OPE N
DESIGN
STUDIO

FALI
VAM
PROS-
TOR?

tema: prostor za kulturu
Open Design Studio 04
5-9.10. 2009.
Novi Sad, Srbija
www.opendesignstudio.net

topic: space for culture
Open Design Studio 04
October 5-9, 2009
Novi Sad, Serbia
www.opendesignstudio.net

FALI VAM PROS-TOR?

tema projekta:

Open Design Studio 04 sa temom "Prostor za kulturu" istražuje aktuelni problem kulture oglašavanja u javnom prostoru, oglašavanja kulture i kulturne politike grada Novog Sada. Prostori za oglašavanje su prepušteni isključivo tržišnom modelu, čime se onemogućava oglašavanje kulturnih institucija,organizacija i pojedinaca koji gube bitku sa komercijalnim i estradnim sadržajem. Sistem oglašavanja o kulturi predstavlja važan javni servis, čija regulacija, funkcionalnost i efikasnost mogu i moraju biti jasno regulisane. Pred učesnike, studente arhitekture, grafičkog dizajna i novih medija, se postavio zadatak da tokom pet dana radionice pronađu nove modele oglašavanja kulture u urbanom prostoru grada Novi Sad. Čitav događaj pratila serija javnih predavanja od strane domaćih i stranih stručnjaka iz oblasti medija, dizajna, arhitekture, kulturnog menadžmenta i drugih oblasti.

ORGANIZATOR: Open Design Studio

PARTNERI: Akademija umetnosti u Novom Sadu; Akademija umetnosti i dizajna u Bratislavi; Institut za fleksibilne kulture i tehnologije – NAPON; Fun And Magic Accidents, Novi Sad; Omladinski centar - CK13; KOD-Kritička platforma; Departman za arhitekturu i urbanizam - Fakultet tehničkih nauka, Univerzitet u Novom Sadu

POKROVITELJI: Ministarstvo kulture Slovačke Republike, Grad Novi Sad, Holandska ambasada u Beogradu

PODRŠKA: LUGoNS – Grupa korisnika GNU/Linux operativnog sistema u Novom Sadu, GrandPrint

TIM PROJEKTA: Milana Dojčinović, Katarina Lukić Balažikova, Martin Mistrik, Igor Zarol

project topic:

Open Design Studio 04 with specific topic "Space for culture" is a project that deals with research of culture promotion, its nature within Novi Sad's urban surrounding as an important part of the cultural politics of the city. The race in claiming a promotion space is primarily won by those who are financially the strongest, which disables promotion of cultural institutions that always loose the battle with the richer and more popular commercial and folk culture promotion. Thats why the project is focusing on this lack of official public media spaces for promoting culture, as well as creation of new ones that could be used around the city. The main part of the project was workshop for students of architecture, graphic design and new media with a task to create new solutions for culture promotion. Workshop was followed by several lectures given by professionals, theoreticans and other experts in fields such as media, design, arhitecture and culture management.

ORGANIZER: Open Design Studio

PARTNERS: Academy of Fine Arts - University of Novi Sad; Academy of Arts and Design in Bratislava; Institute for Flexible Cultures and Technologies - NAPON; Fun And Magic Accidents, Novi Sad; Youth Centre - CK13; KOC-critical platform; Department of arhitecture and urbanisam at Faculty of tehnical sciences, University in Novi Sad

FUNDING: The Ministry of Culture of the Slovak Republic, The City of Novi Sad Netherland Embassy in Beograd

SUPPORT: LUGoNS GNU/Linux operating system user group from Novi Sad, GrandPrint

TEAM OF THE PROJECT: Milana Dojčinović, Katarina Lukić Balažikova, Martin Mistrik, Igor Zarol

program:

5-9. 10. 2009. / RADIONICA

PROSTOR ZA KULTURU

6. 10. 2009. / PREDAVANJA

ALEKSANDAR BRKIĆ /srb
Univerzitet umetnosti u Beogradu
Tema: Prenošenje poruka grada:
Dizajn koji dodaje vrednost
- - -
RICHARD VAN DER LAKEN /nl
De Designpolitie
Tema: ABC-da studija De Designpolitie
- - -
BRANISLAV ŠKOPEK, MARTIN UHRIK /svk
Kritička platforma – KOD
Tema: Platforma – javni objekat
u gradu Košice

7. 10. 2009. / PREDAVANJA

TATJANA DADIĆ DINULOVIĆ /srb
Akademija lepih umetnosti, Beograd
Tema: Sofra
- - -
MARCEL BENČIK /svk
Katedra za vizuelnu komunikaciju,
Akademija umetnosti i dizajna, Bratislava
Tema: Aktualnost – Konstrukcija
- - -
DARKO POLIĆ, GORAN PETROVIĆ /srb
Urbandesign.rs
Tema: Oblikovanje gradskih prostora – detalji
- - -
BRANKA ĆURČIĆ /srb
Centar za nove medije_kuda.org
Tema: ID: Ideologija dizajna

9. 10. 2009. / PREZENTACIJA

FALI VAM PROSTOR?
javna prezentacija rezultata radionice

program:

October 5-9, 2009 / WORKSHOP

SPACE FOR CULTURE

October 6, 2009 / LECTURES

ALEKSANDAR BRKIĆ /srb
University of Art in Belgrade
Topic: Transforming the message
of a city: Design that adds value
- - -
RICHARD VAN DER LAKEN /nl
De Designpolitie
Topic: ABC of the "De Designpolitie"
- - -
BRANISLAV ŠKOPEK, MARTIN UHRIK /svk
Critical platform – KOD
Topic: Platform – public object
in city of Košice

October 7, 2009 / LECTURES

TATJANA DADIĆ DINULOVIĆ /srb
Academy of Fine Arts, Beograd
Topic: Sofra
- - -
MARCEL BENČIK /svk
Department of Visual Communication,
Academy of Art and Design, Bratislava
Topic: Actuality – Construction
- - -
DARKO POLIĆ, GORAN PETROVIĆ /srb
Urbandesign.rs
Topic: Designing city's spaces – details
- - -
BRANKA ĆURČIĆ /srb
New media center_kuda.org
Topic: ID: Ideology of design

October 9, 2009 / PRESENTATION

DO YOU NEED SPACE?
presentation of workshop's results

open design studio:

Open Design Studio je udruženje građana i inicijativa, koja deluje u oblasti vizuelne komunikacije i grafičkog dizajna od 2007. godine. Svoje aktivnosti razvija na lokalnom i međunarodnom nivou, gradi kontaktnu mrežu u kulturnoj i socijalnoj oblasti. Osnovnim ciljem je prezentacija grafičkog dizajna kao otvorene platforme, razvijanje interdisciplinarnosti, kritičkog mišljenja mladih dizajnera putem radionic, izložba, igara, predavanja i diskusija. Inicijativa Open Design Studio se bavi aktuelnim problemima u vizuelnoj komunikaciji sa raznih aspekata i pomaže razvoju kolaboracione prakse mladih dizajnera i njihovog kreativnog i profesionalnog umrežavanja.

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www.opendesignstudio.net

open design studio:

FALI VAM PROS-TOR?

**radionica
5-9. 10. 2009.
CK13 / Novi Sad, Srbija
Open Design Studio 04**

**workshop
October 5-9, 2009
CK13 / Novi Sad, Serbia
Open Design Studio 04**

kulturna politika
grada novog sada

Ideja organizovanja projekta je nastala iz potrebe rešavanja aktuelnog problema kulture oglašavanja u javnom prostoru i kulturne politike grada Novog Sada. Prostori za oglašavanje su prepušteni isključivo tržišnom modelu po principu - ko ima više finansijskih sredstava može neograničeno da koristi bilo koje površine u gradu, čime se onemogućava oglašavanje kulturnih institucija i one gube bitku sa komercijalnim i estradnim sadržajem. Paralelno sa tim, dolazi do ilegalnog plakatiranja i postavljanja oglasa po fasadama, drveću... što rezultira sveukupnim vizuelnim zagađenjem grada.

Sistem oglašavanja o kulturi predstavlja važan javni servis, čija regulacija, funkcionalnost i efikasnost moraju i mogu biti jasno regulisane kao što je nedavno učinjeno sa sistemom parkiranja. Iz navedenih razloga, potrebno je obezbediti površine i prostore isključivo za kulturni program. Njihov sadržaj ne treba da diktira veličina budžeta ili profitni karakter programa koji se promoviše, već njegov kvalitet.

S obzirom da je promocija i komunikacija kulturnog sadržaja od ključnog značaja za razvoj kulture, potrebno je da grad stane iza regulacije njenog medijskog prostora. Na ovakav način bi se oglašavale institucije i organizacije koje su na gradskom ili drugom javnom budžetu, organizacije koje se finansiraju iz različitih fondova kao i neformalne grupe, pojedinci i građani koji stvaraju kvalitetan sadržaj u umetnosti i kulturi.

novi model
informisanja o kulturi

Da bi medijske površine objektivno informisale o kulturnom sadržaju u gradu, trebalo bi da budu besplatne i na taj način ravnopravno dostupne svima koji ih koriste. Kapitalistički i tržišni model u kulturi ima svojih ozbiljnih ograničenja i često ne predstavlja adekvatan kulturni i umetnički kvalitet, a dugoročno onemogućava kulturni razvoj grada.

