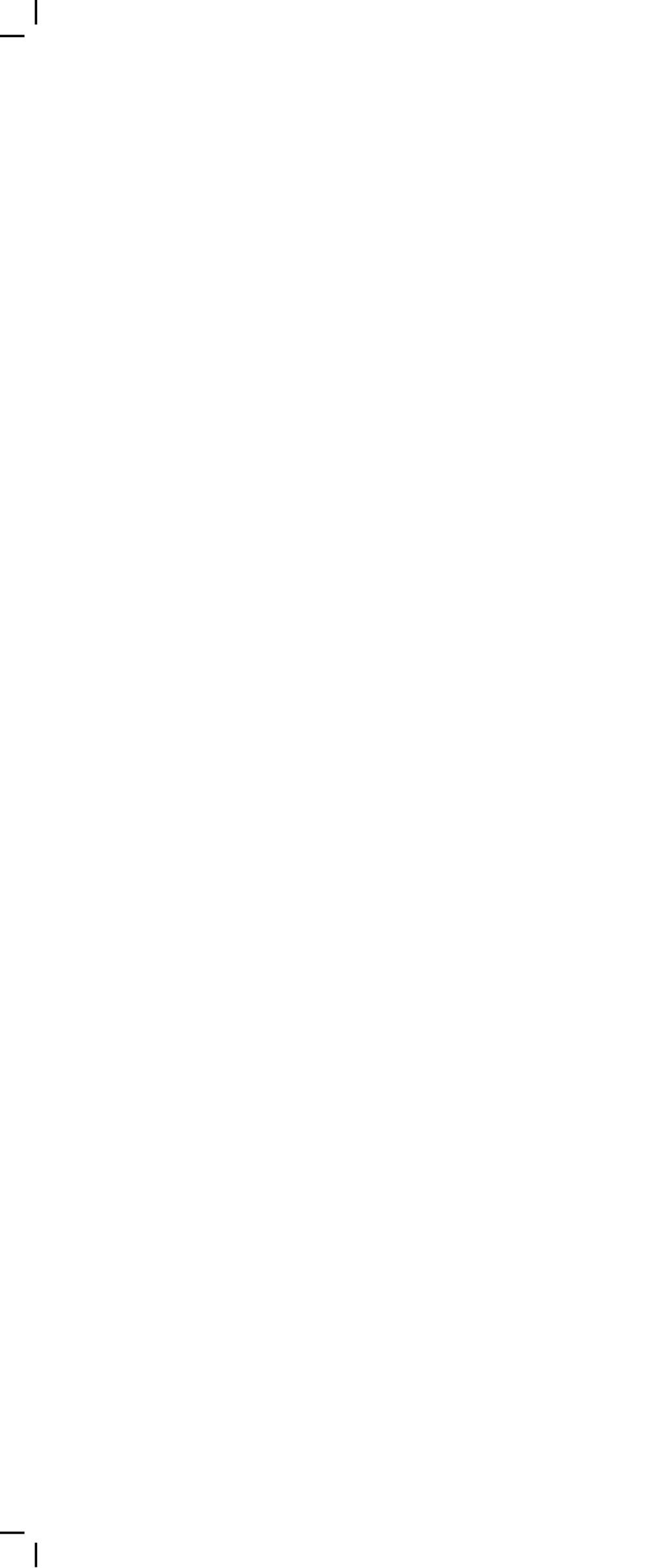
CROATIA, STUNNING LAND OF BEAUTY AND RICH HERITAGE

Croatia, nestled at the crossroads of the Adriatic Sea and the European continent, captivates visitors with its diverse beauty and rich cultural heritage. From the picturesque Adriatic islands and coastline, through mountain ranges and national parks, to charming towns and vibrant cities, Croatia offers something for everyone. For those seeking a more active vacation, Croatia boasts impressive mountain ranges such as Velebit, Dinara, and Biokovo. Hiking, cycling, climbing, and trekking are just some of the ways to enjoy the magnificent views and fresh mountain air.

National parks like Plitvice Lakes, Paklenica, and Krka enchant with their waterfalls, canyons, and lakes, offering unique nature experiences.

Croatia prides itself on a rich cultural heritage that spans from antiquity to the present day. Cities like Dubrovnik, Split, and Zadar bewitch with their old town cores, historical landmarks, and rich museum and gallery offerings. Charming towns of Istria and Dalmatia, such as Rovinj, Pula, and Trogir, offer a pleasant atmosphere and insight into the traditional way of life. Zagreb, the capital of Croatia, impresses with its rich cultural scene, numerous museums and galleries, and a lively atmosphere.

ADRIATIC COAST AND ISLANDS

More than 1,200 Croatian islands hide, like treasure ships, thousands of stories about the beauty of nature, the richness of culture and the splendor of gastronomy. Croatia's islands, peculiar because of their number and separation, are like Mediterranean pearls on a necklace that decorates the Adriatic coast.

NATIONAL PARKS AND NATURAL BEAUTIES

Croatia proudly boasts eight national parks and eleven nature parks that enchant with their unique beauty. Each park offers diverse ecosystems, rich flora and fauna, and plenty of opportunities for active vacations and enjoying nature. Croatia proudly bears the title «land of a thousand islands». Over 1200 islets scattered across the Adriatic Sea are true oases of beauty, attracting tourists worldwide. Each island has its unique story and charm, offering a variety of experiences.

CITIES WITH RICH HISTORY

Croatia is proud of its rich cultural heritage that spans through the centuries, from antiquity to the present day. Its cities harbor a multitude of cultural jewels, from remnants of Roman and medieval architecture to numerous museums and galleries.
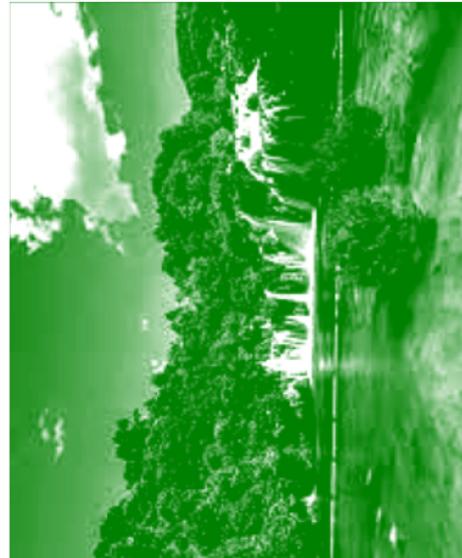
A GASTRONOMIC PARADISE FOR THE PALATE

Croatian cuisine is far from monotonous. It's a true symphony of different tastes and aromas, reflecting the country's rich cultural heritage and geographical diversity.

Hvar - This sunny island is known for its lavender fields, vibrant nightlife, and charming towns. Stari Grad Hvar captivates with its rich history and cultural heritage, while Hvar Town offers numerous restaurants, cafes, and clubs for enjoying night adventures. For those seeking relaxation, beaches like Pokonji Dol and Dubovica offer crystal-clear sea and stunning sunsets.
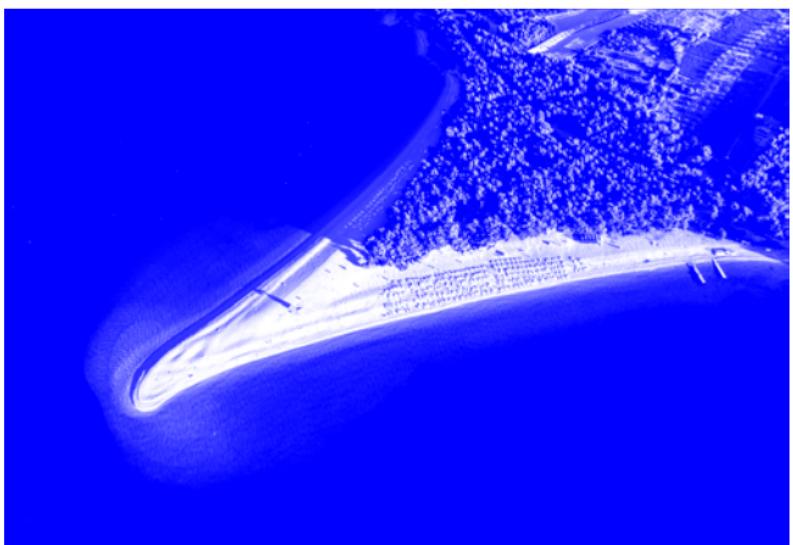
Krka National Park - Known for its waterfalls and canyons, Krka offers numerous hiking trails, boat rides, and swimming in the waterfalls. The most famous waterfall is Skradinski buk, with 17 cascades flowing into the Krka river.

Brač - This island is home to Zlatni Rat, one of the world's most beautiful beaches. The beach extends over a kilometer and changes shape depending on sea currents. Alongside Zlatni Rat, Brač also offers other natural wonders like Vidova Gora, offering panoramic views of the islands and the Dalmatian coast. For active vacation enthusiasts, Brač is ideal for hiking, cycling, and diving.

Biokovo Nature Park - Due to its beauty and attractiveness, the park has become a popular destination for day trips from Makarska and Split. In 2021, Biokovo Nature Park received the prestigious « EDEN » award in the category « Excellence in Sustainable Tourism ». This award confirms the exceptional values of the park and its contribution to the sustainable development of tourism in the region.
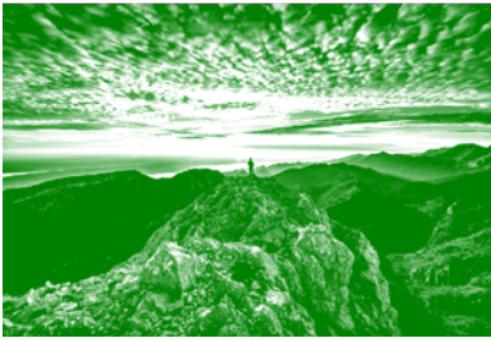
On the islands, you can enjoy fresh fish and seafood, caught that day. Popular are fish brodetto, grilled octopus, and squid. The islands also offer delicious cheese platters with indigenous cheeses, prosciutto, and olives.
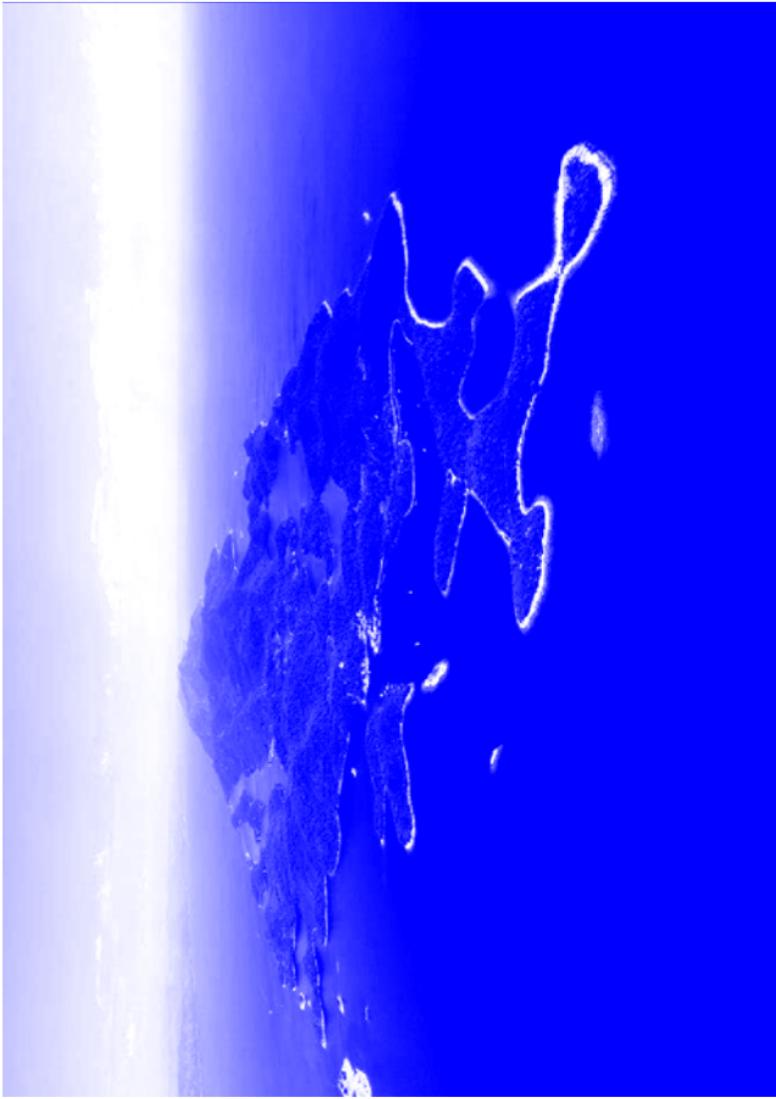
Biokovo Nature Park - This park is located on the Biokovo mountain, known for its imposing rocks and beautiful views of the Adriatic Sea. The park offers numerous hiking and biking trails, as well as the opportunity for climbing and speleology.
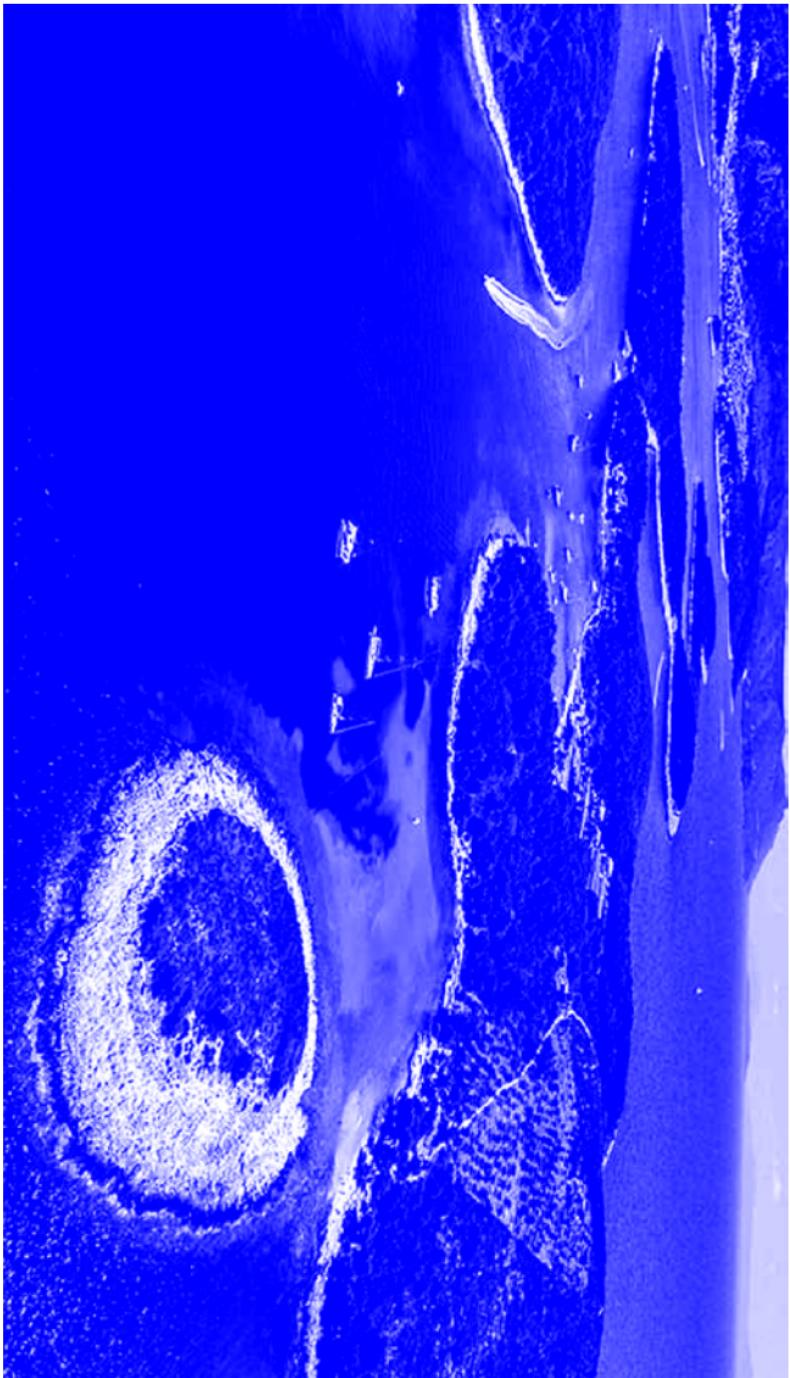
Paklenica National Park - This park is a paradise for climbers, with imposing rocks rising over 400 meters. The park also contains many caves, as well as the Velika Paklenica canyon.

Mljet - This island is a national park known for its lakes, lush vegetation, and tranquil atmosphere. Mljet National Park offers numerous hiking and biking trails, as well as the opportunity to rent boats and kayaks to explore the lakes. Mljet is ideal for those seeking relaxation in nature and escape from the crowds.

People's Square - The lively center of Split is surrounded by a rich mix of historical buildings, cafes, and shops. Enjoy the atmosphere of the square and watch the passersby.

