

# DIPMOD\_6\_7

---

## Edited book / Urednička knjiga

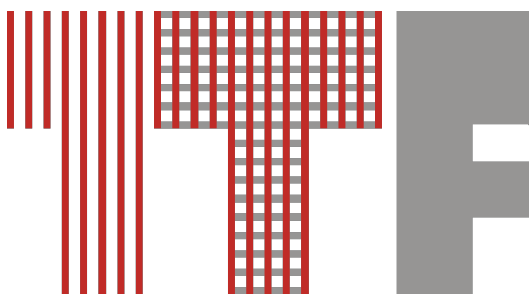
Publication status / Verzija rada: **Published version / Objavljena verzija rada (izdavačev PDF)**

Publication year / Godina izdavanja: **2022**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:201:539728>

Rights / Prava: [Attribution 4.0 International](#)/[Imenovanje 4.0 međunarodna](#)

Download date / Datum preuzimanja: **2024-06-28**



Repository / Repozitorij:

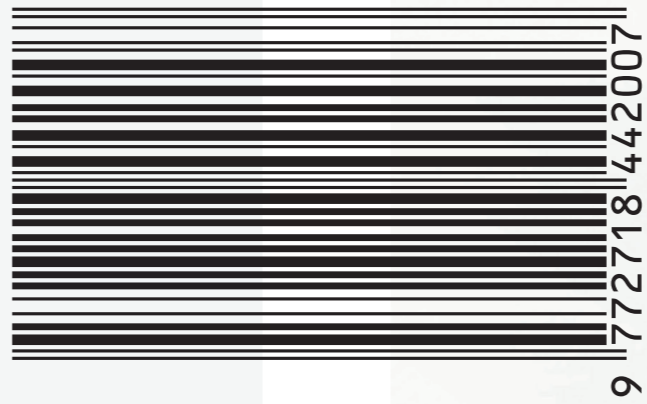
[Faculty of Textile Technology University of Zagreb - Digital Repository](#)



# DIP MOD

6-7

DIPMOD\_6\_7



TTF/2022





**DIP**  
**MOD**  
**— 6\_7**





# UVOD INTRO

- 6    **MODNA DIVIZIJA  
NOVE GENERACIJE**  
Fashion Division of the  
New Generation  
**JASMINKA KONČIĆ**
  
- 12    **ODIJELA ZA TIJELA**  
Bodies and Their Suits  
**ANA MUŠČET**
  
- 18    **ZAMIŠLJANJE NOVIH FORMATA  
MODNE PROIZVODNJE**  
Visualizing New Formats  
of Fashion Production  
**LEA VENE**

**MODNA  
DIVIZIJA  
NOVE  
GENERACIJE**

**Fashion  
Division  
of the New  
Generation**

---

Nakon dvogodišnje pauze, Tekstilno-tehnološki fakultet Sveučilišta u Zagrebu u akademskoj godini 2021./2022. nastavio je s praksom održavanja godišnje završne modne revije diplomskih kolekcija koja je tijekom covid-19 perioda bila iznenadno prekinuta. Iznimno, ove akademske godine naziv revije identičan je naslovu kataloga DIPMOD\_6\_7 pri čemu oznakom \_6\_7 apostrofiramo činjenicu dvogodišnjeg izbjivanja DIPMOD revije s modne scene. Izdanje koje je pred nama donosi bogat vizualni pregled diplomskih kolekcija te uvodne tekstove dviju pozvanih autorica iz područja suvremene umjetnosti i teorije modnog dizajna. Nastavljajući se na praksu intervjuiranja pobjednika koju smo pokrenuli u prošlom izdanju, Ana Mušćet i Lea Vene pripremile su pitanja za Mihaelu Brajković, pobjednicu ovogodišnjeg DIPMODA te po jedan kritički osvrt na studentske radove i status modnog dizajna u okviru domaće dizajnerske scene.

Prije analize modnih kolekcija i predstavljanja novih dizajnerskih imena, treba naglasiti da publikacija DIPMOD\_6\_7 nastaje u trenutku globalne nestabilnosti koja potresa društvo u cjelini, dotičući se svih njegovih aspekata od obrazovanja do ekonomije. Potresa nije pošteđen ni modni sustav koji se traumatiziran lockdownom sposobnošću sebi svojstvene brze promjene prilagođava i dramatično mijenja. Pri tom napušta ustaljene obrasce produkcije i modne prezentacije. Kroz oblik modne traume prošao je i sustav modnog obrazovanja kao jedan od njegovih temeljnih segmenata. U tom ozračju DIPMOD\_6\_7 predstavlja izbor modnih kolekcija sedmero studenata čije su završne godine akademskog obrazovanja obilježene turbulentnim promjenama, produkcijskim izazovima i stvaranjem u digitalnom okruženju. Iako je moda samo-referentna i često koristi elemente odijevanja iz prošlosti, čini se da se postojeća modna trauma preslikava na konceptualne obrasce modnih kolekcija te nemali broj dizajnera usmjerava fokus istraživanja u dekadu iza nas kao romantičnu re-

---

*After a two-year break suddenly imposed by the COVID-19 pandemic, the University of Zagreb, Faculty of Textile Technology has resumed its tradition of organizing annual fashion shows of students' graduate collections in the academic year 2021/2022. In this academic year, the name of the show is exceptionally identical to the title of the catalog DIPMOD\_6\_7, accentuating the two-year long hiatus of the DIPMOD fashion show and its absence from the overall fashion scene. The forthcoming edition features a visually rich overview of graduate collections and prefaces by two renowned authors in the field of contemporary arts and fashion design theory. Continuing the practice of interviewing the winner introduced in our last edition, Ana Mušćet and Lea Vene interviewed Mihaela Brajković, the winner of this year's DIPMOD show. The interview is followed by their critical reviews of students' collections and a comment on the status of fashion design within the framework of national designer scene.*

*Before we analyze fashion collections and introduce new designers, it should be noted that the publication DIPMOD\_6\_7 emerges in a period of large-scale global instability that is shaking the entire society to its core, causing repercussions in all its aspects, from education to global economy. The entire fashion system was not spared the trauma of lockdown either; however, due to its intrinsic ability to quickly adapt to new circumstances, it has changed dramatically by abandoning traditional patterns of fashion production and presentation. A particular kind of fashion trauma was also inflicted on the fashion education system as one of its foundational segments. Hence, the DIPMOD\_6\_7 edition presents a selection of fashion collections by students whose senior academic years were marked by turbulent shifts, production challenges and creating in digital environment. Although fashion is self-referential and often employs fashion elements of the past in contemporary designs, it seems that the existing fashion trauma is mirrored in conceptual patterns*



ferencu nekog boljeg vremena. Tendenciju problematiziranja našeg odnosa s prošlošću pronalazimo i u dvije kolekcije predstavljene na ovogodišnjem DIPMODU. Tako Matea Ribičić diplomsku kolekciju *50s'Athleisure* koncipira na prepoznatljivim modnim obrascima ženskog odijevanja 1950-ih godina. Odjevni stil 1950-ih hibridizira estetskim elementima preuzetim iz sportske odjeće pri čemu je posebno apostrofirani odjevni predmet *hoodie*. Pažljivo promišljajući kolorit, tekstilije i estetska

*of fashion collections, with many designers focusing their research onto past decades as a romantic reference to halcyon times. The tendency to problematize our relationship with the past can be observed in two collections presented on this year's DIPMOD. Matea Ribičić conceptualizes her graduate collection 50s'Athleisure around distinctive clothing patterns for women in the 1950s. She fuses the fashion style of the decade with common esthetic features of sportswear, placing a particular*

## NEMALI BROJ DIZAJNERA USMJERAVA FOKUS ISTRAŽIVANJA U DEKADE IZA NAS KAO ROMANTIČNU REFERENCU NEKOG BOLJEG VREMENA.

*Many designers are focusing their research onto past decades as a romantic reference to halcyon times.*

obilježja naizgled suprotstavljenih formi odijevanja, dizajnerica oblikuje kolekciju elegantne odjeće dominantno sportskog predznaka. Na pogledu u prošlost temelji se i diplomatska kolekcija *MAx2* Jelene Geštakovski. Proučavanje modne siluete 1980-ih dizajnerica temelji na istraživanju odjernih obrazaca svoje majke unoseći u kolekciju naglašen osobni pristup oblikovanju odjernih silueta. Estetski obrazac gradi na fotografijama iz obiteljskih albuma, usmenim predajama i vlastitom sjećanju u kojem je zabilježen kolorit kućnog ogrtača, tekstura imitacije devine dlake ili pak raskoš lažnog biserja. Kolekcija *MAx2* Jelene Geštakovski intimistički je *homage* majci, ali istovremeno i autorski

*emphasis on the hoodie. She succeeds in designing a collection of elegant garments of a predominantly athletic character by carefully combining colors, materials and esthetic features of two opposite fashion styles. Jelena Geštakovski's graduate collection MAx2 is another look into the past. Her interpretations of the 1980s' silhouette are based on research of her mother's past dressing habits, introducing a very pronounced personal element and approach to design of clothing silhouettes. The esthetic pattern was developed based on family photographs, oral traditions and own recollections of a colorful dressing gown, textures resembling camel hair or the lavishness of faux pearls. The collection MAx2 by*



© Dominik Brandibur — Polari

# OVE MLADE MODNE DIZAJNERICE I DIZAJNERE SLOBODNO MOŽEMO NAZVATI MODNOM DIVIZIJOM DIZAJNERA NOVE GENERACIJE KOJU TREBA NAJOZBILJNIJE SHVATITI.

