

**21. bienale industrijskega oblikovanja**  
**21<sup>st</sup> Biennial of Industrial Design**

2. oktober–2. november 2008

Arhitekturni muzej Ljubljana, grad Fužine, Ljubljana, Slovenija

2 October–2 November 2008

The Architecture Museum of Ljubljana, Fužine Castle,  
Ljubljana, Slovenia



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## 21. bienale industrijskega oblikovanja 21<sup>st</sup> Biennial of Industrial Design

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## BIO 21. BIO za enaindvajseto stoletje

Pri tradicionalnih prireditvah, kakršna je Bienale industrijskega oblikovanja, obstaja nevarnost, da začnejo delovati po inerciji in brez posebnih presežkov. Odločitev organizatorja, da pri BIO ne gre uvajati preveč novosti naenkrat, je bila zavestna, saj se s hitrimi in velikimi spremembami lahko naredi več škode kot koristi. V pogledu na zadnje tri bienalne prireditve pa so spremembe že vidne. V zadnjih letih je bilo ob vsakem bienalu vpeljanih nekaj organizacijskih in vsebinskih novosti, za katere smo se prek diskusij s strokovnjaki in analiz primerjav s sorodnimi prireditvami prepričali, da se bodo obnesle in jih bomo lahko korektno izpeljali. Za nekatere kritike je koncept razstave BIO konservativen. Času primerno naj bi bilo razpisati temo, s katero se potencialni razstavljalci lahko identificirajo, vendar lahko po takih razstavah sklepamo, da je za vsak razstavljeni predmet moč najti izgovor oziroma opravičilo, ki ga povezuje z naslovno temo. Mogoči scenariji različnih konceptov so pokazali, da je vredno ostati pri osnovni ideji, pri mednarodnem dveletnem pregledu dosežkov v oblikovanju. Oblikovanje ostaja odprto in fleksibilno, omejevati ga ali na silo ukalupljati bi bilo nesmiselno. Za spremembe in za ohranjanje prvotnih načel se odločamo premišljeno. S hitrimi trendovskimi rešitvami si nočemo zapirati nekaterih dobrih, utrjenih poti.

Ko sem pred leti prevzela mesto sekretarke BIO, sem se znašla na razpotju med dolgoletno tradicionalno prakso organiziranja bienala in pričakovanji nove generacije. Pogoji za vsebinske spremembe je bila sprememba sistema dela. S sodelavci Arhitekturnega muzeja Ljubljana, ki se mu je Sekretariat BIO leta 2004 tudi fizično pridružil na Fužinskem gradu, smo delo profesionalizirali ter porazdelili med razpoložljive moči celotnega muzeja in nekaj honorarnih sodelavcev. Z zamenjavo generacij, reorganizacijo dela in z novimi okrepitevami smo razširili tudi odbore BIO, s katerimi se posvetujemo pri svojih odločitvah. Poleg prireditvenega odbora, predstavnikov oblikovanja, gospodarstva in politike, ki neposredno podpirajo bienale, smo ustanovili še častni odbor, v katerem so zbrani tako imenovani "ambasadorji BIO", ki so pripravljene javno podpirati stališča bienala. Namesto izvršilnega odbora pa smo ustanovili manjši strokovni svet, ki se lahko hitro odzove na sprotna pereča vsebinska vprašanja in dileme.

Med člani častnega odbora so tudi predstavniki ministrstev, ki so se letos aktivno odzvali našemu vabilu k soorganizaciji dogodka, ki finančno že nekaj časa ni več odvisen samo od Ministrstva za kulturo RS in Mestne občine Ljubljana. Zelo nas veseli, da so svoje vloge ob BIO prepoznali Ministrstvo za gospodarstvo RS, Ministrstvo za visoko šolstvo, znanost in tehnologijo RS ter še posebej Služba Vlade RS za razvoj. Ta je namreč ustanovila Svet za konkurenčnost in razvojne skupine, med temi posebej za kreativne industrije, kar je doslej verjetno največji korak dosedanjih slovenskih vlad v prepoznavanju vloge oblikovalske stroke. Upamo lahko le, da bodo svet in skupine dovolj vztrajni v iskanju poti do novih spoznanj in podlag za novo politiko na tem področju.

Ena najpomembnejših novosti, ki smo jih uvedli ob BIO 21, je gotovo neodvisna mednarodna izbirna komisija, ki je izbrala dela za razstavo. Doslej je bila selekcija za razstavo prepuščena nacionalnim strokovnim ustanovam, ki so imele zelo različne kriterije. Žal je bil ta prepad med selekcijami na razstavi premočno viden. Tokrat so nacionalne strokovne ustanove sodelovale le pri posredovanju vabila na razpis, prijavitelji pa so se prijavi neposredno na Sekretariat BIO. Odziv je bil rekorden, saj so se prijavi oblikovalci iz kar devetindvajsetih držav. V Ljubljani se je zbrala mednarodna izbirna komisija in izmed vseh prijavljenih del po strogih, a enotnih kriterijih izbrala približno tretjino prijavljenega. Temeljno merilo vrednotenja letošnje komisije je bilo: kompleksnost v izpolnjevanju tehnoloških, praktičnih in estetskih pogojev, pri čemer naj bodo v proces dela in v sam rezultat vključeni ekološki standardi in inovativnost.

Izbirna komisija je v poročilu razen kriterijev in komentarjev k izboru podala tudi nekaj smernic in predlogov za delovanje Sekretariata BIO v prihodnje. Opazili so predvsem pomanjkanje del v skupini vidnih sporočil. Ugotovili smo, da bi bilo treba skupino izpostaviti kot tisti del grafičnega oblikovanja, ki je najbolj povezan z industrijskim oblikovanjem, to pa je informacijska grafika. Na to smo se hitro odzvali in že zastavili novo vsebino skupine vidnih sporočil za prihodnji bienale.

Med dvema bienaloma Sekretariat BIO ne zapira svojih vrat. Res je, da se takrat naša ekipa zmanjša, a smo s svojimi dejavnostmi v zadnjih letih ponovno dokazali, da je AML s Sekretariatom BIO živo stičišče oblikovalske stroke ter osrednja slovenska ustanova za promocijo, hranjenje in ohranjanje dosežkov pretekle in sodobne oblikovalske produkcije. Na naših dogodkih se srečujejo oblikovalci, arhitekti, teoretiki, študenti in drugi, ki jih to področje zanima. Dejavna udeležba v mednarodnih organizacijah pa nam omogoča redne stike s tujimi strokovnjaki. Našim sodelavcem in publiki je omogočen vpogled v delovanje sorodnih ustanov v tujini in s tem kritična strokovna odslikava lastnega dela. Zaradi dobrih mednarodnih povezav in neobstoja sorodnih institucij v Sloveniji igra Sekretariat BIO tudi vlogo nekakšne platforme za promocijo slovenskega oblikovanja. Oblikovalce tedensko obveščamo o pomembnih razpisih in dogodkih. Po drugi strani pa zainteresiranim tujim strokovnjakom in medijem posredujemo podatke o slovenskem oblikovanju in organiziramo stike s slovenskimi oblikovalci. Glede na odziv verjamemo, da je na tem področju še veliko možnosti in potreb za širitev ter da bi bila oblika platforme mogoče lahko odgovor na doslej neodgovorjeno vprašanje o "slovenskem oblikovalskem centru".

Leta 2005 smo začeli predstavljati slovenske nagrajence na zadržnem BIO, kar je bil uvod v intenzivnejša in zelo obiskana redna mesečna predavanja v AML. Posebno odmeven je bil cikel predavanj Trajnostne alternative v oblikovanju: Skrajni čas, da začnemo izgubljati čas, ki smo ga izvedli v sodelovanju z društvom

Pekinpah. V prihodnjem letu načrtujemo tudi novo serijo predavanj s področja grafičnega oblikovanja. Kontinuiteta je pomembna, in to dokazujemo tudi z razstavami. Med dvema bienaloma želimo postaviti vsaj eno strokovno zastavljeno oblikovalsko razstavo. Tako smo v letu 2005 gostili izjemno obiskano razstavo Tapia Wirkkale, v letu 2007 pa manjšo razstavo sodobnega španskega oblikovanja Živa Španija (Living Spain) in razstavo Kompoziti na pohodu (Composites-on-Tour-2), ki je zaključila velik mednarodni natečajni projekt, katerega soorganizator je bil tudi Sekretariat BIO.

Vse te dejavnosti, predvsem pa predavanja izbranih strokovnjakov vzpostavljajo teoretsko osnovo nadaljnjim bienalom. Cikel predavanj Trajnostne alternative v oblikovanju, v katerem so se zvrstili mednarodno uveljavljeni strokovnjaki s tega področja, se zaključuje s predavanjem teoretika oblikovanja Victorja Margolina dan po odprtju bienala. Skozi leto so se Dieter Rams, Ezio Manzini, Jonathan Chapman, Clive Dilnot in Per Mollerup vsak na svoj način lotili pereče teme onesnaženja, ki je grozeča stvarnost. Dejstvo je tudi, da ga oblikovanje lahko pospešuje ali zavira. Kljub alarmantnosti teme bo marsikdo še vedno trdil, da gre za trenutno dobro prodajano modno muho novodobnih hipijev, in sedel v svojega terenca, ki se zlepa ne bo znašel na neasfaltirani poti. Začnimo pometati pred lastnim pragom. Glede na to, da je kratica BIO največkrat razumljena kot predpona "bio" oz. "eko", smo se pustili izzvati, da ji sledimo. Na primer z večkrat uporabno razstavno konstrukcijo. Večina razstavnih konstrukcij dosedanjih bienalov je bila po razstavi neuporabnih in zavrženih. Tokrat smo si z avtorjem postavitve razstave zadali nalogo, da bo konstrukcija tako nevtralna in vzdržljiva, da bo prenesla raznovrstne postavitve tudi po BIO 21. Izčiščena in transparentna se je izredno ujela z letošnjo celostno grafično podobo.

Čeprav je BIO uveljavljena prireditelj javnega zavoda, se moramo vedno znova prilagajati novim okoliščinam in iskati sredstva za kakovostno delovanje pri sponzorjih, donatorjih in na mednarodnih razpisih. In čeprav smo svojim ustanoviteljem hvaležni za vsakokratna osnovna sredstva, v nas očitno ne vidijo potenciala, ki bi zmogel z manj omejevanja doseči globalni preboj. Pri izvedbi tako velikega projekta, kot je mednarodna razstava oblikovanja, bi brez podpore sponzorjev težko uresničili svoje vsakoletne cilje. K sreči imamo na svoji strani tri pomembne predstavnike slovenske industrije, ki so v naših prireditvah razpoznali trajno kvaliteto. Podjetja Trimo, Riko in Gorenje so s svojimi karizmatičnimi vodji Tatjano Fink, Janezom Škrabcem in Franjem Bobincem zaslužna za naše vztrajanje in delovanje. Hvala!

Naj sklenem z Einsteinovim citatom: "Vse naj bo narejeno preprosto, kar se da. A ne bolj preprosto."

Špela Šubic,  
sekretarka BIO

## BIO 21. A BIO for the 21st Century

Events with long traditions, like the Biennial of Industrial Design, face the risk that they might begin to work from inertia and no longer strive for excellence. When the Biennial's organiser made the conscious decision not to introduce too many new things all at once, it was with the knowledge that big and sudden changes can do more harm than good. But when we look back at the last three biennials, we can see that the changes are already apparent. In recent years, with each biennial, a few changes were introduced in both organisation and content; after discussing things over with experts and studying comparisons with similar events, we became convinced that these changes would prove beneficial and that we would be able to introduce them correctly. Some critics feel that the concept of the BIO exhibition is too conservative. They would like us to announce a theme appropriate to the time, one that potential exhibitors could identify with. But when we examine exhibitions of this sort, we see that some excuse or justification can be found to connect any exhibited object to the title theme. The possible scenarios of various concepts show that there is value in keeping with the basic idea of BIO, namely, an international survey every two years of the best achievements in design. Design remains open and flexible; it makes no sense to try to set limits on it or force it into a certain mould. We put a great deal of thought into deciding whether to change something or keep to our original principles. We do not want to close off good and well-established paths by making ill-considered if fashionable choices.

When, a few years ago, I assumed the post of BIO's secretary general, I found myself facing a dilemma between the traditional practices of many years in the organising of the biennial and the expectations of a new generation. In order to make any changes in content, we first would have to change our system of operations. With my colleagues from the Architecture Museum of Ljubljana, which the BIO Secretariat joined physically in 2004 at Fužine Castle, we professionalised our working procedures and divided our tasks among the available forces of the museum as a whole and several free-lance associates. With the change in generations, along with a reorganisation of the work and new reinforcements, we were also able to expand the BIO committees who advise us in our decisions. In addition to the Organising Committee – made up of representatives from the design profession, business and government who provide direct support for the Biennial – we also created an Honorary Committee, consisting of "BIO ambassadors," people who would be willing to publicly support the positions of the Biennial. In lieu of an executive committee, we created a smaller Expert Committee, who could respond quickly to any pressing questions and dilemmas that might arise along the way.

The Honorary Committee includes, among others, representatives of several government ministries that this year actively responded to our invitation to co-organise the Biennial, which had some time

ago stopped being financially dependent solely on the Ministry of Culture and the City of Ljubljana. We are delighted that the Ministry of the Economy, the Ministry of Higher Education, Science and Technology and the Government Office for Growth have found ways to get more involved with BIO. The Government Office for Growth, in particular, has established a Competitiveness Council and development groups, including a group focused on the creative industries; this is probably the biggest step any Slovene government has ever taken in recognising the important role of the design profession. We can hope only that the council and its development groups will be sufficiently persistent in seeking out new discoveries and finding ways to support new policies in the field.

Without doubt, one of the most important innovations we introduced with BIO 21 is the independent international Selection Committee, which chose the works in the exhibition. Previously, the selection had been left to national design institutions, which followed very different criteria in making their choices. The gulf between the different selections was, unfortunately, all too evident in past exhibitions. With BIO 21, the national design institutions merely helped with distributing the call for submissions; the entrants themselves applied directly to the BIO Secretariat. We had a record response, with designers applying from as many as twenty-nine countries. The international Selection Committee then met in Ljubljana, where, on the basis of strict but uniform criteria, they selected approximately one third of all submissions. The committee's basic measure of assessment this year was complexity in satisfying all technical, practical and aesthetic conditions while including ecological standards and innovation in both the work process and the result itself.

In their report, along with explaining their criteria and commenting on their choices, the Selection Committee also put forward a number of guidelines and proposals for the BIO Secretariat's work in the future. They noted especially the scarcity of works in the visual communications group. We realised that we had to present this group as the part of graphic design that is most closely tied to industrial design – in other words, information graphics. We lost no time in responding to this and have already started outlining new content for the visual communications group in future Biennials.

The BIO Secretariat does not close its doors between Biennials. While it's true that we operate with a smaller staff during these periods, our activities in recent years have shown that the Architecture Museum of Ljubljana and the BIO Secretariat serve as a vital contact point for the design profession and constitute Slovenia's primary institution for the promotion, nurture and preservation of past and present achievements in design. The events we organise offer a place for designers, architects, theoreticians, students and other interested members of the public to meet and

interact. Our active participation in international organisations, meanwhile, allows us to maintain regular contact with foreign design professionals. Our colleagues and the public are able to get a deeper look at the work of foreign institutions, and at the same time we receive a critical professional perspective on our own work. Because of our strong international ties – and the lack of any similar institution in Slovenia – the BIO Secretariat also serves as a platform for promoting Slovene design. We inform designers on a weekly basis about important calls for submissions and events. And conversely, we provide interested foreign professionals and media with information about Slovene design and organise their contacts with Slovene designers. In light of the response we have received, we are convinced that there is still great potential, and great need, for expansion in this area and that some form of platform could possibly be the answer to the still-open question about a “Slovene design centre”.

In 2005, we started presenting the Slovene award-winners from the previous BIO, which was an introduction to more intensive and well-attended monthly lectures at the Architecture Museum. Especially well received lecture series Sustainable Alternatives in Design: It’s High Time we Start Losing Time, which we organised in collaboration with the Pekinpah Association. Next year we are planning a new series of lectures on graphic design. Continuity is essential, and we demonstrate this also in our exhibitions. Thus, in 2005 we hosted a very well-attended exhibition of the work of Tapio Wirkkala and, in 2007, a smaller exhibition of contemporary Spanish design titled Living Spain and the show Composites on Tour 2; this last was the culmination of a large-scale international project in which the BIO Secretariat was a co-organiser.