To je bitno za sve korisnike koje su već na javnom budžetu ili finansiraju svoj program iz drugih izvora, koji imaju kvalitetan sadržaj, ali nedovoljno sredstava za promovisanje. Potrebno je takođe da se daje šansa i manjim kulturnim organizacijama i alternativnoj sceni, koja bi preko ovih novih medijskih prostora dobila isto toliko pažnje kao veliki gradski festivali, pozorišta, muzeji i galerije grada.

Sadašnje stanje javnih medijskih prostora je daleko od idealnog. Oni su deo urbanog mobilijara grada koji sveukupno karakterišu nedostatak fleksibilnosti, interaktivnosti i savremenog dizajna. Svojim oblikom i funkcijom trenutni medijski prostori ne zadovoljavaju potrebe savremenog oglašavanja u informacionom veku.

idejno rešenje
i zadatak za radionicu

Ostaje na grafičkom dizajnu - predstavniku informacije i arhitekturi - njenom nosiocu, da svojom integracijom daju funkcionalno i kreativno rešenje novog modela medijskog oglašavanja i medijskih prostora za kulturu. Tokom četvrte radionice Open Design Studia, studenti i mentori iz oblasti arhitekture, urbanizma i grafičkog dizajna, su tražili odgovore na pitanja: Kako spojiti urbani dizajn i medij za oglašavanje kulture? Na kojim lokacijama i na koje sve načine arhitekura može da nosi informaciju? Koji su potencijali aplikacije grafičkog dizajna u 3D prostoru?

Istraživanjem navedenih tema moguće je poboljšati dizajn trenutnih medijskih prostora, i sveukupnog urbanog mobilijara grada, a ujedno predstavljati alternativni prostor za oglašavanje čime bi se fasade i drveće vizuelno očistili. Još jedan od velikih potencijala ovog projekta leži u lokacijama poput pijaca, parkova i javnih komunikacija. Ovakvi prostori su idealni za iznenađenje svakodnevnog prolaznika i režiranje bitnog momenta njegovog spontanog susreta sa oglasom o kulturi, koji bez obzira na svoj sadržaj podseća na to da se ona nalazi svuda, čak i tamo gde se najmanje očekuje. Redizajnom frekventnih javnih mesta čitav izgled i utisak Novog Sada bi se mogao podići na viši nivo. Inventivnim spojem grafičkog i arhitektonskog dizajna urbanog mobilijara, njihovim balansiranjem, uz preispitivanje potreba građana može se doći do korisnog i savremenog rešenja. Ispravni izbor metodologije i postupak dizajniranja je bio upravo zadatak radionice, tokom koje se radilo na dizajnu, funkcionalnosti i pripreme idejnog rešenja projekta i njegove prezentacije za gradsku upravu Novog Sada i subjekte iz kulturnog sektora.

FALI VAM PROS-TOR?

cultural policy
of novi sad

The idea for organizing such an event came from the need to solve a current problem of poor promotion of culture in public spaces and to make certain changes within the cultural policy of Novi Sad. The race in claiming a promotion space is primarily won by those who are financially the strongest, which disables promotion of cultural institutions that always loose the battle with the richer and more popular commercial and folk culture promotion. Parallel to that, illegal posting of posters on trees and facades visually pollutes the city.

The system for promoting of culture is a crucial public service, whose regulation, functionality and efficiency have to be clearly regulated, just like recently it has been done so with Novi Sad's parking system. In that sense, it is necessary to give free space specifically for cultural content, whose selection should not be primarily made by considering the budget and its potential profit. Taking in mind that promotion and communication of cultural content is crucial for culture's positive development, it is very important for the city municipality to better control its media space. In this way, institutions that already depend on the city's budget, organizations who are financed from various funds as well as informal groups, individuals and citizens who are creating high quality content in art and culture, would have an equal chance for self-promotion and self-development as the already established ones.

new model
for promotion of culture

In order to have a model of cultural police in which media objectively inform the public about cultural content in the city, the promotion space must be free and therefore equally divided to all users. When it comes to the long-term cultural development, the capitalistic model has its serious boundaries and usually doesn't give results with an adequate cultural and artistic quality.

This is important for all organizations that depend on a public budget or finance their program from other sources, those who have a high quality program but not a large enough budgets for self promotion. There is also the need for giving more chances to smaller organizations and alternative scene in general, so that they could also have the media attention as big city's festivals, theatres, museums and galleries.

The current state of public media space is far from good. It is a part of city's urban design which, as a whole, lacks the flexibility, interactivity and contemporary concepts. With its form and function current media spaces don't satisfy the needs for contemporary media promotion of culture in information age.

proposal and
workshop's task

It is up to the graphic design - the visual interpreter of the information and architecture - its carrier, to integrate and give a functional and creative solution of the new model for promotion and media spaces for culture. During the workshop students and consultants tried to give answers to questions such as: How can be media combined with street furniture? In which locations and in what ways can architecture carry information? What are the potentials of applying graphic design into 3D space?

The new concepts that workshop came out with tried to bring the design of current media spaces and the city's street furniture to a whole new level. Their future solution - an alternative media space gives potential for cleaning up the facades and trees from posting posters and other advertising print media. Another big potential of this project can be found in locations such as open markets and spaces for public, pedestrian communications. These areas are ideal for surprising an everyday passerby by directing an important moment of his/hers spontaneous encounter with an add of culture content, which reminds us that culture is everywhere around us, even where we least expect it.

By redesigning frequent public spaces the impression of Novi Sad as a whole could be improved. An inventive and balanced mix of graphic and architectural design, taking in account the needs of citizens and suggestions from international and local lecturers can lead to useful and contemporary ideas. The right choice of methodology and approach to designing was the workshop's biggest task. Students and professionals worked on the design, functionality, production of their ideas as well as the presentation for the city municipality of Novi Sad and subjects from culture sector.

FALI VAM PROS-TOR?

zadatak:
učesnici:

workshop's task:
participants:

Zadatak:
Tokom radionice je izrađeno šest rešenja novog modela oglašavanja o kulturi u javnom prostoru Novog Sada. Radionicu posetili gosti iz Slovačke i Holandije, ceo događaj je pratila serija javnih predavnanja.
- - -
Učesnci:
Studenti Oddeljenja grafičke komunikacije i novih medija na Akademiji umetnosti - Univerzitet u Novom Sadu i studenti arhitekture i asistenti Oddeljenja za arhitekturu i urbanizam na Fakultetu tehničkih nauka - Univerzitet u Novom Sadu: Aleksandar Bede, Marko Brkić, Tamara Čordaš, Miroslav Dajč, Milana Dojčinović, Marija Dorić, Ivana Jancić, Slobodan Jović, Ivan Kalc, Bojana Knežević, Tamara Maksimović, Marija Marić, Miloš Mitrović, Natalija Ninkov, Gordana Radonić, Tomislava Sekulić, Višnja Vujović
- - -
Organizatori i koordinatori radionice:
Katarina Lukić Balažikova, Martin Mistrik

Workshop's task:
Six variations on the original model designed for cultural advertising in public spaces of Novi Sad have been produced during the workshop. The event was attended by guests from Slovakia and Holland, as well as locals who came out to support a series of public lectures held at the workshop venue.
- - -
Participants:
Students from Departments of Graphic Communication and New Media from Academy of Art - University of Novi Sad and students of arhitecture and assistants from Department of Arhitecture and Urbanisam at Faculty of Tehnical Sciences - University in Novi Sad: Aleksandar Bede, Marko Brkić, Tamara Čordaš, Miroslav Dajč, Milana Dojčinović, Marija Dorić, Ivana Jancić, Slobodan Jović, Ivan Kalc, Bojana Knežević, Tamara Maksimović, Marija Marić, Miloš Mitrović, Natalija Ninkov, Gordana Radonić, Tomislava Sekulić, Višnja Vujović
- - -
Organizers and coordinators of workshop:
Katarina Lukić Balažikova, Martin Mistrik

gosti radionice:

workshop's guests:

BRANISLAV ŠKOPEK /svk, MARTIN UHRIK /svk

Projekat KOD je osnovan 2002. godine Branislavom Škopekom i Martinom Uhrikom. Cilj projekta je revitalizacija teorije arhitekture na slovačkoj arhitektonskoj sceni i kreiranje novih mogučnosti dijaloga između arhitekata, umetnika i profesijonala iz ostalih odbora. Projekat se takođe bavi osnivanjem nezavisle, interdisciplinarne platforme sa ciljem razmene i kreiranja novih ideja koje mogu da povećaju svest o teoriji arhitekture među profesijonalima. Aktivnost kojom se bavi projekat je takođe i promocija arhitekture u široj javnosti. Bitnost približavanja arhitekture širokoj javnosti je još uvek potcenjivana od strane profesijonala. KOD se trudi da popuni ovaj vakum promocijom savremenog mišljenja u arhitekturi sa metodama koja su širokoj publici najviše prihvatljiva.
KOD na svojim projektima saradi sa ostalim organizacijama i slovačkim univerzitetima. Partnerima su organizacije kulturnog charaktera, galerije i ngo sektor.