*We can feel free to call these young designers a Fashion Division of the New Generation, which should be taken most seriously.*

jak komentar estetike lažnog sjaja 1980-ih. Mihaela Brajković koncipira diplomsku kolekciju CPR /9674/ MCT na jednostavnoj, gotovo geometrijski čistoj formi Mao odijela. Ikonički antimodni odjevni predmet provlači kroz prizmu pop kulture Zapada, slikarstvo Andy Warhola i skulpturalni opus kineskog umjetnika Sui Jiangua. Dizajnerica pomodnjavanje Mao odijela tumači predimenzioniranim formama odjevnih predmeta, intenzivnim koloritom koji dodatno naglašava impregnacijom materijala acetatnim silikonom pretvarajući odjevnu siluetu u monumentalnu skulpturalnu formu. Diplomaska kolekcija *Blubači* Josipe Fostač progovara o fenomenu „plemenske“ pripadnosti. Slaveni i Bad Blue Boysi odabrane su skupine u kojima dizajnerica prepoznaje zajednice s karakteristikama čopora i grupnog identiteta. Ideju grupnog identiteta Josipa Fostač hibridizira i kritički sagledava redizajniranjem navijačkih i staroslavenskih simbola i odjevnih predmeta oblikujući suvremenu modnu kolekciju dominantno maskulinog karaktera. Ana Krgović u diplomskoj kolekciji *The Invisible Path* progovara o sudaru kultura kao posljedici migracijskih tokova između afričkog i europskog kontinenta.

*Jelena Geštakovski is an intimate homage to her mother, but also an incisive comment on the 1980s' esthetic in all its fake glamor. Mihaela Brajković's graduate collection CPR /9674/ MCT is conceptualized around the simple, almost geometrically regular form of the Mao suit. She funnels the iconic anti-fashion garment through the prisms of Western pop culture, Andy Warhol's paintings and the sculptural opus of the Chinese artist Sui Jianguo. The designer interprets the modernized Mao suit through over dimensioned garments in vibrant colors, further intensified by impregnation of materials with silicone acetate, transforming the silhouette into a monumental sculptural form. The graduate collection *Blubači* by Josipa Fostač speaks of the phenomenon of "tribal" affiliation. The designer has chosen Slavs and Bad Blue Boys to analyze communities characterized by pack mentality and group identity. Designer Josipa Fostač hybridizes and critically reviews the idea of group identity by re-designing football club supporters' gear and Old Slavonic symbols and garments, fusing them into a contemporary fashion collection of a predominantly masculine character. In her graduate collection*

U šest odjevnih kombinacija koloristički intenzivnog tekstilnog uzorka izmjenjuju se motivi preuzeti iz afričke kulture odijevanja uklopljeni u modu zapadnoeuropske urbane kulture. Upotrebom voodoopornih tekstilija te simboličnim krugom asocijativno povezanim s pojmom stalnog kretanja i metaforom pojasa za spašavanje, kolekcija *The Invisible Path* postaje apel za spas na najsmrtonosnijoj migracijskoj ruti u Sredozemnom moru. Apel za spas iščitavamo i u kolekciji *Nautilus* Nike Vrbice. U oblikovanju odjeće dizajnerica koristi bogatstvo oblika, boja i tekstura podmorskog svijeta kako bi odaslala apel za njegovo očuvanje. Tendencija zaštite vidljiva je i u ponovnoj upotrebi starih tekstilija te tretiranju istih postupcima destrukcije i prirodnim bojilima usmjeravajući kolekciju u smjeru *slow fashion* filozofije. Dominik Brandibur diplomsku kolekciju *Polari* temelji na bogatstvu i kombinatorici elemenata neverbalne komunikacije unutar LGBT zajednice. Kolekcija *Polari* svojevrsna je neverbalna vremenska crta na kojoj pomoću izdvojenih odjevnih predmeta i modnih detalja pratimo transformaciju LGBT komunikacije. Tako u kolekciji možemo vidjeti reinterpretirane londonske lila košulje iz 1920-ih, šarene bandane za koje dizajner oblikuje vlastiti uzorak i Grindr emotikone. Zbog bogatstva povijesnog podražaja kojeg dizajner hibridizira, kolekcija *Polari* živopisno je mjesto susreta rodno fluidnih odjevnih predmeta, lezbijskog dendizma 19. stoljeća, maskulinih identiteta i istreniranog tijela homoseksualaca 21. stoljeća.

Zbog neizmjerne ustrajnosti i gorljivosti u pristupu modnom dizajnu koje su do sad pokazali, a istovremeno sagledavajući sve izazove koji su pred njih stavljeni i koji ih još zasigurno čekaju, ove mlade modne dizajnerice i dizajnere slobodno možemo nazvati modnom divizijom dizajnera nove generacije koju treba najozbiljnije shvatiti. —

*The Invisible Path, Ana Krgović analyzes the cultural clash brought on by intensified migration from Africa to the European continent. The six outfits in color-intense textile patterns feature traditional African clothing motifs merged with West European urban fashion. Through the application of water-repellent textiles and the recurrence of a symbolic circle associated with the notion of constant migration and the metaphor of a lifebuoy, The Invisible Path collection symbolizes a cry for help on the deadliest migration route in the Mediterranean. Another rescue call can be heard in the collection Nautilus by Nika Vrbica. The designer uses a myriad of shapes, colors and textures of the undersea world, in order to issue an urgent appeal for its preservation, which can be observed in the upcycling of old textiles and treating them with natural dyes, but also in deliberately exposing them to degrading influences, thus directing the entire collection towards slow fashion philosophy. Dominik Brandibur's graduate collection Polari is based on the opulence and merging elements of non-verbal communication within the LGBT community. The collection Polari is a sort of a non-verbal timeline we can use to track transformations of the LGBT communication on selected garments and fashion accessories. The collection thus features reinterpreted versions of London lilac shirts of the 1920s, colorful bandanas printed in the designer's own pattern, and Grindr emoticons. Through a wide array of historical references in the designs, the collection Polari becomes a sort of a rendezvous of gender fluid garments, lesbian dandy outfits of the 19th century, expressions of masculine identity and a well-trained body of the 21st-century homosexual.*

*Taking into account their tireless perseverance and passionate approach to fashion design so far, and all the challenges they have had and undoubtedly are only yet to face, we can feel free to call these young designers a Fashion Division of the New Generation, which should be taken most seriously. —*





# ODIJELA ZA TIJELA

# Bodies and Their Suits

---

Mnogo je naših tijela u tehnologiji, baš kao što je mnogo tehnologije u našim tijelima, sugerirao je Martin Heidegger, unutar rasprava o tehnici u prvoj polovini 20. stoljeća<sup>1</sup>. Tijelo, bježeće od samoga sebe, u posjedu je mnogih stvari. Entitet s visokom prirodnom i kulturnom dinamikom, besplatno i dalje konkurentno trošku tehnoloških proizvoda, robota i drugih mašina. Zatiranje tragova tijelu i njegovo resetiranje ove godine ostat će zapamćeno posebno po snimkama ukrajinske granice na kojoj su ostavljena djeca, koju su roditelji u želji da prežive – napustili, ispisavši im leđa imenima i prezimenima te kontakt telefonima. Strategije artifizijalizacije i obilježja tijela namijenjene su i susreću se u svim vremenima pojačanih kolektivnih poremećaja onoga što nazivamo normalnim i poznatim. “Prirodno stanje” tijela zapravo nikada nije postojalo otkako su se plemena prvi put organizirala. U konačnici, tijelo je uvijek bilo umjetno, jer je na jedan način ono uvijek – Drugo. Uvijek je podvrgnuto utjecaju kulture unutar koje habitira. Iako ne možemo govoriti o doslovnom *protetskom tijelu*, ono ipak funkcionira kao tehničko; ono je dio nečega i nešto je dio njega. “Opremanje” tijela podrazumijeva više različitih izazova: *protetski* dodaci mogu biti svi oni njemu potrebni elementi za osnovno funkcioniranje u svijetu. Drugim riječima, tijelo više ne može biti “crna kutija”. Nastojanja da se otkriju njegove tajne pronalazimo u ovogodišnjim kolekcijama mladih autora DIPMOD-a, čiji se krojevi i palete pojavljuju poput fenomena svjedočenja potisnutih sjećanja, u kojima oni zamišljaju subjekt koji se snažno razračunava s Drugim, kao tvorac vlastitog identiteta. Kolekcija Mihaele Brajković, CPR /9674/ MCT bazira se, kako autorica navodi, na jednostavnoj formi Mao odijela. Njezin antimodni odjevni predmet referira se na odijelo, reperkusiju jednog državotvornog mentaliteta po kojem pojedinac treba zaboraviti na sebe i prestati se osvrutati na

---

1 / Heidegger, M., Pitanje o tehnici, Kraj filozofije i zadaća mišljenja: rasprave i članci, Naklada Naprijed, Zagreb 1996.