All these activities, and especially the lectures by notable design professionals, provide the theoretical basis for subsequent Biennials. The series “Sustainable Alternatives in Design”, which has featured a string of internationally acclaimed experts in the design field, concludes the day after the Biennial’s opening with a talk by the design theorist Victor Margolin. Over the past year Dieter Rams, Ezio Manzini, Jonathan Chapman, Clive Dilnot and Per Mollerup have, each in his own way, addressed the important topic of the pollution that threatens our world. The fact is that design can either accelerate this pollution or help retard it. Despite the alarming nature of this topic, many people still claim it is nothing more than the currently well-selling fashionable whim of latter-day hippies and then get into their SUVs, which will probably never see an unpaved road. We need to start putting our own house in order. Given that our acronym, “BIO”, is most often understood as the prefix bio-, in the sense of “ecological”, we have challenged ourselves to be true to it, for example, by reusing the structures built for the exhibition. Most of the structures built for previous Biennials could not be reused and were discarded. For the present exhibition, we and the designer of the installation set ourselves the task of creating a structure that would be neutral enough and

durable enough to be used for different kinds of installations once BIO 21 had closed. A pristine, transparent construction would go extremely well with the visual identity of this year’s Biennial.

Although BIO is a well-established event organised by a public institution, we must continually adapt to new circumstances and seek funding from sponsors, donors and international granting organisations if we want to do high-quality work. And while we are grateful to our founders for having always provided our basic funding, they obviously do not see our potential for achieving global significance if we had fewer limitations. In producing such an enormous project as an international design exhibition, it would be difficult to realise our yearly goals without the support of sponsors. We are very fortunate to have in our corner three important representatives of Slovene industry who have discerned the consistently high quality of our events. The companies Trimco, Riko and Gorenje, with their charismatic directors Tatjana Fink, Janez Škrabec and Franjo Bobinac, respectively, have made it possible for us to continue in our work. They have our deepest gratitude.

Finally, let me end with a quotation from Albert Einstein: “Everything should be made as simple as possible. But not simpler.”

Špela Šubic  
Secretary General  
The Biennial of Industrial Design

## Vloga industrijskega oblikovanja

Daniel Pink je nekje zapisal, da so izobilje, Azija in avtomatizacija trije veliki izzivi razvitih zahodnih ekonomij. Izobilje predvsem zato, ker smo postali tako bogati, da naše gospodarstvo nima več težav z zadovoljevanjem osnovnih potreb ljudi po stanovanju, obleki, obutvi in hrani, ampak je treba izumljati nove in nove potrebe in potrošnika prepričati, da jih mora zadovoljiti. Vedno večji del ekonomije je povezan z zadovoljevanjem namišljenih, ne pa resničnih potreb. Eckart Tolle piše, da kupci v izdelkih iščejo pomen, s katerim bodo potešili svoj ego in okrepili svojo samopodobo ali podobo, ki jo imajo o njih drugi.

Tudi bralec lahko sam pri sebi premisli, ali kupuje stvari, ki opravljajo zgolj svojo funkcijo – npr. da so noge na suhem ali da poteši žejo, ali pa se odloča za nekaj, kar sicer stane več, vendar pa poleg svoje osnovne funkcije ponuja še nekaj. Tisto več je povezano z vrednotami kupca. Lahko je to blagovna znamka, zaupanje v proizvajalca, domoljubje ob nakupu domačega izdelka, etičnost in sočutje, ki ju pokažemo z nakupom do okolja ali do izdelovalcev poštenih izdelkov, zelo pogosto pa je to tudi smisel za lepo, torej lepo oblikovan izdelek. Podjetja, ki s svojimi izdelki zadovoljujejo zgolj funkcijo, med seboj tekmujejo z najnižjo ceno. Dolgoročno je ta boj za razvita gospodarstva zaradi dražje delovne sile ter večje skrbi za ljudi in okolje vnaprej izgubljen. Kdor tekmuje še s čim drugim z višjo dodano vrednostjo, dosega tudi višje cene.

Te nefunkcijske lastnosti dajejo izdelkom ustvarjalni ljudje. Njihovo vlogo v gospodarstvu je utemeljil Richard Florida, ki je parafraziral Adama Smitha z besedami, da bo bogastvo narodov odvisno od njihovega ustvarjalnega razreda. Ne samo od inženirjev, ki poskrbijo za vrhunske tehnične lastnosti izdelka, ampak tudi od vseh drugih kreativcev, ki izdelkom dodajo še neotipljive kvalitete.

Oblikovanje pridobiva pomen tudi v kontekstu boja proti podnebnim spremembam. Če želimo zmanjšati porabo surovin in energije, pa vendarle ohraniti gospodarsko rast in delovna mesta, moramo proizvajati in kupovati manj, zato pa vrednejše in trajnejše izdelke. Bistveni element v tem premiku od kvantitete h kvaliteti je prav oblikovanje. Če bi se vsi držali pravila Philippa Starcka, "vsak izdelek si mora zaslužiti, da obstaja", bi proizvajali in kupovali manj, a kvalitetnejše in z višjo dodano vrednostjo.

Oblikovanje je eno izmed področij, ki imajo velik potencial za povečevanje konkurenčnosti izdelkov in storitev slovenskih podjetij na domačem in tujih trgih. Države EU (npr. Danska, Estonija, Finska, Nemčija, Italija, Litva, Nizozemska, Švedska, Velika Britanija) in tudi neevropske države (ZDA, Hongkong, Singapur, Južna Koreja, Japonska, Avstralija) se zelo dobro zavedajo pomena oblikovanja kot pomembnega elementa konkurenčnih prednosti, zato oblikovanje podpirajo tudi prek izdelanih nacionalnih programov. Kreativne industrije, med njimi oblikovanje, so v tujini pomemben ustvarjalec dodane vrednosti v gospodarstvu in vir zaposlovanja. Gre praviloma za mala in srednja podjetja z nadpovprečnim deležem zaposlenih žensk.

Oblikovanje kot element konkurenčnih prednosti je pri nas tako med gospodarskimi subjekti kot tudi v javnem sektorju premalo znano. Vzrok je verjetno v tem, da se oblikovanje navadno povezuje z umetniškim vidikom ustvarjanja, čeprav je bistveno več kot to, saj je za dobro oblikovan izdelek potrebno interdisciplinarno sodelovanje ljudi različnih znanj.

Eden izmed vzrokov, da podjetja v svojem poslovanju in poslovnih odločitvah glede razvoja izdelkov in storitev oblikovanju ne pripisujejo večjega pomena, je najbrž tudi v tem, da nimajo ustreznega zaupanja v pozitivne učinke, ki jih ima oblikovanje na konkurenčne prednosti podjetja, in v oblikovanju vidijo predvsem dodaten strošek. Vse preveč podjetij ne trži lastnih blagovnih znamk, ampak dobavljajo komponente za večja podjetja. Tu pa se prepogosto tekmuje zgolj s ceno.

Oblikovanje je v okviru slovenskih vladnih politik bolje zastopano šele, odkar ga promovira Služba vlade za razvoj (najprej v okviru reform in kasneje v Svetu za konkurenčnost). Znotraj Sveta za konkurenčnost je služba ustanovila razvojno skupino za kreativne industrije, da bi jih postavila ob bok strateško pomembnim informacijskim tehnologijam, okoljskim tehnologijam ipd. Skupino smo ustanovili na podlagi pobud oblikovalske stroke in jo sestavljajo predstavniki izobraževalnih ustanov in podjetij s področja kreativnih industrij (oblikovanja, arhitekture, tržnega komuniciranja). Cilj dela te razvojne skupine je pripraviti izhodišča in predloge ukrepov za krepitev splošnega zavedanja o pomenu oblikovanja (promocija oblikovanja), ukrepov na področju izobraževanja, predlog sistemskih pogojev za krepitev pomena oblikovanja v gospodarstvu in javnem sektorju, opredeliti vlogo države pri tem itd.

Celovita politika ukrepov za spodbujanje oblikovanja kot pomembnega elementa konkurenčnih prednosti v Sloveniji v okviru razvojne skupine za kreativne industrije šele nastaja. Ustvarjalnost počasi dobiva ustrezno mesto v šolskih in predšolskih programih. Država se bolj zaveda potrebe po tem, da vzgaja, pritegne in zadrži talente.

V okviru sprejetih nacionalnih programov v Sloveniji je industrijsko oblikovanje zaslediti v Operativnem programu krepitve regionalnih razvojnih potencialov za obdobje 2007–2013, ki pomeni podlago za črpanje evropskih sredstev, in v Programu ukrepov za spodbujanje podjetništva in konkurenčnosti za obdobje 2007–2013 kot horizontalni segment.

Zavedanje pomena oblikovanja, ustvarjalnosti in talentov se torej krepí. Prav slovensko predsedstvo je kot smernico za nov cikel lizbonske strategije postavilo potrebo po tem, da se Evropa bolj nasloni na ustvarjalnost, ki izvira iz njenih globokih kulturnih korenin. Ustvarjalnost je postavilo ob bok inovativnosti, ki je v Evropi že pripoznana kot bistveni mehanizem za gospodarski razvoj.

Evropa je leto 2009 razglasila za leto ustvarjalnosti. BIO 21 je prvi slovenski dogodek, ki napoveduje to leto ustvarjalnosti. V slovenskem prostoru moramo povečati zavedanje o pomenu oblikovanja in ga bolje umestiti v gospodarske, izobraževalne in raziskovalne strategije države ter v poslovne načrte podjetij. Ne nazadnje moramo tudi vzgajati okus ljudi za lepo, dobro, kvalitetno, ljudem in okolju prijazno. Glede na njegovo bogato tradicijo sem prepričan, da bo BIO 21 k vsemu temu izdatno prispeval.

dr. Žiga Turk,  
minister Službe Vlade RS za razvoj

## The Role of Industrial Design

Daniel Pink somewhere wrote that the three great challenges facing the developed economies of the West are abundance, Asia and automation. Abundance is on this list primarily because we have become so rich that the economy no longer has any problem satisfying people's basic needs for housing, clothes, shoes and food, but must now continually invent new needs and convince consumers that these too must be satisfied. An ever-growing segment of the economy is devoted to satisfying such invented, and not actual, needs. Eckart Tolle writes that what customers seek in products is a meaning that will allow them to console their ego and fortify their self-image, or the image others have about them.

Readers can ask themselves whether they usually buy things that simply fulfil a certain function – for instance, keeping their feet dry or alleviating their thirst – or whether they choose a product that may cost more but offers them something extra, alongside its basic function. This something extra is closely tied to the values of the individual customer. It can be a certain brand, a confidence in the manufacturer, a sense of patriotism when purchasing a domestic product, or the ethics and sympathy we show when we buy products that are friendly to the environment and fair to workers. But very often this “something extra” can also be a feeling for beauty, that is, for the beautifully designed product. Companies that seek merely to fulfil a function with their products compete with each other over the lowest price. But for the developed economies, with their more expensive labour force and greater concern for human welfare and the environment, this battle is already lost in the long term. But any company that competes on the basis of this something extra, this higher added value, will also fetch higher prices for their products.

These non-functional features are added to products by people who are creative. Richard Florida, paraphrasing Adam Smith, explains their role in the economy when he says that the wealth of nations is dependent on their creative class. Dependent, that is, not only on the engineers who ensure that a product has the best possible technical properties, but also on all the other creative people who endow products with certain intangible qualities.

Design acquires additional meaning also in the context of the battle against climate change. If we want to reduce our consumption of raw materials and energy while at the same time preserving economic growth and jobs, we must produce and buy fewer, but higher-value and more sustainable, products. The essential element in this shift from quantity to quality is design. If we all followed the principle of Philippe Starck, who says that every product must earn its right to exist, we would produce and consume less, but what we did produce and consume would be of higher quality and possess a higher added value.

Design is one of the areas where there is great potential for increasing the competitiveness of the products and services of Slovene companies in both domestic and foreign markets. A number of countries in the European Union (e.g. Denmark, Estonia, Finland, Germany, Italy, Latvia, the Netherlands, Sweden and the United Kingdom), as well as certain non-European ones (the USA, Hong Kong, Singapore, South Korea, Japan, and Australia) are extremely aware of the importance of design as a significant factor in achieving a competitive advantage, and for this reason they provide support for design through, among other things, well-developed national programmes. In these and other countries, the creative industries, including the design industry, represent an important generator of added value in the economy and a significant source of employment. Generally speaking, these are small and medium-size businesses with an above-average share of female employees.

In Slovenia, however, design is still too little recognised as a factor in achieving a competitive edge; this is true both among private businesses and in the public sector. The reason may well be that design is usually considered only in connection with the artistic aspects of creativity, although in its essence it is more than this, for a well-designed product requires interdisciplinary collaboration between people from various areas of expertise.

Another reason why companies do not ascribe greater importance to design in their operations, or in their business decisions concerning the development of products and services, is most likely that they have too little trust in the positive effect design has on a company's competitive advantage; they see design primarily as an additional cost. Also, far too many businesses do not market their own brands but rather procure components from larger companies, and in such cases, competition is too often only about price.

With regard to Slovene government policies, design has been more strongly represented since it started being promoted by the Government Office for Growth, first through the Framework of Reforms and later through the Competitiveness Council. As part of the Competitiveness Council, a Creative Industries Development Group was established with the aim of placing the creative industries on the same level as the strategically important information technologies, environmental technologies, etc. The Development Group, which we created on the basis of initiatives from the design profession, is composed of representatives from educational institutions and companies in the area of the creative industries (design, architecture, market communications). The group's objective is to prepare starting points and proposals for measures to strengthen general awareness of the importance of design (i.e. the promotion of design) and for measures in the field of education, as well as to propose the necessary systematic conditions for strengthening the importance of design in private business and in the public sector, including among other things the role of government.

A comprehensive design policy, including measures to promote design as an important element in gaining a competitive advantage, is only now materialising in Slovenia through the work of the Creative Industries Development Group. Creativity is slowly gaining a suitable place in school curricula and pre-school programmes. The state is becoming more aware of the need to nurture, attract and retain talent.

With regard to already-approved national programmes in Slovenia, industrial design appears in the operational programme “Strengthening Regional Developmental Potentials” for the period 2007–2013, which presents the platform for our use of European funds, and in the “Programme of Measures for Promoting Entrepreneurship and Competitiveness 2007–2013” as a horizontal segment.

Clearly, awareness of the importance of design, creativity and talent is growing in Slovenia. It was, indeed, the Slovene Presidency of the European Union that as a guideline for the new cycle of the Lisbon Strategy set forth the need for Europe to rely more on her creativity, which derives from her deep cultural roots. Thus it placed creativity on the same level as innovation, which is already recognised in Europe as an essential mechanism for economic growth.

Europe has proclaimed 2009 the Year of Creativity. The 21st Biennial of Industrial Design is the first Slovene event heralding this Year. In Slovenia, we must further increase awareness about the importance of design, and we must do more to include design in the economic, educational and research strategies of our country, as well as in the business plans of our companies. Not least of all, we must develop people’s taste for that which is beautiful, good, of high quality and friendly to humanity and to the environment. Considering the rich tradition of the Biennial, I have no doubt that BIO 21 will contribute a great deal toward meeting all these goals.

dr. Žiga Turk,  
Minister of Government Office for Growth

## Razstave oblikovanja: njihova zgodovina in pomen

Razstave oblikovanja imajo dolgo zgodovino in različne namene. Prva razstava, ki je pritegnila pozornost mednarodne javnosti, je bila Velika razstava industrijskih izdelkov vseh narodov v londonski Kristalni palači leta 1851. V tedaj moderni stekleni stavbi Josepha Paxtona, vrtnarja in arhitekta, znanega po rastlinjakih, so bili na ogled postavljeni izdelki iz tedanjih industrijskih držav, kolonije in manj razvite države pa so se predstavile predvsem z obrtnimi in surovinami. Velika razstava, kot so jo imenovali, je predstavila podobo sveta, kakršen je bil sredi 19. stoletja. Samo peščica držav se je lahko pohvalila z napredno proizvodnjo, te pa so tudi obvladovale večino razpoložljivih virov. Čeprav so bile njihove tehnike množične proizvodnje občudovanja vredne, oblikovanje še zdaleč ni bilo zadovoljivo. V času, ko so industrijske države najbolj napredovale pri oblikovanju novih tehnologij, niso vedele, kakšen naj bo videz njihovih novih množično proizvedenih izdelkov. Stoli in mize so bili okrašeni z rozetami in motivi iz velikih katedral, nad železniškimi halami pa so se peli gotski oboki. Preteklost se je spremenila v ogromno shrambo slogov in motivov, ki so jih brez razmisleka in neustrezno združevali z novimi industrijskimi predmeti. Tega neskladja niso opazili samo tedanji novinarji, temveč je nanj opozoril tudi sir Nikolaus Pevsner v enem prvih zgodovinskih pregledov oblikovanja, *Pioneers of the Modern Movement from William Morris to Walter Gropius*.