Izabrani projekti:

2002 / Pogledi Švajcarske, partner: pro Helvetia. Prvi filmski festival o arhitekturi povezan sa Švajcarskom akterima filma - arhitektima, rediteljem ili mestom placiranja arhitektonskog dela.

2004 – 2005 / Serija predavanja Svetski arhitekti, partner: Akademija vizuelne umetnosti i dizajna u Bratislavi. Izvanredna predavanja najbitnijih i najuticajnijih svetskih arhitekata - Greg Lynn, Farshid Moussavi - FOA, atelije Neuteling-Riedling , Peter Eisenman

2007 / Platforma Košice - zvanično otvaranje javnog objekta Platforma u gradu Košice (Slovačka), partneri: British Council, Grad Košice

BRANISLAV ŠKOPEK /svk, MARTIN UHRIK /svk

Project KOD has been established by Branislav Škopek and Martin Uhrik in 2002. The main aim of the project is revitalization of architectural theory on the Slovak architectural scene by creating new opportunities for dialog among architects, artists, thinkers and professionals from other fields. The goal is foundation of independent, interdisciplinary platform for exchange and creation of new ideas to increase awareness of architectural theory among professionals. Another activity is propagation of architecture for broad public. The importance of bringing architectural event to the public is widely underestimated by professionals. KOD is trying to fulfill this vacuum by promoting contemporary architectural thinking more accessible way to general audience. To fulfill our goal, KOD is collaboration with other organizations andleading Slovak universities. Among our partner organizations belong Cultural institutes, Galleries and NGO.

Chosen projects:

2002 / Glimpses of Switzerland, Partner: Pro Helvetia - First film festival of architectural movies connected to Switzerland by person of architect, director or placement of architectural work

2004 – 2005 / Lecture series World Architects, Partner: Academy of Fine Arts Bratislava. The extraordinary lecture series of most important world architects - Greg Lynn, Farshid Moussavi of FOA, Jan Neuteling Studio, Peter Eisenman

2007 / Platform Košice - official lounching of public object called Platform in the city center of Košice, partners: British Council, The City of Košice

FALI VAM PROS-TOR?

MARCEL BENČIK /svk

Marcel Benčik je studirao na Akademiji vizuelne umetnosti i dizajna u Bratislavi. Master studije MA je završio 2004. godine i doktorske studije 2007.godine. Trenutno je zaposlen kao asistent na istoj akademiji na Oddeljenju vizuelne komunikacije. Radi kao freelancer u oblasti grafičkog dizajna i vizuelne komunikacije. Takođe je jedan od inicijatora i organizatora konferencije o grafičkom dizajnu KUPE (Zilina, centrum Stanica), kao i drugig dizajn događaja i radionic.
Aktivan je u Slovačkoj i inostranstvu i kao ko-autor knjižnih projekata i interdisciplinarnih projekata, uglavnom orijentisanih na arhitekturu sa društvenim uticajem. Od 1998 živi i radi u Bratislavi, Slovačka.
www.kupe.sk, www.afad.sk

RICHARD VAN DER LAKEN /nl

De Designpolitie je dizajn agencija locirana u Amsterdamu, Holandija. De Designpolitie je član "Dutch design family" - "Holandske dizajn porodice". Njeni članovi su deo velike dizajn kulture u Holandiji i bogate tradicije holandske umetnosti, dizajna i tolerancije. U sklopu sa ovim tradicijama De Designpolitie prati jednostavne metode. Njihov proces rada i kreiranja često završava slikom koja predstavlja kritičko ali uvek komunikativno rešenje. De Designpolitie radi za nekoliko manjih i većih klijenata iz sfere neprofitnog i komercijalnog sektora. De Designpolitie takođe je inicijator izložba, festivala, knjiga, predavanja i radionic. De Designpolitie se sastoji od male grupe ambicijoznih i talentovanih kreativaca i osnovan je dizajnerima - Richard van der Laken i Pepijn Zurburg.
http://www.designpolitie.nl/index.html

MARCEL BENČIK /svk

Marcel Bencik was studing at Department of Graphic Design at Academy of fine Arts and Design (AFAD), Bratislava. He finished his master degree in 2004 and his Phd studies in 2007. Since that he works as assistant at Department of Visual Communication at AFAD in Bratislava. He is freelancer in field of graphic design and visual communication. He organize annual graphic design conference KUPÉ and another design events and workshops. He works on book projects and on interdisciplinary projects, mainly related to architecture and social impact in Slovakia and abroad. Since 1998 he lives and works in Bratislava, Slovakia.
www.kupe.sk, www.afad.sk

RICHARD VAN DER LAKEN /nl

De Designpolitie is a graphic design agency, based in Amsterdam, the Netherlands. De Designpolitie belongs to the "Dutch design" family. Its members were brought up in the Dutch design culture and rich tradition of Dutch art, design and tolerance. In keeping with these traditions, De Designpolitie follows simple but ruthless methods. Their working process often ends in a stripped image which is a critical but always communicative solution. De Designpolitie works for various small and big clients in the nonprofit and commercial sectors. De Designpolitie also initiates exhibitions, festivals, books, lectures and workshops. De Designpolitie consists of a small group of ambitious and talented creatives and was founded by Richard van der Laken and Pepijn Zurburg.
http://www.designpolitie.nl/index.html

javna predavanja
6. 10. 2009.
CK13 / Novi Sad, Srbija
Open Design Studio 04

public lectures
October 6, 2009
CK13 / Novi Sad, Serbia
Open Design Studio 04

predavanja:

lectures:

6. 10. 2009.

ALEKSANDAR BRKIĆ /srb
Univerzitet umetnosti u Beogradu
Tema: Prenošenje poruka grada:
Dizajn koji dodaje vrednost
- - -
RICHARD VAN DER LAKEN /nl
De Designpolitie
Tema: ABC-da studija De Designpolitie
- - -
BRANISLAV ŠKOPEK, MARTIN UHRIK /svk
Kritička platforma - KOD
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TATJANA DADIĆ DINULOVIĆ /srb
Akademija lepih umetnosti, Beograd
Tema: Sofra
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MARCEL BENČIK /svk
Katedra za vizuelnu komunikaciju,
Akademija umetnosti i dizajna, Bratislava
Tema: Aktualnost - Konstrukcija
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Tema: Oblikovanje gradskih prostora - detalji
- - -
BRANKA ĆURČIĆ /srb
Centar za nove medije_kuda.org
Tema: ID: Ideologija dizajna

October 6, 2009

ALEKSANDAR BRKIĆ /srb
University of Art in Belgrade
Topic: Transforming the message of a city:
Design that adds value
- - -
RICHARD VAN DER LAKEN /nl
De Designpolitie
Topic: ABC of the De Designpolitie
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BRANISLAV ŠKOPEK, MARTIN UHRIK /svk
Critical platform - KOD
Topic: Platform – public object
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October 7, 2009

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Topic: Designing city's spaces - details
- - -
BRANKA ĆURČIĆ /srb
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presentation of workshop's results:

Prezentujuća grupa
Koncept: KULTURA PRI RUCI
Autori: Višnja Vujović,Gordana Radonić,
Miloš Mitrović, Milana Dojčinović,
Marko Brkić
- - -
Prezentujuća grupa
Koncept: VREME ZA KULTURU
Autori: Marija Dorić, Marija Marić,
Ivana Jancić
- - -
Prezentujuća grupa
Koncept: TAJMER
Autori: Tamara Čordaš,
Tamara Maksimović
- - -
Prezentujuća grupa
Koncept: BLUETOOTH CRV
Autori: Aleksandar Bede,
Slobodan Jović,Tomislava Sekulić,
Ivan Kalc, Natalija Ninkov,
Miroslav Dajč, Bojana Knežević
- - -
Prezentujuća grupa
Koncept: PREKREČITE KULTURU
Autori: Martin Mistrik,
Katarina Lukić Balažikova
- - -
Prezentujuća grupa
Koncept: PUNO POGLEDA NA KULTURU
Autori: Martin Uhrik, Branislav Škopek

Presenting group
Concept: HANDY CULTURE
Authors: Višnja Vujović,Gordana Radonić,
Miloš Mitrović, Milana Dojčinović,
Marko Brkić
- - -
Presenting group
Concept: TIME FOR CULTURE
Authors: Marija Dorić, Marija Marić,
Ivana Jancić
- - -
Presenting group
Concept: TIMER
Authors: Tamara Čordaš,
Tamara Maksimović
- - -
Presenting group
Concept: BLUETOOTH WORM
Authors: Aleksandar Bede,
Slobodan Jović,Tomislava Sekulić,
Ivan Kalc, Natalija Ninkov,
Miroslav Dajč, Bojana Knežević
- - -
Presenting group
Concept: CULTURE PAINT
Authors: Martin Mistrik,
Katarina Lukić Balažikova
- - -
Presenting group
Concept: MANY EYES ON CULTURE
Authors: Martin Uhrik, Branislav Škopek

FALI NAM PROS-TOR!

rezultati radionice
prostor za kulturu
Novi Sad, Srbija
Open Design Studio 04

workshop's results
space for culture
Novi Sad, Serbia
Open Design Studio 04

koncept:
kultura pri ruci

Autori: Milana Dojčinović, Miloš Mitrović, Višnja Vujović, Marko Brkić, Gordana Radonić

Kako mi, Novosađani, o manifestacijama, koncertima, performansima i ostalim kulturnim događajima u gradu naglabamo, čavrljamo, diskutujemo, a posećujemo ih najčešće na preporuke prijatelja, poznanika, čak slučajnih prolaznika, ako "kao slučajno" načujemo sa susedne klupe, stola u kafiću......potreban nam je PROSTOR ZA KULTURU koji već imamo!!!