---

*Much of our bodies is incorporated into technology, just as much technology is in our bodies, as Martin Heidegger suggested in his critique of technology in the first half of the 20th century<sup>1</sup>. The Body, while trying to escape its shell, is in possession of many things. It is an entity of high natural and cultural dynamics, and although free of charge, it is still competitive with the costs of gadgets, robots and other machines. The obliteration of the Body's traces and its resetting in 2022 will be remembered in particular for the footage of children left at the Ukrainian border – abandoned by their parents with their names and contact numbers written on their backs, in hope they will survive. Strategies of artificialization and body features are intended for and often encountered at all times marked by collective disturbances and shifts in what we perceive as normal and common. The Body in its “natural state” practically ceased to exist with the emergence of the first tribes. Finally, the Body has always been artificial, because in one way, it is always – the Other. It has forever been subjected to the influence of culture it inhabits. Although we cannot literally speak of a prosthetic body, it does in fact function as a technical entity; it is a part of something, and something is a part of it. “Outfitting” the body involves several different challenges: prosthetic accessories can be all those elements the body needs for basic functioning in its environment. In other words, the Body can no longer be treated as the “black box”. We can encounter various attempts of young designers to reveal the secrets of the Body in this year's DIPMOD collections, where garment cuts and color palettes emerge as testimonies of suppressed memories, in which they visualize a subject in a heated confrontation with the Other, as a creator of own identity. According to the designer Mihaela Brajković, her collection CPR /9674/ MCT is based on a simple silhouette of the Mao suit. Her*

---

1 / Heidegger, M., The Question Concerning Technology, Kraj filozofije i zadaća mišljenja: rasprave i članci, Naklada Naprijed, Zagreb 1996.



sve što ga čini nefokusiranim na interese cjeline. Simbol kineskog proletarskog jedinstva zamišljen je da se nosi u zelenom tonu, ako je bila riječ o vojnicima, u plavo su odijevani radnici, dok je za administratore bila planirana sivo tonirana odora. Njezinu svakodnevnu potrošnu primjenu Mihaela Brajković razvija metodom – od odijela do alata – od alata do strategije (otpora). Estetika pojednostavljenih krojeva i čvrstih zaobljenih volumena u ovom slučaju nije odbačena, već naprotiv napuštena je upravo obrnutom metodom – narativnim naglašavanjem dolazi se do spoznaje kako “čovječje čovjeka” nije u njegovom znanju što on jest, već što on – nije. Brajković se očito ne boji ozbiljnosti u koju je zašla bojama pop kulture. Na fotografijama, sraz dimenzija između Tijela i Odijela na prvi pogled je duhovit, i govori ujedno o zrelosti autorice, jer ništa u tim natruhama humora zapravo nije smiješno. Jednostavno nismo sigurni jesu li kolorirani oklopi sredstva zaštite ili represije, što dvije oprečne stvari izjednačava i čini nas nemoćnima.

Jelena Geštakovski svojom kolekcijom pretražuje po majčinu životu prije njezina ulaska u formalnu bračnu zajednicu. Jesu li sjajni materijali i lažni biseri (osim što su

*anti-fashion garment refers to a suit as a repercussion of a state-building mentality, which demands individuals to strip away their personal needs and focus on the interests of the community. This symbol of Chinese proletariat unity was meant to be worn in green for soldiers, blue for workers and grey for the administrative staff. Mihaela Brajković develops the garment's utilitarian character by applying the method – from suit to tool – from tool to strategy (of resistance). The esthetic of simplified cuts and firm rounded volumes in this case is not rejected, but abandoned through the use of a reverse method – through narrative emphasis, we come to realize that the “humanity of a human” lies not in his knowledge of who he is, but rather who he – is not. Brajković is obviously not intimidated by the gravity of the topic she boldly approached in colors of pop culture. The contrast of the Body's and Suit's dimensions seems funny at first; however, it actually speaks of the designer's maturity, as there is nothing truly funny in these shards of humor. We are simply unsure of whether these colorful armors represent protection or repression, as these two juxtaposed notions merge into one, making us powerless and vulnerable.*

## **TIJELO JE UVIJEK BILO UMJETNO, JER JE NA JEDAN NAČIN ONO UVIJEK – DRUGO. UVIJEK JE PODVRGNUTO UTJECAJU KULTURE UNUTAR KOJE HABITIRA.**

*The Body has always been artificial, because in one way, it is always – the Other. It has forever been subjected to the influence of culture it inhabits.*

odraz 80-ih) dio pretpostavke o njezinim nadanjima za budućnost? Danas "preživjeli" ružičasti bademantil možda jest ogrtač koji prekriva odgovor, ali svojom bojom i značenjem u centar pažnje pozicionira postavljeno pitanje. Ženski kućni ogrtač objekt je ugone i intime, u dubini koje se u naravi nalazi strepnja. Strepi se o nepredvidljivosti života, o zadovoljstvu, o zvonkim osmijesima. Ima li ih? Javlja se zastrašujuća potreba pitati budućnost što osjeća zaogrnuo Tijelo. Jesu li ga savladale okolnosti i vrijeme (?). Ono što je ovdje posebno zanimljivo je obrnuta dinamika između majke i kćeri, eho povrata majčina pitanja kroz njezino potomstvo, što se samo po sebi vraća kao bumerang iz budućnosti. Kći (i njezina pitanja) jest majčino sutra.

Kombinirajući sugestivne i misleno signifikantne odjevne predmete, boje i dodatke, kroz izrazito kompleksnu kolekciju Polari, progovara mladi autor Dominik Brandibur. Iako je jasno kako je riječ o usvajanju uloga i prirodnom odabiru vlastite zajednice, ne možemo se ne prepuštiti fantazmama koje samostalno uspostavljaju jedno uređeno življenje. Kolekcija ima normativnu funkciju, koju određuje Tijelo koje je nosi i koje gradi *protetski odnos* uzajamnosti. Brandibur se ne libi i ne suzdržava kada govori o pasivnim ulogama. Štitnik za prepone, crvena i ružičasta bandana, i naušnice Brandiburu služe kao alat neverbalnog komuniciranja. Njegove dodatke možemo zamisliti kako pronalazimo u posljednjim redovima pornografskog kina, nakon što su ga svi napustili i nakon što ga prekrije neugodno svjetlo rasvjete. Proizvodnja intime u ovoj kolekciji doista jest subverzivna; iskrenost je ono što je čini mogućom. Nemoguće je ne imaginirati sve utilitarne namjene koje je autor svojim komadima kolekcije zadao. Što bi značio čin vezenja bradavice? Opsesivna zagledanost u nastajanje rupica na mjestu uboda igle, koja ispunjava tekstil koncem, možemo se složiti da odgađa prisutnost. Ostaje samo lanac beskonačno povezanog niza suplementarnog posredovanja. Je li u pitanju udvajanje sebe ili pak objekta svoje ljubavi? Kao odgovor može poslužiti primjer

*Jelena Geštakovski uses her collection to search through her mother's life before she entered official wedlock. Are glossy materials and faux pearls (apart from symbolizing the 1980s) partly also symbols of her hopes and aspirations for the future? The "remnant" pink bathrobe perhaps conceals the answer, but its color and significance certainly place the posed question into limelight. A women's dressing gown is a symbol of comfort and intimacy, in the core of which there is a sense of deep-seated anxiety. A woman is anxious about the unpredictability of life, pleasures, hearty laughter. Will there be any? What emerges is a horrifying need to ask the future what the clad Body feels. Has the Body succumbed to the effects of circumstances and time (?). What is particularly interesting in this collection is the reverse mother-daughter dynamic, echoes of mother's questions through her offspring, returning from the future as a boomerang. The daughter (and her questions) are the mother's tomorrow.*

