

napisala
written by



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Porculanski sjaj socijalizma

◀ Hrvatski industrijski dizajn bolno je mjesto hrvatske dizajnerske produkcije. Lamentirajućim ili upozoravajućim istupima dizajnerske zajednice pridružuje se, ali na način svojstven muzejskoj praksi, i nedavna izložba 'Porculanski sjaj socijalizma – dizajn porculana, Jugokeramika/Inker 1953. – 1991.' održana u zagrebačkom Muzeju za umjetnost i obrt. Izložba upečatljivog naziva daje (nostalgičan) pogled unatrag na razdoblje od četiri desetljeća proteklog stoljeća u kojem se, u jednoj od najvećih tvornica porculana tadašnje Jugoslavije, dizajn nastojao implementirati u proizvodni proces, s rezultatima koji su paradigmatički za odnos hrvatske industrije prema dizajnu uopće. Autorica izložbe Koraljka Vlažo prati razvoj Jugokeramike i Pogona porculana odnosno njegova Odjela prototipa od njegova osnutka, 1953. godine, do restrukturiranja tvornice u dioničko društvo Inker 1991. godine. ▶ U prvim je poslijeratnim godinama 'podizanje cijele nove grane industrije praktički ni iz čega, i to u pasivnom području bez jače manufakturne tradicije bio monumentalni projekt', piše autorica u katalogu izložbe. Prve, dirljive pokušaje uhdavanja proizvodnog procesa ilustriraju prvi probni tanjuri koji su, zbog mjehurića na površini, duhovito nazivani 'mlinci'.

fotografije photographs by Srećko Budek
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The Porcelain Shine of Socialism

◀ Croatian industrial design is the weak point of Croatian design production. The lamentations or warnings of the designer community have been joined, in a way particular to museums, by the recent exhibition 'The Porcelain Shine of Socialism – Porcelain Design, Jugokeramika / Inker 1953 – 1991', held at the Museum of Arts and Crafts in Zagreb. The impressively named exhibition offers a (nostalgic) view of the past, of the period of four decades of the last century, when one of the biggest porcelain factories in Yugoslavia tried to implement design inside the production process, achieving results that are paradigmatic for the attitude of Croatian industry towards design in general. Koraljka Vlažo, the author of the exhibition, follows the development of the Porcelain Facility of Jugokeramika and its Prototype Section from its foundation in 1953 to the restructuring of the firm into the joint-stock company Inker in 1991. ▶ In the first post-war years, 'the growth of an entire new industry branch from virtually nothing, in a passive region without a strong manufacturing tradition, was a monumental project', writes the author in the exhibition catalogue. The first touching attempts to kick off production are illustrated by the first test plates with bubbles



◀ Stella Skopal, Čuturice, 1956.

◀ Stella Skopal, water bottles, 1956

Bilo je potrebno osigurati i stručnjake za novu industriju, te se unutar tadašnje Škole primijenjenih umjetnosti te 1953. godine na inicijativu profesorice Blanke Dužanec, voditeljice Keramičkog odjela u školi, osniva novi Tehnološki odsjek te uvodi novi predmet Modeliranje i konstruktivno crtanje uporabnih predmeta za serijsku proizvodnju. Jugokeramika stipendira dvije učenice te škole koje će postati istaknutim dizajnericama Jugokeramike: Anicu Kuhtu Severin i Dragicu Perhač. Na kratkotrajnoj Akademiji primijenjenih umjetnosti (1948. – 1954.), na njenom Keramičkom odjelu školovala se treća Jugokeramika dizajnerica – Marta Šribar. Uz Jelenu Antolčić, prvu zaposlenu na Odjelu prototipa 1954. godine, te autorice čine 'četverolist' čija ostvarenja na izložbi predstavljaju najviše dosege Jugokeramike produkcije u četiri desetljeća djelovanja Odjela. To su ujedno i najviši dosezi dizajna porculana na području tadašnje Jugoslavije, vrednovani na brojnim međunarodnim izložbama, a najpoznatiji je servis *Triennale* autorice Marte Šribar, koji je nagrađen srebrnom medaljom na XI. milanskom trijenalu 1957. godine i do danas predstavlja jedan od najvećih međunarodnih uspjeha hrvatskog produkt dizajna. Znakovito, unatoč pozitivnim

on the surface, humorously called *mlinci* (a kind of pasta). Since the new industry needed experts, the teacher Blanka Dužanec, who was managing the Ceramic Section of the School of Applied Arts, initiated the school's new Technological Section in 1953, introducing new subjects: Modelling and Constructive Drawing of Commercial Objects for Serial Production. Jugokeramika gave grants to two students, who would become prominent designers in Jugokeramika: Anica Kuhta Severin and Dragica Perhač. The Ceramic Section of the short-lived Academy of Applied Arts (1948–54) educated Marta Šribar, the third designer of Jugokeramika. Along with Jelena Antolčić, the first employee of the Prototype Section in 1954, these four authors made works that are exhibited as the greatest achievements of Jugokeramika in the four decades of the Section's work. These were also the pinnacles of porcelain design in Yugoslavia, awarded at numerous international exhibitions. The most famous of them is the *Triennale* set by Marta Šribar, which won the silver medal at the 11th Milan Triennale in 1957. It remains one of the greatest international successes of Croatian product design. Significantly, despite the positive reactions of the profession and the customers'

Višnja Habunek, ►
servis za crnu kavu,
1955.

