

Jasna Horvat – Josipa Mijoč – Ana Zrnić



ISBN 978-953-48063-0-2

*Riznica projekata
kreativne industrije
Instituta Andizet*

ars ANDIZETUM

Riznica projekata kreativne industrije Instituta Andizet

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NASLOVNICA I GRAFIČKO OBLIKOVANJE

Symbol / Marivo

VRSTA PUBLIKACIJE

Znanstveno-istraživačka studija

TISAK

Grafika, Osijek

URL

www.andizet.hr/ars-andizetum

ISBN 978-953-48063-0-2

CIP zapis je dostupan u računalnome katalogu Nacionalne i sveučilišne knjižnice u Zagrebu pod brojem 000993884

Osijek, travanj, 2018.

NAČIN CITIRANJA

Horvat, Jasna, Mijoč, Josipa i Zrnić, Ana (2018.): *Ars Andizetum*. Urednici: Sanda Katavić-Čaušić i Dora Radl Ćućić. Andizet – Institut za znanstvena i umjetnička istraživanja u kreativnoj industriji: Osijek.

ars Andizetum

*Umijeće posvećeno umnicima
i umjetnicima koji od močvare stvaraju
tlo pogodno za život i rast.*

Andizeti

Sadržaj

1	—	Ars Andizetum -- 1
2	—	Ars introductium -- 7
3	—	Andizet -- 9
		<i>Cilj</i> -- 11
		<i>Misija</i> -- 11
		<i>Vizija</i> -- 12
4	—	Kreativna industrija -- 13
5	—	Ars projectum -- 17
		Kreativna riznica -- 19
		<i>Rizničarske godine</i> -- 23
		<i>Prostorne instalacije Kreativne riznice</i> -- 24
		<i>Murali meandrirane glagoljice (2015.)</i> -- 24
		<i>Put svile (2016.)</i> -- 25
		<i>Labirint kemijskih interakcija (2017.)</i> -- 26
		<i>Nagrada Vodik</i> -- 27
		<i>Istraživačka platforma</i> -- 28
		<i>Međunarodna večer poezije</i> -- 28
		<i>Prijava posjetitelja u digitalnom dobu</i> -- 30
		<i>Tema</i> -- 30
		<i>Pamćenje Osijeka</i> -- 31
		<i>Kreativna zona</i> -- 32

GlagoSlov -- 33

Ligature meandrirane glagoljice -- 33

Alkar -- 36

Audiovizualna djela -- 37

Put svile -- 38

Predstavljanje romana Vilijun -- 38

Topoteka Vilijun -- 40

Hepening Vilijun -- 40

*Inauguracijski europsko-kineski
međunarodni festival* -- 42

6 — **Ars vivendum** -- 43

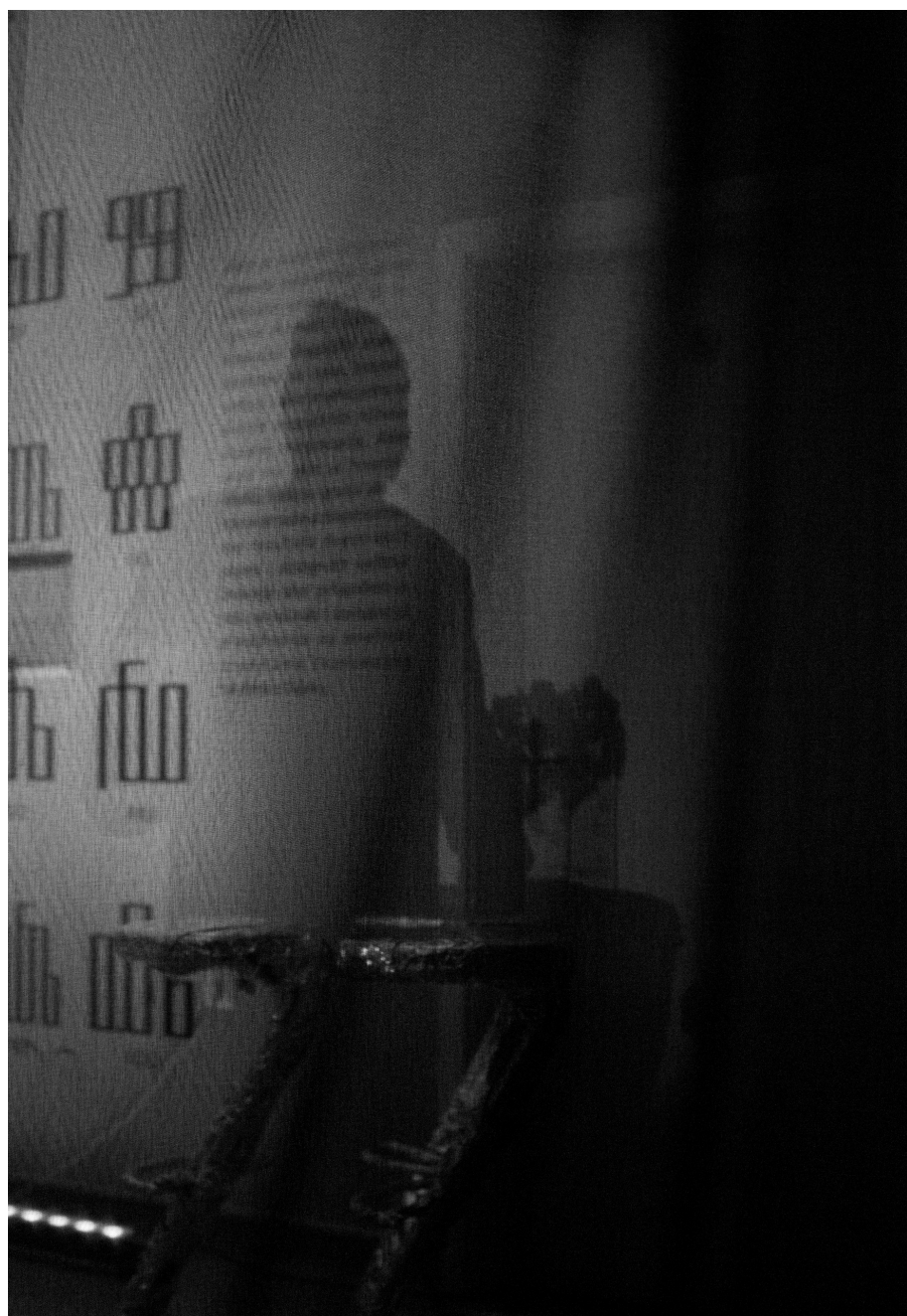
7 — **Ars monumentum** -- 46

8 — **Ars Eugenium** -- 48

9 — **Ars cooperandum** -- 55

10 — **Ars bibliographicum** -- 57

11 — **Ars recenzium** -- 59



Ars introductium

Publikacija *Ars Andizetum* rezultat je četverogodišnjega rada Andizeta – Instituta za znanstvena i umjetnička istraživanja u kreativnoj industriji osnovanoga s nakanom udruživanja znanosti i umjetnosti. Istraživački napori primijenjeni su u polju (*kreativne*) *industrije* koja se još uvijek nalazi u procesu formaliziranja.

Publikacija *Ars Andizetum* znanstveni je i umjetnički eksperiment čiji se rezultati opisuju u većem broju publiciranih znanstvenih i stručnih radova. Do sada neobjavljeni uvidi rezultiraju definicijama značajnim za kreativnu industriju i po prvi put objavljuju se u ovoj publikaciji. Zbog svega navedenog publikacija *Ars Andizetum* nadilazi okvire struke čime se uvrštava u znanstveno-istraživačke studije te ujedno otvara poziv na buduće suradnje. Ujedno je riječ o publikaciji koja će biti dovršena nakon svog javnog predstavljanja na Kreativnoj riznici 2018 na kojoj vas Andizeti i ove godine srdačno očekuju,

Ana Zrnić

predsjednica Instituta Andizet



Andizet

Andizet – Institut za znanstvena i umjetnička istraživanja u kreativnoj industriji ime je ponio po drevnom panonskom plemenu koje je na prostoru današnjega Osijeka podignulo svoje naselje Mursu. Ime naselja Murse označavalo je močvaru, a zbog zvučnosti ime su zadržali i Rimljani. Pod upravom Rimljana antička je Mursa prerasla u grad sa statusom kolonije te se pleme Andizeta trajno povezalo s imenom grada.

Andizeti su oprimjerali način na koji močvara postaje plodnom, a mjesto Mursa poželjnim prostorom za život i ostanak. Pokazali su kako su *umnosti* i *umijeća* principi stvaranja onima koji žive umjetnost te time postaju umjetnici znanja.

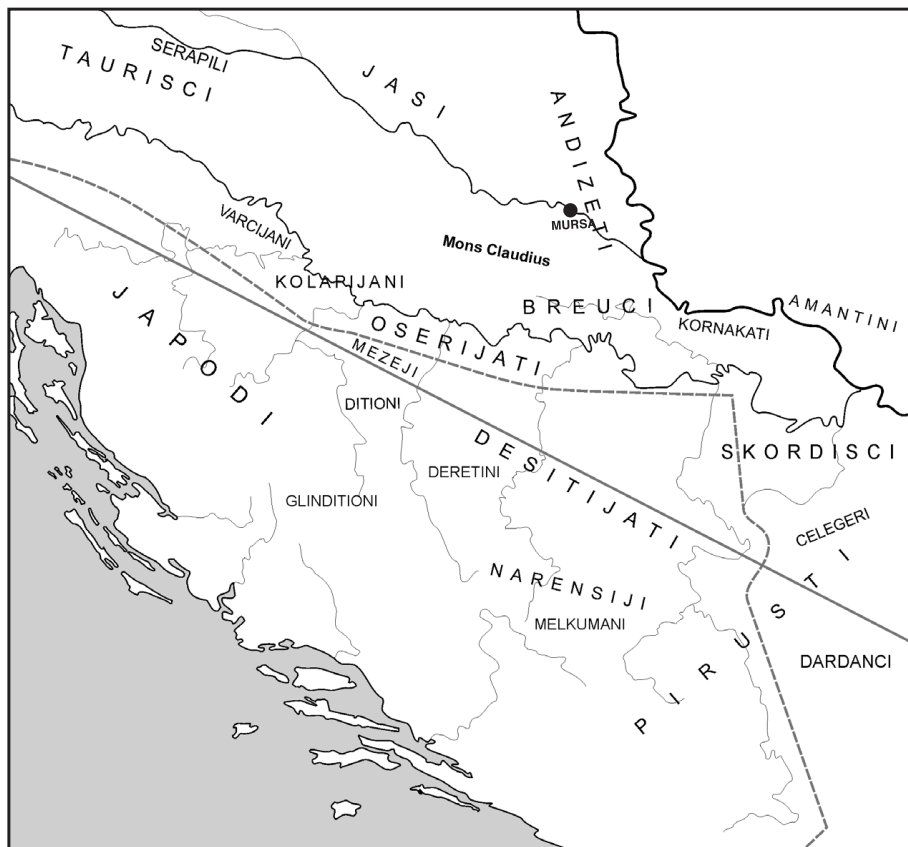
Institut Andizet udruga je osnovana u rujnu 2014. godine. Sjedište Andizeta nalazi se u suvremenom Osijeku, gradu koji pamti svoju antičku prošlost i gradu koji na tragovima burne prošlosti oplemenjuje sadašnjost. Osnivači Andizeta potječu iz redova znanstvenika i kreativaca, a njegovi članovi brojni su studenti i istraživači koji svojim sudjelovanjem postaju Andizeti i Andije.

*

Film
Ostani Osijek



Slika – karta Andizeti



Izvor: Domić-Kunić, A. (2006). *Bellum Pannonicum* (12.-11. st. pr. Kr.): posljednja faza osvajanja južne Panonije. *Vjesnik Arheološkog muzeja u Zagrebu*, 39(1), 59-164

— Cilj

Izgraditi umreženu platformu dionika kreativne industrije, internacionalizirati lanac vrijednosti hrvatskih kulturnih sadržaja te promicati i unaprijediti kulturnu proizvodnju i potrošnju u Republici Hrvatskoj.

— Misija

Organizirati i ostvarivati kulturne, umjetničke, znanstvene, obrazovne i informacijske projekte. Naglasak je na provedbi sljedećih sadržaja:

- ◆ povezivanje dionika kreativne industrije Republike Hrvatske
- ◆ međunarodna suradnja na projektima kreativne industrije
- ◆ proučavanje, zaštita i promicanje kulturne baštine Republike Hrvatske
- ◆ znanstveno istraživanje kulturnih potencijala Republike Hrvatske
- ◆ proizvodnja u područjima izvedbene umjetnosti, vizualne umjetnosti, književno-nakladničke djelatnosti, audiovizualne djelatnosti, medijske kulture, interdisciplinarne kulturne umjetničke djelatnosti
- ◆ istraživanje javnog mnijenja
- ◆ uključivanje građana Republike Hrvatske u društveni, kulturni i kreativni život
- ◆ promicanje znanstvenih i stručnih dostignuća kreativnih industrija
- ◆ uključivanje mlađih dobnih skupina u kulturne i kreativne sadržaje
- ◆ istraživanje kreativne radne snage.

Provedbom projekata uspostaviti istraživačku platformu koja se usmjerava na postavljanje znanstveno-istraživačkih pitanja na temelju kojih se definiraju javno dostupne istraživačke hipoteze.

— Vizija

Istraživanjima kulturnih i kreativnih pothvata upućivati na nove smjernice kreativne industrije kako bi se osnažili kulturni i kreativni potencijali društva.



Andizeti 2018.

--

Na slici dio članova Andizeta: Jasna Horvat — potpredsjednica (2014. —), Ivona Martinović, Lana Katavić, Dora Radl Čučić — tajnica (2018. —), Iva Ižaković, Petra Forjan, Ana Zrnić — predsjednica (2018. —), Ivana Jobst, Josipa Mijoč — predsjednica (2014. — 2018.), Željko Ronta. Na slici nedostaju članovi: Marina Stanić i Ivana Buljubašić.

Kreativna industrija

Trenutačno uvriježeni termin *kreativne industrije* preuzet je iz anglosaksonske literature i upućuje na veći broj industrija okupljenih pod krovnom određenjem povezanim s „kreativnošću” i „industrijom” - proizvodnjom za tržište.