*Young designer Dominik Brandibur speaks through his particularly complex collection Polari, by combining suggestive and thoroughly thought out garments, colors and accessories. Even though it is clear that this is a matter of adopting roles and a natural selection of one's own community, we cannot resist giving in to the phantasms working independently to create a decent life. The collection has a normative function, defined by the body that wears it, and that builds a prosthetic relationship of reciprocity. Brandibur does not hold back from speaking about passive roles; he uses groin guards, red and pink bandanas and earrings as non-verbal communication tools. We can easily visualize these accessories abandoned in the back rows of a pornographic film theater, after everyone has left and after they have been embarrassly exposed in the lit room. The production of intimacy in this collection truly is subversive; honesty is what makes it possible. It is impossible not to imagine all the practical purposes the designer intended for the garments in his collection. How can we interpret the act of embroi-*

# MLADIM AUTORIMA KAO DA JE JASNO DA SE NEŠTO VAŽNO DOGAĐA BAŠ U KRATKIM REZOVIMA.

*These young authors seem completely aware that something relevant is happening precisely in these inter-image cuts.*

Jacquesa Lacana<sup>2</sup> o Goetheovom opsesivnom preodijevanju prije planiranog susreta sa ženom koju je trebao osvojiti. Goethe se nekoliko puta presvlačio, mijenjajući mišljenje o dojmju koji treba ostaviti kako bi osvojio mladu Friederiku. Mijenjajući odijela, mijenjale su se i uloge, čime se Goethe opetovano sprečavao u postizanju cilja. Udvajanje je ovdje metoda stvaranja dvojnika kako bi se pobijedio objekt želje (koliko je puta potrebno ponoviti uzorak paisley kako bi nastao dvojniki koji će spriječiti vlastito uništenje, odnosno održati se na životu?).

Odabirom materijala i stvaranjem njegovih ekstenzija dodavanjima i ušivanjima, autorica Josipa Fostač rastvara niz istražениh simbolika odabrane navijačke skupine (zajednice ili plemena). Fantomke i šalovi dekorirani su simbolima pripadnosti koji govore o izboru da se sudjeluje u samovezivajućim mehanizmima, upirućim u postizanje moći, pobjede ili autoriteta, pri čemu se pritom ponovno izbjegava individualizacija. *Loši plavi dečki* Josipe Fostač "ratnici" su odjeveni u različite uniformirane predmete, priređeni za legitimno ispoljavanje adrenalinski potaknutog folklor na tribinama. Kamufilirajući se i doslovno nestajući u navijačkoj masi Odijelo ovdje služi kako bi Tijelo postupilo po načelima prilagodbe. Približavanje kognitivnim mehanizmima Drugoga pojedincu jamči da ga

*dering a nipple? We can agree that an obsessive stare into needle stitches filling the textile with thread postpones the presence. What remains is only an endless chain of supplementary mediation. Is this the matter of self-replication or the replication of the object of one's desire? Perhaps we can search for the answer in the writings of Jacques Lacan<sup>2</sup> about Goethe's obsessive changes of outfits prior to meeting the woman he was courting. Goethe would change his clothes several times, simultaneously changing his mind about the impression he was supposed to leave on young Friederike in order to win her affection. Changing the clothes meant changing the roles, whereby constantly averting Goethe from attaining his goals. In this case, replication is a method of creating a double to defeat the object of desire (how many times is one to replicate the paisley pattern in order to create a replicant which will prevent self-destruction and stay alive?).*

*With the choice of materials and by inserting extensions and gussets, designer Josipa Fostač opens up an array of symbols associated with a group of sports team supporters (community or a tribe). The balaclavas and shawls are decorated with symbols of tribal affiliation that speak of the choice to participate in self-binding mechanisms, pointed at attaining power,*

---

**2** / Lacan, J. M. É., The Neurotic's Individual Myth, *Psychoanalytic Quarterly*, 48:405-425, 1979. <https://bit.ly/3szYY1R>, 14.5.2022.

---

**2** / Lacan, J. M. É., The Neurotic's Individual Myth, *Psychoanalytic Quarterly*, 48:405-425, 1979. <https://bit.ly/3szYY1R>, 14/5/2022

se neće otkriti, jer mu autorica omogućuje šum razrađenih slavenskih simbola u koje se može zaodjenuti. I iako se više kolekcija ovogodišnjeg DIPMOD-a eksplicitno bavi, rekla bih, prohtjevima jedne jedva primjetne ruke koja mijenja sadržajne slajdove ravno pred našim očima, radi čega tvrdimo da se zato sve čini jasnim, ne uspijevamo pronaći dokaze koji povezuju slike. Mladim autorima kao da je jasno da se nešto važno događa baš u kratkim rezovima. Pozdravljam njihove napore da im se ne odupiru. —

## ANA MUŠČET (1981.)

Magistrirala je 2016. godine na Odsjeku za kiparstvo Akademije likovnih umjetnosti u Zagrebu u klasi prof. Slavomira Drinkovića. 2010. magistrirala je na Filozofskom fakultetu u Zagrebu, pri Odsjeku za hrvatski jezik i književnost, i ruski jezik i književnost. Umjetnička je suradnica na Akademiji likovnih umjetnosti Sveučilišta u Zagrebu, gdje predaje predmet Narativ. Radovi joj se nalaze u zbirkama suvremene umjetnosti u Muzeju likovnih umjetnosti u Osijeku, Galeriji umjetnina u Splitu, te u fundusu Galerije Antun Augustinčić.

*Graduated in 2016 from the Academy of Fine Arts in Zagreb, majoring in sculpture in the class of Prof. Slavomir Drinković. In 2010, she graduated from the Faculty of Humanities and Social Sciences in Zagreb with a double major in Croatian and Russian language and literature. She is an art associate at the Academy of Fine Arts in Zagreb, where she holds lectures in the course The Narrative. Her works are exhibited in collections of contemporary arts in the Museums of Fine Arts in Osijek and Split, and the Gallery of Antun Augustinčić in Klanjec.*

*victory or authority, whereby completely avoiding individualization. Bad Blue Boys by Josipa Fostač are “warriors” dressed in different uniformed garments, ready for a legitimate performance of their adrenalin-fueled folklore rituals on the stands. The function of the Suit in this case is to allow the Body to act in line with the principles of assimilation by camouflaging itself and virtually disappearing in the mass of supporters. The approximation to the cognitive mechanisms of the Other warrants the individual a safe shield, because the author provides a whirr of Slavic symbols he can use as his cover. Although I would say that several collections of this year’s DIPMOD are explicitly tackling requests of an invisible hand that keeps changing the slides in front of our eyes, making us think everything is perfectly clear, and yet we cannot find proof that the images are interconnected. These young authors seem completely aware that something relevant is happening precisely in these inter-image cuts. I salute their endeavors not to resist them. —*

**ZAMIŠLJANJE  
NOVIH  
FORMATA  
MODNE  
PROIZVODNJE**

**Visualizing  
New Formats  
of Fashion  
Production**

---

S radom studenata modnog dizajna susrećem se redovito u nastavi na TTF-u međutim novi pogled na rad i samoprezentaciju dizajnera te stanje na modnoj sceni dobila sam 2020. godine kada sam bila jedna od žiratorica Izložbe hrvatskog dizajna 19/20. U kategoriji modnog dizajna našlo se i nekoliko ovogodišnjih diplomata. Pregledavajući sve kategorije odmah se uočava drastična razlika u (maloj) količini prijava u kategoriji modnog dizajna u odnosu na ostale (produkt, digitalni mediji, vizualne komunikacije i sl.) i činjenica da u profesionalnoj kategoriji nije bila gotovo niti jedna prijava bivših studenata TTF-a koji bi se sa svojom aktualnom dizajnerskom praksom prepoznali u tom natječaju. Ova situacija otvara niz pitanja, a među bitnijima je; koja je uloga i vidljivost modnog dizajna u okviru lokalne profesionalne dizajnerske scene? Većina modnih dizajnera gradi profesionalnu karijeru u okviru modne scene koja egzistira dosta neovisno i nepovezano s ostatkom dizajnerske scene. HDD, kao ključna platforma za poticanje i davanje vidljivosti dizajnerskoj struci, površno pristupa programu koji bi bio specifično usmjeren na podršku radu i vidljivosti modnih dizajnera. Osim vrlo rijetkih modnih izložbi u prostoru galerije HDD, moram priznati da nisam primijetila neki osmišljeni program koji bi gradio odnos s modnim dizajnerima. Nakon završenog fakulteta oni stoga logično gravitiraju domaćem mikro modnom sistemu u kojem dominiraju najrazličitiji neujednačeni formati *fashion week*-ova ili lokalni modni portali o kojima dizajneri ovise kako bi u javnosti izgradili i legitimirali svoj brend. Kriteriji i očekivanja koje taj sustav nameće drastično utječu na modno mišljenje dizajnera, a nestabilno tržište mode pridonosi neodrživosti brendova čija javna prisutnost i kontinuitet rada veoma varira.

