

VEGETA 60

PAKETIĆ POVIJESTI

A LITTLE PACKAGE FULL OF HISTORY

Dizajn i evolucija
Vegete 1959. – 2019.
*Design and evolution
of Vegeta 1959 – 2019*

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Proslav

VEGETA je Podravkina perjanica i njezin najveći izazov. Istovremeno je i odgovornost kojoj u svojim razvojnim planovima posvećujemo posebnu pažnju kako bismo na temeljima tradicije gradili vrhunski *brend* i stvarali nove kategorije proizvoda kao garanciju za desetljeća koja dolaze. Stoga danas, u šestom desetljeću postojanja, obljetnicu **istinske hrvatske marke proizvoda** obilježavamo izložbom koju posvećujemo **umjetnosti ambalaže** i identitetu koji su zajedničkim snagama razvijali i stvarali *gospodarstvenici, radnici u tvornici i ljudi u agenciji, stručnjaci za ekonomsku propagandu i ambalažu, kreativni i umjetnički direktori, dizajneri, fotografi, ilustratori i tipografi*.

Izložbom VEGETA 60 – PAKETIĆ POVIJESTI na nešto drugačiji način pričamo slojevitu priču o njezinu povijesnom ruhu, prostoru, vremenu i ljudima. Uvjeren sam da će mala retrospektiva Vegetine ambalaže probuditi sjećanja i emocije, prizvati mirise i okuse *Kompanije sa srcem* čija je ambalaža uvijek bila korak ispred vremena. *U potrazi za izgubljenim vremenom* – sjećanja na ovim našim prostorima oživljava Vegeta. *Koprivnica je grad Vegete. Hrvatska je zemlja Vegete*. S punim pravom i ponosom danas možemo reći da smo upravo na tim emocijama stvorili *fenomen* koji je postao primjer industrijske baštine na koju smo s pravom ponosni.

Od prve kartonske kutijice iz davne 1959. Podravka i Vegeta prevalile su put dug šezdeset godina. Inovativni proizvod postao je najuspješnija hrvatska izvozna marka proizvoda, **fenomen** koji je osvojio okuse i koji govori jezike pedeset zemalja svijeta. U šest desetljeća postojanja plava boja povjerenja i širok srdačni osmijeh kuhara konstanta su naše ambalaže. Šest smo desetljeća osluškivali potrošače i postavljali trendove, pomalo se mijenjali, pratili i stvarali kulinarstvo s potpisom, ostajali inovativni, mladi duhom i osvajali nove generacije.

Izložba posvećena ambalaži Vegete priča je o identitetu, **agencijskom dizajnu** i industrijskoj baštini Hrvatske. Želja nam je i na ovaj poseban način obilježiti rođendan Vegete i proslaviti ga, kao i uvijek, sa svojim potrošačima.

U Koprivnici, 16. prosinca 2019.

Marin Pucar, predsjednik Uprave

Prologue

VEGETA is Podravka's flagship and its biggest challenge. At the same time, it is a responsibility which, in its development plans, calls for special attention in order to make a top-notch brand on the foundations of tradition and create new product categories which would serve as a guarantee for the upcoming decades. Therefore, today, in its sixth decade of existence, we celebrate the anniversary of the **true Croatian brand** with an exhibit dedicated to the **art of packaging** and the identity, which was developed and created as a result of joint efforts made by economists, factory workers and agency people, economic propaganda and packaging experts, creative and Art directors, designers, photographers, illustrators and typographers.

The exhibition **VEGETA 60 – A LITTLE PACKAGE FULL OF HISTORY**, tells a multi-layered story of Vegeta's history, space, time and people, and it does so in a slightly different way. I am convinced that a little retrospect of Vegeta's packaging will awaken memories and emotions, evoke the scents and flavours of the Company with a Heart, whose packaging was always ahead of its time. In search of lost time in this region, Vegeta brings our memories to life. Koprivnica is the city of Vegeta. Croatia is the country of Vegeta. Today, we can rightfully and proudly say that these very emotions were the foundations on which we have created the phenomenon which became an example of industrial heritage we are truly proud of.

Podravka and Vegeta have come a long way on a journey which has lasted for sixty years, ever since the first cardboard box which dates back to 1959. This innovative product became the most successful Croatian export brand, a **phenomenon** which conquered the taste buds around the world and which speaks the languages of 50 countries. In the six decades of existence, the blue colour of trust and the chef's big and inviting smile remained as constants of our packaging. For six decades, we have been listening to the needs of our consumers and setting trends, slightly changing our ways, following and creating signature culinary art, and we have managed to stay innovative, young-spirited and win over the hearts of new generations.

The exhibition dedicated to Vegeta's packaging is a story about the identity, **agency design** and industrial heritage of Croatia. It is our wish to commemorate Vegeta's birthday in this special way and celebrate it, as always, with our consumers.

In Koprivnica, 16 December 2019

Marin Pucar, President of the Management Board

Vegeta 60

– Konceptcija izložbe

DIZAJN I EVOLUCIJA VEGETE 1959. – 2019.

VEGETA 60 – PAKETIĆ POVIJESTI temelji se na priči o dizajnu ambalaže i grafičkom dizajnu jednog od zasigurno najpoznatijih i najdugovječnijih *brendova* prehrambene industrije u Hrvatskoj. U svojoj osnovi temelji se na muzejskoj priči o predmetima koji se čuvaju u Zbirci grafičkog i produkt dizajna Muzeja grada Koprivnice, zbirci ambalaže Muzeja prehrane Podravka te na predmetima sačuvanima u službi Ambalaža i dizajn, odnosno Marketingu Podravke. Sinergija baštinske ustanove i privrede omogućila je istraživanje povijesti dizajna i ambalaže te evoluciju percepcije i recepcije dodatka jelima stvorenog u tvorničkom laboratoriju Prehrambene industrije Podravka u Koprivnici. Priča o razvoju i evoluciji marke proizvoda koja je u šest desetljeća postala jedan od najznačajnijih hrvatskih *brendova* mogla bi se u kontekstu industrijske povijesti 20. stoljeća temeljiti na povijesti istraživanja i razvoja tehnologije, ekonomske povijesti i povijesti marketinga i oglašavanja, no naglasak je ovom prilikom stavljen na povijesni razvoj ambalaže i grafičkog dizajna Vegete te pregled agencijskog dizajna kroz šest desetljeća. Vegeta kao predmet istraživanja u kontekstu povijesti primijenjenih umjetnosti i dizajna u 20. stoljeću odražava prostor, vrijeme i ljude koji su je stvarali, razvijali i mijenjali u skladu sa zahtjevima vremena i tržišta. Muzejska priča o industrijskoj baštini Podravke i Vegete nije samo priča o oblikovanju ambalaže i likovnim rješenjima grafičkog dizajna i redizajna ili o razvoju i evoluciji *brenda*.

VEGETA je dodatak jelima uz koji uglavnom vežemo okuse, mirise, kulturu stola i tradiciju prostora i vremena o kojima vrlo često govorimo s nostalgijom. Kolektivno pamtimo reklame, kratke animirane filmove i dokumentarno-propagandne poruke s crno-bijelih televizora, reklamne poruke i slogan *S Vegetom se bolje jede*, prvu kulinarsku televizijsku emisiju *Male tajne velikih majstora kuhinje zagrebačke televizije*, Vegetine praktične kuharice i knjižice recepata, brojne promotivne kampanje i akcije, a posebno se pamte Podravkini pokloni i nagrade vjernim potrošačima. Jednako su važna kreativna rješenja koja su, osim brojnih domaćih i međunarodnih uspjeha i priznanja za inovativna rješenja ambalaže i dizajna, Vegetu i *kuhara koji nam veselo namiguje* urezali u opću mentalnu sliku prostora i vremena koje je na kraju pedesetih i **početkom šezdesetih godina 20. stoljeća** u svom samoupravljanju istovremeno bilo potrošačke naravi i okrenuto

Vegeta 60

– An exhibition concept

DESIGN AND EVOLUTION OF VEGETA 1959 – 2019

VEGETA 60 – A LITTLE PACKAGE FULL OF HISTORY is based on a story of packaging and graphic design of one of the most famous and long-standing brands of the Croatian food industry. The story is based on the museum story of items stored in the Graphic and Product Design Collection of the Koprivnica Town Museum, the packaging collection of the Podravka Food Museum and the items stored in the Packaging and Design Department, and the Marketing Department of Podravka. The synergy of the economy and an institution having the value of cultural and industrial heritage has made it possible to research the history of design and packaging as well as the evolution of the perception and reception of a food-seasoning product created in the factory laboratory of the Podravka Food Industry in Koprivnica. The story of development and evolution of a brand which has managed to become one of the most significant Croatian brands in the period of sixty years could be based on the technology R&D history, economic history and the history of marketing and advertising in the context of industrial history of the 20th century. Nevertheless, now we have decided to put the emphasis on the historic development of packaging and graphic design of Vegeta and the review of agency design over six decades. Vegeta, as the subject of research in the context of the history of applied arts and design in the 20th century, reflects the space, time and people who have created, developed and modified it in accordance with the demands of time and the market. The museum story of Podravka and Vegeta's industrial heritage is more than just a story of packaging creation and visual ideas of graphic design and redesign or the development and evolution of the brand.

VEGETA is a food-seasoning product with which we mostly associate the flavours, aromas, dining culture and tradition of space and time about which we often reminisce. We all remember commercials, short animated films and propaganda documentary messages we watched on black and white TVs, advertising messages and the slogan Meals taste better with Vegeta, the first culinary television show Little Secrets of the Great Kitchen Masters, which aired on the Zagreb television, Vegeta's practical cookbook and recipe booklet, numerous promotional campaigns and offers, and we especially remember Podravka's gifts and rewards to loyal consumers. Equally important are the creative ideas which, along with numerous national and international successes and awards for innovative packaging and design ideas, have managed to make Vegeta and the cheerfully

prema Zapadu. Vegeta kao inspiracija u širem kontekstu priče o industrijskoj baštini priča je o istraživanju, razvoju i pionirskom razdoblju hrvatskog industrijskog i agencijskog dizajna, marketinga i oglašavanja u kojem su likovni umjetnici primijenjenih umjetnosti kao *ljudi iz agencije* bili dio dobro uigranog *kolektiva* koji je odražavao duh poslijeratnih vremena koje je u novim društvenim odnosima gradilo novu industriju. Od *formativnog razdoblja* Podravke sredinom 20. stoljeća do danas prošla su desetljeća. Vegeta je u svakom novom desetljeću odgovarala na izazove, preispitivala, istraživala, utirala put inovacijama i postavljala trendove. Danas, jača no ikada, prisutna i prepoznata na globalnoj razini, Vegeta sljubljuje okuse velikih kuhinja svijeta i malih lokalnih tradicija.

PRIČA O VEGETI priča je o *vitalizmu* i izvrsnosti *brenda* koji traje punih šest desetljeća, a izgled i dizajn ambalaže odražavaju duh vremena. Fenomen Vegete leži u činjenici da je inovacija iz tvorničkog laboratorija prehrambene industrije, kao potpuno novi prehrambeni proizvod i nepoznati *brend* u vrlo kratkom vremenu postao globalno prepoznati *hrvatski začim*, dodatak jelima koji je u drugoj polovici 20. stoljeća promijenio okus nacionalnih kuhinja na širem prostoru regije. Prihvaćenost novog inovativnog dodatka jelima bila je trenutna, do te mjere da je u kontekstu antropoloških istraživanja prehrane moguće uočiti i izraziti utjecaj i promjenu prehrambenih navika stanovništva koje je svoje tradicijske okuse izmijenilo tako što je kuhinjsku sol i začine zamijenilo Vegetom, no to je tema nekog drugog, interdisciplinarnog istraživanja. *Fenomen Vegete* možemo istraživati na različite načine, u kontekstu istraživanja i inovacija prehrambene biotehnologije, tehnologije pakiranja, marketinga i oglašavanja, ekonomske, društvene i kulturne povijesti, povijesti umjetnosti, dizajna ambalaže i grafičkog dizajna, komunikacije, etnologije i antropologije. Od 1967. godine prodaja Vegete širi se na tržište Mađarske i Rusije, od 1971. godine prodaje se u Austriji, Njemačkoj, Čehoslovačkoj, Švedskoj i Australiji, 1974. postaje zaštićeno ime da bi se 1989. godine počela izvoziti u Europu, Ameriku i Australiju. Zanimljivo je kako potrošači na tržištima Srednje Europe Vegetu doživljavaju vlastitom *srednjoeuropskom tradicijom*.

RAZVOJ AMBALAŽE I GRAFIČKI DIZAJN na primjeru šest desetljeća postojanja Vegete kratka je povijest ambalaže i grafičkog dizajna u Hrvatskoj. U povijesnom kontekstu vremena Vegeta je 1959. godine bila inovativan prehrambeni proizvod, dodatak jelima na bazi mješavine sušenog povrća, vitamina i kuhinjske soli koji *na kraju pedesetih još uvijek nitko nije koristio, i ruku na srce, nije niti trebao*. *Bio je to ultimativni izazov za mlade lavove u prodaji i oglašavanju, ali i moguća inovativna slamka spasa za tadašnju Podravku u kojoj nisu cvjetale ruže. Trebala je upornost,*

winking chef engraved in the general mental image of space and time, whose self-government was simultaneously consumer-oriented and Western-oriented in the late 1950s and early 1960s. Vegeta, as the inspiration in the wider context of the story of industrial heritage, is the story about research, development and pioneering period of Croatian industrial and agency design and marketing as well as advertising in which applied art artists, who worked as agency people, were a part of the well-organized collective which reflected the spirit of war aftermath which strived to build a new industry in terms of new social relations. Decades have passed from the formative period of Podravka in the mid-20th century to the present day. In each new decade, Vegeta responded to challenges, rethought, researched, paved the way for innovation and set trends. Today, stronger than ever, present and globally recognized, Vegeta manages to combine the flavours of the world's greatest cuisines and small local traditions.

THE STORY OF VEGETA is the story of vitalism and excellence of the brand that has lasted for six full decades, while the appearance and design of its packaging reflect the spirit of time. The phenomenon of Vegeta lies in the fact that an innovative product from the laboratory of the food industry, which was a completely new food product from an unknown brand, managed to become a globally recognized Croatian condiment in a very short period of time, a food-seasoning product that changed the taste of national cuisine in the region in the second half of the 20th century. The acceptance of the new innovative food-seasoning product was instant, to the extent that, in the context of anthropological research of nutrition, it was possible to detect and express the influence and change of dietary habits of the population, which changed the taste of their traditional cuisine by replacing salt and other spices with Vegeta – however, this is a topic for some other interdisciplinary research. The phenomenon of Vegeta can be researched in various ways, in the context of research and innovation of food biotechnology, packaging technology, marketing and advertising, economic, social and cultural history, art history, packaging design and graphic design, communication, ethnology and anthropology. Since 1967, Vegeta's sales have been expanding to the markets of Hungary and Russia, since 1971 it has been sold in Austria, Germany, Czechoslovakia, Sweden and Australia, in 1974 the brand's name became copyrighted and in 1989 its shipping to Europe, USA and Australia started. Interestingly enough, the consumers in Central European markets tend to perceive Vegeta as their own Central European tradition.

PACKAGING DEVELOPMENT AND GRAPHIC DESIGN based on the example of six decades of Vegeta's existence represent the history of packaging and graphic design in Croatia. In the historical context of time, Vegeta was an innovative food product in 1959, a food-seasoning product based on a mixture of dried vegetables, vitamins and table salt that no one had ever used before the late 1950s, and, to be honest,

zrno ludosti i Ideja u koju smo svi kolektivno vjerovali. U ono vrijeme bili smo kolektiv, sve smo radili timski i nadopunjavali se: od istraživanja i razvoja u ondašnjem Podravkinom laboratoriju, u kojem se vodila briga i o proizvodu i o ambalaži, pa sve do plasma na i prodaje, između kojeg se 'ugurao marketing' u čemu smo bili među prvima. Posebno su nam bili važni 'ljudi iz agencije'. Zajedno smo razvijali ideje, ime, ambalažu. Njihovi su umjetnici crtali prva idejna rješenja, ilustracije, tipografiju, odabir boja... osobno sam bio zdvojan zbog plave boje koju je odabrao grafički umjetnik, većina se u timu oduševila, kreirana je prva plava kutijica. Sve ostalo je povijest.¹ (Pavle Gaži: 2018)

IZLOŽBA VEGETA 60 – PAKETIĆ PVIJESTI u galeriji Hrvatskog dizajnerskog društva ima daleko dublje simbolično značenje nego što se to na prvi pogled čini. Na razini *kustoskog koncepta* i priče o razvoju i evoluciji ambalaže te grafičkom dizajnu jednog dugovječnog hrvatskog *brenda*, izložba o Vegeti priča je o prostoru, vremenu i ljudima. Istraživanju i razvoju ideja. Inovaciji. Kreaciji. Emocijama. Preispitivanju i analitičkom pristupu. Potrebi za novim spoznajama, novim tržištima, novom izgledu ambalaže. U takvoj percepciji leži snaga Vegete kao *brenda*, a inovativnost u razvoju ambalaže i industrijskom dizajnu osnova je timske kreacije koja već šest desetljeća postavlja nove trendove, u kojoj su dizajneri ambalaže i grafički dizajneri tek malen, ali bitan dio kolektivne (agencijske) priče. *U pravilu, umjetnik jest, i trebao bi biti, samo kotačić u upravljačkom stroju koji se sastoji od uprave, odjela za unapređenje prodaje, promidžbenog i tehničkog odjela, odjela istraživanja – svi ti odjeli sastavni su dio složenog mehanizma suvremene trgovine* (Van Doren:1940)² koja je u slučaju Vegete suvremena već punih šest desetljeća. Stavljanje naglaska na industrijski i grafički dizajn najpoznatijeg *hrvatskog začina*, stručnjake za marketing i oglašavanje, *ljude iz agencije*, kreativne i umjetničke direktore, dizajnere, ilustratore i tipografe, malen je, ali važan prilog istraživanju povijesti dizajna i vizualnih komunikacija na ovim prostorima.

Draženka Jalšić Ernečić, viši kustos

1. Razgovor i sjećanja ing Pavla Gažija u Koprivnici, 7. 11. 2018.
2. VUKIĆ, FEĐA: Teorija i povijest dizajna (Kritička antologija). Zagreb, Arhitektonski fakultet Sveučilišta u Zagrebu; Golden Marketing – Tehnička knjiga, 2012., strana 178. – 179.

no one needed to. It was the ultimate challenge for the young lions in sales and advertising, but also a possible innovative last-ditch attempt for the Podravka company, which was facing some problems at that time. It took persistence, a bit of insanity and an idea all of us believed in. At that time we were a collective, we worked in teams and complemented each other, from research and development in Podravka's laboratory of that time, which took care of the product and packaging, to the Product Placement and Sales Department, between which the Marketing Department managed to squeeze in, and we were among the first to do that. 'Agency people' were especially important to us. Together we developed ideas, the name, the packaging. Their artists drew the first conceptual designs, illustrations, typography, colour selection... I was personally not thrilled about the blue colour chosen by the graphic designer, but people in the team were mostly delighted about it, and so the first blue box was created. And, the rest is history.¹ (Pavle Gaži: 2018)

THE VEGETA 60 EXHIBITION – A LITTLE PACKAGE FULL OF HISTORY

at the Gallery of Croatian Designers' Association has a far deeper symbolic meaning than it appears. On the level of the curatorial concept and the story of the development and evolution of packaging and graphic design of a long-standing Croatian brand, the Vegeta exhibition represents a story of space, time and people. Research and development of ideas. Innovation. Creation. Emotion. Reviewing and analytical approach. The need for new insights, new markets, a new packaging. In this perception lies the power of Vegeta as a brand, and its innovation in packaging development and industrial design is the basis of team creation which has been setting new trends for the last six decades, in which packaging designers and graphic designers are only a small but essential part of the collective (agency) story. As a rule, the artist is, and should be, just a wheel in the machine consisting of management, sales promotion department, advertising and technical departments, research department – all these departments are an integral part of the complex mechanism of modern commerce (Van Doren:1940)², which in the case of Vegeta has been contemporary for the last six decades. Putting the emphasis on the industrial and graphic design of the most famous Croatian condiment, marketing and advertising experts, agency people, creative and artistic directors, designers, illustrators and typographers is a small but important contribution to the research of design and visual communication in these areas.

Draženka Jalšić Ernečić, senior curator

- 1 Interview with Pavle Gaži, engineer, in Koprivnica and his memories, 7 November 2018
- 2 VUKIĆ, FEĐA: *Theory and History of Design (A Critical Anthology)* Zagreb, Faculty of Architecture, University of Zagreb; Golden Marketing – Tehnička knjiga, 2012, pages 178 – 179

Vegeta 60 – Paketić povijesti

DIZAJN I EVOLUCIJA VEGETE 1959. – 2019.
DRAŽENKA JALŠIĆ ERNEČIĆ

Vegeta 60 – A Little Package Full of History

DESIGN AND EVOLUTION OF VEGETA 1959 – 2019
DRAŽENKA JALŠIĆ ERNEČIĆ

Vegeta, dodatak jelima s povrćem koprivničke Podravke, do sada je kao tema rada istraživana i obrađivana nebrojeno puta i to u kontekstu prehrambene tehnologije, tehnologije pakiranja i čuvanja proizvoda, inovacije u proizvodnji, oblikovanja i tiska ambalaže, ekonomije plasmana proizvoda, marketinga i trgovine, oglašavanja i promocije, komunikacije s potrošačima itd. Upravo su na primjeru Vegete i Podravkinih proizvoda iz šezdesetih i sedamdesetih godina 20. stoljeća generacije zagrebačkih studenata ekonomije studirale osnovna pravila promotivnih aktivnosti, pri čemu industrijsko oblikovanje (dizajn) i ambalaža (pakiranje) kao granične promotivne aktivnosti čine samo dio tržišnog poslovanja (marketinga)¹. Istraživanje povijesti (i sadašnjosti) agencijskog industrijskog dizajna posebna je priča, a istraživanje autorstva dizajnera, ilustratora, tipografa pitanje je paradigme i dostupnosti ambalaže iz različitih razdoblja kao objekata istraživanja, odnosno vezanog arhivskog gradiva.

Prva istraživanja o idejno-likovnom oblikovanju i izgledu Vegete iz njezina afirmativnog razdoblja tijekom šezdesetih godina provedena su za potrebe muzejske izložbe *Podravka – Industrijska baština*² Muzeja grada Koprivnice. Komparativna istraživanja muzejske građe iz Zbirke fotografija i fotoalbuma i Zbirke grafičkog i produkt dizajna predstavljena su zagrebačkoj publici na stručnom predavanju *Podravka – Priča o juhi iz vrećice, reklamnoj, reportažnoj i industrijskoj fotografiji 1958. – 2018.* održanom 23. studenoga 2018. u Arhivu Tošo Dabac.³ Na izložbi održanoj 2018. godine izloženi su najraniji sačuvani primjerci ambalaže *Vegete* 40, plava kartonska kutijica iz 1959., prva etiketa za staklenu bočicu iz 1961. te staklena bočica s etiketom iz 1964. godine. Kao komparativni reklamni materijal izloženo je i kreativno grafičko

1. SUDAR, JOSIP: *Promotivne aktivnosti*, Zagreb, Izdavačka kuća *Informator*, 1979., 561 – 593.
2. JALŠIĆ ERNEČIĆ, DRAŽENKA: *Podravka – Industrijska baština*. // Galerija Koprivnica, 9. 11. – 9. 12. 2018. Koprivnica: Muzej grada Koprivnice, 2018. ISBN 978-953-8138-32-4
3. Predavanje *Podravka – Priča o juhi iz vrećice, reklamnoj, reportažnoj i industrijskoj fotografiji 1958. – 2018.* Zagreb, MSU, Arhiv Toše Dabca, 23. 11. 2018., Predavač: Draženka Jalšić Ernečić

Vegeta, a vegetable-based food-seasoning powder produced by the company Podravka from Koprivnica, is a topic which has been researched and elaborated many times in the context of food technology, product packaging and storage technology, production innovation, packaging design and print, product placement economy, marketing and commerce, advertising and promotion, consumer communication etc. Vegeta and other Podravka's products from the 1960s and 1970s served as examples for learning basic rules of promotional activities, which were taught to the students of the Faculty of Economics and Business in Zagreb. Within this field, industrial design and packaging, as secondary promotional activities, were just one part of market management (marketing)¹. The research of the history (and the present) of agency industrial design is a special story, and the research of the authorship of the designers, illustrators and typographers is an issue of paradigm and availability of packaging from different periods as objects of research and archive materials.

The first research on the preliminary visual design and the appearance of Vegeta, dating from its affirmative period during the 1960s, was conducted in order to meet the needs of the museum exhibition Podravka – Industrial heritage² of the Koprivnica Town Museum. The comparative studies of museum materials from the Collection of photographs and photo albums and the Collection of graphic and product design were presented to the Zagreb audience at the lecture Podravka – The Story of the Soup in a Bag. Advertising, Reporting and Industrial Photography in the Period 1958 – 2018, which was held on 23 November 2018 at the Tošo Dabac Archive.³ The 2018 exhibit featured the oldest preserved samples of Vegeta 40 packaging, a blue cardboard box from 1959, the first label for a glass

1. SUDAR, JOSIP: Promotional Activities, Zagreb, Publishing house Informatior, 1979, 561 – 593
2. JALŠIĆ ERNEČIĆ, DRAŽENKA: Podravka – Industrial heritage. // Koprivnica Gallery, 9 November – 9 December 2018, Koprivnica: Koprivnica Town Museum, 2018, ISBN 978-953-8138-32-4
3. Lecture Podravka – Priča o juhi iz vrećice, reklamnoj, reportažnoj i industrijskoj fotografiji 1958 – 2018, Zagreb, Museum of Contemporary Art, Tošo Dabac Archive, 23 November 2018, lecturer: Draženka Jalšić Ernečić

rješenje *Cjenika Podravke iz 1959. godine* čije je autorstvo potpisao vanjski suradnik *Ozehe*, grafički dizajner i ilustrator Vladimir Fleck. Na poledini je ilustracija police s paletom Podravkinih proizvoda, među kojima je i *plava kutijica s kuharom*⁴. Na izložbi je također bilo izloženo nekoliko reklamnih fotografija iz 1961. godine koje je, kao vanjski suradnik *Ozehe*, fotografirao koprivnički studijski fotograf Ivan Šef za Zagrebački velesajam⁵.

*(Pre)hrana*⁶, kao tema Edukativne muzejske akcije povodom Međunarodnog dana muzeja 2019. koji se održavao u Muzeju grada Koprivnice, bila je idealna prilika za predstavljanje teme o Vegeti, o oblikovanju i grafičkom dizajnu ambalaže te njezinu utjecaju na kulturu prehrane u najširem smislu tog pojma, od tradicije, društvenog i povijesnog konteksta i utjecaja. Vegeta, dodatak jelima s povrćem, u svojoj je šezdesetoj godini postojanja predstavljena na predavanju *Vegeta 1959. – 2019.: od Ozehe do holograma*, održanom 19. travnja 2019. u Galeriji Mijo Kovačić⁷. Tom je prigodom predstavljena nevelika pregledna izložba povijesne ambalaže iz muzejskih i privatnih zbirki, a naglasak je stavljen na važnost Vegete kao dodatka jelima koji je u drugoj polovici 20. stoljeća promijenio način pripreme hrane i navike upotrebe začina. Također, naglasak je stavljen na izgled i oblikovanje ambalaže iz afirmativnog razdoblja Podravke, na okrenutost uzorima SAD-a i europskog Zapada te važnost suradnje sa zagrebačkom agencijom *Ozeha*, kao najvažnijom reklamnom agencijom na ovim prostorima. Istraživanje industrijskog i grafičkog dizajna jednog jedinog proizvoda istraživanje je duha vremena, promjena načina komuniciranja s pomoću likovnih elemenata i interakcije s potrošačima.

Na primjeru Vegetinih šest desetljeća oblikovanja ambalaže, grafičkog dizajna i načina komunikacije s potrošačima moguće je predstaviti prostor, vrijeme i ljude, a ne samo dobro osmišljene ekonomske i komunikacijske strategije koje su odražavale promjene ukusa i nove prohtjeve tržišta. Šest desetljeća trajanja marke proizvoda koja je postala prepoznatljiva respektabilna je činjenica na lokalnoj i globalnoj razini. Svi uspjesi i postignuća u šest desetljeća postojanja Vegete govore u prilog timskom radu, baš kao i svi sudionici istraživanja koji su u proteklih šezdeset godina sudjelovali i pridonijeli stvaranju proizvoda i imena Vegete. Važnost kolektiva i suradnja prehrambenih

4. JALŠIĆ ERNEČIĆ, DRAŽENKA: 2018. Ibid.
5. Naknadna inskripcija na poledini fotografija.
6. <http://hrmud.hr/24-ema-poziv-za-sudjelovanjem/>
Pristup stranici: 20. 3. 2019.
7. Predavanje *Vegeta 1959. – 2019.: Od Ozehe do holograma*. Koprivnica, Galerija Mijo Kovačić, 19. 4. 2019.,
Predavač: Draženka Jalšić Ernečić

jar from 1961, and a glass jar with a label from 1964. The creative graphic design of the 1959 Podravka Price List, whose author was Ozeha's graphic designer and illustrator Vladimir Fleck, was also exhibited as a comparative advertising material. The illustration on the back of the price list of the 1959 Podravka product range features an illustration of a shelf with Podravka products, including a distinctive blue box with the chef⁴. A couple of advertisement boards from 1961, which were taken for the Zagreb Fair by Ozeha's external associate, the studio photographer Ivan Šef from Koprivnica⁵.

Nutrition⁶ as the topic of the Educational museum activity organised for the International Museum Day 2019, hosted by the Koprivnica Town Museum, was the ideal opportunity to present the topic of Vegeta, packaging design and graphic design and its impact on the culture of nutrition in the broadest sense of the term: from tradition, social and historical context all the way to its influence. Vegeta, a vegetable-based food-seasoning, now celebrating its 60th year of existence, was presented as the topic of the lecture Vegeta 1959 – 2019: from Ozeha to the Hologram, which was held on 19 April 2019 at the Mijo Kovačić Gallery⁷. On this occasion, a small overview exhibition of historic(al) packaging from the museum and private collections was presented, while the emphasis was put on the importance of Vegeta as a food-seasoning powder that, in the second half of the 20th century, changed the way we prepared food and used spices. In addition to that, the emphasis was put on the packaging appearance and design from Podravka's affirmative period, the orientation towards America and the European West, and the importance of cooperation with the Zagreb-based agency Ozeha as the most important advertising agency in this region. The research of the industrial and graphic design of a single product is the research of the spirit of the times, change in communication through visual elements and interaction with consumers.

On the example of Vegeta's six decades of packaging design, graphic design and the means of communicating with consumers, one can present the space, time and people, not just the well-thought-out economic and communication strategies that reflected the change in tastes and new market demands. The six decades of existence of this brand, which became widely recognisable, is a fact which is deemed admirable on both the local and global level. All the accomplishments and achievements in the six decades of Vegeta's existence speak in

4. JALŠIĆ ERNEČIĆ, DRAŽENKA: 2018, *Ibid.*
5. Subsequent inscription on the back of the photographs.
6. <http://hrmud.hr/24-ema-poziv-za-sudjelovanjem/>
Accessed on: 20 March 2019
7. Lecture Vegeta 1959 – 2019, From Ozeha to the Hologram. Koprivnica, Mijo Kovačić Gallery, 19 April 2019, lecturer: Draženka Jalšić Ernečić

1961. / 1961
Vegeta 40
staklena bočica /
Vegeta 40 Glass Jar

AUTOR FOTOGRAFIJE /
AUTHOR OF THE
PHOTOGRAPHY
Ivan Šef





tehnologa i tehnologa za razvoj ambalaže, kreatora i grafičkih dizajnera, stručnjaka za marketing i oglašavanje, *produkt i brand managera*, kreativnih i umjetničkih direktora, stručnjaka za različite medije i komunikaciju... Ideja, istraživanje i razvoj, postavljanje ciljeva, razrada projekta, povezivanje činjenica i preispitivanje svake pojedine faze razvoja novog proizvoda, a potom i novog dizajna ambalaže važni su za postavljanje i promicanje vrijednosti i koncepcije *Kompanije sa srcem* koja je ugrađena u same temelje Podravke. *Koprivnica je grad Vegete*. Povremeni krizni trenutci ili krive procjene koje su se u određenom trenutku činile savršenima dio su *vitalizma* Vegete na kojem je prehrambena industrija Podravka temeljila svoj razvoj. Posebna je priča industrija u kojoj su lokalna tradicija i globalni trendovi jednako važni, kao i znanstvenici u istraživanju i razvoju proizvoda i ambalaže, radnici u proizvodnji, stručnjaci u marketingu, oglašavanju i prodaji, *ljudi iz agencije* i potrošači. *Agencijski dizajn priča je za sebe*. Vegetina *baštinska priča* priča je o industrijskom, komercijalnom i agencijskom dizajnu u kojem dizajn ambalaže i povijest oglašavanja počinju *sutra*, sa svakom novom tehnološkom, tehničkom, tržišnom, pravnom, komunikacijskom i vizualnom inovacijom.

U prvom dijelu izložbe rekonstruirana je vremenska crta, ali i *vizualni kôd vremena* u kojem je Vegeta 1959. kao novi prehrambeni proizvod stavljena na tržište. Izvori i utjecaji na stvaranje samog proizvoda, a potom izgled, odnosno likovno i grafičko rješenje ambalaže stilom i načinom pripadaju hrvatskom primijenjenom grafičkom dizajnu druge polovice pedesetih godina. Elementi primijenjene reklamne grafike, ilustracija, tipografija, odabir boja, zaštitni znak i logotip tvrtke koji se pojavljuju na prvoj kartonskoj kutijici iz 1959., kreiranoj u jednom od umjetničkih ateljea zagrebačkog Oglasnog zavoda Hrvatske⁸, osnova su svih ostalih likovnih grafičkih rješenja koja su nastala kao redizajn *nultog* primjerka iz 1958. godine. Varijacije grafičkih rješenja etikete za staklene bočice iz 1961., 1962., 1963., 1964. i 1966. odnose se na izgled zaštitnog znaka Podravke (srce – štit), tipografiju marke proizvoda *Vegeta 40* (rukom iscertana *slova fonta* inspirirana kineskom kaligrafijom) te na *veseljaka s kuharskom kapom*. Varijacije su nastale s namjerom poboljšanja komunikacije s korisnicima i koji vrlo vjerojatno predstavljaju radove različitih *Ozehinih* autora; među njima autorstvo Vladimira Flecka (1959.) i Dušana Bekara (1963., 1964., 1966.) možemo sa sigurnošću potvrditi na temelju dokumentacije. Zanimljivo je da su praćenje tržišta i mišljenje potrošača od prvih dana postojanja novog dodatka jelima za Podravku bili vrlo važni. Primjedbe su se ozbiljno uvažavale i implementirale u novi redizajn, što je ostala uobičajena

8. OZH; O-ZE-HA

favour of teamwork, just like all of the research participants, who have taken part in its development in the past sixty years and contributed to the creation of Vegeta's products and its name. The importance of the collective and cooperation of food technologists and packaging development technologists, creators and graphic designers, marketing and advertisement experts, product and brand managers, creative and artistic directors, various media and communication experts, as well as the idea, research and development, goal setting, project development, piecing the facts together and reviewing every single stage of new product development, followed by the review of the new packaging design, are important for setting and promoting the values and the concept of the Company with a Heart, which is built into the very foundations of Podravka. Koprivnica is the city of Vegeta. The occasional moments of crisis or miscalculations, which at some point in time seemed perfect, are a part of Vegeta's vitalism, which was the basis for Podravka Food Industry's development. The industry in which the local tradition and global trends are just as important as the scientists in the research and development of products and packaging, production workers, marketing, advertisement and sales experts, agency people and consumers, is a special story. Agency design is a story in itself. Vegeta's heritage story is a story of industrial, commercial and agency design, in which the packaging design and advertising history begin tomorrow, with each new technological, technical, market, legal, communication and visual innovation.