Grad nudi mnoštvo svojih slobodnih javnih prostora, parkova, trgova koji su bogati posetiocima, ali siromašni mobilijarom za njihove potrebe. Nedostaje nam nešto što bi u tom i takvom prostoru odavalo informacije koje bi nam bile pokretač, podstrek za "kulturnu trampu", odakle bi sve započinjalo i gde bi se kao bumerang vraćalo.

Jedno takvo mesto koje je interesantno za naš projekat, Katolička porta, novosađani su već, možda i intuitivno, odabrali da bude mesto susreta, odmora, dešavanja, prolaza, na neki način, spontano stvoren je nezaobilazni centar za posetioce svih starosnih grupa.

Ideja projekta spaja nedostatke pogodnog odašiljanja informacija o kulturi i prednost Katoličke porte kao tačke susreta, okupljanja, socijalizacije, posredstvom arhetipne verzije klupe kao simbola javne komunikacije i savremene tehnologije.

Iz duha prostora jasne pravougaone forme koju svojim putanjama posetioci seku u oštre trouglove, osmišljen je urbani mobilijar za okupljanje oštrih, geometrijskih i skulptoralnih karakteristika koji u svom sastavu sadrži ugrađene mini projektore 3M. Ovaj vid projektora odašilja informacije u vidu slike, teksta ili video zapisa, a za projekcionu površinu na datom mestu najpogodnije je koristiti sopstveno telo, šaku s obzirom da se projekciona moć gubi na udaljenosti većoj od 2m. Neuhvatljiva informacija koju fizički ne možete poneti sa sobom, preti da bude prepričana, podeljena, "oslobođena".. Raznovrstan raspored projektora u strukturi i informacija u njihovom sastavu navodi na kretanje i ispitivanje novih izvora, što ima za cilj da se stvori neka vrsta igre u potražnji za najzanimljivijim kulturnim dešavanjem ili saznanjem. Dizajnirani urbani nameštaj koristi fiber cement, ekološki prihvatljiv materijal, koji se uklapa u okoliš, lako ugrađuje i dozvoljava eventualnu promenu položaja strukture.

Prednost ovakve zamisli ogleda se u neposrednom korišćenju, nisu potrebni nikakvi uređaji za preuzimanje informacija, već se direktno projiciraju na nas same, te su dostupne svima. Ne stvara se dodatan otpad, bacanjem nezanimljivih flajera i cepanjem plakata koji nas guše. Želja nam je, da ovakve skulptoralne strukture, naše "kulturne pijace", svojim dizajnom prenose deo umetničkog stvaranja i na javni prostor, i time postanu i svojevrsni simboli kulturnog organizma Novog Sada. POZIVAMO VAS DA NA SVOME DLANU NAPRAVITE MESTA ZA KULTURU!!!
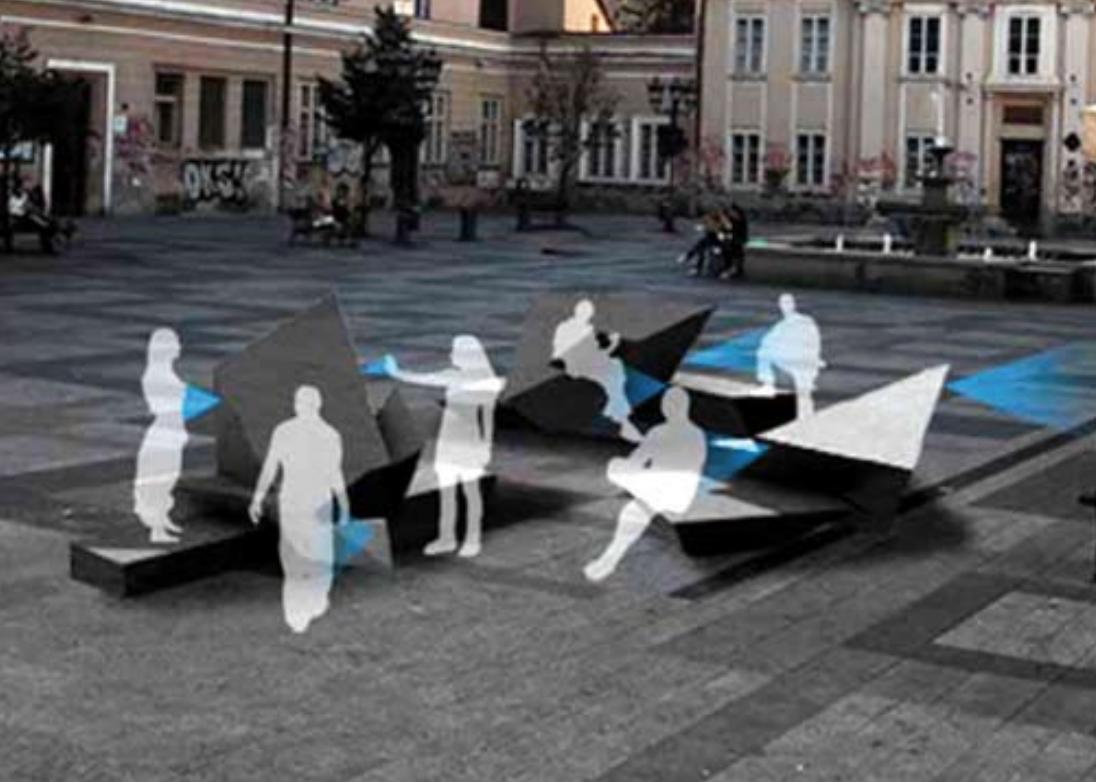
concept:
handy culture

Authors: Milana Dojčinović, Miloš Mitrović, Višnja Vujović, Marko Brkić, Gordana Radonić

Considering how we, the residents of Novi Sad, chatter, discuss, and babble about happenings, performances and other cultural events, attending them on the basis of recommendations from friends, acquaintances, even random passbyers, overhearing them in coffee shops, nearby park benches.. It suddenly becomes so evident how dependent we are on the space currently reserved for culture.

The city already offers a variety of open public spaces, parks, and squares, rich with visitors but lacking appropriate urban fittings to accompany their needs. What is particularly missing in these environments is something to trigger a cultural exchange, thus creating a place where everything commences and ends in a boomerang fashion.

One place of particular interest for our project is Katolička porta (The yard of the Catholic Church); a place chosen intuitively by the locals as one of the city's main gathering spots, a place to relax, a space to host an event or to pass through randomly, a place of spontaneity providing service to visitors of all age groups.

The project idea is to confront the notions of acknowledged deficiency in adequate ways for communicating culture related information with the advantages the yard of the Catholic Church offers in its role as a popular gathering spot. The Yard offers a mechanism for socialization through archetypical familiarity with public benches as symbols of public communication and modern technology.

The spirit of open and clear space provided by the Yard with its straight, rectangular base is being continuously disrupted to form sharp triangular areas sketched by the course of movement of random bypassers. This foundation can be used to develop unique urban fittings which would assemble together the sharp, geometrical, sculpture-like features armed with 3M mini projectors. Such projectors emit information in shape of images, text, or video footage, utilizing human extremities (palm of a hand or the whole human body) as projecting surfaces picking up all information given out within the 2m radius. Obviously, the information delivered in this way cannot be contained forever, and thus needs to be communicated, shared, or 'liberated'. Scattered spatial distribution of 3M projectors and information sent out by them leads to human movement and exploration of new sources of auditory and visual stimuli, this further leading to the establishment of some sort of random play in search of the most appealing cultural event or knowledge being presently advertised. Specially designed urban furniture employs fibber cement as a recognized and ecologically acceptable construction material which easily blends into the existing environment and can be installed and spatially manipulated without great difficulties.

The main advantage of the proposed concept manifests itself through direct, unassisted utilization of the informative service, without any further requirements for data processing and storage equipment. By using ourselves as projecting surfaces this service becomes available to anyone and everyone. There are no activity related side products in form of unnecessary waste, fliers, and posters to choke our perception of the environment. It is our ambition to exploit the instruments of design in creation of such sculpted structures (i.e. "cultural markets") and to transfer the process of art creation into public spaces, thus in effect becoming symbols of Novi Sad's cultural organism. WE ENCOURAGE YOU TO PROVIDE SPACE FOR CULTURE IN THE PALM OF YOUR HAND!!!

koncept:
vreme za kulturu

Autori: Marija Dorić, Ivana Jančić, Marija Marić

U postojećem sistemu oglašavanja, cilj je pronaći prostor za kulturu. Ideja prostora za kulturu, neminovno ukazuje na ideju vremena za kulturu. Vreme je od značaja za pojedinca, kao i za zajednicu, te nalazimo da može biti u sprezi sa sistemom oglašavanja.