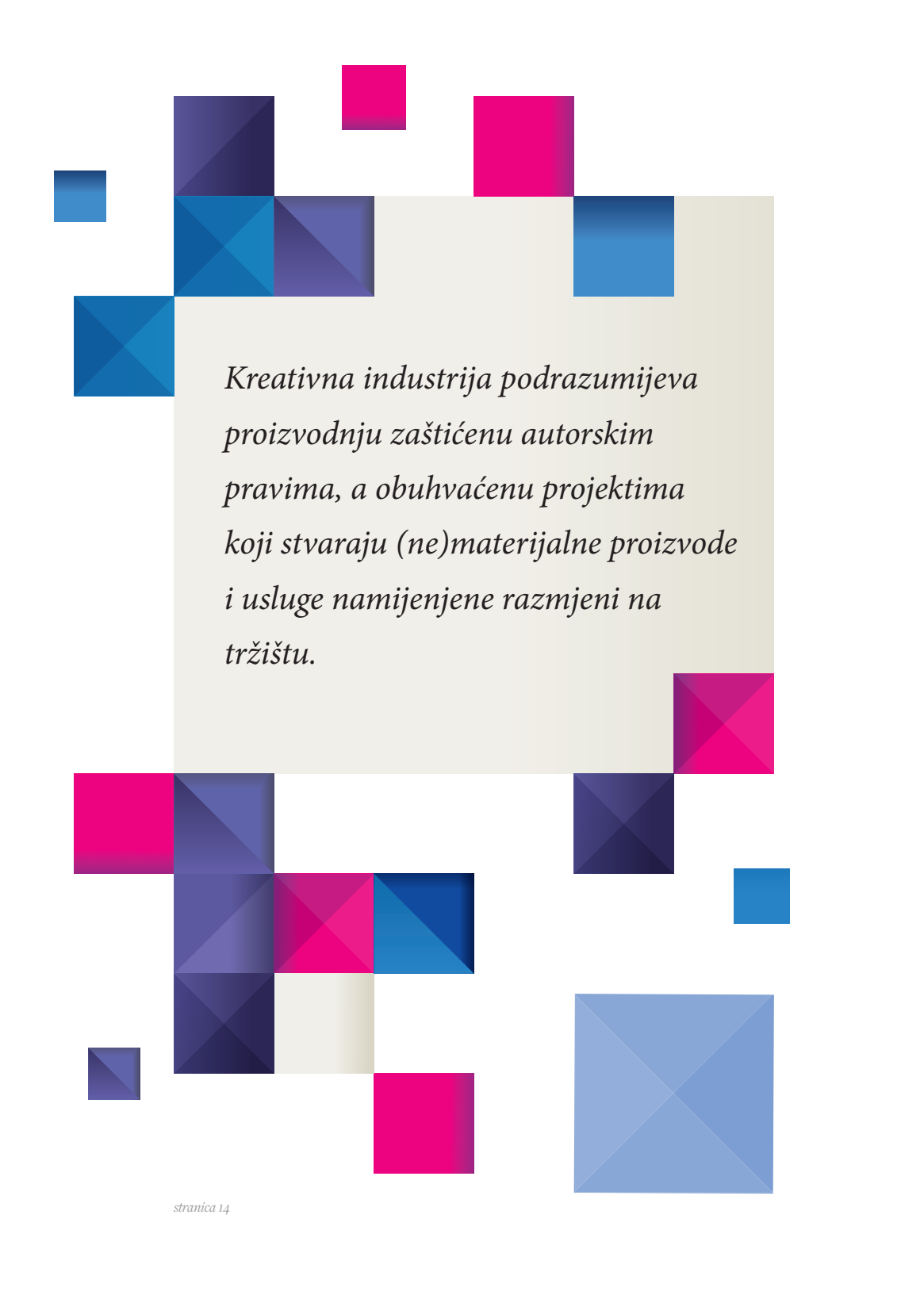
Istraživači Instituta Andizet taj su termin preoblikovali u *kreativna industrija*¹. Uvidom u nomenklature drugih industrija i usporedbom s postojećim prijedlozima nomenklatura za sektore regulirane autorskim pravom uočava se kako svaka formalizirana industrija sadrži veći broj djelatnosti potrebnih da bi se raznorodne proizvodnje objedinile terminom industrija. Primjerice, gospodarska terminologija ne poznaje „prerađivačke” industrije, već je riječ o jedinstvenoj industriji koja je u svojim nomenklaturama raščlanjena po heterogenim sastavnicama². Unatoč tome što je čak 14 sektora sastavnicom te industrije, ne govori se o industrijama, nego se sektori predstavljaju i analiziraju u okviru krovnog naziva *prerađivačka industrija*.

Početak 2000-ih kreativni potencijali koje posjeduje svaki pojedinac počinju se razmatrati kao posebno istraživačko područje³, a kreativna industrija postaje zamašnjakom nacionalnih ekonomija razvijenih društava. Andizeti brojna promišljanja sažimaju u definiciju kreativne industrije.

1 Američki istraživači češće rabe termin industrija autorskih prava i industrija zabave dok se europski istraživači koriste terminima *kreativne industrije* i *kulturne industrije*.

2 Sektori prerađivačke industrije: proizvodnja prehrambenih i duhanskih proizvoda, proizvodnja pića, proizvodnja tekstila, kože i odjeće, proizvodnja proizvoda od drva i papira, tiskanje i umnožavanje snimljenih zapisa, proizvodnja kemijskih proizvoda, proizvodnja farmaceutskih proizvoda, proizvodnja proizvoda od gume i plastike, proizvodnja ostalih nemetalnih mineralnih proizvoda, proizvodnja metala i metalnih proizvoda, proizvodnja računala te elektroničkih i optičkih proizvoda, proizvodnja električne opreme, proizvodnja strojeva i uređaja, proizvodnja prijevoznih sredstava, prema dostupnim podacima na: <https://www.hgk.hr/gospodarske-djelatnosti> (Pristupljeno: 15. 2. 2018.)

3 Florida, R., i Tinagli, I. (2004). Europe in the creative age. Carnegie Mellon Software Industry Center.



Kreativna industrija podrazumijeva proizvodnju zaštićenu autorskim pravima, a obuhvaćenu projektima koji stvaraju (ne)materijalne proizvode i usluge namijenjene razmjeni na tržištu.

Slika: Sektori kreativne industrije u Republici Hrvatskoj

01 	02 	03 
Arhitektura	Audiovizualna umjetnost FILM, VIDEO	Baština MUZEJI, KNJIŽNICE, ARHIVI
04 	05 	06 
Dizajn MODNI DIZAJN, GRAFIČKI DIZAJN, DIZAJN INTERI- JERA, PRODUKT DIZAJN	Glazba	Izvedbene umjetnosti KAZALIŠTE, BALET, PLES
07 	08 	09 
Knjiga, nakladništvo	Mediji TV, RADIO, TISKANI MEDIJI I WEB	Oglašavanje i tržišne komunikacije
10 	11 	12 
Primijenjene umjetnosti STAKLO, KERAMIKA, NAKIT I DRUGE PRIMIJENJENE UMJETNOSTI I ZANATI	Računalne igre, novi mediji	Vizualne umjetnosti SLIKARSTVO, KIPARSTVO, GRAFIKA, FOTOGRAFIJA, NOVI MEDIJI

Autor grafičkog prikaza: Ante Vekić

Kultura je resurs koji se eksploatiranjem u projektima sektora kreativne industrije istodobno čuva i umnaža.

Kreativna industrija (KI) doprinosi razvoju gospodarstva u cijelosti, izvoznog je potencijala, a temeljena je na znanju, znanstvenoj, tehnološkoj i umjetničkoj inovativnosti, razvoju talenata te očuvanju nacionalne kulturne baštine kroz njezinu implementaciju u suvremene proizvode i usluge.

Autentičnost kreativnih proizvoda i usluga zasniva se na uporabi kulturnih i povijesnih sadržaja, a umjetnička i proizvođačka inovativnost osiguravaju diverzificiranost i tržišnu prepoznatljivost.

*

Što je kreativna
industrija?



Ars projectum

Vazda se s porastom kulture 'znak' sve više i više razvijao, od prijeko potrebna do dekorativno-korisna, od tipična do individualna, i od mistična do simbolična.

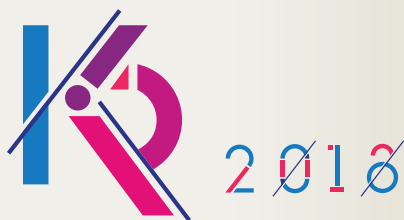
— Eugen Sekler¹

Institut Andizet svojim postojanjem potvrđuje temeljnu odliku kreativne industrije, a to je rad u okviru projektnih aktivnosti. Riznica projekata kreativne industrije Instituta Andizet u četiri godine postojanja Instituta osmislila je i ostvarila veći broj projekata među kojima su Kreativna riznica, GlagoSlov i Put svile.



1 Sekler, E. (1924). O signetu, zaštitnim i inim znakovima. *Grafička revija*, 3: 41-45.

01



Logotip Kreativne riznice 2018

*

Mrežno mjesto
Kreativne riznice



Što je KR?

— Kreativna riznica

Kreativna je riznica od svoga utemeljenja 2015. do danas neosporno postala jednom od tih potvrđenih vrijednosti, a posebni joj je doprinos izgradnja platforme za predstavljanje projekata civilnoga društva koje usmjeravaju i potiču znanstvenici i akademski građani.

— Lukić, M. 2017: 60

Popularizacijski simpozij kreativne industrije – *Kreativna riznica* – simpozij je kojim se znanost povezuje s umjetnošću, gospodarstvom i lokalnom zajednicom. U suradnji Instituta Andizet s Ekonomskim fakultetom u Osijeku Kreativna riznica organizira se od 2015. godine u Osijeku, a održava se u prostorima javne visokoobrazovne ustanove kakvom je Ekonomski fakultet.

Temeljni cilj Kreativne riznice izgradnja je platforme za institucionaliziranje kreativne industrije u Republici Hrvatskoj te postavljanje kreativne industrije u ulogu pokretača gospodarskoga rasta. Ostvarenjem temeljnoga cilja očekuje se postizanje očuvanja kulturnoga identiteta i njegove promidžbe kroz proizvodnju novih kreativnih proizvoda. Kreativna riznica ujedno je i prvi popularizacijski simpozij kreativne industrije te je u nacionalnim okvirima postao mjestom predstavljanja projekata najšire lokalne zajednice u prostorima javne znanstveno-obrazovne ustanove s otvorenim pozivom za udruživanje i zajedničko djelovanje svih zainteresiranih dionika kreativne industrije.

Popularizacijski simpozij javna je manifestacija na kojoj su izlagači svi zainteresirani dionici (amateri, profesionalci, znanstvenici i stručnjaci), a njihova su izlaganja otvorena cjelokupnoj društvenoj zajednici. Za razliku od drugih srodnih manifestacija (kongresi, znanstveni i/ili stručni simpoziji, sajmovi, festivali) popularizacijski simpozij ne predviđa naplaćivanje kotizacija izlagačima kao ni ulaznica posjetiteljima. Društvenu važnost popularizacijskog simpozija potvrđuje broj i vrsta pokrovitelja – institucija iz javnog sektora koje svojim imenom podupiru sadržaj manifestacije, odnosno broj nazočnih posjetitelja.

S obzirom na to da je popularizacijski simpozij susretnište zainteresiranih dionika određenog sektora, moguće ga je promatrati kao mjesta na kojima se dionici određenog sektora podvrgavaju znanstvenom istraživanju, odnosno kao platformu na kojoj se praksa susreće s istraživačkom metodologijom.

— Mijoč, J.; Horvat, J.; Zrnić, A. 2016: 260

Zbog svog multidisciplinarnog karaktera Kreativna riznica pruža besplatno razmjenjivanje znanja, ideja i praktičnih iskustava. Brojna ugledna pokroviteljstva Kreativne riznice potvrđuju je inkubatorom znanja, ideja i praksi koje ostavljaju djelatan trag u znanstvenom, kulturnom i gospodarskom životu na nacionalnoj razini. Među uglednim pokroviteljima nalaze se Predsjednica Republike Hrvatske, Predsjednik Hrvatskog sabora, Ministarstvo znanosti i obrazovanja, Ministarstvo kulture, Ministarstvo turizma, Hrvatski klaster konkurentnosti kreativne i kulturne industrije, Osječko-baranjska županija, Grad Osijek i Studentski zbor Sveučilišta Josipa Jurja Strossmayera u Osijeku.

U organiziranje Kreativne riznice uključeni su brojni volonteri čiji je rad nagrađen 2016. godine Volonterskom nagradom za ostvarivanje „doprinosa razvoju volontiranja u obrazovanju“.



Volonterska nagrada 2016.

Ministarstvo znanosti i obrazovanja Kreativnu riznicu odlikovalo je Državnom nagradom za znanost 2016. godine u kategoriji populariziranje znanosti.



Državna nagrada za znanost 2016.

Iz godine u godinu Kreativna riznica privlači sve veći broj zainteresiranih posjetitelja, pa je tako 2015. godine broj sudionika bio 1 300, zatim je 2016. godine Kreativnu riznicu posjetilo više od 3 000 posjetitelja, dok je 2017. godine Kreativna riznica privukla gotovo 5 000 posjetitelja.

Posjetitelji Kreativnu riznicu ocjenjuju projektom koji se otvara zajednici i civilnome društvu nudeći mu spoznaje i rezultate na novo propitivanje i oplemenjivanje iskustvima iz prakse.

*

Kreativna riznica na društvenim mrežama



Udomljenost u digitalnom dobu Kreativna riznica potvrđuje i vlastitim audiovizualnim promemorijama koje nastaju u produkciji Instituta Andizet i oblik su učenja o izražavanju podržanom suvremenim medijima.

*

Kreativna riznica
2017.



*

Kreativna riznica
2016.



*

Kreativna riznica
2015.



Rizničarske godine

Promišljanje o kreativnoj industriji u okviru Kreativne riznice svake je godine zaokruženo izabranom krovnom temom. Prva rizničarska godina promišljala je *Kreativnu industriju* te je postavila organizacijske okvire Riznice u cjelini. Državnom nagradom za znanost nagrađena je druga rizničarska godina *Društveno odgovorna kreativnost*. Rezultati treće Kreativne riznice *Kemija kreativne industrije* doveli su do potrebe publiciranja ostvarenih učinaka i stvaranja publikacije *Ars Andizetum*. Ujedno su rezultirali najavama budućih Kreativnih riznica: 2018. *OS mreža*, 2019. *Kružna kreativnost*.