The first part of the exhibition shows a reconstructed timeline, as well as the visual code of the time when Vegeta was placed on the market as a new food product (in 1959). The sources and influences on the creation of the product itself, followed by its appearance, that is, the visual graphic design of the packaging, with its style and manner belong to Croatian applied graphic design of the second half of the 1950s. The elements of applied advertising graphics, illustration, typography, colour selection, trademark and company logo appearing on the first cardboard box from 1959, created in one of the artistic studios of the Ozeha agency in Zagreb⁸, are the basis for all other visual graphic designs which were created as a redesign of the 1958 original template. Variations of the graphic designs for glass jar labels from 1961, 1962, 1963, 1964 and 1966 are related to the appearance of Podravka's trademark (heart-shield), the Vegeta 40 typography (hand-drawn font letters inspired by Chinese calligraphy) and the merry character with a chef's hat. They were created with the intention of improving communication with customers and are very likely the work of various Ozeha's designers, among which we can definitely confirm the authorship of Vladimir Fleck (1959) and Dušan Bekar (1963, 1964, 1966) on the

8. OZH; O-ZE-HA

pozitivna praksa Podravkinih timova za razvoj ambalaže i način komunikacije s korisnicima punih šezdeset godina.

Uspješnost Vegete leži u poznavanju realnosti lokalne privrede, ali i prepoznavanju *odlučujućeg trenutka*⁹, sinergije znanja novih prehrambenih tehnologija, marketinga, oglašavanja i komunikacije. Poznavanje i prepoznavanje *odlučujućeg trenutka* u svakom novom desetljeću Vegete kroz punih šest desetljeća rezultat su rada, iskustva i znanja kojima je zajednički nazivnik *kontinuitet* na svim poljima djelovanja. Trajnost i prihvaćenost Vegete kao dodatka jelima koji je postao sinonim za originalni i prepoznatljiv način Hrvatske imaju slojevitou priču: znanstveno-istraživačku, prehrambeno-tehnološku te ekonomsku na području istraživanja tržišta, prodaje, marketinga i oglašavanja. U tom kompleksnom procesu industrijski dizajn i oblikovanje ambalaže te dizajn likovnih i grafičkih rješenja dio su timskog rada u kojem se nadopunjuju iskustva i znanja različitih struka. Primijenjena grafička umjetnost i likovno-grafičko rješenje proizvoda čine tek mali dio vrlo složenog interdisciplinarnog procesa u kojem se propagandno i likovno rješenje nadopunjuju, a kreativni direktor, dizajner, ilustrator i tipograf važni su *kotačići* preciznog industrijskog mehanizma koji se pokreće s pomoću različitih zahtjeva kojima su dobit i prodaja proizvoda krajnji cilj.

9. Termin *odlučujući trenutak* (engl. *the Decisive Moment*) potječe iz rečenice 'Nema ničeg na svijetu što nema odlučujući trenutak' koju je u svojim memoarima zapisao Jean-François Paul de Gondi, kardinal de Retza u 17. stoljeću, a koju je Cartier-Bresson izdvojio kao glavnu uvodnu misao svoje kultne knjige iz 1952. godine u kojoj je objavio portfelj sa 126 fotografija s Istoka i Zapada te ga primijenio na svoj fotografski stil. Cartier-Bresson naglašava *simultano prepoznavanje važnosti događaja, ali i precizne organizacije oblika koja daje tom događaju odgovarajući izražaj*. Upravo se taj *kreativni djelić sekunde* dogodio u Podravki između 1955. i 1958., u isto vrijeme. (op. a.)

basis of the documentation. Interestingly enough, since market and consumer opinion monitoring was extremely important to Podravka, even from the early days of the new food-seasoning product, the negative comments were taken very seriously and they were implemented into the redesign, which continued to be a common positive practice of Podravka's teams for packaging development and communication with customers for sixty years.

Vegeta's success lies in being aware of the reality of the local economy, but also in its ability to recognize the decisive moment⁹, the synergy of knowledge of new food technologies, marketing, advertisement and communication. Being aware of and recognising the decisive moment in every new decade of Vegeta has been the result of work, experience and knowledge for the last six decades, whose common denominator is continuity in all fields of activity. The sustainability and acceptance of Vegeta as a food-seasoning product, which became synonymous with the original and distinctive Croatian condiment, has a multi-layered story related to scientific research, food technology, and economy in the field of market research, sales, marketing and advertising. In this complex process, the industrial design and packaging design, as well as the design of visual and graphic solutions, are a part of teamwork in which the experiences and knowledge of different professions complement each other. Applied graphic art and visual and graphic designs for the product constitute only a small part of a very complex interdisciplinary process, in which the propaganda and the visual design complement each other, and in which the creative director, designer, illustrator and typographer represent important wheels of a precise industrial mechanism, which is driven by various requirements whose ultimate goal is profit and product sales.

9. *The term decisive moment comes from the sentence 'There is nothing in the world which does not have its decisive moment', which was written in the 17th century by Jean-François Paul de Gondi, Cardinal de Retz, in his memoirs and which was highlighted by Cartier-Bresson, as a keynote introduction to his 1952 cult book in which he published a portfolio with 126 photographs from the East and the West and applied it to his style of photography. Cartier-Bresson emphasises the simultaneous recognition of the importance of the event, as well as the precise organisation of the form which gives that event a proper expression. It was this very creative split of a second that happened in Podravka between 1955 and 1958, at about the same time. (author's comment)*





1956. / 1956
Istraživanje i razvoj – Pavle
Gaži, inženjer / *Research and
Development – Pavle Gaži, engineer*
Muzej prehrane Podravka
/ *Podravka Food Museum*

AUTOR FOTOGRAFIJE
/ AUTHOR OF THE
PHOTOGRAPHY
Ivan Šef

Godina prva, 1959. Pretpovijest Vegete i početak

Vegeta, najpoznatiji hrvatski dodatak jelima, u svojoj je originalnoj recepturi stvorena u tvorničkom laboratoriju koprivničke Podravke. Povijest Vegete seže u pedesete godine 20. stoljeća, kada je tim stručnjaka okupljen u tvorničkom laboratoriju Podravke oko prof. Zlate Bartl između 1955. i 1958. godine stvorio novu kombinaciju dodatka jelima na bazi sušenog povrća i soli. Radi se o jednostavnoj, ali jedinstvenoj mješavini sušenog povrća, soli i začina, kojoj vitamin *riboflavin* daje prepoznatljivu zlatnožutu boju. Istraživanje je dovršeno 1958., a već 6. veljače 1959. novi dodatak jelima dobio je sanitarnu dozvolu NR Hrvatske za industrijsku proizvodnju i plasiranje na tržište. U isto su vrijeme pioniri hrvatskog marketinga u koprivničkoj Podravki i zagrebačkom zavodu za oglašavanje *Ozeha* (prvoj reklamnoj agenciji) radili na imenu nove marke proizvoda, oblikovanju prve ambalaže i grafičkom dizajnu kartonske kutijice prepoznatljive plave boje. Godine 1959. stvorena je nova marka proizvoda koja će u sljedećih šest desetljeća postati legenda prehrambene industrije u Hrvatskoj i ovom dijelu Europe. Za istraživanje najranijeg razvoja pakiranja i ambalaže Vegete važan izvor podataka za proučavanje rane Vegetine ambalaže čine stari **cjenici i katalozi** proizvoda u kojima je popisana paleta proizvoda namijenjena prodaji, odnosno specifikacija ambalaže. Primjerice, *Ozehin* cjenik¹⁰ iz 1959. koji je kao materijal pripremljen za predstavljanje Podravkinih proizvoda na Zagrebačkom velesajmu u paleti proizvoda **jušni koncentрати** po prvi put navodi novi proizvod **Vegeta 40**, a kao oblik pakiranja navodi *vrećicu, briket i limenu kutiju*, dok cjenik proizvoda iz 1961.¹¹ istog likovnog rješenja naslovnice koju potpisuje *Ozehin* vanjski suradnik, dizajner Vladimir Fleck u ponudi *Podravkinih koncentrata* u paleti proizvoda *Vegeta 40* navodi *bočicu, kesicu, briket* i dvije veličine *limenke*, manju za 60 obroka i veću za 220 obroka. Ozbiljan rast marke proizvoda *Vegeta 40*

10. PODRAVKA (ZNAK S MERKUROVIM KRILIMA) CJENIK KVALITETNA SIROVINA – KVALITETAN PROIZVOD
Koprivnica, Podravka Prehrambena industrija, 1959.
11. CJENIK KVALITETNA SIROVINA – KVALITETAN PROIZVOD
Podravka, Prehrambena industrija – Koprivnica, 1961.
U napomeni je navedeno da se cijene proizvoda smatraju važećima od 10. 9. 1961., pa možemo pretpostaviti da se radi o materijalu za jesenski Zagrebački velesajam.

The First Year, 1959

Vegeta's prehistory and its beginnings

Vegeta, the most famous Croatian food-seasoning powder, was created in the factory laboratory of the Koprivnica company Podravka. Vegeta's history dates back to the 1950s, when a team of experts gathered around the professor Zlata Bartl in Podravka's factory laboratory between 1955 and 1958 and created a new combination of food-seasoning powder which was based on dried vegetables and salt. It is a simple, but unique mixture of dried vegetables, salt and spices, with a distinctive golden-yellow colour which comes from the vitamin riboflavin. The survey was completed in 1958, and as early as 6 February 1959, a new food-seasoning powder obtained a sanitary permit for industrial production and marketing from the People's Republic of Croatia. At the same time, the pioneers of Croatian marketing at the Koprivnica company Podravka and the Zagreb Ozeha agency (the first advertising agency) were working on the name for the new brand, the design of the first packaging and the graphic design of the distinctive blue cardboard box. In 1959, a new brand which would become the legend of the food industry in Croatia and this part of Europe over the next six decades was created. The old **price lists and product catalogues** listing the product range intended for sale and the packaging specification, are an important source of data for researching the earliest development of Vegeta's packaging. For example, Ozeha's price list¹⁰ from 1959, which was prepared for the presentation of Podravka's products at the Zagreb Fair, lists, for the first time, the new product in its product range of **soup concentrates – Vegeta 40**, and includes the bag, cubes and tin box. The product price list from 1961¹¹, with the same visual design of the cover, was designed by Ozeha's designer Vladimir Fleck, and it specifies the Podravka's concentrates product range of the Vegeta 40 which contains the jar, pouch, cubes and two sizes of the can – a smaller one for 60 meals and a bigger one for 220 meals. The serious growth of the Vegeta 40

10. PODRAVKA (MERCURY WINGS SIGN) PRICE LIST
QUALITY RAW MATERIAL – QUALITY PRODUCT
Koprivnica, Podravka Food Industry, 1959
11. PRICE LIST QUALITY RAW MATERIAL – QUALITY PRODUCT
Podravka, Food Industry – Koprivnica, 1961
The note states that product prices are valid from 10 September 1961, so we can assume that these are the materials prepared for the Autumn Zagreb Fair.

u šezdesetim godinama potvrđuje cjenik proizvoda otisnut u Koprivničkoj tiskari 1967.¹² u kojem se *Vegeta 40*, kao posebna kategorija *Dodatak jelima (začini)*, prodaje u paleti od sedam različitih oblika pakiranja, *bočicama* od 75 i 140 grama, *plastičnoj dozi* od 75 grama, *vrećici* od 75 grama te tri varijante *limenke*.¹³

Ambalaža Vegete u svakom desetljeću svojeg postojanja odraz je prostora, vremena, znanja i multidisciplinarnosti kojoj je krajnji cilj prodaja poruke i proizvoda. Multidisciplinarnost kao ideju i način djelovanja već je u prvim danima postojanja marke proizvoda implementirao **prvi tim za Vegetu**, ing. Pavle Gaži, prof. Zlata Bartl, Dušan Mrvoš, Veljko Klašterka, Ivan Živko, Ivan Paprika, Zlatko Benotić i grafički dizajner(i) koji su pripadali *Ozeginom krugu* pedesetih i šezdesetih godina 20. stoljeća¹⁴. Iz današnje je perspektive teško govoriti o autorstvu prvih idejnih likovnih rješenja Vegete, zato što su u likovno rješenje ugrađeni osnovni postulati reklamne grafike (grafičkog dizajna) koji su odraz *reklamne umjetnosti* i tržišne komunikacije onog vremena, koja je uglavnom odabirala tradicionalna, figurativna i narativna rješenja. Nasmiješeni kuhar, tanjur ili zdjela s juhom te srce-štit na kartonskoj kutijici *brenda Vegeta 40* iz 1959. pripadaju narativno-figurativnom obrascu, dok je odabir plave plohe za ambalažu prehrambenog proizvoda krajem pedesetih godina bio inovativni odmak od uobičajenog odabira boja. Prema izjavama i sjećanjima sudionika¹⁵, idejno i likovno rješenje ambalaže razvijalo se timskim radom i nerijetko je ideju jednog umjetnika grafički razrađivao drugi crtač, ilustrator ili tipograf, dok su se likovne i grafičke nedoumice rješavale internim natječajem unutar agencije. Tako usmena predaja uz prvu kartonsku kutijicu iz 1959. godine veže nekoliko imena, od Dušana Mrvoša kao kreativnog direktora, Zlatka Benotića koji je *navodno*¹⁶ autor nultog predloška lika kuhara s leptir mašnom, Milana Vulpea, Vladimira Flecka (autor prve ilustracije s prikazom kutijice *Vegete 40* iz 1959.), Franje Flecka i Dušana Bekara, za kojeg se pouzdano zna da je **autor rješenja zaštitnog znaka srce-štit** iz 1963. i friza srca iz sredine sedamdesetih.

12. CJENIK od 10. 1. 1967.
Koprivnica, Prehrambena industrija Podravka;
Koprivnička tiskara, 1967., 1
13. Limenka 1/1 kg (330 – 340 obroka), limenka 0,50 kg (165 – 170 obroka) i limenka 2/1 kg (630 – 680 obroka). 1967., 1.
14. Ferdo Bis, Zvonimir Faist, Andrija Maurović, Milan Vulpe, Franjo i Vladimir Fleck, Dušan Bekar i drugi.
15. Ing. Pavle Gaži. Razgovori i sjećanja. Koprivnica, 2018.
16. Za sada nisu pronađeni pisani dokumenti koji bi potvrdili ili odbacili ovaj navod. U fototeci Muzeja prehrane Podravke postoji niz dokumentarnih fotografija koje prikazuju izložbene panoe namijenjene dućanima na kojima inskripcija na poledini navodi da ih je rukom oslikavao Zlatko Benotić koji je, kao radnik Podravke, izvodio pismoslikarske i aranžerske poslove uređenja izloga dućana i sajamskih štandova. Posebno su zanimljive inskripcije koje navode godinu i ime trgovine za koju je pano oslikan.

brand in the 1960s is evident in the product price list printed at the printing house Koprivnička tiskara in 1967¹², in which Vegeta 40 is sold under the special category Food-seasoning powder (spices) in a range of seven different packaging forms – the jars of 75 and 140 grams, plastic doses of 75 grams, bags of 75 grams and three varieties of the can.¹³

In every decade of its existence, Vegeta's packaging is a reflection of space, time, knowledge and multidisciplinary, whose ultimate goal is to sell the message and products. Multidisciplinary was implemented by the **first Vegeta team**, in the early days of the brand, as an idea and a way of acting. The team consisted of Pavle Gaži, engineer, Zlata Bartl, professor, Dušan Mrvoš, Veljko Klačterka, Ivan Živko, Ivan Paprika, Zlatko Benotić and the graphic designer(s) which belonged to Ozeha's circle of the 1950s and 1960s¹⁴. From today's perspective, it is difficult to speak about the authorship of Vegeta's first conceptual visual designs, because the basic postulates of advertising graphics (graphic design), reflecting the advertising art and market communication of that time which mainly chose traditional, figurative and narrative solutions, were incorporated into the visual design. The smiling chef, the plate or the bowl of soup and the heart-shield on the 1959 Vegeta 40 cardboard box all belong to the narrative-figurative form, while the blue colour of food packaging in the late 1950s marked an innovative shift in the colour scheme which was typically used at that time. According to the statements and the memories of the participants¹⁵, the preliminary visual packaging design was developed through teamwork and the idea of a particular artist was often graphically developed by another drawing artist, illustrator or typographer, while the visual and graphic issues were often solved through an internal competition within the agency. Because of this, the oral tradition attributes the first cardboard box from 1959 to various authors, from Dušan Mrvoš as the creative director, Zlatko Benotić, who is allegedly¹⁶ the author of the original template of the chef with a bow-tie, Milan Vulpe, Vladimir Fleck (the author of the first illustration depicting the 1959 Vegeta 50 box), Franjo Fleck and Dušan Bekar, who is definitely known as **the author of the 1963 heart-shield** trademark design and the heart frieze from the mid-1970s.

12. PRICE LIST of 10 January 1967, Koprivnica, Food Industry Podravka; Koprivnička tiskara, 1967, 1
13. A can of 1/1kg (330 – 340 meals), a can of 0.50kg (165 – 170 meals) and a can of 2/1kg (630 – 680 meals). 1967, 1
14. Ferdo Bis, Zvonimir Faist, Andrija Maurović, Milan Vulpe, Franjo and Vladimir Fleck, Dušan Bekar and others.
15. Pavle Gaži, engineer. Interviews and memories. Koprivnica, 2018
16. No written documents have been found so far to confirm or dismiss this statement. At the photo library of the Podravka Food Museum, there is a series of documentary photographs showing the exhibition billboards intended for shops, on which the inscription on the back states that they were hand painted by Zlatko Benotić, who, as Podravka's employee, carried out the painting and arranging tasks of window display and stands at the fairs. What is particularly interesting in this matter are the inscriptions which list the year and name of the store for which the billboard was painted.



GETA
RAVKA začin
vako jelo

POD



1961. / 1961
Podravka Proletni
Zagrebački velesajam
/ Podravka Zagreb Spring Fair
Muzej prehrane Podravka
/ Podravka Food Museum

Vegeta već u prvom desetljeću postojanja svoju *umjetnost uvjeravanja*¹⁷ prepušta stručnjacima marketinga Podravke i zagrebačkoj agenciji *Ozeha*¹⁸, u kojoj su grafički dizajneri oblikovanju ambalaže pristupali analitički. Svaki je dizajn i redizajn ciljano uspostavljao pozitivan odnos s potrošačima, čime su *neverbalni likovni elementi* za koje su bili zaduženi kreatori likovnih rješenja i ilustratori u svojoj jednostavnoj narativnosti uspostavili emotivnu i trajnu vezu između proizvoda i korisnika. *Ikonološki zadani elementi* kao konstanta u likovnim rješenjima Vegetinog dizajna ambalaže, crveno srce (srce-štit i friz srca), nasmiješeno ljudsko lice (kuhar koji veselo namiguje i rukom pokazuje znak izvrsnosti ili fotografija Japanke zagonetnog osmijeha), rješenja s ili bez povrća (mrkva, pastrnjak, luk, krumpir, celer, rajčica, poriluk, paprika, peršin), kanoni su agencijskog dizajna i dizajna u prehrambenoj industriji koje dizajneri na osobnoj razini mogu smatrati ograničavajućim elementima umjetničke slobode. No na komunikacijskoj su razini upravo to elementi koji govore internacionalnim, globalno razumljivim jezikom slike. Zapravo je tek prepoznatljiva plava boja¹⁹ pozadine, za koju je pedesetih godina u prehrambenoj industriji trebalo dizajnerske (umjetničke) i marketinške (komunikacijske) hrabrosti, posebnost kojom se Vegeta izdvojila i razlikovala na policama u dućanima. Plava boja koju je 1958. godine odabrao i odredio za sada neutvrđeni grafičar iz umjetničkog ateljea *Ozeha*, još je jedan *tajni sastojak* Vegete o kojem možemo govoriti kada govorimo o temi agencijskog dizajna.

Sustavna dokumentacija o razvoju proizvoda, a potom i marke proizvoda *Vegeta 40* ne postoji, a osim suradnje *Prehrambene industrije Podravka* i *Oglašivačkog zavoda Hrvatske* koja traje od 1947. imena *Ljudi iz agencije* povijest Podravke nije zabilježila, što je karakteristika *komercijalnog agencijskog dizajna* u kojem su dizajneri ambalaže i grafički dizajneri, ilustratori i tipografi tek *dobavljači* čije autorsko pravo nije upitno, ali nije ni bitno, jer je dio šire slike kojoj je cilj prodaja proizvoda. Muzej prehrane Podravka raspolaže djelomice sačuvanom građom prikupljenom tijekom 1980-ih, prilikom formiranja muzeja, u kojoj se nalaze

17. Naslov istoimene izložbe održane u zagrebačkom Muzeju za umjetnost i obrt.
Umjetnost uvjeravanja: oglašavanje u Hrvatskoj 1835. – 2005. Zagreb, MUO, 12. 6. – 30. 7. 2006.
18. Dušan Mrvoš je, kao ekonomski savjetnik i kreativni direktor, s timom stručnjaka različitih profila razvijao jasnu ideju proizvoda. Osnova imena, od engleske riječi *vegetables*, dodatno potvrđuje globalni pristup propagandnom rješenju, koje je prisutno i u likovnim elementima ambalaže.
19. SUDAR, JOSIP; KELLER, GOROSLAV: *Promocija: ekonomska propaganda, unapređenje prodaje, osobna prodaja, odnosi s javnošću, ekonomski publicitet.* Zagreb, *Informer*, 1991., 102 – 105., 107. – 113.

In the first decade of its existence, Vegeta leaves its art of persuasion¹⁷ in the hands of Podravka's marketing experts and the Zageb Ozeha agency¹⁸, in which the graphic designers have taken an analytical approach to packaging formation. Each design and redesign have purposefully established a positive relationship with consumers, through which the non-verbal visual elements, which were entrusted to the creators of the visual designs and the illustrators, managed to establish, in their simple narrative, an emotional and lasting connection between the product and the user. Iconologically defined elements, as a constant in the visual designs of the Vegeta's packaging, the red heart (heart-shield and heart frieze) and the smiling face (the cheerfully winking chef showing the ring gesture or the photography of the Japanese girl with a mysterious smile), the designs with or without vegetables (carrot, parsnip, onions, potatoes, celery, tomatoes, leeks, peppers, parsley) are canons of agency and food industry design, which the designers, on a personal level, may consider to be a limiting element to artistic freedom, but which, on a communication level, present the very elements speaking in an international, globally understandable image language. As a matter of fact, the distinctive blue colour of¹⁹ the background, which took a lot of designer (artistic) and marketing (communication) courage in the food industry of the 1950s, is a special feature which helped Vegeta stand out and made it more noticeable on store shelves. The blue colour, which was picked and set forward by an unknown graphic designer from the artistic studio Ozeha, is another secret ingredient of Vegeta that can be highlighted when talking about the agency design.

There is no systematic documentation for the development of the product and the Vegeta 40 brand, and apart from the cooperation of the Podravka Food Industry and the Ozeha agency, which started in 1947, the history of Podravka did not record the names of the agency people, which is a characteristic of commercial agency design in which the packaging designers and graphic designers, illustrators and typographers are mere suppliers whose copyright is not questionable, but at the same time, is not even relevant, because it is just a part of the bigger picture whose objective is to sell products. Podravka Food Museum is in the possession of partially preserved material collected in the 1980s during the process of the establishment of the museum,

17. *The title of the exhibition of the same name, which was held at the Zagreb Museum of Arts and Crafts. Umjetnost uvjeravanja: oglašavanje u Hrvatskoj 1835 – 2005, Zagreb, Museum of Arts and Crafts, 12 June – 30 July 2006*
18. *Dušan Mrvoš, economic consultant and creative director, developed a clear product idea with a team of experts of different profiles. The basis for the name comes from the word vegetables, which further confirms the global approach to the propaganda solution, which is also present in the visual elements of packaging.*
19. *SUDAR, JOSIP; KELLER, GOROSLAV: Promotion: Economic Propaganda, Improving Sales, Personal Sales, Public Relations, Economic Publicity. Zagreb, Informator, 1991, 102 – 105, 107 – 113*

rukom pisane bilješke koje uključuju sjećanja prof. Zlate Bartl²⁰. Bilješke se odnose na najranije razdoblje razvoja proizvoda od 1955. do 1958. i prve razvojne faze *Vegete 40* u razdoblju od 1960. do 1961., u kojima Zlata Bartl kao voditeljica tima za razvoj proizvoda podnosi iscrpna izvješća sa službenih putovanja i sajмова te bilješke o pojedinim fazama istraživanja i razvoja proizvoda te odabira adekvatne ambalaže²¹. O grafičkom dizajnu i likovnim rješenjima ne piše bilješke, pa je za pretpostaviti da konačni izgled proizvoda nije bio u njezinoj domeni djelovanja. Zanimljiv detalj odnosi se na jezik i upotrebu množine, u kojoj *mi* naglašava važnost kolektivnog djelovanja i izvještavanja u ime tima koji je u tvorničkom laboratoriju radio na razvoju proizvoda.

Vrijedno je i sjećanje Ivana Paprike²², objavljeno u lokalnim novinama povodom obljetnice. O prvobitnom nazivu *Vegeta 40* postoji niz urbanih legendi, a prema navodima samih sudionika u stvaranju hrvatske prehrambene legende, generalnog direktora Pavla Gažija, Ivana Gjereka i Ivana Paprike, nazivu je kumovao Ivan Živko, ondašnji predstavnik Podravke u Zagrebu. Postoji nekoliko priča o nastanku imena *Vegeta*, a svode se na skraćeni naziv izveden iz engleske riječi *vegetables* (povrće). U javnosti

20. Muzej prehrane Podravka // Zbirka ambalaže i arhivski omoti
21. BARTL, ZLATA: Studija o ambalaži.
Zadar, Institut za preradu ribe, 1967., 8. – 10.
Citat: Ambalaža je sve ono u što se može postaviti proizvod da se zaštiti od vanjskih utjecaja: bačva, kutija, boca, vreća, limenka, sanduk, tuba, košara itd. (...) Pakovanje je umjetnost, nauka i tehnologija pripreme proizvoda za transport, skladištenje i prodaju. Ono je sastavni dio procesa proizvodnje i ekonomičnosti proizvodnje i ono treba omogućiti, da se ispravan proizvod izruči korisniku.
22. PAPIRIKA, IVAN: U povodu 40. Godišnjice Podravke: Krstitke i rast *Vegete*. Koprivnica, Glasa Podravine, 1987. Izrezak iz novina, bez datuma.
*Citat: Kako je nastalo ime jednom Podravkinom visokokvalitetnom i nadaleko poznatom začinu? Vegeta se rodila... Kada? Pa, to se uglavnom zna i nema smisla o tome i ovom prilikom pisati, a zna se i tko ju je stvorio. Zbog toga će ovdje biti riječi o tome kako je došlo do imena *Vegeta*, tj. tko je bio kum na krstikama. Pa, krenimo redom. Jednog dana, nakon što je *Vegeta* stvorena, nazvao me telefonski drug Duško Mrvoš, ekonomski savjetnik Ozeha (Oglasnog zavoda Hrvatske) i dodao da odmah dođem k njemu. To sam i učinio. Kod njega sam u uredu već zatekao druga (Ivana) Živka, šefa Podravkinog predstavništva u Zagrebu.*
*– Prekosutra putujemo u Koprivnicu. U Podravki su stvorili neke nove proizvode, pa im, na temelju njihovih podataka trebamo dati nazive – reče mi, gotovo bez ikakvog uvoda. Dogovorili smo se da mu drug Živko i ja oponiramo, jer ćemo na taj način najbolje razjasniti problem sa svih strana. Ja sam, naime u to vrijeme bio lektor u Vjesniku i honorarni jezični savjetnik Ozehe. Nakon dugog raspravljanja suglasili smo se da najnoviji Podravkin začim nazovemo *Vegeta 40*, uz obrazloženje kako je taj proizvod vegetabilni glutamat, ako sam dobro zapamtio. Ali, dobro se sjećam da je dio sastojaka *Vegete* vrlo koristan za ljude iznad 40 godina. Odatle ono 40. Rasprava o tome započela je već u vlaku prema Koprivnici, a nastavljena je na sastanku u Podravki. Moram reći da je drug Mrvoš zaista bio stručnjak svoga posla. A nije ni čudo ako se zna da je prije rata bio vlasnik i direktor reklamnog zavoda *Publicitas*, te da je poslije rata prvi napisao knjigu o tome pod naslovom 'Reklama – propaganda – publicitet.'*

which contains handwritten notes including recollections of professor Zlata Bartl²⁰. The notes refer to the earliest period of product development from 1955 to 1958 and the first development phase of Vegeta 40 from 1960 to 1961, in which Zlata Bartl, as the head of the product development team, submits comprehensive reports from business trips and fairs, as well as the notes on particular stages of product research and development and the selection of adequate packaging²¹. She does not write about the graphic design and visual design, so it is to be assumed that the final appearance of the product was not within her scope of activity. An interesting detail relates to the language and use of plural, in which the pronoun ‘us’ emphasizes the importance of collective action and reporting on behalf of the team that worked on product development at the factory laboratory.

It is worth mentioning the memory of Ivan Paprika,²² which was published in the local newspaper on the occasion of the anniversary. There is a number of urban legends about the original name of Vegeta 40, and according to the participants of the creation process of the Croatian legend of the food industry, the general director Pavle Gaži, Ivan Gjerek and Ivan Paprika, the name was coined by Ivan Živko, the then-representative of Podravka in Zagreb. There are several stories about the origin of the name Vegeta, and most of them come down to

20. Podravka Food Museum // Collection of packaging and archive wrapping

21. BARTL, ZLATA: *Packaging study*.

Zadar, Institut za preradu ribe, 1967, 8 – 10

Quote: Packaging is defined as everything that a product can be placed into in order to be protected from external influences: a barrel, a box, a jar, a sack, a can, a crate, a tube, a basket, etc.

(...) Packaging is the art, science and technology of preparing products for transport, storage and sale. It is an integral part of the production process and the cost-effectiveness of production and it should enable the correct product to be delivered to the user.

22. PAPIRIKA, IVAN. U povodu 40. godišnjice

Podravke: Krstítke i rast Vegete.

Koprivnica, Glas Podravine, 1987. Newspaper excerpt, undated.

Quote: How did the name of Podravka’s certain high quality and globally known spice come into existence?

Vegeta was born... When? Well, that is a fairly common fact and there is no point to write about that here, and it is also commonly known who created it. That is why here, we will discuss how the name Vegeta came to be, i.e. who was the godfather at its christening.

So, let us start. One day, after Vegeta was created, a phone rang and my colleague Duško Mrvoš, Ozeha’s economic advisor, was on the other side and he told me that I should come visit him at once. And so I did. At his office I found my colleague (Ivan) Živko, the head representative of Podravka in Zagreb.

– ‘We are going to Koprivnica in two days’ time. They have created some new products at Podravka, so we must give them the names on the basis of their data’, that’s what he told me, almost with no introduction at all. We agreed that my colleague Živko and myself would offer opposing views on the matter in order to try and solve the issue and view it from all perspectives. At the time I worked as a proof-reader for Vjesnik and a part-time language advisor for Ozeha. After a long discussion, we came to a conclusion to call the Podravka’s new spice Vegeta 40, with an explanation that this product was a vegetable glutamate, if I remember correctly. But I do remember that

je malo poznato da se u Hrvatsku upravo u to vrijeme sa specijalističkog studija na području biotehnologije i marketinga na američkom Sveučilištu Berkeley vratio Pavle Gaži, čija su znanja i utjecaji vizualne kulture koju je upijao za vrijeme svog boravka na Zapadnoj obali²³ značajno utjecali na prve komercijalne fotografije i reklamne akcije. Naziv *Vegeta 40* (prema nekim navodima broj 40 ukazuje na životnu dob u kojoj je važna dobrobit začina obogaćenog vitaminima) u upotrebi je sve do 1971. godine, od kada se koristi naziv *Vegeta*.

Sjećanje Pavla Gažija²⁴, koji je dužnost generalnog direktora Podravke obavljao od 1959. do 1979. godine, posebno je važno i zanimljivo zato što se odnosi na *ljude iz agencije*, prije svega na Veljka Klašterku koji je bio generalni direktor *Ozehe* od 1945. do 1975. godine. Poznanstvo s Klašterkom datira iz razdoblja Drugog svjetskog rata, kada su Klašterka i Gaži bili partizanski kuriri, što je, objektivno, njihova prva suradnja na *polju komunikacije*. Njihova je suradnja nastavljena u poslijeratnom razdoblju tijekom pedesetih, šezdesetih i sedamdesetih godina. U tim razdobljima odnos Podravke i *Ozehe* možemo poistovjetiti s imenima Klašterke i Gažija te njihovim timovima koji su bili okrenuti prema SAD-u i europskom Zapadu. U Podravki je, uz istraživanje i razvoj proizvoda i pakiranja, marketing i oglašavanje, prodaju i plasman važnu ulogu imala prof. Zlata Bartl kao kreatorica novog proizvoda, dok je u *Ozehi* kreativni direktor Dušan Mrvoš, vrhunski stručnjak za reklamnu umjetnost, po vlastitoj procjeni okupljao timove za istraživanje i oblikovanje ambalaže, promotivne aktivnosti i komunikaciju pojedinih proizvoda, pa tako i *Vegete*. Taj se otvoreni koncept agencijskog dizajna nije bitno promijenio ni danas i u njemu, zapravo, leže snaga i *vitalizam*. Istraživanje o stručnjacima i vanjskim suradnicima *Ozehe* koji su pridonijeli razvoju *Vegete* nije nimalo jednostavno zato što arhiva agencije koja je djelovala od 1945. do 1995. u zgradi na Jelačićevom trgu

Eto, tako je krštena Podravkina Vegeta. Što se tiče njenog poroda, o tome najbolje znaju Podravkaši. Ubrzo se pokazalo da je Vegeta jedno vrlo živahno i prodorno stvorenje. Neobično je brzo osvojila cijelo jugoslavensko tržište, a u podravskom kraju mogli ste je, uz sol i papar, naći gotovo na svakom stolu i u svakoj kući. Ubrzo je prešla i državnu granicu, pa je – zajedno s Podravkinim juhama i drugim proizvodima – možete naći na tržištu SAD-a, dalekog Hong Konga i drugdje. Ozeha, a posebno njen kum drug Mrvoš, stalno je pratio njen rast i nova tržišta osvajanja, kao i sve ostalo vezano uz nju. Vegeta je vrlo brzo postala simbol kulinarnstva upravo zbog svoje visoke ujednačene kvalitete (...)

23. Boravak u sjevernoj Kaliforniji, posebno multikulturalnost i otvorenost San Francisca i Berkeleyja, 1958. godine izvršili su presudni intelektualni i kulturološki utjecaj na ing. Pavla Gažija, što je postalo evidentno tek s pola stoljeća vremenskog odmaka.
24. Pavle Gaži. Razgovor, 7. 11. 2018.

the fact that it comes from the abbreviated form of the word 'vegetables'. It is not commonly known that at that time, Pavle Gaži had returned to Croatia from his specialist study visit related to biotechnology and marketing at the Berkley University in the USA²³. His knowledge and influence of the visual culture he gained during his stay on the West Coast, made a significant impact on the first commercial photographs and promotional actions. The name Vegeta 40 (according to some accounts, the number 40 indicates the age at which the benefits of the spice enriched with vitamins were highly important) was used until 1971, and after that year the name Vegeta started to be used.