Različne oblike art nouveauja konec 19. stoletja so bile dobrodošla sprememba po historicizmu in so pomagale utreti pot novi modernistični estetiki evropskih avantgard z začetka 20. stoletja. To estetiko so marsikje sprejeli, zato je postala del prevladujočega besednjaka arhitekture in oblikovanja. Razvoja od historicizma k art nouveauju in modernemu oblikovanju niso dokumentirali samo predmeti, temveč tudi številne razstave. Pravzaprav so bile te ključnega pomena za širjenje novih smernic v arhitekturi in oblikovanju. *Exposition des Arts Décoratifs et Moderne* je na primer svetu predstavila francoski style moderne. Slog, ki je danes bolj znan pod imenom art deco (to ime se je pojavilo šele konec šestdesetih let), se je takoj prijel v Združenih državah Amerike, v srednji Evropi in celo v daljni Latinski Ameriki, na Japonskem, v Indiji in Avstraliji. Seveda sta bila pomembna tudi modernizem in Bauhaus, toda art deco se je konec dvajsetih in na začetku tridesetih let hitro in vsesplošno širil predvsem zaradi svoje komercialne uporabnosti.

Po mnenju strokovnjaka za zgodovino razstav Johna Allwooda so Francozi zaslužni za pojav industrijskih razstav, saj so prav v Franciji javnosti prvi predstavili industrijske izdelke, in ne samo metod, po katerih so nastali. Leta 1797 je razstava neprodanih izdelkov povzročila cel niz francoskih nacionalnih razstav, ki so se vrstile v nerednih presledkih. Na enajsti razstavi leta 1849 je sodelovalo že več kot 4500 razstavljalcev. Vzporedno s francoskimi razstavami industrijskih izdelkov so se vrstile likovne razstave v Pariškem salonu, ki je javnosti vrata prvič odprl leta 1737. Čeprav je bil sprva namenjen samo francoskim umetnikom, so po francoski revoluciji na njem lahko sodelovali tudi tujci.

Pariški salon je vsako leto predstavil širok izbor umetniških del in je bil povezan s številnimi razburljivimi predstavitvami novih gibanj, še zlasti tistih, ki niso uspela na uradnem natečaju – med njimi sta bila tudi realizem in impresionizem. Sprva so salon organizirali vsako leto, pozneje pa je postal bienalna prireditel. Uvedel je sistem ocenjevanja kakovosti slik in kipov s strani strokovne žirije in podeljevanja medalj zmagovalcem. Ta proces je zelo pripomogel k slovesu nagrajenih umetnikov in je ustvaril precedens za poznejše nagrajevanje na razstavah oblikovanja.

V devetdesetih letih 19. stoletja so model Pariškega salona uporabili za drugo obliko likovnih razstav s poudarkom na modernih delih, in ne na tradicionalnih kategorijah francoskih natečajev, kot na primer na historičnem slikarstvu. Eden prvih primerov nove vrste razstav je bil Beneški bienale, ki so ga prvič organizirali leta 1895. Bolj mednaroden je postal v prvih desetletjih 20. stoletja. Na razstavišču je več držav zgradilo nacionalne paviljone z likovnimi postavitvami, kjer so si lahko obiskovalci ogledali najnovejšo umetnost z vsega sveta. Ta model so prevzele tudi druge države in danes je mogoče bienalne razstave obiskati v tako oddaljenih mestih, kot so Sharjah, Dakar, Sydney in Havana. Pravzaprav so bienalne prireditve postale lokalna zanimivost, ki privablja turiste.

Poleg likovnih bienalov imajo dolgo zgodovino tudi oblikovalski natečaji. Eden najpomembnejših in najstarejših je Milanski triennale. Svoja vrata je prvič odprl leta 1923 kot Mednarodna razstava dekorativnih umetnosti v Monzi. Triennale, ki se je v Milano preselil leta 1930, se je iz predstavitve dekorativnih umetnosti kmalu razvil v razstavo arhitekture in oblikovanja, namenjenega množični proizvodnji. Pred 2. svetovno vojno je bil glavni poudarek na italijanskih delih, po vojni pa so na trienalu začeli predstavljati tudi izdelke iz drugih držav. Leta 1954 je na primer glavno nagrado trienala prejel finski oblikovalec stekla Timo Sarpaneva in mednarodno javnost opozoril na skandinavsko oblikovanje, ki prej v tujini ni bilo tako znano. Leta 1968, ki ga je po vsej Evropi zaznamoval levičarski študentski aktivizem, je triennale postal prizorišče hudih političnih bojov.

Še ena pomembna italijanska razstava produktnega oblikovanja je *Compasso d'Oro*; prvič jo je organiziral Augusto Morello s sodelavci leta 1954 v milanski veleblagovnici *La Rinascente* z namenom promovirati italijanske izdelke. Prvotno naj bi na razstavi predstavili predmete, ki so že bili vključeni v proizvodnjo, čeprav so se ob njih znašli tudi prototipi in celo historični predmeti. Čeprav *Compasso d'Oro* ni bil pravi bienale, je bil razmeroma redna prireditel. Leta 1964 je njegovo organizacijo prevzela Italijanska zveza industrijskih oblikovalcev (ADI). Čeprav med sodniki na *Compasso d'Oro* prevladujejo Italijani, je bilo doslej v žiriji tudi veliko mednarodnih strokovnjakov.

Istega leta, ko je organizacijo *Compasso d'Oro* prevzela ADI, je v Ljubljani svoja vrata prvič odprl slovenski bienale industrijskega oblikovanja BIO. V nasprotju z Italijo, ki je že dolgo slovela

po kakovostnem industrijskem oblikovanju, še zlasti pohištva in gospodinskih pripomočkov, je Slovenija na začetku šestdesetih let šele začela promocijo dosežkov domačih podjetij in njihovo primerjanje z dosežki drugih držav. Zato je bil BIO od vsega začetka mednarodna prireditelja, z izjemo nekaj let, ko so na njem zaradi pomanjkanja denarja predstavili samo jugoslovanske izdelke.

BIO je bil ustanovljen, ko je bila Slovenija še del Jugoslavije, in njegovo obliko je do neke mere določala hladna vojna, čeprav Jugoslavija v nasprotju s Češkoslovaško in Poljsko, kjer so v istem času prav tako organizirali bienalne razstave oblikovanja, ni bila nikoli sovjetski satelit. Bienale grafičnega oblikovanja v Brnu je leta 1964 ustanovil grafični oblikovalec Jan Rajlich st. Od vsega začetka je prireditelja povezovala oblikovalce vzhodnih in zahodnih držav z namenom pokazati, da kljub politiki, s katero je bil bienale resnici na ljubo kljub vsemu zaznamovan, oblikovalci iz držav različnih političnih ideoloških usmeritev lahko družno predstavijo svoje delo.

Dve leti po prvem bienalu grafičnega oblikovanja v Brnu je svoja vrata prvič odprl Varšavski bienale plakatov. Tako kot v Brnu je bil njegov pobudnik in prvi organizator en sam posameznik, poljski grafični oblikovalec Józef Mroczczak. Varšavski bienale se je kmalu razširil in na njem so se predstavljali oblikovalci plakatov z vsega sveta. Nagrada z varšavskega bienala je zelo pripomogla k mednarodnemu ugledu oblikovalca. Bienale grafičnega oblikovanja v Brnu je botroval tudi drugim prirediteljam, kot je Moskovski mednarodni bienale grafičnega oblikovanja Zlata čebela, medtem ko je bila varšavska razstava precedens za številne bienale plakatov – v Lahtiju na Finskem, v Chaumontu v Franciji, Ft. Collinsu v ZDA, Teheranu v Iranu, Ciudadu de Méxicu v Mehiki, Hongkongu, Sofiji v Bolgariji, Hangzhouju na Kitajskem, Taipeiju na Tajvanu in nedavno tudi v Chicagu. Tako kot današnji likovni bienali so se tudi bienali plakatov hitro razširili in pripomogli k uveljavljenju plakata kot umetnostne zvrsti. Po koncu hladne vojne se je kar nekaj bienalov, ki so bili ustanovljeni med njo, spremenilo v prave mednarodne prireditelje.

Ta kratki zgodovinski pregled razstav in bienalnih prirediteljev kaže na to, da so imele v preteklosti te prireditelje različne namene in da bo tako tudi v prihodnosti. Razstava v Kristalni palači je bila namenjena predstavitvi industrijske moči Velike Britanije s pomočjo primerjave med britanskimi izdelki in izdelki iz preostalih delov sveta. Izsledki so utrdili samozavest britanske vlade, obenem pa so opozorili na izjemno tekmovalnost drugih držav, kot so denimo Združene države Amerike. Zaradi te razstave so Britanci leta 1953 v ZDA poslali delegacijo, ki naj bi preučila ameriško industrijo in se učila od nje. Milanski triennale pa ni bil toliko namenjen primerjavi med italijanskimi izdelki in izdelki iz drugih delov sveta, temveč bolj načrtovanju prihodnjega razvoja Italije kot industrijske države. Italijanska podjetja so bila že pred ustanovitvijo prireditelja Compasso d'Oro zelo samozavestna, in njihovo sodelovanje na

razstavi, ki jo je navdihnil Rinascente, naj kakovosti italijanskih izdelkov, ki so se je že zavedala, ne bi samo izboljšalo, temveč naj bi pripomoglo tudi k njenemu še večjemu priznanju.

Eden od razlogov za ustanovitev BIO je bil ponuditi jugoslovanskim oblikovalcem izziv z vzpostavitvijo novega odnosa med njimi in industrijo. V svojem katalogu BIO 20 Barbara Predan omenja pobude za ustanovitev likovnega centra v Ljubljani z namenom "povezovanja gospodarskih, industrijskih in strokovnih organizacij ter posameznikov, ki delujejo na področju oblikovanja". Po njenem mnenju je bila ta pobuda precedens za ustanovitev BIO. Lahko bi rekli, da so imele bienalne razstave grafičnega oblikovanja in plakatov, ki so se v vzhodni Evropi pojavile približno v istem času kot BIO, drugačen namen. Razstavi v Brnu in Varšavi sta imeli podporo vlade in njuna vloga je bila nedvomno bolj politična, v določeni meri celo zaznamovana z odporom sovjetskemu nadzoru nad domačimi kulturnimi ustanovami in praksami.

Toda razstave oblikovanja imajo še vedno različne namene. S predstavitvijo oblikovanja z vsega sveta, pa naj bodo to izdelki, plakati ali tipografija, uveljavljajo standarde odličnosti. Poleg tega opozarjajo na nove tokove in razvoj, včasih pa zavzamejo celo proaktivno stališče z natečajmi za izdelke ali grafiko s še nepriznanim namembnostjo. Te razstave imajo zato pomembno vlogo v nastajajoči svetovni kulturi oblikovanja.

Victor Margolin

## Design Exhibitions: Their History and Value

Design exhibitions have a long history and many purposes. The first exhibition to gain international attention was The Great Exhibition of the Works of Industry of all Nations, held in London's Crystal Palace in 1851. In a novel glass building created by Joseph Paxton, a gardener and architect previously known for his creation of greenhouses, one could see manufactured goods from the world's industrial countries, while their colonies and the less developed countries showed primarily crafts and raw materials. "The Great Exhibition," as it was called, provided a picture of the world as it was in the mid-nineteenth century. A handful of countries were advanced in manufacturing and controlled most of the available resources. Their mass-production techniques may have been impressive, but their designs left much to be desired. At a moment when the industrial countries were making the most progress in creating new technologies, they were at a loss to know what visual forms their new mass-produced products should take. Chairs and tables displayed rose windows and ornaments from the great cathedrals, while Gothic vaults adorned the interiors of railway sheds. The past had become an immense grab bag of styles and motifs indiscriminately and inappropriately grafted onto new industrial objects. This mismatch was noted not only in the journalistic writings of the day but also in one of the first design history narratives, Sir Nikolaus Pevsner's *Pioneers of the Modern Movement* from William Morris to Walter Gropius.

The various forms of art nouveau at the end of the nineteenth century provided some relief from historicism and helped prepare the ground for the new modernist aesthetic that was promoted by the European avant-gardes in the early years of the twentieth century. This aesthetic was widely adopted in many other places and became part of the mainstream vocabulary of architecture and design. The change from historicism to art nouveau to modern design was documented not only through the objects themselves but also through numerous exhibitions. In fact, exhibitions have been crucial in promoting and disseminating new tendencies in architecture and design. Consider, for example, the *Exposition des Arts Décoratifs et Modernes*, which introduced the French style moderne to the world. Under the more popular name of art deco (a term that was not coined until the late 1960s), this new style was readily and widely adopted in the United States, Central Europe, and even as far away as Latin America, Japan, India, and Australia. Of course, the modern movement and the Bauhaus were also important, but one might argue that in the late 1920s and early 1930s, art deco spread more rapidly and more widely, largely because of its potential for commercial appropriation.

John Allwood, a scholar of exhibition history, believes that the French initiated the industrial exhibition. He notes that their exhibitions were the first to display actual products of industry rather than the methods by which those products were produced. An exhibition of unsold goods, in 1797, led to a series of French national exhibitions at irregular intervals.

By the eleventh such exhibition in 1849, there were more than 4,500 exhibitors.

The French exhibitions of industrial goods were paralleled by exhibitions of art, notably the Salon de Paris, which became a public exhibition in 1737. Though originally for French artists, it was opened to foreigners after the French Revolution. The Salon displayed a large selection of art each year and was associated with many dramatic presentations of new movements, particularly those excluded from the official competition, such as realism and impressionism, to name but two. At first held annually, the Salon later moved to a biennial schedule. The organisers introduced a system of ranking paintings and sculpture according to quality on the basis of judgements made by a jury of experts and then the awarding of medals to the prize-winners. This procedure went far toward establishing the reputations of artists who received prizes and set a precedent for the later awarding of prizes at design exhibitions.

In the 1890s, the Salon model was adopted for another type of art exhibition – one that put more emphasis on modern work than on the traditional categories of the French competitions, such as history painting. An early example of this new type of exhibition was the Venice Biennale. Held for the first time in 1895, the Biennale became more international in the early decades of the twentieth century, and several countries constructed national pavilions on the exhibition grounds, where they presented their contributions for each event. Over time, the Venice Biennale grew into what it is today, a large festival of national pavilions and displays, where visitors can see the most current art from around the world. Other countries have also adopted this model, and now one can attend art biennials in such once-unlikely places as Sharjah, Dakar, Sydney, and Havana. In fact, the biennial as an event has become a means of contributing to a city's appeal as a tourist destination.

Like art biennials, competitive design exhibitions also have a long history. Prominent among the early ones is the Milan Triennale, which is held every three years. It began in 1923 as the International Exhibition of Decorative Arts in Monza, moving to Milan in 1930. The Triennale soon shifted its focus away from the decorative arts and developed into an exhibition of architecture and design intended for mass production. Before World War II, the Triennale emphasised Italian contributions, but after the war it became a showcase for products from other countries as well. It was at the 1954 Triennale, for example, that the Finnish glass designer Timo Sarpaneva won the Grand Prize and so brought international attention to Scandinavian design, which had previously not been well known. In 1968, the year of leftist student activism across Europe, the Triennale became a site of intense political struggle.

The other important Italian exhibition of product design is the Compasso d'Oro, initiated by Augusto Morello and others at Milan's La Rinascente department store in 1954 with the purpose of promoting Italian-made products. Its original intent was to recognise objects that were already in production, although prototypes and even historic objects have also been on display. The Compasso d'Oro, although not strictly a biennial, has nonetheless occurred on a fairly regular basis. In 1964, it was taken over by Italy's Association of Industrial Designers (ADI). While many of the Compasso d'Oro's judges have been Italians, juries have also included numerous international members.

The same year that ADI began managing the Compasso d'Oro, the first edition of BIO, Slovenia's Biennial of Industrial Design, was held in Ljubljana. Unlike Italy, which had a long-standing reputation for industrial design, particularly in furniture and other household goods, Slovenia in the early 1960s was just beginning to promote the achievements of its local enterprises and compare them with those of other countries. From the beginning, therefore, BIO was international and so it has remained – with the exception of several years when because of financial difficulties only Yugoslav products could be featured.