Adriatic Coast - Besides the stunning islands, Croatia boasts an enchanting coastline. Cities like Dubrovnik, Split, and Zadar are treasure troves of cultural landmarks, gastronomic delights, and entertainment options. Dubrovnik, encircled by impressive walls, is dubbed the «pearl of the Adriatic» and is listed as a UNESCO World Heritage site. Split, with Diocletian's Palace, offers a unique journey into Roman history, while Zadar delights with modern installations such as the Sea Organ and Greeting to the Sun.

Varaždin – Besides the rich cultural heritage, Varaždin is also proud of its greenery. Numerous parks, such as the forest and botanical garden, and Park Maksimir, offer oases of peace and relaxation in the heart of the city. Varaždin's green spaces have contributed to the award of the prestigious title of European Green City 2023, confirming the city's commitment to sustainability and environmental protection.
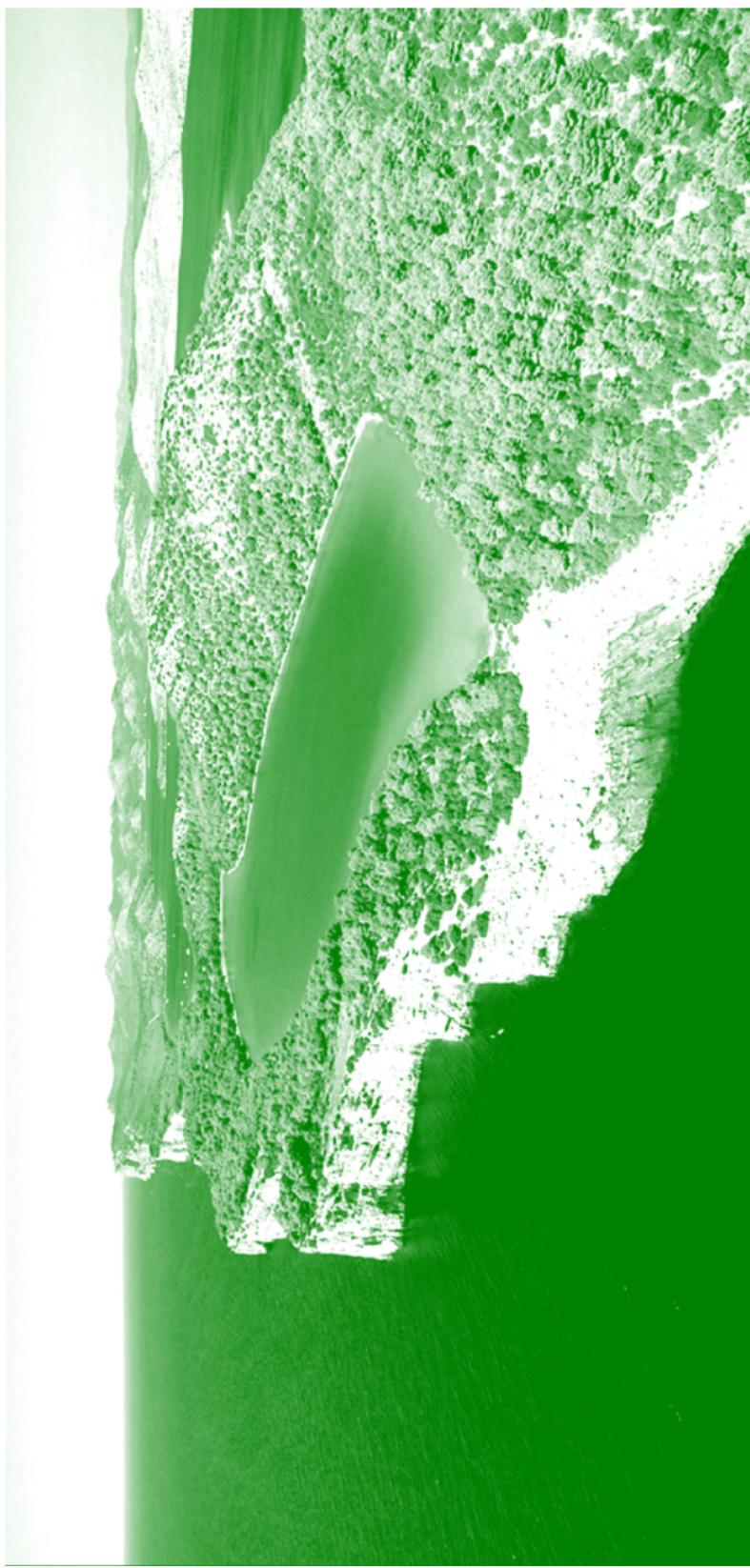
Plitvice Lakes National Park - Listed as a UNESCO World Heritage site, Plitvice Lakes are a series of cascading lakes and waterfalls that stretch through a lush forest. The park offers numerous hiking and biking trails, as well as boat rides on the lakes.

Kornati National Park - A group of 89 islands and reefs, Kornati are ideal for boat trips, diving, and swimming in the crystal-clear sea. The park is known for its bare karst rocks and rich underwater world.

Dubrovnik - The Old Town of Dubrovnik, with its impressive walls and towers, has been proclaimed the «pearl of the Adriatic» and is listed as a UNESCO World Heritage site. Walking the streets of the Old Town, such as Stradun, and enjoying the panorama from the city walls are truly unforgettable experiences.
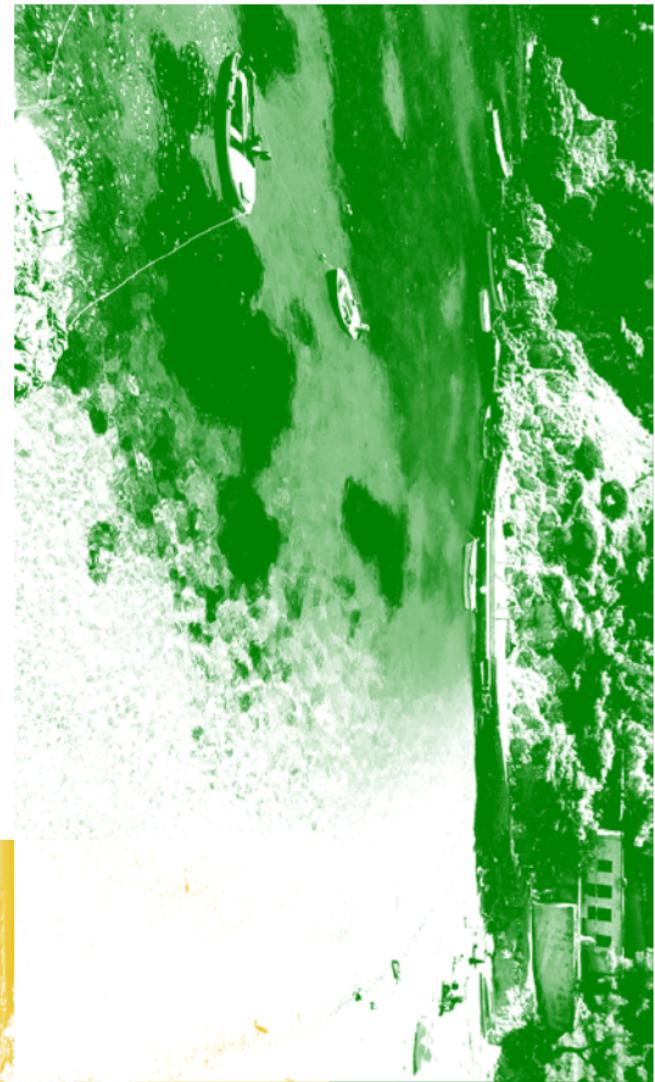
Trogir - Cathedral of St. Lawrence:: The heart of Trogir and a testimony to the city's rich past is the Cathedral of St. Lawrence. The construction of this three-nave basilica began in the 13th century in the Romanesque style and was later expanded in the Gothic and Renaissance spirit. The cathedral's facade amazes visitors with the portal of master Radovan, a

Mljet National Park – This park encompasses two salt lakes, Veliko and Malo jezero, and a lush forest. Mljet offers numerous hiking and biking trails, as well as the opportunity to rent boats and kayaks to explore the lakes.

Riva:: The seaside promenade is a favorite destination for walking, enjoying the sea breeze, and the beautiful views of the islands. Relax to the sound of the waves and feel the charm of Split.
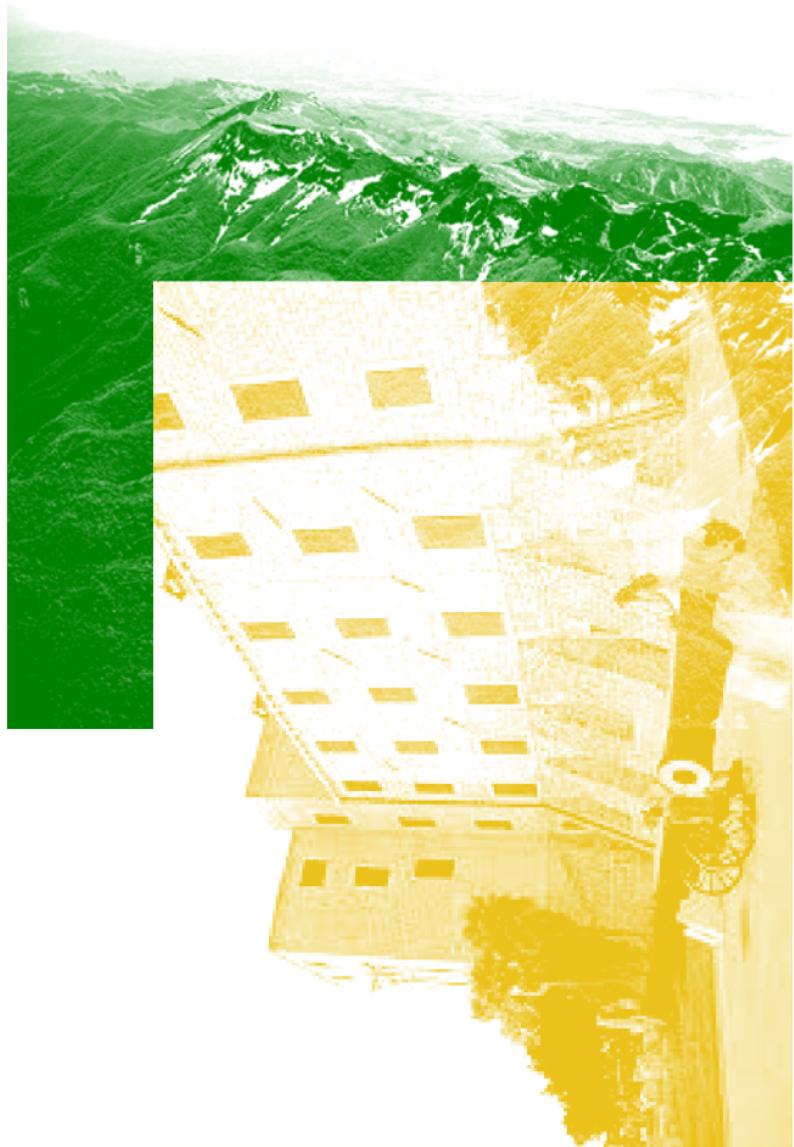
Trogir - Ćipiko Palace:: Rising in the heart of Trogir is the Ćipiko Palace, a monumental complex that bears witness to the power and wealth of the Trogir noble family Ćipiko. The palace is actually a combination of several buildings constructed over the centuries, where Romanesque, Gothic, and Renaissance styles intertwine into a harmonious whole. The facade of the palace is decorated with the inscription « Nosce te ipsum » (Know thyself), and the interior boasts valuable paintings, frescoes, and a Gothic triforium on the facade.

Risnjak National Park - This mountainous park is known for its forests, mountain peaks, and waterfalls. Risnjak offers numerous hiking and biking trails, as well as the opportunity for climbing and speleology.

Northern Velebit National Park - This park is located on the Velebit mountain, known for its karst formations, rich flora and fauna, and endemic species. The park offers numerous hiking and biking trails, as well as the opportunity for climbing and speleology.

Šibenik's cultural life. events, making it a dynamic center of and is used as a venue for cultural educational programs and workshops works of art. The museum also offers prehistoric finds to Renaissance different historical epochs, from includes a series of objects from The permanent museum exhibition from prehistory to the present day. illustrating the history of Šibenik offers a rich collection of artifacts Šibenik City Museum – The museum

Kopački Rit Nature Park - This park is a wetland in the Danube region and home to many rare bird species. The park offers numerous hiking and bird-watching trails, as well as boat rides through the wetland.
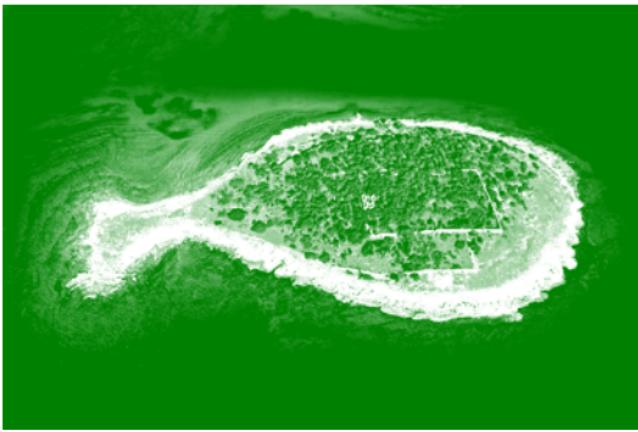
Bell Tower of St. Domnius in Split - Standing at 60 meters tall, the cathedral's bell tower offers unmissable panoramic views of Split, the islands, and the surrounding area. Climbing the bell tower is a true adventure not to be forgotten.

The Biokovo mountain offers breathtaking panoramic views of the Adriatic Sea and the island archipelago, revealing the magical beauty of the Dalmatian coast. The flora and fauna of the park are extremely rich and diverse, with over 1500 plant and 1000 animal species. Forests of beech, fir, and black pine cover the mountain slopes, while endemic plant and animal species can be found on the rocky terrains.

In the continental part of Croatia, you can enjoy traditional dishes rich in flavors and aromas. Roast pork, stuffed cabbage, and goulash are just some of the specialties that will delight your palate. For pasta lovers, there are makaruni with ragu, pljukanci, and žganci. Popular are also šunkarica, kulen, and sausages, as well as homemade cheese and cream.

Brijuni National Park - A group of 14 islands in the Adriatic Sea, Brijuni are known for their rich history, flora, and fauna. The islands contain Roman ruins, a safari park, and many hiking trails.
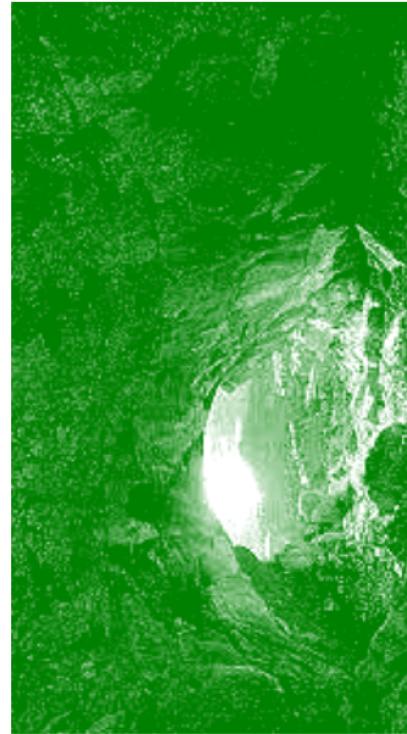
Biokovo Nature Park, an untouched
natural oasis, is located in the
Dalmatian region, along the Adriatic
Sea, just above the Makarska Riviera.
Its area of 196 km² encompasses
impressive mountain peaks, deep
valleys, and picturesque karst
landscapes. The magnificent peak of
Sveti Jure, rising to a height of 1762
meters, stands as the third highest
peak in the Republic of Croatia.

Lovrijenac Fortress in Dubrovnik -
Also known as « Dubrovnik's
Gibraltar », this impressive fortress
on a cliff outside the city walls once
defended Dubrovnik from attackers.
Today, it's a popular tourist
destination with incredible views of
the city and the sea.
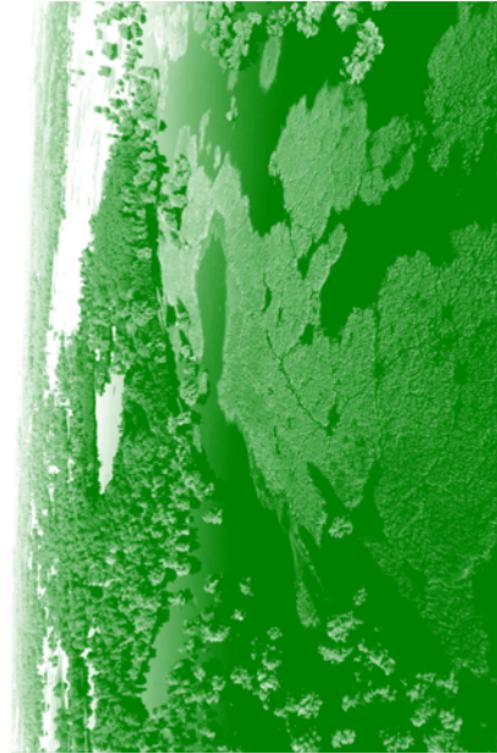
Croatia is also known for its wines. Winemaking in Croatia has a long tradition, and wines from Dalmatia and Istria are particularly popular. Stroll through wineries and tasting cellars and enjoy the flavors of indigenous varieties such as Plavac Mali, Pošip, Graševina, and Žlahtina.