Ovaj osvrt započinje u kritičkom tonom jer smatram da je bitno napraviti svojevrsni *reality check* stanja domaće scene gdje već godinama primjećujem ranije naveden začaran krug problema. Ključni nedostatak na hrvatskoj modnoj sce-

---

*Even though I am well acquainted with the work of fashion design students through the courses I teach at the Faculty of Textile Technology, the experience which offered me new insights into work and self-promotion of designers and the overall condition of the fashion scene was the Croatian Exhibition of Design 2019/2020, where I was a member of jury of experts. The category of fashion designers featured some of this year's graduates. The overview of all categories instantly indicates a drastic difference in the small number of applications in the category of fashion design in comparison to others (products, digital media, visual communication and alike) and the fact that none of the TTF alumni applied for the participation in their professional category, deeming the competition not suitable for their actual designer practice. This situation opens up a lot of questions, including a very important one: what is the role and visibility of fashion design within the framework of local professional designer scene? Most fashion designers build their professional career within the framework of the fashion scene, which exists independently and unrelated to the rest of the designer scene in other realms. HDD (Croatian Designers Association) as a key platform for support and visibility of designer practice has a very superficial approach to creating a program specifically aimed at supporting and promoting the work and visibility of fashion designers. Apart from occasional fashion exhibitions at the HDD Gallery, I must admit I have not encountered attempts to develop a thought-out program aimed at establishing and fostering relationships with fashion designers. Upon graduation, young designers logically tend to gravitate to the local micro fashion system dominated by different inconsistent formats of fashion weeks and local fashion portals, upon which young designers depend in order to present and legitimize their brands in the public. The criteria and expectations imposed by such a system have a drastic effect on the fashion sentiment of the designers, whereas the unstable fashion market strongly contributes*

# STUDENTSKA ISTRAŽIVANJA PROMIŠLJAJU MODU KROZ PROŠIRENI POGLED NA TIJELO REFLEKTIRAJUĆI NJEGOVU AKTUALNU POLITIČKU, PERSONALNU I PLANETARNU POZICIJU

*The research conducted by these students proves that they contemplate fashion with a broadened perspective of the human body, reflecting on its current political, personal and planetary position*

ni je nepostojanje institucije koja bi bila posvećena isključivo modnom dizajnu, a koja bi davala financijsku i stručnu potporu dizajnerima kako oni ne bi bili prepušteni isključivo tržišnom i komercijalnom kontekstu. Jedna takva slična platforma je Austrian Fashion Association (AFA) s čijim sam se radom, iz prve ruke, imala prilike upoznati prošle godine u Beču. AFA-u vodi mali tim ljudi koji djeluju na polju modnog dizajna te tržišne i kulturne proizvodnje. Bave se promotivnim radom s ciljem promicanja profesionalizacije i internacionalizacije modne scene u Austriji te stvaraju plodno tlo za razvoj kreativnih i ekonomskih ambicija austrijskih modnih dizajnera. Smatram da je ključni dio rada upravo davanje godišnjih financijskih potpora i nagrada za koje dizajneri mogu aplicirati u različitim kategorijama. Takav pristup omogućava dizajnerima neophodno kratkoročno eksperimentiranje i modno istraživanje neovisno o tržišnim zahtjevima. Druga ključna stvar je set kriterija koje platforma (sa svim zaposlenim stručnjacima) postavlja pri valoriziranju suvremenog modnog dizajna.

*to unsustainability of brands, whose public presence and continuity tend to fluctuate.*

*This review intentionally sets off in a critical tone, since I strongly believe we are in a need of a certain reality check of the current conditions in the local designer scene, where I have continuously observed a constant recurrence of the aforementioned problem for years on end. The key shortcoming in the Croatian fashion scene is a lack of an umbrella institution dedicated to fashion design exclusively, which would provide financial and professional support to the designers so they would not be left to deal with market and commercial context on their own. One such platform is the Austrian Fashion Association (AFA), whose work I had the opportunity to witness last year in Vienna. AFA is run by a small team of professionals working in the field of fashion design, market and cultural production. They engage in promotional work in order to promote professionalization and internationalization of the Austrian fashion scene, thus fostering the development of creative and economic ambitions of Austrian fashion designers. In my opinion, the*

Za kontekst ove publikacije vratila bih se još malo na spomenuto žiriranje za Izložbu hrvatskog dizajna 19/20. Za razliku od profesionalne kategorije modnog dizajna, studentska je bila pravo malo osvježanje. Sve redom dobro raspisani i veoma različiti koncepti modnih istraživanja studenata TTF-a već su tada najavili neke radove koje možemo vidjeti upravo u ovoj DIPMOD publikaciji. Predstavljene kolekcije imaju naglašen konceptualni pristup u okviru kojeg se teme svake pojedine kolekcije dosta jasno materijaliziraju kroz heterogene odjevne predmete. Studentska istraživanja promišljaju modu kroz prošireni pogled na tijelo reflektirajući njegovu aktualnu političku, personalnu i planetarnu poziciju. Odabrane teme kolekcija i vizualna istraživanja sinkronizirana su s modnim zbivanjima i estetikama koje dominiraju u globalnom modnom sistemu ali i popularnoj kulturi. Tu se ističe nekoliko radova i dizajnerskih pozicija. Kritički doprinos reprezentaciji queer tijela i identiteta u radu Dominika Brandibura kao rijetki primjer takvog istraživanja na domaćoj modnoj sceni gdje inače dominiraju iznimno heteronormativni pristupi. Interes za urgentne teme kao što su klimatske promjene i *more than human* perspektive koje je u svom spekulativnom modnom radu zahvatila Nika Vrbica. Rad Ane Krgović koji komentira postmigrantsko stanje društva sučeljavajući zapadnu modu s fragmentima afričke modne kulture. I konačno rad Josipe Fostač koji reinterpretira modni potencijal domaćih uličnih navijačkih subkultura te se na zanimljiv način nadograđuje na još uvijek aktualnu *Post Soviet* estetiku.

Osim ovih primjera treba istaknuti i dva rada nastala u direktnom dijalogu s fenomenima iz povijesti mode; Mihaela Brajković parafrazira kontroverzno totalitarnističko Mao odijelo dok se Matea Ribičić dotakla suvremene adaptacije Diorovog *New Looka*. S druge strane, Jelena Geštakovski zauzima personalni pristup kolekciju revidirajući osobni odnos s majkom kroz odjevne predmete inspirirane njenom garderobom.

*key aspect of their work lies precisely in annual granting and awarding of young designers who decide to apply for competition in various categories. Such approach enables designers to engage in short-term experiments and fashion research not dictated by market demands. The other crucial element is the set of criteria this platform and the team of experts employ in valorizing contemporary fashion design.*

*For the sake of providing a better context for this publication, I would like to take another look back at my experience as a juror for the Croatian Exhibition of Design 2019/2020. Unlike the professional category of fashion design, the student category was a true refreshment. Every single concept of fashion research conducted by the TTF students resulted in thoroughly thought-out and very different collections, announcing some of the work presented in this DIPMOD publication. The graduate collections presented here have a pronounced conceptual approach, setting a framework in which each addressed topic is clearly materialized through heterogeneous garments. The research conducted by these students proves that they contemplate fashion with a broadened perspective of the human body, reflecting on its current political, personal and planetary position. The chosen topics and visual research are synchronized with current fashion affairs and esthetics dominating the global fashion system, but also pop culture. We can observe several different designer positions in these works. Critical contribution to the representation of queer body and identity in the work of Dominik Brandibur is a rare example of such research on the local fashion scene, dominated by chiefly hetero-normative approach. The interest in urgent issues such as climate change and more than human perspective is present in speculative fashion work of Nika Vrbica. The collection by Ana Krgović is a comment on post migration condition of the society expressed through fusion of Western fashion and fragments of African fashion culture. And finally, the work of Josipa Fostač reinterprets fashion potential in the local subculture of football club supporters*



**PREDSTAVLJENI  
DIZAJNERI  
ZATVORILI SU  
JEDNO  
POGLAVLJE U  
VLASTITOM  
RADU, A SLJEDEĆI  
IZAZOV JE  
VIDJETI KAKO ĆE  
SE ADAPTIRATI  
NA UVJETE RADA  
NA DOMAĆOJ  
SCENI.**

*The presented young designers have hereby closed one chapter of their professional career, and their next challenge will show how they will adapt to conditions on the local designer scene.*

Predstavljeni dizajneri zatvorili su jedno poglavlje u vlastitom radu, a sljedeći izazov je vidjeti kako će se adaptirati na uvjete rada na domaćoj sceni. To često podrazumijeva balans između vlastitog autorskog rada i vrlo praktičnog preživljavanja i kompromisa koja će tržište i/ili scena nametnuti ali jednako tako upravo oni mogu otvoriti prostor modne proizvodnje koja propituje i pomiče granice lokalnih kulturnih i estetskih konvencija. —

## LEA VENE (1987.)

Povjesničarka umjetnosti, kulturna antropologinja i teoretičarka mode. Završila je poslijediplomski studij Critical Images i R-Lab na Royal Institute of Art, Stockholm, Švedska. Radila je kao kustosica u Fotogaleriji Kic i Galeriji „Miroslav Kraljević”. Trenutno kurira programe za međunarodni festival fotografije Organ Vida i galeriju Močvara. Radi kao istraživačica u Centru za istraživanje mode i odijevanja – CIMO i predaje kao vanjska suradnica na Tekstilno-tehnološkom fakultetu Sveučilišta u Zagrebu.