Osnovni koncept ovog projekta jeste psihološka dimenzija tečenja vremena, koje za cilj ima da nagovesti događaj kulture koji uskoro počinje. Sat otkucava vreme unazad. Vi polako počinjete da se brinete da ćete propustiti događaj. Glavni prioritet nije sadržaj, niti mesto dešavanja, već vreme kada događaj počinje. Princip funkcionisanja definisan je kroz nekoliko faza.

U prvoj fazi informacije dospevaju na web sajt, koji je svima dostupan. Informacije se nalaze na sajtu od momenta njihovog postavljanja a 24 časa pred početak događaja i u konkretnoj formi javnog oglašavanja, što jeste druga faza. U drugoj fazi informacije dobijaju „živu formu", tj. pojavljaju se u gradu gde počinje odbrojavanje. Ta „živa forma", odnosno sistem javnog oglašavanja, jesu hologramski brojčanici koji se pojavljuju u javnom prostoru grada, ukazujući na isključivo osnovne informacije o događaju - vreme, mesto i naziv. Treća faza je početak događaja. Priroda holograma je takva da sprečava vizuelno zagađenje grada. Održivost ovog koncepta jeste u jednostavnosti promene informacija isključivo putem interneta.

GDE?

KADA?

ŠTA?

POZORIŠNI TRG

00:00

IZLOŽBA STUDENTSKIH RADOVA

1 - ODAŠILJAČ ZRAKOVA
2 - PROSTORNI SVETLOSNI MODULATOR
3 - HOLOGRAM
4 - PROJEKCIONI PODACI
5 - DETEKTOR ZRAKOVA
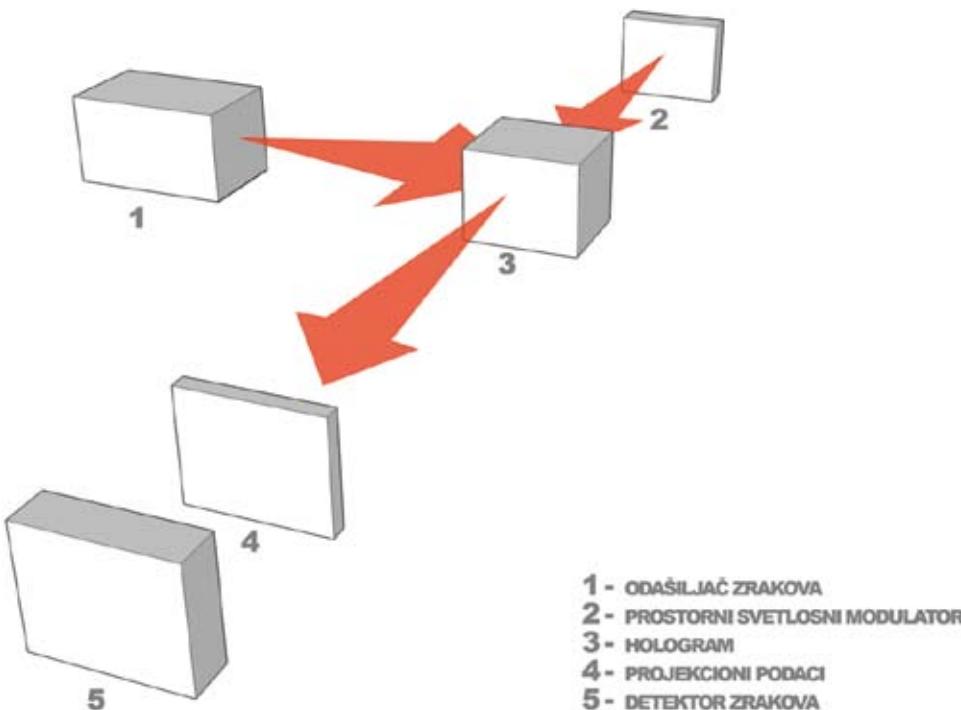
concept:
time for culture

Authors: Marija Dorić, Ivana Jančić, Marija Marić

The aim is to find space for culture within the existing advertising system. The notion of space for culture is inherently linked to the concept of time for culture. Time is of particular essence for both the individual and the society as a whole, thus providing a link with the mechanisms of advertising.

The fundamental concept of this project is the psychological dimension of the time flow phenomena used to imply that specific cultural events are drawing nearer in time. The clock counts time backwards and you slowly begin to obsess about missing an event. The main priority is not the content, nor the place of event, but the time when the event commences. The principle of operation is defined through several phases. The first phase oversees the arrival of information to the publicly available web portal. The uploaded information is instantly available on the web and will remain there until the 24 hour countdown to event inauguration begins. The last 24 hours are reserved for the second phase of the project which involves direct public advertising.

In this second phase, the information begins to 'live' by appearing throughout the city in public locations where the countdowns can be monitored over the hologram counters. To achieve a certain level of impact, only the most vital information is provided: time, place and title of an event. The third phase marks the inauguration of the event. The nature of the hologram is such that it prevents visual contamination of the city. Sustainability of this concept is reflected in the simple mechanisms of data manipulation strictly over the internet.

koncept:
tajmer

Autori: Tamara Maksimović, Tamara Čordaš

Koncept TAJMER,od početka je baziran na tome da svojim delovanjem utiče na psihološku svest građanina-osobe,posmatrača. Srž se nalazi u brojaču (tajmeru) koji odbrojava vreme unazad I samim tim u prolazniku izaziva jednu vrstu nemira,jer kao što je opšte poznato,retko ko od nas može ostati miran ukoliko primeti da mu nešto teče,otkucava,nestaje. Pođimo od osnove svega toga – života. Svako u sebi sadrži dozu straha od životnog tajmera I samim time podstiče sebe da uradi,vidi I proživi što više toga I što kvalitetnije moguće. Koncept Tajmer funkcionisao bi po ovom principu,time što bi "elektronske plakate" kulturnih događaja prikazivao uz njihove tajmere – brojače,koji bi otkucavali vreme do početka događaja. Početna stavka celog sistema bila bi web stranica,svima dostupna,besplatna.Na kojoj bi se nalazili kulturni događaji,poređani po vremenu,počevši od najbržeg,tj.od onog do kojeg je ostalo najmanje vremena.Svako ko želi da oglasi svoj kulturni događaj,moći će najlakšim putem postaviti svoj plakat I informacije na web stranicu Tajmera I samim tim ući u vremenski tok.Na jedan,za sada veoma nov način - vremenski sistem rangirao bi događaje I svrstavao ih prema vremenu.Dakle njihova prioritet-nost bi bila uslovljena SAMO vremenom. Ovakav način bi pre svega rešio mnoge neravnopravne prioritete oglašavanja kulturnih događaja,koji nažalost svuda postoje.Pa samim tim čak I jedna mala galerija imala bi mozda mesto ispred velikog muzeja,ako se njen događaj nalazi u vremenskom prioritetu spram muzejskog. Ovim bi se takođe rešio problem finansija, koje su veoma čest problem današnjih,manjih kulturnih organizacija,jer bi Tajmer funkcionisao u formi elektronskih plakata (panela),koji bi bili uploadovani na sajt od strane kreatora događaja. Takođe bi se I uveliko rešio ekološki problem razbacanih papira (plakata) na sve strane,kao I kontaminacije svih prostora u gradu,sa slojevima oglašavajućih materijala,nabacanih jedno preko drugih. Drugi stepen ovog koncepta,koji je ujedno I suština ideje su "elektronski – TAJMER boxovi". Kada na web stranici svi događaji stignu na razmak od 5 dana DO početka,poseban softver slao bi ih u TAJMER boxove. Oni bi se nalazili na raznim lokacijama u gradu - u vidu posebno dizajniranih "mašina" koje bi sadržale 1. Veliki panel – na kom bi se u toku dana u određenim vremenskim intervalima,smenjivali elektronski plakati I njihovi vremenski brojači, 2. Touch screen,ugrađen u uredjaj,na kom bi se nalazio web sajt,gde bi građani na licu mesta mogli pogledati nešto više o događajima,kao I sve događaje koji su postavljeni u sistem Tajmera. Uz sve ovo,postoje I propratni nizovi efekata koji bi pratili I označavali ostatak vremena do događaja. Promena boje svetla na brojačima,kako bi se događaj približio na samo par sati,kao I vizualni efekti pojačavanja boje plakata. Sve to činilo bi jedan vremenski sistem kulturnog oglašavanja,sa kojim bi se rešio niz problema,kako finansijskih,tako I problema prioriteta I superiornosti u kulturi,pa I u ekologiji samog grada. DAKLE OSTALO JE SAMO DA UKLJUČITE SVOJ KULTURNI TAJMER!

concept:
timer

Authors: Tamara Maksimović, Tamara Čordaš

The TIMER concept was based from the early stages on activities designed to affect the psychological awareness of public citizens (individuals, observers). The heart of the concept is embodied in a timer which counts the time backwards, thus upsetting the random observer who finds himself in constant fear of things inclined to eventually expire, tick away, and disappear. Let us commence with essential matters first – life for example.