Uprava Kreativne riznice: Ana Zrnić, Dora Radl Čučić, Jasna Horvat, Josipa Mijoč

Prostorne instalacije Kreativne riznice

Interijeri Kreativne riznice medij su za prenošenje poruka i vizualno sporazumijevanje s posjetiteljima. Crpeći iz kulturnih resursa, prostori Kreativne riznice potiču na preoblikovanje kulturnih sadržaja u proizvode i usluge kreativne prakse. Audiovizualne promemorije snimljene u prostorima Kreativne riznice eksperimentiraju umjetničkim izričajem te povezivanjem znanosti i umjetnosti.

Murali meandrirane glagoljice (2015.)

Murali u Auli glagoljice i u Auli znanosti Ekonomskog fakulteta u Osijeku trajne su instalacije u znanstveno-obrazovnom prostoru koje posjetitelje poučavaju o hrvatskoj glagoljici i osječkim znanstvenicima (Josip Juraj Strossmayer, Vladimir Prelog i Lavoslav Ružička). Nakon katedrale u Zagrebu aule Ekonomskog fakulteta najveći su javni prostor oplemenjen glagoljicom i otvoren zainteresiranoj javnosti u okviru radnog vremena Fakulteta.



Autori instalacije: Jasna Horvat i Josipa Mijoč

★

Hrvatski glagoljski
murali



★

Croatian Glagolitic
Murals



★

Stipe Gugić čita
Gradove na putu svile



Put svile (2016.)

Gospodarsko i kulturno povezivanje Europe i udaljenog tržišta Narodne Republike Kine promišljano je na Kreativnoj riznici 2016. Kako bi se ostvario cjeloviti doživljaj povezivanja na Putu svile, prostor Ekonomskog fakulteta imaginaciju posjetitelja usmjerio je na jednokratnu instalaciju u prostoru ostvarenu kombiniranjem raznovrsnih materijala. Prilagodba instalacije Puta svile različitim dobima dana i skupinama posjetitelja postignuta je uporabom svjetlosnih projekcija.



Autori instalacije: Josipa Mijoč i Jasna Horvat

Labirint kemijskih interakcija (2017.)

Jednokratna instalacija postavljena je u obje aule Ekonomskog fakulteta, a materijalima upotrebljavanim u izradi i postavljanju instalacije kolažiran je *Labirint kemijskih interakcija* čime je zaokružena krovna tema. Labirint je ostvaren postavljanjem 10 000 integriranih geometrijskih tijela na površini od 216 četvornih metara.



Autori instalacije: Josipa Mijoč, Toni Andrijanić i Jasna Horvat

*

Izgradnja Kreativne
riznice 2017.



Nagrada Vodik

Nagrada Vodik od 2017. godine dodjeljuje se izlagačima Kreativne riznice. Najboljeg izlagača izabire Uprava Kreativne riznice, a sukladno (najvišim) ocjenama posjetitelja koji izlagače ocjenjuju nakon izloženog programskog sadržaja. Nagrada promiče čuvanje kulturnoga pamćenja onako kako je vodik čuvar kozmičkoga pamćenja. Time se dodatno naglašava da je Kreativna riznica čuvar kulturnog nasljeđa čime potiče na njegovu pretvorbu u buduće proizvode kreativne industrije.



Idejno rješenje: Ante Vekić, Symbol; proizvodnja: LaserPlexx, Hrvatska

*

Symbol:
Više o projektima



*

LaserPlexx:
Više o projektima



Društveno odgovorna kreativnost nagrađuje se istoimenom nagradom Vodik ustanovljenom 2018. godine.

Istraživačka platforma

Kreativna je riznica istraživačka platforma na kojoj se sudionici određenog sektora umrežavaju, organiziraju te oblikuju buduće vlastite aktivnosti. Znanstvenici i istraživači u ovakvom obliku okupljanja dobivaju priliku istražiti stajališta heterogenih dionika kreativne industrije te ih artikulirati u hipoteze čije znanstveno propitivanje doprinosi praksi. Na taj način organizatori Kreativne riznice provode primarna istraživanja okupljenih dionika kreativnog sektora u kojemu okvir uzorka čine ispitanici upućeni u krovnu temu popularizacijskoga simpozija. Rezultati istraživanja prikupljenih na Kreativnoj riznici objavljuju se u znanstveno-istraživačkim publikacijama.

*

Znanstveno-
istraživačke publikacije



Međunarodna večer poezije

Međunarodna večer poezije (An International Evening of Poetry) *homage* je umnosti i umijeću što se javnosti prenosi interpretacijom stihova istaknutih svjetskih književnika i glazbenika. Ovo interkulturno druženje studenata Sveučilišta Josipa Jurja Strossmayera u Osijeku s ERA-SMUS studentima ujedno je i diplomatska akademija u kojoj su studenti izvođači poetski veleposlanici svojih matičnih država. U Međunarodnoj večeri poezije studenti o poeziji promišljaju kao o bezvremenoj kategoriji, a svojim se materinskim jezicima koriste kao medijem zbližavanja izvan nacionalnih granica i osobnih ograničenja. Sanda Katavić-Čaušić idejna je voditeljica projekta i njegova organizatorica. Međunarodna večer poezije 2018. godine nagrađena je nagradom Vodik.



Ugodaj s Međunarodne večeri poezije

*

Ugodaj s Međunarodne
večeri poezije



*

Dodjela
nagrade Vodik



Prijava posjetitelja u digitalnom dobu

Digitalno prijavljivanje posjetitelja te praćenje zainteresiranosti za događanja unutar programskih sadržaja kao i ostvareni dolazak posjetitelja pretpostavka su longitudinalne analize Kreativnih riznica. Svaki posjetitelj za zainteresirani događaj oglašen na Eventbrite platformi upisivanjem svojih podataka osigurao je izradu digitalne ulaznice s rezerviranim sjedećim mjestom na događanju. Ulaznice se posjetiteljima dostavljaju elektroničkom poštom. Baza posjećenosti sadržaja uspostavljena je od 2015. godine i temelj je za znanstvena i stručna istraživanja organizacije velikih događanja.

 49822426962855158001	Event		
	Kreativnošću do rezultata, ali kako do kreativnosti?		
	Date+Time	Location	Name
	Thursday, April 21, 2016 from 11:00 AM to 11:45 AM (CEST)	Faculty of Economics, Osijek 7 Trg Ljudevita Gaja 31000 Osijek Croatia	Petra Forjan
	Order Info	Payment Status	
Order #498224269. Ordered by Petra Forjan on March 6, 2016 10:53 PM	Free Order		
Type	Kreativnošću do rezultata, ali kako do kreativnosti?		
			

Eventbrite ulaznica

Tema

Časopis za knjigu *Tema* posvetio je Kreativnoj riznici temat svojega broja objavljenog 2016. godine (ISSN 1334-6466, godina XIII., 4–5–6/2016., str. 59–95). Temat je obuhvatio 8 poglavlja od kojih je uvodno poglavlje napisala Milica Lukić (*Susret aktinida u radioaktivnom polju* Kreativne riznice).

*

Predstavljanje
Teme



*

Časopis Tema
Kreativna riznica (str. 59-95)



Pamćenje Osijeka

Kreativna riznica oživljava pamćenje povijesti grada Osijeka i novije povijesti s likom i djelom Eugena od Savoje. S takvom namjerom i ciljem roman *Bizarij* doživio je svoje scensko uprizorenje (redatelj: Jasmin Novljaković, glumci: student Umjetničke akademije u Osijeku) na Kreativnoj riznici 2015. godine te je dva puta predstavljen u Veleposlanstvu Republike Hrvatske u Beču.

Na Kreativnoj riznici 2017. godine prikazan je film *Eugen od Savoje* snimljen u produkciji Instituta Andizet.



Predstava Bizarij

Redatelj: Jasmin Novljaković, glumci: student Umjetničke akademije u Osijeku

*

Predstavljanje Bizarija
u Beču 2017.



*

Film Eugen
od Savoje



Kreativna zona

Kreativna zona Osijek projekt je kojim se kreirala javna platforma događanja kreativne industrije grada Osijeka tijekom jednogodišnjeg projektnog razdoblja (2016.). Kreativna zona Osijek namijenjena je široj društvenoj zajednici i svim dobnim skupinama.



Ivan Ripić (Rizničarski medijski tim), Ivana Jobst (Voditeljica rizničara)

*

Ugledni pokrovitelji
o Kreativnoj riznici



— GlagoSlov

Projekt GlagoSlov financira i organizira Institut Andizet s ciljem populariziranja glagoljaške kulture i (ne)materijalne baštine.

Glagoljica je baštinsko pismo koje je 2014. godine proglašeno nematerijalnim kulturnim dobrom. To je pismo jedinstveno po svojoj tripartitnoj kodiranosti – svaki je pismovni znak u njemu istovremeno slovo, broj i leksičko ime koje je moguće simbolički tumačiti. Institut Andizet njegovanjem glagoljice podsjeća na biskupa Josipa Jurja Strossmayera kao obnovitelja ćirilometodske – glagoljske baštine na hrvatskome nacionalnom prostoru.

Ligature meandrirane glagoljice

Ligature meandrirane glagoljice idejno su rješenje meandara Ekonomskog fakulteta u Osijeku. Svaka ligatura nosi vizualnu i filozofsku poruku (vrt, ljudi, plod, mislite, prvi, voda) kojima se ukazuje na ekonomsku iskoristivost glagoljice u različitim oblicima kreativnog izražavanja. Opisi-ma ligatura i aula kojima su opremljene postiže se učenje iz prostora.



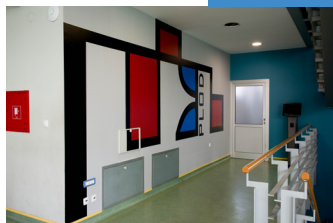


Slike ligatura meandrirane glagoljice postavljene kao murali na Ekonomskom fakultetu u Osijeku.



*
Opis Aule
glagoljice





Alkar

Alkar je znakovlje za računala izgrađeno 2015. godine na tristotu obljetnicu igranja viteške igre alke. Alkar spaja dvije nematerijalne baštine Republike Hrvatske – alku i glagoljicu – obje pod zaštitom UNESCO-a. Alkar je dostupan za preuzimanje na mrežnim stranicama Ekonomskog fakulteta i na mrežnim stranicama Instituta Andizet.

𐀀	-	A	𐀃	-	d	𐀆	-	F
𐀁	-	B	𐀄	-	J	𐀇	-	H
𐀂	-	V	𐀅	-	K	𐀈	-	6
𐀃	-	G	𐀆	-	L	𐀉	-	c
𐀄	-	D	𐀇	-	M	𐀊	-	C
𐀅	-	E	𐀈	-	N	𐀋	-	f
𐀆	-	9	𐀉	-	O	𐀌	-	5
𐀇	-	4	𐀊	-	P	𐀍	-	0
𐀈	-	3	𐀋	-	R	𐀎	-	b
𐀉	-	Z	𐀌	-	S	𐀏	-	.
𐀊	-	2	𐀍	-	T	𐀐	-	e
𐀋	-	1	𐀎	-	U	𐀑	-	7
𐀌	-	I				𐀒	-	9

Računalni font Alkar

Autori: Jasna Horvat, Jasmin Mišković i Željko Ronta

*

Preuzimanje računalnog
fonta Alkar



Audiovizualna djela

Audiovizualna djela ostvarena u produkciji Instituta Andizet javno su dostupna, a za njihovu besplatnu distribuciju upotrebljavaju se društveni i drugi komunikacijski mediji digitalnog doba kojima se osigurava širok doseg.



Mrežno mjesto
www.andizet.hr



Facebook stranica
Instituta Andizet



YouTube kanal
Instituta Andizet



Vimeo kanal
Instituta Andizet



Prvo u nizu audiovizualnih djela snimljeno je radi prenošenja ključnih poruka romana *Az* Jasne Horvat (Naklada Ljevak, 2009.). Riječ je o romanu koji je Hrvatska akademija znanosti i umjetnosti 2011. godine ocijenila razlogom za dodjelu nagrade namijenjene najvišim znanstvenim i umjetničkim dostignućima u Republici Hrvatskoj iz područja književnosti. Audiovizualno djelo *Who am I?* slijedi numerički poredak glagoljičkih znakova književno interpretiranih u romanu *Az* te gledatelje upoznaje s filozofsko-simboličkim ustrojem glagoljice.

Roman *Az* preveden je na engleski jezik i dostupan je kao e-knjiga za besplatno preuzimanje na mrežnom mjestu Instituta Andizet.



Az
(engleski jezik)



Predgovor i prvo poglavlje
romana *Az* (engleski jezik)



— Put svile

Kulturno i gospodarsko oživljavanje Puta svile prilika je za međunarodnu promociju Republike Hrvatske. Kreativni proizvodi Instituta Andizet propituju načine takve globalne promocije, a u svojim eksperimentima članovi Instituta Andizet posežu za raznovrsnim marketinškim formama.

Predstavljanje romana *Vilijun*

Predstavljanje romana *Vilijun* (Naklada Ljevak, 2016.) autorice Jasne Horvat upriličeno je na otvorenju Kreativne riznice 2016. godine. Riječ je o predstavljanju koje je proširilo granice poimanja književne komunikacije uporabom QR koda integriranog u otisnuti roman *Vilijun*. Uvođenjem QR kodova u književnost roman *Vilijun* prvi je pametni roman u Republici Hrvatskoj. Ugrađivanje snimke predstavljanja romana *Vilijun* u prethodno otisnuti roman kreativni je eksperiment Instituta Andizet i Naklade Ljevak kojim je postignuto dovršavanje knjige nakon što je otisnuta.

Roman *Vilijun* u svojim dionicama oživotvoruje postaje na Putu svile te je kulturološka iskaznica Hrvatske i brojnih zemalja na Putu svile. Uživanje u duh Marka Pola, prvoga globalnog putnika i drevnoga istraživača, čitatelj je pozvan na interaktivnu uporabu ove *knjige igrčke* i njezino iščitavanje u mnogim smjerovima i na mnoge načine.

*
Snimka predstavljanja
romana *Vilijun* na
Kreativnoj riznici 2017.



*
Matija Dedić i Milivoj
Juras glazbeno interpretiraju
poemu *Vilijun*



*
Snimka predstavljanja
romana *Vilijun* u
Beču 2017.