The memory of Pavle Gaži,²⁴ who was the general director of Podravka from 1959 to 1959, is especially important and interesting because it refers to the agency people, and primarily to Veljko Klašterka, who was the CEO of Ozeha from 1945 to 1975. His cooperation with Klašterka dates back to the World War II, when Klašterka and Gaži worked as partisan couriers, which was, objectively, their first form of collaboration in the field of communication. Their cooperation continued in the post-war period during the 1950s, 1960s and 1907s, in which we can connect the relationship of Podravka and Ozeha to the names of Klašterka and Gaži and their respective teams whose efforts were aimed at the U.S. market and the market of the European West. In addition to product and packaging research and development, as well as marketing and advertising, sales and product placement, professor Zlata Bartl had an important role in Podravka as the creator of the new product, while the creative director in Ozeha, Dušan Mrvoš, who was a top-notch expert in the art of advertising, brought together teams, at his own accord, for packaging research and design, promotional

a part of Vegeta's ingredients had various health benefits for people over the age of 40. This is where the '40' comes from. This discussion started in the train during our ride to Koprivnica, and we continued to discuss the matter at our meeting at Podravka. I must say that my colleague Mrvoš was a real expert in his field. But that fact is not surprising, if we take into account that before the war he was the owner and the director of the advertising agency Publicitas, and that after the war he was the first person to write a book about it, which was titled 'Reklama – propaganda – publicitet' ('Advertisement – propaganda – publicity').

So this is the story of Vegeta's christening. As far as the process of its birth is concerned, the best people to ask about that are Podravka's employees. Vegeta had soon proved to be a very lively and trenchant creature. It quickly conquered the entire market of Yugoslavia, and in the Podravina region you could find it, along with salt and pepper, on almost every table in every household. It soon crossed the state border, so along with Podravka's soups and other products it was available on the USA market, the faraway Hong Kong market and other places. Ozeha, and especially its godfather, our colleague Mrvoš, kept monitoring its growth and new markets conquered by Vegeta, as well as other things related to it. *Vegeta quickly became a symbol of the culinary art, precisely because of its high and uniform quality (...).*

23. *His stay in Northern California and especially the multiculturalism and the openness of San Francisco and Berkeley had a crucial intellectual and cultural influence on the engineer Pavle Gaži in 1958, which only became evident with a time lag of half a century.*
24. Pavle Gaži. Razgovor, 7 November 2018

u Zagrebu nije sačuvana²⁵. Djelomično su sačuvani samo osobni arhivi bivših *Ozehaša* i njihovih vanjskih suradnika.

U tom mi kontekstu pada na pamet često citirana misao **prof. Zlate Bartl** iz 1996. godine: *Sjećanje – to je košara puna općih dojmova, zamagljenih ili dotjeranih impresija... Bolje je svakako kad o vama, i to kada niste prisutni, pričaju drugi, vjerodostojnije je...* Stoga, istraživanje i tekst u kojem sam se vodila emotivno, sakupljajući razbacane dijelove slike, prebirući po osobnim sjećanjima sudionika Vegetine povijesti, bezbrojnim razgovorima²⁶ i uspomena iz osobnih arhiva (pa i onih mog oca koji je kao prehrambeni tehnolog i organizator proizvodnje u 20. stoljeću i sâm bio sudionik stvaranja *fenomena Vegete*) tek je mali korak koji nastoji podsjetiti i naglasiti koliko su živa povijest i osobni muzeji sjećanja važni. Čarobni kolačić koji *u potrazi za izgubljenim vremenom* oživljava sjećanja na ovim je prostorima Vegeta, sinonim prostora i vremena u kojem su bitne povijesne činjenice još uvijek skrivene u arhivima novije povijesti. Priča o dizajnu ambalaže i agencijskom dizajnu samo je jedna u nizu neispričanih muzejskih priča o industrijskoj baštini Hrvatske.

25. <https://www.rtl.hr/zivotistil/zanimljivosti/2749057/intervju-s-alirom-hrabar-oremovic-kako-su-se-stvarale-reklame-nase-mladosti/> 20. 11. 2017. Pristup stranici: 15. 10. 2018.
26. U razdoblju od 2018. do 2019. godine o sjećanjima, osobnim iskustvima i radu u tvornici Podravka razgovarala sam sa sudionicima povijesti među kojima su bili Pavle Gaži, Vladimir Kostjuk, Ivan Stanišić, Marijana Stanišić, Zlata Vucelić, Ivanka Biluš, Katarina Gaži Pavelić, Sonja Gaži Prpić, Jadranka Ivanković, Vlatka Martinović, Valent Vrhovski, Jasenka Vrhovski, Marcel Janeković, Josip Gregurić, Zoran Gošek, Vesna Želježnjak, Mario Tomiša, Renata Tomerlin, Saša Četković (Jozo Četković), Dunja Milošić Odobašić (Krsto Milošić), Dragica Jalšić (Josip Jalšić), Zvonimir Mršić, Branimir Zoraja, Slavko Henigsman, Josipa Štrmečki, Dijana Sabolović Krajina (Anica Sabolović), Nada Matijaško, Sašenka Vugrinec, Vesna Majerus, Milica Sinković (...) S nekim sugovornicima razgovori su bili kratki i jezgroviti, dok sam s nekima razgovarala više puta, o različitim temama i pitanjima koji su se odnosili na sjećanja i fragmente povijesti Podravke i Vegete. Odabir sugovornika nije bio nimalo jednostavan, između ostalog i zato što većinu *kazivača* usmene povijesti poznajem osobno dugi niz godina. Usmeni iskazi i priče kao izvor povijesnih podataka često su nesigurni, no provedeno istraživanje usmenih iskaza metodom usmene povijesti (engl. *oral history method*) imao je za namjeru zabilježiti emotivne i osobne odnose prema temi *kompanije sa srcem* i načinu na koji se taj odnos i način komunikacije odražavaju na Vegetu. Razgovori s nekim pojedincima koje za povijest Vegete smatram izuzetno važnima zapravo još uvijek nisu obavljeni iz različitih razloga, no oni usmeni iskazi koji su prikupljeni, iskorišteni su kao okvir prvog cjelovitijeg pregleda *priče o Vegeti* s posebnim naglaskom na oblikovanje ambalaže i kontekst industrijske baštine druge polovice 20. stoljeća.

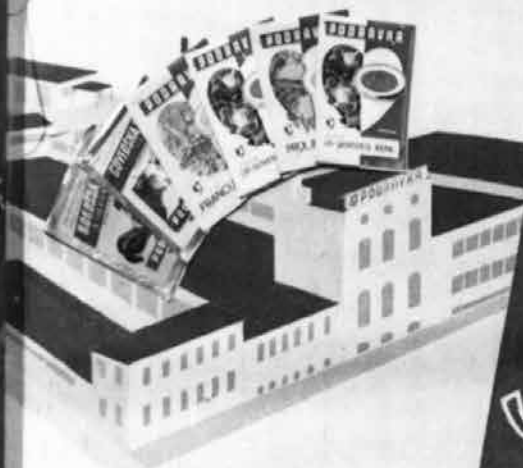
activities and communication for certain products, including Vegeta. This open concept of agency design stayed practically the same, even to this day, and it is the very concept which holds together the strength and vitalism of the company. The research on Ozeha's experts and external associates who contributed to the development of Vegeta is not an easy task, because the archive of the agency which operated from 1945 to 1995 in the building at the Ban Jelačić Square, was not preserved,²⁵ and the personal archives of former Ozeha's employees and their external associates were only partially preserved.

* * *

*In this context, I remember the often-quoted citation by **professor Zlata Bartl** from 1996: Memory – it is a basket full of general impressions, blurred or refined impressions... It is surely better when others are talking about you when you are not present, it is more credible... Therefore, the research and the text, which I have constructed on an emotional level, by collecting the scattered parts of the whole image, by flipping through the personal memories of the participants who played a significant part in Vegeta's history, and through numerous conversations²⁶ and memories from personal archives (including those that belonged to my father, who was a food technologist and production organiser in the 20th century and who helped create the phenomenon of Vegeta) were just a small step in trying to bring to attention and emphasise just how important the living history and personal museums really are. In this region, Vegeta is a magical cookie that, in search of lost time, brings memories to*

25. <https://www.rtl.hr/zivotistil/zanimljivosti/2749057/intervju-s-alirom-hrabar-oremovic-kako-su-se-stvarale-reklame-nase-mladosti/> 20 November 2017
Accessed on: 15 October 2018
26. *In a period from 2018 to 2019, I talked about the memories, personal experiences and working at Podravka with the participants in its history, including Pavle Gaži, Vladimir Kostjuc, Ivan Stanišić, Marijana Stanišić, Zlata Vucelić, Ivanka Biluš, Katarina Gaži Pavelić, Sanja Gaži Prpić, Jadranka Ivanković, Vlatka Martinović, Valent Vrhovski, Jasenka Vrhovski, Marcel Janeković, Josip Gregurić, Zoran Gošek, Vesna Želježnjak, Mario Tomiša, Renata Tamerlin, Saša Četković (Jozo Četković), Dunja Milošić Odobašić (Krsto Milošić), Dragica Jalšić (Josip Jalšić), Zvonimir Mršić, Branimir Zoraja, Slavko Henigsman, Josipa Štrmečki, Dijana Sabolović Krajina (Anica Sabolović), Nada Matijaško, Sašenka Vugrinec, Vesna Majerus, Milica Sinković, and others. The conversations with some of the interlocutors were brief and concise, while I had the chance to talk to some of them on several occasions about various topics and issues related to the memories and fragments of Podravka's and Vegeta's history. Choosing an interlocutor was not an easy task, because, among other things, I have personally known most of the presenters of oral history for many years. Oral testimonies and stories as a source of historical data are often uncertain, but the research into oral testimonies conducted using the oral history method aimed to capture the emotional and personal relationships regarding the topic of the company with a heart and the way in which that relationship and communication reflect on Vegeta. Interviews with some individuals that I consider extremely important to Vegeta's history are not published yet for various reasons, but those oral testimonies that have been collected were used as a framework for the first full review of the story about Vegeta, with particular emphasis on packaging formation and industrial heritage context of the second half of the 20th century.*

PODRAVKA



JUHE
MESNE KONZERVE
UKISELJENO POKRČE
MARMELADE



life. It is a synonym for space and time in which the historical facts, which are still hidden in the archives of the recent history, are extremely important. The story of packaging design and agency design is just one of those in a series of untold museum stories about Croatia's industrial heritage.

1967.

Reklamni pano Zagreb /
Window display Zagreb
Muzej prehrane Podravka /
Podravka Food Museum

AUTOR PANOJA /
AUTHOR OF DISPLAY
Zlatko Benotic



1962. / 1962
Zlata Bartl – Biro za
unapređenje proizvodnje /
Zlata Bartl – Production
Development Department
Muzej prehrane Podravka /
Podravka Food Museum



Šezdesete 1960. – 1969.

Šezdesete godine 20. stoljeća razdoblje su istraživanja, odrastanja i afirmativno razdoblje Vegete kao proizvoda koji još uvijek nije postao poznata marka. Između 1959. i 1961. kartonska ambalaža nije zadovoljavala visoke kriterije stručnjaka u istraživanju i razvoju. Tih je godina *Vegeta 40* redizajnirana u više navrata, a kao bitna razdoblja mogli bismo izdvojiti 1961./62., 1964., 1966. i 1969. godinu, što ide u prilog tezi kontinuiranog razvoja. Već je 1961. godine na Zagrebačkom velesajmu predstavljena nova ambalaža *Vegete 40*, staklena bočica s etiketom i novom ilustracijom kuhara, koju nalazimo na nizu komercijalnih fotografija prve polovice šezdesetih godina, prije svega na fotografijama Ivana Šefa, koje je snimao kao vanjski suradnik zagrebačke *Ozehe*. Radi se o fotografijama snimljenim za potrebe reklamnog materijala Zagrebačkog velesajma i oglašavanja u tiskanim medijima. Godine 1962. nastaje neznatno redizajnirana nova etiketa bočice, odnosno transportna etiketa što ide u prilog tezi praćenja i osluškivanja tržišta te spremnosti na brzo reagiranje i izmjene postojećih grafičkih rješenja, u čemu je važnu ulogu imala povezanost sa stručnim suradnicima *Ozehe*. Godine 1964. nastaje prvi novi dizajn vrećice od kombiniranih fleksibilnih ambalažnih materijala sa crvenobijelim srcem i kuharom. Vrećica tijekom pet desetljeća doživljava nekoliko redizajna i nebrojeno mnogo inačica te oblikovnih i jezičnih mutacija. Antologijska ambalaža Vegete, danas traženi kolekcionarski primjerak, zasigurno je limenka iz 1966. godine s fotografijom mlade Japanke u tradicionalnoj nošnji, što je aluzija na utjecaj Istoka. Pitanje autorstva fotografije i grafičkog likovnog rješenja ove ambalaže tek treba istražiti, a indicije ukazuju na *kreativni tim* zagrebačke *Ozehe*, u kojem se, u to vrijeme, uz Vegetu vrlo često vežu imena Josipa Sudara i Dušana Bekara, koji kao autori propagandnih i likovnih rješenja u to vrijeme surađuju na više projekata (Dušan Bekar i Josip Sudar su vanjski suradnici agencije, Josip Sudar od 1954. nije zaposlen u *Ozehi*).

Godina 1962. iz više je razloga iznimno važna za istraživanje i razvoj tržišta i marketinga Podravke, a posebno za *Vegetu 40* kao marku proizvoda. U zagrebački Centar za domaćinstvo dolazi Ivanka Biluš koja okuplja tim suradnika koji istražuju kulturu prehrane i prehrambene navike potencijalnih potrošača, istražuju klasična

The Sixties

1960 – 1969

The 1960s were a time of research, growing up and the affirmative period of Vegeta as a product which has yet to become a famous brand. Between 1959 and 1961, the cardboard packaging did not meet the high criteria of the research and development experts. In that period, Vegeta 40 was redesigned numerous times, and some of the important periods of its redesign are 1961/1962, 1964, 1966 and 1969, which confirms the thesis of continuous growth. In 1961, a new Vegeta 40 packaging was presented at the Zagreb Fair. It was a glass jar with a label and the new illustration of the chef, which can be found on a series of commercial photographs of the first half of the 1960s, primarily taken by Ivan Štef, who was an external associate of the Zagreb agency Ozeha. These were the photographs taken for the purpose of advertising material of the Zagreb Fair and advertisement in print media. In 1962, a slightly redesigned new label of the jar, that is, a transport label, was created, which supports the thesis of monitoring and listening to the market, as well as the willingness to react quickly and modify the existing graphic solutions, in which the connection with Ozeha's associates played an important role. In 1964, the first new bag design was made of combined flexible packaging materials with a red and white heart and a chef, which had undergone several redesigns and numerous variations of both design and language over a period of more than half a century. One of the items of Vegeta's anthological packaging, which nowadays presents an extremely sought-after collector's item, is most definitely a 1966 can depicting a photography of a young Japanese woman in a traditional costume alluding to the influence of the East. The issue of the authorship of the photography and the graphic visual design of this packaging has yet to be researched, and the indications point to the creative team of the Zagreb Ozeha agency, which was, at the time, often associated with the names of Josip Sudar and Dušan Bekar, who, as authors of propaganda and visual designs, collaborated on multiple projects.

1962 was an extremely important year for market research and development of Podravka and especially Vegeta 40 as a brand, for a number of reasons. Ivanka Biluš came to the Zagreb Household Centre (in Croatian: Centar za domačinstvo) and brought together a team of associates who researched the food culture and dietary habits of potential consumers, traditional meals and recipes which

jela i recepte koje prilagođavaju i mijenjaju dodavanjem Vegete, održavaju edukativne i pokazne radionice te vrlo studiozno pristupaju odabiru jela i izradi knjižica s receptima i funkcionalnih kuharica koje su imale važnu ulogu u prihvaćanju Vegete kao začina. Zagrebački Centar za domaćinstvo Podravke nije važan samo na razini kreiranja Vegetinih jela i reklamnih kampanja; njegovu ulogu treba sagledavati i na razini uloge koju je izvršio na prehrambene navike na ovim prostorima. Godine 1967. prvi izvoz Vegete u Mađarsku i Rusiju sramežljivo nagovještava budućnost globalno prihvaćenog i prepoznatog *hrvatskog začina*.

were adapted and modified with the addition of Vegeta, held educational and demonstration workshops and very carefully approached the choice of meals and preparation of recipe booklets which played an important role in the acceptance of Vegeta as a condiment. The Zagreb Household Centre was not only important on the level of creating meals with Vegeta and its advertising campaigns; it must also be viewed from the perspective of the role it had in the dietary habits of this region. In 1967, Vegeta's first exports to Hungary and Russia shyly signal the future of the globally accepted and recognized Croatian condiment.

DRAVKA.

KO



1963. / 1963
Podravka Zagrebački velesajam /
Podravka Zagreb Fair
Muzej prehrane Podravka /
Podravka Food Museum

PRIVNICA



**NI
ODRASLI
NI
DIJETE
NE MOGU
BEZ
VEGETE**

Sedamdesete 1970. – 1979.

Sedamdesete godine 20. stoljeća desetljeće su važnih odluka koje je na razini marketinga najčešće donosio generalni direktor Podravke Pavle Gaži. On je, osim na kvaliteti suradnje između *Podravke* i *Ozehe*, između 1971. i 1979. godine radio na jačanju stručnih kadrova i suvremenoj organizaciji poslovanja. Institut i marketing Podravke rastu i postavljaju nove trendove u prehrambenoj industriji. Sedamdesetih godina u Podravki se kao kreativno-komunikacijski odjel formira *Kreativni studio* (organizator i voditelj bio je dr. Dragutin Feletar) koji kreativce različitih profila okuplja u tim koji radi na stručnim i promotivnim tekstovima, katalogima i propagandnim materijalima Podravke. Godine 1975. agencija za ekonomsku propagandu *Apel* postaje zagrebački *OOOR Podravke*²⁷, a organizacijom rada u novoj poslovnoj sedmerokatnici u Koprivnici 1979. razdvaja se *Kreativni studio* i kao dio marketinga formiraju se *Likovni studio* i *Foto studio Podravke*. Dok *Likovni studio* pod vodstvom dizajnera Ivana Stanišića funkcionira kao kućni kreativni grafički i tipografski servis unutar marketinga, zadužen za kontrolu i kvalitetu dizajna i pripreme za tisak, *Foto studio Podravke* krajem sedamdesetih primjer je organizacije i opreme suvremenog komercijalnog fotografskog ateljea, pod vodstvom profesionalnog fotografa Vladimira Kostjuka, oko kojega se sedamdesetih i osamdesetih okupljaju pioniri budućeg medijskog dizajna u Koprivnici.

Godina 1971. bila je iznimno teška i prijelomna za Vegetu i njezine stručnjake okupljene oko istraživanja i razvoja proizvoda i ambalaže, stručnjake iz pravnog sektora, marketinga i oglašavanja te naposljetku prodaje proizvoda kao krajnjeg cilja industrijske proizvodnje. Godine 1971. marka proizvoda Vegeta 40 u jeku pokušaja preuzimanja dijela tržišta mijenja ime u Vegeta, a 1974. riješena je i pravna zaštita imena i tipografije. U isto vrijeme, zagrebačka agencija *Ozeha*, Podravkin stalni partner iz pedesetih i šezdesetih, radi na redizajnu ambalaže, ali i na vlastitoj preobrazbi u suvremenu *full service* agenciju. U novoosnovanom Kreativnom odjelu (1971.) i Odjelu za

27. FELETAR, DRAGUTIN: Prilozi za povijest Podravke. Koprivnica, 1980.

The Seventies

1970 – 1979

The 1970s were a decade of important decisions which were commonly made on the marketing level by Podravka's general director Pavle Gaži. In addition to the quality of cooperation between Podravka and Ozeha, between 1971 and 1979, he worked on the strengthening of professional staff and modern organization of business. Podravka's institute and marketing continued to grow and set new trends in the food industry. In the 1970s, the Creative Studio was established as a creative and communication department in Podravka. Its head and organiser was Dragutin Feletar, and the role of the department was to bring together creative professionals of different profiles into a team working on professional and promotional texts, catalogues and propaganda materials of Podravka. Apel became Podravka's Basic Organization of Associated Labour (BOAL) in Zagreb²⁷. In 1979, with the organisation of work in the new 7-floor business building in Koprivnica, the Creative Studio was divided into the Art Studio and Podravka's Photo Studio, which were both a part of the marketing department. While the Art Studio, whose head was the designer Ivan Stanišić, operated as an in-house graphic and typographic service within the marketing department, which was in charge of design control and quality and printing preparation in the late 1970s, Podravka's Photo Studio was an example of organising and equipping the contemporary commercial photographic studio, whose head was the professional photographer Vladimir Kostjuk, who, in the 1970s and 1980s, brought together the pioneers of future media design in Koprivnica.

1971 was an extremely difficult and ground-breaking year for the professionals who worked on product and packaging research and development, the legal sector, marketing and advertising, and, ultimately, product sales as the ultimate goal of industrial production. In 1971, in the midst of an attempt to take over a part of the market, the Vegeta 40 brand changed its name to Vegeta, and in 1974 the legal protection of its name and typography was resolved. Meanwhile, the Zagreb agency Ozeha, Podravka's permanent partner from the 1950s and the 1960s, worked on the packaging redesign and its own transformation into a contemporary full-service agency.

27. FELETAR, DRAGUTIN: Contributions to the Podravka History. Koprivnica, 1980

istraživanje tržišta (1972.) razvijaju se ideje na temelju kojih je oblikovan novi plavi dizajn Vegetine ambalaže iz 1972. koja će, uz kasniju funkcionalnu ambalažu, vizualno obilježiti cijelo desetljeće. Godine 1972. Vegeta se vraća plavoj boji i liku kuhara, osnovnom idejnom obrascu kojem ostaje vjerna do danas. Tom razdoblju pripada i grafičko rješenje u vidu kontinuiranog friza crvenobijelih srca iz sedamdesetih godina koji potpisuje zagrebački dizajner Dušan Bekar.

Za istraživanje povijesti Vegete i izgleda ambalaže važan je *Cjenik Podravkinih proizvoda* iz 1976. godine zbog kvalitetnih komercijalnih fotografija u boji²⁸ na kojima je prikazana cjelokupna paleta proizvoda Vegete. Na dijelu proizvoda moguće je pročitati datum proizvodnje i 1975. godinu. SOUR je kao organizacija tvornice nastao na samom početku 1976., što je ujedno i godina objavljivanja kataloga. Postojeći asortiman proizvoda izložen je na posebno oblikovanim tipskim policama koje je Podravka plasirala u trgovine i vizualno naglasila prodajna mjesta svojih proizvoda. Budući da je rok trajnosti Vegete 24 mjeseca, a na ambalažu se taj rok otiskivao, godina proizvodnje predmeta u katalogu bila bi oko 1972., 1973. ili 1974., što se podudara s pojavom novog dizajna ambalaže 1972. odnosno 1974. godine. Asortiman Vegete iz 1967. broji šesnaest različitih vrsta pakiranja²⁹: *vrećicu* od 75 grama, *bočice* od 75 i 140 grama, pet veličina *limenke* (Japanke) od 500, 750, 1000, 1250 i 2000 grama, velika pakiranja u višeslojnim *vrećicama* od 500 g, 1 kg i 2 kg, pakiranja za restorane i hotele u *vrećama* i *PVC posudama* od 10 kg, dok sa stajališta inovativnosti oblikovanja ambalaže u sedamdesetim godinama treba izdvojiti *staklenu čašu* i *vrč (kriglu)* od 300 grama, odnosno emajliranu *posudu* od 500 grama sa crvenim poklopcem i frizom srca. Sedamdesetih godina likovno rješenje ambalaže potpisuju

28. Vladimir Kostjuk, 1975.

29. Specifikacije iz cjenika proizvoda za 1976. godinu u ponudi uz šifru proizvoda navode sljedeća pakiranja:

0805 vrećica 75 g (25 obroka) transportno pakiranje 200, komercijalno pakiranje 50, 0802 bočica 75 g (25 obroka) transportno pakiranje 90, 0809 bočica 140 g (46 obroka) transportno pakiranje 56, 0816 čaša 300 g (100 obroka) transportno pakiranje 25, 0815 šerpica 500 g (166 obroka) transportno pakiranje 12, 0811 limenka 500 g (166 obroka) transportno pakiranje 24, 0817 limenka 750 g (250 obroka) transportno pakiranje 16, 4702 limenka 1 kg (330 – 340 obroka) transportno pakiranje 15, 4704 vrećica 1 kg (330 – 340 obroka) transportno pakiranje 14, 4708 limenka 1,25 kg (416 obroka) transportno pakiranje 8, 4706 limenka 2 kg (660 – 680 obroka) transportno pakiranje 8, 4707 vrećica 2 kg (660 – 680 obroka) transportno pakiranje 10, 4710 vreća 10 kg (3300 – 3400 obroka) transportno pakiranje 2, 4716 PVC posuda od 10 kg (3300 – 3400 obroka) transportno pakiranje 1, 0843 vrč od 300 g (100 obroka) transportno pakiranje 24, 0844 vrećica od 500 g (166 obroka) transportno pakiranje 18.

The newly established Creative Department (1971) and the Market Research Department (1972) developed ideas for the new blue design of Vegeta's 1972 packaging, which would visually, along with the subsequent functional packaging, mark the entire decade. In 1972, Vegeta returned to use the blue colour and the character of the chef once again, which were the basic design patterns used today as well. This period also includes the graphic design in the form of a continuous red and white heart frieze from the 1870s, whose author is the Zagrebian designer Dušan Bekar.

The 1976 Price List of Podravka Products is important for the research of Podravka's history and the appearance of the packaging as it contains high-quality commercial photographs in colour²⁸ depicting the entire range of Vegeta's products. Some products still bear the date of production and the year 1975. The Composite Organisation of Associated Labour (COAL) was established at the beginning of 1976, as the company's organisational unit, which is same year when the catalogue was published. The existing product range is displayed on specially designed shelves that Podravka has marketed in stores and which helped to visually emphasise the sales points of its products. Considering that the shelf life of Vegeta's product is 24 months, and that the expiration date was printed on the packaging, the year of product production in the catalogue would either be 1972, 1973 or 1974, which coincides with the appearance of the new packaging design in 1972 and 1974. The 1967 Vegeta product range contains 16 different packaging types²⁹: a bag of 75g, jars of 75 and 140g, a can in 5 sizes (with the Japanese girl) of 500, 750, 1000, 1250 and 2000g, a large packaging in multilayer bags of 500g, 1kg and 2kg, packaging in bags and PVC containers of 10kg for restaurants and hotels, while, from the point of view of packaging design innovation in the 1970s, a glass cup and a pitcher of 300g, and enamelled bowl of 500g with a red lid and a heart frieze, must be singled out. In the 1970s, the packaging visual design was done by some of the

28. Vladimir Kostjuk, 1975

29. Specifications from the 1976 product price list with the product code include the following packaging:

0805 bag of 75g (25 meals) transport packaging 200, commercial packaging 50, 0802 jar of 75g (25 meals) transport packaging 90, 0809 jar of 140g (46 meals) transport packaging 56, 0816 cup of 300g (100 meals) transport packaging 25, 0815 small container of 500g (166 meals) transport packaging 12, 0811 can of 500g (166 meals) transport packaging 24, 0817 can of 750g (250 meals) transport packaging 16, 4702 can of 1kg (330 – 340 meals) transport packaging 15, 4704 bag of 1kg (330 – 340 meals) transport packaging 14, 4708 can of 1.25kg (416 meals) transport packaging 8, 4706 can of 2kg (660 – 680 meals) transport packaging 8, 4707 bag of 2kg (660 – 680 meals) transport packaging 10, 4710 bag of 10kg (3300 – 3400 meals) transport packaging 2, 4716 PVC container of 10kg (3300 – 3400 meals) transport packaging 1, 0843 pitcher of 300g (100 meals) transport packaging 24, 0844 bag of 500g (166 meals) transport packaging 18.

neka od najznačajnijih dizajnerskih imena tadašnje g vremena među kojima je i Dušan Bekar, čiji opus sustavno obrađuje Alira Hrabar Oremović³⁰.

Komercijalnu fotografiju i film kao sredstvo promotivnih aktivnosti Podravka upotrebljava već u šezdesetim godinama, no sedamdesete su *zlatno doba* Podravkinog televizijskog oglašavanja nastalog na temeljima istraživanja i dobre prakse iz prethodnog desetljeća. Animirani filmovi i kratke televizijske reklame nastale na temelju ispitivanja tržišta i Podravkinih marketinških stručnjaka onog vremena te stručnjaka zagrebačkih reklamnih agencija *Apel* i *Ozeha* sredinom sedamdesetih nisu više zadovoljavali visoko (samo)postavljene kriterije. Marketing Podravke u Koprivnici (Pavle Gaži, Krsto Milošić), zagrebački Centar za domaćinstvo (Ivanka Biluš) u suradnji sa stručnjacima i vanjskim suradnicima *Ozehinog Odjela medija* u kojem su se planirali i realizirali medijski sadržaji, reklamni oglasi, radijske i televizijske reklame 1974. ostvaruju potpuno novi marketinški koncept medijskog komuniciranja s korisnicima, što u povijesti oglašavanja možemo smatrati ranim primjerom medijskog dizajna. Upotreba medijskog prostora i televizije u marketinške svrhe danas spada u antologiju Hrvatske radiotelevizije kada govorimo o povijesti specijaliziranih emisija u nastavcima, ali i početcima danas globalno vrlo popularnih televizijskih kulinarskih emisija.

Godine 1974. marketing Podravke osmislio je i u suradnji sa Centrom za domaćinstvo i Radiotelevizijom Zagreb pokrenuo prvu televizijsku kulinarsku emisiju *Male tajne velikih majstora kuhinje*, koja je bila prva emisija takve vrste na ovim prostorima. Emitirala se jednom tjedno, četvrtkom prije glavnog Dnevnika na prvom programu RTV Zagreb, sve do 1998., gotovo dva i pol desetljeća. Zaštitni znak serijala bili su pomno odabrani tim promotora, televizijski voditelj Oliver Mlakar i kuharski šef Stevo Karapandža, te pamtljiva i prepoznatljiva uvodna špica *‘Ali nekih stvari ima, što ne govore se svima, što se samo nekom šapnu, ti znaš...’* koju je otpjevao Arsen Dedić. Emisija je bila vrlo inovativna i popularna među domaćicama, a iza vrhunske produkcije stajali su Davor Marjanović, Krsto Papić, Branko Ivanda te brojni stručni suradnici Ivanke Biluš. Temeljena na istraživanju tržišta, prepoznavanju i poštovanju raznolikosti lokalnih i regionalnih okusa te prilagođavanju potrebama tržišta, Podravkina kulinarska emisija sudjelovala je u promišljanju i osvajanju tržišta te je na određeni način diktirala kulinarske modne trendove. Podravka

30. HRABAR OREMOVIĆ, ALIRA: Dušan Bekar: Dizajner iz sjene. //: Zagreb, Galerija HDD, 18. 12. 2018. – 11. 1. 2019. <http://dizajn.hr/blog/dusan-bekar-dizajner-iz-sjene/> Pristup stranici: 6. 1. 2019.

most prominent names in design of that time, and one of them was Dušan Bekar, whose work is systematically processed by Alira Hrabar Oremović.³⁰

In the 1960s, Podravka was using commercial photography and film as means of promotional activity, but the 1970s marked the golden age of Podravka's television advertising, based on research and good practice from the previous decades. In the mid-1970s, animated films and short TV commercials based on market research and Podravka's marketing experts of the time, and experts from the Zagreb advertising agencies Apel and Ozeha, no longer met the high (self-)set criteria. In 1974, Podravka's Marketing Department in Koprivnica (Pavle Gaži, Krsto Milošić), Zagreb Household Centre (Ivanka Biluš) in cooperation with Ozeha's media department experts and external associates, where media content, advertisements, and radio and television commercials were planned and realised, created a completely new marketing concept of media communication with users, which can be considered as an early example of media design in the history of advertising. Today, the use of media space and television for marketing purposes is included in the anthology of the Croatian Radiotelevision when it comes to the history of series of specialised shows, as well as the beginnings of television culinary shows which are extremely popular in this day and age.

In 1974, Podravka's Marketing Department developed, and, in cooperation with the Household Centre and Zagreb Radiotelevision, aired the first television culinary show Little Secrets of the Great Chefs, which was the first show of its kind in this region. It aired once a week, on Thursdays before the main Daily News on the first channel of RTV Zagreb, until 1998. It ran for almost two and a half decades, with a carefully selected promoter team – television presenter Oliver Mlakar and chef Stevo Karapandža who were the real stars of this culinary show. The shows intro was sung by Arsen Dedić and it was extremely memorable and recognizable: Ali nekih stvari ima, što ne govore se svima, što se samo nekom šapnu, ti znaš... ('But there are things you shouldn't talk about, which should only be whispered to someone special, and you know...'). The show was highly innovative and popular with housewives, and the expert team which was responsible for its top-notch production included Davor Marjanović, Krsto Papić, Branko Ivanda and numerous expert associates of Ivanka Biluš. Podravka's culinary show, which was based on market research, recognizing and respecting the diversity of local and regional tastes, and adapting

30. HRABAR OREMOVIĆ, ALIRA: Dušan Bekar: Hidden Designer. //: Zagreb, Gallery of Croatian Designers' Association, 18 December 2018 – 11. January 2019 <http://dizajn.hr/blog/dusan-bekar-dizajner-iz-sjene/> Accessed on: 6 January 2019

je inovativno, promišljeno i uspješno iskoristila moć televizije za plasiranje ideje o kulturi stola i prehrane kojoj je osnovna namjera bila komunikacija s potrošačem i prodaja Vegete. Na tim je komunikacijskim osnovama nekoliko desetljeća kasnije kreirana i razvijana *Coolinarika*, zasigurno jedan od najznačajnijih kulinarskih portala u regiji, čime je Podravka još jednom dokazala svoj *vitalizam*.

Istovremeno s osvajanjem medijskog prostora *Vegeta* postaje ime koje donosi i postavlja nove trendove. Na polju istraživanja, razvoja i oblikovanja ambalaže Podravkinci stručnjaci za razvoj novih ideja naglasak su stavili na *funkcionalni* marketing i *funkcionalnu* ambalažu koja je kreirala kulturu prehrane i kulturu stola prosječnog potrošača. S *Malim tajnama velikih majstora kuhinje*, Podravka je 1974. na tržište plasirala dvije bijele emajlirane posude za pripremu jela, *rajnglicu* i *zdjelicu* od pola litre, s crvenim poklopcem i frizom srca, likovno-grafičko rješenje *Ozeginog* dizajnera Dušana Bekara.³¹ Iste godine plasirana je na tržište prva funkcionalna staklena ambalaža Vegete koja je rezultat rada odjela za istraživanje i razvoj ambalaže i Darinke (Daše) Pirjavec, odnosno *integrirane marketinške koncepcije* koju je u marketingu Podravke sredinom sedamdesetih razvijao Krsto Milošić. Među zanimljivim inovativnim rješenjima svakako treba izdvojiti funkcionalnu metalnu i staklenu ambalažu (posude za čuvanje i pripremu hrane, krige, čaše, posuđe) kojem je osnovna ideja bila ponovna upotreba te skupljanje serija (čaše, posude za pohranu i pripremu hrane), što je u kontekstu ideje recikliranja ambalaže danas vrlo aktualno. Uglavnom su to bile čaše jednostavnih, modernih linija, krige za vodu i pivo koje su bile spoj elegancije i autentičnosti tipične za Vegetinu kuhinju koja je potrošačima, osim kulture prehrane, diskretno nametala važnost kulture stola. Veće i manje čaše (neto količine od 300 i 200 grama) osmišljene su kao univerzalno pakiranje namijenjeno svakodnevnoj uporabi u domaćinstvu. Čaše s likom kuhara i prepoznatljivim frizom srca Dušana Bekara u plavoj, crvenoj i zlatnoj boji sedamdesetih i osamdesetih godina upotrebljavale su se gotovo u svakom domaćinstvu i danas su dio kolektivne nostalgije. Staklena ambalaža Vegete, dizajnirana i plasirana na tržište između 1974. i 1979., osim izgleda i elegancije naglašavala je ekonomsku isplativost, pouzdanost i mogućnost recikliranja, a proizvodila se u nekim od najznačajnijih tvornica stakla druge

31. Ibid. Doprinos Dušana Bekara komercijalnom dizajnu druge polovice 20. stoljeća neupitan je zahvaljujući studijskoj monografskoj izložbi održanoj u Galeriji HDD i istraživanjima Alire Hrabar Oremović koja još uvijek traju.

to market needs, participated in market analysis and conquering of the market, and, in a way, dictated the culinary fashion trends. Podravka has innovatively, thoughtfully and successfully used the power of television to promote the idea of food culture and table manners, whose primary purpose was to achieve communication with the consumer and sell Vegeta. A few decades later, Coolinarika was created and developed on the basis of these communication ideas, and it certainly became one of the most important culinary portals in the region, which proved Podravka's vitalism once again.