Each individual nurtures within himself/herself a certain dose of apprehension towards the inescapable life clock and is thus stimulated to accomplish, witness, and experience in respectable quality as much as possible in one's lifetime. The TIMER concept follows up on this principle by arming the "electronic posters" with proprietary timers counting time until the particular event inauguration. The core of the whole system would encompass a web page presentation accessible by everyone for free. This web domain would provide an inventory of cultural events ranked by the time criteria, with closest events being given the highest priority. Anyone hosting a cultural event and looking for ways to advertise can use this web portal to upload posters and event-related information, in that way becoming a component of the TIMER's time-line. The timing system design would allow for a unique approach in event classification, ranking them in relevance to the absolute time-line position. The priority of a certain event is therefore conditioned ONLY by the absolute time.

This approach may provide solution to the society's ever-present problem of unfair prioritization of cultural events. For example, by applying our approach, even a modest gallery can attain higher priority level against an established museum, this advantage being governed strictly by its leading place on the current timeline. The presented method of free electronic poster upload to the TIMER's web portal would also solve some of the financial issues often associated with smaller cultural organizations. Another benefit is reflected in the ecological aspect of the proposed TIMER approach, which doesn't carry the burdens of waste production and disposal throughout the city's landscape. The second stage of the TIMER further refines the project's essence by producing electronic TIMER boxes. The procedure is conceptualized as follows: by reaching the place on a time scale 5 days away from the present moment, a certain event qualifies to be processed by proprietary software and distributed to TIMER Boxes. The boxes themselves would be scattered around the city in shape of custom designed "machines" comprising the following: 1. one big panel – to display daily reports in given time intervals, showcase advertising posters and their personal timers; 2. Touch screens – built into the machines and provided with a TIMER's web portal access which enables residents to attain information on the spot. As mentioned earlier, the provided information is focused on current cultural events, as well as events scheduled further down the TIMER's timeline.

Besides the fore mentioned project-related tools and activities, we envisioned several additional accessories to provide more spotlight on the timing of particular events. To give a few examples, colour changes on the digital timers would indicate that the event opening is only hours away, or appearance of posters would be enhanced by manipulation of colour with the aid of visual effects. All of the mentioned mechanisms would be brought together in a larger time-scaled system of culture predestined to overcome numerous obstacles (financial issues, problems of priority, superiority, ecology, etc.). THEREFORE, ALL THERE IS LEFT TO DO IS TO TURN ON YOUR CULTURAL TIMER!

koncept:
bluetooth crv

Autori: Aleksandar Bede, Slobodan Jović,Tomislava Sekulić, Ivan Kalc, Natalija Ninkov,
Miroslav Dajč, Bojana Knežević

Polazeći od pretpostavke da se ne može zanemarivati značaj interneta u današnjem oglašavanju, predložen je koncept kojim bi se inetrnet preneo u fizički prostor grada. Kao najpodesnija tehnologija za to je izabran bluetooth protokol, zbog njegove besplatnosti sve veće i dostupnosti na mobilnim telefonima. Na odabranim lokacijama u gradu bi postojali portali u svet informacija tj u novu online mrežu koja bi okupljala i povezivala sve kulturne čionioce u gradu. Na mreži bi ovi čionioci najavljivali svoja događanja i razvrstavali ih po kategorijama.

Pošto ova tehnološka komponenta nije sama po sebi dovoljna, neophodno je bilo uvesti i neko fizičko i vizuelno otelotvorenje celog sistema. Stoga je zamišljeno da se uvede motiv crva kao nov simbol za ovakav vid oglašavanja u kulturi u Novom Sadu. Portali u prostoru bi zapravo bile stilizovane figure crva, sa prepoznatljivim znakom za ovo rešenje umesto lica. Pošto bi antena bluetooth signala bila smeštena u crvu, može se reći da je sam crv taj činilac koji „emituje" informacije u okolni prostor. Figura crva bi bila znak za prolaznike da na tom mestu mogu dobiti informacije o dešavanjima u gradu tako što bi uključili ponuđene opcije na svojim telefonima i otvarali pojedinačne kategorije dešavanja koja ih interesuju. Na taj način bi se postigla „personalizacija" i identifikacija ovog vida oglašavanja.

Software tj. gradska mreža kulturnih činioca na internetu može funkcionisati nezavisno od bluetooth crva, što znači da se ne mora ograničavati samo na ovu tehnologiju. Mreži bi se moglo pristupiti od kuće preko interneta, a u gradu takođe i preko touch-screenova postavljenih po izlozima ili u nekim ustanovama kulture. Na taj način bi se povećala demokratičnost tj pristupačnost informacijama.
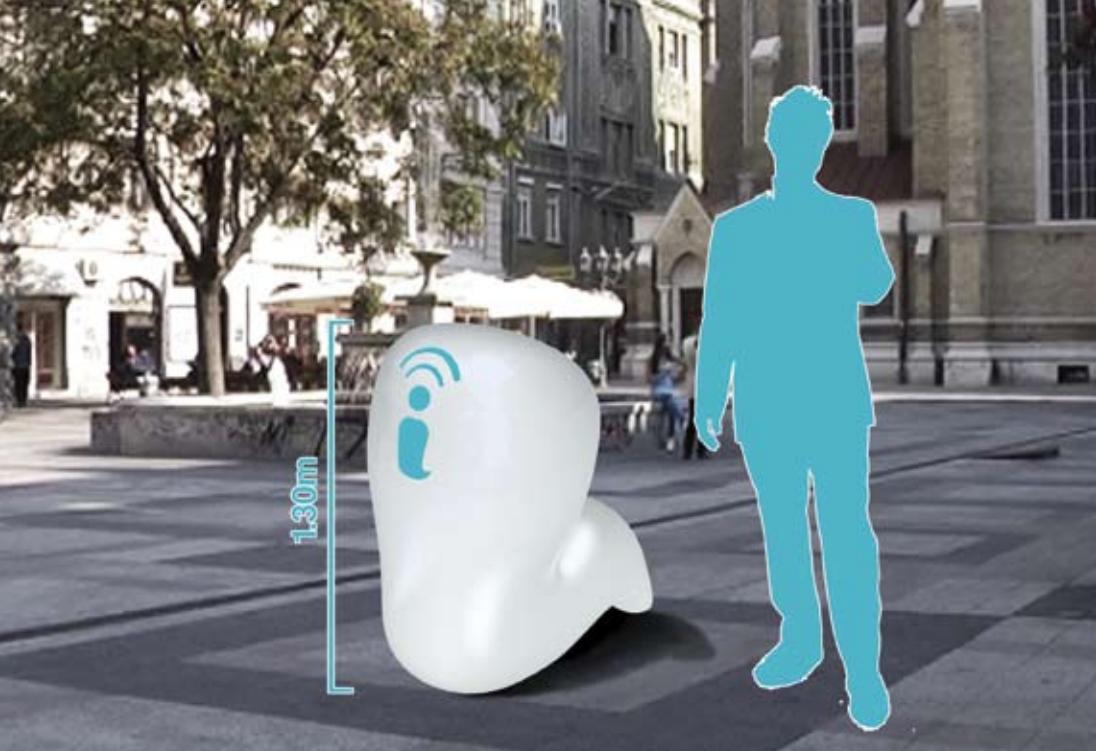
concept:
bluetooth worm

Authors: Aleksandar Bede, Slobodan Jović,Tomislava Sekulić, Ivan Kalc, Natalija Ninkov,
Miroslav Dajč, Bojana Knežević

A preliminary assumption that the significance of internet in today's advertising cannot be ignored led to the proposition of a concept which would convey its service to the city's physical domain. The Bluetooth protocol has been chosen as the most appropriate technology for executing the project due to its freeware status and constantly growing accessibility over mobile phones. Utilizing this technology, selected city locations would become portals to the world of information provided in shape of an online network designed to collect and link all cultural entities within the city limits. The network would provide a place for these entities to advertise events under categorized sections.

With Bluetooth protocol not inherently being a self-sustained and autonomous element, it was also necessary to establish a physical and visual materialization of the entire system. Alongside these considerations, it was conceived to introduce a worm motif representative of this new form of cultural advertising in Novi Sad. Portals in space would actually resemble the shape of a worm, providing only its figure rather than detailed appearance. With a Bluetooth signal antenna mounted inside the worm, he can actually be seen as an instrument transmitting information into the surrounding space. A worm-like figure would notify random bypassers that information on city's cultural events is available at specified locations by enabling additional options on their mobile phones allowing them to browse through categories of interest. This approach to advertising aims to accomplish a certain level of personalization and identification in the process of information retrieval.

The software engine encapsulating the city's online cultural network can exist independently of the Bluetooth worm, meaning that the service is not limited to this particular protocol. The network would be accessible from residential premises over the internet, as well as urban locations via touch screens located in shop displays and cultural institutions. The whole system revolves around providing methods for information retrieval.

koncept:
prekrečite kulturu

Autori: Katarina Lukić Balažikova, Martin Mistrik

Nepostojanje adekvatnih prostora za oglašavanje kulture zbog zagađenosti urbane sredine propagandnim materijalima, kao i prenatrpanost bilbordima i ostalim sredstvima privatnog informisanja je situacija u kojoj se trenutno nalazi grad Novi Sad. Postoji nekoliko razloga koji su doprineli da se ovaj grad neprestano prelepljuje i na taj način zagađuje vizuelnim materijalima komercijalnog karaktera. Skoro je nemoguće boriti se protiv organizovanih grupa koje lepe plakate, isto kao što je nemoguće konstantno proizvoditi ogromne količine plakata kako bi se postigao efekat dovoljnog informisanja građana.