*An art historian, cultural anthropologist and fashion theorist. She completed post master courses Critical Images and R-Lab at the Royal Institute of Art in Stockholm, Sweden. She worked as a curator at the photo gallery Fotogalerija Kic and the Miroslav Kraljević Gallery. She is currently curating programs for the international photography festival Organ Vida and Močvara Gallery. She works as a researcher at the Center for Research of Fashion and Clothing (CIMO), and she works as a lecturer at the Faculty of Textile Technology in Zagreb.*

*which builds on the still present Post Soviet esthetic in a very interesting manner.*


*Besides these examples, we should take note of two collections created in a direct dialogue with phenomena from fashion history; Mihaela Brajković paraphrases the controversial totalitarian Mao suit, while Matea Ribičić touches on a contemporary adaptation of Dior's New Look. On the other hand, Jelena Geštakovski takes a personalized approach to her collection by re-visiting personal relationship to her mother through garments inspired by her mother's past wardrobe.*

*The presented young designers have hereby closed one chapter of their professional career, and their next challenge will show how they will adapt to conditions on the local designer scene. This often involves balancing between own authorship and very practical survival and compromises imposed by the scene/market. Even so, I believe it is precisely them who can open up a space for fashion production which is bold enough to question and push the limits of local cultural and esthetic conventions. —*





© Nika Vrbica — Nautilus



**KODLE  
KOCIJE  
COLLE  
CTIONS**

- 28 **MAx2**  
JELENA GEŠTAKOVSKI
- 36 **The Invisible Path**  
ANA KRGOVIĆ
- 42 **Polari**  
DOMINIK BRANDIBUR
- 50 **CPR/9674/MCT / [Hidden]3**  
MIHAELA BRAJKOVIĆ
- 64 **Blubači / Become human**  
JOSIPA FOSTAČ
- 72 **50s'Athleisure**  
MATEA RIBIČIĆ
- 80 **Nautilus**  
NIKA VRBICA

— 28



— 36



— 42



— 50



— 64



— 72



— 80



# JELENA GEŠTA KOVSKI

U kolekciji MAX2 estetika kiča vidljiva je kroz brojne elemente. Odjeća je namjerno predimenzionirana, ramena naglašena, rukavi nabrani i bogati te tvore nezgrapnu siluetu. Izrugivanje pojmu kiča vidljivo je kroz multiplikaciju pojedinih nabora, ovratnika, rukava i kanala kroz koje prolaze nizovi lažnog biserja. Posebno bitan za koncept kolekcije je izbor materijala koji sastavom i sjajem asociiraju modni trend 1980-ih godina.

*The collection MAX2 features many elements of the kitsch aesthetic. The garments are intentionally oversized, with overly accentuated shoulders and rich, plaited sleeves, creating a ponderous silhouette. The mocking of the kitsch can be observed in the multiplication of certain plaits, collars, sleeves, and ducts for strands of faux pearls. The selection of materials played one of the vital roles in this collection since their composition and luster effectively evoke the fashion trends of the 1980s.*

# MAX2









**KLJUČNI POJMOVI:** modni trendovi, Hrvatska 1980-ih, biografija, oblikovanje kolekcije;  
**KEY WORDS:** fashion trends; 1980s Croatia; biography; creating a collection.



**Fotografija — Photos by:  
DENIS BUTORAC**

**Model / agencija — Model / agency:  
ANJA POLIĆ / freelancer**









# ANNA KRRG OVIĆ

Cilj kolekcije *The Invisible Path* je dočarati sudar kultura te tako uprizoriti svijet načinjen od razlika kao prostora novih mogućnosti i pozitivnih interakcija. Koristeći ekotisak nadahnut afričkim andikra simbolima, voštanim tekstilnim tiskom te nakitom i obućom plemena Masai, nastojala sam prikazati afričku kulturu uklopljenu u modu zapadnoeuropske urbane kulture ostvarujući tako kroz dizajn interkulturalni dijalog u modi i odijevanju.

*The collection The Invisible Path aims to evoke a culture clash and portray a world made of differences that allow a space for new possibilities and positive interactions. Through the application of eco-print inspired by African Adinkra symbols, African wax print, and traditional jewelry and footwear of the Maasai tribe, I wanted to show African culture incorporated in West European urban fashion, using fashion design to open a communication channel for intercultural dialog in fashion and clothing.*

## THE INVISIBLE PATH

Fotografije | Photos by

LEA KLEČAK











**KLJUČNI POJMOVI:** interkulturalnost; migracije; rute; Afrika; Europa;  
**KEY WORDS:** interculturality; migrations; routes; Africa; Europe.



**Fotografija — Photos by:**  
**LEA KLEČAK**

**Model — Model:**  
**ANA USMIANI / freelancer**



# DOMINIK BRAN DIEBUR

U dizajnu uzorka za tisak bandana paisley sam odlučio osuvremeniti, pretvarajući tradicionalni uzorak u reprodukcije patlidžana. Razlog za takvu adaptaciju dizajna je taj što se danas emotikon patlidžana na gay dating aplikacijama i svim ostalim društvenim mrežama koristi kao svojevrsni suvremeni simbol plodnosti i muške seksualnosti, što se uklapa u koncept kolekcije *Polari* koja na suvremen način tematizira crtice iz LGBT povijesti i odijevanja. Uz emotikon patlidžana koristio sam i ostale emotikone poput breskve, te kapljica. S obzirom na navedno usudio bi se reći da emotikoni predstavljaju modernu inačicu jezika Polari.

*In designing the print for bandanas, I decided to modernize the paisley by turning the traditional pattern into replication of eggplants. The reason for this adaptation of the pattern lies in the fact that the eggplant emoticon in gay dating applications and all other social networks is used as a contemporary symbol of fertility and masculine sexuality, which perfectly fits the concept of the collection Polari, which contemporizes sketch stories of LGBT history and styles of clothing. Apart from the eggplant emoticon, I used other emoticons as well, such as peaches and droplets. Considering everything, I would dare to say that these emojis represent a modern version of the Polari language.*

# POLARI

Fotografije | Photos by ————— KRISTINA VRDOLJAK





**KLJUČNI POJMOVI:** LGBTIQ; neverbalna komunikacija; homoseksualnost; queer  
**KEY WORDS:** LGBTIQ; non-verbal communication; homosexuality; queer.









**Fotografija — Photos by:  
KRISTINA VRDOLJAK**

**Modeli — Models:  
EMA MUŽA — DAVID WILHELM**





# MIHAELA BRAJ KOVIĆ

Kolekcija *CPR /9674/ MCT* bazira se na jednostavnoj formi Mao odijela. Kolorit u kolekciji crpim iz rada Andyja Warhola referirajući se na njegovu seriju Mao portreta u tehnici sitotiska, dok su skulpture Mao jakni suvremenog kineskog umjetnika Sui Jiangua poslužile kao inspiracija za predimenzionirane forme i impregnaciju materijala acetatnim silikonom i pigmentiranim poliuretanskim premazom.

*The collection CPR /9674/ MCT is based on the simple silhouette of the Mao suit. The colors of the collection are inspired by the works of Andy Warhol, referring to his series of Mao portraits in silkscreen on canvas technique, while the sculptures of Mao tunic suits by contemporary Chinese artist Sui Jianguo served as an inspiration for over-dimensioned forms and impregnation of the material with silicone acetate and pigmented polyurethane coating.*

# CPR/96 74/MCT



**Model / agencija — Model / agency:**  
**LARA ANA ČELIĆ / Talia Model**  
**KRISTIJAN HOLEČEK / freelancer**

**Fotografija — Photos by:**  
**VANJA ŠOLIN**









**KLJUČNI POJMOVI:** pop ikona; Mao odijelo; umjetnost; koloriti; modna kolekcija  
**KEY WORDS:** pop icon; Mao suit; art; color; fashion collection.