Pogovor romanu *Vilijun* Jasne Horvat akademkinja Dubravka Oraić Tolić imenovala je naslovom *Ars Horvatiana* i time je opus ove osječke autorice označila „najdosljednijom autorskom konceptualnom poetikom u suvremenoj hrvatskoj književnosti“.



Fotografije s predstavljanja romana *Vilijun*

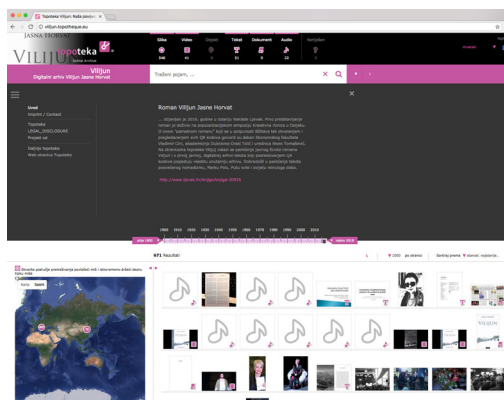


Topoteka *Vilijun*

U okviru projekta Topoteka oglašavaju se gradiva važna za mjesnu povijest i znanja stanovnika Europske unije, a od sredine 2017. godine svoje je mjesto unutar Topoteke dobio je i projekt *Vilijun*. Važnost ovog digitalnog oglašavanja ogleda se u trajnosti pamćenja kreativnih sadržaja koji proizlaze iz književnoga teksta (snimke predstava, objave u novinama, snimke sudjelovanja na sajmovima knjiga, tematski razgovori u prostorima obrazovnih ustanova, publicirana kulturna i književna kritika te znanstveni radovi). Takvo oprimjerenje mnogostrukih arhiviranja u Topoteci *Vilijun* potiče rješavanje nedostatne vidljivosti kulturnih i kreativnih inicijativa koje su okupljene oko krovne teme novog oblika kulturnog nomadizma i njemu svojstvene virtualne platforme.

★

Mrežno mjesto
Topoteke Vilijun



Hepening *Vilijun*

Hepening *Vilijun* pod vođenjem redatelja Roberta Raponje svoje je mjesto pronašao u programu Osječkoga ljeta kulture 2017. godine. Hepening je svoju praizvedbu doživio 4. srpnja 2017. godine u dvorištu Muzeja likovnih umjetnosti, a snimke proba kao i same predstave dostupne su na virtualnoj platformi Topoteke *Vilijun*. Hepening *Vilijun* nastao je kao rezultat suradnje Muzeja likovnih umjetnosti, Osječkog ljeta kulture, Umjetničke akademije i Instituta Andizet.



★

Vilinski
ples



Fotografije s hepeninga *Vilijun*



★

Hepening
Vilijun



Inauguracijski europsko-kineski međunarodni festival

Multimedijski projekt Put svile te unutar njega *Vilijun* i Kreativna riznica predstavljeni su u Narodnoj Republici Kini na inauguracijskom književnom festivalu održanom od 21. do 27. studenog 2017. godine u Pekingu i Chengduu. Festival je okupio osam pisaca iz Europske unije i dvadeset i dvoje književnika iz Kine, a ostvaren je u nizu javnih događanja s razmjenom ideja o raznolikosti kineske i europskih kultura te u interakciji autora i publike. Ustoličenje Europsko-kineskog međunarodnog književnog festivala bilo je u znaku oživotvorenja Puta svile, a Republiku Hrvatsku predstavljale su Jasna Horvat i Josipa Mijoč. Jasna je Horvat u većem broju javnih događanja govorila o „pametnom“ romanu *Vilijun* koji na inovativan način prikazuje višestoljetnu kulturnu spojnicu Europe i Kine. Kako navodi Franka Gulin, hrvatska izjaviteljica HINE: „Horvat se u Hrvatskoj smatra začetnicom pametne novelistike u kojoj je prva počela eksperimentirati s QR kodovima“.

Gostovanjem Instituta Andizet u Pekingu i Chengduu Osijek i Hrvatska postali su jednom od sastavnica projekta Puta svile, a kineska i europska javnost upozorene su na inovativne, kulturne prakse koje nastaju i žive u Osijeku.

★

Mrežno mjesto festivala
eu-china.literaryfestival.eu



★

Film
predstavljanje u Kini



Ars vivendum

AUTORICE

Jasna Horvat

Znanstvenica u trajnom zvanju redovite profesorice, teoretičarka kulture, književnica i multi-medijska umjetnica. Djelatnica je Ekonomskog fakulteta u Osijeku, osnivačica Instituta Andizet i idejna začetnica Kreativne riznice. Prozni izričaj Jasne Horvat ostvaren u bogatu opusu književna kritika označuje terminom *Ars Horvatiana* te ga određuje uspješnim spojem znanosti i umjetnosti na tragu oulipovske prakse. Nagrađivana je za svoj znanstveni i književni rad: nagrada Hrvatske akademije znanosti i umjetnosti za književnost (2010.), Pečat grada Osijeka za osobita ostvarenja na području književnosti (2011.), Državna nagrada za znanost (2017.).

*

Wikipedia:
Jasna Horvat



*

Autorsko mrežno mjesto
www.jasnahorvat.com



Josipa Mijoč



Znanstvenica je, producentica i teoretičarka kulture. Na Ekonomskom fakultetu u Osijeku sudjeluje u izvođenju nastave na većem broju kolegija. Višegodišnja je predsjednica Instituta Andizet u okviru kojeg je pokrenula i vodila veći broj projekata među kojima se ističe Kreativna riznica. Producenticom je multimedijских projekata usmjerenih na ostvarivanje inovativnih umjetničkih praksa temeljenih na kulturnoj baštini. Istraživački rad usmjerava na znanstvena istraživanja korisna akademskoj zajednici, ali i dionicima sektora kreativne industrije. Državnom nagradom za znanost nagrađena je 2017. godine.

Ana Zrnić

Znanstvenica je na Ekonomskom fakultetu u Osijeku. Predsjednicom je Instituta Andizet od 2018. godine. Zbog doprinosa Kreativnoj riznici dobitnicom je Dekanove nagrade (2014./2015.) te Državne nagrade za znanost 2017. godine. Voditeljica je multimedijских projekata Instituta Andizet te asistentica režije hepeninga *Vilijun*. Posjeduje razvijene vještine komuniciranja s javnošću i financijskog upravljanja kulturnim projektima.



Sanda Katavić-Čaušić

Magistra je društvenih znanosti iz polja ekonomije te predavač engleskog jezika na Ekonomskom fakultetu u Osijeku. Kao suradnica Instituta Andizet od 2017. godine voditeljicom je projekta Međunarodne večeri poezije za koji je i dobitnica nagrade Vodik (2018.). Svoje istraživačke sklonosti usmjerila je na izučavanje kreativne industrije, kulturnog identiteta i baštine te je dugogodišnja prevoditeljica brojnih edicija iz umjetničkog područja. Proaktivno se uključuje u promicanje interkulturalnih kompetencija domaćih i stranih (ERASMUS) studenata.

Dora Radl Ćućić

Profesorica je ekonomske grupe predmeta u Trgovačkoj i komercijalnoj školi „Davor Milas“. Koordinatorica je u povezivanju srednjih škola s visokoobrazovnim institucijama te institucijama civilnog društva. U svom radu stavlja naglasak na važnost volontiranja kao ključnog elementa razvoja društva. Organizira velika, javna događanja te povezuje uređenje interijera s porukama koje javna događanja prenose. Tajnica je Instituta Andizet te izvršna producentica Kreativne riznice.



Ars monumentum

Amnis¹ ame² apam³

Božica Tihe uspjela je u svojem cilju:
boga Dravusa obgrlila je cijelim tijelom,
spojila se s njegovom vodenom puti,
ljubavnim zagrljajem zauzdala mu je divljinu
i udahnula mu dah svoje nestalnosti.
Pritisnuto Tihinim stopalom desne noge
Dravusovo tijelo priljubilo se riječnome dnu
osuđeno na vodeno uzništvo i plutanje na mjestu.

Držeći ga pritisnutog uz plicinu rijeke
kod andizetskoga naselja Murse,
Tihe mu nožnim prstima utiskuje poruke,
podsjeća ga da je ona božica usuda i sreće
i na to da je njemu, bogu voda i rijeka,
oslabila krvotok i usporila srce.
Dodirujući ga nožnim prstima, Tihe mu
šalje i misao o tome da ga je nadjačala,
a u snovima mu poručuje da je
njegovim uzništvom očuvala Andizete,
umjetnike i umnike,
što žive na obali nepredvidive rijeke.

1 Lat. amnis – rijeka

2 Arb. ame – korito

3 Germ. apam – voda

Odras Tihine kose okružuje obrise Dravusova tijela.
On, bog rijeka, uhvaćen je u Tihine pletenice
ukrašene gradskim bedemima.
Pritisak Tihina stopala Dravus osjeća tisućljećima
i svako njegovo novo razlijevanje iz korita rijeke
neuspio je bijeg koji Tihe slavi
sa svojim andizetskim štíćenicima.

Od tada pa sve do danas naplavljena Mursa
posvećeno živi sa svojim močvarama,
a Tihina snaga napaja se iz močvarnoga sklada
ohrabrujući Andizete da ostanu oni
koji izrastaju u ovladavanju umijeća
upravo onako kako Mursa izrasta
iz močvarnoga tla
nadojena Dravusovim vodama.

Jasna Horvat

Dio kamenog spomenika
koji prikazuje boga
Dravusa (iz Osijeka)



Ars Eugenium

Uspravite se, zadržite dah
usporite bilo i stojte mirno
pred vama salutira
Princ Filozof – Eugen od Savoje,
utemeljitelj osječke Tvrđe i gradova utvrda
što odjeljuju Istok od Zapada.

Svojedobno, u dobu koje zovem svojim,
podignuo sam gustu mrežu
gradova i utvrda
vidljivu tek danas
kada su zaboravljeni ratovi
u kojima sam ginuo
za vas buduće, nepoznate i udaljene.

Karlovac, Gradišku, Slavonski Brod,
Raču, Beograd, Pančevo, Čupriju,
Oršavu, Albu Luliju, Temišvar, Arad,
Petrovaradin, Segedin i Osijek
stvarao sam na podlozi
od vizija
i one su postale mreža
moga krvotoka,
čija čvorišta oči su budućih stanovnika
nemirnih vjeđa iza kojih promiču
vizije mojih snoviđenja.

Zemlja što zovete ju svojom
govorila mi je jezikom
drevnih vam predaka
iz plemena Andizeta

čijim je umijećem močvara
pretvarana u tlo pogodno za život i rast.

Ništavnost svoga tijela
predavao sam smrti i
nakon što bih
bivao ranjen i umoren,
zemlja bi me podizala
pokazujući mi osobe
među kojima ste upravo vi,
stvarni i sadanji,
a meni udaljeni i nestvarni.

Pitate se što me pogonilo
i čime sam se pokretao?
Mojim žilama nisu tekli
ni krv ni vino,
mojim žilama tekle su rijeke:
Tisa, Dunav, Sava i Drava.

Rekoh li vam da sam u Osijeku
susreo božicu Tihe kako
pokorava Dravusa – boga voda i rijeka?
Rekoh li vam kako sam
osjećkoj Tvrđi dodijelio četvera vrata
koja se otvaraju upravo vama?

Carska, Essekerska
Vodena i Zapadna vrata
postavio sam na ulaze u Tvrđu
kako bi najljepši ravničarski grad
očuvao od ostatka svijeta.
Osijek me zarobio svojom
sviklošću na samoću,
Osijek me podojio spremnošću
na rast iz mraka.
Taj mi je grad rekao: snaga je opstati kada si sam.
Snaga je obrisati mrak i izrasti u grad.

Ja, koji ne trebam posjede,
posjedovao sam Baranju i Bilje.
Podizao sam dvorce, gradove i utvrde,
strastveno sam lovio,
ratovao sam i skupljao umjetnine.

U vinu sam štovao krv Kristovu,
a u kruhu Gospodinovo tijelo,
želeći i sam podnijeti
pretvorbe i mijene
kojima se propitujemo
u spremnostima na žrtvu
kao vlastitu volju i vlastito htijenje.

Pozvao sam vas – nove i odmorne
u moj svijet pristigle iz Budućnosti,
da večeras
sa mnom uz bok
budete dijelom moga vremena
na kraju sedamnaestog i na početku
osamnaestog stoljeća
i da iskušate vino
kojim nadojena su polja vaše i moje Baranje,
vašeg i mogega Belja.

Stanite uz stol,
desnu ruku položite na prsa,
lijevom primite čašu
i podignite ju visoko
visoko u zrak
neka vino u njoj blista kao oko
kojem ne promiče ni najsitniji trag.

Promotrite boju i u njoj
sunčane dane
upisane u nektar

spravljen za vas,
za ovu večer,
spravljen za nas.

Tko poznaje vino,
poznaje i mene –
ratnika, nomada, stratega i kolekcionara.

Prinesite vino licu i
ne otpijajte ni gutljaj!
S vama su moji stražari,
drugari i noćobdije.
Ne vidite ih jer su skriveni
u vašim mislima,
a vi ste,
i ne znajući to,
dio mojih ratnih planova.

Ne kvarite svečanost,
štujte ovaj usamljenički obred
u kojemu smo
na baranjskim poljima
sami – vi i ja,
Princ Dunava što baranjsku zemlju
od vas dulje i bolje zna.

Strpite se, ne zapitkujte
i ne ometajte moje ratničko bilo!
Vino prinesite licu
i poslušajte glasove iz daljine.

Učinite ono što činim ja,
strateg i nomad –
ulijte vino u pliticu,
ugnijezdite ju na desnomo dlanu
pa oslušnite opojnost te ranjene zemlje,

ne ispijajte njezin viteški znoj
i ne srčite tu njegovu gordost.
Pridite mu zaneseno
pa ga njušite,
udišite,
osluhujte.

Zemlja je to u njemu što govori
da vino je snaga
tiještena da bi se
u odmjerenim gutljajima
slijevala vama.

Pozvao sam vas da večeras
sa mnom uz bok
budete Andizeti, Mursensi i Essekeri,
ludi od junaštva i
slijepi od hrabrosti.