Founded when Slovenia was still a part of Yugoslavia, BIO was to some extent framed by the Cold War, despite the fact that Yugoslavia was outside the Soviet orbit. This was not, however, the case with Czechoslovakia and Poland, which also organised design biennials around the same time. The Brno Biennial of Graphic Design was founded in Czechoslovakia by the graphic designer Jan Rajlich Sr. in 1964. From its inception, the Brno Biennial managed to maintain a connection between designers in Eastern and Western Europe and to demonstrate that, despite politics – which in truth were not entirely absent from the biennial – designers from countries with differing political ideologies could show their work in a common arena.

Two years after the first graphic design biennial in Brno, the first Warsaw Poster Biennial was held. Like Brno, its founding is identified with a single figure, the Polish graphic designer Józef Mrozczyk, who was also its first organiser. The Warsaw Biennial soon grew to include poster designers from all over the world and a prize in Warsaw could go far to establish a designer's international reputation. Just as the Brno Biennial of Graphic Design led to others, such as The Moscow International Biennial of Graphic Design (known as The Golden Bee), so did the Warsaw exhibition serve as a precedent for numerous poster biennials: in Lahti, Finland; Chaumont, France; Ft. Collins, USA; Tehran; Mexico City; Hong Kong; Sofia; Hangzhou, China; Taipei; and most recently, Chicago. Like art biennials, these poster exhibitions have helped to maintain the poster as an art form. After the end of the Cold War, the biennials that had been started during this earlier period became truly international events.

This brief history of exhibitions and biennials in various forms has shown that they have had varied purposes in the past and will continue to do so in the future. The Great Exhibition at the Crystal Palace was intended to take Britain's measure as an industrial power by allowing organisers to compare British goods with those from around the world. The results gave the British government confidence but also showed that other countries, such as the United States, were extremely competitive. As a result of the exhibition, the British sent a mission to the United States in 1853 to observe American industries and learn from them. The Milan Triennale, by contrast, was initially oriented less toward comparing Italian goods with those from abroad and more toward charting the nation's development as an industrialised country. By the time the Compasso d'Oro began, Italian manufacturers already possessed a strong degree of self-confidence; their participation in the Rinascente-inspired exhibition was meant not only to improve but also to gain recognition for the quality they knew Italian products possessed.

Slovenia's BIO seems to have been founded in part to challenge Yugoslav designers by developing new relationships between them and industry. In her introduction to the BIO 20 catalogue, Barbara Predan mentions initiatives to create a fine art centre in Ljubljana that would have as its central objective "bringing together commercial, industrial and professional organizations and individuals working in the field of design." This initiative, according to Predan, served as a precedent for the founding of BIO.

One could argue that the graphic design and poster biennials that were developed in Eastern Europe around the same time as BIO served a different purpose. Both the Brno and Warsaw exhibitions had government support and surely played a more political role, especially that of resisting, to some degree, the Soviet Union's control of Czechoslovakian and Polish cultural institutions and practices.

Today, design exhibitions continue to embody multiple purposes. By displaying designs from around the world, whether products, posters, or typography, they reinforce standards of excellence. In addition, they showcase new trends and developments and sometimes even take a proactive view by calling for products or graphics with functions not previously recognised. In this way, such exhibitions occupy an important role in the emerging global culture of design.

Victor Margolin

## Odbori BIO

### Prireditveni odbor BIO 21

**Janez Škrabec**, direktor podjetja Riko, d. o. o., predsednik prireditvenega odbora BIO

**Špela Šubic**, sekretarka BIO

**mag. Franjo Bobinac**, predsednik uprave Gorenja, d. d.

**Tatjana Fink**, glavna direktorica podjetja Trimo, d. d.

**mag. Samo Hribar Milič**, generalni direktor Gospodarske zbornice Slovenije

**Zoran Jankovič**, župan Mestne občine Ljubljana

**Judita Krivec Dragan**, sekretarka na Ministrstvu za kulturo RS

**Vladimir Pezdirc**, profesor na Akademiji za likovno umetnost in oblikovanje, Ljubljana

**Janez Smerdelj**, direktor Design centra Gorenje ter profesor na Akademiji za likovno umetnost in oblikovanje, Ljubljana

“Prireditveni odbor je častni in posvetovalni organ. Njegova naloga je potrditev vsebinskih in finančnih okvirov aktualne razstave BIO ter politike delovanja BIO. Sprejema pravilnik posamezne razstave BIO, s katerim se določijo pravila za udeležence, vendar ne more vplivati na konkreten izbor predmetov za razstavo.” (iz pravilnika BIO)

### Strokovni svet BIO

**Maja Kržišnik**, umetnostna zgodovinarica

**Jure Miklavc**, industrijski oblikovalec ter asistent na Akademiji za likovno umetnost in oblikovanje, Ljubljana

**mag. Barbara Predan**, industrijska oblikovalka in teoretičarka oblikovanja

**Janez Smerdelj**, direktor Design centra Gorenje ter profesor na Akademiji za likovno umetnost in oblikovanje, Ljubljana

“Strokovni svet je posvetovalni organ, ki se sestaja po potrebi in daje sekretariatu BIO strokovno pomoč in podporo. Pomeni neposredno strokovno pomoč sekretarju/sekretarki BIO pri pripravah in izvedbi razstave BIO.” (iz pravilnika BIO)

### Častni odbor BIO 21

**Jani Bavčer**, grafični oblikovalec

**Marjan Kocjan**, oblikovalec

**Mojca Kucler Dolinar**, ministrica za visoko šolstvo, znanost in tehnologijo

**Bernard Kučej**, direktor podjetja Orion Intertrade, d. o. o.

**Matjaž Lenassi**, predsednik uprave Alpine, d. d.

**Anže Logar**, direktor Urada Vlade RS za komuniciranje

**Jože Možina**, direktor TV Slovenija

**Matija Murko**, umetnostni zgodovinar

**dr. Dimitrij Rupel**, minister za zunanje zadeve

**dr. Žiga Turk**, minister Službe Vlade RS za razvoj

**mag. Andrej Vizjak**, minister za gospodarstvo

**dr. Milan Zver**, minister za šolstvo in šport

“Častni odbor BIO sestavljajo ključni podporniki in predstavniki financerjev BIO. Častni odbor in častni člani moralno in/ali materialno podpirajo BIO.” (iz pravilnika BIO)

## BIO Committees

### BIO 21 Organising Committee

**Janez Škrabec**, director, Riko, d. o. o.; chairman of the BIO 21 Organising Committee

**Špela Šubic**, secretary general, The Biennial of Industrial Design

**mag. Franjo Bobinac**, president of the management board, Gorenje, d. d.

**Judita Krivec Dragan**, secretary, The Ministry of Culture

**Tatjana Fink**, general manager, Trimo, d. d.

**mag. Samo Hribar Milič**, general manager, The Chamber of Commerce and Industry of Slovenia

**Zoran Janković**, the mayor of the City of Ljubljana

**Vladimir Pezdirc**, professor, The Academy of Fine Arts and Design, Ljubljana

**Janez Smerdelj**, director, The Gorenje Design Centre; professor, The Academy of Fine Arts and Design, Ljubljana

“The BIO Organising Committee is an honorary and advisory body. Its task is the confirmation of the content and budget of the exhibition and BIO policy. It adopts the BIO regulations, defining rules for all participants, although it has no influence on the selection of exhibits.” (From The Code of Regulations of the Biennial of Industrial Design)

### BIO Expert Committee

**Maja Kržišnik**, art historian

**mag. Barbara Predan**, industrial designer and design theorist

**Janez Smerdelj**, director, The Gorenje Design Centre; professor, The Academy of Fine Arts and Design, Ljubljana

**Jure Miklavc**, industrial designer; research assistant, The Academy of Fine Arts and Design, Ljubljana

“The BIO Expert Committee is an advisory body that convenes at need and provides the BIO Secretariat with expert assistance and support. It offers the BIO Secretary General immediate expert assistance in the preparation and execution of the BIO exhibition.” (From The Code of Regulations of the Biennial of Industrial Design)

### BIO 21 Honourary Committee

**Jani Bavčer**, graphic designer

**Marjan Kocjan**, designer

**Mojca Kucler Dolinar**, Minister of Higher Education, Science and Technology

**Bernard Kučej**, director, Orion Intertrade, d. o. o.

**Matjaž Lenassi**, president of the management board, Alpina, d. d.

**Anže Logar**, director, Government Communication Office

**Jože Možina**, director, TV Slovenia

**Matija Murko**, art historian

**dr. Dimitrij Rupel**, Minister of Foreign Affairs

**dr. Žiga Turk**, Minister of Government Office for Growth

**mag. Andrej Vizjak**, Minister of the Economy

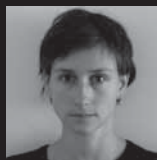
**dr. Milan Zver**, Minister of Education and Sport

“BIO Honourary Committee consists of the key supporters and representatives of BIO sponsors that offer moral and/or material support to BIO.” (From The Code of Regulations of the Biennial of Industrial Design)

## Izbirna komisija BIO 21

### BIO 21 Selection Committee

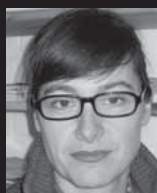
#### KATJA BURGER



Katja Burger je magistrica umetnosti oblikovanja tekstilij. Leta 2003 je skupaj s Tjašo Bavcon in Jasmino Ferček ustanovila oblikovalski studio Oloop. Od leta 2002 oblikuje kolekcije moških pletenin za slovensko tekstilno industrijo. Pri svojem delu išče nove ideje in rešitve na področju oblikovanja tekstilij. Ukvarja se z uvajanjem inovativnih procesov v proizvodnjo ter z vnašanjem socialnih in ekoloških vsebin v oblikovanje. S skupino Oloop je sodelovala na številnih razstavah in prejela nekaj odmevnih nagrad: Častno pohvalo na BIO 20 (2006), Red Dot Award: Design Concept (2007), častni naslov Zgodba o viziji na Mesecu oblikovanja v Ljubljani (2007) in nominacijo za evropsko nagrado Henkel Art.Award na Dunaju (2007).

Katja Burger holds a master of arts degree in textile design. In 2003, with Tjaša Bavcon and Jasmina Ferček, she set up the design studio Oloop. Since 2002, she has been designing men's knitwear for the Slovene textile industry. In her work she searches for new ideas and approaches in textile design; she wants to develop innovative production processes and seeks to introduce social and ecological content into design. With Oloop she has taken part in numerous exhibitions, and the design group has received several notable honours, including honourable mention at BIO 20 (2006), a Red Dot Award for Design Concept (2007), and the honorary title A Story of Vision for Design Month in Ljubljana (2007). Oloop was also one of five finalists for the Henkel Art.Award in Vienna (2007).

#### HILDE BOUCHEZ



Hilde Bouchez je antropologinja in zgodovinarica. Na Oddelku za arhitekturo, notranjo opremo in notranjo arhitekturo na Sint-Lucas School of Architecture v Bruslju/Gentu v Belgiji predava zgodovino in teorijo oblikovanja ter pripravlja doktorat iz teorije oblikovanja. Kot raziskovalka in kritičarka objavlja v različnih publikacijah (A+U, De Architect, A+). Je ustanoviteljica in urednica oblikovalske revije BEople, glavna urednica modne publikacije A Magazine in avtorica knjige Design for a New Century (2004). Bila je kuratorica umetnostne in oblikovalske razstave Kunststof(f) v muzeju MARTa v Nemčiji (2002) ter umetnostne in oblikovalske razstave Temporary Residence v okviru Kulturne prestolnice Evrope – Lille 2004.

Hilde Bouchez, an anthropologist and historian, lectures in design history and theory at the Sint-Lucas School of Architecture in Brussels and Ghent. She writes as a theorist and design critic for several publications, including A+U, De Architect, and A+. She is the founder and editor of the design magazine BEople, the editor of the fashion publication A Magazine and the author of Design for a New Century (2004). She was one of the curators of Kunststof(f), an art and design exhibition at the MARTa Museum in Herford, Germany (2002) and Temporary Residence, an art and design exhibition in Lille, France, as part of that city's European Cultural Capital programme (2004).

**PETRA ČERNE OVEN**



Petra Černe Oven je samostojna oblikovalka vizualnih komunikacij in publicistka. Doktorirala je iz tipografije na univerzi v Readingu (Velika Britanija). Ukvarja se z oblikovalsko prakso, teorijo oblikovanja, publicistiko in izobraževanjem. Je delegatka za Slovenijo pri svetovni tipografski organizaciji ATypI in ustanovna članica Fundacije Brumen v Ljubljani. Predava na mednarodnih tipografskih konferencah in kot gostujoča predavateljica na univerzah v Ljubljani in Readingu. V publikacijah Eye, Dot-dot-dot, 2+3D, Emzin, Marketing magazin, Oris, Ampak itn. objavlja strokovne članke. Za svoje delo je bila nagrajena s certifikatom odličnosti pri Type Directors Clubu v New Yorku.

Petra Černe Oven is a graphic designer and writer. She holds a doctoral degree in typography and graphic communication from the University of Reading (United Kingdom). She has been a design consultant for a wide range of clients and has written about design and typography for numerous publications, including Eye, Dot-dot-dot, 2+3D, Emzin, Marketing magazin, Oris, and Ampak. She is the Slovene representative for the international typographic organisation ATypI and a founding member of the Brumen Foundation in Ljubljana. She has presented papers at international typographic conferences and been a guest lecturer at universities in Ljubljana and Reading. Her work has been honoured with the Typographic Excellence Award from the Type Directors Club of New York.

**PAOLO FAVARETTO**



Paolo Favaretto je diplomiral iz arhitekture na univerzi v Benetkah in leta 1973 odprl oblikovalski studio, ki ga danes poznamo kot Favaretto & Partners. Kot industrijski oblikovalec je sodeloval z vodilnimi svetovnimi podjetji in je za svoje delo prejel številne nagrade in priznanja. Je predsednik delegacije ADI North East (Association for Industrial Design), ustanovitelj in predsednik I.I.D.D. Design for All Italia in član upravnega odbora E.I.D.D. Design for All Europe. Bil je tudi član strokovnega odbora evropskega projekta IDIA (Inclusive Design and Intelligent Technology for Accessible Workplaces). Predaval je na številnih konferencah po svetu in na visokošolskih ustanovah, kot so beneška univerza IUAV, šola za oblikovanje v Padovi, državni kolidž za umetnost in oblikovanje v Dublinu, univerzitetni konzorcij za organizacijske vede v Vicenzi in milanska Politehnika. Njegova dela in članki so objavljeni v številnih publikacijah in knjigah o oblikovanju. Leta 2007 je pri založbi Il Poligrafo izšla monografija z naslovom Paolo Favaretto Industrial Designer.

A graduate of the University of Venice in architecture, Paolo Favaretto set up the design practice now known as Favaretto and Partners in 1973. His collaborations with leading companies around the world have given him substantial international experience as an industrial designer and design consultant and have earned him many important awards and honours. He is the president of the North East delegation of the Association for Industrial Design and is a co-founder and former president of IIDD – Design for All Italia. He has also served on the board of directors of the organisation EIDD – Design for All Europe, and was a member of the scientific committee of the European IDIA project (Inclusive Design and Intelligent Technology for Accessible Workplaces). He has presented talks at many conferences around the world and lectured at such academic institutions as the University IUAV of Venice, the Italian School of Design in Padua, the National College of Art and Design in Dublin, the University Consortium for Corporate Organisation Studies in Vicenza, and the Politecnico di Milano. He regularly contributes articles to design magazines, and his work has also appeared in many international specialist journals and books. In 2007, the Padua-based publishing house Il Poligrafo published the monograph Paolo Favaretto, Industrial Designer.

## RUDOLF GREGER



Rudolf Greger je industrijski oblikovalec in solastnik dunajskega oblikovalskega studia GP Designpartners. Skupaj s Christophom Pauschitzem je delal za številna podjetja na področju celostnega in industrijskega oblikovanja ter se ukvarjal tudi z oblikovanjem za interaktivne medije. Poučeval je na Oglaševalski akademiji in na Univerzi uporabnih umetnosti na Dunaju. Od leta 2006 je član sveta avstrijskega informacijskega centra Design Austria.

Rudolf Greger is an industrial designer and managing partner at GP Designpartners in Vienna. Over the past sixteen years, he has been working with Christoph Pauschitz in the area of corporate and industrial design for many different companies. Since the mid-1990s, his studio has also offered interactive-media design as one of the services. He has taught at the Advertising Academy WIFI Vienna and the University of Applied Arts in Vienna. Since 2006, he has served on the board of the information centre Design Austria.