Parallel with the conquest of the media space, Vegeta became a name which put forward and set new trends. In the field of packaging research, development and design, Podravka's experts for the development of new ideas emphasized functional marketing and functional packaging that created the food culture and table manners of the average consumer. With the Little Secrets of the Great Masters of Kitchen in 1974, Podravka marketed two white enamelled pottery objects, a stewpan and a 0.5l bowl, with a red lid and heart frieze, visually and graphically designed by the designer Dušan Bekar³¹. The same year, Vegeta's first functional glass packaging was marketed, which was created by the Packaging Research and Development Department and Darinka (Daša) Pirjavec, and the result of an integrated marketing concept which was developed in Podravka's Marketing Department by Krsto Milošić in the mid-1970s. The interesting innovative designs include the functional metal and glass packaging (containers for storing and preparing food, pitchers, cups, cookware), while the basic idea behind these designs was to reuse and collect them (cups, cookware for storing and preparing food), which is very relevant today in the context of packaging recycling. For the most part, this included cups that came in simple, modern forms, water and beer pitchers which were a mix of elegance and authenticity typical of Vegeta's cuisine, which discreetly imposed the importance of table manners, along with food culture, on its consumers. The bigger and smaller cups (of 300 and 200g, net quantity) were designed as a universal packaging for everyday use in households. In the 1970s and 1980s, the blue, red and gold cups with the character of the chef and the distinctive heart frieze made by Dušan Bekar, were used in almost every household and are still part of collective nostalgia today. Vegeta's glass packaging, designed and marketed between 1974 and 1979, in addition

31. *Ibid.* Dušan Bekar's contribution to the commercial design of the second half of the 20th century is out of question because it was shown at the monographic studio exhibition held at the Gallery of Croatian Designers' Association and proved with the ongoing research conducted by Alira Hrabar Oremović.





1966. / 1966

Vegeta limenka Japanka – OUR
Juhe Pogon Vegete / *Vegeta Tin with
the Image of a Japanese Girl*
– Podravka's Basic Organization
of Associated Labour (BOAL)
soups, Vegeta's factory
Muzej prehrane Podravka
/ Podravka Food Museum

polovice 20. stoljeća.³² Vegeta je funkcionalnom staklenom ambalažom pratila, promicala i implementirala suvremene svjetske trendove ekološke osviještenosti i pridonosila zaštiti okoliša, kako na konkretnoj tako i na odgojnoj razini.

Krajem sedamdesetih stručnjak za ekonomsku propagandu i publicitet Josip Sudar, autor Vegetinih slogana *Pozdrav dobrom jelu – s Vegetom!* i *S Vegetom se bolje jede!*, u svojoj knjizi naglašava mjesto agencijskog dizajna u industriji te naglašava autorstvo propagandnog i likovnog rješenja, a kao najbolje primjere tadašnje suvremene prakse navodi ambalažu i propagandne akcije Podravkinih proizvoda i reklamnih kampanja koje su nastale u dvije, za Podravku važne zagrebačke agencije: samostalnoj *full service* agenciji *Ozeha* i *kućnoj* agenciji za ekonomsku propagandu *Apel*. Zanimljivo je da se Josip Sudar, kao vanjski suradnik *Ozehe*, tijekom šezdesetih i sedamdesetih pojavljuje kao autor propagandnih rješenja i reklamnih slogana jednog dijela Podravkinih proizvoda (Sudar: 1979.), uglavnom u tandemu s Dušanom Bekarom koji potpisuje autorstvo likovnih rješenja (tipografija, ilustracija, crteži, fotografija), što je slučaj s rješenjima Vegete nastalim u drugoj polovici šezdesetih, dok se nakon 1975. godine pojavljuje kao vanjski suradnik i autor propagandnih rješenja agencije *Apel*. Sredinom sedamdesetih važan oblik komunikacije s korisnicima odvija se u *Kreativnom studiju* u kojem Krsto Milošić kao direktor Marketinga i Dragutin Feletar kao voditelj u izradi prvih tiskanih *godišnjih izvješća* za 1976.³³, 1977. i 1978. godinu okupljaju kreativce različitih profila: propagandiste, novinare, spisatelje, fotografe, ilustratore, karikaturiste (...) te postavljaju temelje suvremenih odnosa s javnošću.

32. Steklarna Hrastnik (Slovenija), Vetropak Straža, Hum na Sutli (Hrvatska) i Tvornica stakla Paraćin (Srbija)
33. FELETAR, DRAGUTIN: *to je PODRAVKA* '77. Izvješće za 1976. godinu (ur. Dragutin Feletar, Bolto Špoljar) Koprivnica, SOUR Podravka – RZ Marketing, 1977., 8. Fotografije: Jozo Četković, Slavko Katušić, Vladimir Kostjuk; Grafička oprema: Vladimir Kostjuk; Tekst: Dragutin Feletar, Bolto Špoljar; Tisak: OOUR Koprivnička tiskara, 1977. Citat: *Pozdrav dobrom jelu – s Vegetom! Ovaj dodatak jelima postao je sinonim za uspješnu kuhinju. Vegeta je stvorena u okrilju 'Podravke' i do danas je ostala bez premca. Samo u prošloj godini Vegetom je širom naše zemlje i svijeta začinjeno više od tri milijarde obroka.*

to its appealing appearance and elegance, emphasized economic cost-effectiveness, reliability and recyclability of the product, and it was produced in some of the most prominent glass factories of the second half of the 20th century³². With its functional glass packaging, Vegeta monitored, promoted and implemented contemporary global environmental awareness trends and contributed to environmental protection, at both the concrete and educational level.

In the late 1970s, economic propaganda and publicity expert Josip Sudar, the author of Vegeta's slogans *Welcome a Good Meal – with Vegeta!* and *Meals are Better with Vegeta!* emphasises the role of agency design in the industry, the authorship of the propaganda and visual design in his book. He includes the packaging and propaganda activities of Podravka's products and advertising campaigns as the best examples of the contemporary practice of that time. The aforementioned examples were created in two Zagreb agencies which were very important for Podravka: the independent full-service agency Ozeha and the in-house agency for economic propaganda, Apel. It is interesting that, during the 1960s and the 1970s, Josip Sudar emerged as the author of the propaganda designs and advertising slogans (Sudar: 1979) of a part of Podravka's products, acting as the external associate of Ozeha, mostly in cooperation with Dušan Bekar, who is the author of visual designs (typography, illustration, drawings, photographs). The same thing applies to Vegeta's designs created in the second half of the 1960s, and after 1975, Sudar appeared as the external associate and the author of propaganda designs for the Apel agency. In the mid-70s, an important form of communication with customers took place at the Creative Studio, where Krsto Milošić, as Marketing Director, and Dragutin Feletar, as the Head of the Studio, brought together the creative professionals of different profiles for the development of first printed annual reports for 1976³³, 1977, 1978. This included propaganda experts, journalists, writers, photographers, illustrators, cartoonists, and others, and by doing this they laid the foundations of contemporary public relations.

32. Steklarna Hrastnik (Slovenia), Vetropack Straža, Hum na Sutli (Croatia) and Tvornica stakla Paraćin (Serbian Glass Factory) (Serbia)

33. FELETAR, DRAGUTIN: this is PODRAVKA '77 Annual report for 1976 (editor: Dragutin Feletar, Bolto Špoljar) Koprivnica, COAL Podravka – RZ Marketing, 1977, 8
Photographs: Jozo Četković, Slavko Katusić, Vladimir Kostjuk; Graphic tools: Vladimir Kostjuk; Text: Dragutin Feletar, Bolto Špoljar; Print: OOUR Koprivnička tiskara, 1977
Quote: *Welcome a Good Meal – with Vegeta!* This food-seasoning powder became a synonym for successful culinary creations. Vegeta was created in Podravka's factory and its quality remains unmatched to this day. In the last year alone, Vegeta was used in over three billion meals throughout our country and all over the world.

Osamdesete 1980. – 1989.

Osamdesete godine 20. stoljeća vrijeme su usavršavanja proizvodnih linija i tehnologija, ekspanzije i osvajanja tržišta na širem prostoru Europe, Azije, Australije i Amerike. Slika osamdesetih znakovita je za postmodernističko razdoblje industrijskog dizajna. To je desetljeće važnih revijalnih bijenalnih izložbi dizajna *Ambijente* i *ZGRAF-a* koji su u to vrijeme bili poticaj valorizaciji autorskih doprinosa povijesti industrijskog i grafičkog dizajna. Recentni je agencijski dizajn vrlo rijetko činio dio pregleda i izložbi. U kontekstu postmoderne koja je izmijenila predodžbu o industrijskom i grafičkom dizajnu s posebnim osvrtom na oblikovanje ambalaže, Vegeta krupnim koracima osvaja inozemna tržišta i naglasak stavlja na unaprjeđenje prodaje i komunikaciju s različitim tržištima, uvažavajući njihove posebnosti. U kontekstu pionirskog razdoblja medijskog dizajna, na prijelazu iz sedamdesetih u osamdesete godina posebno je zanimljivo djelovanje *Kreativnog studija Podravke* koji djeluje u RZ Marketing³⁴ u Koprivnici, gdje uz razne oblike komunikacije i redovne poslove službe za komuniciranje s tržištem razvija alternativne oblike komunikacije kroz publicitet i odnose s javnošću te informiranje i djelatnosti u kulturi. U Zagrebu reklamne agencije *Ozeka*, kao nezavisna agencija i *Apel* kao OOUR Podravke osamdesetih godina intenzivno komuniciraju s potrošačima putem različitih komunikacijskih kanala, od klasičnih novinskih oglasa do reklama u časopisima *Start*, *Svijet*, *Studio*, *Vikend*, *Arena*, itd. Radi se o izdanjima koja tada imaju velike naklade te redovito objavljuju reklame za Vegetu s reklamnim fotografijama visoke kvalitete, čije autore nalazimo među najznačajnijim profesionalnim fotografima zadnje četvrtine 20. stoljeća.³⁵ Osim klasičnih *komunikacijskih kanala* oglašavanja, Podravka upotrebljava nove interdisciplinarnе načine komuniciranja nekomercijalnim muzejskim i komercijalnim sajamskim izložbama, od kojih su najznačajnije muzejska izložba *Pijetao na Griču* (Zagreb, MC Gradec, 1987.) i edukativna izložba *Kultura prehrane* na zagrebačkom Velesajmu, na kojima Vegeta kao proizvod ima važnu ulogu. Što se tiče dizajna

34. Radnoj zajednici Marketing

35. Među istaknutim komercijalnim i reklamnim fotografima treba spomenuti imena kao što su Mladen Tudor, Jožo Četković, Slavko Katušić, Vladimir Kostjuk, Davor Marjanović (...)

The Eighties

1980 – 1989

The 1980s were a time of perfecting product lines and technologies, and expanding and conquering markets throughout Europe, Asia, Australia and America. The image of the 1980s is significant for the postmodernist period of industrial design. It is a decade of important biannual design exhibitions of *Ambienta* and *ZGRAF*, which in the 1980s encouraged the valorisation of authors' contributions to the history of industrial and graphic design. The then-recent examples of agency design were very rarely included in reviews and exhibitions. In the context of postmodernism that changed the concept of industrial and graphic design, with a particular focus on packaging design, *Vegeta* took major steps in conquering foreign markets and placing emphasis on promoting sales and communication with different markets, while respecting their particularities. In the context of the pioneering period of media design, at the turn of the 1980s, *Podravka's* Creative Studio operated at *RZ Marketing*³⁴ in *Koprivnica*, where it developed alternative forms of communication through publicity and public relations, information sharing and cultural activities, in addition to various forms of communication and regular work of the *Market Communication Service*. In *Zagreb*, advertising agencies, *Ozeha* as an independent agency, and *Apel* as *Podravka's* *BOAL*, extensively worked on communication with consumers through various communication channels, from classic newspaper ads to advertisements in the magazines *Start*, *Svijet*, *Studio*, *Vikend*, *Arena*, etc. These were the editions which were published by big publishing houses in the 1980s, which regularly published advertisements for *Vegeta* with high-quality advertising photographs, whose authors are some of the most prominent professional photographers of the last quarter of the 20th century³⁵. In addition to the classic communication channels of advertising, *Podravka* used new interdisciplinary ways of communicating with non-commercial museum and commercial fair exhibitions. Some of the most prominent exhibitions were *Pijetao na Griču* (Rooster on Grič) (*Zagreb, Gradec, 1987*) and the educational exhibition *Kultura prehrane* (Eating culture) at the *Zagreb Fair*, where *Vegeta* played an important role. As far as packaging design is concerned,

34. *Radna zajednica Marketing (Marketing Working Community)*

35. Some of the most prominent commercial and advertising photographers of that time were *Mladen Tudor, Jožo Četković, Slavko Katušić, Vladimir Kostjuc, Davor Marjanović* and others.

ambalaže, početkom osamdesetih radi se na redizajnu koji utvrđuje jasno definirani sustav ambalaže za Vegetu, u kojem je u kontekstu ekspanzije na inozemna tržišta bilo važno brzo i učinkovito promijeniti jezične mutacije deklaracija u čemu je važnu ulogu imao *Likovni studio Podravke*³⁶, u to vrijeme pod vodstvom Ivana Stanišića. *Likovni studio* funkcionirao je kao kućni servis marketinga Podravke u kojem su dizajneri i likovni kreatori vršili prilagodbe i izmjene likovnih rješenja ovisno o potrebama četrdesetak stranih tržišta, od implementacije bar kôdova koji su se na ambalažu Vegete počeli redovito aplicirati već 1987. godine do izmjene tekstova deklaracija na postojećem likovnom rješenju folija, *kromokartonskih* doza i limenki različite gramature. Istraživanje i razvoj ambalaže istražuje i prati trendove na svjetskim sajmovima, prije svega onom pariškom. Interesantna je činjenica da već 1984. Zoran Gošek sa Sajma ambalaže *Interpack* u Düsseldorfu kao zanimljivost donosi novu tehnologiju sigurnosnog pakiranja proizvoda, *shrink sleeve foliju*, koja je nakon cijelog desetljeća postala uobičajeni način pakiranja Vegete.

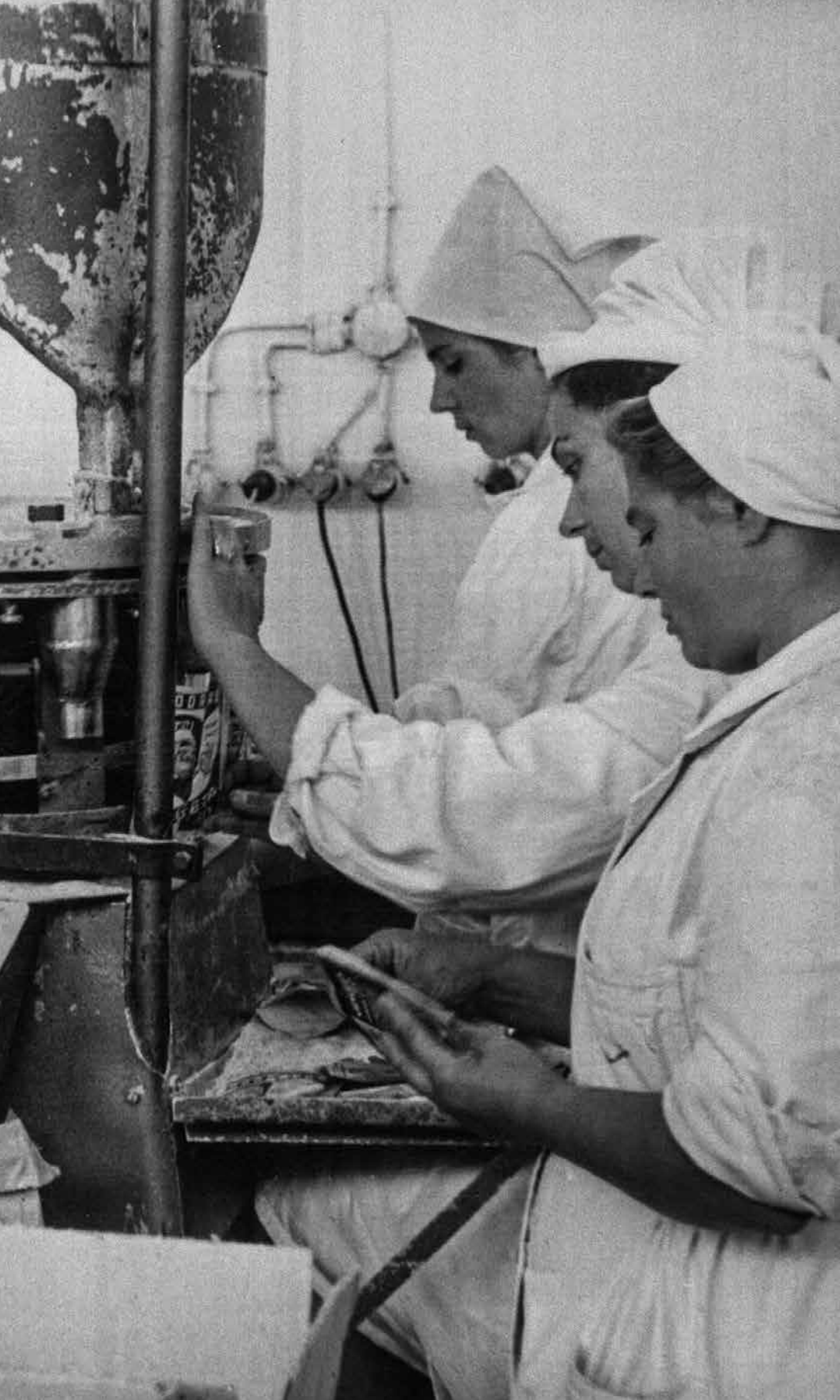
36. Dizajneri i kreatori *Likovnog studija Podravke* 1980. – 1989. su Ivan Stanišić Hans, Vlasta Klasić, Josip Gregurić, Milica Sinković, Brankica Sertić, Rozalija Đurišević, Draženka Jalšić i Vanesa Grgić.

in the early 1980s, a redesign that established a clearly defined packaging system for Vegeta was developed. Within the system, for the purpose of expansion to foreign markets, it was important to quickly and effectively change the language variations of the labels. The Podravka's Art Studio³⁶, whose head was Ivan Stanišić at the time, played an important part in it. The Art Studio operated as an in-house service of Podravka's Marketing Department, where designers and creators made adjustments and alterations to visual designs, depending on the needs of forty foreign markets. These adjustments and alterations included the implementation of barcodes, which were regularly applied to Vegeta's packaging as early as 1987, and changing the label texts on the existing visual design of foils, chromo cardboard shakers and cans of different capacity. Packaging research and development researched and followed trends at global fairs, most notably the one in Paris. It is interesting to note that, as early as 1984, Zoran Gošek brought back a new safety packaging technology from the Interpack Packaging Fair in Düsseldorf, the shrink sleeve foil, which, after a decade, became a common way of packaging Vegeta.

36. The designers and creators of Podravka's Art Studio from 1980 To 1989 were Ivan Stanišić Hans, Vlasta Klasić, Josip Gregurić, Milica Sinković, Brankica Sertić, Rozalija Đurišević, Draženka Jalšić and Vanesa Grgić.

1966. / 1966
Muzej prehrane Podravka /
Podravka Food Museum





Devedesete

1990. – 1999.

Devedesete godine 20. stoljeća na ovim su prostorima bile turbulentne. To se, svakako, odrazilo i na cjelokupnu industriju u regiji, pa tako i na prehrambenu industriju Podravka, koja je imala snage, znanja, organizacije i vještine za još jedan *val industrijskog vitalizma* u kojem je kao tvornica hrane odigrala veliku i važnu ulogu u Domovinskom ratu. O tome se vrlo rijetko pisalo, dok se o ambalaži Vegete u vrijeme Domovinskog rata do sada nije uopće pisalo. Djelatnost stručnjaka u marketingu, odjelu za istraživanje, razvoj i kontrolu ambalaže te odjelu za grafičko oblikovanje, razvoj i kontrolu dizajna i tiska ambalaže u prvim mjesecima Domovinskog rata s odmakom od četvrt stoljeća (!) čini se poput sjajnog akcijskog trilera u režiji Sydneyja Pollacka u kojem bi glumili Tom Cruise i Gene Hackman. O tamnoj strani industrijskog dizajna rijetko se otvoreno piše, no s vremenskim odmakom, *slučaju Vegeta* i prehrambenoj industriji Podravka u Domovinskom ratu u razdoblju od 1991. do 1995., s posebnim osvrtom na **novi dizajn Vegete** nastao sredinom devedesetih, treba posvetiti posebno poglavlje. Radi se o jednom od onih prijelomnih trenutaka u kojem su odluke Podravkinog marketinga i *tima za Vegetu*, koje vrlo često uzimamo zdravo za gotovo i prepuštamo zaboravu, bile izuzetno važne, ako ne i presudne, za opstanak i postojanje Vegete.

Godine 1994. na tržište izlazi pakiranje Vegete koje je bitno redizajnirano. Novi plavi dizajn koji potpisuje zagrebački *Studio Piktogram* (dizajner Damir Gašparlin) zamijenio je plavo pakiranje s frizom srca Dušana Bekara iz prethodnog desetljeća koje se kao prepoznatljivo etabliralo na tržištu nešto manje od deset godina. Potreba za promjenom likovnog rješenja nastala je na samom početku Domovinskog rata iz više razloga, između ostalog i zbog prekida suradnje s dobavljačima fleksibilne ambalaže iz Gornjeg Milanovca (*Tipoplastika*), Beograda (*Jugohemija*), Bihaća (*Polietilenka*), Titograda (*Kombinat aluminija*), Drniša (*TOF Drniš* nalazio se na okupiranom području Krajine)³⁷, dok *Folijaplast* iz okupiranih Murvica kraj Zadra³⁸ strojeve za

37. Podravka je ostala bez svih matrica i priprema za tisak ambalaže!

38. U devastiranim pogonima za bakrotisak i proizvodnju fleksibilne ambalaže zadarskog *Folijaplasta* od lipnja 1991. nalazi se štab 9. Kninskog korpusa.

The Nineties

1990 – 1999

The final decade of the 20th century was very turbulent for this part of the world. This, of course, also influenced the whole industry in the region, including the Podravka food industry, which had the power, knowledge, organisation and skills for yet another industrial vitalism wave in which it played, as a food factory, a great and important role during the Croatian War of Independence, which is often not talked about, while the Vegeta packaging from that period is not mentioned at all. The expert activity in the marketing department, the department for research, development and packaging control and the department for graphic design, development and the control of design and packaging print in the first few months of the War, looking back at it now, 25 (!) years later, seems like a great thriller film that would be directed by Sydney Pollack and in which Tom Cruise and Gene Hackman would be the leading stars. The dark side of industrial design is rarely openly spoken about, but looking back in time, the case of Vegeta and food industry Podravka during the War, from 1991 to 1995, with a special retrospect on the **new Vegeta design** from the middle of the decade, should be written about in a separate chapter. This was one of the defining moments in which the decisions made by the Podravka marketing and Vegeta team, which we often take for granted and forget about, were incredibly important, if not crucial, for the endurance and existence of Vegeta.

In 1994, a new, redesigned Vegeta packaging entered the market. The new blue design by Studio Piktogram from Zagreb (designer Damir Gašparlin) replaced the blue packaging with a heart frieze designed by Dušan Bekar in the previous decade, which was established in the market as recognizable for just under ten years. The need to change the design came about at the beginning of the War for multiple reasons; among others, due to the termination of cooperation with suppliers of flexible packaging from Gornji Milanovac (Tipoplastika), Belgrade (Jugohemija), Bihać (Polietilenka), Titograd (Kombinat aluminiija), Drniš (TOF Drniš was situated in the occupied Krajina area)³⁷, while the company Folijaplast transported its copper-plate printing machines by boats to Umag from the occupied Murvice

37. Podravka has run out of all their stencils and preparations for packaging printing!

bakrotisak morskim putem brodicama seli u Umag i osniva *Aluflexpack*³⁹ koji je, za razliku od pazinske *Istraplastike*, mogao tehnološki zadovoljiti bakrotisak u sedam i osam boja, no ne i količine koje je Podravka trebala za proizvodnju i pakiranje Vegete.⁴⁰ Podravka 1991. godine ima dovoljno otisnute folije na zalihama, no od jeseni 1991. jedini dobavljač ostaje *Istraplastika* iz Pazina. Ozbiljan problem nastaje u zloupotrebi originalnih matrica za bakrotisak i pokušaja proizvodnje *falsifikata* Vegete u Nišu pakiranih u *originalnu ambalažu* proizvedenu u Srbiji. Hitni redizajn ambalaže u jeku Domovinskog rata bio je ne-minovan, stoga u jesen 1992. nastaju idejna grafička rješenja nove ambalaže. Podravka ni u tom vrlo teškom razdoblju nije bila spremna za kompromise, a *fleksotisak*, kao jednostavnija i jeftinija tehnologija tiska, uopće se nije ni razmatrala kao opcija za ambalažu Vegete. *Ratni tim za Vegetu* u kojem su u razdoblju između 1991. i 1993. godine glavni akteri bili tadašnji direktor marketinga Podravke Valent Vrhovski, Jasenka Vrhovski (u marketingu Podravke zadužena kao *manager* za Vegetu), Ivan Stanišić (*Likovni studio Podravke*, zadužen za kontrolu dizajna i odobrenje tiska) i Zoran Gošek (istraživanje i razvoj ambalaže, zadužen za kontrolu materijala, formata ambalaže i deklaracije) u organizacijskom je smislu odigrao važnu ulogu, o kojoj treba govoriti da bi se pojasnila složenost planiranja i rješavanja tehničko-tehnoloških i dizajnerskih problema u području grafičkog inženjerstva i grafičkog dizajna te složenost ideje redizajna i zamjene postojeće ambalaže u prilikama koje su bile više nego nepovoljne. Ratne godine i vrijeme prije suvremenih načina komuniciranja cijelu situaciju čine dramatičnijom, a Podravka se još jednom, baš kao i davne 1959. godine okrenula europskom Zapadu i novu realizaciju grafičke proizvodnje ambalaže za Vegetu potražila u Njemačkoj, Francuskoj, Švicarskoj (*Wipf AG*, Wolfurth), Austriji (*Pawag*, Bergenz) i Italiji (*Soplaril* i *Burgopak*). Prve su folije s novim redizajnom odobrenje za početak tiskanja dobile 1993. godine. Vegeta se u novom redizajniranom ruhu na tržištu pojavila početkom 1994. godine. Za istraživanje ambalaže Vegete prve polovine devedesetih godina, a posebno za utvrđivanje palete proizvoda te vremenske crte ambalaže i pojavljivanja proizvoda na tržištu, vrijedan su izvor podataka **Cjenici s proizvođačkim i maloprodajnim cijenama proizvoda** koje je Podravka tiskala nekoliko puta godišnje, a u kojima je moguće iščitati kada se određeni proizvod povlači iz prodaje odnosno stavlja na tržište. Tako, primjerice, male i

39. Danas *Aluflexpack Novi* s proizvodnim pogonima u Umagu.

40. Za iscrpne podatke o stanju na tržištu ambalaže u jesen 1991. i proljeće 1992. zahvaljujem Zoranu Gošku, Podravkinom stručnjaku za razvoj, implementiranje i kontrolu ambalaže, koji je u to vrijeme koordinirao sa svim dobavljačima alufolije te bio zadužen za kontrolu i kvalitetu bakrotiska folije za Vegetu.

near Zadar³⁸ and founded the company Aluflexpack³⁹ which could satisfy the technological requirements of printing in seven and eight colours (unlike the Pazin company Istraplastika), but not the quantities that Podravka needed for Vegeta production and packaging⁴⁰. In 1991, Podravka still had sufficient stocks of printed foil, but from autumn 1991, Istraplastika from Pazin remained the sole supplier. A serious problem occurred with the misuse of the original stencils for copper-plate printing and the attempt to produce the fake Vegeta in Niš, packaged in the original packaging manufactured in Serbia. The urgent redesign of the packaging amidst the War was inevitable, and it happened in the autumn of 1992 with graphic design solutions for new packaging. Even in that period, Podravka was not willing to compromise, and did not even consider the simpler and cheaper printing technology of flexotisak as the possible packaging option for Vegeta. The Vegeta war team that, between 1991 and 1993, consisted of the then-director of Podravka marketing department Valent Vrhovski, Jasenka Vrhovski (the manager for Vegeta in the Podravka Marketing Department), Ivan Stanišić (Podravka Art Studio, the department in charge of design control and printing approval) and Zoran Gošek (Packaging R&D, in charge of material, packaging format and product label control), played an important role which should be talked about in order to explain the complexity of planning and solving technical and technological problems in the area of graphic engineering and design and the complexity of redesign and the replacement of existing packaging in these dire circumstances. These war years and the period before the contemporary means of communication made the whole situation very dramatic, and Podravka, once again, just like back in 1959, turned to the West of Europe and searched for the new realisation of graphic packaging production for Vegeta in Germany, France, Switzerland (Wipf AG, Wolfurth), Austria (Pawag, Bergenz) and Italy (Soplaril and Burkopak). The first packaging with redesigned foils was approved for printing in 1993. Vegeta first appeared in the market in its redesigned packaging in 1994. The important source of data for the research of Vegeta packaging for the first half of the 1990s, and especially for determining the product range and the timeline for packaging and the appearance on the market, are the **Price lists with manufacturer and retail product prices** which Podravka printed a couple of times a year and which show when a certain product was withdrawn from or put on

38. The torn-down facilities for copper-plate printing and the production of flexible packaging of Folijaplast in Zadar were the headquarters for the 9th Knin army corps.
39. Today's Aluflexpack Novi with its production facilities in Umag.
40. I would like to thank Zoran Gošek, Podravka's expert for the development, implementation and control of packaging, who at that time coordinated with all aluminium foil suppliers and managed the control and quality of copper-plate printing of Vegeta foil, for the detailed information about the state of the packaging market in autumn 1991 and spring 1992.

velike staklenke koje su obilježile osamdesete izlaze iz prodaje početkom 1993.⁴¹, dok je stara paleta od sedamnaest različitih pakiranja na tržištu u potpunosti zamijenjena na samom početku 1995. godine.⁴² Novi redizajn Vegete, osim likovnog rješenja važnost pridaje oblikovanju *vrećica* i *kartonskih doza* te paletu svodi na deset proizvoda.

Pitanje zloupotrebe ambalaže i istraživanje na području grafičkog inženjerstva, upravljanja i kreiranja sustava zaštite na razini tehnologije i grafičkog dizajna, pitanje je kojim se sredinom devedesetih bavio tim stručnjaka za istraživanje i razvoj ambalaže. Zaštita ambalaže upravo na primjeru Vegete Podravku je još jednom stavila na popis vizionara koji su istraživali i razvijali nove ideje ispred vremena. Ideja zaštite dizajna ambalaže⁴³ zahtijevala je posebne protokole i uvoz specijalne boje koju je hrvatska policija koristila za tiskanje zaštitnih obrazaca, putovnica, dokumenata i novca. Radi se o nevidljivoj zaštiti ambalaže⁴⁴ koja se i danas upotrebljava, no sredinom devedesetih predstavljala je inovaciju koja je bila rezultat suradnje raznih institucija. Nakon ideje nevidljive zaštite, koja se za potrebe krajnjeg korisnika pokazala nepraktičnom, uslijedila je ideja vidljive zaštite namijenjene potrošaču. Podravka na razvoju hologramske zaštite surađuje s proizvođačem hologramskih aplikacija *HOLO3D* iz Trsta te pronalazi tehnološki zadovoljavajuće rješenje aplikacije holograma na foliju. Hologramska zaštita Vegete na razini likovnog oblikovanja ambalaže i grafičkog dizajna zapravo je samo pitanje redizajna postojeće ambalaže, mjesta i načina aplikacije na fleksibilni materijal te više pripada domeni tehnologije, a manje likovno-grafičkom rješenju, no činjenica je da sačuvani uzorci vrećica Vegete s implementiranom hologramskom zaštitom vizualno djeluju prilično futuristički.

Godina 1997. za Vegetu je posebno značajna na razini strategije *brenda globalnih razmjera*. Gašenjem zagrebačke agencije *Ozeha* 1995. godine nije prestala suradnja s *ljudima iz agencije*. Zvonimir Pavlek i Jadranka Ivanković posredovanjem istaknutog stručnjaka za marketing i tržišne komunikacije Mihovila Skobea ostvaruju uspješnu i važnu suradnju s jednom od najznačajnijih *full service*

41. CJENIK (PROIZVOĐAČKE CIJENE)
Koprivnica, Prehrambena industrija Podravka, 16. 3. 1993., 9.
CJENIK (MALOPRODAJNE CIJENE)
Koprivnica, Prehrambena industrija Podravka, 16. 3. 1993., 9.
42. CJENIK (PROIZVOĐAČKE CIJENE)
Koprivnica, Prehrambena industrija Podravka d. d., 17. 1. 1995., 9.
CJENIK (MALOPRODAJNE CIJENE)
Koprivnica, Prehrambena industrija Podravka d. d., 17. 1. 1995., 9.
43. Pritom je jednako važno bilo mišljenje tehnologa ambalaže i dizajnera koji su kao stručnjaci Podravke ideju razvijali interdisciplinarno.
44. Nevidljivu zaštitu otisnutu u elipsi na prednjoj strani ambalaže tiskao je *Aluflex*, a specijalna boja uvozila se po posebnom protokolu MUP-a.

the market. For example, small and big jars that marked the 1980s were withdrawn in the beginning of 1993⁴¹, while the old range of seventeen different packaging was fully replaced in the beginning of 1995⁴². The new Vegeta design, besides the artistic solution, also gives special attention to the design of bags and cardboard shaker, while reducing its range to ten products.

The question of the misuse of the packaging and research in the area of graphic engineering, management and creation of protection system on the level of technology and graphic design was the issue that the team of experts on research and packaging development tried to solve in the mid-90s. The protection of packaging, especially Vegeta packaging, once again put Podravka on the list of visionaries that researched and developed new ideas ahead of time. The idea to protect the packaging design⁴³ required special protocols and the import of special colour that the Croatian police used for printing security forms, passports, documents and money. This is an invisible packaging protection⁴⁴ which is still used today, but represented an innovation in the mid-90s and resulted from a cooperation with multiple institutions. The idea of invisible protection, that proved to be not-so-practical for the end user needs, was followed by the idea of visible protection intended for the consumer. Podravka cooperated on the idea of hologram protection with the manufacturer of hologram applications HOLO3D from Trieste and found a technologically satisfactory solution for the application of hologram onto the foil. Vegeta hologram protection on the level of the packaging's visual and graphic design was actually just a question of redesigning the existing packaging, the place and means of application on the flexible material and belongs more to the area of technology and less to visual and graphic design area. Yet, it must be said that the preserved samples of Vegeta bags with implemented hologram protection visually do seem quite futuristic.