Kopački Rit Nature Park, located in Baranja, Croatia, represents an oasis of untouched nature and richness of the wetland ecosystem. Founded in 1976, this park spans 177 km² and includes a series of marshes, lakes, forests, and meadows.
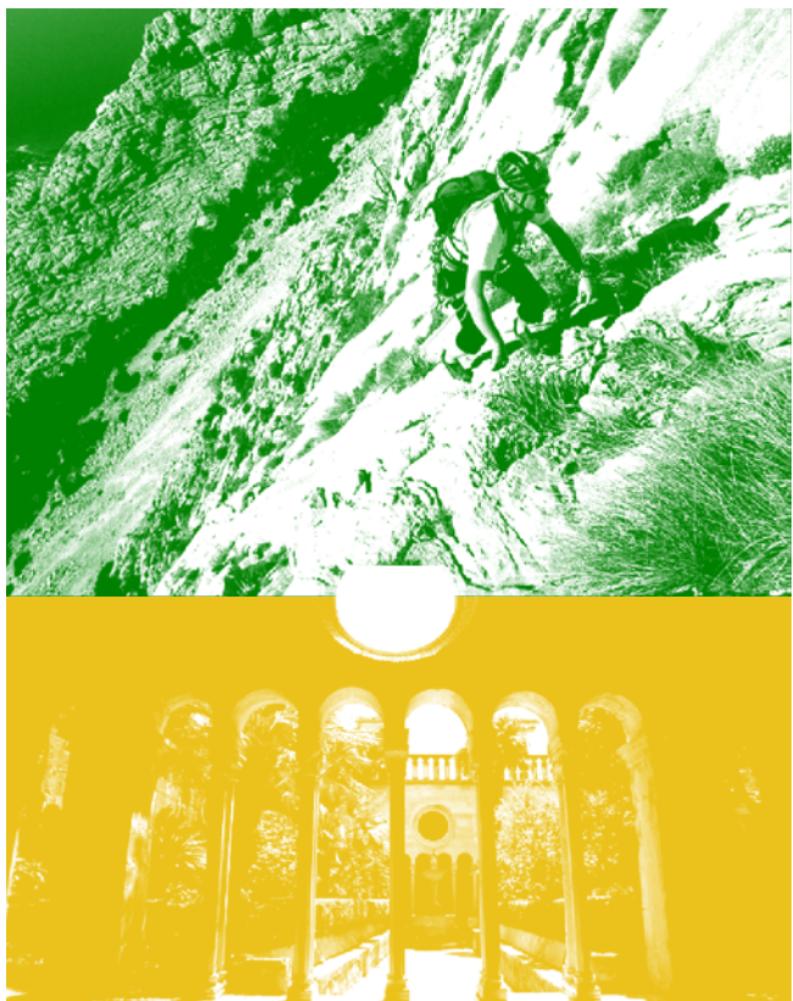
Biokovo Nature Park was declared in 1981 with the aim of preserving and valorizing its exceptional natural values. Biokovo boasts an extraordinary karst relief characterized by steep rocks, deep pits, and picturesque karst springs.

Korčula - Known for its old town preserved in its original form from the 13th century, Korčula's streets are paved with stone and full of charming shops, cafes, and restaurants. Korčula is also famous for the legend of Marco Polo, said to be born on this island. Besides rich history, Korčula offers beautiful beaches, coves, and vineyards.

Lonjsko Polje Nature Park - The park also includes two villages:: Čigoč, known as the «First European Stork Village» due to the large number of stork nests on the roofs of houses, and Krapje, known for its traditional way of life and ethnographic museum.

Franciscan Monastery in Dubrovnik - Besides rich architecture, the monastery is known for its 14th-century pharmacy, one of the oldest in Europe. Discover the secrets of Franciscan monks and enjoy the peace of the monastery's garden. Cathedral of the Assumption of the Blessed Virgin Mary - An imposing baroque cathedral with a richly decorated interior. Familiarize yourself with masterpieces of art and surrender to the magnificent atmosphere of the cathedral.
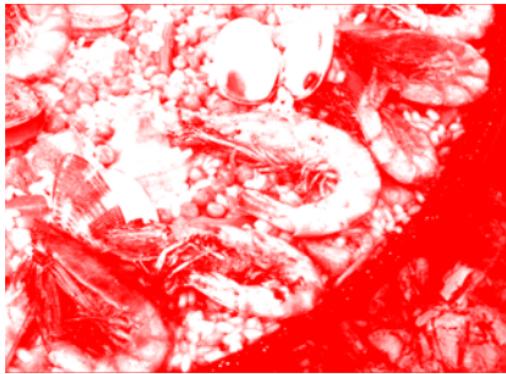
The Biokovo park is also rich in speleological sites and sources of pure mountain water. Hiking is one of the most popular activities in the park, and hikers eagerly climb the peaks of Sveti Jure and Vošac, enjoying breathtaking panoramic vistas. For cyclists, trails winding through the park offer a unique nature experience. Climbers can try their hand on arranged rocks of various difficulties, while speleologists can explore the secrets hidden in caves. For those seeking adventure, paragliding descent from the peak of Vošac is available, offering an adrenaline-fueled flight experience above the mountain and sea.

Biokovo is home to wild goats and mouflons that can be encountered in the forest areas of the park. The park also houses the oldest Croatian mountain lodge «Vošac», built in 1895. The Biokovo mountain has been a filming location for numerous movies, including the famous film «Winnetou».

Zagrb - Traditional cafes and restaurants sit on the edge of the square, offering an ideal spot for rest and people-watching. Furthermore, a short walk leads to the distinctive Church of St. Mark. With its Gothic portal and the city's coat of arms on the facade, this 13th-century church is one of Zagreb's most important symbols. The church preserves a rich history and numerous valuable art artifacts, bearing witness to the religious and cultural life of the city through the centuries.

On the coast of Croatia, Mediterranean cuisine dominates, known for its healthy and delicious dishes. Fresh seafood, such as fish, shrimp, lobster, and squid, can be enjoyed in various ways, grilled, baked, in fish soups, and brodettos. Olive oil, produced in Dalmatia and Istria, is an indispensable ingredient in Mediterranean cuisine and gives dishes a distinctive flavor. Alongside seafood specialties, popular are Dalmatian pašticada, grilled lamb, and brudet.
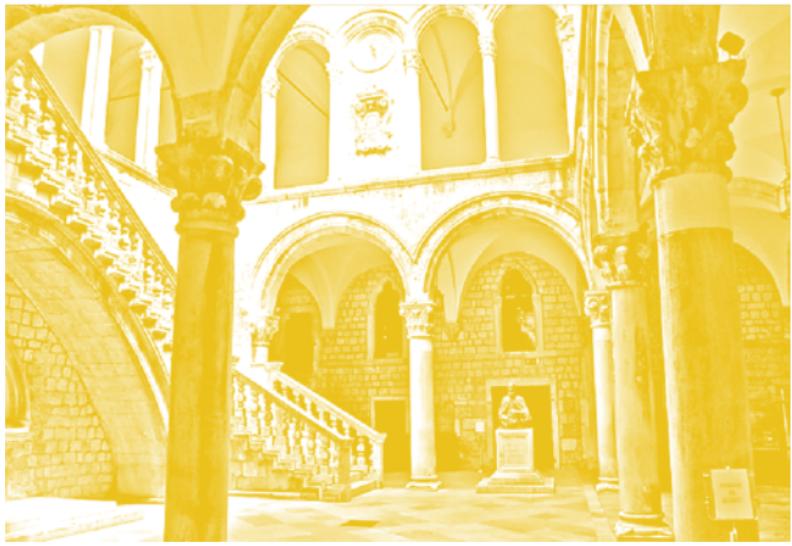
Its unique beauty and biodiversity have resulted in its inclusion in prestigious UNESCO lists:: Ramsar sites of international importance and World Heritage in the category « Biosphere Reserves ».

Lonjsko Polje Nature Park - Besides the rich ornithofauna, Lonjsko Polje is home to many other animals. The park is inhabited by about 50 mammal species, including deer,horses, wild boars, and otters. The waters of the park are rich in fish, and 10 reptile and 12 amphibian species have been found.
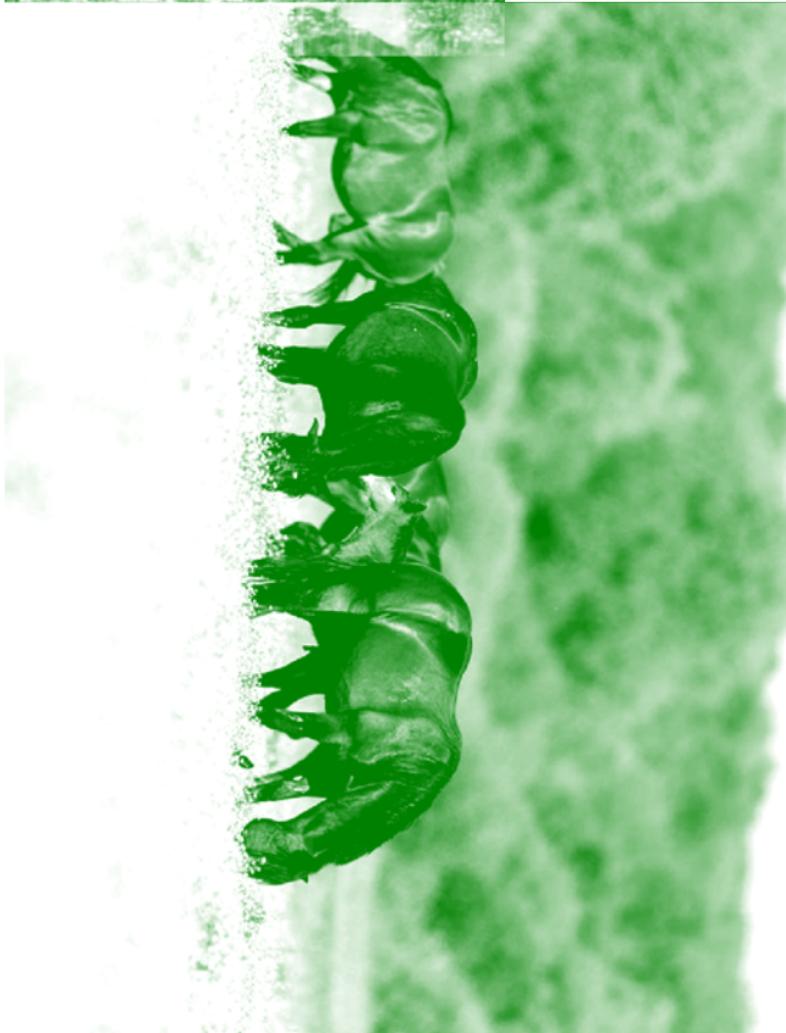
Rector's Palace in Dubrovnik - The former seat of Dubrovnik's government, now a museum with a rich collection of art and historical artifacts. Discover the fascinating history of the Republic of Dubrovnik through this impressive building.

Kopački Rit Nature Park - The park is inhabited by about 55 mammal species, including deer, roe deer, wild boars, and otters. The waters of the park are rich in fish, and 10 reptile and 12 amphibian species have been found.

Zadar - Known for the Sea Organ and Greeting to the Sun, modern installations that delight tourists. Zadar is also rich in Roman and medieval landmarks, such as the Forum and the Church of St. Donatus.

Split - Diocletian's Palace, built in the 4th century, offers a unique journey into Roman history. This palace, listed as a UNESCO World Heritage site, is today a vibrant part of the city with shops, cafes, and restaurants.

Šibenik - Old Town - A walk through the charming streets of Šibenik's Old Town is a true adventure through rich history. Within the Old Town, you can find a series of stone buildings, churches, and palaces, among which the Duke's Palace, the City Loggia, and the Church of St. Krševan stand out.

Kopački Rit Nature Park - Tikveš Castle, built in the 18th century, adds to the cultural-historical value of the park and offers insight into the rich history of the region.

Zadar - Forum - The 1st-century Roman forum, now the center of Zadar, is surrounded by historical buildings like the City Loggia and the Church of St. Donatus. Familiarize yourself with Zadar's Roman past and enjoy the atmosphere of the forum.

In addition to these popular destinations, Croatia offers a plethora of other islands and coastal towns worth exploring. The island of Vis attracts adventure lovers with its hidden coves and beaches, while the island of Rab enchants with lush vegetation and sandy beaches.

Cities like Šibenik, Rovinj, and Pula offer rich cultural heritage and a picturesque atmosphere.

Rebeka Šćulac & Hugo Lopez

EPE Workshop

Propagation #2

Zagreb, Mars 2024

Grafički dizajn

Hrvatska

Exploring graphic design in Croatia

Exploring graphic design in Croatia

Introduction

In the vast realm of visual communication, where words may fall short, images take center stage. This is where graphic design emerges as a powerful catalyst, bridging the chasm between creativity and communication. It's the artful orchestration of shapes, colors, and typography that transforms mere ideas into captivating visual narratives, leaving an indelible imprint on our minds and emotions. At its core, graphic design is more than just arranging elements on a canvas; it's a language—a universal dialect that speaks volumes without saying a word.

From the intricate curves of a logo to the harmonious interplay of colors in a poster, every stroke and hue serves a purpose, weaving a story that captivates, informs, or inspires.

But what exactly is graphic design? To put it simply, it's the marriage of aesthetics and functionality—a delicate dance where form meets function to convey meaning and evoke emotions.

Whether it's a sleek corporate identity, a thought-provoking advertisement, or an intuitive user interface, graphic design permeates every facet of our lives, shaping our perceptions and interactions in ways both subtle and profound.

Graphic design is a dynamic and multifaceted discipline that combines artistic creativity with strategic thinking to communicate messages visually. It encompasses a wide range of mediums, from print to digital, and plays a crucial role in shaping the visual identity of brands, conveying information, and evoking emotions in audiences. Graphic design is the art of visual communication. It involves the creation and arrangement of images, typography, and other elements to convey a message or idea effectively. Whether it's designing a logo, a website, a poster, or a product packaging, graphic designers employ various techniques and principles to capture the attention of their target audience and communicate the desired message.

Nestled along the scenic Adriatic coast, Croatia boasts a rich cultural heritage and a burgeoning creative scene. In recent years, the field of graphic design has emerged as a vibrant and dynamic force within the country's artistic landscape, blending traditional craftsmanship with modern innovation to create visually stunning and impactful designs. Graphic design in Croatia is a reflection of the country's diverse cultural influences, historical legacy, and contemporary aspirations.

From the intricate patterns of traditional Croatian embroidery to the avant-garde aesthetics of contemporary art movements, Croatian graphic designers draw inspiration from a wide range of sources, infusing their work with a unique sense of identity and authenticity. They have been making significant contributions to various industries, including advertising, publishing, branding, and digital media. In this comprehensive exploration, we'll delve into the history, influences, key players, notable works, and future prospects of graphic design in Croatia.

Historical Overview

The roots of graphic design in Croatia can be traced back to the country's rich artistic traditions. Croatia has a long history of visual expression that continues to inform and inspire contemporary designers. Croatia's graphic design tradition has roots that stretch back centuries, influenced by a diverse array of cultures and historical events. The country's strategic location at the crossroads of Central Europe, the Mediterranean, and the Balkans has resulted in a rich tapestry of artistic influences, ranging from Roman and Byzantine to Venetian and Ottoman.

One of the earliest manifestations of graphic design in Croatia can be found in the illuminated manuscripts produced during the Middle Ages, particularly in monasteries and scriptoria.

These manuscripts, adorned with intricate calligraphy, illustrations, and decorative motifs, served both practical and aesthetic purposes, preserving and disseminating knowledge in a visually compelling manner.

During the Renaissance and Baroque periods, Croatian artists and craftsmen continued to refine their skills in graphic design, producing elaborate prints, engravings, and book illustrations.

The influence of Italian Renaissance art, coupled with local traditions and motifs, resulted in a distinctively Croatian aesthetic that found expression in religious iconography, heraldry, and decorative arts.

The 19th and early 20th centuries witnessed significant developments in Croatian graphic design. Artists and designers sought to create a visual language that reflected Croatia's national identity and aspirations for independence, drawing inspiration from folk art, folklore, and indigenous motifs.

The establishment of art schools, academies, and professional associations in the late 19th and early 20th centuries played a crucial role in nurturing and promoting graphic design talent in Croatia. These institutions provided aspiring designers with the training, mentorship, and exposure needed to excel in the field, laying the groundwork for future generations of graphic artists.

In the modern era, graphic design in Croatia has evolved in tandem with advancements in technology, globalization, and changing consumer preferences. Today, graphic design plays a crucial role in shaping Croatia's cultural identity, promoting tourism, supporting local businesses, and advocating for social causes. From branding and advertising to editorial design and digital media, graphic designers in Croatia are at the forefront of innovation, pushing the boundaries of creativity and challenging the status quo.