## BOJAN KLANČAR



Bojan Klančar je samostojni industrijski oblikovalec. Leta 1995 je diplomiral na Oddelku za oblikovanje Akademije za likovno umetnost in oblikovanje v Ljubljani. Sodeluje s številnimi podjetji, poleg produktnega pa se ukvarja tudi z grafičnim oblikovanjem, CAD-modeliranjem in fotorealističnimi vizualizacijami. Za svoje delo je bil večkrat nagrajen: prva nagrada Ford Summit Motors, Slovenija (1997), Prime Selection, Heineken Design Contest, Nizozemska (1999), prva nagrada BIAx 2D, General Electrics Lighting Europe (2000), Zlata medalja na BIO 18 (2002), naslov Oblikovalec leta na Mesecu oblikovanja v Ljubljani (2003).

Bojan Klančar is a freelance industrial designer. In 1995, he received his diploma in design from the Academy of Fine Arts in Ljubljana. He has worked on the research and development teams of a number of different companies. His work also includes product graphic design, CAD modelling and photo-realistic rendering output. He has won several awards, including first prize, Ford Summit Motors, Slovenia (1997); Prime Selection, Heineken Design Contest, Netherlands (1999); First Prize, European BIAx 2D, General Electric Lighting Europe (2000); Gold Medal at BIO 18 (2002); and title Designer of the Year, for Design Month in Ljubljana (2003).

**GERGELY NÁDAS**



Gergely Nádás je industrijski oblikovalec z magisterijem iz produktnega oblikovanja. Študiral je na Hungarian University of Crafts and Design v Budimpešti in na Ecole nationale supérieure des arts décoratifs v Parizu. Od leta 1996 dela za ABN Design Ltd., kjer je odgovoren za oblikovanje, financiranje projektov in stike s strankami. S podjetjem ABN Design Ltd. je sodeloval na več razstavah (BIO, Saint-Etienne, OH!, FISE) ter ustvaril številne oblikovalske projekte, zasnove in predmete.

Gergely Nádás is an industrial designer and holds a master of arts degree in product design. He attended the Hungarian University of Crafts and Design and he studied at the École nationale supérieure des arts décoratifs in Paris. Since 1996, he has been working at ABN Design Ltd., where his responsibilities include the implementation of design in all aspects, project budgeting, and client interaction. As part of ABN Design he has participated in several exhibitions (BIO, Saint-Etienne, OH!, FISE), and has created a number of design projects, concepts and objects.

## Iz poročila mednarodne izbirne komisije BIO 21

### From the BIO 21 International Selection Committee Report

8. in 9. maja 2008 je v Arhitekturnem muzeju Ljubljana na gradu Fužine zasedala neodvisna mednarodna izbirna komisija, ki je z enotnimi kriteriji preučila dela, prispela na mednarodni razpis BIO 21. Na preteklih bienalih so selekcijo za posamezne države opravljali nacionalni selektorji, tokrat pa je izbor vseh del prvič potekal v Ljubljani. Sedem uglednih strokovnjakov, članov mednarodne izbirne komisije, je naredilo izbor najboljših del s področja industrijskega oblikovanja, vidnih sporočil in oblikovalskih zasnov.

Na mednarodni razpis BIO 21, ki je bil odprt med 18. februarjem in 18. aprilom 2008, je prispelo 421 prijav iz devetindvajsetih držav (Avstrije, Belgije, Brazilije, Češke, Hrvaške, Irana, Italije, Japonske, Madžarske, Makedonije, Nemčije, Portugalske, Slovaške, Slovenije, Švedske, Turčije, Velike Britanije in ZDA). S tem je bila, kar zadeva število držav, dosežena rekordna udeležba. V skupini A – PROIZVODI je bilo prijavljenih 163 del, v skupini B – VIDNA SPOROČILA 32 del in v skupini C – OBLIKOVALSKE ZASNOVE 226 del.

Izbirna komisija je za razstavo izbrala 126 del. V skupini A – PROIZVODI je izbrala 47 del, v skupini B – VIDNA SPOROČILA 14 del in v skupini C – OBLIKOVALSKE ZASNOVE 65 del. Prijavljena dela so člani komisije presojali na podlagi kriterijev, opredeljenih v pravilniku za sodelovanje na 21. bienalu industrijskega oblikovanja; v njem je zapisano:

“Na BIO 21 bo poudarek na oblikovalskih delih, ki ustvarjalno in inovativno rešujejo aktualne probleme današnjega življenja, so usmerjena v trajnostni razvoj in družbeno odgovornost ter zadovoljujejo posebne potrebe različnih skupin uporabnikov.”  
(3. odstavek)

“Med kriteriji, na podlagi katerih bo izbirna komisija ocenjevala dela, so inovativnost, kakovost celovite rešitve, aktualnost, funkcionalnost, ekonomičnost, oblikovanje z zavestjo družbene odgovornosti in usmerjenost k trajnostnemu razvoju.” (poglavje Izbor del za razstavo, 3. odstavek)

The international Selection Committee of the 21st Biennial of Industrial Design met 8–9 May 2008 at the Architecture Museum of Ljubljana. The independent Selection Committee applied a uniform set of criteria as they examined all the entries that had been received in response to the international BIO 21 Call for Entries, and made a rigorous selection of the best in the areas of industrial design, visual communications, and design concepts. In the past, the selection for the Biennial had been made by national selectors for individual countries; this year, however, for the first time the selection of all the works took place in Ljubljana.

The Call for Entries was open from 18 February to 8 April 2008. The BIO Secretariat received 421 submitted works from 29 countries (Austria, Belgium, Brazil, Croatia, the Czech Republic, Germany, Hungary, Iran, Italy, Japan, Macedonia, Portugal, Slovakia, Slovenia, Sweden, Turkey, the United Kingdom, and the United States of America) for BIO 21. This set a record in the number of countries responding. In Group A: PRODUCTS, there were 163 submissions; in Group B: VISUAL COMMUNICATIONS, 32 submissions; and in Group C: DESIGN CONCEPTS, 226 submissions.

The independent Selection Committee selected 126 works for the exhibition. They selected 47 works in Group A: PRODUCTS, 14 works in Group B: VISUAL COMMUNICATIONS, and 65 works in Group C: DESIGN CONCEPTS. The committee judged the submissions on the basis of the criteria set out in the Rules for Participation in the 21st Biennial of Industrial Design:

“At BIO 21 the focus will be on design projects that propose creative and innovative solutions to the problems of life today, are oriented toward sustainable development and social responsibility and address the special needs of various groups of users”  
(Paragraph 3).

“The committee will judge the entries based on the following criteria: innovation, the quality of the work as a whole, pertinence, functionality, economy, social awareness and concern for sustainable development” (The chapter: Selection of BIO 21 Exhibits, Paragraph 3).

## Žirija BIO 21 BIO 21 Jury

### IVA BABAJA



Iva Babaja je grafična oblikovalka in fotografinja. Študirala je na Universität für Angewandte Kunst na Dunaju. Kot fotografinja, umetniški vodja in svobodna umetnica sodeluje z različnimi agencijami. Je podpredsednica organizacije ICOGRADA (International Council of Graphic Design Associations), članica združenj ULUPUH (Društvo likovnih umjetnika za primjenjenu umjetnost Hrvatske), HZSU (Hrvatska zajednica samostalnih umjetnika) in HDD (Hrvatsko dizajnersko društvo) ter soustanoviteljica in predsednica organizacije VIZUM (Udruga za promicanje vizualne kulture i vizualnih komunikacija). Sodeluje pri organizaciji in izvedbi razstave ZGRAF (Mednarodna izložba grafičnega dizajna i vizualnih komunikacija), sodelovala je pri organizaciji regionalnega zasedanja ICOGRADA v Zagrebu (2001), pa tudi pri njegovi organizaciji na Kubi in pri pripravah na kongres v Južni Afriki. Njeno delo je bilo objavljeno v Print European Annual (2004), Anthology of Croatian Women Photographers (2007) in Anatomy of Design (2007), pa tudi v številnih drugih hrvaških publikacijah.

Iva Babaja is a graphic designer and photographer. She studied graphic art at the Academy of Applied Arts in Vienna. She is vice president of the International Council of Graphic Design Associations (ICOGRADA) and a member of the Association of Artists of Applied Art of Croatia (ULUPUH), the Croatian Association of Freelance Artists (HZSU) and the Croatian Designers' Society (HDD), as well as a co-founder and the president of VIZUM – The Association for the Promotion of Visual Culture and Communications. She has worked as a photographer, art director and freelance artist for various companies. She is also involved in the organisation of ZGRAF (Zagreb's International Exhibition of Graphic Design and Visual Communications) and helped organise Icoagrada's Regional Meeting in Zagreb in 2001, as well as Icoagrada conferences in Cuba and South Africa. Her work has been published in Print European Annual (2004), An Anthology of Croatian Women Photographers (2007) and Mirko Illic and Steven Heller's The Anatomy of Design (2007), as well as numerous Croatian publications.

### VIVIAN CHENG WAI KWAN



Vivian Cheng Wai Kwan je vodja projektov pri inštitutu Hong Kong Design Institute. Magistrirala je na Hong Kong Polytechnic University. Začela je kot oblikovalka ur in nadaljevala kot industrijska oblikovalka na področju modnih dodatkov. Leta 1989 je prejela nagrado Governor's Award for Industry: Consumer Product Design. Leta 1995 se je kot predavateljica produktnega oblikovanja pridružila ustanovi IVE (Hong Kong Institute of Vocational Education). Pri inštitutu Hong Kong Design Institute je odgovorna za mednarodno sodelovanje in industrijsko mreženje. Med letoma 1990 in 2003 je bila članica sveta Chartered Society of Designers Hong Kong, danes pa je članica zveze Hong Kong Designers Association. Med letoma 2002 in 2004 je bila članica upravnega sveta Hong Kong Design Centre, sodelovala je pri organizaciji Business of Design Week in bila članica žirije Red Dot Design Award v Nemčiji.

Vivian Cheng Wai Kwan is a senior project officer at the Hong Kong Design Institute. She completed her master's degree at the Hong Kong Polytechnic University. She started her career as a watch designer, later becoming an industrial designer for fashion accessories; in 1989, she won the Governor's Award for Industry in Consumer Product Design. In 1995 she joined the Hong Kong Institute of Vocational Education as a lecturer in product design. In her current position at the Design Institute, she is in charge of international relations and industrial networking. From 1990 to 2003, she sat on the council of the Chartered Society of Designers in Hong Kong, and is a member of the Hong Kong Designers Association. From 2002 to 2004, she served on the board of directors of the Hong Kong Design Centre and was one of the organisers of the Centre's Business of Design Week. Among other honours, she has been a jury member for the Red Dot Design Award in Germany.

**PAULO MALDONADO**



Paulo Maldonado predava na Fakulteti za arhitekturo Tehnične univerze v Lizboni (FA/UTL) in na Fakulteti za likovno umetnost in arhitekturo lizbonske Univerze Lusíada. Po magisteriju iz oblikovanja na Fakulteti za arhitekturo Univerze Oporto in podiplomskem študiju iz industrijskega oblikovanja pripravlja doktorsko disertacijo na FA/UTL. Od leta 1993 sodeluje s Portugalskim centrom za oblikovanje, kjer je svetovalec za oblikovalski menedžment v okviru programa za spodbujanje inovativnosti v majhnih in srednje velikih podjetjih. Deluje na področjih strateških oblikovalskih procesov, novih poslovnih procesov, komunikacije, blagovnih znamk, industrijskega oblikovanja in arhitekture. Bil je član žirij več državnih in mednarodnih oblikovalskih natečajev.

Paulo Maldonado completed a master's degree in design at the Faculty of Architecture, University of Oporto; after doing postgraduate studies in equipment and product design, he is now working on a doctoral thesis in design at the Faculty of Architecture at the Technical University of Lisbon. He lectures in the architecture schools at both the University of Lisbon and Lusíada University. Since 1993, he has been a consultant for the Portuguese Design Centre and a design consultant for small and medium-sized businesses. He works in the areas of strategic design, new business development, communication, branding, product design and architecture. He has sat on a number of juries for national and international design competitions.

**VICTOR MARGOLIN**



Victor Margolin sodi med pionirje na področju teorije oblikovanja. Je prvi Američan, ki je prejel doktorski naziv s področja zgodovine oblikovanja. V času svojega dolgoletnega poučevanja na University of Illinois v Chicagu je postal eden izmed pomembnejših mednarodnih glasnikov o pomenu teorije in zgodovine oblikovanja. Je avtor oziroma urednik devetih knjig. Med zadnje sodi delo *The Politics of the Artificial: Essays on Design and Design Studies* (2002). Je ustanovitelj in sourednik teoretične revije *Design Issues*, ki sodi med štiri najpomembnejše akademske revije s področja zgodovine, teorije in kritike oblikovanja. Margolin sodi med teoretike, ki poleg likovnih vrednot nenehno poudarjajo družbeni pomen stroke. Zadnjih nekaj let se ukvarja s pisanjem težko pričakovanega pregleda svetovne zgodovine oblikovanja.

A pioneer of design theory, Victor Margolin is the first American to receive a doctoral degree in the field of the history of design. During his many years as a professor at the University of Illinois at Chicago, he became one of the world's most vocal advocates for the importance of design theory and history. He has written or edited eight books, including *The Politics of the Artificial: Essays on Design and Design Studies* (2002). He is a co-founder and co-editor of *Design Issues*, one of the leading scholarly journals in design theory and history. As a theoretician, Margolin stresses not only design's artistic value, but also its social significance. He is currently writing a much-anticipated history of world design.

**JOHAN VALCKE**



Johan Valcke je ustanovni član in direktor WCC Flanders, članice World Crafts Councila. Med letoma 1992 in 2000 je bil član evropskega sveta World Crafts Council – Europe in nekaj časa tudi njegov podpredsednik. O sodobnih umetnih obrteh in industrijskem oblikovanju je predaval na različnih visokošolskih ustanovah, na državni univerzi v Gentu, bruseljski univerzi, gentski akademiji, na frankfurtskem sejmu, na Bauhaus Universität Weimar in na korejskem inštitutu za razvoj oblikovanja (KIDP). Leta 1991 je postal direktor organizacije Design Flanders. Pod njegovim vodstvom je Design Flanders koordiniral European Design Forum, postal partner projekta SEE Design ter organiziral natečaj za prvo in drugo oblikovalsko nagrado Composites on Tour.

Johan Valcke is a founding member of WCC Flanders, part of the World Crafts Council, and has been its director since 1981. From 1992 to 2000, he sat on the European Board of the World Crafts Council – Europe, and was also the group's vice-president. He has given lectures on contemporary artistic crafts and industrial design at the University of Ghent, the University of Brussels, the Royal Academy of Ghent, the Frankfurt Fair, the Bauhaus University in Weimar, and the Korean Institute for the Development of Design. In 1991, he was chosen to be the director of Design Flanders, which under his leadership coordinated the European Design Forum, became a partner in the SEE Design project and organised the first and the second Composites on Tour design competitions.

## Iz pravilnika za sodelovanje na BIO 21

Bienale industrijskega oblikovanja je primerjalna mednarodna razstava industrijskega oblikovanja, vidnih sporočil in oblikovalskih zasnov. Na njem vsaki dve leti svoje dosežke predstavijo oblikovalci, naročniki, proizvajalci in študenti.

Izdelki, predstavljeni na razstavi BIO, so premišljeno izbrani in kritično ovrednoteni. Sekretariat BIO, ki je organizator bienala, razpiše vabilo za sodelovanje na razstavi, izbirna komisija, ki jo za vsak bienale znova imenuje sekretariat, pa izbere dela, ki bodo razstavljena. Mednarodna žirija pregleda in ovrednoti izbrane in razstavljene proizvode, vidna sporočila in oblikovalske zasnove, izbere najboljše in podeli nagrade.

Na BIO 21 je poudarek na oblikovalskih delih, ki ustvarjalno in inovativno rešujejo aktualne probleme današnjega življenja, so usmerjena v trajnostni razvoj in družbeno odgovornost ter zadovoljujejo posebne potrebe različnih skupin uporabnikov.

### Pogoji sodelovanja

Prijavitelji so lahko oblikovalci, naročniki, proizvajalci, mentorji in študenti, ki so povezani z nastankom prijavljenega dela.

Prijaviti je mogoče:

A. PROIZVODI: Oblikovalske izdelke, ki so v redni proizvodnji, je v izdelavi vsaj ničta serija ali so unikatni.

B. VIDNA SPOROČILA: Celostne grafične podobe in industrijske proizvode, ki kažejo enotnost oblikovanja posamezne organizacije (hišni stil, orientacijski sistemi, funkcijski znakovni sistemi, informacijska grafika in produktna grafika).

C. OBLIKOVALSKE ZASNOVE: Zasnove in študentska dela, ki so izdelani kot prototipi ali tridimenzionalni osnutki, ter zasnove celovitih vidnih sporočil.