# INTERVJU INTERVIEW

s pobjednicom / with the winner — **MIHAELA BRAJKOVIĆ**

Intervju pripremile | Interviewed by

LEA VENE / ANA MUŠČET

**LEA VENE:** Kako vidiš poziciju mladih dizajnera na domaćoj sceni? S kojim se izazovima osobno susrećeš i kako misliš da se može postići održivost lokalne dizajnerske prakse?

Mladi dizajneri na domaćoj sceni nemaju velik prostor za prezentaciju i mislim da u tom smislu nedostaju platforme, inicijative ili drugi oblici gdje bi mogli prezentirati svoj rad. Neki od izazova su malo tržište, nemogućnosti nabavke materijala i pribora kojim bi se realizirao finalni proizvod. Što se tiče lokalne dizajnerske prakse mislim da se struka treba više zauzeti za taj segment stvaralaštva, širiti vidike i postići da modni dizajn bude autentičan i prepoznat na razini Hrvatske.

**LEA VENE:** Što te tijekom studija na TTF-u najviše profesionalno obilježilo i usmjerilo za daljnji rad?

Obilježio me je konceptualni pristup u nastavi modnog dizajna, koji predstavlja polazište u stvaranju odjevnog predmeta, a u konačnici i same modne kolekcije. Konceptualni pristup pružio mi je širinu u pristupu oblikovanja odjeće. Uz to moj rad je obilježilo eksperimentiranje s materijalima i istraživanje skulpturalne forme odjevnog predmeta.

**LEA VENE:** S obzirom na to da te u vlastitoj praksi zanima antimoda, kako gledaš na prisutnost i relevantnost antimodnog mišljenja u modnom sustavu danas?

**LEA VENE:** How do you see the position of young designers on the Croatian fashion scene? Which challenges do you face personally, and how do you suggest we sustain our local designer scene and practice?

Young designers lack opportunities to present themselves on the local designer scene; I would suggest the establishment of platforms, or other forms of initiatives which would enable them to present their work. Some of the challenges include a small market, and the inability to acquire materials and tools necessary to realize the final product as envisaged. Regarding the local designer practice, I think that professional associations should seek to better endorse this segment of creative activity, broaden our horizons and work on establishing an authentic and recognized fashion design at a national level.

**LEA VENE:** How did your study program influence you professionally and direct your creativity for your future work?

What marked me the most as a fashion designer was the conceptual approach to fashion design I learned a lot about in the courses. This is a true starting point in the development of a single garment, and subsequently the entire fashion collection. This conceptualized approach has truly opened up new avenues in fashion design for me. The study program has also encouraged me to experiment with materials and research the sculptural form of garments.

**LEA VENE:** Since you seem to be interested mostly in anti-fashion, how do you perceive

U svojim kolekcijama bavim se pomodnjavanjem antimodnih odjevnih predmeta, kao što su redovnički habit, Mao odijelo i supkulturalna odjeća. U modnom sustavu pomodnjavanje antimodnih odjevnih predmeta vidim kao bogatstvo modne prezentacije, i mogućnost preispitivanja društvenih pojavnosti, ali i kao mogući kritički osvrt na suvremenost odjevne forme. Općenito, doživljavam ga kao prijenos poruke modnog koncepta na antimodni način odijevanja.

**ANA MUŠCET: Kako bi objasnila gestu impregniranja odijela? Je li u pitanju stvaranje svojevrsnih koloriranih oklopa, s obzirom da im intervencija osjetno povećava težinu.**

Impregniranje materijala tumačim kao nešto što bi stvorilo dojam težine, nemoći i nepokorenosti tijela. Takvim načinom tretiranja materijala tijelo postaje nemoćno i sputano, što je preneseno značenje režimskog sustava i pokornosti istom. Može se zaključiti da su kaputi iz kolekcije CPR /9674/ MCT svojevrsni kolorirani oklopi, i kao takvi funkcioniraju u službi zauzdavanja tijela.

**ANA MUŠCET: Na koji način tretiraš potenciranje dimenzija Maovog odijela? Govori li ono o nemoći ili služi kao alibi za nepomičnost?**

Potenciranje dimenzija Mao odijela proizlazi iz istraživanja stvaralaštva kineskog umjetnika Sui Jiangua, i javno postavljenih Maovih portreta mega dimenzija u Kini. Moj odnos prema potenciranju dimenzija komentar je na represivni politički aparat i jednoobrazni kolektivni identitet.

**ANA MUŠCET: Kada bi se odlučila razvijati započetu seriju, u kojem bi smjeru išla?**

Kao što je kod Warhola i Jiangua uočljiv serijski pristup motivu, uz promjenu tehnika i postupaka produkcije, naglasak u mom radu bi i dalje bio na skulpturalnosti, koloritu ali i na istraživanju i primjeni novih materijala i eksperimentiranju s njima.

**ve the presence and relevance of anti-fashion approach in the contemporary fashion system?**

*In my collections, I tend to engage in fashionization of anti-fashion garments such as monastic habits, the Mao suit and sculptural clothing. In the fashion system, I perceive the fashionization of anti-fashion garments as opulence of fashion presentation, the opportunity to revise social phenomena, but also as a critical review of the contemporary character of dress forms. I generally perceive it as translating the message of this fashion concept onto anti-fashion clothing style.*

**ANA MUŠCET: How do you explain your choice to impregnate the suit? Is this an attempt to create a sort of a colorful armor, considering that this intervention significantly increases weight?**

*My interpretation of the decision to impregnate the material was the idea to create a sense of gravity, helplessness and obedience of the body wearing it. This sort of textile finishing makes the body powerless and restrained, and it functions as a metaphor to the regime itself and deference to it. We can conclude that the coats in the CPR /9674/ MCT collection indeed are colored armors, and as such they serve to bridle the body.*

**ANA MUŠCET: How do you interpret over-dimensioning of the Mao suit? Does this speak of powerlessness or does it serve as an alibi for motionlessness?**

*Over-dimensioning of the Mao suit results from researching the opus of the Chinese artist Sui Jianguo, and publicly displayed mega-dimensional portraits of Mao in China. The over-dimensional character of the garments is my comment on the repressive political apparatus and a uniform collective identity.*

**ANA MUŠCET: If you decided to continue this series, which course would you take?**

*Just like Warhol and Jianguo employed a series approach to a motif by altering techniques and production processes, I would continue to accentuate the sculptural character and colors, but I would also continue my research and experiment with the application of novelty materials.*

# [HIDDEEN]3

**Fotografija — Photos by:**  
**VANJA ŠOLIN**

**Model / agencija — Model / agency:**  
**LARA ANA ČELIĆ / Talia Model**











**KLJUČNI POJMOVI:** modna kolekcija; afirmacija; negacija; korzet; redovnički habit  
**KEY WORDS:** fashion collection, affirmation, negation, corset, monastic habit.





# JOSIPA FOS TAČ

U slučaju Slavena i Bad Blue Boysa radi se o zajednicama ljudi s karakteristikom čopora, s pretežitim naglaskom na muškost, u kojima prevladava određena hijerarhija, koji su vrlo ratorborni i teritorijalni, koji sudjeluju u kojekakvim ritualima i štiju svoje idole kroz ritual, ali i simbole, koji se upuštaju u sukobe s pripadnicima drugih plemena i koji na kraju krajeva imaju izraženi grupni identitet. Na primjeru moje kolekcije *Blubači* sličnosti Slavena i Bad Blue Boysa možemo prepoznati u upotrebi simbolike koja označava pripadnost plemenu, ali i štovanje ideala, bilo to klub ili božanstvo.


*Both the Slavs and Bad Blue Boys are communities with pack mentality and a pre-dominant emphasis on masculinity, governed by a certain hierarchy. Their members tend to be very ferocious and territorial; they take part in various rituals and worship their idols through these rituals and symbols. They often engage in conflicts with other tribes, and finally, they have a very pronounced group identity. The garments in my collection Blubači allow us to draw similarities between the Slavs and Bad Blue Boys in their employment of symbolism denoting tribal affiliation, but also worship of idols, be it a sports club or deity.*

## BLUBAČI

Fotografije | Photos by — **DONOVAN PAVLEKOVIĆ**







**KLJUČNI POJMOVI:** navijačko pleme; Slaveni; Bad Blue Boysi; urbano pleme  
**KEY WORDS:** sports club supporters; Slavs; Bad Blue Boys; urban tribe.







**Fotografija — Photos by:  
DONOVAN PAVLEKOVIĆ**

**Model / agencija — Model / agency:  
KARLO DEKANIĆ / N model management**



# BEECOMME HUMAN

Fotografija — Photos by:

FOTOSOFIJA16: IRIS BAN, VIKTOR KATALENIĆ,  
SANDRA MALIĆ, SINIŠA NINKOVIĆ, MINA PAVLOVIĆ

Model / agencija — Model /  
agency: DORA PLANTAK /  
Talia Model







**KLJUČNI POJMOVI:** tehnologija, paraziti; domaćin; digitalno; hibrid  
**KEY WORDS:** technology; parasite; host; digital; hybrid.