The year 1997 was especially important for Podravka in the terms of its strategy for being a global brand. Even after the Zagreb agency Ozeha fell apart in 1995, the cooperation with the agency people did

41. PRICE LIST (MANUFACTURER PRICES)
Koprivnica, Food Industry Podravka, 16 March 1993, 9
PRICE LIST (RETAIL PRICES)
Koprivnica, Food Industry Podravka, 16 March 1993, 9
42. PRICE LIST (MANUFACTURER PRICES)
Koprivnica, Food Industry Podravka d.d., 17 January 1995, 9
PRICE LIST (RETAIL PRICES)
Koprivnica, Food Industry Podravka d.d., 17 January 1995, 9
43. At the same time, equally important was the opinion of packaging technicians and designers that developed this idea interdisciplinarily as Podravka's experts.
44. The invisible protection printed in the ellipse on the front side of the packaging was printed by Aluflex, and the special paint was imported according to the special protocol by the Ministry of Interior.

reklamnih agencija u svijetu, agencijom *Publicis* iz Pariza. Pariške konzultantice Holis Kurman i Ana von Wasser, zajedno s timom stručnjaka iz marketinga Podravke, provode analizu stanja, procjenjuju razvojne mogućnosti potencijalnih Podravkinih marki proizvoda te razrađuju suvremenu strategiju marketinga koja naglasak stavlja upravo na Vegetu kao globalno prepoznatljivu marku proizvoda. Nova strategija marketinga osnova je na kojoj su marketinški stručnjaci Podravke (Zvonimir Pavlek, Jadranka Ivanković, Ivica Punčičar, Zvonimir Bukač i drugi) postavili prvu *Misiju, Viziju i Poslanje* Podravke te stratešku koncepciju oblikovanja ambalaže i komunikaciju s korisnicima. Poseban naglasak stavljen je upravo na Vegetu, u idućim desetljećima usmjerenu prema visokim standardima u oblikovanju vizualnih komunikacija i *agencijskom dizajnu* u kojem se, uz ime Vegete, pojavljuju imena kao što su *Bruketa&Žinić OM, BBDO, Smith Lumen Milano*, odnosno *Bruketa&Žinić&Grey*.

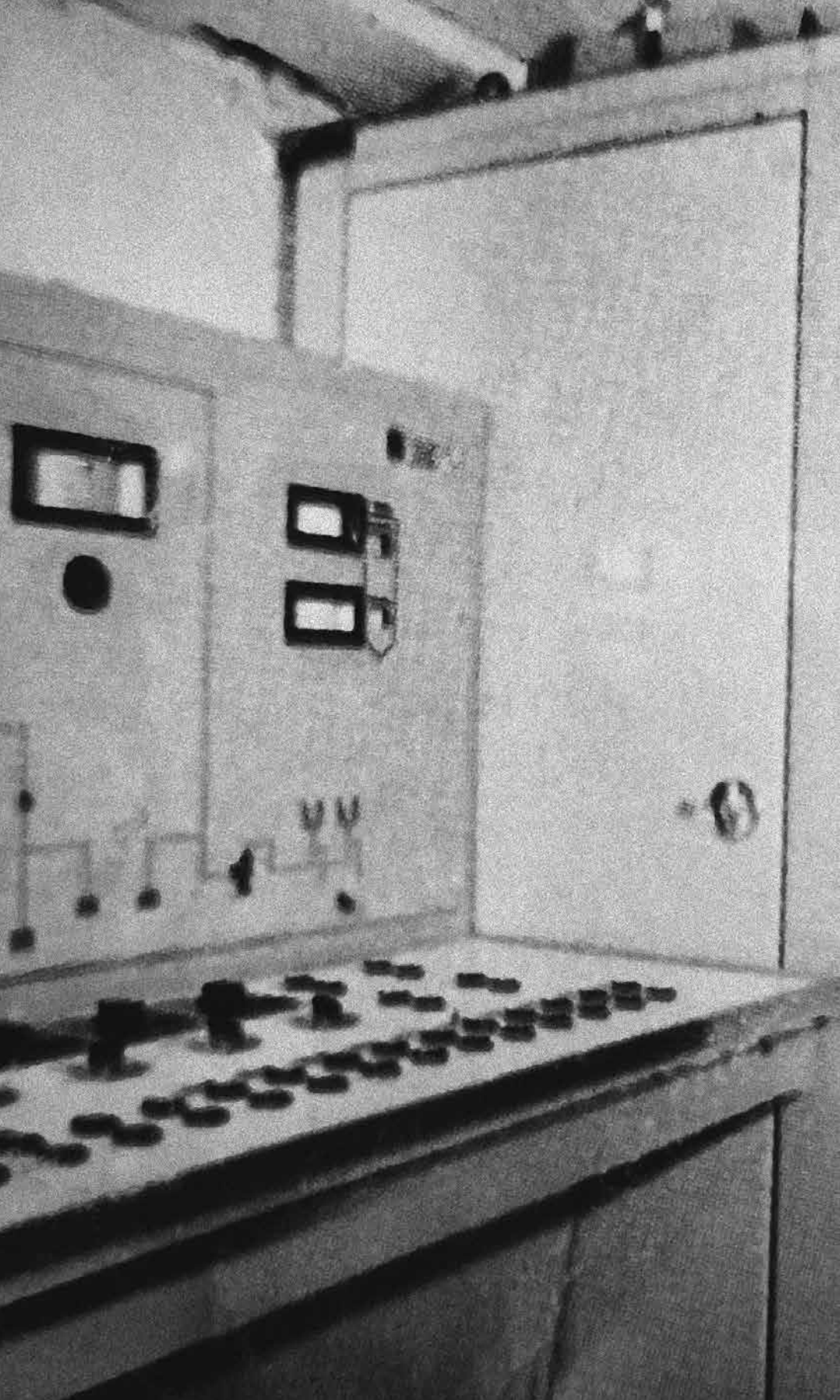
Kada govorimo o Vegeti Podravkino godišnje izvješće za 1998.⁴⁵ možemo smatrati svojevrsnim rezimiranjem 20. stoljeća. Te je godine započela gradnja nove tvornice Vegete u Koprivnici, a u isto vrijeme počinje s radom *www.podravka.com*. To su temeljni pokretači Vegete, ambiciozni razvojni planovi, praćenje poma-ka svjetskih standarda kvalitete na svjetskim tržištima, brze prilagodbe promjenama te razumno, oprezno i promišljeno djelovanje. U kontekstu takve razvojne politike istraživanje i razvoj proizvodnih linija, pakiranja i ambalaže te industrijski i grafički dizajn spadaju u sam vrh *agencijskog dizajna* u Hrvatskoj.

45. GODIŠNJE IZVJEŠĆE ZA 1998.
Odnosi s javnošću (ur. Zrinka Kos)
Koprivnica, Prehrambena industrija Podravka
d. d. 1999., 64 str.; 1., 3., 7., 12., 14.
Grafički urednik: Vanesa Grgić Mikulčić
Fotografije: Nikola Wolf, Vladimir Kostjuk, Artresor studio

not stop. Zvonimir Pavlek and Jadranka Ivanković, through mediation by the renowned marketing and market communications expert, Mihovil Skobe, established a successful and important cooperation with one of the most important full-service advertising agencies in the world – Publicis from Paris. Paris consultants Holis Kurman and Ana von Wasser, together with the team of Podravka marketing experts, conducted the analysis of the situation and evaluated development possibilities of potential Podravka brands, as well as developed the contemporary marketing strategy that puts the emphasis on Vegeta as a globally recognisable brand. The new marketing strategy was the basis on which Podravka marketing experts (Zvonimir Pavlek, Jadranka Ivanković, Ivica Punčikar, Zvonimir Bukač and others) developed the first Mission and Vision for Podravka and the strategic conception of packaging design and communication with users. Special emphasis was put on Vegeta, which has been, in the following decades, shaped according to high standards in the visual communication design and agency design in which Vegeta appeared alongside agencies such as Bruketa&Žinić OM, BBDO, Smith Lumen Milano and Bruketa&Žinić&Grey.

Speaking of Vegeta, Podravka's Annual Report for 1998⁴⁵ can be considered as a kind of a summary of the 20th century. This is when the construction of Vegeta production facility in Koprivnica started, while at the same time the web page www.podravka.com was set up. These are the basic drivers for Vegeta – ambitious development plans on one hand, and on the other, following the shifts in quality standards on global markets, fast adjustment to change and sensible, cautious and strategic business activities. In the context of such development policy, the research and development of product lines, packaging and industrial and graphic design belong to the very top of the agency design in Croatia.

45. ANNUAL REPORT FOR 1998
Public relations (editor Zrinka Kos)
Koprivnica, Food Industry Podravka d.d. 1999, 64 pages; 1, 3, 7, 12, 14
Layout editor: Vanesa Grgić Mikulčić
Photographs: Nikola Wolf, Vladimir Kostjuk, Artresor studio





1969. / 1969
Početak strojnog miješanja
Vegete / Start of the Power-
Driven Mixing of Vegeta
Privatna arhiva
/ Private archives

Prvo desetljeće

21. stoljeća

2000. – 2009.

Prvo desetljeće novog tisućljeća s razvojem novih tehnologija i novih načina komuniciranja te promjenom koncepcija tržišnog poslovanja pred Vegetu kao marku proizvoda i Podravku donose nove izazove.⁴⁶ Godine 2000. otvorena je nova tvornica Vegete u Koprivnici te tvornica Vegete, juha i praškastih proizvoda u Poljskoj. U prvim godinama novog tisućljeća naglasak je stavljen na širenje proizvodnih linija i modernizaciju globalno prihvaćene marke proizvoda. Godine 2004. Vegeta je kao jedna od najjačih marki na poljskom tržištu dobila nagradu *Superbrand Polska*, a iduće, 2005. godine slijedi nagrada *Superbrand Rusija*⁴⁷ i mnoge druge. Prvo desetljeće novog tisućljeća vrijeme je novog ciklusa pojačanog istraživanja i razvoja novih paleta proizvoda u kojima ime Vegeta postaje zajednički *brand name* različitih grupa proizvoda namijenjenih različitim tržištima i korisnicima različitih potreba. Vegetina primarna ideja globalnog djelovanja i lokalnih rješenja u petom desetljeću postojanja odražava vrijeme promjena, istražuju se i razvijaju nove ideje, proizvodi, proizvodne linije i, naravno, načini pakiranja proizvoda te likovno-grafička rješenja i oblikovanja nove ambalaže *Vegeta® Original*, *Vegeta® Light*, *Vegeta® Mediteran*, *Vegeta® Pikant*, *Vegeta® Twist*, *Vegeta® Natur*, *Vegeta® Maestro*... U kontekstu povijesti prehrambene industrije, tehnologije sušenja povrća i kreiranja novog začina, dizajna ambalaže i grafičkog dizajna, marketinga, oglašavanja, komunikacije, povijesti, povijesti umjetnosti i antropologije Vegeta je nezaobilazni dio povijesti industrijske baštine, u kojoj su istraživanje i inovativnost ključne riječi koje Vegetu prate punih šest desetljeća, a odraz su vitalizma i osluškivanja starih i novih tržišta.

Intenzivno razdoblje osmišljavanja i razvoja novih ideja i smjernica razvoja Vegete kao globalne marke proizvoda u prvom desetljeću možemo pratiti u dobro osmišljenim i nagrađivanim **Podravkinim godišnjim izvješćima** koja su početkom godine objavljuvana i tiskana u koprodukciji Korporativnih komunikacija Podravke

46. TOMIŠA, MARIO; KONDIĆ, LORDAN: *Vizualni identitet Podravke*. // Podravski zbornik. 29 (ur. Dražen Ernečić)

Koprivnica, Muzej grada Koprivnice, 2003., 6. – 9.

47. <https://www.podravka.hr/kompanija/investitori/financijska-izvjesca/>
Pristup stranici: 11. 11. 2019.

The First Decade of the 21st Century 2000 – 2009

The first decade of the new millennium, with the development of new technologies, a change in the concept of market operations and development of new means of communication, brought new challenges to Vegeta as a brand and to Podravka⁴⁶. In 2000 we opened a new Vegeta production facility in Koprivnica and the production facility for Vegeta, soups and products in powder form in Poland. In the first years of the new millennium, we put the emphasis on the expansion of brands and modernisation of the globally accepted brand. In 2004, as one of the biggest brands in the Polish market, Vegeta won the award Superbrand Polska, and the following year, in 2005, it won a similar one, Superbrand Rusija⁴⁷, as well as many others. The first decade of the new millennium was a period of the new, strengthened cycle for research and development of new products, in which the name Vegeta became the common brand name for different groups of products intended for different markets and users of varying needs. Vegeta's primary idea for the global activities and local solutions in its fifth decade reflects the period of change, research and development of new ideas, products, product lines and, of course, different product packaging and visual graphic solutions and packaging design of Vegeta® Original, Vegeta® Light, Vegeta® Mediteran, Vegeta® Pikant, Vegeta® Twist, Vegeta® Natur, Vegeta® Maestro etc. In the context of the food industry history, the technology of dehydrating vegetables and creating a new condiment, packaging design and graphic design, marketing, advertising, communication, history, art history and anthropology, it is an indispensable part of the history of industrial heritage, in which research and innovation are the key words that have been associated with Vegeta for the past six decades, and that reflect its vitalism and paying attention to old and new markets.

The intensive period of creating and developing new ideas and guidelines for the development of Vegeta as a global brand in the first decade can be followed through well-designed and awarded **Podravka's annual reports** which were published and printed at the beginning

46. TOMIŠA, MARIO; KONDIĆ, LORDAN: Vizualni identitet Podravke. // Podravski zbornik. 29 (editor Dražen Ernečić) Koprivnica, Koprivnica Town Museum, 2003., 6 – 9
47. <https://www.podravka.hr/kompanija/investitori/financijska-izvjesca/>
Accessed on: 11 N ovember 2019

i agencije Bruketa&Žinić OM, a koje prate CD-ROM izdanja iz koprivničkog studija Skin29. Iako se likovno oblikovanje godišnjih izvješća kao tema agencijskog dizajna zapravo nadovezuje na temu dizajna ambalaže, ona su izvor bitnih podataka za istraživanje agencijskog dizajna ambalaže, prije svega postavljanja preciznih vremenskih okvira i imena vezanih uz dizajn, ilustraciju i komercijalnu fotografiju. Na razini oblikovanja i dizajna ambalaže u prvom desetljeću uspješno se premostio čitav niz promjena, od onih generacijskih, pa sve do promjena na koncepcijskoj razini u kojoj se Vegeta kao marka proizvoda analognih vremena u potpunosti prilagodila idejama digitalnog doba.

Tako, primjerice, Podravkino Godišnje izvješće za 2000. godinu⁴⁸ objavljeno sredinom travnja 2001. kao najvažnija postignuća prve godine novog tisućljeća navodi dovršetak investicija u dvije nove tvornice Vegete i početak kompjutorizirane proizvodnje u novoizgrađenoj **Tvornici Vegete u Koprivnici**, odnosno proizvodnje u Tvornici Vegete, juha i praškastih proizvoda u slobodnoj poreznoj zoni Kostrzyn u Poljskoj te uvođenje novih proizvoda. Na samom početku 2000., u novom cjeniku⁴⁹ proizvoda kao novi proizvodi javljaju se *bočica za posipavanje* od 100 grama i nove *vrećice* od 250 i 500 grama. Sredinom godine na tržište se stavljaju vrećice nove palete proizvoda **Vegeta Twist**⁵⁰ (za salatu, piletinu, grill i *a la wild*) čija su ciljana skupina korisnika bili potrošači mlađe dobne skupine, što se odrazilo i na likovnom rješenju ambalaže, tipografiji i novoj skali otvorenih boja (zelena, crvena, žuta, ljubičasta) koja je kao koloristički akcent dodana osnovnoj likovnoj konstanti Vegetine plave. Godišnje izvješće za 2006. godinu⁵¹ u području lansiranja novih proizvoda navodi Vegetu Pikant za tržište Australije i tekuću Vegetu koja kao poveznica između kategorije univerzalnih i specijalnih dodataka jelima podrazumijeva oblikovanje i dizajn nove ambalaže.

48. GODIŠNJE IZVJEŠĆE ZA 2000.
Papirnat izdanje (ur. Zvonimir Mršić)
Koprivnica, Podravka d.d. Korporativne komunikacije, 2001., 3 – 5., 20. – 22., 54. – 55.
Dizajn: Bruketa&Žinić OM, Fotografije: Marin Topić, Davor Javorović (asistent fotografije)
49. CJENIK Podravka
Koprivnica, Prehrambena industrija d. d., 16. 2. 2000., 3.
50. CJENIK Podravka
Koprivnica, Prehrambena industrija d. d., 19. 6. 2000., 3.
51. GODIŠNJE IZVJEŠĆE 2006 / Annual Report 2006:: *Ispeci pa reci*.
Papirnat izdanje (ur. Drenislav Žekić)
Koprivnica, Podravka d.d. Korporativne komunikacije, 2007., 7., 15., 63. – 64., 67. – 68..
Graphic design i produkcija Bruketa&Žinić OM
www.podravka.com

of each year, co-produced by Podravka's Corporate Communications Department and the agency Bruketa&Žinić OM, accompanied by a CD-ROM edition by the Koprivnica studio Skin29. Although the visual design of annual reports as a topic of agency design is connected to the topic of packaging design, they are both a source of important data for the research of agency packaging design, i.e. determining precise time frames and names related to the design, illustration and commercial photography. On the level of packaging design, the first decade managed to overcome many changes – from generational to conceptual changes, in which Vegeta as a brand of analogue times managed to fully adapt to the ideas of the digital age.

For example, Podravka's Annual Report for 2000⁴⁸, published in mid-April 2001, states the following things as the biggest achievements of the first years of the new millennium: the completion of investments in two new Vegeta factories and the beginning of computerised production in the newly-built **Vegeta production facility in Koprivnica**, and the production in the production facility for Vegeta, soups and products in powder form in a tax-free zone Kostrzyn in Poland and the introduction of new products. At the very beginning of 2000, some new products are listed on the new price list⁴⁹ of products, such as: shaker of 100 grams, new bags of 250 and 500 grams. In the mid-2000s, Podravka introduced a new product line in bags: **Vegeta Twist**⁵⁰ (for salads, chicken, grill and a la wild) targeted to younger consumers, which was reflected in the visual design of the packaging, typography and the new scale of open colours (green, red, yellow, purple) which was added to the basic visual constant of Vegeta's blue as a colour accent, while the Annual Report for 2006⁵¹ in the area of launching new products listed Vegeta Pikant for Australia's market, a liquid type of Vegeta, which as a link between the categories of universal and special food-seasoning products entailed the design of the new packaging.

48. ANNUAL REPORT FOR 2000
Paper edition (editor: Zvonimir Mršić)
Koprivnica, Podravka d.d. Corporate Communications
Department, 2001, 3 – 5, 20 – 22, 54 – 55
Design: Bruketa&Žinić OM, Photographs: Marin Topić,
Davor Javorović (photography assistant)
49. PRICE LIST Podravka
Koprivnica, Food Industry Podravka d.d., 16 February 2000, 3
50. PRICE LIST Podravka
Koprivnica, Food Industry Podravka d.d., 19 June 2000, 3
51. ANNUAL REPORT FOR 2006: Bake It and Then Serve It.
Paper edition (editor: Drenislav Žekić)
Koprivnica, Podravka d.d. Corporate Communications
Department, 2007, 7, 15, 63 – 64, 67 – 68
Graphic design and production: Bruketa&Žinić OM
www.podravka.com

Drugo desetljeće 21. stoljeća 2010. – 2019.

Drugo desetljeće novog tisućljeća još uvijek traje. Sagle-davanje i analiza suvremenog agencijskog dizajna izrazito su kompleksni, a postojeći dizajn ambalaže nosi svoju osnovnu ekonomsku i tržišnu funkciju, dok je kulturno-povijesni i umjetnički aspekt *tržišno aktivnog* industrijskog dizajna i dizajna ambalaže u drugom planu. Agencijski dizajn, osim na estetiku i izgled ambalaže, naglasak stavlja na oglašavanje u kojem su jednako važne verbalna i neverbalna i komunikacija. Kod aktualne ambalaže (u prodaji na policama dućana) važniji su neki drugi momenti, zadovoljavanje čitavog niza zakonskih okvira i pravila poslovanja u prehrambenoj industriji, inovativnih rješenja, novih tehnologija proizvodnje i pakiranja te njihove implementacije u postojeće ili nove proizvodne linije. Godine 2010. u zagrebačkoj agenciji Bruketa&Žinić OM nastaje prvo rješenje ambalaže za paletu proizvoda Vegeta® Natur (kreativni direktor Nikola Žinić). Radi se o inovativnom proizvodu koji je najavio nove trendove na tržištu začina, što je, s odmakom od klasičnog pristupa, likovno rješenje ambalaže naglasilo i na simboličnoj razini. Zanimljivo je kako taj primjer agencijskog dizajna korespondira s likovnim rješenjem nagrađivanog *Godišnjeg izvješća* Podravke iz iste godine. U njemu se navode novi proizvodi koji se služe imenom Vegeta, a koji su lansirani na tržište Poljske: 15 različitih začina Vegeta, paleta proizvoda Vegeta Natur te marinade Vegeta. Tri različite razvojne linije primjer su vrhunskog agencijskog dizajna, a palete proizvoda nagovještavaju razvoj proizvoda na kraju desetljeća.⁵²

Inovativna rješenja prvog desetljeća originalni su dizajn staklene i polimerne ambalaže, od razvoja ideje industrijskog dizajna i projektiranja nove doze, izrade nacrt, prototipa i alata za proizvodnju te implementacije nove proizvodne linije. Inovativni industrijski dizajn ambalaže i poklopca od ekološki prihvatljivog polimernog materijala (polipropilen) nastao je u odjelu za istraživanje i razvoj ambalaže, u kojem su Podravkini stručnjaci razvijali ideju dvo-

52. <https://www.podravka.hr/kompanija/investitori/financijska-izvjesca/Godisnjeg-izvjesce-za-2010-godinu>. Pristup stranici: 3. 12. 2019.

The Second Decade of the 21st Century

2010 – 2019

The second decade of the new millennium is still ongoing. The overview and analysis of contemporary agency design is very complex, and the existing packaging design has its own basic economic and market function, while the cultural-historic and visual aspect of the industrial design active in the market and packaging design are of secondary importance. The agency design, besides the aesthetics and design appearance, puts the emphasis on the advertising where the verbal and non-verbal communication means are equally important. When it comes to current packaging (being sold in stores), some other things are more important, such as complying to all legal provisions and business rules in food industry, innovative solutions, new technologies of production and packaging and its implementation in the existing or new production lines. In 2010, the Zagreb agency *Bruketa&Žinić OM* came up with the first packaging solution for *Vegeta® Natur* product line (creative director: Nikola Žinić). This is an innovative product that announced new trends in the food seasoning market, which was emphasised by a visual solution for the packaging on a symbolic level, with a shift away from the classical approach. It is interesting how this example of agency design corresponds to the visual solution of the awarded Annual report for *Podravka* of the same year. The report lists new *Vegeta* products launched in the Polish market: 15 different *Vegeta* seasoning products, *Vegeta Natur* product line and *Vegeta marinades*. Three different development lines are an example of the superior agency design, while the product lines anticipate the development of the product at the end of the decade.⁵²

The innovative solutions of the first decade are the original design of the glass and polymer packaging, from the development of an idea of industrial design to the design of the new shaker, drafting, prototyping and designing the production tools and the implementation of the new product line. The innovative industrial design of the packaging and the lid made of eco polymer material (polypropylene) was created in the department for research and development of

52. <https://www.podravka.hr/kompanija/investitori/financijska-izvjesca/>
Annual report for 2010. Accessed on: 3 December 2019

strukog načina doziranja Vegete.⁵³ Drugo je inovativno rješenje i nova zaobljena staklena doza od 400 grama iz 2010. koja je svojim oblikom i načinom zatvaranja inovacija pakiranja Vegete iz prvog desetljeća. Ono naglasak stavlja na novu tehnologiju digitalnog tiska, a svoje će stvarne potencijale i inovativnost u punoj mjeri pokazati tek krajem idućeg desetljeća.

Ambalaža Vegete redizajnirana je 2015., nakon deset godina. Na samom se procesu, od prvih *brifiranja* i razvoja ideje pa do izlaska nove ambalaže na police trgovina, radilo nešto manje od dvije godine, uz koordinaciju timova stručnjaka različitih profila, marketinga, istraživanja i razvoja, nabave i proizvodnje, agencije⁵⁴ i studija za pripremu⁵⁵ te dobavljača ambalaže⁵⁶, što je, uz iskustvo redizajna iz 2005. godine, kao menadžer kategorije u timu za dodatke jelima odradio Marcel Janeković. U samom procesu razvijanja ideje i priprema bila je izuzetno važna interdisciplinarna suradnja u kojoj su dizajneri agencije dobivali smjernice i čitav niz unaprijed određenih elemenata u svim fazama stvaranja nove ambalaže. *Redizajn Vegete ne radi se često, a za to postoji nekoliko razloga. Jedan je od njih taj što su vjerni potrošači Podravkinih proizvoda navikli na sve konstante u dizajnu i promjenama treba pristupiti vrlo pažljivo. Drugi je razlog kompleksnost samog redizajna, različite gramature i više desetaka različitih tržišta.*⁵⁷ Nakon prezentacije prvih idejnih rješenja i istraživanja tržišta koje je pokazalo što potrošači očekuju od novog dizajna, redizajn Vegete povjeren je renomiranoj neovisnoj kreativnoj *full service* agenciji *Smith Lumen*⁵⁸ iz Milana.

53. Na navedenim podacima zahvaljujem dr. sc. Renati Tomerlin koja je kao direktorica službe **Ambalaža i dizajn** bila osobno uključena u projekt razvoja ideje i oblikovanja novog polimernog pakiranja Vegete koje je istovremeno doza i posipač s dvije mogućnosti primjene. Kao stručnjak za ambalažu, naglasak je stavila na važnost upravljanja svim fazama procesa oblikovanja ambalaže sa stajališta dizajna, od tehnološke dokumentacije i specifikacije materijala i sirovina, analize pakiranja proizvoda i osiguranje kvalitete. Pitanje strategije razvoja ambalaže i uvođenje novih tehnoloških mogućnosti pakiranja, istraživanje i rješavanje pitanja proizvodnje i standarda razvoja ambalaže, od ideje, zakonskih okvira pa do odabira i odobravanja likovno-grafičkog rješenja smatra jednako važnim za dobar industrijski dizajn.
54. Smith Lumen, Milano
55. ICR Milano
56. Aluflexpack Novi, Umag
57. TOMERLIN, RENATA: *Redizajn ambalaže – Nakon 10 godina... Vegeta u novom ruhu.* // Ambalaža u Hrvatskoj, broj 2. Zagreb, 2015., 35.
58. <http://www.smithlumen.com/>
Pristup stranici: 20. 10. 2019.
Smith Lumen is a leading independent creative agency based in the heart of Milan's design district. Over the past decade we have completed almost 4,000 projects for over 350 brands in 25 countries for clients that range from small start-ups to multinationals. We specialize in helping companies develop and transform brands to build long lasting relationships with their consumers. What makes us different is our cultural diversity and the passion for what we do.

packaging, where Podravka's experts developed the idea of a dual Vegeta shaker⁵³ The second innovative solution is a new rounded glass shaker of 400 grams from 2010, which represents, with its shape and lid, the innovative Vegeta packaging from the first decade that puts the emphasis on the new technology of digital print that would show its true potential and innovative characters at the beginning of the next decade.

Vegeta's packaging was redesigned in 2015 after ten years. The whole process, from the first briefings and the development of an idea to the launch of new packaging in stores, took little less than two years and included the coordination of expert teams of different profiles, marketing, research and development, supply and production, agency⁵⁴ and preparation studios⁵⁵, and packaging suppliers⁵⁶, which was done by Marcel Janeković as the category manager in the food seasoning team, owing to his experience in redesign in 2005. The interdisciplinary cooperation in which the agency designers received guidelines and a whole set of predetermined elements in all phases of packaging design was very important in the entire process of the development and preparation of an idea. Vegeta is not redesigned often, out of two reasons: the first one is that the loyal consumers of Podravka products are used to all constants in the design and the change should be done very carefully. The second is the complexity of redesign, different grammages and several dozen different markets⁵⁷ After the presentation of the first draft solutions and market research which showed what consumers expect from the new design, the redesign was entrusted to a renowned independent creative full-service agency Smith Lumen⁵⁸ from Milano.

The creative director Drew Smith, the award-winning expert for identity and packaging design, branding, development and im-

53. I would like to thank Renata Tomerlin, PhD, for this information. As the director of the **Packaging and Design Department**, she was personally involved in the development of the idea and design of the new polymer Vegeta packaging, which is at the same time a shaker and a dispenser with two dosing options. As a packaging expert, she put the emphasis on the importance of managing all packaging design phases from the point of view of design, from the technological documentation and material and raw material specifications, to the analysis of the packaging and quality assurance. She considers the question of strategy of packaging development and the introduction of new technological packaging possibilities, research and solutions to questions of production and packaging standards, from an idea, legal framework, to the choice and approval of visual graphic solution equally important for a good industrial design.

54. Smith Lumen, Milano

55. ICR Milano

56. Aluflexpack Novi, Umag

57. TOMERLIN, RENATA: Packaging Redesign – 10 Years Later... the New Vegeta. // magazine *Ambalaža u Hrvatskoj*, no. 2 Zagreb, 2015, 35

58. <http://www.smithlumen.com/>
Accessed on: 20 October 2019



1971. / 1971

Pavle Gaži

Portret u pogonu Juhe /

Portrait in the Soup Plant

AUTOR FOTOGRAFIJE /

AUTHOR OF THE

PHOTOGRAPH

Vladimir Kostjuk



Kreativni direktor Drew Smith, nagrađivani stručnjak za dizajn identiteta, ambalaže, *brendiranje*, razvoj i implementaciju naprednog dizajna i ilustracije na američkom, europskom i azijskom tržištu, okupio je multidisciplinarni tim stručnjaka specijaliziranih za preoblikovanje marki proizvoda: dizajnere, ilustratore, tipografe, stručnjake za komunikaciju. U odabiru suradnika važno je bilo iskustvo kulturne raznolikosti i izgradnja dugotrajnih odnosa s potrošačima. U procesu istraživanja i preoblikovanja postojeće Vegetine ambalaže naglasak su stavili na nove tehnologije pakiranja i ekološki prihvatljive materijale, dok su prepoznatljivi likovni elementi – plava boja kao temeljna konstanta postojećih i starijih likovnih rješenja (*boja povjerenja*), lik kuhara i znak izvrsnosti kao elementi neverbalne komunikacije zadržani i likovno preoblikovani. Prilikom redizajna detaljno se radilo na svim segmentima preoblikovanja – od logotipa, tipografije, ilustracija, fotografija i tvrdnji, pri čemu je najveći izazov bilo uspostavljanje ravnoteže između povijesnog naslijeđa, autentičnosti i inovativnosti. Sve **likovne konstante Vegetinog dizajna** preoblikovane su i modernizirane u skladu s trendovima, ali su pritom ostale prepoznatljive i zadržale svoju autentičnost. Ilustratori i tipografi agencije *Smith Lumen* rješavali su vrlo zahtjevne zadaće: ilustracija povrća bogatija je, crtež i boje naglašenije, likovno rješenje prelazi na stražnju stranu pakiranja, postojeći logotip Vegete moderniziran je, a slova neznatno promijenjena, dok je ilustracija lika kuhara zapravo najviše izmijenjena u odnosu na rješenja iz prethodnih desetljeća. Uz optimalizaciju procesa pripreme i tiska ambalaže kao glavnog cilja proizvodnog procesa, jedna od tehnoloških inovacija novog naprednog dizajna ambalaže iz 2015. godine je implementacija QR kôda koji potrošača povezuje s internetskom stranicom s receptima, dok EAN-13 kôd nije samo apliciran i pozicioniran na postojeće likovno rješenje, nego je kao likovni element uključen u ilustraciju lonca.

Zaobljena staklena doza Vegete od 400 grama u kontekstu grafičkog oblikovanja ambalaže obilježila je drugo desetljeće jer je odabrana kao platforma za različita likovna rješenja **limitiranih edicija**⁵⁹. Upravo su **limitirane edicije Vegete Original** (božićne, ljetne, personalizirane) dobar primjer revolucionarnog utjecaja digitalnog

59. AMOS, SILAS: *Digital Print. A Bigger Spectrum*. London, F.E. Burman Ltd. feburman.co.uk; In Association with Hewlett-Packard, November 2015. DRUPA Limited edition of 100, 2016, *Citat: Digital Print is powerful tool. And the ways in which it is revolutionizing design, marketing and media will impact on us all. / This book looks at the creative and technological opportunities being seized by brands, and what this spells for the future of print.*

plementation of advanced design and illustration in the American, European and Asian markets, gathered a multidisciplinary team of experts specialised in the redesign of brands, designers, illustrators, typographers and communication experts. The important thing in choosing the partners was the experience of cultural differences and building of long-term relationships with consumers. In the process of research and redesign of the existing Vegeta packaging, they put the emphasis on new packaging technologies and eco materials, while recognisable visual elements, such as the blue colour as the basic constant of existing visual solutions (the colour of trust), the chef and the excellence gesture as elements of non-verbal communications were retained and visually redesigned. In the process of redesign, all segments were carefully managed, from the logo, typography, illustrations, photographs and statements, whereby the biggest challenge was to balance between the historical heritage, authenticity and innovation. All **visual constants of Vegeta design** were redesigned and modernised in accordance with contemporary trends, but remained recognisable and authentic. The illustrators and typographers from the Smith Lumen agency dealt with complicated tasks: the vegetable illustration is richer in appearance, the drawing and colours are more prominent, visual solution is now on the back side, the existing Vegeta logo is modernised, lettering slightly changed, while the chef illustration is the thing they changed the most in comparison to solutions from previous decades. Along with the optimisation of the process of packaging printing as the main goal of production process, one of the technological innovations of this new advanced packaging design from 2015 was the implementation of the QR code which connects the user to the web site with recipes, while the EAN-13 code is not only applied and positioned on the existing visual solution, but also included in the illustration of the cooking pot as a visual element.

The rounded glass Vegeta shaker of 400 grams, in the context of graphic packaging design, marked the second decade because it was chosen as a platform for different visual solutions of **limited editions**⁵⁹. The **limited editions of Vegeta Original** (Christmas, summer, personalised) are a good example of a revolutionary influence

59. AMOS, SILAS: Digital Print. A Bigger Spectrum. London, F.E. Burman Ltd. feburman.co.uk; In Association with Hewlett-Packard, November 2015
 DRUPA Limited edition of 100, 2016,
 Quote: Digital Print is powerful tool. And the ways in which it is revolutionizing design, marketing and media will impact on us all.
 / This book looks at the creative and technological opportunities being seized by brands, and what this spells for the future of print.

tiska na tržištu ambalaže⁶⁰ gdje pojmovi konceptualnog, logističkog i krajnje personaliziranog promišljanja dizajna ambalaže dobivaju potpuno novu, neslućenu dimenziju koja se svjesno (na trenutak pomalo i provokativno) poigrava s konstantama dizajna kao zasigurno najvažnijim elementima *reklamne umjetnosti* 20. stoljeća. Vizualni aspekti komunikacije bitni su za donošenje odluke o kupnji proizvoda, odnosno pozitivnu percepciju marke proizvoda. Marin Pucar, sadašnji predsjednik Uprave Podravke, kao stručnjak u području vizualnih standarda marketinga i oglašavanja, podržava ulaganje u marketing te potiče inovativne razvojne strategije u kojima se naglasak stavlja na novu i drugačiju vizualnu komunikaciju s korisnicima, pri čemu je suradnja s reklamnom agencijom *Bruketa&Žinić&Grey* rezultirala *agencijskim dizajnom* koji u sebi sadrži otvorenost prema istraživačkom aspektu *brendiranja* proizvoda i komunikacije dizajna koja nastoji biti dvosmjerna i temeljena na dijalogu s korisnikom.