Prijavite lahko izdelke in oblikovalske zasnove, ki niso bili v proizvodnji oziroma niso bile zasnovane pred 1. januarjem 2006.

### Izbor del za razstavo BIO 21

Izbor del za razstavo je opravila mednarodna izbirna komisija, sestavljena iz uglednih strokovnjakov za različna področja oblikovanja: Katja Burger (Slovenija), Hilde Bouchez (Belgija), Petra Černe Oven (Slovenija), Paolo Favaretto (Italija), Rudolf Greger (Avstrija), Bojan Klančar (Slovenija) in Gergely Nádás (Madžarska).

Izbirna komisija se je sestala v Ljubljani 8. in 9. maja 2008. Obravnavala je vse prijave, ki so bile pravilno izpolnjene in so pravočasno prispele na sekretariat BIO.

Med kriteriji, na podlagi katerih je izbirna komisija ocenjevala dela, so inovativnost, kakovost celovite rešitve, aktualnost, funkcionalnost, ekonomičnost, oblikovanje z zavestjo družbene odgovornosti in usmerjenost k trajnostnemu razvoju.

### Žirija

Mednarodna žirija v sestavi Iva Babaja (Hrvaška), Vivian Cheng Wai Kwan (Hong Kong), Paulo Maldonado (Portugalska), Victor Margolin (ZDA) in Johan Valcke (Belgija) je med razstavljenimi deli izbrala nagrajence. Žirija je zasedala v Ljubljani 30. septembra in 1. oktobra 2008.

### Nagrade

Zlate medalje BIO

Dobre zasnove BIO

Častne pohvale BIO

### Organizacija razstave

Organizator bienala je sekretariat BIO, ki deluje v okviru Arhitekturnega muzeja Ljubljana.

O vseh bistvenih elementih razstave, razen ocenjevanja, odloča prireditveni odbor, ki je sestavljen iz predstavnikov Mestne občine Ljubljana, Gospodarske zbornice Slovenije, Ministrstva za kulturo RS, gospodarstva, oblikovalske stroke in Arhitekturnega muzeja Ljubljana. Strokovna podpora sekretariatu BIO je strokovni svet BIO, ki ga sestavljajo ugledni predstavniki oblikovalske stroke.

## From the BIO 21 Rules for Participation

The Biennial of Industrial Design is a comparative international exhibition of industrial design, visual communications and design concepts. Every two years the Biennial presents the achievements of designers, commissioners, producers and students.

The works presented at BIO are all carefully selected and critically evaluated. As the Organiser of the Biennial, the BIO Secretariat issues an invitation to participate in the exhibition, and the Selection Committee, which the Secretariat appoints for each Biennial, selects the works to be exhibited. An international Jury reviews and evaluates the selected and exhibited products, visual communications and design concepts and presents the Biennial's awards.

At BIO 21 the focus is on design projects that propose creative and innovative solutions to the problems of life today, are oriented toward sustainable development and social responsibility and address the special needs of various groups of users.

### Conditions for Participation

Works may be entered by designers, commissioners, producers, mentors and students.

The following works may be entered:

#### A. PRODUCTS:

Design products in regular production or in at least 0-series production, or unique products.

#### B. VISUAL COMMUNICATIONS:

Corporate identities and industrial products displaying the design unity of a particular organisation (house style, orientation systems, functional sign systems, information graphics, product graphics).

#### C. DESIGN CONCEPTS: Design concepts and student works.

This group includes products created as prototypes or three-dimensional models, as well as visual communication concepts.

The entered items and design concepts should not have been in production or designed before 1 January 2006.

### Selection of BIO 21 Exhibits

Exhibits are chosen by the Selection Committee, which is composed of distinguished experts from various areas of design: Katja Burger (Slovenia), Hilde Bouchez (Belgium), Petra Černe Oven (Slovenia), Paolo Favaretto (Italy), Rudolf Greger (Austria), Bojan Klančar (Slovenia), Gergely Nádás (Hungary)

The Selection Committee met in Ljubljana on 8 and 9 May 2008. The committee considered all entries that were correctly completed and that arrived at the BIO Secretariat by the stated deadline.

The committee judged the entries based on the following criteria: innovation, the quality of the work as a whole, pertinence, functionality, economy, social awareness and concern for sustainable development.

### Jury

An international Jury selects the award-winners from among the exhibited works. The members of the Jury are: Iva Babaja (Croatia), Vivian Cheng Wai Kwan (Hong Kong), Paulo Maldonado (Portugal), Victor Margolin (USA) and Johan Valcke (Belgium). The Jury convened in Ljubljana on 30 September and 1 October 2008.

### Awards

BIO Gold Medals  
BIO Quality Concept Awards  
BIO Honourable Mentions

### Organisation of the Exhibition

The Organiser of the Biennial is the BIO Secretariat, which operates under the aegis of the Architecture Museum of Ljubljana.

All essential aspects of the exhibition, with the exception of award judging, are decided by the Organising Committee, which is composed of representatives of the City of Ljubljana, the Chamber of Commerce and Industry of Slovenia, the Ministry of Culture of the Republic of Slovenia and the Architecture Museum of Ljubljana. The BIO Secretariat receives expert assistance from the BIO Board of Experts, which is composed of distinguished representatives from the design profession.

## Zahvale Acknowledgements

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BIO 21 strokovno podpirata BEDA in ICOGRADA. Sekretariat BIO je član BEDA in ICSID.

BIO 21 is endorsed by BEDA and ICOGRADA. BIO Secretariat is member of BEDA and ICSID.





PROTOTIP

## BELA PROSTOST PROSTORA. STENA NI OMEJITEV. NIZ

## ELEMENTOV NI PRAVILO. PROSTORI PRIHODNOSTI SO

prostori svobodnega pogleda. Idejna študija Qube Total FreeStanding odpira povsem nove možnosti bivanja: z vseh strani oblikovani gospodinjski aparati in prostostoječi elementi kuhinjskega pohištva oblikujejo prostore na nov, izviren način. Odprta struktura podstrešja, mogočnost soban meščanskih hiš, naseljevanje preurejenih industrijskih objektov in druge površine postanejo okolje za izražanje nove bivanjske kulture.

Kocke belega matiranega stekla, dopolnjene z eluksiranimi in česanimi aluminijastimi profili s svojo obliko ustvarjajo lebdeč vtis zračnosti, odprtosti, svežine. Nova bivanjska kultura Qube napoveduje maksimalno revolucijo minimalizma.



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## IN COMPANIONSHIP WITH THE FINEST v družbi najboljših

In the idyllic heart of the Cotswolds we are  
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designed by Philippe Starck,  
ki jih oblikujejo Philippe Starck,  
Jade Jagger and YOO Studio.  
Jade Jagger in Yoo studio.



# TrimoRaster

## Novi modularni fasadni sistem

V Trimu smo za vas razvili pomembno novost na trgu modularnih fasad - **TrimoRaster je novi modularni fasadni sistem**, pri katerem smo funkcionalne prednosti fasadnih panelov združili z estetsko dovršenostjo.

**TrimoRaster** je samonosna, izolativna in ognjevarna fasada s poudarjenim spojem (slovita senčna fuga). Je pravi odgovor na sodobni minimalizem, ki zahteva enostavne, dovršene oblike, v kombinaciji s funkcionalno celovitostjo.

# deloindom

ob sredah v Delu in Slovenskih novicah

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21. bienala  
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**RADIO  
TELEVIZIJA  
SLOVENIJA**





Proizvodi  
Products

**Naložni stol Alexa**

<b>Oblikovalec</b>	<b>Raul Barbieri,</b> Milano, Italija
<b>Proizvajalec, naročnik</b>	<b>Rexite S.p.A,</b> Cusago, Italija 2006

**Alexa Stackable Chair**

<b>Designer</b>	<b>Raul Barbieri,</b> Milan, Italy
<b>Producer, client</b>	<b>Rexite S.p.A,</b> Cusago, Italy 2006



Naložni Stol Alexa z naslonjali za roke ali brez njih je udoben in peresno lahek. Ker jih je mogoče zložiti drugega v drugega, so idealni za javne prostore. Ohišje iz litega aluminija je brušeno ali različno pobarvano. Sedalo in hrbtno naslonjalo iz umetnega polimera sta v isti barvi ali prevlečena z usnjem. Ohišje je mogoče kombinirati s sedalom in hrbtnim naslonjalom v beli, črni, bordo rdeči in temno rjavi barvi ali barvi konjaka.

The Alexa Stackable Chair with or without arms is comfortable, lightweight and stackable, which makes it ideal for public spaces. It has a frame in die-cast aluminium, either polished or painted in different colours. The seat and back are made of engineering polymer in the same colour or leather lined. The frame may be combined with the seat and back in white, black, bordeaux, dark brown, or cognac.

**Zložljivi stol Agile**

<b>Oblikovalec</b>	<b>Gianni Arduini,</b> Arduini Design, Milano, Italija
<b>Soavtor</b>	<b>Marco Frigerio</b>
<b>Proizvajalec</b>	<b>Maspi srl,</b> Italija
<b>Naročnik</b>	<b>Gruppo Sintesi S.p.A.,</b> Spilimbergo (PD), Italija 2007

**Agile Folding Chair**

<b>Designer</b>	<b>Gianni Arduini,</b> Arduini Design, Milan, Italy
<b>Co-author</b>	<b>Marco Frigerio</b>
<b>Producer</b>	<b>Maspi srl,</b> Italy
<b>Client</b>	<b>Gruppo Sintesi S.p.A.,</b> Spilimbergo (PD), Italy 2007



Zložljivi stol za notranjo in zunanjo uporabo je narejen s tehniko brizganja, ki omogoča precejšnjo širino in s tem tudi veliko trpežnost, saj na površini ne ostanejo vidne sledi poškodb ali prask. Sestavljen je brez vijakov ali drugih veznih elementov. Ergonomska oblika stola je plod temeljitih raziskav in omogoča zelo udobno sedenje ter daje dobro hrbtno oporo.

This folding chair for indoor or outdoor use is made with a co-injection moulding technique that allows for sizeable width and, as a result, a high level of resistance to damage without showing superficial marks or moving scratches. It is assembled without screws or other fixing devices. Much research has gone into the ergonomics of the chair: the streamlined shape makes sitting very comfortable and provides good back support.

**Naslanjač Question Mark**

<b>Oblikovalec</b>	<b>Stefan Heiliger,</b> Frankfurt, Nemčija
<b>Proizvajalec</b>	<b>Tonon &amp; C. Spa,</b> Manzano, Italija 2008

**Question Mark Armchair**

<b>Designer</b>	<b>Stefan Heiliger,</b> Frankfurt, Germany
<b>Producer</b>	<b>Tonon &amp; C. Spa,</b> Manzano, Italy 2008

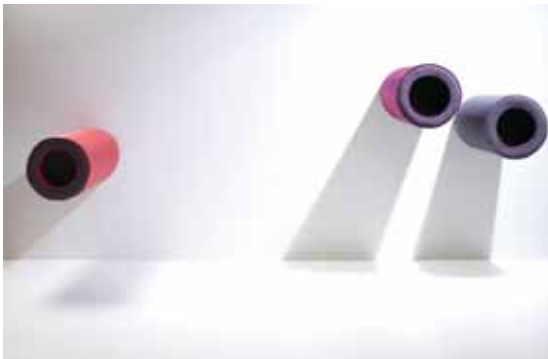


Dinamični naslanjač v obliki vprašaja je sestavljen iz neprekinjene krivulje konstrukcije na podstavku iz kromirane kovine. Nosilno os je mogoče zavrteti za 360 stopinj, poseben mehanizem pa jo vrne v prvotno lego. Naslanjač je izdelan iz ognjevarnega polnila iz brizgane pene. Prevleči ga je mogoče s posebnim napetim elastičnim blagom, prijetno tkanino iz mikrovlakn ali mehkim usnjem. Na voljo je v klasični beli barvi ali v katerikoli od 195 drugih barv oblazinjenega pohištva.

The dynamic question-mark shape of this armchair is formed by the continuous curve of the chair's structure supported on a base of chromium-plated metal. The central column has a 360° swivel function with return mechanism. The chair is made with fireproof injected-foam padding. It can be upholstered in a special tight elastic fabric, in a comfortable microfibre fabric or in soft leather. It is available in classic white or any of 195 other upholstery colours.

## Stol O

<b>Oblikovalec</b>	<b>Jurij Dobrila,</b> Ljubljana, Slovenija
<b>Proizvajalec</b>	<b>Klun Ambienti, d. o. o.,</b> Ljubljana, Slovenija 2007



Mehko oblazinjen valj, pritrjen na steno, je uporaben, priročen, prestavljiv in sestavljiv stenski stol. Posamezne elemente je moč poljubno sestavljati, sedalu dodati naslonjalo za hrbet ali oporo za noge. Razporeditev elementov je mogoče prilagoditi različnim prostorom in situacijam. Posebej primeren je za krajši počitek v javnih prostorih: ko se nimamo časa potopiti v mehko oblazinjen naslanjač, lahko postojimo in se udobno naslonimo na stol O.

## O Chair

<b>Designer</b>	<b>Jurij Dobrila,</b> Ljubljana, Slovenia
<b>Producer</b>	<b>Klun Ambienti, d. o. o.,</b> Ljubljana, Slovenia 2007



This wall-mounted soft-cushioned cylinder is a useful, convenient, movable and modular wall chair. The individual elements can be put together however you wish; a backrest or foot support can be added to the seat. The arrangement of the different elements can accommodate a variety of rooms and situations. The chair is especially ideal for brief resting in public spaces: even when there is no time to sink into a comfortable armchair, you can still stand and lean comfortably on the O Chair.

## Večnamenski kos pohištva P&P (Piece & Place)

<b>Oblikovalec</b>	<b>Jurij Dobrila,</b> Ljubljana, Slovenija
<b>Proizvajalec</b>	<b>Fract,</b> Ljubljana, Slovenija 2007

## P&P (Piece & Place) Multi-functional Furniture Item

<b>Designer</b>	<b>Jurij Dobrila,</b> Ljubljana, Slovenia
<b>Producer</b>	<b>Fract,</b> Ljubljana, Slovenia 2007



Večnamenski kos pohištva je lahko pomožna mizica, stopnica za obuvanje čevljev, pomožni stol ali pručka. Preprost, masiven element iz plemenitega lesa in pretehtanih proporcij je kljub nezanimarljivi teži zaradi svoje oblike lahek za prenašanje. V prostoru – lahko ga postavimo na tla, na podstavek ali na polico – učinkuje kot skulptura.

This multi-functional piece of furniture can be a side table, a ledge for putting on your shoes, an extra seat, or a footrest. The simple element of solid noble wood with its well-considered proportions is easily portable because of its form, despite its significant weight. Wherever we put it – on the floor, on a support or on a shelf – this item has the effect of sculpture.

**Štedilnik in pečica Gorenje**

<b>Oblikovalka</b>	<b>Lidija Pritržnik,</b> Velenje, Slovenija
<b>Proizvajalec, naročnik</b>	<b>Gorenje, d. d.,</b> Velenje, Slovenija 2008

**Gorenje Cooker and Oven**

<b>Designer</b>	<b>Lidija Pritržnik,</b> Velenje, Slovenia
<b>Producer, client</b>	<b>Gorenje, d. d.,</b> Velenje, Slovenia, 2008



Prepoznavna in dinamična oblika štedilnika in pečice Gorenje, z nagnjeno površino za upravljanje, pomeni pravo nasprotje pretežno linearnim, tehnicističnim formam aparatov podobnega tipa. Nagnjena površina omogoča pregledno upravljanje aparata in izbiranje avtomatiziranih programov prek ekrana na dotik.



The distinctive and dynamic form of the Gorenje cooker and oven, with an inclined surface for the control panel, represents the very antithesis of the predominantly linear, mechanistic forms of appliances of a similar type. The inclined surface makes it easy to operate the appliance by selecting from the automatic programs on the touch-screen.

## Vgradna namizna napa Gaggenau AT400

<b>Oblikovanje</b>	<b>Gaggenau Design – MDG,</b> BSH Home Appliances Group, München, Nemčija
<b>Proizvajalec</b>	<b>BSH Home Appliances Group,</b> München, Nemčija 2006

## Gaggenau AT400 Built-in Table Ventilation

<b>Design</b>	<b>Gaggenau Design – MDG,</b> BSH Home Appliances Group, Munich, Germany
<b>Producer</b>	<b>BSH Home Appliances Group,</b> Munich, Germany 2006



Vgradna namizna napa AT400 zajema paro tam, kjer nastaja – neposredno ob loncih – in jo vodi v notranjost, kjer jo s kovinskim vodnim filtrom in velikim ogljenim filtrom prečisti, nato pa jo vrne v prostor skozi rešetke v podnožju. Napa je zelo zmogljiva (750 m<sup>3</sup>/h) in tiha. Uporabna je tudi kot vir svetlobe za kuhališče in kot odlagalna površina. Na voljo sta dve različici, širine 106 in 136 cm.