# MATEEA RIB IČIĆ

Bezvremenost je koncept koji se često koristi u vezi s modom i modnim dizajnom, a predstavlja neovisnost vremena i prostora, koncept koji mi sami doživljavamo u svijetu kroz prošlost, sadašnjost i budućnost. Cilj kolekcije *50s' Athleisure* je dočarati mogućnosti oblikovanja suvremenih trendova hibridizacijom dvaju modnih izričaja koji su po svim svojim odlikama različiti. Ono na što sam htjela ukazati ovakvom hibridizacijom je to koliko je moda zapravo promjenjiva i prilagodljiva te koliko je velik njen utjecaj u suvremenom društvu u kojem sve više dolazi do osuvremenjivanja modnih izričaja prošlosti.

*Timelessness is a concept often brought into context with fashion and fashion design, which represents the independence of space and time, a concept we all experience in the world through the past, present and future. The aim of the collection 50s' Athleisure is to suggest the possibility of creating contemporary fashion trends by fusing two quite opposite fashion styles. My intention here was to demonstrate just how volatile and adaptable fashion is and how it exercises great influence on contemporary society in its frequent attempts to evoke and modernize clothing styles of the past.*

## 50S'ATH LEISURE











**KLJUČNI POJMOVI:** moda 1950-ih; suvremena moda; suvremena sportska odjeća; aktivna sportska odjeća; hibridizacija  
**KEY WORDS:** 1950s fashion; contemporary fashion; contemporary sportswear; active sportswear; hybridization.





**Fotografija — Photos by:**  
**FOTOSFIJA 15: MARIJA VELDIĆ,**  
**MARINELA ANDRLIĆ, KREŠIMIR**  
**FERENČINA, ANJA PAPUGA,**  
**AIDA SLAMNIK**

**Model / agencija — Model / agency:**  
**VANJA BOŠNJAK, MATEA LALIĆ**





# NIKA VFRB ICA

Podmornica Nautilus s kojom se upoznajemo u Vernovom djelu simbol je ljudske intervencije u prirodno. Istovremeno otkrivamo je i kao utopijsku viziju skladnog i harmoničnog odnosa čovjeka i prirode. Nautilus podmornica umjetna je tvorevina koja se kamuflira kao morski stanovnik, a *Nautilus* kolekcija ponavlja takav kamuflažni obrazac zatvarajući ljudsko tijelo u odjevne forme siluetom nalik morskim bićima.

*The fictional submarine Nautilus in the novels of Jules Verne is a symbol of human interference in natural matters. At the same time, we perceive it as a utopian vision of harmonious relationship between humans and nature. The Nautilus submarine is an artificial object that camouflages as an undersea inhabitant, whereas the Nautilus collection aims to reiterate this camouflaging pattern by enclosing the human body into silhouettes resembling marine creatures.*

# NAUTILUS

Fotografije | Photos by

————— ZVONIMIR FERINA











**KLJUČNI POJMOVI:** slow fashion; održivost; fast fashion; voda; okoliš; reciklaža; ponovna uporaba; skulptura  
**KEY WORDS:** slow fashion, sustainability, fast fashion, water, environment, recycling, reuse, sculpture.





**Fotografija — Photos by:**  
**ZVONIMIR FERINA**

**Model / agencija — Model / agency:**  
**DORIS LENARČIČ / freelancer**













**JELENA GEŠTAKOVSKI / 1996.**  
— **MAx2**

**E:** jgestakovski96@gmail.com  
**T:** +38599 5170 818,  
© Aleksandar Selak



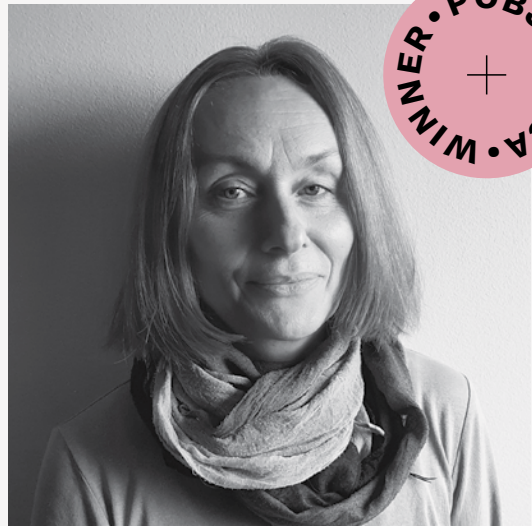
**DOMINIK BRANDIBUR / 1993.**  
— **Polari**

**E:** brandibur.dominik@gmail.com  
**T:** +38598 1876 046  
© Kristina Vrdoljak



**ANA KRGOVIĆ / 1994.**  
— **The Invisible Path**

**E:** ana.krgovicc@gmail.com  
**T:** +38591 7649 459  
© Ana Krgović



**MIHAELA BRAJKOVIĆ / 1971.**  
— **CPR/9674/MCT — [Hidden]3**

**E:** mi.braj77@gmail.com  
**T:** +38591 7930 756  
© Ive Trojanović



**JOSIPA FOSTAČ / 1993.**  
— Blubači — Become Human

**E:** jfostac@gmail.com  
**T:** +38591 2545 565  
© Josipa Fostač



**NIKA VRBICA / 1996.**  
— Nautilus

**E:** nika.vrbica@gmail.com  
**T:** +38591 7987 353  
© Darija Cikač



**MATEA RIBIČIĆ / 1995.**  
— 50s'Athleisure

**E:** matearibicic95@gmail.com  
**T:** +38592 3238 119  
© Matea Ribičić





# REVIJA SHOW REVIJA SHOW



# DIP MOD — 6\_7



**IMPURE**

**SUM**

**IMPURE**

**SUM**

**Izdavač — Publisher:**

Sveučilište u Zagrebu Tekstilno-tehnološki fakultet  
University of Zagreb Faculty of Textile Technology

**Za izdavača — For Publisher:**

Anica Hursa Šajatović

**Glavna urednica — Chief Editor:**

Jasminka Končić

**Urednički odbor — Editorial Board:**

Duje Kodžoman, Jasminka Končić

**Recenzenti — Reviewers:**

Katarina Nina Simončić, Sonja Šterman, Tonči Valentić

**Tekstovi — Texts:**

Jasminka Končić, Ana Mušćet, Lea Vene

**Žiri DIPMOD\_6\_7 revije — DIPMOD\_6\_7 fashion show jury:**

Romano Decker, Jasminka Končić, Franjo Matković,  
Martina Vrdoljak Ranilović, Tena Zovak

**Mentorica projekta — Mentor of the project:**

Jasminka Končić

**Dizajn i prijelom — Design and layout:**

Emil Šimik, Econik d.o.o.

**Prijevod — Translation:**

Antonia Tresarj

**Tisak — Print:**

Sveučilišna tiskara d.o.o.  
Trg Republike Hrvatske 14, 10 000 Zagreb

**Naklada — Edition:**

150

**Godina i mjesto izdanja — Place and Year of Publishing:**

Zagreb, 2022

ISSN 2718-4420

**Partneri projekta — Partners:**

Sveučilište u Zagrebu Studentski centar — University  
of Zagreb Student Centre / Talia model / N model  
management / Ministry of Beauty / Gloria Glam

Slikovni materijali su u vlasništvu autora — Ownership of  
visual material is vested in the original authors

Katalog je objavljen uz podršku Sveučilišta u Zagrebu u sklopu istraživanja "Modni dizajn i modna arhiva - nove prakse estetizacije odijevanja", koje se odvijalo tijekom 2021. i 2022. godine na Tekstilno-tehnološkom fakultetu (voditeljica: red.prof.art.dr.sc. Jasminka Končić).

Odlukom Fakultetskog vijeća Sveučilišta u Zagrebu Tekstilno-tehnološkog fakulteta, Klasa: 602-04/22-053/16, Urbroj: 251-68-02-02-22-23 rukopisu DIPMOD\_6\_7 (urednica Jasminka Končić) odobrava se korištenje naziva katalog. 19/12/2022

The catalog was published with the support of the University of Zagreb as part of the research project "Fashion design and fashion archive - new practices of aestheticization of clothing", conducted at the Faculty of Textile Technology during 2021 and 2022 (supervisor: prof.art. Jasminka Končić, PhD).

As per the Decision of the Faculty Council of the University of Zagreb, faculty of Textile Technology, Class: 602-04/22-053/16, Reg.nr.: 251-68-02-02-22-23, the designation "Catalog" is approved for use in relation to the DIPMOD\_6\_7 manuscript (edited by Jasminka Končić). 19/12/2022



**Tekstilno-  
tehnološki  
fakultet**  
Sveučilište  
u Zagrebu



**DIP  
MOD  
\_6\_7**