U mom ratnom kabinetu
ostavio sam prostor za sve vas,
pripremio sam vam
zemljovide i čaše
pa na zamišljenoj ratnoj ploči
nazdravimo miru i ljubavi!
Želja mi je da večeras
pod zvijezdama noćnoga neba
budete mojim suborcima kakvima su bili
generali Beckers i Petrash.
Nazdravimo jedni drugima
dragocjenim napitkom kojim
nadojena su polja Baranje,
vašega i mogega Belja,
vaše i moje Slavonije.

Otpijte sada gutljaj i prožvačite ga sedam puta.

Učinio sam što i vi
te postajemo zbratimljeni,
povezani zemljom
i suncem zarobljenim u grožđe
što postalo je vinom.

Živjeli, vi novi!
Neka vam je uzdravlje i očekujte
moj ponovni poziv u
ratnički, vojni kabinet!
Zvat ću vas da iznova krenemo
u duel sa suncem,
zemljom i vinom
istočnim iz njedara Baranje.
U vaše ime nazdravlja vam
nomad, strateg i kolekcionar:
Princ Filozof – Eugen od Savoje!

Jasna Horvat

*

Ars Eugenium
(hrvatska verzija)





Ars cooperandium

Dobrodošli ste sudjelovati u razvoju i realizaciji naših projekata.

Obratite nam se

dr. sc. Josipa Mijoč

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Ars recenzium

Znanstveno-umjetničko eksperimentalno izdanje osječkoga Andizeta – Instituta za znanstvena i umjetnička istraživanja u kreativnoj industriji jedinstveno je po svojoj formi i sadržaju u hrvatskoj znanstvenoj zajednici. Ono promovira izvorne – stožerne – postulate duhovne djelatnosti koji s jedne strane počivaju na čvrstoj logici i dokazima, pa ih zovemo znanošću, a s druge strane ulaze u metafiziku i prostor estetike/ljepote ili umjetnosti koji je – paradoksalno – također mjerljiv uzmemo li u obzir da u svemu ŠTO JEST počiva mjera savršenstva, auron, zlatni rez – izražen brojem π . Tako uspješno spajanje prirodno združenih djelatnosti ljudskoga duha, znanosti i umjetnosti, ovjerenih u tom obliku i u nazivu temeljne hrvatske znanstvene institucije – Hrvatske akademije znanosti i umjetnosti, za suvremeni je trenutak na hrvatskome nacionalnom prostoru vlastito, prema spoznajama recenzentice, isključivo osječkome Andizetu. Djelatnost toga Instituta pokazuje i dokazuje kako je umijeće/umjetnost krovni termin koji objedinjuje sve ono što ljudski duh stvara – mjerljivo i nemjerljivo – kreira i re-kreira iz energije koja počiva u složenosti onoga što nazivamo ljudskim intelektom.

— prof. dr. sc. Milica Lukić

Koristeći se interdisciplinarnim metodama, djelo daje definiciju i okvir kreativne industrije te prezentira svrhu postojanja i rezultate višegodišnjeg rada Andizeta – Instituta za znanstvena i umjetnička istraživanja u kreativnoj industriji. U okviru navedenog, a u suradnji s partnerskim institucijama Institut Andizet potiče shvaćanje kreativne industrije kao generatora razvoja ekonomije i društva u cjelini te promiče djelovanje njezinih dionika. Pritom je *Ars Andizetum* djelo koje čitanje pretvara u multimedijски doživljaj te je istodobno još jedan u nizu inovativnih projekata Instituta Andizet.

— doc. dr. sc. Ivana Bestvina Bukvić

Kreativna industrija u nacionalnim gospodarstvima promovira novu tržišnu dinamiku, redefinira postojeće sustave vrijednosti i stvara inovativne poslovne modele temeljene na znanju. Međusobno heterogeni, ali ujedinjeni u kreativnom procesu sektori te industrije imaju izravan utjecaj kako na ekonomski i društveni razvitak tako i na svakodnevni život pojedinca. *Ars Andizetum* oprimjeruje važnost ekonomskih istraživanja industrije u nastajanju te načine na koji se kreativni proizvodi sektorski diverzificiraju. Otvoreni pristup digitalnih inačica *Ars Andizetuma* ujedno je i pouka o novim dosezima digitalnog doba, a dvojezičnost o potrebi i želji da sporazumijevanje nadilazi jezične i prostorne granice.

— doc. dr. sc. Marina Stanić

Jasna Horvat – Josipa Mijoč – Ana Zrnić



*Treasury of projects
supporting the creative industry
by the Andizet Institute*

ISBN 978-953-48063-1-9

ars ANDIZETUM

Treasury of projects supporting the creative industry by the Andizet Institute

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PUBLISHER

Andizet - Institute for Scientific and Art Research in Creative Industries

ENGLISH TRANSLATION

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PROOFREADING

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VIDEO MATERIALS AND PHOTOGRAPHS

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COVER AND GRAPHIC DESIGN

Symbol / Marivo

PUBLICATION TYPE

Scientific research study

PRINT

Grafika, Osijek

URL

www.andizet.hr/ars-andizetum-english

ISBN 978-953-48063-0-2

A CIP catalogue record for this book is available from the National and University Library in Zagreb under number 000993884.

Osijek, April 2018

SUGGESTED CITATION

Horvat, Jasna; Mijoč, Josipa and Zrnić, Ana (2018): *Ars Andizetum*. Editors: Sanda Katavić-Čaušić and Dora Radl Čučić. Andizet – Institute for Science and Art Research in the Creative Industry: Osijek.

ars Andizetum

*Mastery dedicated to intellectuals and artists
managing to turn marsh into land suitable
for life and growth.*

Andizets

Content

1	—	Ars Andizetum -- 1
2	—	Ars introductium -- 7
3	—	Andizet -- 9
		<i>Goal</i> -- 11
		<i>Mission</i> -- 11
		<i>Vision</i> -- 12
4	—	The creative industry -- 13
5	—	Ars projectum -- 17
		Creative Treasury -- 19
		<i>Treasury years</i> -- 23
		<i>Creative Treasury space installations</i> -- 24
		<i>Murals of meandered Glagolitic script (2015)</i> -- 24
		<i>Silk Road (2016)</i> -- 25
		<i>Labyrinth of Chemical Interactions (2017)</i> -- 26
		<i>Hydrogen Award</i> -- 27
		<i>Research platform</i> -- 28
		<i>International Poetry and Music Evening</i> -- 28
		<i>Visitor registration in the digital era</i> -- 30
		<i>Tema</i> -- 30
		<i>Osijek remembers</i> -- 31
		<i>Creative Zone</i> -- 32

GлагоSlov -- 33

Ligatures of meandered Glagolitic script -- 33

Alkar -- 36

Audiovisual works -- 37

Silk Road -- 38

Promotion of the novel Vilijun -- 38

Topotheque Vilijun -- 40

Happening Vilijun -- 40

Inaugural EU-China

International Literary Festival -- 42

6 — **Ars vivendum** -- 43

7 — **Ars monumentum** -- 46

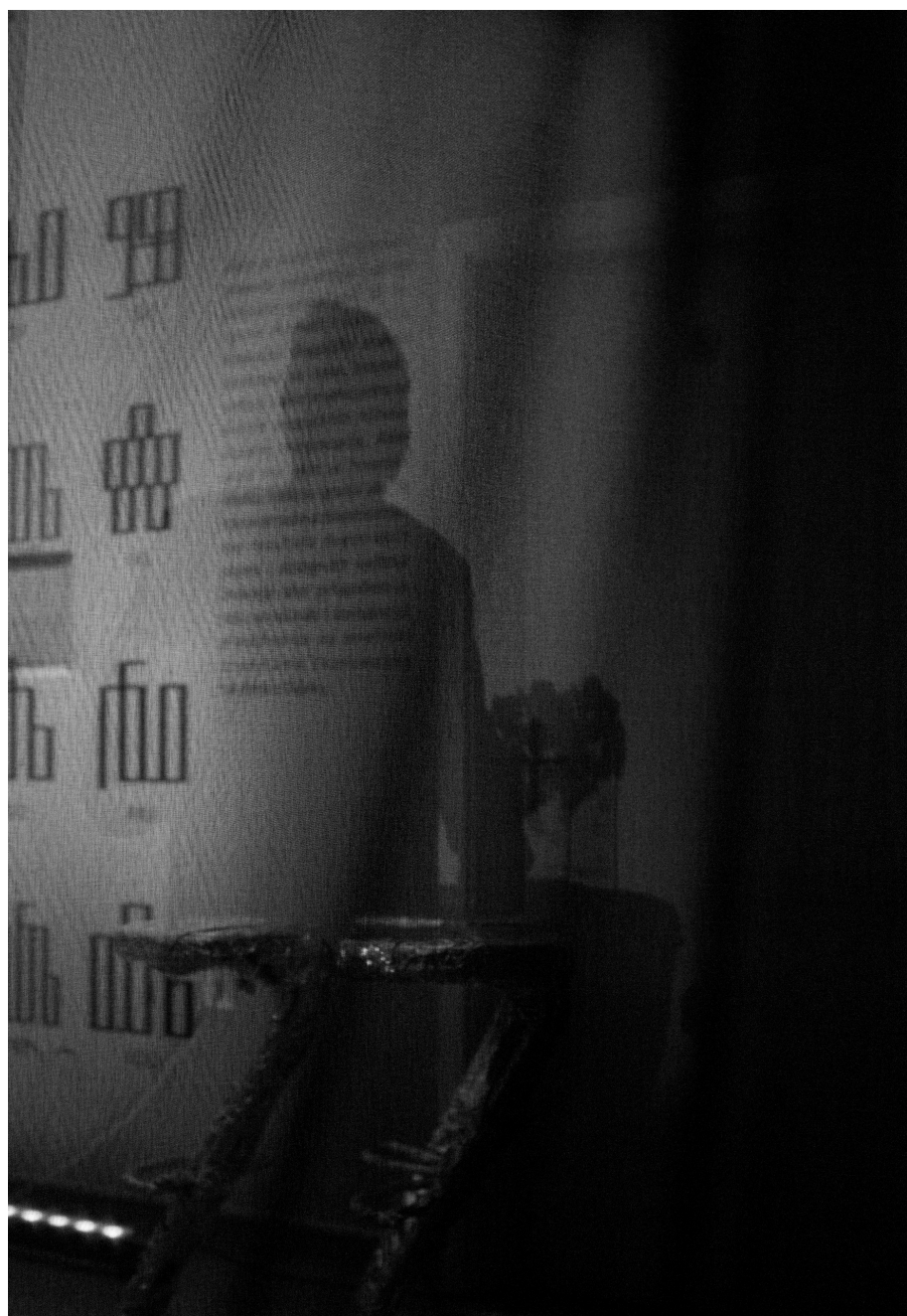
8 — **Ars Eugenium** -- 48

9 — **Ars cooperandum** -- 55

10 — **Ars bibliographicum** -- 57

*Scientific papers and books about the projects carried
out by the Andizet Institute*

11 — **Ars recenzium** -- 59



Ars introductium

The *Ars Andizetum* publication resulted from a four-year activity of Andizet – the Institute for Science and Art Research in the Creative Industry founded with the intention of joining science and art. Research endeavours undertaken in the field of *(creative) industry* are still undergoing a process of formalisation.

The *Ars Andizetum* publication is a science and art experiment, the results of which have been included in a large number of published scientific and professional papers. Until today, unpublished perspectives have resulted in definitions relevant to the creative industry and for the first time they appear in this publication. Due to the aforementioned, *Ars Andizetum* goes beyond the framework of the profession being therewith eligible for inclusion in scientific research studies concurrently welcoming future partnerships. In addition, this publication is to be finished upon its public promotion on the occasion of Creative Treasury 2018 where you can expect a warm welcome by the *Andizets*.

Ana Zrnić

President of the Andizet Institute



Andizet

Andizet – The Institute for Science and Art Research in the Creative Industry was named after an ancient Pannonian tribe that founded the settlement Mursa. The name signified a swamp and was also adopted by the Romans for its sonority. Under the Roman rule, the ancient Mursa was granted the status of colony by which the tribe Andizets became permanently connected with the name of the city.

The Andizets exemplified swampland transformation into fertile soil whereby Mursa became a desirable place to live and stay. They demonstrated the way in which *intellect* and *skill* present principles of creation to those living for art and becoming therefore the artists of knowledge.

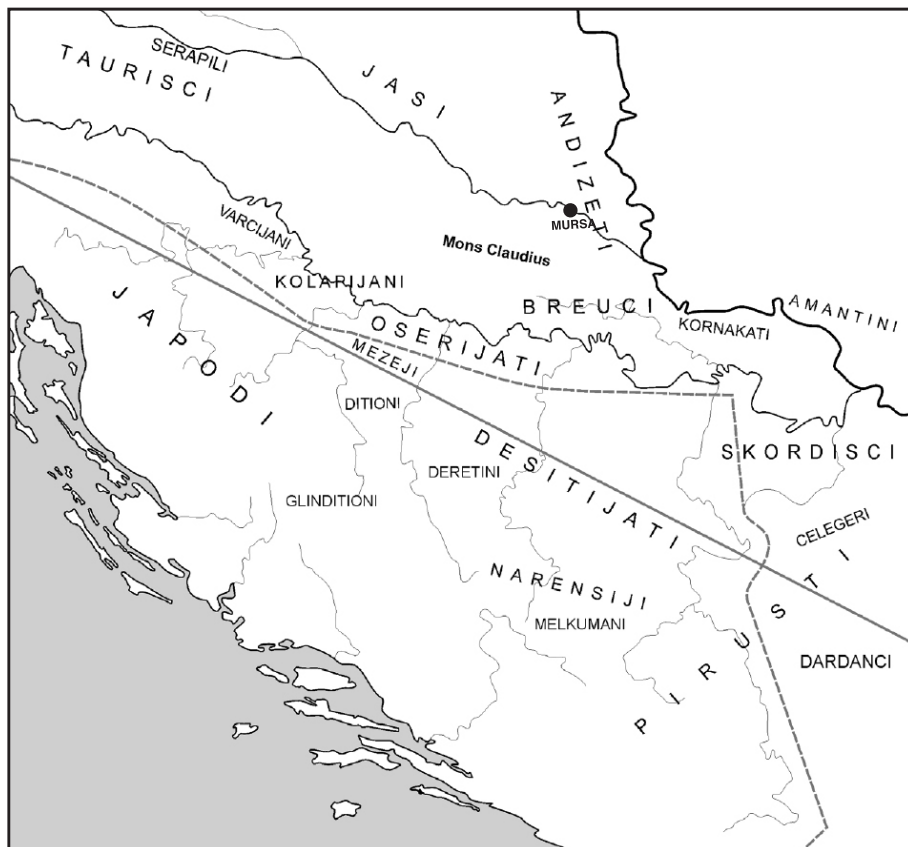
The Andizet Institute is an association founded in September 2014. Its seat is located in contemporary Osijek, the city remembering its ancient past and enriching the presence on the traces of its turbulent past. The founders of the Institute were recruited from the ranks of scientists and creative people, and its members are numerous students and researchers whose participation turns them into Andizets and Andias.