Influences and Inspirations

At the heart of graphic design are principles that guide designers in creating visually appealing and effective communication pieces. These principles include balance, contrast, alignment, hierarchy, proximity, and repetition. By understanding and applying these principles, designers can create designs that are aesthetically pleasing, easy to understand, and memorable.

Croatian graphic design is characterized by its eclectic blend of influences, ranging from traditional folk art and historical architecture to contemporary design movements and global trends. The country's diverse cultural heritage, shaped by centuries of interaction with neighboring civilizations, provides a rich source of inspiration for designers seeking to create work that is both authentic and innovative.

One of the key influences on Croatian graphic design is the country's natural landscape, which encompasses stunning coastlines, picturesque islands, lush forests, and rugged mountains.

Many designers draw inspiration from the beauty and diversity of Croatia's environment, incorporating elements such as seascapes, flora, and fauna into their work to evoke a sense of place and identity.

Another significant influence on Croatian graphic design is the country's cultural heritage, which is manifested in its traditional crafts, rituals, and customs. Designers often incorporate motifs and symbols drawn from folklore, mythology, and religious iconography into their work, imbuing it with layers of meaning and symbolism that resonate with audiences on a deep emotional level.

In addition to local influences, Croatian graphic designers are also inspired by global design movements and contemporary trends. From Bauhaus and Constructivism to Minimalism and Postmodernism, designers in Croatia draw upon a wide range of stylistic influences and aesthetic philosophies to create work that is both visually engaging and conceptually rigorous.

The Design Process

The design process is a systematic approach that graphic designers follow to create effective and visually appealing solutions to design problems.

It typically involves several stages, including research, ideation, sketching, prototyping, and refinement. Each stage is essential for ensuring that the final design meets the client's objectives and resonates with the target audience. Designers may conduct interviews, surveys, and market research to gain insights into the audience's preferences, needs, and behaviors. They also analyze the competition and identify trends and best practices in the industry.

Research and discovery. This initial phase involves gathering information about the project, the target audience, and the client's objectives. Designers may conduct interviews, surveys, and market research to gain insights into the audience's preferences, needs, and behaviors. They also analyze the competition and identify trends and best practices in the industry.

Define goals and objectives. Once the research is complete, designers work with clients to establish clear goals and objectives for the project. This includes defining the desired message, tone, and overall look and feel of the design. Setting specific goals helps ensure that the design effectively communicates the intended message and achieves the desired outcomes.

Ideation and conceptualization. In this creative phase, designers generate ideas and concepts for the design based on the research and goals established earlier. This may involve brainstorming sessions, sketching, or creating mood boards to explore different visual directions. Designers experiment with various layouts, typography, color schemes, and imagery to find the most compelling and appropriate solution.

Sketching and wireframing. Once the initial concepts are developed, designers often create rough sketches or wireframes to visualize the layout and composition of the design. This allows them to quickly iterate and refine their ideas before moving on to the next stage. Sketching also helps communicate ideas to clients and team members and facilitates collaboration and feedback.

Design Development. With the concept finalized, designers begin the process of creating the actual design. This involves selecting appropriate typography, imagery, colors, and other visual elements to bring the concept to life. Designers use graphic design software such as Adobe Illustrator, Photoshop, or InDesign to create digital mockups and prototypes of the design.

Refinement and Iteration. Once the initial design is completed, designers solicit feedback from clients, colleagues, and other stakeholders. They carefully review the design, making adjustments and revisions based on the feedback received. This iterative process continues until the design meets the client's expectations and achieves the desired objectives.

Finalization and production. Once the design is approved, designers prepare the final files for production. This may involve optimizing images for

web or print, finalizing typography and layout, and ensuring that the design meets all technical specifications and requirements. Designers may also create style guides or brand guidelines to ensure consistency and coherence across different applications.

Implementation and delivery. Finally, the design is implemented and delivered to the client or stakeholders. This may involve printing marketing materials, launching a website or app, or distributing digital assets across various platforms. Designers may also provide ongoing support and maintenance to ensure that the design remains effective and relevant over time.

Overall, the design process in graphic design is a collaborative and iterative journey that involves research, creativity, problem-solving, and attention to detail. By following a systematic approach and embracing feedback and iteration, designers can create solutions that effectively communicate messages, engage audiences, and achieve desired outcomes. Graphic designers rely on a variety of tools and software to bring their ideas to life. Adobe Creative Cloud, which includes software such as Photoshop, Illustrator, and InDesign, is the industry standard for graphic design. Other tools, such as Sketch, Figma, and Canva, have also gained popularity for their versatility and ease of use.

Typography is the art and technique of arranging type to make written language legible, readable, and visually appealing. It plays a crucial role in graphic design, as the choice of fonts, sizes, spacing, and layout can greatly impact the overall look and feel of a design. Designers must consider factors such as readability, hierarchy, and brand consistency when selecting and using typography in their designs.

Color theory is the study of how colors interact with each other and with the human eye. It encompasses concepts such as color harmony, contrast, saturation, and temperature. Understanding color theory is essential for graphic designers, as color plays a significant role in evoking emotions, conveying meaning, and creating visual impact in designs.

While print and digital design share many similarities, they also have distinct differences. Print design involves creating visual materials for physical mediums such as brochures, posters, and packaging, while digital design focuses on creating interactive experiences for online platforms such as websites, apps, and social media. Designers must adapt their techniques and approaches accordingly to effectively communicate in each medium.

Branding is the process of creating a unique identity for a product, service, or organization. It involves defining the brand's values, personality, and visual elements, such as logos, colors, and typography. Graphic designers play a central role in branding, as they are responsible for creating visual assets that reflect and reinforce the brand's identity across various touchpoints.

User experience (UX) design focuses on enhancing the usability, accessibility, and satisfaction of a product or service for its users. It involves understanding user behaviors, conducting research, and designing intuitive interfaces that meet users' needs and expectations. Graphic designers often collaborate with UX designers to create visually appealing and user-friendly experiences across digital platforms.

The field of graphic design is constantly evolving, driven by technological advancements, cultural shifts, and changing consumer preferences. Trends such as minimalism, flat design, and responsive design have shaped the visual language of recent years, while emerging technologies like augmented reality (AR) and virtual reality (VR) present new opportunities for creativity and innovation in design.

As visual communicators, graphic designers have a responsibility to create designs that are ethical, inclusive, and socially responsible. This includes considering the impact of their work on diverse audiences, respecting intellectual property rights, and promoting environmental sustainability.

By upholding ethical standards and values, designers can contribute to positive social change and make a meaningful impact through their work.

Use of Croatian Language in Design

Aa Bb Cc Čč Ćć
Dd Dždž Đd Ee Ff
Gg Hh Ii Jj Kk Ll
Ljlj Mm Nn Njnj Oo
Pp Rr Ss Šš Tt
Uu Vv Zz Žž

The use of Croatian language in graphic design brings with it a number of advantages and disadvantages that designers should take into account when creating their works. Here is an overview of some key aspects::\

Advantages:

Local Connectivity: The use of the Croatian language allows designers to connect directly with the local audience and the target market in Croatia. This can result in a better understanding of the needs, preferences and cultural contexts of the audience.

Personalization and Personal Contribution: The use of Croatian language allows designers to personalize their work and add their unique stamp through the use of local idioms, expressions and references that are close to the target audience.

Cultural Relevance: The use of the Croatian language can increase the cultural relevance and authenticity of the design, especially in cases of projects promoting Croatian culture, tradition or local brands.

Emotional Connection: Using your mother tongue can cause stronger emotional reactions in the audience, giving them a sense of closeness, belonging, and understanding that is more difficult to achieve when using a foreign language.

Preservation of Languages and Culture: The use of Croatian language in design can contribute to the preservation of Croatia's linguistic and cultural identity, promoting the richness and diversity of local culture and tradition.

Disadvantages

Limited Audience: The use of Croatian can limit the design audience to the Croatianspeaking area, reducing the potential range and impact of works at the global level.

Technical Difficulties: Croatian language uses diacritical characters such as č, ć, ž, š, d, which can cause technical difficulties in using some fonts, software or digital platforms that do not support these characters.

Key Players and Design Studios

Croatia boasts a vibrant and diverse community of graphic designers, design studios, and creative agencies that are making waves both domestically and internationally. From established veterans to up-and-coming talent, the country's design scene is characterized by its dynamism, innovation, and collaborative spirit.

One of the most prominent design studios in Croatia is Bruketa&Žinić&Grey, founded in 1995 by partners Davor Bruketa and Nikola Žinić. Known for its bold, unconventional approach to branding and communication design, the studio has won numerous awards and accolades for its work, including several Cannes Lions and Red Dot Awards.

Another influential player in the Croatian design scene is Studio Sonda, founded by Jelena Fiškuš and Sean Poropat in 2004.Specializing in branding, packaging, and environmental design, Studio Sonda is celebrated for its innovative use of typography, color, and imagery to create memorable brand experiences.

Other notable design studios and agencies in Croatia include Bunch, a multidisciplinary design studio known for its playful yet sophisticated approach to graphic design; Brigada, a strategic design consultancy that specializes in retail and spatial branding; and Studio 33, a boutique design agency that focuses on editorial design, typography, and illustration.

Notable Works and Projects

Croatian graphic designers have been behind numerous notable works and projects that have garnered acclaim both at home and abroad. From branding campaigns and visual identities to editorial design and poster art, Croatian designers have demonstrated their versatility, creativity, and technical skill across a wide range of mediums and disciplines.

One particularly noteworthy project is the branding of the Museum of Apoxyomenos in Mali Lošinj, designed by Studio Sonda. Drawing inspiration from the ancient Greek statue of Apoxyomenos, the studio created a visual identity that combines classical elegance with contemporary flair, capturing the essence of the museum's mission to celebrate art and heritage.

Another standout project is the branding of the Croatian National Tourist Board, undertaken by Bruketa&Žinić&Grey. Inspired by Croatia's natural beauty and cultural heritage, the studio developed a visual identity that reflects the country's diverse landscapes, vibrant culture, and warm hospitality, helping to position Croatia as a premier tourist destination on the global stage.

In the realm of editorial design, Studio 55's work on the Croatian edition of National Geographic magazine stands out for its compelling storytelling, breathtaking photography, and elegant layout. By combining striking visuals with informative content, the magazine provides readers with a captivating window into Croatia's natural wonders, cultural treasures, and storied history.

While Croatia may not be as globally recognized for its graphic design scene as some other countries, there are still several talented and notable graphic designers who have made significant contributions to the field.

Some of the most famous graphic designers in Croatia include:

Boris Bućan - Known for his bold and colorful poster designs, Boris Bućan is considered one of Croatia's most influential graphic designers. His work often incorporates elements of surrealism and symbolism, and he has created posters for numerous cultural events and exhibitions.

Igor Hofbauer - A prominent illustrator and graphic designer, Igor Hofbauer is known for his distinctive retro style and dark humor. He is best known for his posters that he made in collaboration with the club called Močvara.

Lana Cavar - Lana Cavar is a multidisciplinary designer known for her innovative approach to typography and visual communication. She has worked on a wide range of projects, including branding, editorial design, and exhibition design, and her work has been featured in numerous international publications.

Neven Crljenak - Neven Crljenak is a graphic designer and illustrator known for his playful and colorful designs. He has worked on a variety of projects, including branding, packaging, and illustration, and his work often incorporates elements of humor and whimsy.

Sven Soric - Sven Soric is a graphic designer and art director known for his clean and minimalist design aesthetic. He has worked with a variety of clients, including cultural institutions, fashion brands, and advertising agencies, and his work has been recognized with numerous awards.

These are just a few of the many talented graphic designers in Croatia who have made their mark on the industry. Each of them brings a unique perspective and style to their work, contributing to the vibrant and diverse landscape of Croatian graphic design.

Croatian graphic designers have produced numerous notable works that have garnered attention both locally and internationally.

These are just a few examples of the notable works produced by Croatian graphic designers, each showcasing their creativity, talent, and ability to communicate compelling visual narratives. Through their innovative designs and artistic vision, Croatian graphic designers continue to make a significant impact both at home and on the global stage.

Redesign of visual identity of Podravka by Bruketa&Žinić&Grey: This redesign project involved the creation of a new visual identity for Podravka to adjust the identity to reflect the new strategy and support Podravka's ambitions in the new markets.

-> Redesign project for Podravka by Bruketa&Žinić&Grey. 2024.

-> Poster about wine named Teran by Studio Sonda, 2013.

Mediterranean as it used to be by Studio Sonda. The poster, througha wordplay with the slogan of the Croatin National Tourist Board, in fact examines how can Croatia be considered part of the Mediterranean without its Teran (Istrian wine sort), reffering to the importance of traditional customs and its products, the protection of which is lightly understood, and without which the whole country loses part of its identity.

„Croatia Full of Life" Tourism Campaign by Bunch Design::
Bunch Design's branding and marketing campaign for the
Croatian Tourist Board, titled « Croatia Full of Life, » aimed to
promote Croatia as a diverse and vibrant tourist destination.
The campaign featured stunning photography, engaging videos,
and dynamic graphic design elements that highlighted Croatia's
natural beauty, cultural attractions, and outdoor activities.

HRVATSKA

Hrvatska turistička zajednica
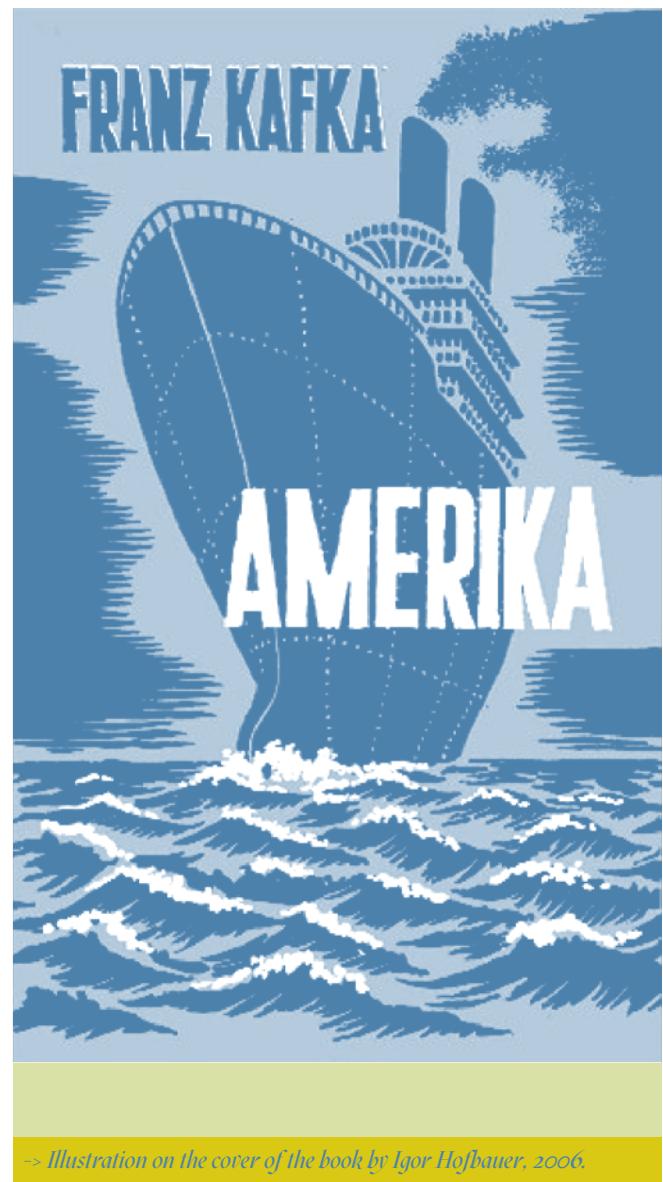
-> *Packaging and Logo for a wine bottle by Sonda Studio, 2007.*

„Piquentum, Istrian - French connection" is a wine, named after the Latin name for Buzet where winery is located. Dimitri Brečević came to Sonda office with a few suggestions of labels he was not satisfied with. The logo for Piquentum is a stylized inscription taken from the plate of SALUS AUGUSTAE (192.g. BC), the first written track mentioning the name of Piquentum. The label shows the distinctive visual elements of Buzet (the view from the Malvasia vineyards or the view from the Teran vineyards), thus the name also visually connects with the place of wine production while the artistic expression reflects the characters of the wine and its producer.