Višnja Habunek, ►
black coffee set, 1955



ocjenama struke i interesu kupaca, taj servis nikad nije ušao u velikoserijsku proizvodnju što je bila sudbina najvećeg dijela radova izloženih na izložbi, koji su uglavnom ostali na razini prototipa. Šezdesete i dijelom sedamdesete godine zlatno su doba Jugokeramike. Tada unutar Odjela prototipa nastaje niz porculanskih servisa među kojima i *Brazil*, prvi jugoslavenski servis od tankog porculana (Dragica Perhač, 1962.). Servis je u cijelosti doniran Muzeju za umjetnost i obrt te će se, srećom, i buduće generacije moći uživo osvjedočiti o vrhunskim

interest, this set was never produced in large series – a fate shared by most of the exhibited works, which mostly remained at the prototype stage. The sixties and early seventies were the golden age of Jugokeramika, when the Prototype Section created several porcelain sets, like *Brazil*, the first thin porcelain set in Yugoslavia (Dragica Perhač, 1962). The entire set has been donated to the Museum of Arts and Crafts, so that future generations can see the greatest achievements of local design first-hand. This set is maybe still used by



◀ Prvi probni tanjur
izašao iz tvorničkih
peći 1953.

◀ First test plate from
the factory furnace
1953

Marta Šribar, servis za ►
jelo Triennale, 1957.

Marta Šribar, Triennale ►
table set, 1957



dometima domaćeg dizajna. On je možda i dijelom nečijeg kućanstva, jer je servis jedan od rijetkih dobro dizajniranih domaćih proizvoda koji je ušao u velikoserijsku proizvodnju. Uza servise za jelo i kavu poput *Brazila*, tih godina nastaje niz vaza, pladnjeva i boca u kojima dizajnerice uz minimalne varijacije forme ispituju različite mogućnosti završne obrade (serija boca/vaza Anice Kuhta Severin, vaze Jelene Antolčić). Godine 1970. Jugokeramika se, zbog naglo rastućeg turizma, preusmjerava na tzv. ugostiteljski porculan. Tada nastaju dva

some households, since it is one of the rare well-designed local products that were produced in large series. Aside from dinner sets and coffee sets like *Brazil*, those years saw the creation of several vases, platters and bottles in which the designers examined various possibilities of final processing with minimal variations in form (the series of bottles/vases by Anica Kuhta Severin, the vases of Jelena Antolčić). In 1970, as tourism was rapidly growing, Jugokeramika shifted to 'catering' porcelain. It was the advent of the two most

▲ Stella Skopal,
boca za liker, 1956.;
čuturica, 1956.

▲ Stella Skopal,
liqueur bottle, 1956;
bottle, 1956



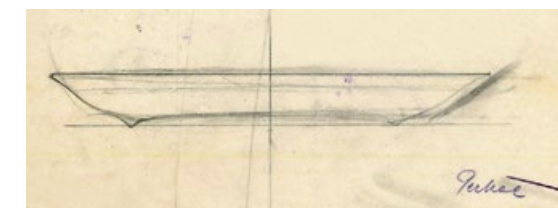
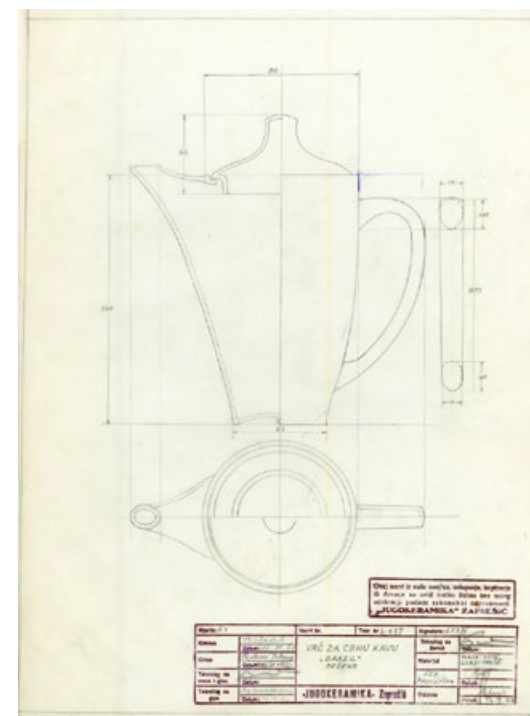


▲ Dragica Perhač, servis za jelo i kavu Brazil, 1962.–63.