Prostori za oglašavanje su isključivo prepušteni tržišnom modelu koji funkcioniše po sledećem principu - ko raspolaže najvećim finansijskim sredstvima može neograničeno koristiti bilo koje površine u gradu, onemogućavajući na taj način oglašavanje kulturnih institucija koje gube bitku protiv kampanja komercijalnog i estradnog sadržaja. Budući da je grad već prepun plakata, jedina mogućnost kojom se zaobilazi lepljenje i nudi nov i kreativniji način promovisanja kulturnog saržaja grada jeste promovisanje putem video projekcija. Ovo rešenje predstavlja veoma efikasno rešenje, budući da je digitalni plakat prilično teško prelepiti. Ovaj model oglašavanja je model koji ne zagađuje urbanu sredinu, tj. može da se uključi i isključi bez ekološkog ili vizuelnog uticaja na životnu ili urbanu sredinu u kojoj živimo.

Rešenje je namenjeno isključivo za primenu u noćnom intervalu, podrazumevajući pri tome svaki momenat nakon zalaska sunca kako bi projekcija bila uopšte vidljiva. Novi Sad je univerzitetski grad i velika količina mladih odlazi u grad upravo u večernjim satima. Predloženo rešenje koristi vreme informisanja u satima kada su građani (pre svega mlađa generacija koja je u stvari najviše obuhvaćena domenom ciljne grupe) pred kraj radnog dana već priveli svoje dnevne obaveze kraju. Shodno tome, u večernjim satima su su spremni da prime informacije o kulturi mnogo jednostavnije i brže.

Pozicioniranje video projekcija sa informacijama o kulturnim dešavanjima u gradu zavisi od frekventnosti konkretnog mesta i uticaja koji može imati zagađenje površine na kojoj se informacija projektuje. Animacija koja se projektuje na površine oslikava krečenje kao simbol novog početka, nove kulture oglašavanja, pobede nad plakatiranjem, kritikujući pri tome nedostatak kontrole medijskih prostora od strane grada. Sama forma projekcije je jednostavna animacija koja simbolizuje krečenje i prikazuje informacije o kulturnim dešavanjima putem redukovane tipografske forme uz pomoć boja koje se menjanju ili u odnosu na deo grada, ili u zavisnosti od vrste informacije.

Natpisi - informacije su vizuallizovani istom tipografijom koja se koristi i u ostalim promo materijalima vezanim za dato dešavanje, čime se održava kontinuitet forme promo materijala korišćenih u okviru cele kampanje date organizacije, tj. događaja.
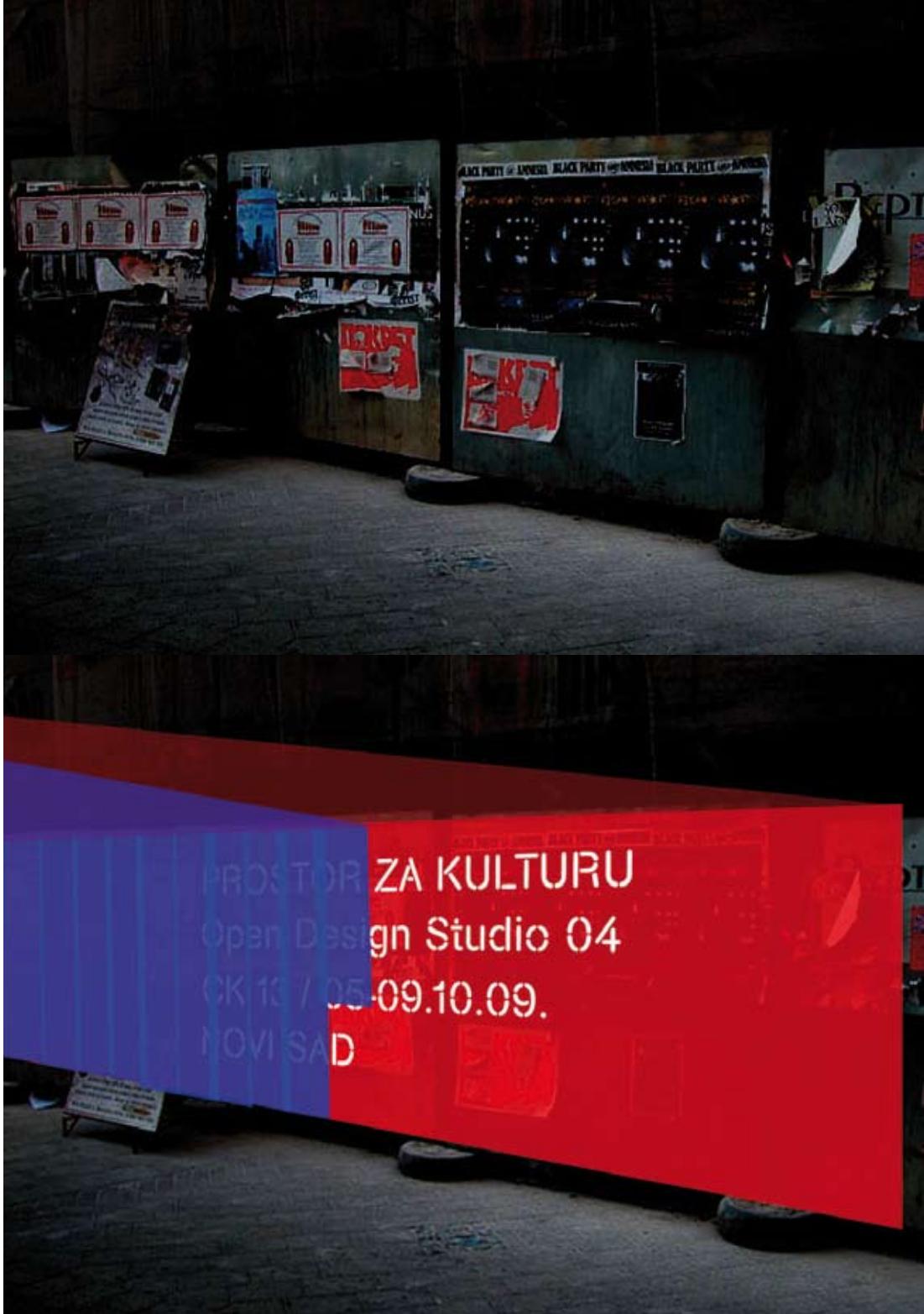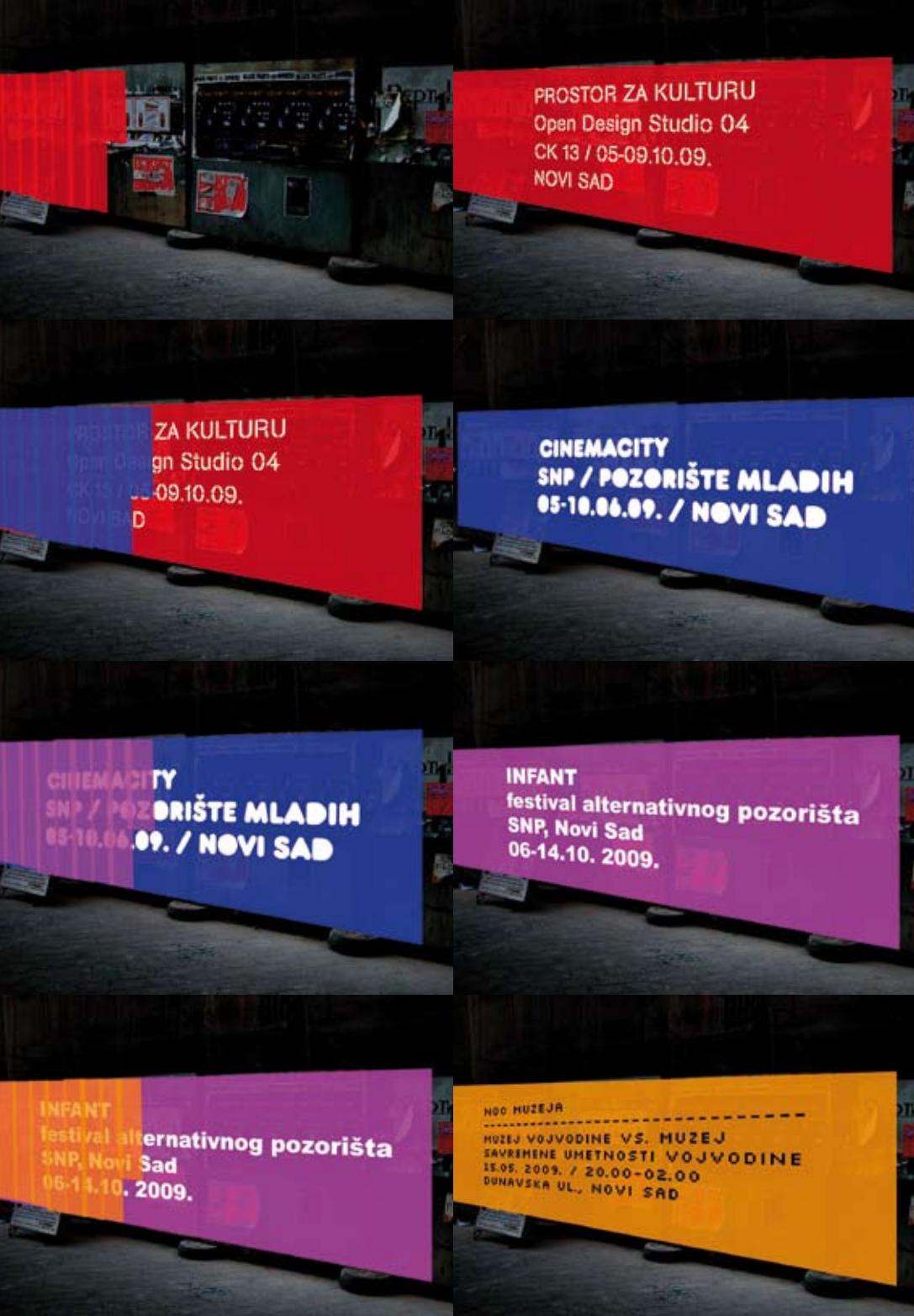
concept:
culture paint