*

Film
Remain Osijek



Map of the Andizets



Source: Domić-Kunić, A. (2006). Bellum Pannonicum (12-11 cent. BC): The final stage of the conquest of the southern Pannonia. *Journal of the Archeological Museum in Zagreb*, 39(1), 59-164

— Goal

Developing a network platform for creative industry stakeholders, internationalisation of the value chain of Croatian cultural contents, and promotion and improvement of cultural production and consumption in the Republic of Croatia.

— Mission

Organising and implementing culture, art, science, education and IT projects. The emphasis is put on the realisation of the following programme contents:

- ♦ connecting creative industry stakeholders in the Republic of Croatia;
- ♦ international cooperation projects in the creative industry;
- ♦ studying, protection and promotion of cultural heritage in the Republic of Croatia;
- ♦ scientific research into the cultural potential of the Republic of Croatia;
- ♦ production in the area of performing arts, visual arts, literary-publishing activities, audiovisual activities, media culture, interdisciplinary arts and culture activities;
- ♦ public opinion research;
- ♦ inclusion of Croatian citizens in social, cultural and creative life;
- ♦ promotion of scientific and professional achievements of the creative industry;
- ♦ youth inclusion in cultural and creative activities; and
- ♦ researching the creative workforce.

Establishing a platform for research through the implementation of projects, which is to focus on addressing scientific and research questions on the basis of which publicly available research hypotheses are to be defined.

— Vision

Referring to new guidelines for the creative industry through cultural and creative activities in order to strengthen cultural and creative social potentials.



Andizets 2018

--

Photo: Some Andizet members: (left to right) Jasna Horvat — Vice President (since 2014), Ivona Martinović, Lana Katavić, Dora Radl Čučić — Secretary (2018 — today), Iva Ižaković, Petra Forjan, Ana Zrnić — President (since 2018), Ivana Jobst, Josipa Mijoč — President (2014 — 2018), Željko Ronta. Not present: Marina Stanić i Ivana Buljubašić.

The creative industry

Currently a deep-rooted expression *creative industries* has its origin in Anglo-Saxon literature, and it refers to larger number of industries falling under the umbrella term connected with “creativity” and “industry” – the production for the market.

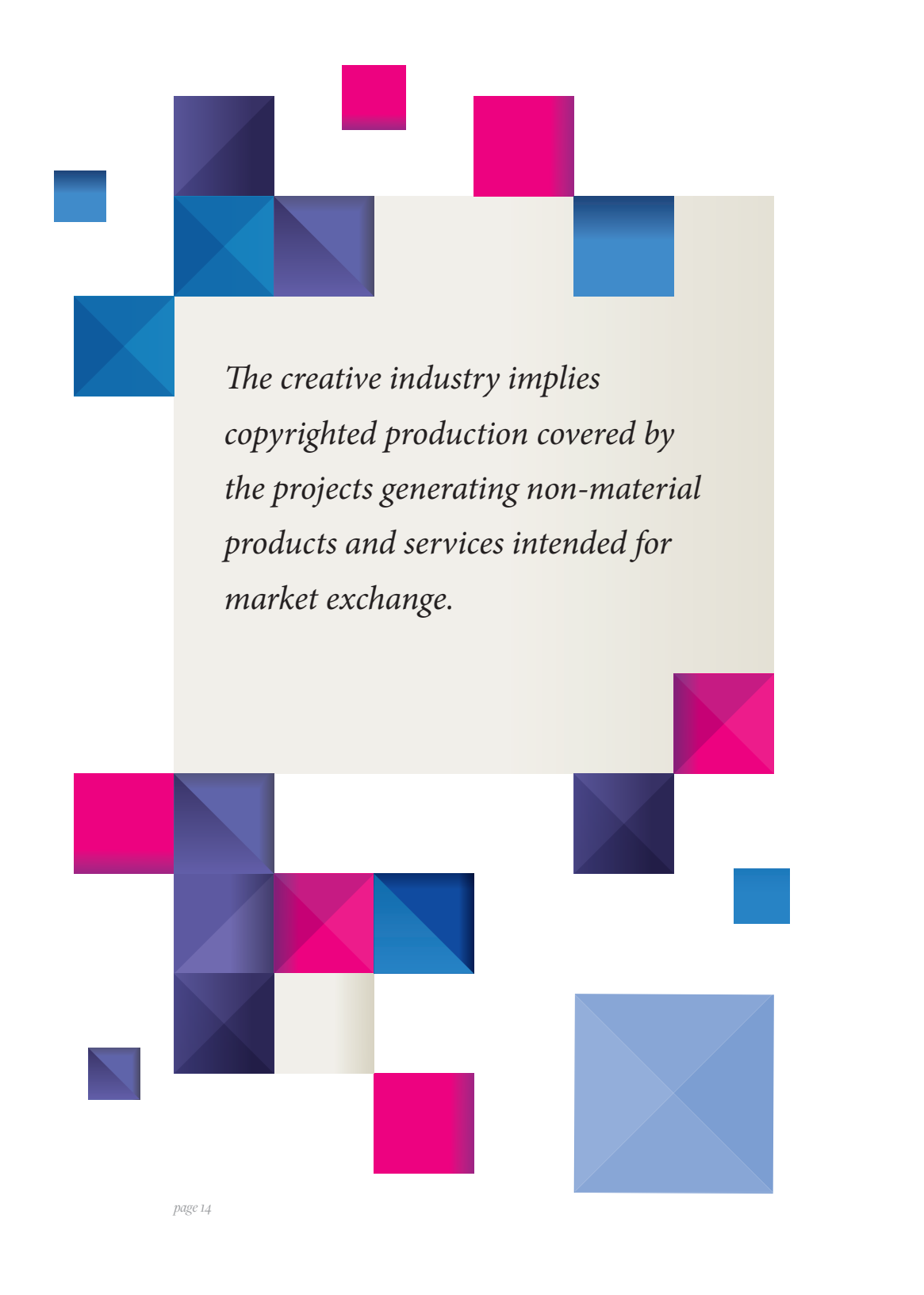
The researchers at the Andizet Institute have modified the term into the *creative industry*¹. Based on examining the nomenclatures of other industries and having compared them to the existing scheme of nomenclatures for the copyrighted sectors, it is noticeable that each formalised industry is composed of a larger number of activities required to integrate heterogeneous productions under the term industry. As an illustration, economics terminology does not distinguish “process” industries, but it represents a unique industry which is in its nomenclature broken down into heterogeneous components². Despite the fact that there are as many as 14 sectors pertaining to the industry, they are not referred to as industries, but the sectors are presented and analysed under the umbrella term *processing industry*.

In the early 2000s, creative potential possessed by each and every individual started to be seen as a separate area of research³, whereas the creative industry is the engine of national economies in developed countries. Based on numerous considerations, Andizets provide a summarised definition of the creative industry.

1 American researchers often use the term *copyright industry* and *entertainment industry*, whereas European researchers use the terms *creative* and *cultural industries*.

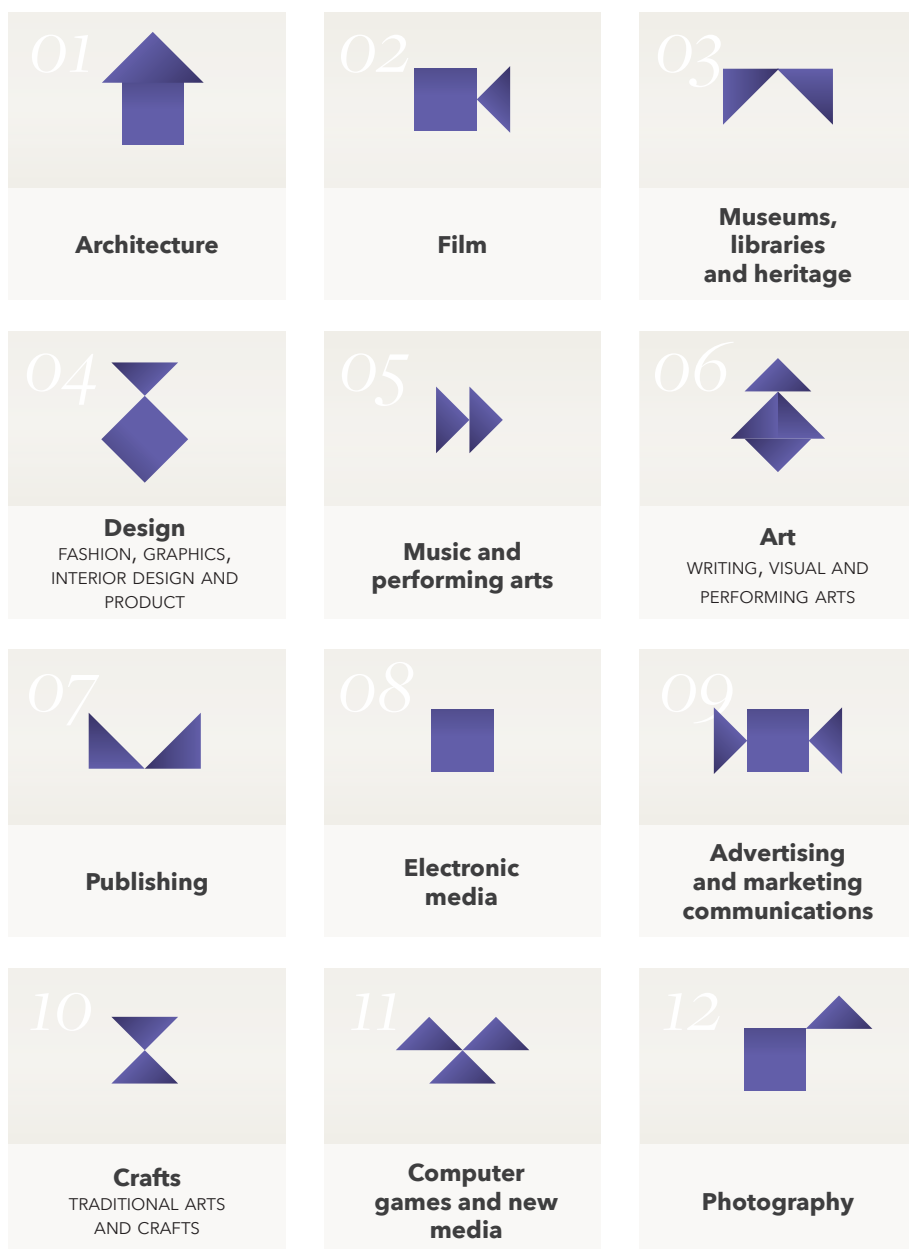
2 Sectors of process industry: production of food and tobacco products, production of beverages, production of textiles, leather and clothes, production of wood and paper products, printing and record replication, production of industrial chemicals, production of pharmaceuticals, production of rubber and plastic products, production of other non-metal mineral products, production of metal and metal products, production of computers, electronic and optical products, production of electrical equipment, production of machines and production devices, production of means of transportation, in accordance with the data available at: <https://www.hgk.hr/gospodarske-djelatnosti> (Retrieved: 15 February 2018)

3 Florida, R. and Tinagli, I. (2004). Europe in the creative age. Carnegie Mellon Software Industry Center.



*The creative industry implies
copyrighted production covered by
the projects generating non-material
products and services intended for
market exchange.*

Figure: Creative industry sectors in the Republic of Croatia



Author: Ante Vekić, according to the proposed mapping of the creative and cultural industries in the Republic of Croatia⁴

4 Rašić Bakarić, Ivana; Bačić Katarina and Božić Ljiljana (2015). Mapping of the creative and cultural industries in the Republic of Croatia. The Institute of Economics Zagreb: Zagreb

Culture is a resource whose exploitation in the creative industry projects implies its concurrent preservation and multiplication.

The creative industry (CI) contributes to economic development in general, has an export potential and is based on knowledge, science, technological and art innovation, development of talents and preservation of national cultural heritage through its implementation into contemporary products and services.

The authenticity of creative products and services is based on the use of cultural and historical contents, whereby artistic and productive innovation ensures diversification and market recognition.

*

What is the
creative industry?



Ars projectum

Together with the rise of culture 'sign' has undergone ever-growing development, from being essential to decorative-useful, from typical to individual, and from mystical to symbolical.

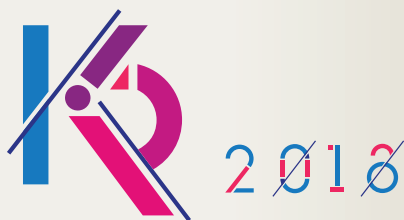
— Eugen Sekler⁵

Through its existence, the Andizet Institute aims to verify the basic characteristic of the creative industry, which is the work through project activities. In its four-year existence the treasury of the creative industry projects at the Institute managed to design and implement a larger number of projects such as Creative Treasury, GlagoSlov and Silk Road.



5 Sekler, E. (1924). On signet, trademarks and other signs. *Grafička revija*, 3: 41-45.

01



The Creative Treasury Logo 2018

*

Website:
Creative treasury



What is CT?

— Creative Treasury

Since its foundation in 2015 until today Creative Treasury has unquestionably become one of the confirmed values, and its unique contribution is the development of a platform for the presentation of civil society projects driven and encouraged by scientists and university graduates.

— Lukić, M. 2017: 60

A popularisation symposium of the creative industry – *Creative Treasury* – is a symposium connecting science and art, economy and local community. It has taken place in Osijek since 2015 in cooperation between the Andizet Institute and the Faculty of Economics, a public higher education institution whose premises it has been held on ever since.

The main goal of Creative Treasury is to establish a platform for institutionalisation of the creative industry in the Republic of Croatia and unleash its potential as an engine for economic development. The realisation of the main goal is to ensure the preservation of cultural identity and its promotion through production of new creative products.