The AT400 built-in tabletop ventilator takes in the steam where it happens – right next to the pots – drawing it inside where it is purified by a metal water filter and a large charcoal filter and returned to the room through a grating in the base. The ventilator has a very large capacity (750 m<sup>3</sup>/h) and is quiet. In addition, it also serves as a source of light for the cooking area and as a surface for putting things on. It comes in two widths: 106 cm and 136 cm.

## Vgradna električna indukcijska steklokeramična kuhalna plošča Gaggenau CI490

<b>Oblikovanje</b>	<b>Gaggenau Design – MDG,</b> BSH Home Appliances Group, München, Nemčija
<b>Proizvajalec</b>	<b>BSH Home Appliances Group,</b> München, Nemčija 2007

## Gaggenau CI490 Built-in Electric Induction Glass-ceramic Hob

<b>Design</b>	<b>Gaggenau Design – MDG,</b> BSH Home Appliances Group, Munich, Germany
<b>Producer</b>	<b>BSH Home Appliances Group,</b> Munich, Germany 2007



Vgradna električna indukcijska steklokeramična kuhalna plošča je primernih dimenzij (širina 90 cm) in ima inovativno upravljanje Twist-Pad. Masivni okrogli magnetni gumb, s katerim se izbira kuhališče in regulira moč kuhanja, je zlahka odstranljiv, zato je ploščo lahko čistiti, takrat pa je tudi zaklenjena, zato je ta funkcija primerna zaščita pred nezaželenimi posegi otrok. Kuhališča z močjo 3,3 kW imajo možnost 17-stopenjske nastavitve moči in funkcijo samodejne zaznave posode.

This built-in electric induction glass-ceramic hob is a convenient size (with a width of 90 cm) and has an innovative Twist-Pad operating system. The solid round magnetic control for selecting the burner and regulating the cooking heat is easy to remove for cleaning the hob; the stove can also be locked, a function that provides adequate protection against any unwanted use by children. With a capacity of 3.3 kW, the burners have seventeen different heat settings as well as the function of automatically detecting the presence of a cooking pan.

## Vgradni električni predal za gretje posode Gaggenau WS221

<b>Oblikovanje</b>	<b>Gaggenau Design – MDG,</b> BSH Home Appliances Group, München, Nemčija
<b>Proizvajalec</b>	<b>BSH Home Appliances Group,</b> München, Nemčija 2007

## Gaggenau WS221 Built-in Electric Warming Drawer

<b>Design</b>	<b>Gaggenau Design – MDG,</b> BSH Home Appliances Group, Munich, Germany
<b>Producer</b>	<b>BSH Home Appliances Group</b> Munich, Germany 2007



Vgradni električni predal za gretje posode je izdelan iz plemenitih materialov, nerjavečega jekla in kaljenega stekla. Notranjost ima uporabno prostornino 21 litrov. Temperaturni razpon predala je med 40 °C in 80 °C, vgrajen je ventilator za zagotavljanje enakomerne temperature po celotni prostornini. Predal je namenjen kombiniranju s pečicama BO21/22 in s parnimi pečicami BS22. Na voljo je v barvi jekla, aluminija in antracita.

This built-in electric warming drawer is made of noble materials, stainless steel and tempered glass. The interior has a 21-litre functional space. The drawer has a temperature range from 40 °C to 80 °C with a ventilator to ensure an even temperature throughout. The drawer is designed for use with the BO21/22 ovens and the BS22 steam oven. It is available in three colours: steel, aluminium and anthracite.

**Sklede Sunny Day**

<b>Oblikovalec</b>	<b>Patrik Illo,</b> Považske Podhradie, Slovaška
<b>Proizvajalec</b>	<b>Rona, a.s.,</b> Lednické Rovne, Slovaška 2006



Barve treh ročno izdelanih steklenih skled v seriji ponazarjajo tri obdobja dneva: jutro, popoldne in večer. Glavna značilnost teh skled je preprosta čistost njihove oblike, ki jo poudarja barvna črta. Izdelek kljub minimalnim grafičnim elementom deluje nadvse estetsko.

**Sunny Day Bowls**

<b>Designer</b>	<b>Patrik Illo,</b> Považske Podhradie, Slovakia
<b>Producer</b>	<b>Rona, a.s.,</b> Lednické Rovne, Slovakia 2006



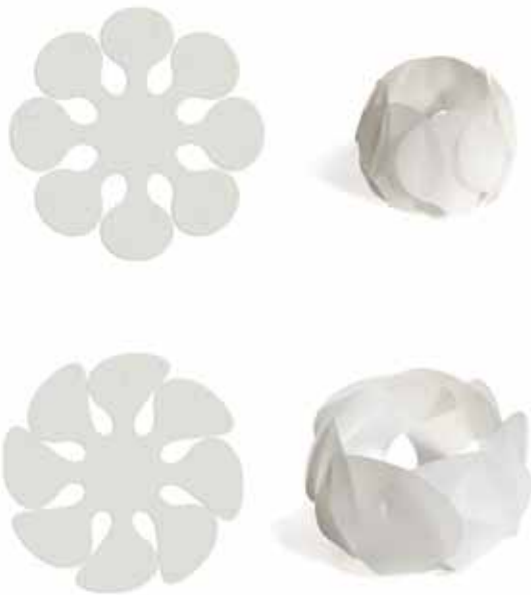
The colours in this collection of three different-sized handmade glass bowls symbolise the three phases of the day: morning, afternoon and evening. The distinctive feature of these bowls is the simple purity of their shape, highlighted by a line of colour. The product achieves maximum aesthetic effect through a minimum of graphic elements.

## Velika in mala skleda V cvetju

<b>Oblikovanje</b>	<b>Jasmina Ferček, Katja Burger, Tjaša Bavcon,</b> Oloop, Ljubljana, Slovenija
<b>Proizvajalec, naročnik</b>	<b>G-plast, d. o. o.,</b> Ljubljana, Slovenija 2008

## Bloom Big and Small Bowls

<b>Design</b>	<b>Jasmina Ferček, Katja Burger, Tjaša Bavcon,</b> Oloop, Ljubljana, Slovenia
<b>Producer, client</b>	<b>G-plast, d. o. o.,</b> Ljubljana, Slovenia 2008



Velika in mala skleda sta izdelani iz polipropilena, ki zaradi svojih lastnosti (upogljivost) in možnosti oblikovanja (zložljivost) omogoča preprosto sestavljanje in razstavljanje iz dvodimenzionalne površine v tridimenzionalni predmet in obratno. Poleg privlačnega videza skledic – na polipropilenu odtisnjen cvetlični vzorec in plastenje materiala ustvarjata igro belih senc – pa je s proizvajalcem dogovorjena tudi reciklaža izdelka, ko ne bo več uporabljan.

These big and small bowls are made of polypropylene, whose unique properties (pliability) and design potential (its ability to be folded) make the bowls easy to construct and display, as they are transformed from a two-dimensional flat surface into a three-dimensional object, and vice versa. Along with the bowls' attractive appearance, the cut-out polypropylene flower pattern and the layering of the material create a beautiful play of white shadows; also, the manufacturer has agreed to recycle the product when it is no longer being used.

**Mlinček za poper in sol**

<b>Oblikovalec</b>	<b>Gianni Arduini,</b> Arduini Design, Milano, Italija
<b>Proizvajalec, naročnik</b>	<b>Click Clack,</b> Palmerston North, Nova Zelandija 2007

**Pepper and Salt Mill**

<b>Designer</b>	<b>Gianni Arduini,</b> Arduini Design, Milan, Italy
<b>Prdoucer, client</b>	<b>Click Clack,</b> Palmerston North, New Zealand 2007



Mlinček za poper in sol se ergonomsko prilega roki. Izdelan je po načelih univerzalnega oblikovanja, zato ga je mogoče uporabljati samo z eno roko, če tako želimo ali če nam to narekujejo okoliščine. Ker je izdelan z napredno tehnologijo, je notranji mehanizem keramičen.



This pepper and salt mill is designed to fit the ergonomics of the hand. Made in accordance with the principles of universal design, the mill can be operated with one hand alone, whether by choice or from necessity. Created with advanced technology, the mill has ceramic grinders.

**Set vilic in žlic za predjed Appetize**

<b>Oblikovalka</b>	<b>Nedda El-Asmar,</b> Antwerpen, Belgija
<b>Proizvajalec, naročnik</b>	<b>Gense AB,</b> Eskilstuna, Švedska 2006

**Appetize Appetiser Fork and Spoon Set**

<b>Designer</b>	<b>Nedda El-Asmar,</b> Antwerp, Belgium
<b>Producer, client</b>	<b>Gense AB,</b> Eskilstuna, Sweden 2006



Appetize je izviren in moderen jedilni pribor za serviranje majhnih koščkov hrane. Zaradi inovativnega oblikovanja, ki ga je navdihnil razločni ovalni obris lista čajevca, se pribor prilega dlani, obenem pa vizualno spodbuja tek za vse okusne jedi, v katerih lahko uživamo z njim.

Appetize is an original and modern way to serve small pieces of food. With an innovative design inspired by the sharp oval outline of a tealeaf, these utensils sit comfortably in the hand, while at the same time creating a visual appetite for all the tasty foods that can be eaten with them.

## Vodna pipa Narghilé

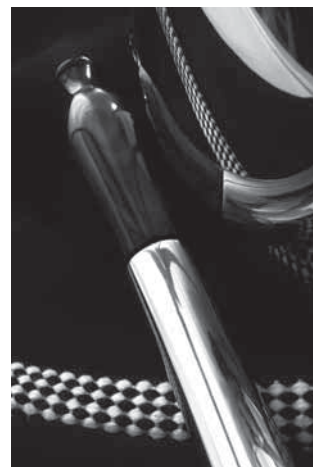
<b>Oblikovalka</b>	<b>Nedda El-Asmar,</b> Antwerpen, Belgija
<b>Proizvajalec, naročnik</b>	<b>Airdiem,</b> Pariz, Francija 2006



Izdelek se od običajnih vodnih pip po svetu razlikuje po kombinaciji nenavadnih materialov – brušenega kositra in industrijske keramike. Za večjo varnost keramični pokrov tesno pokriva posodico s tobakom in preprečuje, da bi tleča žerjavica padla na preprogo ali tla in ju poškodovala. V privlačno vitki pipi iz brušenega kositra se zrcali vsa okolica. Čutno oblikovani ustnik se prilega ustnicam. Vitka vodna pipa Narghilé (tradicionalni izraz za vodno pipo v arabskem svetu) v obliki peščene ure nima samo pridiha preteklosti, temveč spominja tudi na osnovne elemente, vodo, ogenj in zrak. Oblikovalki je uspelo ustvariti uporabniku prijazen tradicionalen izdelek iz zlahka sestavljivih delov.

## Narghilé Water Pipe

<b>Designer</b>	<b>Nedda El-Asmar,</b> Antwerp, Belgium
<b>Producer, client</b>	<b>Airdiem,</b> Paris, France 2006



The combination of unconventional materials – polished pewter and technical ceramic – distinguishes this product from traditional water pipes around the world. As a safety feature, a ceramic cover fits tightly on the tobacco bowl to keep the glowing charcoal from accidentally falling out and damaging the carpet or floor. The water pipe's attractively sleek, polished pewter body reflects the whole surroundings. The sensually formed mouthpiece sits comfortably on the lips. The slender hourglass shape of Narghilé (the traditional word for water pipe in the Arab world) alludes not only to the past but also to the primary elements of water, fire and air. The designer has managed to make a traditional product user-friendly with components that fit together easily.

**Stropna svetilka Vertigo Bird**

<b>Oblikovalec</b>	<b>Arne Vehovar,</b> Ljubljana, Slovenija
<b>Proizvajalec</b>	<b>Vertigo bird, d. o. o.,</b> Ljubljana, Slovenija 2008



Statična stropna svetilka za pisarniško uporabo je poljubno nastavljiva in jo je mogoče usmeriti v različne smeri. V večjih poslovnih prostorih ima lahko tudi vlogo arhitekturnega elementa. Pri ročaju, s katerim svetilko premikamo, je stikalo za vklop/izklop ter uravnavanje moči svetlobe. Sijalke so energijsko varčne. Dolžina nosilnega droga je poljubna glede na želje kupca.

**Vertigo Bird Ceiling Lamp**

<b>Designer</b>	<b>Arne Vehovar,</b> Ljubljana, Slovenia
<b>Producer</b>	<b>Vertigo bird, d. o. o.,</b> Ljubljana, Slovenia 2008



This static ceiling-mounted lamp, designed for office use, can be pointed in various directions. In larger offices, it can also serve as an architectural element. The handle for moving the lamp can be fitted with an optional on/off switch or a brightness-control switch. The lamp uses energy-saving fluorescent bulbs. The length of the carrying rod can be made to order.

## Svetilo Plye

<b>Oblikovanje</b>	<b>Asobi, d. o. o.,</b> Ljubljana, Slovenija
<b>Proizvajalec</b>	<b>Intra lighting, d. o. o.,</b> Miren, Slovenija 2007

## Plye Lamp

<b>Design</b>	<b>Asobi, d. o. o.,</b> Ljubljana, Slovenia
<b>Producer</b>	<b>Intra lighting, d. o. o.,</b> Miren, Slovenia 2007



Svetilo Plye je najmanjši predstavnik družine LED-svetil podjetja Intra lighting. Namenjeno je svetlobnemu označevanju stopnišč, hodnikov, javnih prostorov itn. Umerjenost svetlobnih snopov omogoča ustvarjanje različnih prostorskih učinkov. Preprosto geometrijsko obliko izdelka nadgrajuje anodizirana površina, ki se spogleduje z arhitekturnimi elementi. Vizualno lebdeča prednja ploskev izdelka omogoča tudi zastiranje neposrednega izvora svetlobe. Plye se s čisto in diskretno obliko dobro vključuje v sodobno arhitekturo.

The Plye Lamp is the smallest member of the family of LED lights from Intra Lighting. It is intended to be used as light indication for steps, corridors, public spaces, etc. The restrained use of bundles of lights offers the possibility of creating different spatial effects. The product's simple shape is enhanced by an anodized surface that beautifully complements a room's architectural elements. In addition to its shape, the product's visually floating front makes it possible to conceal the direct source of light. With its subtle pristine shape, the Plye Lamp goes well with contemporary architecture.

**Garderobno stojalo Max**

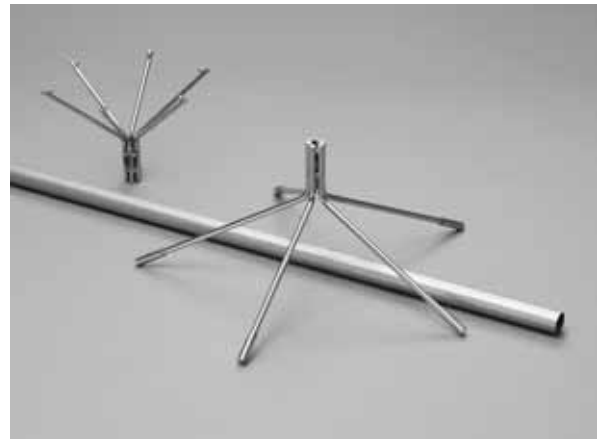
<b>Oblikovalec</b>	<b>Dušan Uršič,</b> Kamnik, Slovenija
<b>Proizvajalec</b>	<b>Kroma Uršič Dušan, s. p.,</b> Kamnik, Slovenija 2007

**Max Cloakroom Stand**

<b>Designer</b>	<b>Dušan Uršič,</b> Kamnik, Slovenia
<b>Producer</b>	<b>Kroma Uršič Dušan, s. p.,</b> Kamnik, Slovenia 2007



Garderobno stojalo je stabilno, zlahka sestavljivo, estetsko sprejemljivo in v prostoru nevpadljivo. Izdelek je cenovno konkurenčen.



This coat stand is stable, easy to assemble and aesthetically pleasing, and will not detract from other features in a room. The product is competitively priced.