Authors: Katarina Lukić Balažikova, Martin Mistrik

Unavailability of adequate spaces for marketing billboards and posters, the logic behind instant capitalism and general pollution of the urban environment by means of applying propaganda materials at inappropriate places (trees, buildings, poles) are just some of the problems that appeared in Novi Sad during the course of last few years. Mentioned issues by no doubts constitute an evolving process of spamming executed on the streets of Novi Sad by the careless workers and their ignorant employers who provide them with low wages and poor instructions.

The race in claiming promotion space is primarily won by those who are financially strongest, which in turn disables promotion of cultural institutions that always loose the battle with the wealthier and more popular commercial and folk culture promotion. It is almost impossible to fight against poster dealers and those who pay them, just as it is almost impossible to print such a large quantity of promotional posters to achieve an illusion of a satisfactory level of public education and awareness. When it comes to long-term cultural development, the capitalistic model has its serious limitations and usually doesn't give results with an adequate cultural and artistic quality.

Given how the city is presently crammed with posters, the only available option which rules out glue as a bonding agent for applying advertising material is promotion of culture with video projections in urban space. This solution is ecologically acceptable and is difficult, if not impossible, to violate by applying 3rd party posters over it. This model of promotion is a model which does not contaminate the urban surrounding, can be turned on and off without visually or ecologically harming the urban environment.

Proposed solution is designed to operate during night time or immediately after the sunset, simply because during daylight it would not be nearly as visible and accessible. Novi Sad is a university city and many students and young people go out during the night. This new model of promotion uses dark to provide information mostly because these youngsters are more open to absorb data about culture during late hours than during daytime when they are occupied with other obligations.

Positioning of these projections containing information about culture depends on the frequency of specific city areas as well as the level of contamination that can be accumulated on surfaces in question. Animation that is projected on these surfaces comprises painting a wall with additional information symbolical of a new beginning, a victory in the «poster war», criticizing all along the lack of city regulated control over available media space.The formal side of this solution is a simple typographic template that informs the viewer about the ongoing cultural events in a rather reduced manner. The titles and all accompanying texts are written with the same font type already used in all other promo materials supportive of a given event campaign, thus achieving a corporate feel of continuity.

koncept:
puno pogleda na kulturu

Autori: Martin Uhrik, Branislav Škopek

Kultura je fenomen koji se može posmatrati iz različitih uglova. Isto se može reći i kada je u pitanju njena promocija. Sta u stvari definiše kvalitetan kulturni sadržaj koji treba promovisati? Koliko finansijskih sredstava treba uložiti da bi se ostvarila jedna promocija kulturnog događaja? Da li su nam dizajneri uopšte neophodni ili možemo i sami postati kreatori kampanje medijske promocije?

Odabir informacija koje organizator mora vizuelno prezentovati javnosti kako bi što efikasnije i što bolje predstavio određeni kulturni događaj je, u kontekstu predloženog projekta, ključna aktivnost u rešavanju problema, a ujedno i njegovo rešenje samo po sebi. Nekad čak ni sam organizator događaja ne zna šta treba promovisati kao nabitniju informaciju, da li vreme dešavanja, mesto održavanja, naziv događaja, sadržaj, ideju... jer, po njihovom viđenju stvari, sve je bitno i sve treba da se zna. Upravo iz okvakvih situacija najčešće i proizilaze problemi definisanja dominantnih informacija i njihovog rangiranja u odnosu na ostale dostupne informacije.

Sa druge strane, šta se dešava ako sami ljudi koji utiču na krajnji oblik informacije, tj. organizatori i grafički dizajneri, nisu dovoljno kompetentni da u najboljem svetlu prikažu određeni događaj i time eventualno prouzrokuju neželjene efekte? Takođe, diskutabilno je i da li sektor kulture raspolaže dovoljnim finansijskim sredstvima da angažuje kvalitetnog grafičkog dizajnera, koji će uspešno obaviti zadatak vizualizacije informacija u cilju njihovog jakog odjeka u medijima. Naše rešenje donekle pruža odgovor na neka od ovih pitanja i može da služi kao prilika svima onima koji neguju malo neobičniji, ali zato funkcionalniji pristup promociji.

Model koji predlažemo koristi besplatnu IBM softversku aplikaciju dostupnu na sajtu Manyeyes. Program pruža specifičan pristup analizi teksta i nudi širok spektar vizualizacija u formi umetničkih kompozicija pomoću tzv. «tag clouds» oblaka. Na osnovu unešenog teksta softver kreira kompoziciju u kojoj se bitnost informacije vizuelno naglašava povećavanjem fonta najviše korišćenih reči ili varijacijom njihovih međusobnih dimenzionih odnosa. Program omogućava korišćenje raznih fontova, boja i kompozicija tekstualnih formi u vidu oblaka. Primenjujući naše rešenje, organizator stiče mogućnost da sam postane autor vizualizacija sopstvenih događaja tako što će proceduru rangiranja podataka prema bitnosti prepustiti automatizovanom softveru.

Naše rešenje problema promocije kulture može biti shvaćeno i kao kraj grafičkog dizajna u ob- liku u kojem ga mi danas poznajemo. Dizajnerski proces je u potpunosti sveden na softverske operacije, na taj način obebeđujući efikasno i jeftino rešenje problema oglašavanja kulture koja svakako pati od skromnih finansijskih budžeta. ANALIZIRAJMO KULTURU!
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Many Eyes je projekat i vebsajt IBM kompanije koji za cilj ima pružanje načina za olakšano kreiranje, održavanje, manipulisanje i komuniciranje saznanja iz domena vizualizacije informa- cija. Projekat su 2007. godine sastavili Fernanda Viégas i Martin M. Wattenberg.
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http://manyeyes.alphaworks.ibm.com/manyeyes/page/create_visualization.html

concept:
many eyes on culture

Authors: Martin Uhrik, Branislav Škopek

Culture is a phenomenon which can be viewed from many different aspects. The same can be said about its promotion. What are the attributes that define a good quality cultural event worthy of being publicly presented and promoted? How much money do we need to invest to effectively promote a cultural event? Do we actualy need graphic designers at all, or could we become the sole creators of our own media promotion campaigns?

Selection of information which needs to be visualy presented to the public by the organizer is, in our view, both the problem and the solution at the same time. Sometimes not even the organizer knows which particular information about an event motivates the recipients the most and thus needs to be communicated at the appropriate level. Is it the time of the event, the location where it takes place, its name or the idea behind it? For these reasons, it is often the case that the dominant information is incorrectly defined and visually ranked among piles of less relevant information.

On the other hand, the graphic designer himself can be seen as a barrier to good visual communication and promotion of cultural events. What happens when the designer and the organizer do not posess the necessary skills to visually present the correct information about a particular event?

One of the issues always open for discussion is the financial struggle in which many cultural institutions and organizations find themselves in, constantly lacking potential to hire established designers for visualizing their media campaigns. However, the proposed solution may offer answers to some of the raised questions and provide new opportunities for everyone into unusual but functional promotion of media.

Our solution utilizes a software application available from the IBM Manyeyes website. In short, the application allows insertion of text and its analysis with the purpose of producing an artistic composition built from «tag cloud» objects.

After providing textual input through the webpage portal, this online software application creates a composition where the importance of a particular piece of information is emphasized by altering the font size of words with the highest frequency of occurrence. The application also provides an option to customize the color, font, size and type of the text tag cloud. With the aid of such software tools, the organizer can become the sole creator and author of visuals simply by letting the software do most of the work regarding the selection of most popular information currently available.

Does this mark the end of graphic design as we know it, or is this just another contemptible and low-budget marketing strategy for modern-day advertising culture? ANALYSE THE CULTURE!
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Many Eyes is an IBM Research project and website whose stated goal is to enable data analysis by making it easy for laypeople to create, edit, share and discuss information on visualizations. It was started in 2007 by Fernanda Viégas and Martin M. Wattenberg.
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http://manyeyes.alphaworks.ibm.com/manyeyes/page/create_visualization.html