Creative Treasury is at the same time the first popularisation symposium of the creative industry and within the national framework it became a venue for presenting projects of the local community in its broadest sense on the premises of a public institution of science and education with an open invitation to all interested creative industry stakeholders to collaborate and act jointly.

Popularisation symposium is a public event at which all interested stakeholders (amateurs, professionals, scientists and experts) are eligible to participate, whereby their presentations are open to the entire community. Unlike other similar events (congresses, scientific and/or professional symposia, fairs, festivals), a popularisation symposium does not charge either presenters or visitors. The number and profile of sponsors – institutions from the public sector supporting the event contents with their name as well as the number of visitors demonstrate the social importance of the popularisation symposium.

As a meeting place of interested stakeholders from a specific sector, the popularisation symposium can be seen as a venue where stakeholders from a specific sector conduct scientific research, i.e. as a platform on which practice meets research methodology.

— Mijoč, J.; Horvat, J.; Zrnić, A. 2016: 260

Due to its multidisciplinary character, Creative Treasury provides an opportunity for a free exchange of expertise, ideas and practical experience. Numerous prominent sponsorships of Creative Treasury confirm it as an incubator of knowledge, ideas and practices leaving an overwhelming mark on scientific, cultural and economic life on the national level. The event was given prominent patronage by the President of the Republic of Croatia, the President of the Croatian Parliament, the Ministry of Science and Education, the Ministry of Culture, the Ministry of Tourism, Croatian Cluster of Competitiveness of Creative and Cultural industries, Osijek-Baranja County, the City of Osijek and the Student Assembly of Josip Juraj Strossmayer University of Osijek.

The organisation of Creative Treasury is supported by numerous volunteers who were awarded for their work in 2016 having received the Volunteer Award for their “contribution to the development of volunteering in education.”



Volunteer Award 2016

Creative Treasury was granted the National Science Award for 2016 by the Ministry of Science and Education in the science popularisation category.



National Science Award 2016

Year after year, Creative Treasury has been attracting more and more new visitors, and the number has risen from 1,300 in 2015, to more than 3,000 in 2016, whereas in 2017 there were as many as 5,000 visitors.

The visitors perceive Creative Treasury as a project open to the community and civil society providing an opportunity to question gained knowledge and results over again as well as enrichment through practical experience.

*

Creative Treasury on social networks



The fact that Creative Treasury is fully immersed in the digital era can be supported by its own audiovisual pro memoria produced by the Andizet Institute, which represent a way of expression aided by contemporary media.

★

Creative Treasury
2017



★

Creative Treasury
2016



★

Creative Treasury
2015



Treasury years

Each year, Creative Treasury creates a unique theme reflecting on the creative industry. The first Treasury year reflected on the *Creative (and cultural) industry* and set the organisational framework for Treasury as a whole. The second Treasury year in a row entitled *Socially Responsible Creativity* was granted the National Science Award. The outcomes of the third Creative Treasury under the theme *Chemistry of the Creative Industry* identified the need to publish the results accomplished and to create the publication entitled *Ars Andizetum*. Additionally, future Creative Treasury themes have been announced: 2018 *The Axis of Networks*, 2019 *Circular Creativity*



Creative Treasury Management Board: Ana Zrnić, Dora Radl Čučić, Jasna Horvat, Josipa Mijoč

Creative Treasury space installations

Creative Treasury interiors are a medium for transmitting messages and establishing visual communication with visitors. Harvesting from cultural resources, the Creative Treasury spaces encourage reshaping of cultural contents into creative practice products and services. Audivisual pro memoria recorded in Creative Treasury premises experiment through both artistic expression and connections between science and art.

Murals of meandered Glagolitic script (2015)

The murals in the Aula of Glagolitic script and the Aula of Science at the Faculty of Economics in Osijek are permanent installations in scientific and educational spaces with the purpose of educating visitors about the Croatian Glagolitic script and the scientists from Osijek (Josip Juraj Strossmayer, Vladimir Prelog and Lavoslav Ružička). Besides the cathedral in Zagreb, the aulas of the Faculty of Economics in Osijek are the biggest public spaces adorned with Glagolitic script and welcoming the public during the opening hours of the Faculty.



Installation authors: Jasna Horvat and Josipa Mijoč

★

Croatian Glagolitic
Murals



★

Stipe Gugić read
Cities along the Silk Road



Silk Road (2016.)

Establishing economic and cultural connections between Europe and the remote market of the People's Republic of China was deliberated upon at the 2016 edition of Creative Treasury. In order to provide thorough experience of establishing connections along the *Silk Road* the Faculty of Economics provided grounds for directing visitors' attention to a disposable space installation made of different materials. The use of light projections enabled adjusting the *Silk Road* installation to different times of day and groups of visitors.



Installation authors: Josipa Mijoč i Jasna Horvat

Labyrinth of Chemical Interactions (2017)

A disposable installation was set up in both auldas at the Faculty of Economics, which was composed of materials used to collage the *Labyrinth of Chemical Interactions* and as such it corresponded with the umbrella topic. 10,000 3D shapes were integrated in the labyrinth covering the surface of 216 square meters.



Installation authors: Josipa Mijoč, Toni Andrijanić and Jasna Horvat

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Setting up of
CT 2017



Hydrogen Award

The Hydrogen Exhibitor Award was established on the occasion of the 2017 edition of Creative Treasury. The best exhibitor is selected by the Creative Treasury Management Board in accordance with the (top) audience rated programme content upon its presentation. The award promotes the preservation of cultural memory in the way hydrogen guards cosmic memory. This additionally reaffirms that Creative Treasury is a keeper of cultural heritage encouraging its transformation into creative industry products.



Conceptual design: Ante Vekić, Symbol; Production: LaserPlexx, Croatia

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Symbol:

[More about projects](#)



*

LaserPlexx:

[More about projects](#)



Socially responsible creativity is awarded by the prize of the same name established in 2018.

Research platform

Creative Treasury is a research platform for within-sector networking, organisation and the development of future activities among participants. Scientists and researchers are given an opportunity to explore heterogeneous viewpoints of creative industry stakeholders and to articulate them in hypotheses whose scientific questioning benefits the practice. In that way Creative Treasury organisers conduct primary research of creative sector stakeholders the sample framework for which is made up of respondents familiar with the umbrella topic of the popularisation symposium. The research results gathered at Creative Treasury have been published in scientific and research publications.

*

Scientific and
research publications



International Poetry Evening

An International Poetry Evening pays homage to the thought and virtue entailed in public interpretation of verses by prominent world poets and musicians. This intercultural gathering of local and ERASMUS students at Josip Juraj Strossmayer University of Osijek is at the same time a diplomatic academy at which its participants act as poetic ambassadors of their respective countries. At the event, poetry is reflected upon as a timeless category whereby the readers use their native languages as a medium of mutual understanding beyond national borders and personal limitations. The project was conceptualised and organised by Sanda Katavić-Čaušić. The International Poetry Evening was granted the Hydrogen Award in 2018.



Atmosphere at the International Poetry and Music Evening

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Atmosphere at the International
Poetry and Music Evening



*

Hydrogen Award
presentation



Visitor registration in the digital era

Digital registration of visitors and monitoring their interest in specific events included in the programme contents as well as the total number of visitors are the basis for longitudinal analysis of Creative Treasury editions. By entering personal information on Eventbrite platform each visitor interested in a specific event was granted a digital ticket with a booked seat at the event, which could be downloaded via their emails. In 2015, a visitor database was established enabling scientific and professional research on the organisation of big events.

 49822426962855158001	Event Kreativnošću do rezultata, ali kako do kreativnosti?		
	Date+Time Thursday, April 21, 2016 from 11:00 AM to 11:45 AM (CEST)	Location Faculty of Economics, Osijek 7 Trg Ljudevita Gaja 31000 Osijek Croatia	Name Petra Forjan
	Order Info Order #498224269. Ordered by Petra Forjan on March 6, 2016 10:53 PM		Payment Status Free Order
	Type Kreativnošću do rezultata, ali kako do kreativnosti?		

Eventbrite ticket

Tema

A prestigious literary journal *Tema* dedicated a themed issue to Creative Treasury in its 2016 edition (ISSN 1334-6466, year XIII, 4–5–6/2016, pp. 59–95). The themed issue consists of 8 chapters, of which the first was written by Milica Lukić (*The encounter of the actinides in the radioactive field of Creative Treasury*).

*

Promotion of
Tema



*

Journal Tema
(Creative Treasury, pp. 59–94)



Osijek remembers

Creative Treasury revives memories of the past of the City of Osijek as well as its recent history with the figure and work of Eugene of Savoy. With this intention and goal the novel *Bizarij* was staged (director: Jasmin Novljaković, actors: students from the Academy of Arts in Osijek) on the occasion of Creative Treasury in 2015, and it has been performed twice at the Embassy of the Republic of Croatia in Vienna.

The film *Eugene of Savoy* produced by the Andizet Institute was screened at Creative Treasury in 2017.



Performance *Bizarij*

Director: Jasmin Novljaković, actors: students from the Academy of Arts in Osijek

*

Promotion
of *Bizarij*



*

Film *Eugene
of Savoy*



Creative Zone

Creative Zone Osijek is a project the aim of which was to create a public platform for creative industry events in the city of Osijek during a one-year project period (2016). Creative Zone Osijek is intended for the wider community and all age groups.



Ivan Ripić (Treasurers media team), Ivana Jobst (Treasurers manager)

*

Reputable sponsors
about Creative Treasury



— GlagoSlov

Project GlagoSlov was financed and organised by the Andizet Institute with the goal to popularise Glagolitic culture and (non)material heritage.

Glagolitic script is a heritage script declared intangible cultural heritage in 2014. It is unique for its characters which are at the same time letters, numbers and symbols. The endeavours of the Andizet Institute in cultivating Glagolitic script are a reminder of Bishop Josip Juraj Strossmayer who advocated Glagolitic heritage and its revitalisation.

Ligatures of meandered Glagolitic script

Ligatures of meandered Glagolitic script represent the conceptual design of meanders at the Faculty of Economics in Osijek. Each ligature contains a visual and a philosophical message (garden, humans, fruit, think, first, water) indicating economic applicability of Glagolitic script in different ways of creative expression. Descriptions of ligatures and aulas they adorn enable on-the-spot learning.



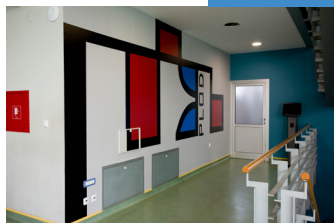


Images of ligatures of meandered Glagolitic script set up as murals at the Faculty of Economics in Osijek



*
Aula of
Glagolitic script





Alkar

Alkar is a computer font designed in 2015 to mark the 300th anniversary of the traditional equestrian knights' competition called alka. Alkar connects two examples of intangible heritage of the Republic of Croatia – alka and Glagolitic script – both under the protection of UNESCO. Alkar can be downloaded from the websites of the Faculty of Economics and the Andizet Institute.



Alkar computer font

Authors: Jasna Horvat, Jasmin Mišković and Željko Ronta

*

Download Alkar
computer font



Audiovisual works

Audiovisual works produced by the Andizet Institute are open to the public and their free distribution is enabled by social and other communication media of the digital era ensuring wide reach.



Website
www.andizet.hr



Facebook
Institute Andizet



YouTube
Institute Andizet



Vimeo
Institute Andizet



The first in a series of audiovisual works recorded to transmit key messages contained in Jasna Horvat's novel *Az* (published by Naklada Ljevak, 2009). In 2011, the novel was granted an award in the field of literature for outstanding scientific and artistic achievements in the Republic of Croatia. Audiovisual work *Who am I?* is conceptualised in numerical order of Glagolitic characters literary interpreted in the novel, and it familiarises the viewers with both philosophical and symbolic composition of Glagolitic script.

The novel *Az* has been translated into English and available for free download on webpage of the Andizet Institute.



English version of
the novel *Az*



Foreword and the first
chapter of the novel *Az*



— Silk Road

Cultural and economic revival of the Silk Road is an opportunity for international promotion of the Republic of Croatia. Creative products of the Andizet Institute challenge the ways of this global promotion, whereas the members of the Institute reach for different marketing forms.

Promotion of the novel *Vilijun*

The promotion of the novel entitled *Vilijun* (published by Naklada Ljevak, 2016) written by Jasna Horvat was held at the opening ceremony of Creative Treasury 2016. The promotion broadened the boundaries of literary communication through the use of QR codes integrated in the novel, which makes it the first smart novel in the Republic of Croatia. Embedding the novel promotion video in the printed novel is a creative experiment of the Andizet Institute and Naklada Ljevak, which made it possible for the book to be finished after its printing.

In its sections, the novel *Vilijun* awakens the stations along the Silk Road and becomes a cultural identity card of Croatia and many other countries along the Silk Road. Through identification with Marko Polo, the first global traveller and ancient explorer, the reader is invited to use this toy book interactively and read it in many different ways and directions.

*

Promotion video
of the novel *Vilijun*
at Creative Treasury 2016



*

Musical interpretation of the
poem *Milijun* by Matija
Dedić and Milivoj Juras



*

Video recording of
Vilijun promotion



The academic Dubravka Oraić Tolić entitled the epilogue for Jasna Horvat's novel *Vilijun Ars Horvatiana*, which designated the oeuvre of this author from Osijek as "the most consistent authorial conceptual poetry in contemporary Croatian literature."



Promotion – photos

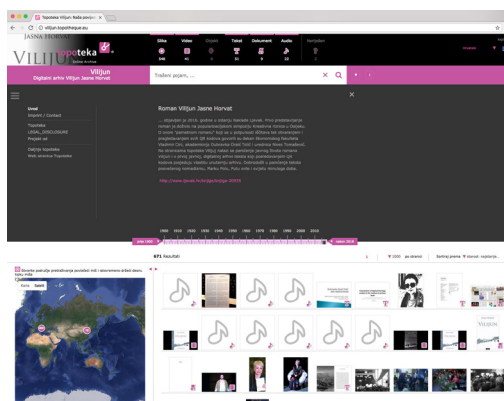


Topotheque *Vilijun*

Topotheque is a project intended for publishing contents of importance to local history and knowledge of the EU citizens in which the project Vilijun got its place in mid-2017. The importance of this way of digital publishing is reflected in permanence of memory of creative contents originating from a literary text (recordings of performances, publications in newspapers, recordings of participation in book fairs, thematic speeches in educational institutions, published cultural and literary criticism and scientific papers). These numerous examples of archiving in the *Vilijun* Topotheque initiates solving the problem of insufficient visibility of cultural and creative initiatives gathered under an umbrella topic of a new way of cultural nomadism and a virtual platform typical thereof.

