

Workshop propagation #2 of the EPE project.

From March 18th to March 22th, 2024, the 2nd Workshop in the EPE project was held at the University of Zagreb Faculty of Graphic Arts.

The EPE project was set up with the research unit designing tools, tools for design at ESAD GV (École Supérieure d'Art et Design de Grenoble/Valence), in collaboration with the Hexagone arts & sciences national stage (Grenoble), Esisar (Valence School of Embedded Systems Engineering, INPG) and Pagora (School of Paper and Printed Communication Engineering, INPG), and now has a European, international and interdisciplinary dimension. It brings together the graphic design departments of a consortium made up of the universities of Sfax (visual design department, 4C research centre/Tunisia), Zagreb (Faculty of Graphic Arts/Croatia), and Izmir (University of Economics/graphic design department, Turkey) around a necessary, ambitious, interdisciplinary and cross-sectoral project. More about the project you can find on <https://epe.esad-gv.fr/>.

The Workshop included five students from the ESAD Valence (Maissane Escur, Thomas Croze, Simon Tregouët, Maeva Morinière and Hugo Lopez) and five students from Faculty of Graphic Arts (FGA) (Sara Iva Merlić, Ema Lovrić, Rebeka Šćulac, Filip Marjanović, Katrin Veselinović) and was coordinated by teachers and assistants from ESAD (Dominique Cunin, Coline Houot, Raphaël Bottura) and FGA (Tomislav Cigula, Dorotea Kovačević).

On first day of the Workshop Coline Houot held a brief introduction to the tools which are to be utilized during the workshop. On the end of the day Dominique Cunin presented an introduction to project as a whole, to give a better overview to the FGA students. After a warm welcome by the FGA dean, prof. Klaudio Pap, students were paired up and started to work on their idea using the materials (text and images) prepared by the FGA students. After discussing some technical limitations regarding printing technologies and materials, students continued to work on the layout for both, printed and digital product. On Wednesday, first material was printed and presented. After discussing the results and detecting some issues with the first printouts, day continued in a more relaxed manner by sightseeing the centre of Zagreb and visiting the Festival of Light in the evening.

Thursday and Friday morning was used to finish the layouts and prepare everything for the presentation of results. Just like in a regular production, we experienced some tense moments as we rushed to complete the production, but we successfully managed it!

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

After successfully finishing the exhibition, which was attended by teachers and students of FGA, we closed the workshop by discussing some results, possible improvements, and next steps for the project's continuation.