U 2019. godini Vegeta živi šesto desetljeće. U kontekstu industrijskog i agencijskog dizajna ambalaže, odnosa s potrošačima na različitim tržištima, koristi post-postmodernističke obrasce komunikacije koji su neizravno izravni i dvosmjerni, na razini Podravkinog *marketinškog tima za Vegetu* u kojem stručnjaci različitih profila preispituju promjenjive kategorije i vrijednosti tržišta, okvire djelovanja u kontekstu promjenjivih društveno-političkih odnosa, promjene društvenog standarda i kulturnih vrijednosti, prehrambenih navika i kulture stola, načina komunikacije i oglašavanja u gospodarstvu koje je globalno, tranzicijsko i labilno. Nove generacije korisnika postavljaju nova pravila, određuju brzinu komuniciranja i granice odredljivosti medija oglašavanja. To su elementi koji utječu na razvoj ideje i koncepciju industrijskog dizajna u prehrambenoj industriji, način komunikacije i idejno-likovna rješenja u kreativnoj industriji. Upravo je agencijski dizajn reklamne agencije *Bruketa&Žinić&Grey*⁶¹ na primjeru obilježavanja šezdeset godina postojanja Vegete u središte komunikacije stavio korisnika.

60. TOMERLIN, RENATA: *Mogućnosti digitalnog tiska. Prva Podravkina digitalna priča*. Koprivnica, Podravka, Razvoj ambalaže (interna prezentacija), 30. 7. 2015.
Citat: *Digitalni tisak unosi revoluciju na tržište ambalaže*. Koprivnica, 10. 12. 2019.

61. <http://bruketa-zinic.com/hr/>
Pristup stranici: 24. 10. 2019.
Bruketa&Žinić&Grey dio je međunarodne mreže reklamnih agencija *Grey* od kada je 2017. najveća svjetska grupacija za komunikacijske usluge *WPP* investirala u agenciju *Bruketa&Žinić OM*. Unutar mreže agencija *Grey* djeluje kao **brand, product & retail design hub** te kao **digital shopper hub**. Agenciju *Bruketa&Žinić OM* 1995. osnovali su Davor Bruketa i Nikola Žinić, a od tada je proglašena drugom najučinkovitijom neovisnom reklamnom agencijom na svijetu (*Effie, Cannes, 2012.*); 'International Small Agency of the Year' (*Advertising Age, Portland, 2013.*); jednom od vodećih svjetskih neovisnih agencija (*Campaign, London, 2014.*); te je uvrštena među 200 najboljih dizajnera ambalaže na svijetu (*Lürzer's Archive, Beč, 2015.*).

of digital print on the packaging market⁶⁰, in which the notions of conceptual, logistical and fully personalised analysis of packaging design get a fully new, unsuspected dimension which consciously (sometimes even provocatively) plays with design constants – surely the most important elements of the advertising art of the 20th century. The visual aspects of communication are important for making a decision on buying the product, i.e. for the positive perception of the brand. Marin Pucar, the current president of the Management Board of Podravka, as an expert in the field of visual marketing and advertising standards, supports investment in marketing and encourages innovative development strategies in which the emphasis is placed on the new and different visual communication with users, whereby the cooperation with the advertising agency Bruketa&Žinić&Grey resulted in agency design which contains openness to the research aspect of product branding and design communication that aims to be bidirectional and based on the dialogue with the user.

In the year 2019 Vegeta is living its six decade of existence. In the context of industrial and agency packaging design, relationship with consumers in different markets, it uses post-postmodernist communication models that are indirect-direct and bidirectional, on the level of Podravka's marketing team for Vegeta in which the experts of different profiles question the ever-changing market categories and values, the framework of activities in the context of changing social-political relations, the change in social standards and cultural values, dietary habits and table manners, means of communication and marketing in the economy that is global, transitional and unstable. The new generations of users set new rules, the speed of communication and the limits of determining media advertising. These are the elements that affect the development of the idea and the conception of industrial design in food industry, the means of communication and preliminary visual solutions in the creative industry. It is the agency design of the advertising agency Bruketa&Žinić&Grey⁶¹ that

60. TOMERLIN, RENATA: Possibilities of Digital Print. Podravka's First Digital Story. Koprivnica, Podravka, Packaging Development (in-house presentation), 30 July 2015
Quote: Digital print revolutionises the packaging market. Koprivnica, 10 December 2019

61. <http://bruketa-zinic.com/hr/>
Accessed on: 24 October 2019
Bruketa&Žinić&Grey is a part of the international network of advertising agencies Grey since 2017 when the biggest global group for communication services WPP invested in the agency Bruketa&Žinić OM. Within the Grey network, the agency works as a **brand, product & retail design hub** and as a **digital shopper hub**. The agency Bruketa&Žinić OM was founded in 1995 by Davor Bruketa and Nikola Žinić, and since then it was declared the second most efficient independent advertising agency in the world (Effie, Cannes, 2012); the 'International Small Agency of the Year' (Advertising Age, Portland, 2013); one of the leading global independent agencies (Campaign, London, 2014), and was included in the list of 200 best packaging designers in the world (Lürzer's Archive, Vienna, 2015).

Vjernost korisnika kao inspiracija naglasila je koncept emocionalne propagande u kojoj su na Podravkinom portalu (i društvenim mrežama) oblikovani predefinirani elementi dizajna i nagradna igra *dizajn korisnika*⁶². Radi se o uspješnom primjeru sinergije gospodarstvenika u prehrambenoj industriji (Marin Pucar, Krunoslav Bešvir, Sanja Garaj Miloš, Sanja Kelek, Dario Zvonar, Renata Tomerlin, Marinka Akrap, Emilija Sačer i drugi) i reklamne agencije u kojoj je kreativni direktor Davor Bruketa okupio timove stručnjaka (Maša Ivanov, Nebojša Cvetković, Andreja Knapić, Petra Grubišić i drugi) koji su zajedničkim radom na ilustracijama, tipografiji i *web* dizajnu kreirali novu koncepciju oblikovanja ambalaže s naglaskom na *agencijskom dizajnu* koji aktivno uključuje likovnu kreativnost korisnika i postaje *personalizirani dizajn* koji odražava duh vremena. Razvoj novih tehnologija digitalnog tiska omogućio je inovaciju personaliziranog dizajna i unošenje *elementa igre* (kreacije kolažiranja, a kasnije i skupljanja različitih rješenja) pri čemu je naglasak stavljen na motivaciju mlađih korisnika i dvosmjernu komunikaciju s *online* generacijama.

Promotivna akcija Vegeta 60 pretpostavljala je nepredviđeni broj likovnih rješenja nove ambalaže, što je bio novi poslovni i komunikacijski izazov, kako za gospodarstvenike i sektor korporativnog marketinga i komunikacije Podravke, tako i za *ljude iz agencije* koji su na ovim prostorima, svaki u svojoj industriji, razvijali jedinstvenu kreativnu i inovativnu ideju. Inspiracija i kreacija provjerenih sastojaka⁶³ kao osnovna ideja limitirane serije *dizajn korisnika* potaknula je više desetaka tisuća⁶⁴ korisnika Vegete na kreiranje (kolažiranje) vlastitih likovnih rješenja. Na tržište su u prosincu 2019. godine stavljeni sva pristigla likovna rješenja Vegete u *staklenoj dozi od 400 grama*, njih desetak tisuća, što je na neki način predstavljalo ukidanje temeljne premise reklamne umjetnosti i oblikovanja ambalaže. U nagradnoj igri koja je završila krajem godine nagrađeno je šezdeset *rješenja korisnika*, a desetak nagrađenih stavljeno je na tržište i u varijanti pakiranja *Deltapack vrećice od 200 grama*. Na tehničko-tehnološkoj razini radi se o vrhunskom prepoznavanju mogućnosti novih tehnologija digitalnog tiska i inovaciji koja

62. <https://60godina.vegeta.hr/>
Pristup stranici: 20. 11. 2019.

63. *Provjereni sastojci* igra je riječi temeljena na osnovnoj ideji same Vegete kao dodatka jelima s povrćem čiji se prepoznatljivi okus temelji upravo na *provjerenim sastojcima*.

64. <https://www.podravka.hr/nagradne-igre/100-originalna-100-moja-vegeta-slavi-60-rodendan/>
Pristup stranici: 20. 11. 2019.

puts the user in the centre of the communication on the example of celebrating 60 years of Vegeta.

The users' loyalty as an inspiration emphasised the concept of emotional propaganda in which the predefined elements of design and the prize contest users' design⁶² were shaped on the Podravka's web site (and social media). This is an example of successful synergy of economists in food industry (Marin Pucar, Krunoslav Bešvir, Sanja Garaj Miloš, Sanja Kelek, Dario Zvonar, Renata Tomerlin, Marinka Akrap, Emilija Sačer and others) and the advertising agency in which the creative director Davor Bruketa gathered expert teams (Maša Ivanov, Nebojša Cvetković, Andreja Knapič, Petra Grubišić and others) who, through their joint work on illustrations, typography and web design, created a new conception of packaging design that puts the emphasis on the agency design which actively includes the user's artistic creativity and becomes a personalised design reflecting the spirit of the times. The development of new digital print technologies enables the innovation of personalised design and the introduction of the element of a game (creation of patchwork, and then the collection of different solutions) where the emphasis is placed on the motivation of younger users and bidirectional communication with online generations.

The promotional activity Vegeta 60 presupposed the unexpected number of visual solutions for the new packaging, which represented a business and communication challenge, both for the economists and Podravka's corporate marketing and communications department and for the agency people who, each in their own industry and space, developed a unique creative and innovative idea. The inspiration and creation of reliable ingredients⁶³ as a basic idea for the limited-edition users' design inspired tens of thousands⁶⁴ of Vegeta's users to create their own visual solutions. In December 2019, all collected visual solutions for Vegeta in the glass shaker of 400 grams were introduced to the market, around ten thousand of them, which is in a way a cancellation of the basic premise of advertising art and packaging design. In the prize contest that ended at the end of the year, sixty users' solutions received prizes, and around ten of them were launched in the market also

62. <https://60godina.vegeta.hr/>

Accessed on: 20 September 2019

63. Reliable ingredients is a wordplay based on the basic idea of Vegeta as a vegetable-based food-seasoning product whose taste is based exactly on those reliable ingredients.

64. <https://www.podravka.hr/nagradne-igre/100-originalna-100-moja-vegeta-slavi-60-rodendan/>

Accessed on: 20 November 2019

u potpunosti ukida ideju ekskluzivnosti reklamne umjetnosti i na razini teorije dizajna i komunikacije otvara pitanje *instant dizajna* i *dizajna bez dizajnera*, odnosno problem predefinirane i generirane umjetnosti i dizajna, u kojoj je, uvjetno rečeno, dovoljno skinuti *pametnu aplikaciju* i postati 'dizajner', što je problem s kojim se danas suočavaju suvremeni umjetnici, prije svega profesionalni fotografi i dizajneri.

in the form of the Deltapack bag of 200 grams packaging. On the technical and technological level, this is an exquisite recognition of the possibilities of new technologies of digital print and innovation that fully abolishes the idea of exclusivity of advertising art, and on the level of design and communication theory puts forward the question of instant design and design without a designer, i.e. the question of predefined and generated art and design in which, figuratively speaking, you just have to download the app and become a designer, which is an issue that modern artists, but primarily photographers and designers, are facing today.





1974. / 1974
Iz kataloga proizvoda
/ From the Product
Catalogue

AUTOR FOTOGRAFIJE
/AUTHOR OF THE
PHOTOGRAPH
Vladimir Kostjuk

Umjesto zaključka: 2020

Vegeta, dodatak jelima s povrćem, kao originalni hrvatski proizvod stvoren je u okrilju samoupravljanja tvorničkog laboratorija prehrambene industrije Podravka, na samom kraju pedesetih godina 20. stoljeća. U šest desetljeća postojanja Vegeta neprekidno odražava *vitalizam* i sinergiju stručnjaka najrazličitijih profila, što je jedan od *tajnih sastojaka* i razlog njezine uspješnosti. Svako novo desetljeće donosilo je nove izazove, istraživanja i pozicioniranja u kojima je kroz punih šest desetljeća uvijek bilo prisutno nekoliko ključnih elemenata koji čine osnovu uspješnog industrijskog dizajna. Od sredine 20. stoljeća do danas Vegeta je proizvod *Ideje* u kojoj se odražavaju temelji funkcionalizma, sinergija različitih struka i *kolektivizam* (timski rad) koji u jednakoj mjeri uključuje lokalna i globalna iskustva, znanja Istoka i Zapada i analitički pristup rješavanja naoko jednostavnih problema. Pritom su znanstvena istraživanja u tvorničkom laboratoriju, istraživanje tržišta, protokol razvoja i oblikovanja ambalaže, organizacija, mehanizmi i redosljed svake pojedine faze razvoja, od oblikovanja proizvoda, ambalaže i vizualnih komunikacija, ekonomskog publiciteta⁶⁵ i promotivnih aktivnosti, pa sve do edukacije kupaca i krajnjih korisnika jednako važni segmenti oblikovanja i plasmana Vegete. Isticao se **proces industrijskog oblikovanja ambalaže** u kojem je Podravka tijekom šezdeset godina povijesti Vegete stvorila *klasik agencijskog dizajna*, pri čemu naglasak nije stavljen na autorska imena i pojedince, nego na uspješno uigrani **tim** u kojem su jednako važni znanstvenici, gospodarstvenici, *ljudi iz agencije* i korisnici.

Oblikovanje proizvoda i oblikovanje vizualnih komunikacija Vegete od sredine 20. stoljeća naglašava važnost *Ideje*, planiranja, istraživanja, utvrđivanja ciljeva i zadataka, kreiranja, razvoja i oblikovanja poruke (a potom oblikovanja pakiranja i izgleda proizvoda) u kojem je idejno-likovno oblikovanje ambalaže bitan dio promotivnih aktivnosti koje se temelje na sinergiji korporativne i emocionalne ekonomske propagande. Ovaj je

65. Podravka već od sredine 20. stoljeća ekonomski publicitet shvaća vrlo ozbiljno te jednaku pažnju posvećuje **informativnom i odgojnom publicitetu**, zahvaljujući kojima je kultura prehrane u ovom dijelu Europe polje djelovanja na kojem je Vegeta kao dodatak jelima izvršila utjecaj koji nadilazi značaj marke proizvoda.

Instead of a Conclusion: 2020

As the original Croatian product Vegeta, a vegetable-based food-seasoning, was created within the self-management of a factory laboratory of the food industry Podravka, at the very end of the 50s. In the six decades of its existence, Vegeta keeps on reflecting vitalism and the synergy of experts of many different profiles, which is one of its secret ingredients and the reason for its success. Each new decade brought new challenges, research and positioning in which, throughout the six decades, several key elements that present the basis for successful industrial design have always been present. From the middle of the 20th century to today, Vegeta is the product of an Idea which reflects the basis of functionalism, synergy of different professions and collectivism (teamwork) that equally includes local and global experiences, the knowledge of the East and the West, and the analytical approach to solving seemingly simple issues. Meanwhile, the scientific research in the factory laboratory, market research, packaging development and design protocol, organisation, mechanisms and sequence of each development phase, from the design of the product, packaging and visual communication, economic advertising⁶⁵ and promotional activities, all the way to the education of customers and end users, are equally important segments in the design and placement of Vegeta. The emphasis is put on the **process of industrial design of the packaging** in which Podravka, in these sixty years of Vegeta history, created the classic of agency design, whereby the attention is not placed on the authors and individuals, but on the successful **team** in which scientists, economists, agency people and users are equally important.

The product and visual communications design of Vegeta, from the middle of the 20th century, put emphasis on the importance of the Idea, planning, research, determining objectives and tasks, creation, development and shaping of the message (followed by the design of the packaging and product appearance), in which the preliminary visual packaging design is an important part of promo-

65. From the middle of the 20th century, Podravka takes economic advertising very seriously and gives equal attention to the **informative** and **educational publicity**, thanks to which the food culture in this part of Europe is a field where Vegeta, as a food-seasoning product, was influential beyond the brand itself.

rad na jednom mjestu okupio povijesne primjerke originalne ambalaže Vegete kao primjer izvrsnosti industrijskog agencijskog dizajna u Hrvatskoj od sredine 20. stoljeća do danas te ih dopunio novim saznanjima temeljenim na razgovorima sa sudionicima i članovima timova koji su razvijali ideju Vegete kroz pojedina desetljeća. Pregled mnoštva (nekoliko stotina različitih realiziranih rješenja!) sačuvanih primjeraka ambalaže, industrijskih i komercijalnih fotografija, osobnih sjećanja i arhiva pojedinaca te opsežne dokumentacije i tiskanih propagandnih materijala, knjižica s receptima, *Vegetinih* funkcionalnih kuharica, kataloga i cjenika Podravkinih proizvoda i godišnjih izvješća omogućio je izdvajanje stotinjak najznačajnijih predmeta. Vegeta bi, kao primjer *klasika industrijskog dizajna ambalaže*, trebala pomoći pri daljnjem istraživanju stilova i razdoblja *agencijskog dizajna* u Hrvatskoj.

Vegeta danas, kao globalno prepoznata marka proizvoda i zajednički nazivnik palete od stotinjak Podravkinih proizvoda, kao predmet istraživanja industrijskog i grafičkog dizajna, nije odabrana slučajno. Vegeta se od sredine pedesetih godina 20. stoljeća neprekidno razvijala, no svoj je razvoj uvijek temeljila na *Ideji* vrlo aktualne koncepcije *misli globalno, djeluj lokalno*. Filozofija i principi promišljanja proizvoda, načina pakiranja i izgleda, razvoja proizvodne linije i proizvodnje, marketinga i propagande, oglašavanja i prodaje na razini suradnje interdisciplinarnih kreativnih timova različitih profila, preispitivanje postignutog i ulaganje u nova znanja, formula su uspješnosti i glavni *tajni sastojak* Vegete već punih šezdeset godina.

tional activities based on the synergy of corporate and emotional economic advertising. This piece of work gathered historical samples of the original Vegeta packaging as an example of the excellence of industrial agency design in Croatia from the middle of the 20th century to today, and supplemented them with new knowledge based on the conversations with participants and team members that developed the idea of Vegeta over the decades. The overview of many (several hundreds of different realised designs!) preserved samples of packaging, industrial and commercial photographs, personal memories and individuals' archives and the extensive documentation and printed advertising materials, recipe booklets, Vegeta functional cookbooks, catalogues and price lists of Podravka products and annual reports enabled the selection of around a hundred of the most important objects. Vegeta, as an example of the classic of the industrial packaging design, should help in further research of styles and periods of agency design in Croatia.

Vegeta today, as a globally recognised brand and the common denominator for a range of around one hundred Podravka products, was not chosen as a subject of industrial and graphic design research by accident. From the mid-50s, Vegeta has been developing constantly, but its development was always based on the Idea of a contemporary concept: Think globally, act locally. The philosophy and the principles of product, packaging and appearance conception, the development of product line and production, marketing and advertising, and the sale on the level of cooperation of interdisciplinary creative teams of different profiles, questioning of the achieved and investment in new knowledge, are all a part of the formula for success and the main secret ingredient of Vegeta for the past six decades.





1974. / 1974
Pogon Vegete
/ Vegeta's Factory

AUTOR FOTOGRAFIJE
/AUTHOR OF THE
PHOTOGRAPH
Vladimir Kostjuk

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Knjižnica i čitaonica *Fran Galović*, Koprivnica
// Zavičajna zbirka *Caproncensis*

Osobna arhiva fotografa Vladimira Kostjuka

- Koprivnica Town Museum // Graphic and Product Design Collection*
- Koprivnica Town Museum // Collection of photographs and photo albums*
- Koprivnica Town Museum, // Photodocumentation*
- Koprivnica Town Museum, // Library*
- Koprivnica Town Museum, // Archives*
- Podravka Food Museum // Collection of packaging*
- Podravka Food Museum // Collection of photographs*
- Podravka // Marketing*
- Podravka // Podravka Design Studio*
- Fran Galović Library, Koprivnica // Regional collection Caproncensis*
- Vladimir Kostjuk's personal photographs archive*

Katalog predmeta

1 – 60

Galerija HDD Zagreb

30. 1. – 18. 2. 2020.

Catalogue of items

1 – 60

Gallery of Croatian Designers' Association Zagreb

30 January to 18 February 2020

Vegeta 40,
praškasti dodatak jelima
Kartonska kutijica

*Vegeta 40,
food seasoning powder
Cardboard box*



KAT. BR. / CAT. NO. 1.

NETO / NET 75 g

TRŽIŠTE / MARKET
FNRJ / *Federal People's
Republic of Yugoslavia*

GODINA / YEAR
1959., 1959. – 1961.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl,
Zlata Vucelić, Ivan
Živko, Zlatko Benotić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klašterka

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Dušan Mrvoš

Ozehin krug pedesetih
i šezdesetih / *Ozeha's circle
of the 1950s and 1960s*
Milan Vulpe, Franjo i Vladimir
Fleck, Dušan Bekar

Vanjski suradnik Ozehe /
Ozeha's external associate
Ivan Paprika (Vjesnik, Zagreb)

DIMENZIJE /
DIMENSIONS
100 x 60 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1097

Vegeta 40
Papirnata etiketa
za staklenu bočicu

*Vegeta 40
Paper label for
a glass jar*



KAT. BR. / CAT. NO. 2.

NETO / NET 75 g

TRŽIŠTE / MARKET
FNRJ / Federal People's
Republic of Yugoslavia

GODINA / YEAR
1961.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata
Bartl, Zlata Vucelić

AGENCIJA / AGENCY
Ozega – Oglasni zavod
Hrvatske, Zagreb /
Ozega – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačsterka

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Dušan Mrvoš

Ozegin krug pedesetih i
šezdesetih / Ozega's circle
of the 1950s and 1960s
Milan Vulpe, Franjo and
Vladimir Fleck, Dušan Bekar

DIMENZIJE /
DIMENSIONS
65 x 153 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / Graphic and
Product Design Collection of
the Koprivnica Town Museum

INV. BR. / INV. NO. 14463

Vegeta 40
Staklena bočica
s papirnatom etiketom

*Vegeta 40
Glass jar with
a paper label*



KAT. BR. / CAT. NO. 3.1.

NETO / NET 75 g

TRŽIŠTE / MARKET
FNRJ / *Federal People's
Republic of Yugoslavia*

GODINA / YEAR
1961.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata
Bartl, Zlata Vucelić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klašterka

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Dušan Mrvoš

Ozehin krug pedesetih
i šezdesetih /
*Ozeha's circle of the
1950s and 1960s*
Milan Vulpe, Franjo i Vladimir
Fleck, Dušan Bekar

DIMENZIJE /
DIMENSIONS
85 x 44 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1098

Vegeta 40
Papirnata etiketa
za staklenu bočicu

Vegeta 40
Paper label for
a glass jar



KAT. BR. / CAT. NO. 3.2.

NETO / NET 75 g

TRŽIŠTE / MARKET
FNRJ / Federal People's
Republic of Yugoslavia

GODINA / YEAR
1962.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeka – Oglasni zavod
Hrvatske, Zagreb /
Ozeka – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Dušan Mrvoš

Ozegin krug pedesetih i
šezdesetih / Ozeka's circle
of the 1950s and 1960s
Milan Vulpe, Franjo and
Vladimir Fleck, Dušan Bekar

DIMENZIJE /
DIMENSIONS
65 x 150 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
Packaging collection of the
Podravka Food Museum
Inventory number

INV. BR. / INV. NO. 1502 (187)

Vegeta 40
Papirnata etiketa za kartonsku
kutiju (transportno pakiranje)

*Vegeta 40
Paper label for a cardboard
box (transport packaging)*



KAT. BR. / CAT. NO. 3.3.

TRŽIŠTE / MARKET
FNRJ / *Federal People's
Republic of Yugoslavia*

GODINA / YEAR
1961.; 1961. – 1963.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Dušan Mrvoš

Ozehin krug pedesetih i
šezdesetih / *Ozeha's circle
of the 1950s and 1960s*
*Milan Vulpe, Franjo and
Vladimir Fleck, Dušan Bekar*

DIMENZIJE / DIMENSIONS
143 x 183 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO.
1514 (208/1)

Vegeta 40
Staklena bočica
s papirnatom etiketom

*Vegeta 40
Glass jar with
a paper label*



KAT. BR. / CAT. NO. 4.

NETO / NET 140 g

TRŽIŠTE / MARKET
FNRJ / Federal People's
Republic of Yugoslavia

GODINA / YEAR
1963., punjeno/proizvedeno
22. 12. 1966. / 1963, filled/
produced on 22 December 1966

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeka – Oglasni zavod
Hrvatske, Zagreb /
Ozeka – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar

DIMENZIJE / DIMENSIONS
98 x 55 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 1210

Vegeta 40
Staklena bočica
s papirnatom etiketom

*Vegeta 40
Glass jar with
a paper label*



KAT. BR. / CAT. NO. 5.1.

NETO / NET 140 g

TRŽIŠTE / MARKET
SFRJ / Socialist Federal
Republic of Yugoslavia

GODINA / YEAR
prije 1964. / before 1964

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
Ozeha – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

TISAK / PRINT
KT (Koprivnička tiskara)

DIMENZIJE /
DIMENSIONS
100 x 55 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 1211

Vegeta 40
Staklena bočica
s papirnatom etiketom

*Vegeta 40
Glass jar with
a paper label*



KAT. BR. / CAT. NO. 5.2.

NETO / NET 75 g

TRŽIŠTE / MARKET
SFRJ / *Socialist Federal
Republic of Yugoslavia*

GODINA / YEAR
prije 1964. / *before 1964*

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeka – Oglasni zavod
Hrvatske, Zagreb /
*Ozeka – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

TISAK / PRINT
KT (Koprivnička tiskara)

DIMENZIJE /
DIMENSIONS
100 x 55 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1209

Vegeta 40
Staklena bočica s papirnatom
etiketom i plastičnim poklopcem

*Vegeta 40
Glass jar with a paper label
and plastic lid*



KAT. BR. / CAT. NO. 6.1.

NETO / NET 75 g

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija
*Socialist Federal Republic of
Yugoslavia, Hungary, Russia*

GODINA / YEAR
1964., 1964. – 1971.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

TISAK / PRINT
Kot (Koprivnička tiskara)

DIMENZIJE /
DIMENSIONS
92 x 40 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1212

Vegeta 40
Papirnata etiketa
za staklenu bočicu

*Vegeta 40
Paper label for
a glass jar*



KAT. BR. / CAT. NO. 6.2.

NETO / NET 75 g

TRŽIŠTE / MARKET
SFRJ / Socialist Federal
Republic of Yugoslavia

GODINA / YEAR
1964.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeka – Oglasni zavod
Hrvatske, Zagreb /
Ozeka – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klašterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

TISAK / PRINT
LTKO; Litokarton, Osijek

DIMENZIJE /
DIMENSIONS
60 x 145 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 348-2

Vegeta 40
Papirnata etiketa za kartonsku
kutiju (transportno pakiranje)

*Vegeta 40
Paper label for a cardboard
box (transport packaging)*



KAT. BR. / CAT. NO. 6.3.

TRŽIŠTE / MARKET
SFRJ / Socialist Federal
Republic of Yugoslavia

GODINA / YEAR
1966., 1964. – 1967.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
Ozeha – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

DIMENZIJE /
DIMENSIONS
124 x 184 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 1506 (191)

Vegeta 40
Papirnata etiketa za
staklenu bočicu

Vegeta 40
Paper label for
a glass jar



KAT. BR. / CAT. NO. 7.

NETO / NET 140 g

TRŽIŠTE / MARKET
SFRJ / Socialist Federal
Republic of Yugoslavia

GODINA / YEAR
1964.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
Ozeha – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačsterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

DIMENZIJE /
DIMENSIONS
65 x 176 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 348-1

Vegeta 40
Papirnata etiketa za prvu promotivnu plastičnu
bočicu s plastičnim poklopcem (posipač)

*Vegeta 40
Paper label for the first promotional plastic
container with plastic lid (shaker)*



KAT. BR. / CAT. NO. 8.

NETO / NET 75 g

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija
*Socialist Federal Republic of
Yugoslavia, Hungary, Russia*

GODINA / YEAR
1964., 1965. – 1967./68.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

DIMENZIJE /
DIMENSIONS
55 x 135 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 349

Vegeta 40
Prva promotivna plastična
bočica s plastičnim poklopcem
(posipač), za višekratnu upotrebu

*Vegeta 40
First promotional plastic container
with plastic lid (shaker), reusable*



KAT. BR. / CAT. NO. 9.

NETO / NET 75 g

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija
*Socialist Federal Republic of
Yugoslavia, Hungary, Russia*

GODINA / YEAR
1964., proizvodnja 1965. – 1967.
/ 1964, production 1965–1967

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

DIMENZIJE /
DIMENSIONS
91 × 41 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1208

Vegeta 40
Papirnata vrećica, probni otisak

Vegeta 40
Paper bag, test imprint



KAT. BR. / CAT. NO. 10.

NETO / NET 75 g

TRŽIŠTE / MARKET
SFRJ / Socialist Federal
Republic of Yugoslavia

GODINA / YEAR
1964.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
Ozeha – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

DIMENZIJE /
DIMENSIONS
160 x 120 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO.
1506 (191-1)

Vegeta 40
Vrećica od fleksibilnog
ambalažnog materijala

*Vegeta 40
Flexible packaging
material bag*



KAT. BR. / CAT. NO. 11.

NETO / NET 75 g

TRŽIŠTE / MARKET
SFRJ / *Socialist Federal
Republic of Yugoslavia*

GODINA / YEAR
1964.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeka – Oglasni zavod
Hrvatske, Zagreb /
*Ozeka – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klašterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

DIMENZIJE /
DIMENSIONS
160 x 120 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO.
1506 (191-2)

Vegeta 40, Japanka
Ukrasna limenka s
limenim poklopcem

*Vegeta 40, Japanese girl
Decorative tin can
with a tin lid*



KAT. BR. / CAT. NO. 12.1

NETO / NET 1 kg

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija
*Socialist Federal Republic of
Yugoslavia, Hungary, Russia*

GODINA / YEAR
1966., 1966. – 1971.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klašterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER/DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

TISAK / PRINT
Metalografički kombinat Rijeka,
danas MGK-pack, Rijeka /
*Metalografički kombinat Rijeka,
today called MGK-pack, Rijeka*

DIMENZIJE /
DIMENSIONS
158 x 85 x 85 mm

Interna arhiva Podravka /
Podravka Internal Archive

Vegeta 40, Japanka
Ukrasna limenka s
limenim poklopcem

149

*Vegeta 40, Japanese girl
Decorative tin can
with a tin lid*



KAT. BR. / CAT. NO. 12.2.

NETO / NET 2 kg

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija
*Socialist Federal Republic of
Yugoslavia, Hungary, Russia*

GODINA / YEAR
1966., 1966. – 1971.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeka – Oglasni zavod
Hrvatske, Zagreb /
*Ozeka – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klašterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

TISAK / PRINT
Metalografički kombinat Rijeka,
danas MGK-pack, Rijeka /
*Metalografički kombinat Rijeka,
today called MGK-pack, Rijeka*

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1235

Vegeta 40, Japanka
Papirnata etiketa za kartonsku
kutiju (transportno pakiranje)

*Vegeta 40, Japanese girl
Paper label for a cardboard
box (transport packaging)*



KAT. BR. / CAT. NO. 12.3.

TRŽIŠTE / MARKET
SFRJ / Socialist Federal
Republic of Yugoslavia

GODINA / YEAR
1966., 1966. – 1971.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
Ozeha – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

DIMENZIJE /
DIMENSIONS
139 x 184 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 1503 (188)

Vegeta 40, Japanka
Papirnata etiketa za kartonsku
kutiju (transportno pakiranje)

*Vegeta 40, Japanese girl
Paper label for a cardboard
box (transport packaging)*



KAT. BR. / CAT. NO. 12.4.

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija
*Socialist Federal Republic of
Yugoslavia, Hungary, Russia*

GODINA / YEAR
1966., 1966. – 1971.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeka – Oglasni zavod
Hrvatske, Zagreb /
*Ozeka – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klašterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

DIMENZIJE /
DIMENSIONS
157 x 97 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO.
1503-1 (188-1)

Vegeta 40, Japanka
Vrećica od fleksibilnog
ambalažnog materijala

*Vegeta 40, Japanese girl
Flexible packaging material bag*



KAT. BR. / CAT. NO. 13.

NETO / NET 2 kg

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija
*Socialist Federal Republic of
Yugoslavia, Hungary, Russia*

GODINA / YEAR
kolovoz 1969., 1969. – 1980.
/ August 1969, 1969–1980

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

TISAK / PRINT
Štampa Tipoplastika, Gornji
Milanovac / *Printed by
Tipoplastika, Gornji Milanovac*

DIMENZIJE /
DIMENSIONS
280 x 125 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO.
1504-2 (189-2)

Vegeta
Vrećica od fleksibilnog
ambalažnog materijala

*Vegeta
Flexible packaging
material bag*



KAT. BR. / CAT. NO. 14.

NETO / NET 75 g

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija,
Australija, SAD, Njemačka
itd. / *Socialist Federal Republic
of Yugoslavia, Hungary, Russia,
Australia, USA, Germany, etc.*

GODINA / YEAR
1969.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Zlata Bartl, Zlata
Vucelić, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klašterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

DIMENZIJE /
DIMENSIONS
160 x 120 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1507 (192)

Vegeta®
Staklena bočica s papirnatom etiketom
i plastičnim 'fasetiranim' poklopcem

Vegeta®
*Glass jar with a paper label
and plastic faceted lid*



KAT. BR. / CAT. NO. 15.1.

NETO / NET 75 g

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija,
Australija, SAD, Njemačka
itd. / *Socialist Federal Republic
of Yugoslavia, Hungary, Russia,
Australia, USA, Germany, etc.*

GODINA / YEAR
1974., proizvedeno 14. 12.
1979. / *1974, produced
on 14 December 1979*

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Nije utvrđeno / *Not available*

DIMENZIJE /
DIMENSIONS
99 x 40 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1100/2

Vegeta®

Papirnata etiketa za staklenu bočicu
s plastičnim 'fasetiranim' poklopcem

Vegeta®

Paper label for a glass jar
with a plastic faceted lid



Vegeta 60 – A Little Package Full Of History

KAT. BR. / CAT. NO. 15.2.

NETO / NET 75 g

TRŽIŠTE / MARKET

SFRJ, Mađarska, Rusija,
Australija, SAD, Njemačka
itd. / Socialist Federal Republic
of Yugoslavia, Hungary, Russia,
Australia, USA, Germany, etc.

GODINA / YEAR

1974.

ZA PODRAVKU /
FOR PODRAVKA

Pavle Gaži, Krsto Milošić

AGENCIJA / AGENCY

Ozeka – Oglasni zavod
Hrvatske, Zagreb /
Ozeka – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /

AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /

CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER

Nije utvrđeno / Not available

DIMENZIJE /

DIMENSIONS

50 x 25 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 350-3

Catalogue of items

Vegeta®
Staklena bočica s papirnatom etiketom
i plastičnim 'fasetiranim' poklopcem

Vegeta®
*Glass jar with a paper label
and plastic faceted lid*



KAT. BR. / CAT. NO. 16.1.

NETO / NET 140 g

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija,
Australija, SAD, Njemačka
itd. / *Socialist Federal Republic
of Yugoslavia, Hungary, Russia,
Australia, USA, Germany, etc.*

GODINA / YEAR
1974.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Nije utvrđeno / Not available

DIMENZIJE /
DIMENSIONS
26 x 68 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1101/2

Vegeta®

Papirnata etiketa za staklenu bočicu
s plastičnim 'fasetiranim' poklopcem

Vegeta®

Paper label for a glass jar with
a plastic faceted lid



KAT. BR. / CAT. NO. 16.2.