★

Website of
Topotheque Vilijun



Happening *Vilijun*

The *Vilijun* happening directed by Robert Raponja was included in the programme of Osijek Summer of Culture 2017. It was premiered on July 4, 2017 in the courtyard of the Museum of Fine Arts, and recordings of rehearsals and the happening itself can be accessed on the virtual platform of the Vilijun Topotheque. The happening resulted from the cooperation between The Museum of Fine Arts, Osijek Summer of Culture and the Andizet Institute.



*

Dance of
the fairies



Hepeninga Vilijun - photos



*

Happening
Vilijun



Inaugural EU-China International Literary Festival

The multimedia project Silk Road and *Vilijun* and Creative Treasury pertaining thereto were presented in the People's Republic of China on the occasion of the Inaugural International Literary Festival held 21 – 27 November 2017 in Beijing and Chengdu. The festival gathered eight writers from the EU and twenty-two from China, and it included numerous public events concentrated around the exchange of ideas about diversity of Chinese and European cultures carried out through interaction of the authors and audience. The EU-China International Literary Festival was marked by Silk Road awareness, and the Republic of Croatia was presented by Jasna Horvat and Josipa Mijoč. On a large number of public events, Mrs Horvat talked about her “smart” novel *Vilijun* presenting a centuries-old cultural connection between Europe and China in an innovative way. As Frank Gulin, Hina broadcast journalist, put it: “In Croatia, Horvat is considered to be the pioneer of smart novel experimenting with QR codes”.

A visit of the Andizet Institute to Beijing and Chengdu put Osijek and Croatia on the list of participants in the Silk Road project, whereby Chinese and Croatian public were informed about innovative cultural practice emerging and living in Osijek.

★

Festival Website
eu-china.literaryfestival.eu



★

Film Promotion in China



Ars vivendum

AUTHORS

Jasna Horvat

is a full professor, cultural theorist, writer and multimedia artist. She works at the Faculty of Economics in Osijek and is the founder of the Andizet Institute and the initiator of Creative Treasury. Her rich literary oeuvre has been designated by the term *Ars Horvatiana* by the literary critics and described as a successful connection of science and art in accordance with the Oulipian practice. She has won the following awards for her scientific and literary work: the Prize of the Croatian Academy of Sciences and Arts for Literature (2010), the Seal of the City of Osijek for Special Achievements in the Field of Literature (2011), and the Croatian National Science Award (2017).

*

Wikipedia:
Jasna Horvat



*

Website:
www.jasnahorvat.com



Josipa Mijoč

is a scientist, producer and cultural theorist. She teaches a number of courses at the Faculty of Economics in Osijek. She was a perennial president of the Andizet Institute and has led and initiated numerous projects, with Creative Treasury standing out. She is a producer of multimedia projects aimed at the realisation of innovative art practices based on cultural heritage. Her research work is dedicated to scientific research beneficial both for the academic community and the stakeholders of creative industry sectors. In 2017, she received the Croatian National Science Award.

Ana Zrnić

is a scientist at the Faculty of Economics in Osijek. She was appointed president of the Andizet Institute in 2018. She was given the Dean's Award for the 2014/15 academic year for her contribution to Creative Treasury. She is the manager of multimedia projects at the Institute and the assistant director on the happening *Vilijun*. She has excellent public communication skills and extensive experience in financial management of cultural products.

Sanda Katavić-Čaušić



She holds a Master's degree in social sciences, field of economics, and works as an English language lecturer at the Faculty of Economics in Osijek. As an associate of the Andizet Institute since 2017, she has been the project manager of the International Poetry and Music Evening for which she received the Hydrogen Award (2018). Her research is concentrated on the creative industry, cultural identity and heritage, and she has been involved in translation of numerous art publications. She is proactively involved in promoting intercultural competencies of local and foreign (ERASMUS) students.

Dora Radl Ćućić

Dora Radl Ćućić teaches economics subjects at Trade and Commercial School "Davor Milas". She coordinates the work of high schools, higher education institutions and civil society institutions. The center of her interest is volunteering as the key element of social development. She is involved in organizing large-scale public events on the occasion of which she connects interior design with the messages transmitted through these events. She is the secretary of the Andizet Institute and executive producer of Creative treasury.



Ars monumentum

Amnis⁶ ame⁷ apam⁸

Goddess Tihe succeeded in her endeavour:
embracing God Dravus with her entire body,
she joined with his liquid complexion,
harnessed his wildness with her love embrace
and breathed the air of her volatility into him.
Stepped on by Tihe's right foot
the body of Dravus stuck against the river bottom
condemned to water slavery floating on the spot.

While holding him stuck against the river shallows
by the Andizets' settlement Mursa,
with her toes Tihe marking messages on him,
reminding him that she is the Goddess of destiny and happiness
who weakened the bloodstream and slowed the heart down
of him, the God of waters and rivers.
Her touching him with her toes, Tihe
sends him the thought that he was overcome,
whereas in dreams she tells him that
his slavery protected the Andizets,
artists and thinkers,
living on the banks of an unpredictable river.

1 Lat. *amnis* – river

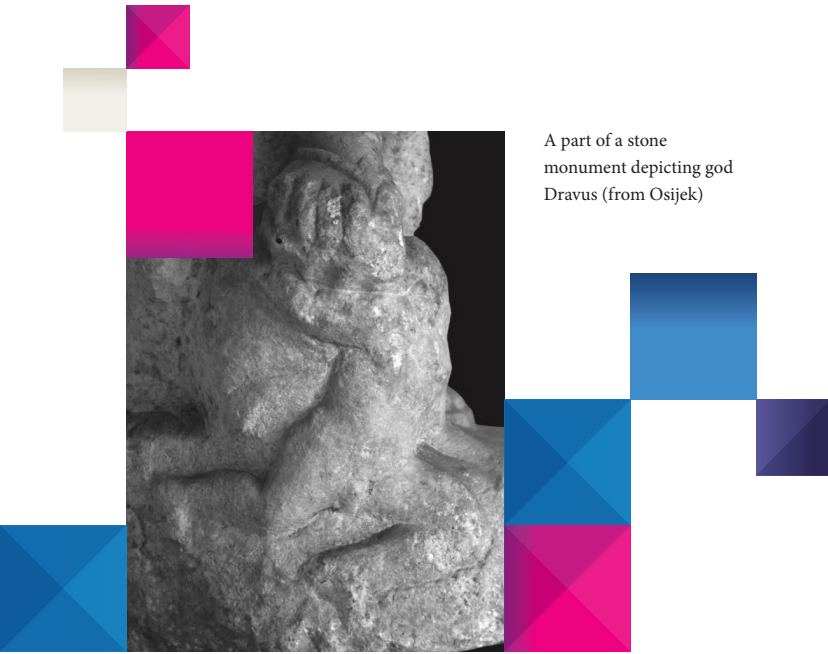
2 Arb. *ame* – riverbed

3 Germ. *apam* – water

The reflection of Tihe's hair wound around the body of Dravus.
He, the God of rivers, caught in Tihe's braids
Adorned by city walls.
The pressure of Tihe's foot Dravus felt for milleniums
and his every repeated spilling from the riverbed
is a failed escape celebrated by her
and the Andizets she protects.

Since then until today the flooded Mursa
has sacredly lived together with its swamps,
and the strength Tihe draws from the wet harmony
encouraging Andizets to remain those
maturing by mastering skills
in the same way as Mursa grows
from the swampy soil
nurtured by the waters of Dravus.

Jasna Horvat



A part of a stone
monument depicting god
Dravus (from Osijek)

Ars Eugenium

Stand up straight, hold your breath
lower your heartrate and stand still
saluting in front of you
The Philosopher Prince – Eugen of Savoy,
the founder of Osijek's Tvrđa and city fortresses
separating the East from the West.

At the time I refer to as mine,
I had set up a dense network
of cities and fortresses
visible only today
when forgotten are the wars
in which I got killed
for you - prospective, unknown and remote ones.

Karlovac, Gradiška, Slavonski Brod,
Rača, Beograd, Pančevo, Čuprija,
Oršava, Alba Iulia, Timisoara, Arad,
Petrovaradin, Segedin and Osijek
had been created
from my visions
and they had become a network
of my bloodstream,
whose junctions are the eyes of future dwellers
with restless eyelids behind which
my dream visions pass by.

The land you claim as your own
spoke to me in the language
of your ancient ancestors
from the tribe of Andizetes

who skillfully turned marshland
into soil suitable for life and growth.

The nothingness of my own body
I committed to death and
after I would
get wounded or killed,
the soil would raise me
unveiling people
among which are exactly you,
so real and existing,
and yet so distant and unreal to me.

You are wondering what I had been driven
and motivated by?
Through my veins
neither blood nor wine were flowing,
but the rivers:
Tisza, Danube, Sava and Drava.

Did I tell you that in Osijek
I had had met goddess Tihe
who conquered Dravus – the god of water and rivers?
Did I tell you that
for the Osijek Tvrđa
I had designated the four gates
opening exactly to you?

Emperor, Esseker,
Water and Western gate
I had set up on the entrances to Tvrđa
in order to protect the most beautiful lowland fortress
from the rest of the world.
Osijek captured me by its
addiction to loneliness.
Osijek nurtured me with its readiness
to grow from the darkness.

The city had told me: the strength is in surviving
when being alone.
The strength is to eliminate the darkness and grow into a city.

I, who do not need land,
owned Baranja and Bilje.
I had castles, cities and fortresses built,
had hunted passionately,
fought and collected artworks.

The blood of Jesus I worshiped through wine,
and the Lord's body through bread,
striving to bear
transformations and changes
in which we question
our readiness to sacrifice
as our own will and desire.

I had invited you – fresh and well-rested
arriving from the Future to join me in my world
tonight,
and by my side
to take part in my time
at the end of the seventeenth and the beginning
of the eighteenth century
and to taste the wine
nourishing the fields of your and my Baranja,
of your and my Belje.

Step by the table,
with your right hand on your chest,
and with your left holding the glass
and raise it high,
high into the sky
may wine in it sparkle as an eye
not missing the tiniest of a trace.

Observe the color
and the shiny days in it
inscribed in the nectar
made for you,
for this evening
prepared for us.

Who knows wine,
knows me too –
the warrior, nomad, strategist and collector.

Bring wine close to your face and
do not take a sip!
With you are my guards,
mates and late nighters.
They cannot be seen since being hidden
in your thoughts,
and you are,
without even knowing,
part of my war plans.

Do not spoil the ceremony,
respect this solitary ritual
joining
in Baranja fields
you and I,
the Prince of Danube who knows the land of Baranja
longer and better than you.

Be patient, do not question
and do not disturb my warrior pulse!
Put wine close to your face
And listen to the voices from the distance.

Do the same as I do,
strategist and nomad -
pour wine into a vessel,

nestle it onto your right palm
and listen to the intoxication by the wounded soil,
do not drink its knightly sweat
and do not slurp its hubris.
Approach it enthusiastically,
then smell it,
breathe it in,
listen to it.

It is the soil in it saying
that wine is the strength
pressed in order
for you to indulge in it
at a slow pace.

I had invited you tonight
to be at my side
Andizetes, Mursens and Essekens,
distracted by heroism and
blinded by braveness.

In my war cabinet
there is place for all of you,
I prepared
maps and glasses
and on an imaginary war board
let's drink to peace and love!
Under the starry sky
my wish tonight
is to have you as my comrades the way
generals Beckers and Petrash used to be.
Let's propose a toast to each other
with the precious drink
nourishing the fields of Baranja,
your and my Belje,
your and my Slavonia.

Take a sip now and and chew it up seven times.

I did what you did
and we have sworn eternal friendship now,
tied by land
and the sun captured in grapes
and turned into wine.

Cheers! Tthis is to you, the new ones!
Here's to your health and expect
my new invitaition to the
war, military cabinet!
I will call you to start
all over again
the duel with the sun, land and wine
pouring from the Baranja bosom.
Here's to you by
the nomad, strategist and collector:
The Philospher Prince – Eugen of Savoy!

Jasna Horvat

*

Ars Eugenium





Ars cooperandium

You are welcome to participate in the development and realisation of our projects.

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Type of organisation: non-profit association
E-mail: institut@andizet.hr



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Ars recenzium

Scientific and artistic experimental edition of Osijek's Andizet – Institute for science and art research in creative industry is marked by its uniqueness in the Croatian academic community that lies in its form and content. It promotes original - pivotal – postulates of spiritual activity rooted on the one hand in solid logic and evidence referred to as science, and on the other hand in metaphysics and the field of aesthetics/ beauty or art which is - paradoxically – also measurable if we take into account that in everything WHICH IS there is a measure of perfection, auron, golden ratio – represented by the number π . Successful joining of these naturally connected activities of the human spirit, science and art, confirmed as such also in the name of the fundamental Croatian scientific institution – the Croatian academy of sciences and arts is, to the best of the reviewer's knowledge, pertaining exclusively to Osijek's Andizet. The institute's activities show that skills/art is the umbrella term uniting everything created or recreated by the human spirit - whether measurable or not - from the energy rooted in the complexity of what is called the human intellect.

Milica Lukić, PhD, Full Professor

Through an interdisciplinary approach the study provides the definition and framework of creative industry and demonstrates the purpose of existence as well as the results of the longtime work of Andizet – the Institute for science and art research in creative industry. Within the mentioned framework and in cooperation with partner institutions the Andizet Institute encourages understanding of creative industry as the driver of development of economy and entire society and promotes activity of involved shareholders. At the same time *Ars Andizetum* is a work that transforms reading into multimedia experience being at the same time one of many innovative projects by the Andizet Institute.

Ivana Bestvina Bukvić, PhD, Assistant Professor

In national economies creative industry promotes new market dynamics, redefines existing value systems and creates innovative business models based on knowledge. Mutually heterogeneous but united in the creative process the sectors within the industry directly influence economic and social development as well as everyday life of individuals. *Ars Andizetum* is an example of the importance of economic research of an emerging industry and ways in which creative products are sectorally diversified. Open access to digital versions of *Ars Andizetum* is to instruct about the cutting-edge digital technologies and its bilingual design about the necessity and desire to overcome language and spatial barriers.

Marina Stanić, PhD, Assistant Professor