„Mogwai", a poster for the concert by Igor Hofbauer from 2004. Hofbauer's distinctive retro style and dark humor have earned him international acclaim and cemented his reputation as one of Croatia's leading graphic artists.
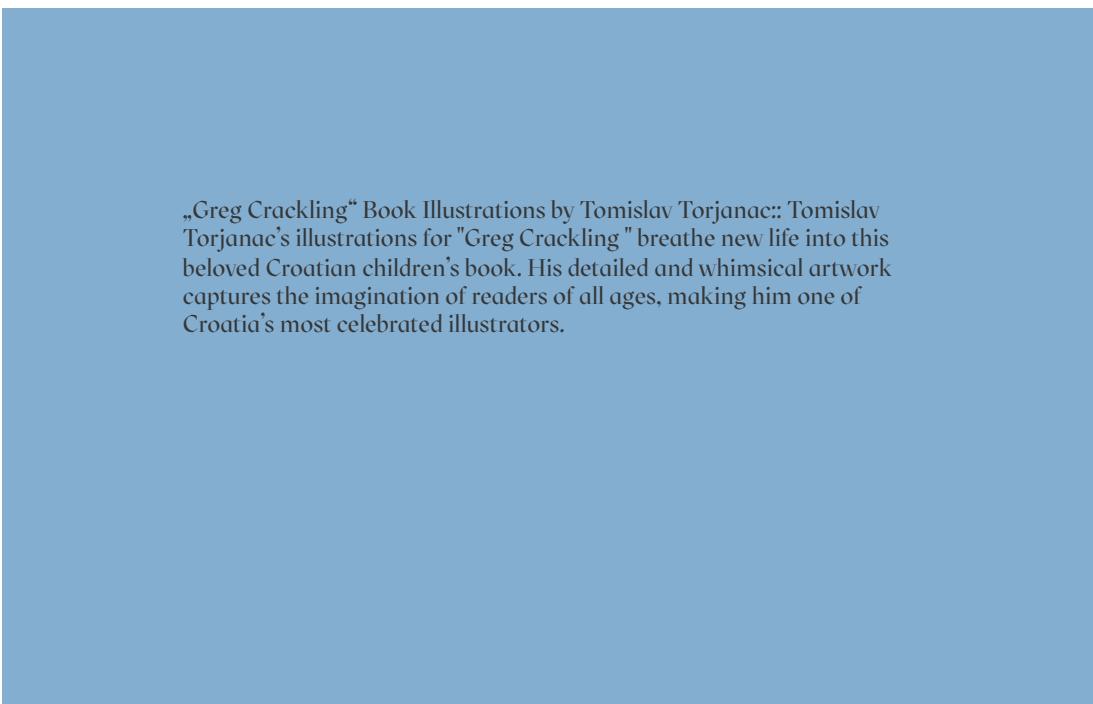
Mogwai poster, illustrated by Igor Hofbauer, 2004.
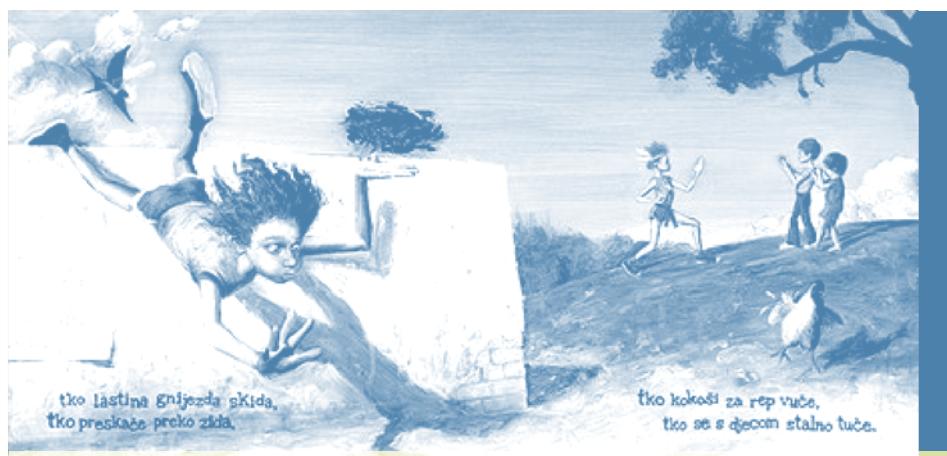
Another work made by this illustrator is „America" by Franz Kafka. He designed an illustration for the cover of the book.

„Greg Crackling" Book Illustrations by Tomislav Torjanac:: Tomislav Torjanac's illustrations for "Greg Crackling" breathe new life into this beloved Croatian children's book. His detailed and whimsical artwork captures the imagination of readers of all ages, making him one of Croatia's most celebrated illustrators.

-> *Greg Crackling, front and back cover illustration by Tomislav Torjanac*

-> *Greg Crackling, pages 4-5 illustrated by Tomislav Torjanac*

Future Prospects and Challenges

Looking ahead, the future of graphic design in Croatia appears bright, with ample opportunities for growth, innovation, and collaboration. As technology continues to advance and society becomes increasingly interconnected, the demand for skilled graphic designers is expected to rise, opening up new avenues for creative expression and professional development.

However, the field of graphic design in Croatia also faces several challenges, including competition from global markets, economic uncertainty, and rapid technological change. To thrive in this fast-paced environment, designers will need to stay abreast of the latest trends, tools, and techniques, while also nurturing their creativity, critical thinking, and problem solving skills.

Collaboration and cross-disciplinary exchange will be key to driving innovation and pushing the boundaries of graphic design in Croatia. By forging partnerships with other creative professionals, businesses, and cultural institutions, designers can leverage their collective expertise and resources to tackle complex challenges and deliver impactful solutions that enrich society and enhance the human experience.

The future of graphic design in Croatia holds promising opportunities as the field continues to evolve in response to technological advancements, cultural shifts, and changing market demands. While it's challenging to predict the exact trajectory, several trends and developments provide insight into what the future may hold for graphic design in Croatia::

Embracing digital innovation. As digital technologies continue to advance, graphic designers in Croatia are likely to increasingly incorporate emerging tools and platforms into their work. This includes virtual reality (VR), augmented reality (AR), and interactive media, which offer new avenues for creative expression and engagement. Designers who adapt to these technologies and develop expertise in digital design will be well-positioned to thrive in the future landscape of graphic design.

Focus on user experience (UX) design. With the growing importance of user-centered design, there is a rising demand for graphic designers who specialize in UX design. In Croatia, as elsewhere, there's likely to be an increased emphasis on creating seamless and intuitive user experiences across digital platforms, including websites, mobile apps, and interactive installations. Designers

be highly sought after in the future job market.

Sustainability and ethical design. In response to growing environmental and social concerns, there's a growing emphasis on sustainability and ethical design practices within the graphic design industry. Designers in Croatia are likely to be increasingly called upon to consider the environmental impact of their work, minimize waste, and promote social responsibility through their designs. This may involve using eco-friendly materials, advocating for diversity and inclusion, and supporting causes that align with their values.
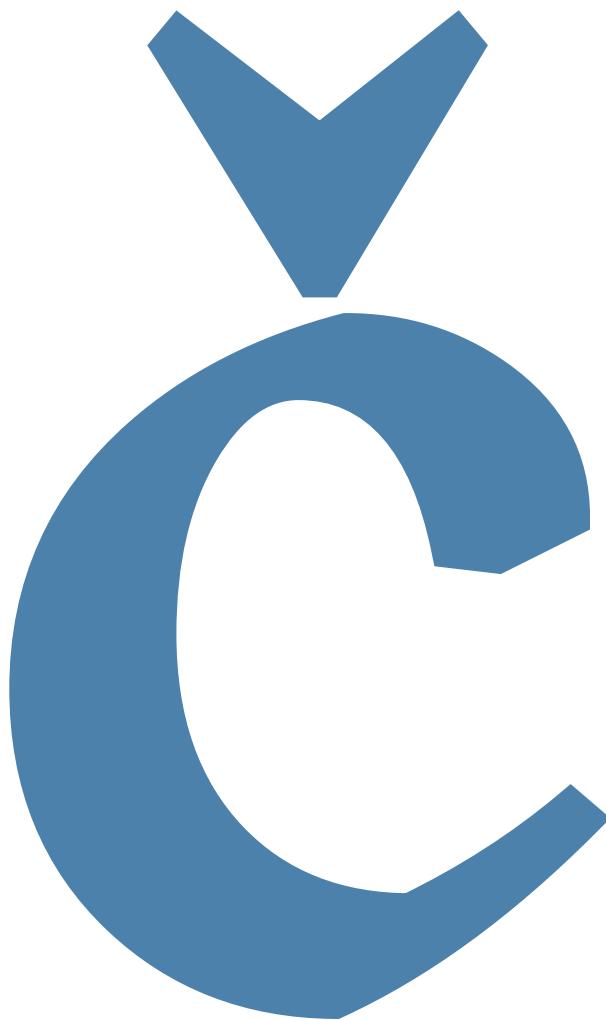
Remote Work and Global Collaboration. The rise of remote work and digital collaboration has opened up new opportunities for graphic designers in Croatia to work with clients and colleagues from around the world. This trend is likely to continue, with designers leveraging online platforms and tools to collaborate across geographical boundaries. Remote work also offers flexibility and autonomy, allowing designers to balance work and personal life while pursuing their creative passions.
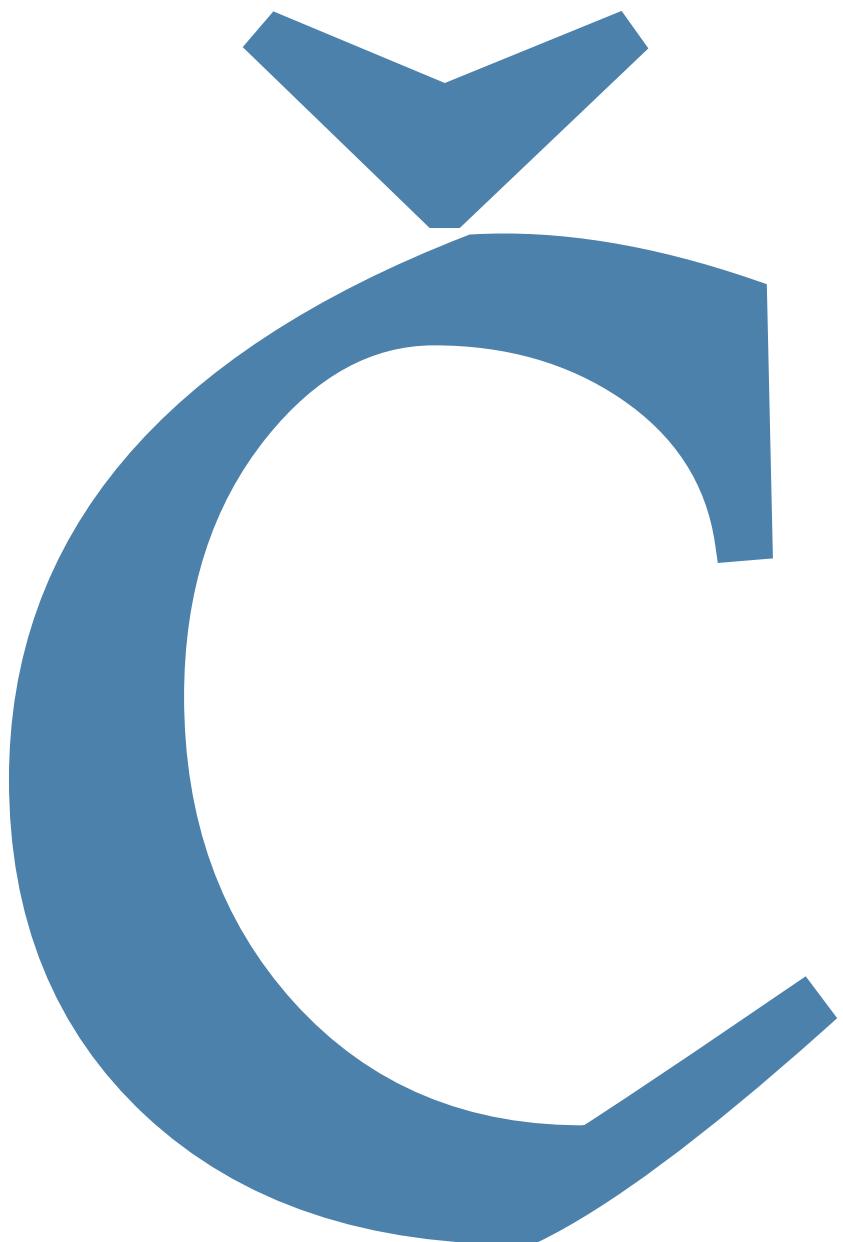
**-> Diversification and specialization. As the graphic design industry becomes increasingly competitive, designers in Croatia may need to diversify their skill sets and specialize in niche areas to stand out in the market. This could involve focusing on specific industries or sectors, such as healthcare, education, or technology, or developing expertise in specialized areas such as motion graphics, illustration, or branding. By carving out a unique niche and establishing themselves as experts in their field, designers can differentiate themselves and attract highvalue clients.

Conclusion

In conclusion, graphic design in Croatia is a vibrant and dynamic field that draws inspiration from the country's rich cultural heritage, natural beauty, and global influences. From traditional crafts and historical artifacts to contemporary branding and digital media, Croatian designers continue to push the boundaries of creativity and innovation, making their mark on the global design landscape. With its talented pool of designers, supportive community, and spirit of innovation, Croatia is poised to remain a dynamic hub of graphic design excellence for years to come.

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Stone and masonry in Croatia
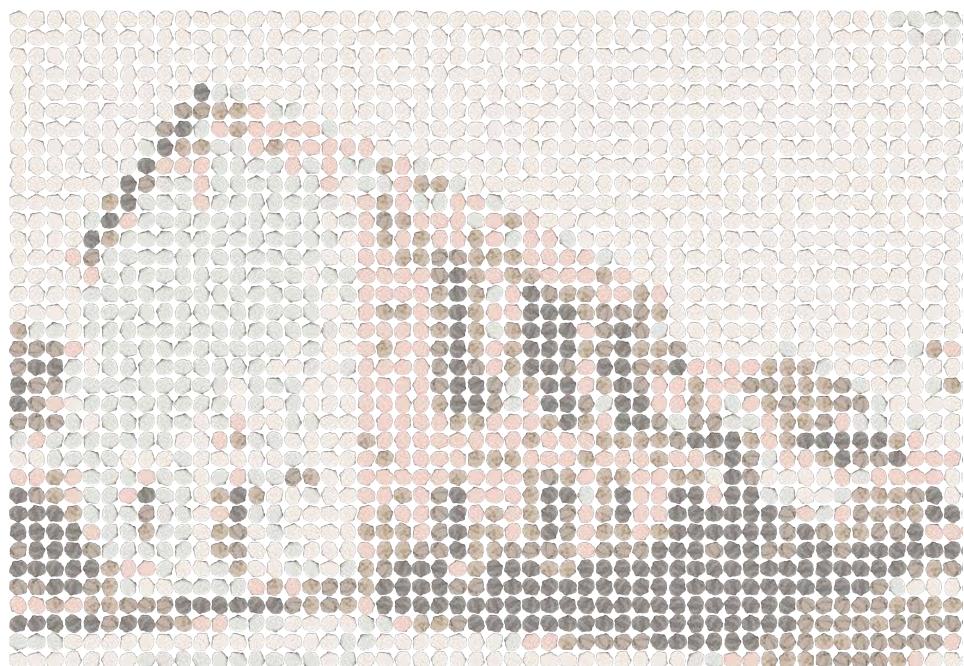
Pierre et maçonnerie

Kamen i klesarstvo u Hrvatskoj

Stone and masonry in Croatia

Introduction

The stone is silent witness of time, a source of wealth and a symbol of strength throughout Croatia. Since ancient times, stone has been a key element that shaped Croatian culture, identity and economy. Through the analysis of the history, diversity, economic aspects and artistic and cultural impact of stone, we explore the richness and complexity of this precious resource.

Stone and masonry in Croatia

History

From prehistoric times when natural stone was used to make tools and weapons, later as a building material until today, the extraction and use of stone is considered one of the oldest human activities. This is evidenced by numerous historical artifacts and monuments all over the world. Material evidence of the use of stone was also found in the area of today's Croatia. Masonry developed in Croatia in the Greco-Illyrian and Roman ages. The oldest known stone buildings are the Illyrian mounds and the walls of the Greek colonies on the islands of Vis and Hvar. The first quarries on Brač from the Roman era are Plate, Rasoha and Stražišća near Škripa and Splitska. These quarries were used to

build the Salona and Diocletian's
Palace. Throughout history, high-
quality sedimentary varieties of stone,
mainly limestone in composition, were
exploited and used as natural or
architectural-building stone in today's
Croatia. Nowadays, 44 different
varieties of natural stone are exploited
in the form of blocks or monoliths,
which are classified as "marble" on the
market. The blocks are then processed
and further processed so that they can
be used in construction, architecture
or for the production of many useful
and decorative items. Many of our
varieties of natural stone: Kirmenjak
avorio, Kanfanar, Adria grigio or sivac,
veselje with varieties unito and fiorito,
Benkovački pločasti and Vrnik, were
used for the construction of numerous
cultural monuments and old cities

such as Dubrovnik, Split, Solin, Zadar, Trogir, Šibenik , Pula, Poreč, Rab, Korčula and Hvar. It should be emphasized that some of these varieties were also used in cities outside the borders of Croatia, such as Venice, Vienna, Budapest and others.

adria

Benkovacki

kanfanar

kirmenjak

lime

veselje

Getting the stone
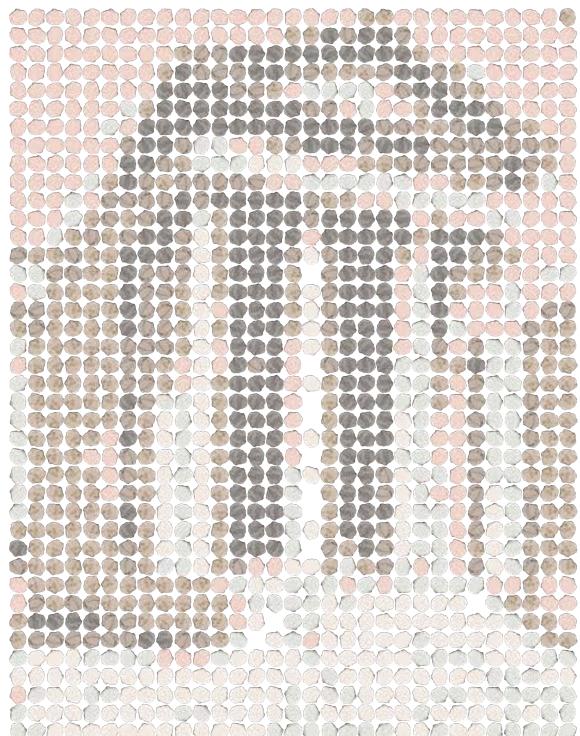
The methods of extracting stone from natural deposits have changed throughout history following the development of tools for digging, cutting, drilling and stone removal. From the time of the Illyrians, we find buildings with large slab blocks of stone that correspond to the thickness of the limestone layers in our area. Such blocks were separated with levers along natural discontinuities, which was easily applicable in limestone deposits with horizontal or slightly inclined layers. Different tools were first used for cutting stone, made of harder stone, and then made of metal with the addition of abrasive powder. Stone splitting is a process by which large blocks are separated from the rock mass, which are subsequently

processed. For splitting, dry wooden wedges pressed into natural cracks or holes were used, which were then poured with water. The soaked wood swelled, increasing the pressure that caused the stone to split. Due to the increase in demand in quarries, the method of exploiting stone blocks by controlled blasting with black powder was introduced on a trial basis, but it was soon abandoned due to damage to the useful rock mass due to blasting. The helical wire saw began to be used in the middle of the 20th century. With its use, artisanal stone production turned into industrial production. The helical wire saw works on the principle of abrasion with quartz sand located in the grooves, the grains of which cut the softer parent rock. With the appearance of chain cutters and diamond wire saws in the second half

Stone and masonry in Croatia

of the 20th century, a new technological era began in quarries. The new machines worked much faster with significantly less water consumption.