NETO / NET 140 g

TRŽIŠTE / MARKET

SFRJ, Mađarska, Rusija,
Australija, SAD, Njemačka
itd. / Socialist Federal Republic
of Yugoslavia, Hungary, Russia,
Australia, USA, Germany, etc.

GODINA / YEAR

1974.

ZA PODRAVKU /
FOR PODRAVKA

Pavle Gaži, Krsto Milošić

AGENCIJA / AGENCY

Ozeka – Oglasni zavod
Hrvatske, Zagreb /
Ozeka – Croatian Advertising
Agency, Zagreb

DIREKTOR AGENCIJE /

AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /

CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER

Nije utvrđeno / Not available

DIMENZIJE /

DIMENSIONS
26 x 68 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 350-4

Vegeta®
Vrećica od fleksibilnog
ambalažnog materijala

Vegeta®
*Flexible packaging
material bag*



KAT. BR. / CAT. NO. 17.

NETO / NET 140 g

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija,
Australija, SAD, Njemačka /
*Socialist Federal Republic of
Yugoslavia, Hungary, Russia,
Australia, USA, Germany*

GODINA / YEAR
dizajn 1972., proizvodnja
1974. – 1984. / *design 1972,
production 1974–1984*

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić

AGENCIJA / AGENCY
Ozeha (Oglasni zavod
Hrvatske), Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Nije utvrđeno / Not available

DIMENZIJE /
DIMENSIONS
160 x 120 mm

Zbirka ambalaže Muzeja
prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 350

Vegeta, Japanka
Ukrasna limenka
s limenim poklopcem

*Vegeta, Japanese girl
Decorative tin can
with a tin lid*



KAT. BR. / CAT. NO. 18.1.

NETO / NET 2 kg

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija,
Australija, SAD itd. /
*Socialist Federal Republic
of Yugoslavia, Hungary,
Russia, Australia, USA, etc.*

GODINA / YEAR
1971.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić

AGENCIJA / AGENCY
Ozaha – Oglasni zavod
Hrvatske, Zagreb /
*Ozaha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

TISAK / PRINT
Metalografički kombinat Rijeka,
danas MGK-pack, Rijeka /
*Metalografički kombinat Rijeka,
today called MGK-pack, Rijeka*

DIMENZIJE /
DIMENSIONS
178 x 115 x 115 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1236

Vegeta®, Japanka
Ukrasna limenka s
limenim poklopcem

*Vegeta®, Japanese girl
Decorative tin can
with a tin lid*



KAT. BR. / CAT. NO. 18.2.

NETO / NET 0,5 kg

TRŽIŠTE / MARKET
SFRJ, Mađarska, Rusija,
Australija, SAD itd. /
*Socialist Federal Republic
of Yugoslavia, Hungary,
Russia, Australia, USA, etc.*

GODINA / YEAR
1974.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić

AGENCIJA / AGENCY

Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klašterka

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Dušan Bekar, Ivan
Stanešić i drugi

TISAK / PRINT

Metalografički kombinat Rijeka,
danas MGK-pack, Rijeka /
*Metalografički kombinat Rijeka,
today called MGK-pack, Rijeka*

DIMENZIJE /
DIMENSIONS
135 x 72 x 72 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1107

Vegeta®
Ukrasna limenka s
limenim poklopcem

Vegeta®
Decorative tin can
with a tin lid



KAT. BR. / CAT. NO. 19.

NETO / NET 250 g

TRŽIŠTE / MARKET
SFRJ / Socialist Federal
Republic of Yugoslavia

GODINA / YEAR
1974., 1974. – 1984.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
Ozeha – Croatian Advertising
Agency, Zagreb

KREATIVNI SAVJETNIK /
CREATIVE ADVISOR
Josip Sudar (od 1954. nije
više u Ozehi, ali radi kao
vanjski suradnik)

DIZAJNER / DESIGNER
Nije utvrđeno / Not available

DIMENZIJE /
DIMENSIONS
142 x 100 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 1121

Vegeta®
Metalna 'rajnglica' s dvostrukim
frizom srca i metalnim poklopcem

Vegeta®
*Metal stewpan with a double
heart frieze and metal lid*



KAT. BR. / CAT. NO. 20.

NETO / NET 500 g

TRŽIŠTE / MARKET
SFRJ / *Socialist Federal
Republic of Yugoslavia*

GODINA / YEAR
1974.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić,
Darinka Pirjavec

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klačterka

DIZAJNER / DESIGNER
Dušan Bekar

DOBAVLJAČ / SUPPLIER
Tvornica posuđa Gorica,
Dugo Selo / *Cookware
factory Gorica, Dugo Selo*

DIMENZIJE /
DIMENSIONS
60 x 155 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1111

Vegeta®
Metalna zdjelica s jednostrukim
frizom srca i metalnim poklopcem

Vegeta®
*Metal stewpan with a single
heart frieze and metal lid*



KAT. BR. / CAT. NO. 21.

NETO / NET 500 g

TRŽIŠTE / MARKET
SFRJ / *Socialist Federal
Republic of Yugoslavia*

GODINA / YEAR
1974.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić,
Darinka Pirjavec

AGENCIJA / AGENCY
Ozaha – Oglasni zavod
Hrvatske, Zagreb /
*Ozaha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Veljko Klašterka

DIZAJNER / DESIGNER
Dušan Bekar

DOBAVLJAČ / SUPPLIER
Tvornica posuđa Gorica,
Dugo Selo / *Cookware
factory Gorica, Dugo Selo*

DIMENZIJE /
DIMENSIONS
60 x 155 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / *Graphic and
Product Design Collection of
the Koprivnica Town Museum*

INV. BR. / INV. NO. 19513

Vegeta®

'Plava' staklena čaša s plastičnim poklopcem i papirnatom naljepnicom

Vegeta®

'Blue' glass cup with a plastic lid and a paper sticker



KAT. BR. / CAT. NO. 22.1.

NETO / NET 300 ml

TRŽIŠTE / MARKET
SFRJ / Socialist Federal
Republic of YugoslaviaGODINA / YEAR
1975., 1975. – 1993.ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić,
Darinka Pirjavec

AGENCIJA / AGENCY

Ozeha – Oglasni zavod
Hrvatske, Zagreb /
Ozeha – Croatian Advertising
Agency, ZagrebDIREKTOR AGENCIJE /
AGENCY DIRECTOR
Branimir FranićDIZAJNER / DESIGNER
Dušan Bekar – friz srca, kuhar /
Dušan Bekar – heart frieze, chef

DOBAVLJAČI / SUPPLIERS

Staklara Hrastnik, Vetropack
Straža, Tvornica stakla Paraćin
Glass factory Hrastnik, Vetropack
Straža, glass factory ParaćinDIMENZIJE /
DIMENSIONS
130 x 62 mmZbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / Graphic and
Product Design Collection of
the Koprivnica Town Museum

INV. BR. / INV. NO. 19514

Vegeta®
 'Crvena' staklena čaša s plastičnim
 poklopcem i papirnatom naljepnicom

Vegeta®
 'Red' glass cup with a plastic lid and a paper sticker



KAT. BR. / CAT. NO. 22.2.

NETO / NET 300 ml

TRŽIŠTE / MARKET
 SFRJ / Socialist Federal
 Republic of Yugoslavia

GODINA / YEAR
 1975., 1975. – 1993.

ZA PODRAVKU /
 FOR PODRAVKA
 Pavle Gaži, Krsto Milošić,
 Darinka Pirjavec

AGENCIJA / AGENCY
 Ozeha – Oglasni zavod
 Hrvatske, Zagreb /
 Ozeha – Croatian Advertising
 Agency, Zagreb

DIREKTOR AGENCIJE /
 AGENCY DIRECTOR
 Branimir Franić

DIZAJNER / DESIGNER
 Dušan Bekar – friz srca, kuhar /
 Dušan Bekar – heart frieze, chef

DOBAVLJAČI / SUPPLIERS
 Staklara Hrastnik, Vetropack
 Straža, Tvornica stakla Paraćin
 Glass factory Hrastnik, Vetropack
 Straža, glass factory Paraćin

DIMENZIJE /
 DIMENSIONS
 130 x 62 mm

Zbirka grafičkog i produkt
 dizajna Muzeja grada
 Koprivnice / Graphic and
 Product Design Collection of
 the Koprivnica Town Museum

INV. BR. / INV. NO. 19515

Vegeta®
 'Zlatna' staklena čaša s plastičnim
 poklopcem i papirnatom naljepnicom

Vegeta®
 'Golden' glass cup with a plastic
 lid and a paper sticker



KAT. BR. / CAT. NO. 22.3.

NETO / NET 300 ml

TRŽIŠTE / MARKET
 SFRJ / Socialist Federal
 Republic of Yugoslavia

GODINA / YEAR
 1975., 1975. – 1993.

ZA PODRAVKU /
 FOR PODRAVKA
 Pavle Gaži, Krsto Milošić,
 Darinka Pirjavec

AGENCIJA / AGENCY
 Ozeha – Oglasni zavod
 Hrvatske, Zagreb /
 Ozeha – Croatian Advertising
 Agency, Zagreb

DIREKTOR AGENCIJE /
 AGENCY DIRECTOR
 Branimir Franić

DIZAJNER / DESIGNER
 Dušan Bekar – friz srca, kuhar /
 Dušan Bekar – heart frieze, chef

DOBAVLJAČI / SUPPLIERS
 Staklara Hrastnik, Vetropack
 Straža, Tvornica stakla Paračin
 Glass factory Hrastnik, Vetropack
 Straža, glass factory Paračin

DIMENZIJE /
 DIMENSIONS
 130 x 62 mm

Zbirka ambalaže Muzeja
 Prehrane Podravka /
 Packaging collection of the
 Podravka Food Museum

INV. BR. / INV. NO. 1230

Vegeta®
Mala krigla s plastičnim poklopcem
i papirnatom naljepnicom

Vegeta®
*Small mug with a plastic
lid and paper sticker*



KAT. BR. / CAT. NO. 23.

NETO / NET 300 g

TRŽIŠTE / MARKET
SFRJ / *Socialist Federal
Republic of Yugoslavia*

GODINA / YEAR
1976. – 1977.

ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić,
Darinka Pirjavec

AGENCIJA / AGENCY
Ozeka – Oglasni zavod
Hrvatske, Zagreb /
*Ozeka – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Branimir Franić

Ozeka od 1976. djeluje u
kontaktnim grupama. KG1 je
bila kontakt grupa Podravke,
uz koju su posebni kontakti bili
Duško Radošević i Antun Belan
*/Since 1976, Ozeka has been
active in contact groups. KG1
was Podravka's contact group,
and special contacts were Duško
Radošević and Antun Belan*

DOBAVLJAČ / SUPPLIER
Staklara Hrastnik (Slovenija) /
Glass factory Hrastnik (Slovenia)

DIMENZIJE /
DIMENSIONS
130 x 70 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / *Graphic and
Product Design Collection of
the Koprivnica Town Museum*

INV. BR. / INV. NO.
19516 / 0843

Vegeta®
 Velika krigla s plastičnim
 poklopcem i naljepnicom

Vegeta®
Big mug with a plastic lid
and a paper sticker



KAT. BR. / CAT. NO. 24.

NETO / NET 500 g

TRŽIŠTE / MARKET
 SFRJ / *Socialist Federal
 Republic of Yugoslavia*

GODINA / YEAR
 1977.

ZA PODRAVKU /
 FOR PODRAVKA
 Pavle Gaži, Krsto Milošić,
 Darinka Pirjavec

AGENCIJA / AGENCY

Ozeha – Oglasni zavod
 Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
 Agency, Zagreb*

DIREKTOR AGENCIJE /
 AGENCY DIRECTOR
 Branimir Franić

Ozeha od 1976. djeluje u
 kontaktnim grupama. KG1 je
 bila kontakt grupa Podravke, uz
 koju su posebni kontakti bili
 Duško Radošević i Antun Belan
 / *Since 1976, Ozeha has been
 active in contact groups. KG1 was
 Podravka's contact group, and
 special contacts were Duško
 Radošević and Antun Belan*

DOBAVLJAČ / SUPPLIER

Staklara Hrastnik (Slovenija) /
Glass factory Hrastnik (Slovenia)

DIMENZIJE /
 DIMENSIONS
 110 x 80 mm

Zbirka grafičkog i produkt
 dizajna Muzeja grada
 Koprivnice / *Graphic and
 Product Design Collection of
 the Koprivnica Town Museum*

INV. BR. / INV. NO. 19517

Vegeta®

'Plava' staklena čaša s plastičnim poklopcem i papirnatom naljepnicom

Vegeta®

'Blue' glass cup with a plastic lid and a paper sticker



KAT. BR. / CAT. NO. 25.

NETO / NET 200 ml

TRŽIŠTE / MARKET
SFRJ / Socialist Federal
Republic of YugoslaviaGODINA / YEAR
1977.ZA PODRAVKU /
FOR PODRAVKA
Pavle Gaži, Krsto Milošić,
Darinka PirjavecAGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
Ozeha – Croatian Advertising
Agency, ZagrebDIREKTOR AGENCIJE /
AGENCY DIRECTOR
Branimir FranićOzeha od 1976. djeluje u
kontaktnim grupama. KG1 je
bila kontakt grupa Podravke, uz
koju su posebni kontakti bili
Duško Radošević i Antun Belan
/ Since 1976, Ozeha has been
active in contact groups. KG1 was
Podravka's contact group, and
special contacts were Duško
Radošević and Antun BelanDIMENZIJE /
DIMENSIONS
80 x 65 mmZbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / Graphic and
Product Design Collection of
the Koprivnica Town Museum

INV. BR. / INV. NO. 19518

Vegeta®
Opalna ukrasna doza s plastičnim
poklopcem i papirnatom privjesnicom

Vegeta®
*Opal decorative jar with
a plastic lid and a paper pendant*



KAT. BR. / CAT. NO. 26.

NETO / NET 750 g

TRŽIŠTE / MARKET
SFRJ / *Socialist Federal
Republic of Yugoslavia*

GODINA / YEAR
1979.

ZA PODRAVKU /
FOR PODRAVKA
Krsto Milošić, Darinka Pirjavec,
Zvonimir Pavlek, Vladimir Trojak

AGENCIJA / AGENCY
Ozeha – Oglasni zavod
Hrvatske, Zagreb /
*Ozeha – Croatian Advertising
Agency, Zagreb*

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Branimir Franić

Ozeha od 1976. djeluje u
kontaktnim grupama. KG1 je
bila kontakt grupa Podravke, uz
koju su posebni kontakti bili
Duško Radošević i Antun Belan
*/ Since 1976, Ozeha has been
active in contact groups. KG1 was
Podravka's contact group, and
special contacts were Duško
Radošević and Antun Belan*

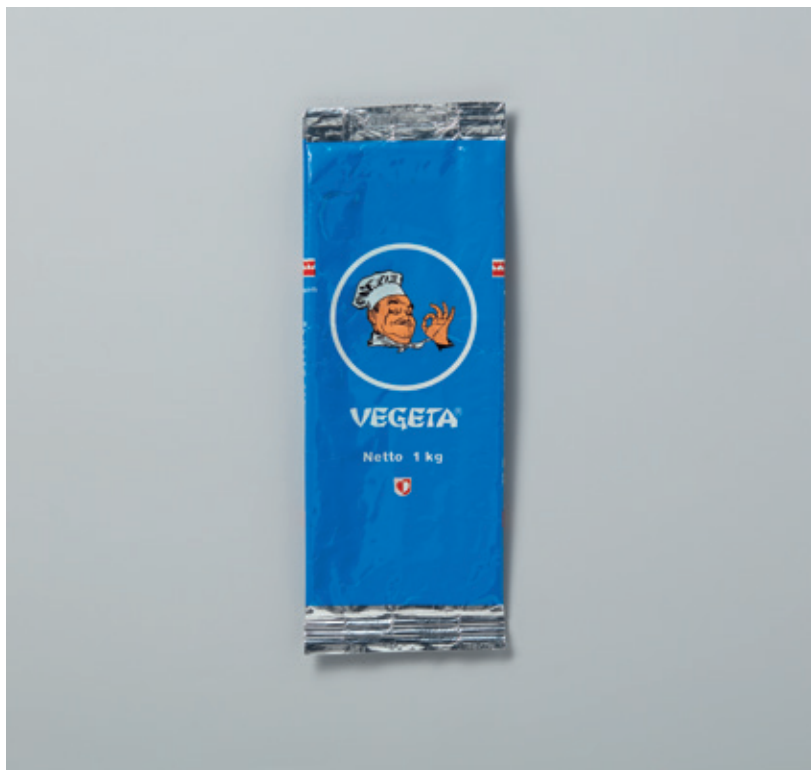
DIMENZIJE /
DIMENSIONS
135 x 95 x 95 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1122

Vegeta®
Vrećica od fleksibilnog
ambalažnog materijala

Vegeta®
*Flexible packaging
material bag*



KAT. BR. / CAT. NO. 27.1.

NETO / NET 500 g

TRŽIŠTE / MARKET
SFRJ / *Socialist Federal
Republic of Yugoslavia*

GODINA / YEAR
1984./85. – 1994.

ZA PODRAVKU /
FOR PODRAVKA
Zvonimir Pavlek, Valent
Vrhovski, Jasenka Vrhovski,
Vlatka Martinović

AGENCIJA / AGENCY
Ozeka Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Branimir Franić

Ozeka od 1976. djeluje u
kontaktnim grupama. KG1 je
bila kontakt grupa Podravke, uz
koju su posebni kontakti bili
Duško Radošević i Antun Belan
/ *Since 1976, Ozeka has been
active in contact groups. KG1 was
Podravka's contact group, and
special contacts were Duško
Radošević and Antun Belan*

DIZAJNER, FOTOGRAF,
ILUSTRATOR, TIPOGRAF /
DESIGNER, PHOTOGRAPHER,
ILLUSTRATOR, TYPOGRAPHER
Dušan Bekar

DIMENZIJE /
DIMENSIONS
210 x 80 x 40 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 685-2

Vegeta®
Vrećica od fleksibilnog
ambalažnog materijala

Vegeta®
*Flexible packaging
material bag*



KAT. BR. / CAT. NO. 27.2.

NETO / NET 1 kg

TRŽIŠTE / MARKET
SFRJ / *Socialist Federal
Republic of Yugoslavia*

GODINA / YEAR
1984./85. – 1994.

ZA PODRAVKU /
FOR PODRAVKA
Zvonimir Pavlek, Valent
Vrhovski, Jasenka Vrhovski,
Vlatka Martinović

AGENCIJA / AGENCY
Ozeha Zagreb

DIREKTOR AGENCIJE /
AGENCY DIRECTOR
Branimir Franić

Ozeha od 1976. djeluje u
kontaktnim grupama. KG1 je
bila kontakt grupa Podravke, uz
koju su posebni kontakti bili
Duško Radošević i Antun Belan
*/ Since 1976, Ozeha has been
active in contact groups. KG1 was
Podravka's contact group, and
special contacts were Duško
Radošević and Antun Belan*

DIZAJNER, FOTOGRAF,
ILUSTRATOR, TIPOGRAF /
DESIGNER, PHOTOGRAPHER,
ILLUSTRATOR, TYPOGRAPHER
Dušan Bekar

DIMENZIJE /
DIMENSIONS
210 x 80 x 40 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 685-4

Vegeta®

Ukrasna staklena doza 'Naiva' sa
staklenim poklopcem, 2 veličine

Vegeta®

'Naive' decorative glass jar
with a glass lid, 2 sizes



KAT. BR. / CAT. NO. 28.1./28.2.

TRŽIŠTE / MARKET
SFRJ, kasnije Hrvatska /
Socialist Federal Republic of
Yugoslavia, later Croatia

GODINA / YEAR
1987., 1989. – 1992.

ZA PODRAVKU /
FOR PODRAVKA
Zvonimir Pavlek, Krsto
Milošić, Valent Vrhovski,
Jasenka Vrhovski

AGENCIJA / AGENCY
Likovni studio Podravka
Art Studio Podravka

DIREKTOR LIKOVNOG
STUDIJA / ART STUDIO
DIRECTOR
Ivan Stanišić

DIZAJNER / DESIGNER
Josip Gregurić

DIMENZIJE /
DIMENSIONS
135 x 75/80/70 mm

DIMENZIJE /
DIMENSIONS
135 x 75/90/80 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / Graphic and
Product Design Collection of
the Koprivnica Town Museum

INV. BR. / INV. NO. 19519/1
INV. BR. / INV. NO. 19519/2

Vegeta®
 Ukrasna staklena doza 'Naiva'
 sa staklenim poklopcem (boja)

Vegeta®
 'Naive' decorative glass jar
 with a glass lid (in colour)



KAT. BR. / CAT. NO. 29.

TRŽIŠTE / MARKET
 SFRJ, kasnije Hrvatska /
 Socialist Federal Republic of
 Yugoslavia, later Croatia

GODINA / YEAR
 1987., 1989. – 1992.

ZA PODRAVKU /
 FOR PODRAVKA
 Zvonimir Pavlek, Krsto
 Milošić, Valent Vrhovski,
 Jasenka Vrhovski

AGENCIJA / AGENCY
 Likovni studio Podravka
 Art Studio Podravka

Direktor Likovnog studija
 Art Studio Director
 Ivan Stanišić

DIZAJNER / DESIGNER
 Josip Gregurić

DIMENZIJE /
 DIMENSIONS
 135 x 75/90/80 mm

Zbirka grafičkog i produkt
 dizajna Muzeja grada
 Koprivnice / Graphic and
 Product Design Collection of
 the Koprivnica Town Museum

INV. BR. / INV. NO. 19520

Vegeta®

Kromokartonska doza s poklopcem za jednostavno otvaranje i plastičnim poklopcem

Vegeta®

Composite cardboard container with an easy peel lid and a plastic lid



KAT. BR. / CAT. NO. 30.1.

NETO / NET 500 g

TRŽIŠTE / MARKET
Hrvatska / Croatia

GODINA / YEAR
1994.

ZA PODRAVKU /
FOR PODRAVKA
Zvonimir Pavlek, Dragan
Habdija, Jasenka Vrhovski

AGENCIJA / AGENCY
Studio Piktogram, Zagreb

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Nenad Gašparlin

UMJETNIČKI DIREKTOR,
DIZAJNER / ART
DIRECTOR, DESIGNER
Damir Gašparlin

DOBAVLJAČ / SUPPLIER
KTL, Kartonažna
Tovarna Ljubljana

DIMENZIJE /
DIMENSIONS
135 x 76/76 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 1116

Vegeta®
Vrećica od fleksibilnog
ambalažnog materijala

Vegeta®
Flexible packaging material bag



KAT. BR. / CAT. NO. 30.2.

NETO / NET 250 g

TRŽIŠTE / MARKET

Hrvatska, BiH, Srbija, Crna Gora,
Makedonija, Kosovo, Poljska,
Rusija, Mađarska itd. / *Croatia,
Bosnia and Herzegovina, Slovenia,
Poland, Hungary, Russia, etc.*

GODINA / YEAR

1994.

ZA PODRAVKU /
FOR PODRAVKA

Zvonimir Pavlek, Dragan
Habdija, Jasenka Vrhovski

AGENCIJA / AGENCY
Studio Piktogram, Zagreb

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Nenad Gašparlin

UMJETNIČKI DIREKTOR,
DIZAJNER / ART
DIRECTOR, DESIGNER
Damir Gašparlin

DIMENZIJE /
DIMENSIONS

146 x 65 x 35 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 1263

Vegeta®, Hologram
Vrećica od fleksibilnog
ambalažnog materijala

*Vegeta®, Hologram
Flexible packaging material bag*



KAT. BR. / CAT. NO. 31.1.

NETO / NET 125 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Slovenija, Poljska,
Mađarska, Rusija itd. / *Croatia,
Bosnia and Herzegovina, Slovenia,
Poland, Hungary, Russia, etc.*

GODINA / YEAR
1998.

ZA PODRAVKU /
FOR PODRAVKA
Zvonimir Pavlek, Jadranka
Ivanković, Jasenka Vrhovski,
Ivan Stanišić, Zoran Gošek

Tehnološko rješenje
holograma: HOLO 3D, Trst
/ *Technological idea of the
hologram: HOLO 3D, Trieste*

Realizacija: Burgopak, Italija,
Aluflexpak, Umag
*Realization: Burgopak,
Italy, Aluflexpak, Umag*

DIMENZIJE /
DIMENSIONS
160 x 120 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 686

Vegeta®, Hologram
Vrećica od fleksibilnog
ambalažnog materijala

*Vegeta®, Hologram
Flexible packaging material bag*



KAT. BR. / CAT. NO. 31.2.

NETO / NET 500 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Slovenija, Poljska,
Mađarska, Rusija itd. / Croatia,
Bosnia and Herzegovina, Slovenia,
Poland, Hungary, Russia, etc.

GODINA / YEAR
1998.

ZA PODRAVKU /
FOR PODRAVKA
Zvonimir Pavlek, Jadranka
Ivanković, Jasenka Vrhovski,
Ivan Stanišić, Zoran Gošek

Tehnološko rješenje
holograma: HOLO 3D, Trst
*Technological idea of the
hologram: HOLO 3D, Trieste*

Realizacija: Burgopak, Italija,
Aluflexpak, Umag
*Realization: Burgopak,
Italy, Aluflexpak, Umag*

DIMENZIJE /
DIMENSIONS
176 x 75 x 45 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 687

Vegeta®, Hologram
Folija od fleksibilnog
ambalažnog materijala

*Vegeta®, Hologram
Flexible packaging material bag*



KAT. BR. / CAT. NO. 31.3.

NETO / NET 1 kg

TRŽIŠTE / MARKET

Hrvatska, BiH, Slovenija, Poljska,
Mađarska, Rusija itd. / *Croatia,
Bosnia and Herzegovina, Slovenia,
Poland, Hungary, Russia, etc.*

GODINA / YEAR
1998.

ZA PODRAVKA /
FOR PODRAVKA

Zvonimir Pavlek, Jadranka
Ivanković, Jasenka Vrhovski,
Ivan Stanišić, Zoran Gošek

Tehnološko rješenje
holograma: HOLO 3D, Trst
*Technological idea of the
hologram: HOLO 3D, Trieste*

Realizacija: Burgopak, Italija,
Aluflexpak, Umag
*Realization: Burgopak,
Italy, Aluflexpak, Umag*

DIMENZIJE /
DIMENSIONS

230 x 85 x 55 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
*Packaging collection of the
Podravka Food Museum*

INV. BR. / INV. NO. 688

Vegeta® medaljoni
Samostojeća vrećica od fleksibilnog
ambalažnog materijala sa zipp zatvaračem

*Vegeta® medallions
Flexible packaging material stand-
up pouch with zipp closure*



KAT. BR. / CAT. NO. 32.

NETO / NET 150 g

TRŽIŠTE / MARKET
Hrvatska / Croatia

GODINA / YEAR
1999.

ZA PODRAVKU /
FOR PODRAVKA
Zvonimir Pavlek, Jadranka
Ivanković, Jasenka
Vrhovski, Zoran Gošek

AGENCIJA I REALIZACIJA
AMBALAŽE / AGENCY AND
PACKAGING REALIZATION
Wipf AG Volketswil, Švicarska

DIMENZIJE /
DIMENSIONS
185 x 127 mm

Zbirka ambalaže Muzeja
Prehrane Podravka /
Packaging collection of the
Podravka Food Museum

INV. BR. / INV. NO. 1135

Vegeta® Twist

Vrećica od fleksibilnog ambalažnog materijala

① Za tjesteninu, ② Mediterana, ③ Za salatu, ④ Za junetinu

Vegeta® Twist

Flexible packaging material bag

① For pasta, ② Mediterana, ③ For salads, ④ For baby-beef



KAT. BR. / CAT. NO. 33.

NETO / NET

Za junetinu i Mediterana 50g,
za salatu i tjesteninu 40g /
*For baby-beef and Mediterana 50g,
for salads and pasta 40g*

TRŽIŠTE / MARKET

Hrvatska, BiH, Poljska,
Mađarska / *Croatia, Bosnia and
Herzegovina, Poland, Hungary*

GODINA / YEAR

1999.

ZA PODRAVKU /
FOR PODRAVKA

Zvonimir Pavlek, Jadranka
Ivanković, Jasenka Vrhovski

AGENCIJA / AGENCY

Studio Piktogram, Zagreb

KREATIVNI DIREKTOR /

CREATIVE DIRECTOR

Nenad Gašparlin

UMJETNIČKI DIREKTOR,

DIZAJNER / ART

DIRECTOR, DESIGNER

Damir Gašparlin

DIMENZIJE / DIMENSIONS

130 x 100 mm

Interna arhiva Podravka
Zbirka ambalaže Muzeja
prehrane Podravka /
*Podravka Internal Archive
Packaging collection of the
Podravka Food Museum*

Vegeta Twist specijali

Plastična doza s plastičnim poklopcem
(posipač) i termoskupljajućom etiketom

① Za ribu, ② Za piletinu, ③ Za salatu

Vegeta Twist special editions

Plastic shaker with a plastic lid and shrink sleeve foil

① For fish, ② For chicken, ③ For salads



KAT. BR. / CAT. NO. 34.

NETO / NET

Za salatu / For salads

142 g

Za piletinu i ribu / For

chicken and fish

170 g

GODINA / YEAR

2003.

TRŽIŠTE / MARKET

Hrvatska, BiH, Njemačka,

Croatia, Bosnia and

Herzegovina, Germany

AGENCIJA / AGENCY

Studio Piktogram

KREATIVNI DIREKTOR /

CREATIVE DIRECTOR

Nenad Gašparlin

DIMENZIJE / DIMENSIONS

200 x 80 x 50 mm

Interna arhiva Podravka

Podravka Internal Archive

Vegeta®
Vrećica od fleksibilnog
ambalažnog materijala

Vegeta®
*Flexible packaging
material bag*



KAT. BR. / CAT. NO. 35.1.

NETO / NET 250 g

TRŽIŠTE / MARKET

Hrvatska, BiH, Srbija, Crna Gora,
Makedonija, Kosovo, Poljska,
Rusija, Mađarska itd. / *Croatia,
Bosnia and Herzegovina, Serbia,
Montenegro, Macedonia, Kosovo,
Poland, Russia, Hungary, etc.*

GODINA / YEAR

2005.

AGENCIJA / AGENCY

Studio Piktogram, Zagreb

KREATIVNI DIREKTOR /

CREATIVE DIRECTOR

Nenad Gašparlin

DIMENZIJE / DIMENSIONS

146 x 65 x 35 mm

Interna arhiva Podravka

Podravka Internal Archive

Vegeta®
 Limenka s poklopcem za jednostavno
 otvaranje i plastičnim poklopcem

Vegeta®
 Tin with an easy peel
 lid and a plastic lid



KAT. BR. / CAT. NO. 35.2.

AGENCIJA / AGENCY
 Studio Piktogram, Zagreb

NETO / NET 250 g

KREATIVNI DIREKTOR /
 CREATIVE DIRECTOR
 Nenad Gašparlin

TRŽIŠTE / MARKET
 Hrvatska, BiH, Srbija, Crna Gora,
 Makedonija, Kosovo, Poljska,
 Rusija, Mađarska itd. / Croatia,
 Bosnia and Herzegovina, Serbia,
 Montenegro, Macedonia, Kosovo,
 Poland, Russia, Hungary, etc.

DIMENZIJE / DIMENSIONS
 185 x 77/77 mm

Interna arhiva Podravka
 Podravka Internal Archive

GODINA / YEAR
 2005.

Vegeta® Mediteran
Samostojeća vrećica od fleksibilnog
ambalažnog materijala sa zipp zatvaračem

*Vegeta® Mediteran
Flexible packaging material
stand-up pouch with zipp closure*



KAT. BR. / CAT. NO. 36.1.

NETO / NET 150 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Slovenija,
Poljska, Njemačka, Mađarska
itd. / Croatia, Bosnia and
Herzegovina, Slovenia, Poland,
Germany, Hungary, etc.

GODINA / YEAR
2005.

AGENCIJA / AGENCY
Studio Piktogram, Zagreb

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Nenad Gašparlin

DIMENZIJE / DIMENSIONS
177 x 130 mm

Interna arhiva Podravka
Podravka Internal Archive

Vegeta® Light
Samostojeća vrećica od fleksibilnog
ambalažnog materijala sa zipp zatvaračem

*Vegeta® Light
Flexible packaging material
stand-up pouch with zipp closure*



KAT. BR. / CAT. NO. 36.2.

NETO / NET 150 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Slovenija,
Poljska, Njemačka, Mađarska
itd. / Croatia, Bosnia and
Herzegovina, Slovenia, Poland,
Germany, Hungary, etc.

GODINA / YEAR
2005.

AGENCIJA / AGENCY
Studio Piktogram, Zagreb

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Nenad Gašparlin

DIMENZIJE / DIMENSIONS
177 x 130 mm

Interna arhiva Podravka
Podravka Internal Archive

Vegeta® Pikant
Samostojeća vrećica od fleksibilnog
ambalažnog materijala sa zipp zatvaračem

*Vegeta® Pikant
Flexible packaging material
stand-up pouch with zipp closure*



KAT. BR. / CAT. NO. 37.

NETO / NET 150 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Slovenija,
Poljska, Njemačka, Mađarska

GODINA / YEAR
2006.

AGENCIJA / AGENCY
Studio Piktogram, Zagreb

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Nenad Gašparlin

DIMENZIJE / DIMENSIONS
177 x 130 mm

Interna arhiva Podravka
Podravka Internal Archive

Vegeta® jubilarno izdanje, 50 godina
Vrećica od fleksibilnog ambalažnog materijala

*Vegeta® jubilee edition, 50 years
Flexible packaging material bag*



KAT. BR. / CAT. NO. 38.

NETO / NET 250 g

TRŽIŠTE / MARKET
Hrvatska / Croatia

GODINA / YEAR
2009.

AGENCIJA / AGENCY
Digitel, Zagreb

DIMENZIJE / DIMENSIONS
146 x 65 x 35 mm

Interna arhiva Podravka
Podravka Internal Archive

Vegeta® Natur
Samostojeća vrećica od fleksibilnog
ambalažnog materijala sa zipp zatvaračem

*Vegeta® Natur
Flexible packaging material
stand-up pouch with zipp closure*



KAT. BR. / CAT. NO. 39.1.

NETO / NET 150 g

TRŽIŠTE / MARKET

Hrvatska, BiH, Slovenija, Poljska,
Mađarska, Rumunjska / *Croatia,*
Bosnia and Herzegovina, Slovenia,
Poland, Hungary, Romania

GODINA / YEAR

2009., 2009. – 2018.

AGENCIJA / AGENCY

Bruketa&Žinić OM

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR

Nikola Žinić

DIMENZIJE / DIMENSIONS

177 x 130 mm

Interna arhiva Podravka

Podravka Internal Archive

Vegeta® Original
Vrećica od fleksibilnog
ambalažnog materijala

*Vegeta® Original
Flexible packaging
material bag*



KAT. BR. / CAT. NO. 40.1.

NETO / NET 500 g

TRŽIŠTE / MARKET

Hrvatska, BiH, Slovenija, Poljska,
Mađarska, Rusija, SAD, Litva,
Latvija itd.

*Croatia, Bosnia and Herzegovina,
Slovenia, Poland, Hungary,
Russia, USA, Lithuania, Latvia*

GODINA / YEAR

2015. redizajn / *redesign*

AGENCIJA / AGENCY

Smith Lumen, Milano

KREATIVNI DIREKTOR /

CREATIVE DIRECTOR

Drew Smith

DIMENZIJE / DIMENSIONS

176 x 75 x 45 mm

Zbirka grafičkog i produkt

dizajna Muzeja grada

*Koprivnice / Graphic and
Product Design Collection of
the Koprivnica Town Museum*

INV. BR. / INV. NO. 19496

Vegeta® Original
Samostojeća vrećica od fleksibilnog
ambalažnog materijala sa zipp zatvaračem

*Vegeta® Original
Flexible packaging material
stand-up pouch with zipp closure*



KAT. BR. / CAT. NO. 40.2.