▲ Dragica Perhač, Brazil dining and coffee set, 1962–63

komercijalno najuspješnija i najdugotrajnija Jugokeramika servisa za ugostiteljstvo: *Arena* i *Grič*, i danas mnogima sinonim za hotelski asortiman u domaćim hotelima. Osamdesete obilježava financijska kriza u zemlji te pad proizvodnje. Krajem desetljeća tvornicu napuštaju tri preostale dizajnerice (Jelena Antolčić iz Keramike odlazi 1970.), Anica Kuhta Severi i Dragica Perhač odlaze u mirovinu, a Marta Šribar pogiba. Epilog ove priče o hrvatskom dizajnu tipičan je: 1991. godine, stvaranjem nove države, tvornica se reorganizira u dioničko društvo i mijenja ime u Inker. Godine 1996. Inker biva prodan inozemnim kupcima, a ironijom sudbine, neposredno pred otvorenje ove izložbe, u prosincu 2009. godine zatvara se Pogon porculana. ◆ Službeni proizvodni program Jugokeramike bio je uglavnom usmjeren jeftinim proizvodima koji su podilazili ukusu potrošača. U društvenom okruženju koje nije poticalo konkurentnost, dizajn je tek toleriran, nije prepoznat kao integralni dio poslovne strategije. Prototipovi izloženi na ovoj izložbi svjedoče stoga o jednoj mogućoj, ali ne i realiziranoj povijesti hrvatskoga industrijskog dizajna. Svoj su javni život ti radovi proveli uglavnom kao galerijski eksponati, na brojnim izložbama u domovini i inozemstvu. Danas, kada je

commercially successful and longest-lived catering sets of Jugokeramika: the *Arena* and *Grič* sets, which are still equated by many with the local hotel. The eighties were marked by the financial crisis in the country and reduced production. At the end of the decade, the factory was left by the three remaining designers (Jelena Antolčić left Keramika in 1970): Anica Kuhta Severi and Dragica Perhač went into retirement and Marta Šribar died in an accident. This story of Croatian design has a typical epilogue: in 1991, when Croatia became an independent country, the factory was turned into a joint-stock company and renamed Inker. In 1996, Inker was sold to foreign buyers. Ironically, in December 2009, right before the opening of this exhibition, the Porcelain Facility was closed. ◆ The official production programme of Jugokeramika mostly consisted of cheap products that catered to consumers' tastes. In the social environment that discouraged competition, design was merely tolerated, never recognized as a constituent part of business strategy. Therefore, the exhibited prototypes reveal a possible but unrealized history of Croatian industrial design. These works spent their public life mostly as gallery exhibits, at numerous exhibitions at home and abroad. Today, when



▲ Dragica Perhač, servis za jelo i kavu Brazil, 1962. – 63., skica

▲ Dragica Perhač, Brazil dining and coffee set, 1962 – 63, sketch

▲ Dragica Perhač, Brazil, servis za jelo i kavu 1962. – 63., nacrt

▲ Dragica Perhač, Brazil dining and coffee set, 1962 – 63, plan

Dragica Perhač, servis
za bijelu kavu,
oko 1974.

Dragica Perhač,
café au lait set,
around 1974



Dragica Perhač,
servis za bijelu kavu,
alternativni dekor,
oko 1974.

Dragica Perhač,
café au lait,
alternative décor,
around 1974



Anica Kuhta Severin,
vaze Votka, 1964.–67.

Anica Kuhta Severin,
Vodka vase, 1964 - 67

izlaganje uporabne keramike, pa i one unikatne, prava rijetkost, zanimljivo je podsjetiti na ondašnju recepciju tog medija. Medij, koji je uvijek bio na razmeđu primijenjenih umjetnosti i dizajna, u novije se vrijeme sve više nastoji afirmirati kao ravnopravan drugim medijima suvremene umjetničke prakse. Preostaje nam nadati se da izložba nije samo, kako autorica piše, prilog povijesti hrvatskog dizajna, nego i poticaj za njegovu budućnost. Ne u muzejima i galerijama, nego u životu.

exhibitions of commercial ceramics are a rare sight, even when the works are unique, it is interesting to have a reminder of the past reception of this medium. A medium that has always been somewhere between applied arts and design, recently trying to truly assert itself as on par with other media of contemporary artistic practice. In the end, we hope that this exhibition is not only a contribution to the history of Croatian design, as the author says, but also a motivation for its future. Not in museums and galleries, but in life.