Getting the stone
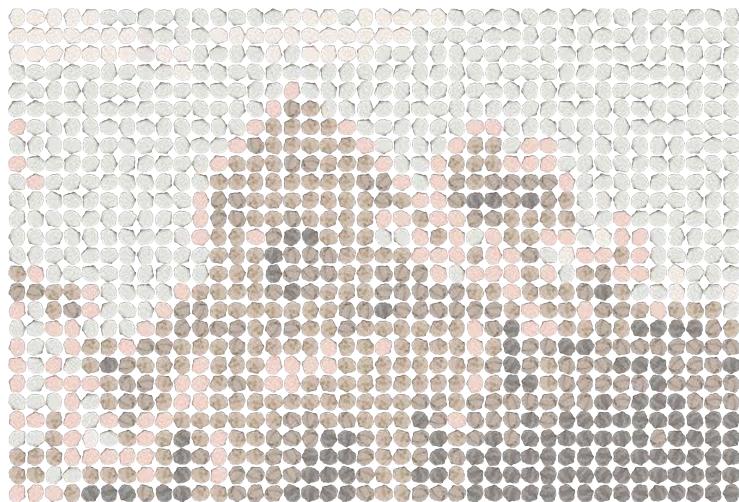
Deposits of stone

Stone as a mineral raw material is classified according to its application into two groups: natural or architectural-building and technical-building stone, i.e. stone aggregate. In the Republic of Croatia, these two groups represent the most important non-metallic mineral raw materials that are exploited. Natural stone is exploited in the form of regular and "healthy" stone blocks, i.e. monoliths, and is used for sculpture, stonework, cemetery architecture, as well as for horizontal and vertical exterior and interior cladding of various construction buildings. According to the list of active exploitation fields in the Republic of Croatia from 2019, varieties of natural stone are exploited in 91 active deposits. Of the mentioned number of deposits, varieties in the

form of stone blocks are extracted from 69 of them, while varieties in the form of thin plates that can be several centimeters thick are exploited from 22 fields. According to data from the Croatian and European standard HRN EN 12440, 44 different "domestic" varieties of natural stone can be recognized on the market today. Our "domestic" varieties are classified on the market in the "marble" group, although according to their origin they belong to sedimentary rocks. Rocks of magmatic and metamorphic origin (amphibolites, andesites, basalts, diabases, granites) are exploited in Croatia only as technical-building stone. Among our varieties of "marble" that can be found on the market, limestone is the most representeda total of 31 varieties. Dolomitized limestones (seven varieties), limestone conglomerates (three varieties),

limestone breccias (two varieties) and dolomite breccias (only one variety) are represented in smaller numbers. The deposits of our varieties are located mainly in the coastal part of the area of Istria, Dalmatia, and the islands of Brač and Korčula. In the area of Istria and the island of Brač, 26 varieties of stone are exploited, which will be described in the following chapters. In Dalmatia, 15 varieties are exploited (Alkasin, Benkovački pločasti, Dolit, Fantazija, Jadran zeleni, Marići, Mironja, Multikolor, Negris fiorito, Plano, Romanovac, Rozalit, Seget, Visočani, Vrsine). San Antonio and Vrnik limestones are exploited on the island of Korčula, while only one variety-porous Vinicite limestone–is exploited in the continental part of Croatia near Varaždin. It should be emphasized that the list of varieties of natural stone in the above-mentioned

Deposits of stone

standard is not exhaustive, because apart from Benkovac slab, other slab varieties are not listed, such as Lipovec limestone, which is extracted in the form of thin slabs from deposits near the town of Samobor.
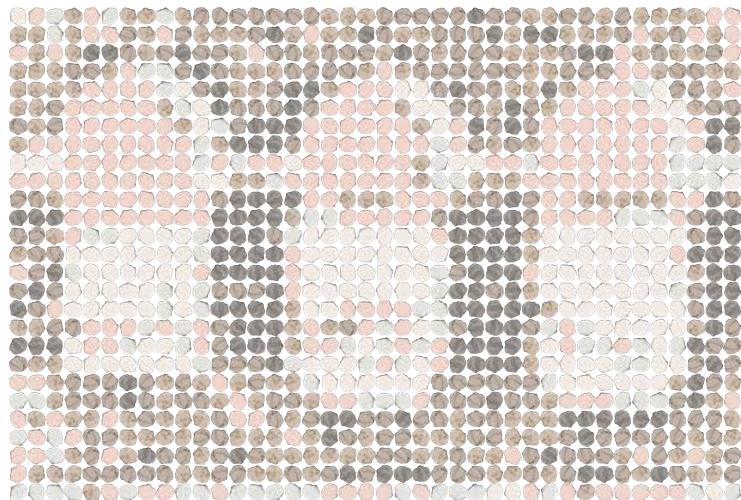
Stoneworking - Istria

Istria is a region known for its numerous quarries, where exceptionally high-quality varieties of natural stone were mined in the past and today. Due to their long-term use, Istrian varieties are known not only in our country, but also in the world because they have been used in many famous monuments. Commercial varieties that are exploited are: Grožnjan, Istranka, Istrian yellow with Kanfanar, Selina and Korenići versions, Kirmenjak, Lucija, Marčana, Planik and Valtura with unito and fiorito versions and Vinkuran with fiorito and statuario versions. All the listed varieties are determined as limestones of different ages, from the Jurassic (Kirmenjak), through the Cretaceous (Grožnjan, Istarski žuti, Lucija, Marčana, Valtura and Vinkuran) to the Eocene (Istranka, Planik). The most

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famous variety from Istria is Kirmenjak or Pietra d'Istria, which is defined as an ivory-colored stylolitized micritic limestone of Upper Jurassic age. Because of its color, it is often called ivorio or avorio. The stone shows exceptional stability even in particularly unfavorable conditions, such as when exposed to sea salt. This dense stone has exceptional strength and wear resistance, as well as low porosity and low water absorption. Kermenjak was used as a building stone in numerous constructions in Venice (Ponte di Rialto, Doge's Palace), usually in sensitive parts where it is constantly exposed to tides and alternating wetting and drying. It has preserved its good appearance to this day, which proves its exceptional durability. The second most famous variety from Istria is Istrian yellow/Giallod'Istria/Kanfanar, which is exploited in the Kanfanar, Selina and Korenići quarries, and different

versions of this stone are named after the quarries. It is important to note that these quarries are the only underground mining in the Republic of Croatia. It is known that this type of stone was taken from the island of Sv. Jerolim (Brijun Islands) transported to Ancona on the recommendation of Juraj Dalmatinac. Kanfanar is a yellow-colored limestone from which it got its name, with the fact that it is recognized by the noticeable alternation of lighter and darker parts. The lighter part of the rock is made up of micrite, while the darker part is made up of irregularly wrapped oncoid grains created by the action of the "microproblem" Bacinella irregularis RADOIČIĆ, so they are called bacinella oncoids. Istrian Yellow is classified as an oncoid floutstone type limestone.

Stone quarrying in Istria

Stone has been exploited in Istria for centuries for two basic purposes. The first is the production of technical-building stone for the construction of roads and rehabilitation of banks, and the second is the exploitation of architectural-building stone suitable for the production of elements for the construction of houses, religious and other buildings. The oldest known stone buildings are the Istrian kažuni, built with untreated natural stone without the use of binding material, the so-called drywall technique. Kažuni are witnesses of the past when the inhabitants were engaged in agriculture, especially olive growing and viticulture. The ancient period is known for the use of stone for the construction of monumental Roman buildings, aqueducts, bridges and sculptures. The most

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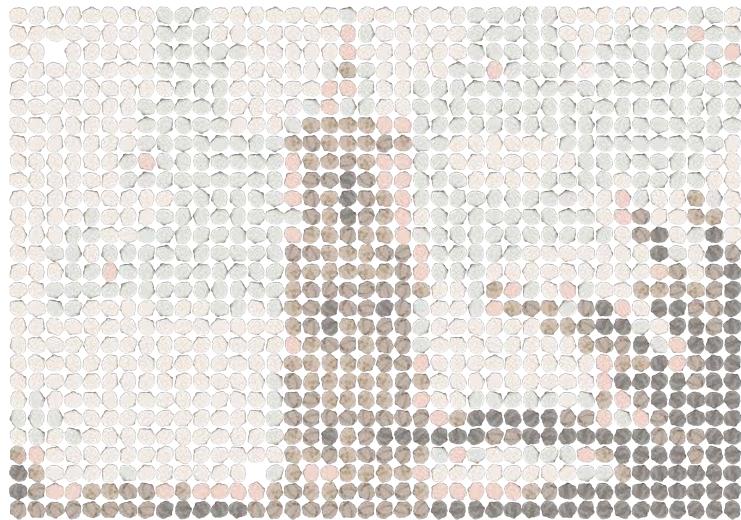
famous ancient coffees are "Cava Romana", i.e. Vinkuran and Vintijan quarries in Istria, south of Pula, where Cretaceous limestones were extracted. The most famous object of that era is the amphitheater, popularly called the Arena in Pula, which was built in the 1st century during the time of the Roman emperor Vespzian. The stone was delivered from the Brijuni Islands, i.e. the island of St. Jerolim in the Fažana Bay and from the Saline Bay, south of Rovinj. Among the more significant monuments, Sergej's triumphal arch in Pula stands out. Jurassic limestones that appear in the form of slabs and thinner slabs were exploited near Poreč and were used to build Theodore's mausoleum in Ravenna. The first data on the transport of stone date from 812 and say that the stone in blocks was transported by ship from Istria to the Roman ports of Aquileia and Ravenna for the construction of the

tomb of the ruler Theodoric. The first recorded data on the exploitation, still active today, of the Kirmenjak quarry, then called Orsera (Montraker), date back to the year 568. That's when the construction of Venice began, which owes its beauty mostly to stone, its characteristics, quality and color. According to some records, it is believed that as much as 80% of the city of Venice was built with stone from quarries near Vrsar and Zlatni rata near Rovinj. Due to its extraordinary physical and mechanical characteristics and resistance to the action of sea water, this stone became the only material that was allowed to be installed in the facades of churches, palaces, civil, religious and military buildings. The Doge's Palace in Venice is largely built of Istrian stone. Kirmenjak stone, as well as stone from the Buje area, was used in the construction of the early

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Christian Euphrasian Basilica in Poreč, which dates back to the 6th century. Trade in Istrian stone was already regulated by statutes at that time, on the basis of which anyone who replaced that stone with a similar stone was punished. Over the years, the value of Istrian stone has grown. The Romans sent their stonemasons to Vrsar to exploit the stone that was later used to build Venice. Over the centuries, the intensity of stone extraction grew as the needs of the Roman Empire increased. The first recorded division of Istrian stone dates back to 1615 into: Bianca fine, Bianca cinerina, Bianca fumicata. With the departure of the Romans, the use of natural stone was significantly reduced in all parts of Croatia. In the pre-Romanesque and Romanesque periods, with the acceptance of Christianity, stone was used for the construction of sacred buildings and church

furniture, and it was mostly autochthonous stone taken from ancient buildings. In the Gothic era, small churches were built in Istrian villages in which Romanesque style was combined with Gothic decorative elements. According to records, underground stone mining took place around 1600 in the interior of Istria in the area of Buzeština. It is believed that this information refers to today's underground quarry Sveti Stjepan, and the stone from that quarry is called "granite from Istria" because of its texture. At the beginning of the 19th century and with the domination of the Austro-Hungarian monarchy, the quarries of Marčana, Planik and others were opened, and the stone quarried in these localities was often used in the construction of various buildings in the Monarchy. In the second half of the 19th century, stone suitable for the construction of buildings,

architectural details and monuments was quarried in the vicinity of Žminj. Ten quarries were opened, and the stone was exported to America, Italy, and even Persia and other distant countries. In the period until the end of 1945, the following quarries operated in Istria: Valkarin, Žminj, Turska vala, Montraker, Sv. Stjepan, Bale, Kirmenjak, Kloštar, Valtura, Vinkuran, Funtana, Negrin, Grožnjan and many others. After the First World War, out of a total of 20 companies registered for the exploitation of stone, only three remained active, which were united in 1954 into the company Kamen dd Pazin, which still operates today.

Stone and masonry in Croatia

Masonry in Istria

Masonry is a profession that in all historical and stylistic periods had the same goal: to breathe life into stone with skill. Starting with self-taught stonemasons and masons, the conditions for organized and versatile learning of this craft were gradually acquired. In various regions and cultures, depending on the hardness, strength and color, the stone was processed in different ways, which grew into traditions according to the processing method. Many documents bear witness to the developed craft of stonemasonry during the Roman Empire, and in Croatia even in the Greco-Illyrian era. This is evidenced by the large stone blocks built into the defensive walls. The Hallstatt culture was also found in Vivača in Istria, from the 6th century BC. not with stone sculptures, probably

from the sanctuary and the preserved part of the equestrian sculpture. In the age of the Roman Empire, when stonework experienced its heyday, stone works were rare. The worked stone that was then found on the buildings probably came from ancient buildings. It is very difficult to separate sculpture and the use of stone in construction, considering that Istrian stone was originally used for covering the surfaces of buildings with rare decorations. Near the Romanesque basilica of St. Marije, on the islet in front of Vrsar, traces of abandoned quarries can be seen (on the top of the islet of St. George). Some art historians postulate that the monumental and monolithic dome of the late antique mausoleum of the Eastern Gothic king Theodoric the Great (493 – 526) in Ravenna was made of Istrian limestone from the quarry of St. Nikola near Poreč, where

stone was quarried in Antiquity and Late Antiquity. At the time of his full activity in Venice, the Renaissance sculptor Antonio Rizzo (1467 – 1498) from Verona came to Rovinj and Vrsar, who left his most important works to Venice, such as the works on the Doge's Palace and the tombstone of Doge Tron. In the 15th century, stonemasons Zuanne and Bartolomeo Bon carved the statue "San Marco in forma di Leon" in Rovinj coffee for 1,700 ducats. The beginnings of stonemasonry, as we know it today in Istria, date back to 1723, when stonemasons were separated from miners for the first time. The art of decorating church ciboriums, altar partitions and pulpits with the predominant motifs of wicker is emerging. The first stonemason's cooperative of Istria was founded in 1905 in Tarska Vala near Novigrad. Stonemasons who studied their craft in the cradle

of stonemasonry, Italy, worked as part of it. Different directions are beginning to emerge in all parts of Istria, and such a trend has persisted to this day. Vrsar proudly bears the name "Cyprus city". Especially important is the Montraker sculpting school, which got its name from the old quarry of the same name. According to some data, Rovinj-Vrsar stone was also used by prominent Florentine sculptors and builders. Nowadays, in the revitalized Montraker quarry, an international sculpture school is held during the summer months. Young sculptors from Croatia and the world have been continuing the Vrsar tradition since 1991, translating it into original and fresh art. In the open space, the sculptor's stonemasonry school, under the guidance of a sculptor's mentor, offers tourists a unique insight into the processing of stone, which turns from a block form

into unusual artistic forms. Sculptures from previous workshops can often be seen on beaches, car parks, Vrsar waterfront and in city parks.