NETO / NET 150 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Slovenija,
Srbija / Croatia, Bosnia and
Herzegovina, Slovenia, Serbia

GODINA / YEAR
2015. (redizajn), kupljeno
10. 4. 2019. / 2015 (redesign),
bought on 10 April 2019

AGENCIJA / AGENCY
Smith Lumen, Milano

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

DIMENZIJE / DIMENSIONS
177 x 130 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / Graphic and
Product Design Collection of
the Koprivnica Town Museum

INV. BR. / INV. NO. 19498

Vegeta® Original
Staklena doza sa plastičnim poklopcem
i termoskupljajućom etiketom

*Vegeta® Original
Glass jar with a plastic lid
and shrink sleeve foil*



KAT. BR. / CAT. NO. 40.3.

NETO / NET 400 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Slovenija
*Croatia, Bosnia and
Herzegovina, Slovenia*

GODINA / YEAR
2015. (redizajn), kupljeno
10. 4. 2019. / 2015 (redesign),
bought on 10 April 2019

AGENCIJA / AGENCY
Smith Lumen, Milano

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

DIMENZIJE / DIMENSIONS
136 x 83/83 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / *Graphic and
Product Design Collection of
the Koprivnica Town Museum*

INV. BR. / INV. NO. 19499

Vegeta® Original
Plastična doza s plastičnim poklopcem
(dvostruka mogućnost doziranja)
i termoskupljajućom etiketom

*Vegeta® stock in powder form
Vegetable stock Gourmet, plastic container with plastic
lid (double dosage option) and thermo shrinking label*



KAT. BR. / CAT. NO. 40.4.

NETO / NET 200 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Slovenija
*Croatia, Bosnia and
Herzegovina, Slovenia*

GODINA / YEAR
2015. (redizajn), kupljeno
10. 4. 2019. / 2015 (*redesign*),
bought on 10 April 2019

AGENCIJA / AGENCY
Smith Lumen, Milano

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

DIMENZIJE / DIMENSIONS
135 x 65/60/50 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / *Graphic and
Product Design Collection of
the Koprivnica Town Museum*

INV. BR. / INV. NO. 19500

Vegeta® praškasti temeljci kromokartonska doza s poklopcem za jednostavno otvaranje i plastičnim poklopcem ① Povrtni temeljac Gourmet, ② Goveđi temeljac, ③ Povrtni temeljac sa smanjenom količinom soli, ④ Pileći temeljac

Vegeta® stock in powder form composite cardboard container with an easy peel lid and plastic lid ① Vegetable stock Gourmet, ② Beef stock, ③ Vegetable stock, sodium reduced, ④ Chicken stock



KAT. BR. / CAT. NO.
41.1./41.2/41.3./41.4.

GODINA / YEAR
2016.

NETO / NET
Za povrtni temeljac 250 g,
Za povrtni temeljac sa
smanjenom količinom soli
i za pileći temeljac 180 g, Za
goveđi temeljac 200 g, /
*For vegetable stock Gourmet
250g, for vegetable stock, sodium
reduced and for chicken stock
180g, for beef stock 200g*

AGENCIJA / AGENCY
Smith Lumen, Milano

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

DIMENZIJE / DIMENSIONS
82 x 77 mm

TRŽIŠTE / MARKET
Australija / Australia

Interna arhiva Podravka
Podravka Internal Archive

Vegeta®
Vrećica od fleksibilnog
ambalažnog materijala

Vegeta®
*Flexible packaging
material bag,*



KAT. BR. / CAT. NO. 42.

DIMENZIJE / DIMENSIONS

NETO / NET 75 g

160 x 120 mm

TRŽIŠTE / MARKET
Rusija / Russia

Interna arhiva Podravka
Podravka Internal Archive

GODINA / YEAR
2018.

PRILAGODBA DIZAJNA
Studio za dizajn Podravka

Vegeta® Original, posebno izdanje
Staklena doza s plastičnim poklopcem
i termoskupljajućom etiketom
① Zelena, ② Crvena, ③ Žuta, ④ Plava

197

Vegeta® Original, special edition
Glass jar with a plastic lid and shrink sleeve foil
① Green, ② Red, ③ Yellow, ④ Blue



Vegeta 60 – A Little Package Full Of History

KAT. BR. / CAT. NO.
43.1./43.2./43.3./43.4.

DIMENZIJE / DIMENSIONS
136 x 83/83 mm

NETO / NET 400 g

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / *Graphic and
Product Design Collection of
the Koprivnica Town Museum*

TRŽIŠTE / MARKET
Hrvatska, Rumunjska
Croatia, Romania

GODINA / YEAR
2018.

INV. BR. / INV. NO. 19502

AGENCIJA / AGENCY
Bruketa&Žinić&Grey

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Davor Bruketa

Catalogue of items

Vegeta® Original, božićno izdanje
Ukrasna limena doza s umetnutom
vrećicom od fleksibilnog ambalažnog materijala

*Vegeta® Original, Christmas edition
Decorative tin can with
a flexible packaging material bag*



KAT. BR. / CAT. NO.
44.1./44.2.

NETO / NET 500 g

TRŽIŠTE / MARKET
Hrvatska / Croatia

GODINA / YEAR
2018.

AGENCIJA / AGENCY
Bruketa&Žinić&Grey

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Davor Bruketa

DIMENZIJE / DIMENSIONS
130 x 70/85/65 mm

Interna arhiva Podravka
Podravka Internal Archive

Vegeta® Natur kocke

Kartonska kutijica s višeslojnom folijom za omatanje briketa

① Goveđa kocka, ② Povrtna kocka, ③ Kokošja kocka

Vegeta® Natur stock cubes

Cardboard box with a multilayer foil for wrapping cubes

① *Beef stock cube*, ② *Vegetable stock cube*, ③ *Chicken stock cube*



KAT. BR. / CAT. NO.
45.1./45.2./45.3.

NETO / NET 60 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Slovenija, Srbija,
Poljska, Mađarska, Litva, Latvija
/ Croatia, Bosnia and Herzegovina,
Slovenia, Serbia, Poland,
Hungary, Lithuania, Latvia

GODINA / YEAR
2018.

AGENCIJA / AGENCY
Smith Lumen, Milano

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

DIMENZIJE / DIMENSIONS
60 x 77 x 14 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / Graphic and
Product Design Collection of
the Koprivnica Town Museum

INV. BR. / INV. NO. 19506

Vegeta® Natur
Samostojeća vrećica od fleksibilnog
ambalažnog materijala sa zipp zatvaračem

*Vegeta® Natur
Flexible packaging material
stand-up pouch with zipp closure*



KAT. BR. / CAT. NO. 46.1.

NETO / NET 150 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Srbija, Crna
Gora, Poljska, Mađarska,
Litva, Latvija, SAD / Croatia,
Bosnia and Herzegovina, Serbia,
Montenegro, Poland, Hungary,
Lithuania, Latvia, USA

GODINA / YEAR
2018.

AGENCIJA / AGENCY
Smith Lumen, Milano

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

DIMENZIJE / DIMENSIONS
178 x 130 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / Graphic and
Product Design Collection of
the Koprivnica Town Museum

INV. BR. / INV. NO. 19507

Vegeta® Natur
Kromokartonska doza s poklopcem za
jednostavno otvaranje i plastičnim poklopcem

*Vegeta® Natur
Composite cardboard container with
an easy peel lid and a plastic lid*



KAT. BR. / CAT. NO. 46.2.

NETO / NET 300 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Slovenija
Croatia, Bosnia and
Herzegovina, Slovenia

GODINA / YEAR
2018.

AGENCIJA / AGENCY
Smith Lumen, Milano

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

DIMENZIJE / DIMENSIONS
135 x 76/76 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / Graphic and
Product Design Collection of
the Koprivnica Town Museum

INV. BR. / INV. NO. 19508

Vegeta® Natur
Staklena bočica s plastičnim poklopcem
(posipač) i termoskupljajućom etiketom

*Vegeta® Natur
Glass jar with a plastic lid
(shaker) and shrink sleeve foil*



KAT. BR. / CAT. NO. 46.3.

NETO / NET 70 g

TRŽIŠTE / MARKET
Hrvatska, Njemačka, Austrija,
Švicarska *Croatia, Germany,
Austria, Switzerland*

GODINA / YEAR
2018.

AGENCIJA / AGENCY
Smith Lumen, Milano

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

DIMENZIJE / DIMENSIONS
135 x 47/47 mm

Interna arhiva Podravka
Podravka Internal Archive

Vegeta® Natur specijali

Vrećica od fleksibilnog ambalažnog materijala

① Za meksička jela, ② Grill Classic, ③ Za piletinu

Vegeta® Natur special editions

Flexible packaging material bag

① For Mexican-style dishes, ② Grill Classic, ③ For chicken

KAT. BR. / CAT. NO.
47.1./47.2./47.3.

NETO / NET 30 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Poljska,
Mađarska, Litva, Latvija,
Rusija / Croatia, Bosnia and
Herzegovina, Poland, Hungary,
Lithuania, Latvia, Russia,GODINA / YEAR
2018./2019.AGENCIJA / AGENCY
Smith Lumen, MilanoKREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew SmithDIMENZIJE / DIMENSIONS
150 x 100 mmInterna arhiva Podravka
Podravka Internal Archive

Vegeta® Natur specijali

Staklena bočica s plastičnim poklopcem (posipač) i termoskupljajućom etiketom,

① Za salatu, ② Grill classic, ③ Za krumpir

Vegeta® Natur special editions

Glass jar with a plastic lid (shaker) and shrink sleeve foil,

① For salads, ② Grill classic, ③ For potatoes



KAT. BR. / CAT. NO.

48.1./48.2./48.3.

AGENCIJA / AGENCY

Smith Lumen, Milano

NETO / NET

Za salatu i krumpir 60g,
Grill classic 80g / For salads and
potatoes 60g, Grill classic 80g

KREATIVNI DIREKTOR /

CREATIVE DIRECTOR

Drew Smith

DIMENZIJE / DIMENSIONS

135 x 47/47 mm

TRŽIŠTE / MARKET

Hrvatska, Njemačka, Švicarska,
Austrija itd. / Croatia, Germany,
Switzerland, Austria, etc.

Interna arhiva Podravka

Podravka Internal Archive

GODINA / YEAR

2019.

Vegeta® Maestro monozačini u posipačima i mlincima, staklena bočica s plastičnim poklopcem (posipač), papirnatom etiketom i zaštitnom folijom ① Crni papar mljeveni, ② Ljupčac usitnjeni, ③ Češnjak granule, ④ Cimet mljeveni, ⑤ Šareni papar, ⑥ Chili i sol

Vegeta® Maestro single spices in shakers and grinders Glass jar with a plastic lid (shaker), a paper label and tamper evident sleeve ① Ground black pepper, ② Shredded lovage, ③ Garlic granules, ④ Ground cinnamon, ⑤ Multi-colour pepper blend, ⑥ Chili and salt



KAT. BR. / CAT. NO.
49.1./49.2./49.3./
49.4./49.5./49.6.

NETO / NET
Češnjak granule 55 g, za crni
papar mljeveni i cimet mljeveni
45 g, za ljupčac usitnjeni 12 g,
za chili i sol i za šareni papar
40g Garlic granules 55 g, for
Ground black pepper and ground
cinnamon 45 g, for shredded
lovage 12 g, for chili and salt and
for multi-colour pepper blend 40 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Srbija, Crna
Gora, Kosovo / Croatia, Bosnia
and Herzegovina, Serbia,
Montenegro, Kosovo

GODINA / YEAR
2019.

AGENCIJA / AGENCY
Smith Lumen, Milano

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

DIMENZIJE / DIMENSIONS
Posipač / Shaker
135 x 47/47 mm
Mlinac / Grinder
152 x 50/50 mm

Interna arhiva Podravka
Podravka Internal Archive

Vegeta® Maestro monozačini, vrećica od fleksibilnog ambalažnog materijala ① Češnjak granule, ② Crni papar mljeveni, ③ Muškatni oraščić mljeveni, ④ Peršin usitnjeni, ⑤ Slatka paprika dimljena, samostojeća vrećica sa zipp zatvaračem

Vegeta® Maestro single spices, flexible packaging material bag ① Garlic granules, ② Ground black pepper, ③ Ground nutmeg, ④ Shredded parsley, ⑤ Smoked sweet red pepper stand-up pouch with zipp closure



KAT. BR. / CAT. NO.
50.1./50.2./50.3./50.4./50.5.

GODINA / YEAR
2019.

DIMENZIJE / DIMENSIONS

NETO / NET
Peršin usitnjeni 7 g, crni
papar mljeveni 50 g, češnjak
granule 25 g, muškatni
oraščić mljeveni 15 g, slatka
paprika dimljena 70 g /
*Shredded parsley 7 g,
ground black pepper, 50 g, garlic
granules 25 g, ground nutmeg 15
g, smoked sweet red pepper 70 g*

AGENCIJA / AGENCY
Smith Lumen, Milano

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

Peršin, Crni papar, Češnjak,
Muškatni oraščić / *Parsley,
black pepper, garlic, nutmeg*
140 x 100 mm
Slatka paprika dimljena /
Smoked sweet red pepper
165 x 110 mm
Crni papar mljeveni /
Ground black pepper
160 x 130 mm

Interna arhiva Podravka
Podravka Internal Archive

TRŽIŠTE / MARKET
Hrvatska, BiH, Srbija, Crna
Gora, Kosovo / *Croatia, Bosnia
and Herzegovina, Serbia,
Montenegro, Kosovo*

Vegeta® Natur Juhe sa žitaricama
Vrećica od fleksibilnog
ambalažnog materijala
① Juha s heljdom i povrćem,
② Juha od leće, ③ Juha s
bulgurom, ④ Harčo juha

Vegeta® Natur cereal soups
Flexible packaging material bag
① Buckwheat and vegetable
soup, ② Lentil soup, ③ Bulgur
soup, ④ Kharcho soup



KAT. BR. / CAT. NO. 51.

AGENCIJA / AGENCY
Smith Lumen, Milano

NETO / NET

Juha s bulgurom i juha od
leće 120 g, Juha s heljdom i
povrćem i Harčo juha 110 g /
Bulgur soup and Lentil soup 120
g, Buckwheat and vegetable
soup and Kharcho soup 110 g /

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR
Drew Smith

DIMENZIJE / DIMENSIONS
180 x 130 mm

TRŽIŠTE / MARKET
Rusija / Russia

Interna arhiva Podravka
Podravka Internal Archive

GODINA / YEAR
2019.

Vegeta® Natur smrznuto povrće
 Vrećica od fleksibilnog ambalažnog materijala
 ① Brokula, ② Kvartet mješavina

Vegeta® Natur frozen vegetables
 Flexible packaging material bag
 ① Broccoli, ② Four vegetables mix



KAT. BR. / CAT. NO. 52.

NETO / NET 400 g

TRŽIŠTE / MARKET
 Rusija / Russia

GODINA / YEAR
 2018.

AGENCIJA / AGENCY
 Smith Lumen, Milano,
 idejno rješenje / Smith
 Lumen, Milan, idea

KREATIVNI DIREKTOR /
 CREATIVE DIRECTOR
 Drew Smith

REALIZACIJA /
 REALIZATION

Studio za dizajn Podravka,
 Koprivnica / Podravka
 Design Studio, Koprivnica

DIMENZIJE / DIMENSIONS
 240 x 215 mm

Interna arhiva Podravka
 Podravka Internal Archive

Vegeta® Salut
 Staklena bočica s plastičnim poklopcem
 (posipač) i termoskupljajućom etiketom

*Vegeta® Salut
 Glass jar with a plastic lid
 (shaker) and shrink sleeve foil*



KAT. BR. / CAT. NO. 53.1.

NETO / NET 125 g

TRŽIŠTE / MARKET
 Australija / Australia

GODINA / YEAR
 2019.

AGENCIJA / AGENCY
 Smith Lumen, Milano

KREATIVNI DIREKTOR /
 CREATIVE DIRECTOR
 Drew Smith

DIMENZIJE / DIMENSIONS
 135 x 47/47 mm

Interna arhiva Podravka
 Podravka Internal Archive

Vegeta® Salut
 Samostojeća vrećica od fleksibilnog
 ambalažnog materijala sa zipp zatvaračem

*Vegeta® Salut
 Flexible packaging material
 stand-up pouch with zipp closure*



KAT. BR. / CAT. NO. 53.2.

NETO / NET 300 g

TRŽIŠTE / MARKET
 Australija / Australia

GODINA / YEAR
 2019.

AGENCIJA / AGENCY
 Smith Lumen, Milano

KREATIVNI DIREKTOR /
 CREATIVE DIRECTOR
 Drew Smith

DIMENZIJE / DIMENSIONS
 180 x 130 mm

Interna arhiva Podravka
 Podravka Internal Archive

Vegeta® gotova jela, limenka s poklopcem za jednostavno otvaranje ① Piletina s povrćem, ② Govedina sa šampinjonima i krumpirom, ③ Svinjetina s krumpirom i mrkvom, ④ Govedina s graškom i krumpirom

Vegeta® ready meals, tin with an easy open lid ① Chicken with vegetables, ② Beef with button mushrooms and potatoes, ③ Pork with potatoes and carrots, ④ Beef with peas and potatoes

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KAT. BR. / CAT. NO.
54.1./54.2./54.3./54.4.

DIMENZIJE / DIMENSIONS
105 x 75 mm

NETO / NET 400 g

Interna arhiva Podravka
Podravka Internal Archive

TRŽIŠTE / MARKET
Australija / Australia

GODINA / YEAR
2018.

AGENCIJA / AGENCY
Cummins & Partners, Sydney

Vegeta® VAVOOM juhe
Samostojeća vrećica od fleksibilnog
ambalažnog materijala ① Krem
pileća juha s proljetnim povrćem,
② Krem juha od sjeckane rajčice
i mediteranskog bilja, ③ Krem
juha od graška s mentom

*Vegeta® VAVOOM soups flexible
packaging material stand-up
pouch with zipper closure ①
Creamy chicken and spring
vegetables soup, ② Creamy
chopped tomato and
Mediterranean herbs
soup, ③ Creamy pea and mint soup*



KAT. BR. / CAT. NO.
55.1./55.2./55.3.

DIMENZIJE / DIMENSIONS
198 x 140 mm

NETO / NET 330 g

Interna arhiva Podravka
Podravka Internal Archive

TRŽIŠTE / MARKET
Australija / Australia

GODINA / YEAR
2019.

AGENCIJA / AGENCY
Cummins & Partners, Sydney

Vegeta® posipač, retro izdanje
Staklena bočica s plastičnim poklopcem
(posipač) i termoskupljajućom etiketom

*Vegeta® shaker, retro edition
Glass jar with a plastic lid (shaker)
and shrink sleeve foil*



KAT. BR. / CAT. NO. 56.

NETO / NET 100 g

TRŽIŠTE / MARKET
Hrvatska, BiH, Crna Gora
Croatia, Bosnia and
Herzegovina, Montenegro

GODINA / YEAR
2019.

PRILAGODBA DIZAJNA
DESIGN ADJUSTMENT
Studio za dizajn, Podravka
Koprivnica / Podravka
Design Studio, Koprivnica

DIMENZIJE / DIMENSIONS
124 x 50/50 mm

Zbirka grafičkog i produkt
dizajna Muzeja grada
Koprivnice / Graphic and
Product Design Collection of
the Koprivnica Town Museum

INV. BR. / INV. NO. 19510

Vegeta® Fant, praškaste mješavine
 Vrećica od fleksibilnog ambalažnog materijala
 ① Za umak od sira, ② Za lasanje, ③ Za zapečenu tjesteninu bolognese

Vegeta® Fant, Powder

Flexible packaging material bag

① *Cheese sauce mix*, ② *Lasagne mix*, ③ *Baked Bolognese pasta mix*



KAT. BR. / CAT. NO.
57.1./57.2./57.3.

GODINA / YEAR
2019.

NETO / NET
 Za lasanje 70 g, za zapečenu
 tjesteninu bolognese 57 g,
 za umak od sira 30 g
*For Lasagne mix 70g, for
 Baked Bolognese pasta mix
 57g, for Cheese sauce mix 30g*

AGENCIJA / AGENCY
Biro Klaus, Zagreb

DIMENZIJE / DIMENSIONS
160 x 130 mm

Interna arhiva Podravka
Podravka Internal Archive

TRŽIŠTE / MARKET
 Srbija, Kosovo i Makedonija /
Serbia, Kosovo and Macedonia

Vegeta® kocke

Kartonska kutijica s višeslojnom folijom za omatanje briketa

① Goveđa kocka, ② Kokošja kocka, ③ Povrtna kocka

Vegeta® stock cubes

Cardboard box with a multilayer foil for wrapping cubes

① Beef stock cube, ② Chicken stock cube ③ Vegetable stock cube

KAT. BR. / CAT. NO.
58.1./58.2./58.3.DIMENZIJE / DIMENSIONS
60 x 77 x 14 mm

NETO / NET 60 g

Interna arhiva Podravka
Podravka Internal ArchiveTRŽIŠTE / MARKET
Rumunjska / RomaniaGODINA / YEAR
2018.AGENCIJA / AGENCY
Biro Klaus, Zagreb

Vegeta® ORIGINAL – limitirano izdanje, dizajn korisnika
Staklena doza s plastičnim poklopcem
i termoskupljajućom etiketom

*Vegeta® ORIGINAL – limited edition, customer design
Glass jar with a plastic lid and shrink sleeve foil*



KAT. BR. / CAT. NO. 59.1./59.2.

NETO / NET 400 g

TRŽIŠTE / MARKET

Hrvatska, BiH, Srbija, Crna
Gora, Makedonija / Croatia,
Bosnia and Herzegovina, Serbia,
Montenegro, Macedonia

GODINA / YEAR

2019.

AGENCIJA / AGENCY

Bruketa&Žinić&Grey

KREATIVNI DIREKTOR /
CREATIVE DIRECTOR

Davor Bruketa

DIMENZIJE / DIMENSIONS

136 x 83/83 mm

Interna arhiva Podravka
Podravka Internal Archive

Vegeta® ORIGINAL – limitirano izdanje, dizajn korisnika
Samostojeća vrećica od fleksibilnog
ambalažnog materijala sa zipp zatvaračem

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Vegeta® ORIGINAL
– limited edition, customer design
Flexible packaging material stand-up
pouch with zipp closure



KAT. BR. / CAT. NO. 60.1./60.2.

KREATIVNI DIREKTOR /

NETO / NET 200 g

CREATIVE DIRECTOR

Davor Bruketa

TRŽIŠTE / MARKET
Hrvatska, Crna Gora /
Croatia, Montenegro

DIMENZIJE / DIMENSIONS

180 x 130 mm

GODINA / YEAR
2019.

Interna arhiva Podravka

Podravka Internal Archive

AGENCIJA / AGENCY
Bruketa&Žinić&Grey

Recenzija

DR. SC. MELANIJA BELAJ, znanstvena suradnica,
 Institut za etnologiju i folkloristiku
 Zagreb, broj znanstvenika: 238585

Izložba Vegeta 60 – Paketić povijesti: Dizajn i evolucija Vegete 1959. – 2019. obraća se širokom krugu ljudi, a koncept i postav omogućuju lako čitanje i razumijevanje povijesti fenomena Vegete – prepoznatljivog brenda, industrijskog proizvoda, ali i neizostavnog dijela većine kućanstva diljem Hrvatske te mnogo šire. Šezdeset predmeta svjedoči o šezdeset godina postojanja Vegete te razvoju njezina fenomena na više razina. Temelj izložbe čine predmeti iz Zbirke grafičkog i produkt dizajna Muzeja grada Koprivnice, zbirke ambalaže Muzeja prehrane Podravka te predmeti sačuvani u odjelu za Ambalažu i dizajn, točnije Marketingu Podravke. Raznolikost predmeta živopisno prikazuje razdoblje proboja Vegete na tržište te njezin opstanak na njemu, a kroz predmete je moguće pratiti i povijest industrijskog dizajna te potrebe tržišta. Većina je ambalaže u koju je pakiran taj začim kasnije upotreblijiva u kućanstvu (poput staklenih čaša, limenih kutija ili posuda za kuhanje s prepoznatljivim slikovnim motivima Vegete). Vegeta je fenomen koji vješto zauzima mjesto u kuhinja- ma diljem Hrvatske, osobito one kontinentalne, u kojima služi kao zamjena za mješavinu povrća koja se upotrebljava u pripremi juha, gulaša, variva i sl. Pregledan i prohodan postav omogućit će posjetiteljima temeljit uvid, a pritom ih zabaviti, educirati i prikazati kameleonsku prilagodljivost Vegete duhu vremena, tržištu te potrebama korisnika, odnosno njezina potrošača..

Katalog Vegeta 60 – Paketić povijesti: Dizajn i evolucija Vegete 1959. – 2019. U istoimenom popratnom katalogu izložbe tekst autorice Draženke Jalšić Ernečić sadržajno premašuje očekivanu ispisanu povijest određenog proizvoda s faktografskim podatcima i činjenicama. Gustu mrežu kompleksnog razvoja, postanka i opstanka Vegete kao industrijskog proizvoda, prepoznatljivog brenda i začina koji je gotovo neizostavan dio raznih kuhinja diljem svijeta Jalšić Ernečić ispisala je temeljito, pregledno i zanimljivo. Povijest Vegete popraćenu izložbom doista možemo čitati poput napeta kriminalističkog romana, ali i kao etnografiju industrijskog proizvoda kroz koju se nadaže povijest razvoja, ne samo Podravke kao važne i poznate prehrambene industrije Hrvatske i bivše Jugoslavije, nego i povijest korporacije. Naime, iako je u tom projektu naglasak stavljen na povijesni razvoj ambalaže i grafičkog dizajna Vegete, autorica u tekstu kataloga

Review

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Exhibition Vegeta 60 – A Little Package Full of History: Design and Evolution of Vegeta from 1959 to 2019 addresses a large group of people, while its concept and collection are adapted for easier reading and understanding of the history of the Vegeta phenomenon – a recognisable brand, industrial product, but also an indispensable part of many households in Croatia and abroad. Sixty items tell the story of sixty years of Vegeta’s existence and the development of this phenomenon on multiple levels. The collection is based on the items stored in the Graphic and Product Design Collection of the Koprivnica Town Museum, the packaging collection of the Podravka Food Museum and the items stored in the Packaging and Design Department, i.e. the Marketing Department of Podravka. The variety of items vividly represents the period of Vegeta’s market penetration and its existence on the market, but also showcases the history of industrial design and market needs. Most packaging items can be re-used in the household (such as glasses, tin boxes or cooking pots with recognisable Vegeta illustrations). Vegeta is a phenomenon that is used in kitchens all over Croatia, especially in its continental part, and represents a substitute for a mixture of vegetables used in the preparation of soups, goulash, stews, etc. A descriptive and straightforward collection will give its visitors a detailed insight into this phenomenon, while entertaining and educating them, and showcasing the chameleon-like adaptability of Vegeta to the spirit of the times, market and users’, i.e. consumers’ needs.

Catalogue Vegeta 60 – A Little Package Full of History: Design and Evolution of Vegeta from 1959 to 2019. In the accompanying exhibition catalogue of the same name, the text by the author Draženka Jalšić Ernečić goes well beyond the expected history of the product with its factography and facts. The dense web of complex development, creation and existence of Vegeta as an industrial product, recognisable brand, and a condiment that is an almost indispensable part of kitchens all around the world, was thoroughly presented by Jalšić Ernečić in a detailed, descriptive and interesting manner. The history of Vegeta, accompanied by the exhibition, can be read as a fascinating crime novel, but also as an ethnography of an industrial product which presents the history of the development of both Podravka, as an important and famous food industry of Croatia and ex-Yugoslavia, and the corporation. Even though, in

vješto raspliće i otkriva tijekom razvoja agencijskog dizajna na primjeru same Vegete. Detaljnoj i precizno ispisanoj povijesti nastanka i opstanka Vegete prethodilo je kompleksno i vrlo iscrpno istraživanje čije rezultate autorica vješto slaže u jasno strukturiranu, no vrlo kompleksnu priču. Istraživanje se nije sastojalo samo od arhivskog i muzejskog rada, pregleda predmeta i njihove analize, koja već sama po sebi podrazumijeva mnoštvo elemenata, nego i od velikog broja intervjua, ciljanih razgovora vođenih s akterima, raznim stručnjacima, dizajnerima, ekonomistima i bivšim djelatnicima Podravke, u kojima je Jalšić Ernečić prikupila mnogo podataka i koje je vrlo spretno upotrijebila za prikaz povijesti Vegete. Kroz iskaze raznih sugovornika u svom, slobodno se to tako može primijetiti, etnografskom istraživanju, autorica je i sama osvijestila kako je prepoznatljivost Vegete rezultat višegodišnjeg timskog rada raznih stručnjaka koji su u promidžbu i dizajn Vegete unosili utjecaje raznih marketinških škola i tradicija. U pozadini brenda, robne marke, industrijskog proizvoda, predmeta svakodnevne uporabe – Vegete, djelovali su mnogi stručnjaci iz raznih polja čiji je timski rad jedno od glavnih obilježja opstanka Vegete.

Važnost ovog projekta ne leži samo u činjenici da se bavi jednom od uspješnijih prehrambenih industrija – Podravkom, nego jednom njezinom robom markom, na prvi pogled svakodnevnim proizvodom na čiju smo prepoznatljivost već uvelike navikli, a koju nikako ne smijemo podcijeniti i zanemariti – Vegetom. Kao što Jalšić Ernečić naglašava i osvješćuje, ‘iza’ Vegete uvijek su stajali ljudi koji su međusobnom suradnjom pridonijeli njezinu nastanku, a kasnije i razvoju i opstanku. Iako je industrijski proizvod, Vegeta je brzo pronašla put do polica mnogih domaćinstava u Hrvatskoj, podjednako u ruralnim i urbanim sredinama. Udomaćila se toliko da će se mnogi danas sjećati, možda ne baš sasvim precizno njezina okusa, ali zasigurno ambalaže koja je mnogima neizostavan dio sjećanja na djetinjstvo te domaću kuhinju.

this project, the emphasis was put on the historical development of packaging and graphic design of Vegeta, the author of the text successfully unravels and unveils the course of development of agency design on the example of Vegeta. The detailed and accurate history of the creation and existence of Vegeta was preceded by the complex and very exhaustive research; the author skilfully arranged its results in a clearly structured, but very complex story. The research did not consist only of the archive and museum work, the review of items and their analysis, which in itself contains a lot of elements, but also of many interviews, targeted conversations with participants, different experts, designers, economists, ex-employees of Podravka, in which Jalšić Ernečić gathered a lot of information that she used to skilfully present Vegeta's history. Through different accounts in her, let us call it that way, ethnographic research, the author noticed that the visibility of Vegeta is a result of years-long team work of different experts that brought influences of different marketing trends and traditions into Vegeta's promotion and design. Many different experts from various fields stand behind the brand, industrial product and the product for everyday use – Vegeta, whose teamwork is one of the main characteristics of Vegeta's existence.

The importance of this project is not only in the fact that it deals with one of the more successful food industries – Podravka, but also with one of its brands, which is, at first glance, a product for everyday use whose visibility is something that we are already used to, but that must not be underestimated and overlooked – Vegeta. As Jalšić Ernečić emphasises and notices, Vegeta was always supported by people who contributed to its creation, and later development and existence, through their mutual cooperation. Although it is an industrial product, Vegeta soon found its way into many households in Croatia, in the rural as well as urban areas. It has become so omnipresent that even today many people remember, maybe not its flavour, but surely its packaging that, for most of them, presents an indispensable part of their childhood memories and their home cooking.

Recenzija

PROF. DR. SC. MARIO TOMIŠA,
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Kad mi je viša kustosica Muzeja grada Koprivnice, povjesničarka umjetnosti Draženka Jalšić Ernečić, prvi put spomenula da želi istražiti povijest dizajna Vegete kako to dosada nitko nije napravio, bio sam pomalo skeptičan. Iako mi se ideja, naravno, odmah sviđjela, bio sam svjestan mnogih prepreka i izazova koji je čekaju na tom putu.

Poznajemo se dugi niz godina, znam da je vrlo studiozna i potpuno posvećena temi kojom se u tom trenutku bavi, ali sam također bio svjestan da su službene arhive ‘tanke’, da je povijest dizajna slabo dokumentirana i da će trebati mnogo upornosti i ‘kopanja’, katalogiziranja i višestrukog provjeravanja dostupnih informacija (što je izuzetno važno) da se dođe do iole kvalitetnog rezultata. Tada sam joj predložio da razgovara sa živućim sudionicima tog procesa, povijesnim svjedocima dugog puta do Vegete kakvu danas poznajemo: dizajnerima, ‘marketingašima’, stručnjacima za ambalažu, bivšim i sadašnjim djelatnicima te vanjskim suradnicima Podravke. Vjerovao sam da će joj pomoći svojim sjećanjima, privatnim arhivama ili nekim detaljem koji će je uputiti do novih razgovora s akterima 60-godišnje povijesti. Danas, petnaest mjeseci kasnije, Draženka je napravila odličan posao i sasvim sigurno premašila očekivanja. U katalogu koji prati izložbu ‘Vegeta 60 – Paketić povijesti: Dizajn i evolucija Vegete 1959. – 2019.’ mnoštvo je činjenica i detalja koji su do sada bili nepoznati ili skriveni.

Vegeta i Podravka u mojem su životu od malih nogu. U poslovnom ih smislu pratim, više ili manje aktivno, više od dvadeset i pet godina. Čitajući tekst Jalšić Ernečić, u svakom sam odlomku otkrio nešto novo – informacije vezane uz razvoj branda Vegete, ili još zanimljivije, uz kontekst u kojem se taj razvoj odvijao. Takvo je istraživanje bilo nužno; popunjene su mnoge praznine, a ono će zasigurno biti korisno i današnjim ekonomistima i povjesničarima, dizajnerima i studentima te zanimljivo i svim ljudima koji su vezani uz Podravku i Vegetu.

Koprivnica, 1. siječnja 2020. godine

Review

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When the senior curator of the Koprivnica Town Museum, the art historian Draženka Jalšić Ernečić, first told me that she wanted to research the history of Vegeta design in a way that had not been done before, I was a bit sceptical. Although I immediately liked the idea, of course, I was well aware of many obstacles and challenges she would face along the way.

We have known each other for many years – I know that she is very meticulous and fully focused on the subject she is researching, but at the same time, I knew that the official archives were not very rich, that the history of design is poorly documented and that it would take a lot of perseverance and ploughing through documents, cataloguing and multiple checks of available information (which is very important) in order to get quality results. Then I suggested that she interviews the people who participated in the process who are still alive - the historical witnesses of the long way to Vegeta we know today: designers, marketing experts, packaging experts, Podravka's previous and current employees, as well as external associates. I believed that they would help her with their recollections, private archives or some details that would direct her towards new interviews with key players in Vegeta's 60-year-long history. Now, fifteen months later, Draženka did a great job and certainly surpassed the expectations. In the exhibition catalogue Vegeta 60 – A Little Package Full of History: Design and Evolution of Vegeta from 1959 to 2019 there are many facts and details that were unknown or hidden until now.

Vegeta and Podravka have been present in my life since I was little. I have been following them, in the business sense, more or less actively, for over twenty-five years. While reading the text by Jalšić Ernečić, I found out something new in each paragraph – information related to the development of Vegeta brand, or what was even more interesting to me, related to the context of that development. This research was necessary; it filled many gaps, and will surely be useful to contemporary economists and historians, designers and students, but also interesting to everyone who feels connected to Podravka and Vegeta in any way.

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