

66 ■ autor *author* **VEDRAN KASAP** ■ suradnik *collaborator* Domagoj Jović ■ projekt *project* Rez | Cut ■ 2006.

■ opis projekta *project description* --- Potrebu za predmetom bolje kvalitete nadjačava potreba za novijim predmetom. Želja za učestalom promjenom proizvoda u vlastitom okruženju, poduprta načinom funkcioniranja potrošačkog društva, zatvara začarani krug koji kreće od nastajanja, a završava nestajanjem proizvoda zajedno sa svim onim kreativnim, proizvodnim i tehnoloških procesima koji se nalaze unutar tih dviju faza. Stoga osmišljavanje proizvoda koji, od ustaljenih vrijednosti “dobrog” dizajna, “dobre” estetike, “dobre” funkcije i vlastitog identiteta, svoj smisao temelji samo na parametru koji smo posljednji spomenuli, dakle identitetu, dobiva potpun smisao. Ovi su proizvodi nastali kao odgovor na situaciju u kojoj se nalazi ciljana skupina kupaca takve vrste predmeta. Mladi ljudi koji odluče odseliti se iz stana ili kuće svojih roditelja i stvoriti vlastiti dom, bilo kupnjom ili unajmljivanjem stambenog prostora, imaju potrebu za priručnim namještajem koji će im omogućiti kreiranje vlastita životnog ambijenta. On im omogućava planiranje i stvaranje osobnog prostora odabirom dimenzija i načina upotrebe elemenata. Ornamenti koji su otisnuti na pločama od kojih nastaju proizvodi proizlaze iz elemenata s kojima se korisnik susretao u životnom prostoru svojih roditelja, baka i djedova. Stolnjaci ukrašeni čipkom, tabletići, podmetači i slični ukrasni predmeti od kojih je uglavnom zazirao, ovdje su stavljeni u pomalo ironičan, ali i nostalgичan kontekst. Oni su simbol topline roditeljskog doma, ali ovdje ih korisnik može upotrebljavati bez straha da će ih oštetiti. Video: Kratki film propituje ulogu dizajnera u izradi ovog predmeta: kreira li on poluproizvod i prepušta ga na finalizaciju krajnjem korisniku da bi se lišio odgovornosti, ili omogućava korisniku kreativni izričaj kroz doradu proizvoda. Uspoređuje dva potpuno različita zanimanja: dizajner i mesar. U ovom kontekstu i jedan i drugi pripremili su sirovinu od koje nastaje proizvod (MDF-ploča s otisnutim ornamentom spremna za komadanje i izradu proizvoda – stol, polica, zidna obloga i sl., i očišćeno meso spremno za komadanje i izradu proizvoda – jelo). Primjena: Plohe proizvoda dobivene su od ploče MDF-a, (2650 x 2070 cm, s nasumce otisnutim ornamentom), tako da korisnik u dogovoru s dizajnerom bira koji dio te ploče izrezuje za svoj stol, policu, zidnu oblogu i sl., i dimenzije tog dijela. Za te plohe pričvršćuju se različiti elementi: noge, metalni profili i sl., ovisno o namjeni proizvoda. Korisnik tim procesom i sam sudjeluje u kreiranju predmeta kojim će se koristiti, te tako preuzima dio odgovornosti, ali i zasluga za izgled vlastitog okruženja. Sudbina tog predmeta u potpunosti je neizvjesna, jer bez ikakve površinske obrade (lak, furnir, folija, boja...) on će vrlo brzo postati spomenar svakodnevnih događanja u životu koji se odvija oko njega i na njegovoj površini (prolivena kava, mrlja načinjena olovkom, ogrebotina učinjena ključem i sl.). U tom slučaju njegov rok trajanja u ulozi stola, police, stolca vrlo je kratak i on dobiva drugačiju funkciju i značenje (otpad, ili novi komad namještaja, zidni ukras itd.), a korisnik dobiva priliku da iznova promijeni vlastito okruženje, naravno, kupnjom novog proizvoda. ■ *The need for a better quality object is outdone by the need for a newer object. The design for incessant changes of products in one's own surrounds, backed up by the way in which consumer society functions, creates a vicious circle that starts off with the creation and ends with the vanishing of products together with all those creative, productive and technological process that are to be found within the two phases. Hence the thinking up of products that, from the settled values of good design, good aesthetics, good function and own identity, base their point only on the last mentioned parameter, i.e., identity, becomes fully meaningful. These products came into being by way of response to the situation in which the target group of purchasers of such objects happen to be. Young people who decide to move out of the flats and houses of their parents and create their own homes, either by house owning or by renting, have the need for handy furniture that enables them to create their own living space. It must enable them to plan and create a personal space, by the choice of dimensions and the manner of using the elements. The ornaments that are impressed onto the sheets from which the products are made derive from the elements with which the user was familiar in the living space of his parents, grandma and granddad. Lace tablecloths, doilies and so on are objects that on the whole he would have despised, and are put here in a rather ironic as well as nostalgic context. They are symbols of the warmth of the parental house, but here the user can handle them without any fear that they will be damaged. Video: The short film tests out the role of the designer in the making of this object. Does he create a semi-product and leave it up to the end user to finalise it, in order to shrug off responsibility for it, or is he actually enabling the user to express him or herself creatively through finishing the product? Two different occupations are compared: designer and butcher. In this context one and the other have prepared the raw material from which the product is then created (the MDF board with its imprinted ornamentation ready for cutting up and the making of products – table, shelf, panelling and so on, and the trimmed meat ready for cutting up and the making of products – meals). Application: The surfaces of the product are obtained from sheets of MDF (2650 x 2070 cm, with ornaments imprinted at random); the client or user, in negotiation with the designer, chooses a bit and saws it off for his table, shelf, wall covering and so on, and the dimensions of the work. Various elements can be affixed to the sheet, such as legs, metal sections and so on, depending on the purpose of the product. In the process, the user takes part in the creation of the product that he or she is going to employ, and thus takes on part of the responsibility and credit for the appearance of his or her own environment. The fate of the object is totally uncertain, for without any surface treatment (varnish, veneer, plastic, paint) it will very soon become a memorandum of all the everyday events that go on around it and on the surface (spilled coffee, biro stains, key scratches and the like). In this case its life qua table, shelf or stool is fairly short and it acquires a new function and meaning (waste, or a new piece of furnishing, wall decoration and so on) and the user gets the chance to change his own surrounding once again, of course, through the purchase of a new product.*