Stone and masonry in Croatia

Stonework - Brač

As many as thirteen different varieties of stone are exploited on Brač, and many of them are known not only in Croatia, but also throughout the world, due to the long-standing tradition of exploitation and use of stone, as well as their quality. According to the Geological Map of the Republic of Croatia M 1:300000, all the deposits in which varieties are exploited on the island of Brač belong to the Upper Cretaceous-rudist limestones (Cenomanian-Maastrichtian). The most famous variety of all is certainly the white limestone from Brac, which is commercially called Veselje with the variants unito and fiorito, and is "harvested" in quarries near Pučišća. It appears on the

market under the group "marble", and is often mistakenly called "white Brac marble" even though it is not a metamorphic, but a sedimentary rock. Veselje is an Upper Cretaceous organogenic limestone that contains rudist fragments. Veselje and Kupinovo are the names of the coves where the stone is "harvested", while unito and fiorito represent varieties in the construction. The version unito implies that in the structure of the stone skeletal fragments of relatively uniform sizes up to 2 mm are homogeneously distributed, and petrographically it corresponds to biolastic limestone of the pexton type. This is precisely why this variety is extremely suitable for working with stonemasonry tools, and it is the material most often used by students of the

Stonemasonry School in Pučišća. The fiorito version is a variety in which large (larger than 2 mm) brown fragments of rudist, i.e. whole skeletons, are scattered at the base of the unito type, and corresponds to the floutston type. Due to its inhomogeneous structure and larger fragments, it is less suitable for processing with stone tools compared to the unito version.

Brač – buildings

On the island of Brač, as well as on other Croatian islands, we find various monuments of life on stone from ancient times to the present day: walls or "heaps", forts then a special form of "bunje" dwellings, which are still used as field houses. The white Brač stone was known to builders already in ancient times, which many authors wrote about. This is evidenced by the numerous remains of abandoned Roman surface mines, monoliths, and carved pieces, which are located in the area of today's Splitska and Škrip settlements. The construction of Diocletian's Palace and Salona using Brac stone is certainly the most significant from that era. Roman dignitaries built their "villae rusticae" on the island of Brač. As among the Romans, quarries were dedicated to the protection of the gods, during the time of Diocletian, the Brac quarries

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were under the protection of the god Heracles. This is precisely why in the Rasohe quarry the image of Herakles (Hercules) was carved into the living rock in the form of a relief, and in the Plata quarry a votive altar was found, erected by the quarry supervisor Valerius Valerianus. Herakles was considered a protector by stonemasons, because of the dangers they were exposed to every day when knocking down blocks in quarries, transporting them by sliding down steep ramps to the sea, boarding galleys and dangerous navigation on the capricious Adriatic. The first quarries on Brač were Plate, Rasohe and Stražišća, in the immediate vicinity of the settlements of Škrip and Splitska. The settlement of Škrip (Skripea), referred to as "civitas" and "oppidium", is probably the first larger settlement on the island of Brač, and it represents a real monument of stone-making heritage. The Brac quarries

were not part of the notorious Roman penal quarries-"latomiae" but rather ordinary quarries-"lapidicinae". In these quarries, the remains of the Roman block extraction technology have been preserved. Even today, the hand-made cuts of the so-called "pašarini" whose dimensions were 0.5×4×15 m. This was used to open and prepare the rock mass for the extraction of large blocks, the so-called "feta". The stone was broken in such a way that wooden wedges were pressed into the previously carved grooves, which swelled and rolled away the stone when filled with water. Further, the blocks of stone were brought to the stonemasons on rollers, and with the help of levers, pulleys and ropes, for processing, and finally for loading into the port. From the 9th to the 12th century, pre-Romanesque churches were built on Brač, 19 of which have been preserved to this

day, of which perhaps the most famous is the church of St. Nicholas (St. Mikule) near Selc. After that, there was a certain lull in construction until the beginning of the 14th century, when it began to develop more strongly again, and with it, stonework was renewed as well. At that time, the echoes of the early renaissance arrived in these areas as well, and Dalmatia produced three famous sculptors and builders: Juraj Dalmatinac, Andrija Alešija and Nikola Florentinac. They, of course, worked in Brač stone, which is why the quarries are also experiencing a new boom. From that era, the most significant building is certainly the Sibenik Cathedral, for the construction of which Brac stone from the Veselje quarry was used. Brač stone was also used in numerous other Dalmatian cities such as Trogir, Zadar or Rab, as well as in the Italian cities of Ancona, Mantua, Tremiti and

Rimini. New "cafes" and "petrare" are opening in Selci, Pučišći, Sutivan, Nerežišći, Povlji and Dračevica. On the island of Brač, there is also the extremely famous Glagolitic monastery Blaca, also built from local stone from Brač. All over the island there are remains of late antique early Christian monasteries and early Romanesque churches. It is impossible to enumerate all the monuments and buildings built in Brač stone from ancient times to modern masters, of whom Ivan Rendić and Ivan Meštrović, who also made sculptures from Brac stone, should be mentioned. Virgins of Ivan Rendić made of stone from Brac can be found in the cemeteries and gardens of Trieste, Zagreb (Zrinjevac, Mirogoj) and Dubrovnik. Sculptor Branko Dešković grew up among the Pučića stonemasons. From the second half of the 19th century, stone from Brač was exported to Italy, Germany, England, Egypt, America,

Hungary and Austria. Magnificent buildings were made of Brac stone, of which we single out only a few: the palaces in Budapest and Vienna, the Parliament and New Palaces in Vienna, the interior of the Parliament in Budapest, the Viceroy's Palace in Trieste, the lobby of the United Nations building in New York. Contemporary architecture also likes to use Brac stone, which is why it is incorporated in the building of the Croatian National Bank in Zagreb, the Račić Mausoleum in Cavtat, the Meštrović Palace in Split, the Croatian Home of Fine Artists (Meštrović Pavilion) in Zagreb and many other buildings. Data on the economic activity on the island speak of the modern era and the importance of stonework on the island of Brač. During 2006, every fifth employee on the island was employed in stonemasonry, and in some settlements such as Nerežič, Pučišća and Selc, almost 60%

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of employees worked in this industry. Data from the Mining and Geological Study shows that as much as 14% of the surface of the island of Brač represents potential areas for obtaining architectural and construction stone (compared to 6% of the surface for agriculture). Thus, the data on the potential of space use and employment of the local population indicate that stone-making is the most important activity for the island of Brač and some of its municipalities, even more important than agriculture or tourism, both in the past and today.

Brač- school

On the island of Brač, the First Dalmatian Masonry Cooperative was founded in Pučišća in 1902, and in Selci in 1905, with the intention of bringing together stonemasons and quarries, as well as the development of stonework and masonry. The first sawmill with two saws was built in 1903 in the area of the Luka bay in Pučišći, and then in 1928 in Selci. With the development of cooperatives, the need for organized training of stonemasons appeared. As early as 1906, stonemasonry courses were organized in cooperation with the Artisan School in Split, and stonemason exams were held in Pučišća. Until then, the craft of stonemasonry was passed down from the master stonemason to his apprentices, called journeymen. This method of teaching could not satisfy the demand, which arose with the advent of mechanization, and on January 2, 1909, the School of Advanced Training for Apprentices was opened in Pučišća. The craft school in Selci started operating in 1907, and

with an interruption during the
First World War, it operated until
1943. After the Second World
War, stone-making started again,
so the quarries were united in
1947 into the company "Brač",
later known as "Jadrankamen". In
the same year, the Masonry
School in Pučišća began its work.
The first premises of the school
were located on a location owned
by the First Dalmatian
stonemason's cooperative (today's
Storo sawmill), and later closer to
the town center and the church,
on a location called "Granier".
Today's school building is
recognizable by its entrance, and
numerous valuable stone objects
made by students under the
guidance of their mentors. In the
school, from its beginnings, until
today, the traditional manual
processing of stone with old
Roman tools is used, the so-called
"toothed" tools. Today, the
Klesarska school is known not
only in Croatia but also in
Europe. Students of this school
already had independent
exhibitions of student works
(Zagreb, 1994, Paris, 1995). They
participated in the stone fair
(Verona, 1998 and Nurenberg,
1999). Up to 9,000 visitors visit

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the workshop of the Masonry School annually during the tourist season. The Masonry School in Pučišća celebrated its 110th anniversary in 2019. On the portal of the school there is a carved text: "My job is honorable and fine. They call me the scarp". Due to its rich past and the preservation of the stone and masonry heritage of the island of Brač, as well as the love of the islanders for "picking" and carving stone, it will surely work just as successfully in the future.

Cities in stone

Many Croatian cities have cores built of stone, such as Dubrovnik, Trogir, Hvar and Korčula. The walls, palaces, churches and houses of these cities create a unique atmosphere and testify to the skill of Croatian builders. Dubrovnik, also known as the "Pearl of the Adriatic" or the "City in Stone", is one of the most impressive examples of stone architecture in the world. Located on the coast of the Adriatic Sea, Dubrovnik is an old medieval city that has earned the status of a UNESCO World Heritage Site due to its beauty and the extraordinary condition of its preserved historic core. The symbol of the city is its imposing city walls, built over centuries. This massive limestone fortress protected Dubrovnik from attacks, and today it represents the best-preserved fortification complex in Europe. When we talk about stone in Trogir, we cannot ignore its unique architecture, which is mostly built from local stone, including Brac marble. Stone buildings, churches, palaces and the cathedral of St. Lovre are the heart of Trogir and bear witness to the rich history and cultural heritage of this city. Stone also plays a role in the formation of the landscape of the island of Hvar. Drywall terraces, traditionally built of stone to cultivate vineyards and olive groves on the island's hilly terrain, are often present in rural areas. These drywall constructions not only provide

functionality in agriculture, but also add aesthetic value to the landscape, creating a unique visual appearance. The island of Korčula abounds in different types of stone, and the most commonly used material is stone from the white coasts of Dalmatia. This stone is characterized by a lighter shade and high quality, which makes it a popular choice for builders. Many of the most impressive buildings on the island of Korčula, including the town of Korčula, were shaped with this stone.

Stone and masonry in Croatia

Croatian stone Masters

Ivan Mestrovic Perhaps the most famous Croatian sculptor of all time, Ivan Meštrović left an indelible mark on world art with his monumental statues and carved works. His works combine traditional and modern styles, and many of them can be found all over Croatia, as well as in world museums. Frano Krsinić Krsinić was an extremely talented sculptor who also left a deep mark on Croatian stonemasonry. It is known for its reliefs, statues and monuments throughout the country. His works often combine traditional techniques with modern themes and styles. Juraj Dlamatinac Living in the 15th century, Juraj the Dalmatian was one of the most important stonemasons in Dalmatia. His masterpiece is the cathedral of St. Jakov in Šibenik, which is a UNESCO World Heritage Site. His mastery of stonework and architecture left a lasting mark on the urban landscape of Dalmatia. Ivan Rendić Rendić was a famous Croatian sculptor and stonemason who worked in the late 19th and early 20th centuries. He is known for his work on numerous churches throughout Croatia, as well as for public monuments and reliefs. His works are often inspired by religious motifs and classical styles. Slavomir Drinković A more contemporary stonemason, Drinković is known for his abstract and contemporary stonework. His works often combine traditional stone carving techniques with contemporary artistic expression, creating unique and impressive sculptures.

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Stone and masonry in Croatia

In summary

In today's Croatia, natural stone is "harvested" and used in various construction, architectural, stone-masonry and sculptural techniques and expressions from ancient times to the present day. South Dalmatia with its islands and the Istrian peninsula are rich in high-quality architectural and building stone and reserves that, despite centuries of exploitation, have not yet been exhausted. In addition, in the same geographical areas, there is a continuous tradition of education of appropriate professionals and artists. There should be no doubt at all that stonework has its own perspective in the future, and that it will represent a very important economic segment in cities that have lived for stone and from stone for centuries, and pass their love for it on to the next generations through work, art and the preservation of tradition. Some of the quarries, although already closed, have very specific forms of conversion, which is why they are used for touristic and other purposes. For example, Vinkuran, the oldest quarry on the Istrian peninsula, is used to hold various events such as exhibitions, theater performances and other similar events. Due to its extraordinary acoustics, "Cavae Romane" has become a venue for holding top concerts. In the Kirmenjak quarry, whose stone is still used for the reconstruction of Venice due to its exceptional beauty and properties, international sculpture workshops are held, and the most famous one is under the leadership of the Montraker sculpture school. The Grožnjan-Kornerija quarry produces smooth stone and is the venue for Cypriot symposia. In the Kanfanar quarry, they also have very serious plans for the future use of the underground rooms, which will remain after the extraction of stone using the underground method. It can

therefore be concluded that stone and stonework, as they have always represented the source and joy of life in all areas of rich deposits of natural stone, will represent the same in the future either through the exploitation and processing of stone or through the development of other activities, and above all by nurturing the tradition of artistic expressions in and on stone.

Source: Kovačević Zelić, B., et al. (2019). ‹ Kontinuitet kamenarstva i života s kamenom u Hrvatskoj ›, Godišnjak Akademije tehničkih znanosti Hrvatske, 2019.

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Stone and masonry in Croatia
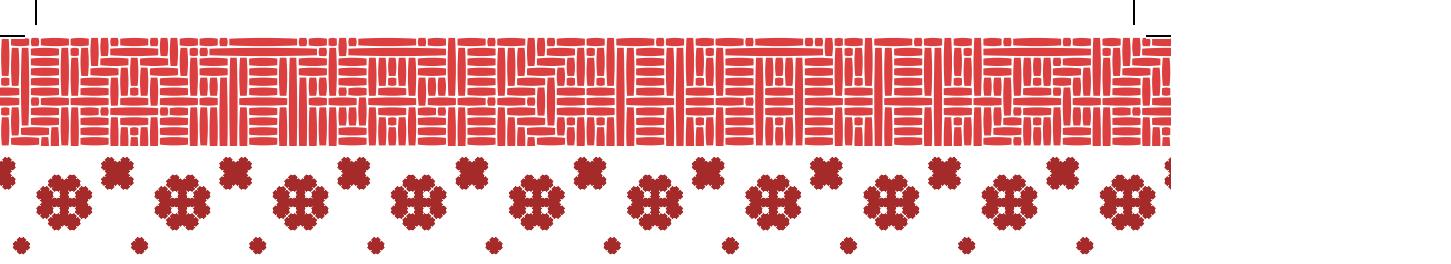
Simon TREGOUËT - Filip Marjanović
EPE workshop - Zagreb 03 2024

Sara Iva Merlic & Tomy Croze

TRADITIONAL CROATIAN DESIGN PATTERNS

Rich tapestry of history

TRADITIONAL CROATIAN DESIGN PATTERNS

A modest history of traditional croatian pattens, and an interractive
presentation of 3 croatian women, who's work are realated to this subject.
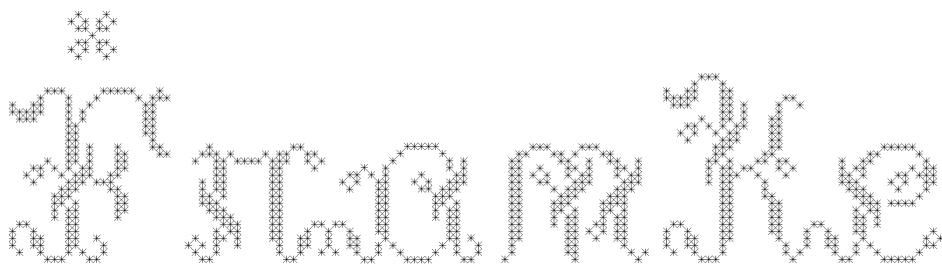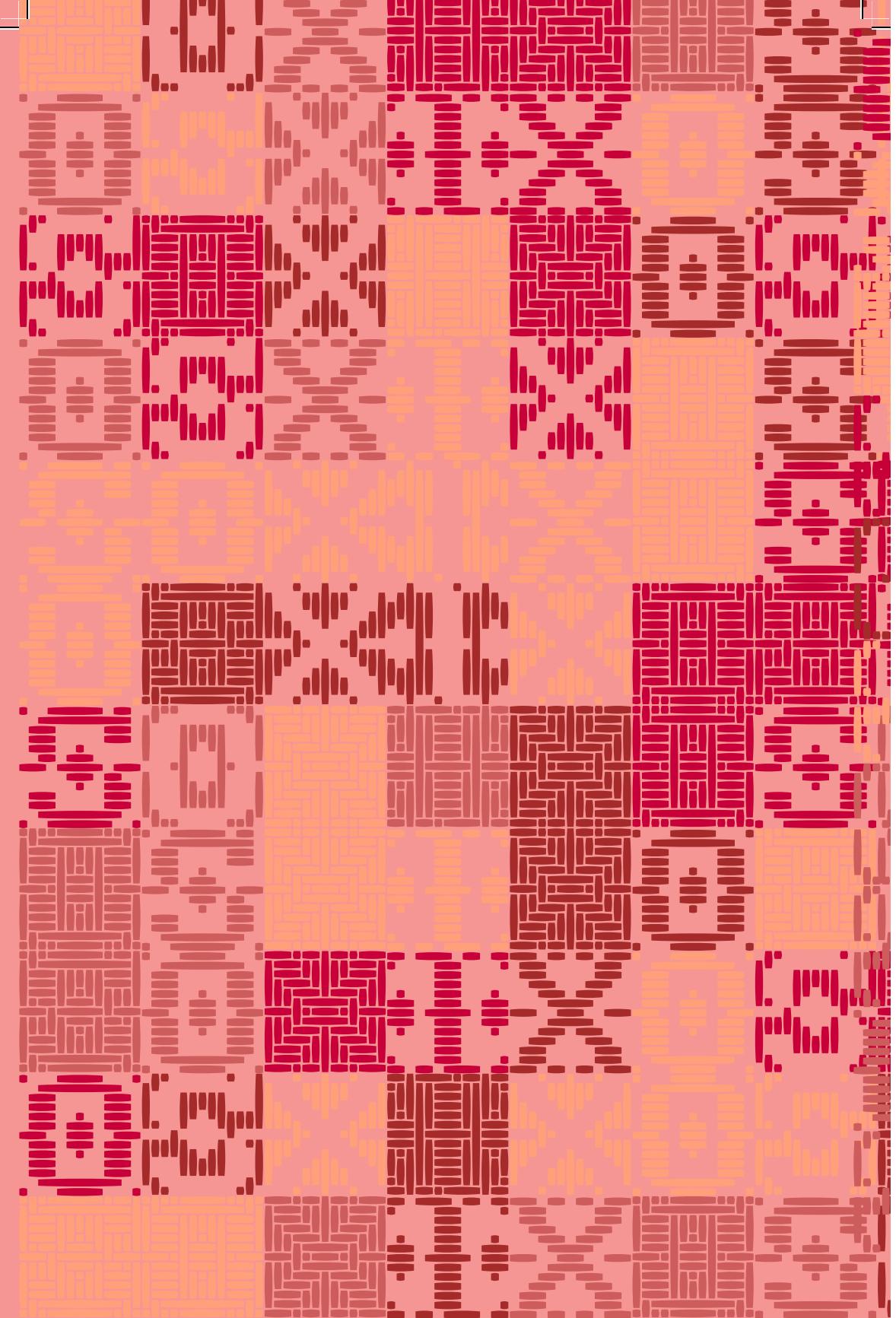
PATTERNS

Traditional Croatian design patterns showcase a rich tapestry of history, culture, and craftsmanship. From the iconic motifs to the intricate embroidery adorning Croatian folk costumes, these patterns tell stories of tradition, identity, and artistic expression. The cultural significance of traditional Croatian design patterns extends beyond aesthetics; it embodies a sense of pride, belonging, and continuity. In a rapidly changing world, these patterns serve as anchors to the past, reminding Croatians of their roots and heritage. They are symbols of resilience, creativity, and the enduring spirit of a people who take pride in their traditions.Today, traditional Croatian design patterns continue to inspire contemporary artists and designers, serving as a source of inspiration for innovative interpretations and creative collaborations. Whether showcased in museum exhibitions, artisan workshops, or everyday objects, these patterns remain a vibrant expression of Croatian identity and cultural heritage. They invite us to explore the past, celebrate the present, and envision the future through the lens of timeless artistry and craftsmanship.

Frama

Framke

Part One : Types

i - Licitar Hearts

Licitar hearts are intricately decorated gingerbread cookies that originated in Croatia, particularly in the regions of Zagreb and northern Croatia. These heart-shaped cookies are adorned with colourful icing and often feature motifs such as flowers, birds, and geometric patterns. Licitar hearts hold cultural significance as symbols of love, celebration, and tradition. They are commonly exchanged as gifts during weddings, festivals, and other special occasions, serving as edible expressions of affection and goodwill.
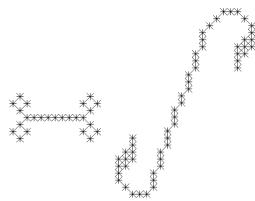
ii - Croatian Interlace

Croatian Interlace is a decorative motif characterized by intertwining bands or ribbons that form intricate geometric patterns. This design motif has ancient roots in Croatian art and can be found in architectural elements, stone carvings, and manuscript illuminations dating back to medieval times. Hrvatski pleter is symbolic of unity, continuity, and interconnectedness, with its looping patterns representing the eternal cycle of life and nature. It is a quintessential symbol of Croatian cultural heritage, embodying the country's rich artistic traditions and spiritual symbolism.

iii - Šestine pattern

One of the most renowned Croatian design motifs is the « šestine » pattern. Originating from the picturesque village of Šestine near Zagreb, this motif is characterized by geometric shapes, often featuring diamonds, squares, and crosses. The Šestine pattern is traditionally associated with the craft of weaving, particularly in the creation of intricate textiles such as tablecloths, napkins, and traditional garments. Its origins date back to the 19th century when Šestine was a hub of textile production, and the motif became emblematic of Croatian folk artistry.
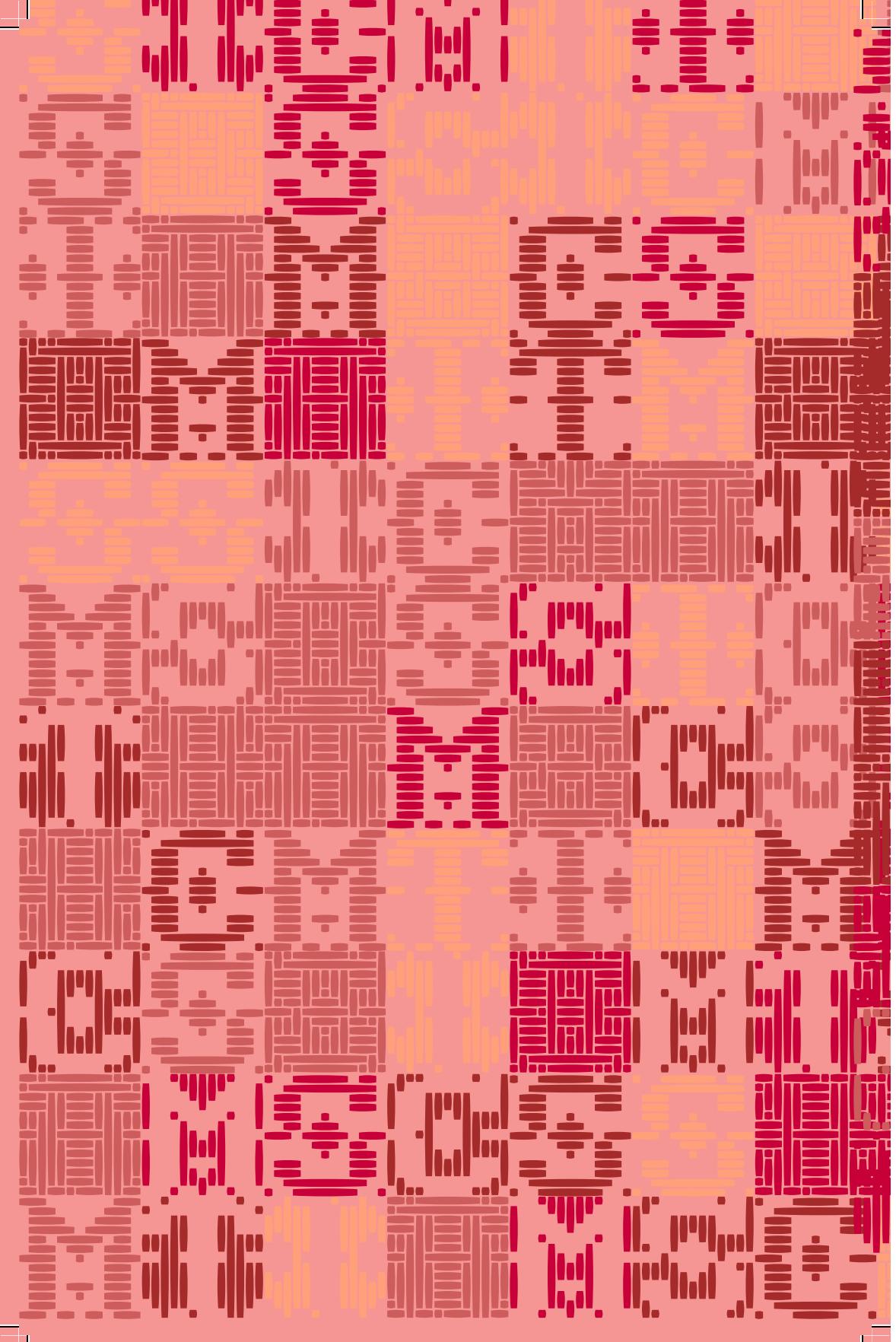
iv - Pag lace

Pag lace, or « Paška čipka, » originating from the island of Pag in Croatia, is a revered form of needle lace renowned for its intricate beauty and delicate craftsmanship. Dating back to the 15th century, Pag lace embodies Croatia's rich cultural heritage through its fine stitches, geometric patterns, and symbolic motifs inspired by the island's landscape and maritime traditions. Worn traditionally as part of women's costumes during special occasions, Pag lace also adorns household textiles, decorative items, and religious artifacts, serving as a visual expression of Croatian identity and tradition. Efforts to preserve and promote Pag lace-making include UNESCO recognition initiatives, ensuring that this cherished art form continues to thrive and inspire future generations with its timeless beauty and cultural significance.

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Zlata

SupPlay

Part Two : Location

i - Istra

Istrian Motifs - Istria, located in the northwest of Croatia, has a rich tradition of craftsmanship and design. Traditional Istrian motifs often draw inspiration from the region's natural beauty, including motifs featuring olive branches, grapevines, and seashells. These motifs are commonly found in Istrian ceramics, textiles, and woodcarvings, reflecting the region's rural heritage and cultural identity.

ubrovnik Konavle embroidery is a traditional form of needlework originating from the Konavle region near Dubrovnik in southern Croatia. This embroidery style is characterized by its intricate stitchwork, often featuring motifs inspired by nature, such as flowers, vines, and animals. Dubrovnik Konavle embroidery is traditionally worked in vibrant colors on linen or cotton fabric, creating visually stunning textiles used for clothing, household linens, and ceremonial garments. This embroidery tradition has been passed down through generations of Konavle women, preserving a legacy of craftsmanship and cultural heritage in the region.

Podravina is a region in northern Croatia known for its vibrant folk art traditions, including distinctive motifs used in embroidery, painting, and ceramics. Podravina motifs often feature bold colors and geometric shapes, such as diamonds, triangles, and spirals, inspired by the region's natural landscape and folklore. These motifs adorn traditional clothing, household items, and decorative objects, serving as expressions of regional identity and cultural pride. Through their intricate designs and vivid colors, Podravina motifs reflect the vitality and creativity of Croatian folk artistry.

iv - Slavonia

Slavonia, located in eastern Croatia, is known for its rich folk art traditions, including distinctive patterns and motifs found in embroidery, weaving, and ceramics. Traditional Slavonian patterns often feature geometric shapes, floral motifs, and stylized animals, reflecting the region's agricultural heritage and rural lifestyle. These patterns are commonly used to decorate traditional clothing, household textiles, and folk crafts, preserving Slavonia's cultural heritage and artistic legacy.

Fatima

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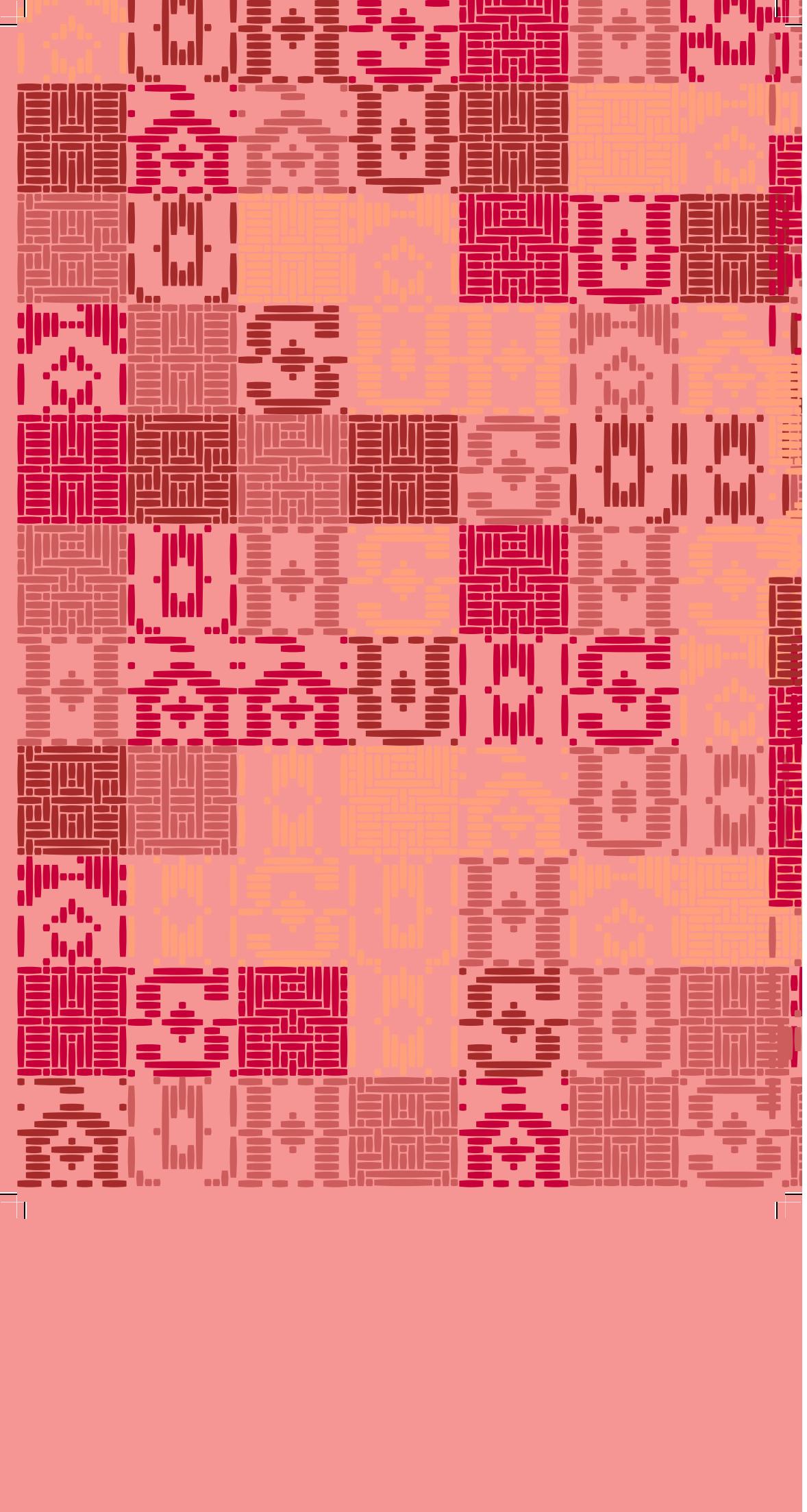
Part Three : Design

i - Branding and Identity Design

In the realm of branding and identity design, traditional Croatian design patterns can be leveraged to create memorable and distinctive visual identities for businesses, organizations, and events. Whether used in logos, packaging, or promotional materials, these patterns can evoke a sense of place, culture, and authenticity. For instance, a Croatian-inspired restaurant may incorporate traditional motifs into its logo design, menu layouts, and signage, reflecting the establishment's cultural roots and offering a unique dining experience to patrons. Similarly, cultural festivals and events can use traditional Croatian design patterns in their promotional materials to convey the spirit of celebration and heritage.

ii - Digital and Web Design

In the digital realm, traditional Croatian design patterns can be translated into digital formats and applied to web design, social media graphics, and digital marketing collateral. By digitizing traditional motifs and incorporating them into website layouts, UI elements, and digital illustrations, designers can create visually captivating online experiences that reflect Croatian cultural heritage. For example, a tourism website promoting travel to Croatia may feature background patterns inspired by traditional Croatian embroidery or architectural motifs, providing a visually engaging backdrop that enhances the user experience and reinforces the destination's cultural identity.

iii - Art and Illustration

Traditional Croatian design patterns can serve as a rich source of inspiration for artists and illustrators seeking to explore themes of heritage, identity, and tradition in their work. Artists can reinterpret traditional motifs in their own unique style, creating contemporary artworks that pay homage to Croatian cultural heritage while exploring modern themes and concepts. Whether expressed through paintings, drawings, or digital illustrations, these artworks can serve as visual narratives that bridge the gap between past and present, tradition and innovation. Additionally, illustrators can collaborate with cultural institutions and organizations to create educational materials, children's books, and multimedia content that showcase traditional Croatian design patterns in a fresh and engaging manner.

THE END

Traditional Croatian design patterns offer a wealth of inspiration for modern graphic design. From branding and packaging to web design and print materials, these patterns can be incorporated into a wide range of projects to create visually compelling and culturally resonant designs. By drawing on the unique characteristics of Croatian design, designers can create work that not only stands out in a crowded marketplace but also captures the essence of Croatian heritage and tradition. Whether used in branding, packaging, web design, or print materials, traditional Croatian design patterns have the power to captivate audiences, tell stories, and connect people to the rich cultural heritage of Croatia.

❀. Colophon .❀