## Stoječe platno

<b>Oblikovalec</b>	<b>Junichi Yanagihara,</b> Magic Box JP Co. Ltd., Amagasaki Hyogo Prif, Japonska
<b>Proizvajalec</b>	<b>Ibaraki Industrial Corp,</b> Osaka, Japonska
<b>Naročnik</b>	<b>Zero-carbon.com,</b> Osaka, Japonska 2008

## Standing Screen

<b>Designer</b>	<b>Junichi Yanagihara,</b> Magic Box JP Co. Ltd., Amagasaki Hyogo Prif, Japan
<b>Producer</b>	<b>Ibaraki Industrial Corp,</b> Osaka, Japan
<b>Client</b>	<b>Zero-carbon.com,</b> Osaka, Japan 2008



Prenosno stoječe platno je izdelano iz plastičnih materialov, utrjenih z ogljikovimi vlakni (CFRP). Dve prečki enakih dimenzij in profila zagotavljata potrebno napetost z aluminijem prevlečeni opni iz steklenih vlaken, ki ima razgrnjena privlačno površino. Platno je mogoče preprosto zviti, "ločne" elemente iz CFRP pa zravnati, kar omogoča lažje prenašanje.

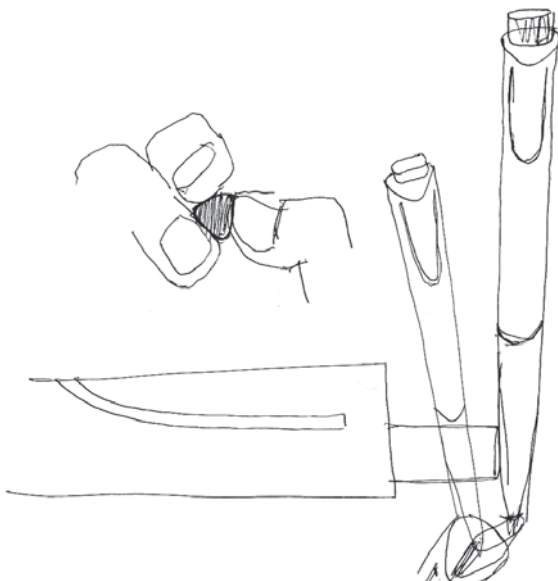
This portable Standing Screen is designed with CFRP profile materials. Two equal-sized bars of the same CFRP profile ensure the necessary tension for the screen's aluminium-coated glass-fibre fabric, which unrolls to reveal a beautiful surface. The screen rolls up easily and the CFRP "bow" pieces flatten out for convenient carrying.

**Kemični svinčnik Lamy Noto**

<b>Oblikovanje</b>	<b>Naoto Fukusawa Design,</b> Tokio, Japonska
<b>Proizvajalec, naročnik</b>	<b>C. Josef Lamy GmbH,</b> Heidelberg, Nemčija 2008

**Lamy Noto Ballpoint Pen**

<b>Design</b>	<b>Naoto Fukusawa Design,</b> Tokyo, Japan
<b>Producer, client</b>	<b>C. Josef Lamy GmbH,</b> Heidelberg, Germany 2008



Ergonomsko trikotno oblikovani kemični svinčnik z zaobljenimi robovi skoraj neopazno leži v roki. Zaradi matirano satenaste površine je na otip žametast. Zaponka je integrirana v lupino, vsi deli so iste barve. Čistosti oblike ne zmoti nobena podrobnost, vse skupaj pa zagotavlja prijetno in preprosto uporabo.



The pen's ergonomic triangular shape with its soft edges rests almost unnoticeably in the hand. The matte-satin surface gives the pen a velvety feel. The clip is integrated into the shell contour, and all parts are the same colour. No unnecessary detail disturbs the purity of the shape, and everything makes for a pleasant and easy writing experience.

**Nož za odpiranje pisem Purisme**

<b>Oblikovalec</b>	<b>Mario Zeppetzauer,</b> Formquadrat GmbH, Linz, Avstrija
<b>Soavtor</b>	<b>Stefan Degn</b>
<b>Proizvajalec, naročnik</b>	<b>Robert Kirchschlager,</b> Purisme GmbH, Dunaj, Avstrija 2008

**Purisme Letter Opener**

<b>Designer</b>	<b>Mario Zeppetzauer,</b> Formquadrat GmbH, Linz, Austria
<b>Co-author</b>	<b>Stefan Degn</b>
<b>Producer, client</b>	<b>Robert Kirchschlager,</b> Purisme GmbH, Vienna, Austria 2008



Nož za odpiranje pisem združuje dinamično obliko in najnovejši material iz ogljikovih vlaken, ki učinkuje skulpturno. Glavne značilnosti izdelka so izbira materiala, njegova obdelava, ergonomska oblika in na dotik prijetna površina. Izdelava temelji na tradicionalnem obrtniškem znanju in natančni množični proizvodnji. Posebej razvit čip RFID naredi nož za odpiranje pisem oseben in s tem daje orodju pridih osebne zgodovine in pomena.

This letter opener combines a dynamic shape with a high-tech carbon fibre material to make a distinctive sculptural statement with a sensual design. The material and styling, along with an ergonomic design and comfortable feel, are its distinguishing features. Its production relies on traditional craftsmanship and precise mass production. A specially developed RFID tag personalises the letter opener. Here a formerly soulless tool acquires a layer of personal history and meaning.

## Naprava za testiranje in uravnavanje smučarskih vezi Wintersteiger Speedtronic Pro

<b>Oblikovalec</b>	<b>Dietmar Valentinitzsch,</b> Valentinitzsch Design, Dunaj, Avstrija
<b>Soavtor</b>	<b>Michael Bauchowitz</b>
<b>Proizvajalec, naročnik</b>	<b>Wintersteiger AG,</b> Ried, Avstrija 2008

## Wintersteiger Speedtronic Pro Ski Binding Testing and Adjustment Machine

<b>Designer</b>	<b>Dietmar Valentinitzsch,</b> Valentinitzsch Design, Vienna, Austria
<b>Co-author</b>	<b>Michael Bauchowitz</b>
<b>Producer, client</b>	<b>Wintersteiger AG,</b> Ried, Austria 2008



Uporabniku prijazna, ergonomična in kompaktna naprava za testiranje in prilagajanje smučarskih vezi omogoča hitrejše umerjanje in optimalno vpenjanje, zato je postopek naravnavanja smuči hiter in preprost. Naprava ima avtomatičen sistem vpenjanja čevlja za hitrejše umerjanje in velik barvni monitor na dotik, ki omogoča večjo preglednost in hitrejšo izvedbo postopka.

This user-friendly, ergonomic and compact ski binding testing and adjustment machine provides faster speeds for quicker calibrations and features optimized clamping system for setting the skis quickly and easily. The machine has an automatic shoe-closing system for quicker calibrations and a large colour touch-screen monitor for a clearer review and faster operation.

**Lopata za sneg Efekt**

<b>Oblikovanje</b>	<b>Rinz, Pavlinec in Pavlinec, d. n. o.,</b> Medvode, Slovenija
<b>Proizvajalec</b>	<b>Tehnos, d. o. o.,</b> Žalec, Slovenija 2006



Lopata za sneg Efekt je skladna s fiziognomijo in gibanjem odraslega človeka. Trden in za sneg nelepljiv zajemalni del se izteka v elegantno, lahko, s termoizolacijskim materialom preplasteno aluminijasto držalo. Ergonomska zasnova držala med delom znatno razbremeni hrbtenico in zapestje, saj je oprijem ob potisku boljši, priklon manjši, metanje ter prenašanje snega pa bolj uravnoteženo.

**Efekt Snow Shovel**

<b>Design</b>	<b>Rinz, Pavlinec in Pavlinec, d. n. o.,</b> Medvode, Slovenia
<b>Producer</b>	<b>Tehnos, d. o. o.,</b> Žalec, Slovenia 2006



The Efekt snow shovel fits the physical shape and movement of the adult human. The rigid non-stick shovelhead flows into an elegant lightweight aluminium handle coated in a thermo-isolate material. The handle's ergonomic design provides considerable relief to the spine and wrists, since there is a better grip when shovelling, with less bending, while there is better balance when tossing or carrying snow.

## Za okolje občutljiva kinetična steklena fasada Homo Lumens MMVII

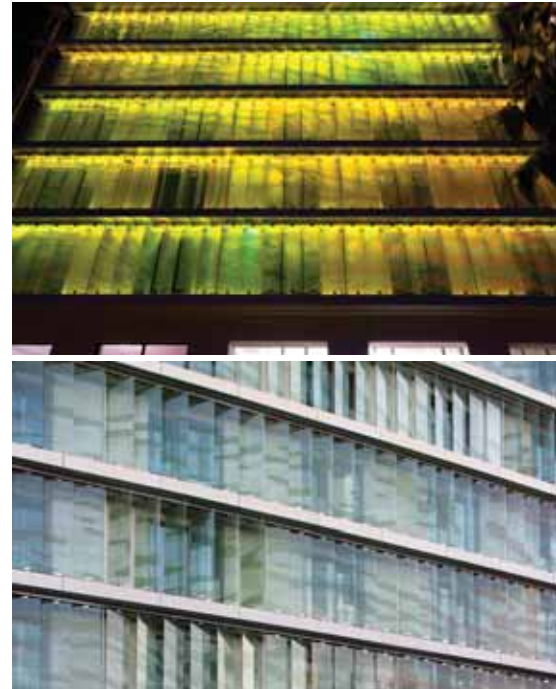
<b>Oblikovanje</b>	<b>Szövetség 39,</b> Budimpešta, Madžarska
<b>Soavtorji</b>	<b>Nextlab</b>
<b>Proizvajalec</b>	<b>Rakosy Glass Kft.,</b> Budimpešta, Madžarska
<b>Naročnik</b>	<b>Duna Resort Kft.,</b> Budimpešta, Madžarska 2006



Za okolje občutljiva kinetična steklena fasada je nastala za hotel v Budimpešti. Fasada se odziva na zunanje razmere (vreme, svetlobo in veter). Sestavljena je iz unikatnih, ročno okrašenih steklenih plošč. Poseben računalniški program hotelskim gostom omogoča ročno nastavitvev plošč.

## Homo Lumens MMVII Environment-Responsive Kinetic Glass Façade

<b>Design</b>	<b>Szövetség 39,</b> Budapest, Hungary
<b>Co-authors</b>	<b>Nextlab</b>
<b>Producer</b>	<b>Rakosy Glass Kft.,</b> Budapest, Hungary
<b>Client</b>	<b>Duna Resort Kft.,</b> Budapest, Hungary 2006



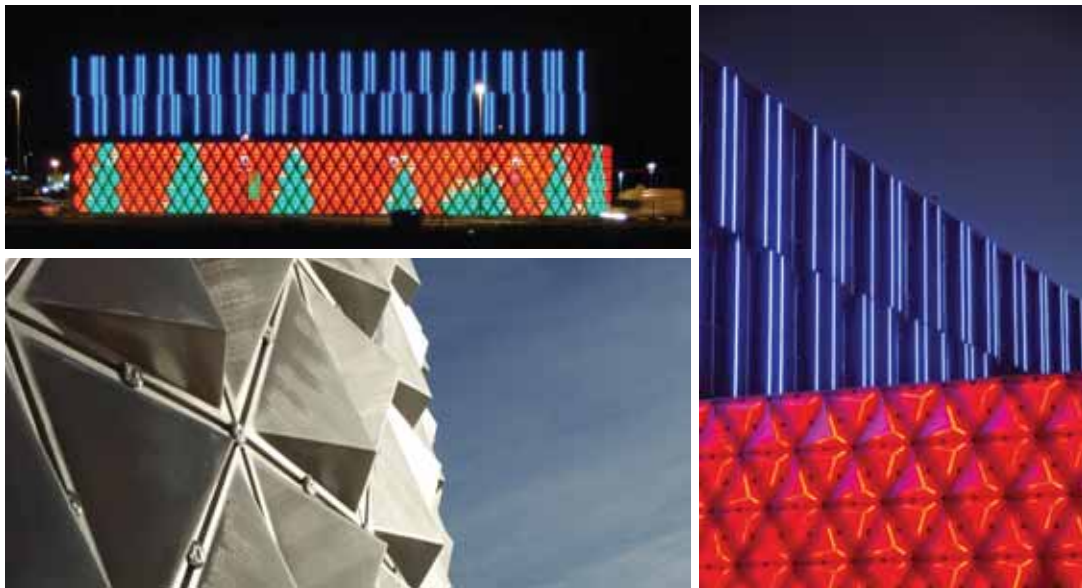
This environment-responsive kinetic glass façade was created for a hotel in Budapest. Interacting constantly with the outside environment (weather, light and wind), the façade is composed of unique hand-decorated glass panels. It operates through a special software that makes it possible for hotel guests to adjust the panels manually.

## Svetleča fasada Safir

<b>Oblikovanje</b>	<b>Krajcar arhitekti,</b> Ljubljana, Slovenija
<b>Soavtorja</b>	<b>David Lozej, Gregor Šoper</b>
<b>Proizvajalci prizm</b>	<b>Svea Lesna Litija, d. d.,</b> Breg pri Litiji, Slovenija
<b>LED-osvetlitev</b>	<b>KSL Studio, d. o. o.,</b> Ljubljana, Slovenija
<b>Naročnik</b>	<b>B.G.S. gostinstvo in turizem,</b> <b>d. o. o.,</b> Sežana, Slovenija 2007

## Safir Lighting Façade

<b>Design</b>	<b>Krajcar arhitekti,</b> Ljubljana, Slovenia
<b>Co-authors</b>	<b>David Lozej, Gregor Šoper</b>
<b>Producer prism</b>	<b>Svea Lesna Litija, d. d.,</b> Breg pri Litiji, Slovenia
<b>LED- lighting</b>	<b>KSL Studio, d. o. o.,</b> Ljubljana, Slovenia
<b>Client</b>	<b>B.G.S. gostinstvo in turizem,</b> <b>d. o. o.,</b> Sežana, Slovenia 2007



Fasadna obloga igralnice je oblikovana kot abstraktna tekstura. Sestavljena je iz geometričnih svetlobnih prizem, ki podnevi, odvisno od časa in vremena, odsevajo dnevno svetlobo, ponoči pa razpršijo dinamične učinke sistema LED-osvetlitve. Trikotne prizme so izdelane s tehnologijo vakuumskega oblikovanja polikarbonatnih vlečenih plošč. LED-osvetlitev posamezne prizme v celotnem sistemu funkcioniira kot piksel, zato celotna fasada učinkuje kot LED-zaslon velikih dimenzij (90 x 6 m).

This casino façade is designed as an abstract texture. It is composed of geometric prisms of light, which during the day reflect the daylight (depending on the time of day and the weather), while at night they display the dynamic effects of an LED lighting system. The triangular prisms are made of vacuum-shaped deep-drawn polycarbonate tiles. An individual prism's LED lighting works as a pixel in the entire system; thus the whole façade has the effect of an LED screen of enormous dimensions (90 x 6 m).

## Okovje za steklena vrata in predelne stene Mollis

<b>Oblikovalec</b>	<b>Rok Kuhar,</b> Ljubljana, Slovenija
<b>Proizvajalec, naročnik</b>	<b>Alukomen Oprema, d. d.,</b> Komen, Slovenija 2007

## Mollis Fittings for Glassy Door and Partition Walls

<b>Designer</b>	<b>Rok Kuhar,</b> Ljubljana, Slovenia
<b>Producer, client</b>	<b>Alukomen Oprema, d. d.,</b> Komen, Slovenia 2007



Vratno okovje Mollis je moderno in ergonomsko zasnovan izdelek za steklena vrata in predelne stene. Tehnologija izdelave je novost na svetovnem trgu in omogoča široko paleto površinskih obdelav.

Mollis door fittings are a modern and ergonomically designed product for glass doors and partition walls. The production technology, which represents an innovation on the global market, allows for a wide range of surface finishings.

**Ulično pohištvo Ensemble**

<b>Oblikovalec</b>	<b>Beek Design bvba,</b> Maasmechelen, Belgija
<b>Proizvajalec</b>	<b>Wolters NV,</b> Zelem, Belgija 2006

**Ensemble Street Furniture**

<b>Designer</b>	<b>Beek Design bvba,</b> Maasmechelen, Belgium
<b>Producer</b>	<b>Wolters NV,</b> Zelem, Belgium 2006



Trpežno in izredno funkcionalno ulično pohištvo uporabnikom ponuja javni kotichek, kjer lahko udobno sedijo in kramljajo. Po dve ali tri klopi so povezane pod nenavadnim kotom in pritrjene k tlom s širokimi kovinskimi elementi. Privlačna ureditev spodbuja ljudi k vzpostavljanju stikov ter ustvarja prijetno vzdušje za neformalna srečanja in druženje osamljenih posameznikov.

This durable and highly functional street furniture aims to satisfy people's need for a place in the public space where they can sit together comfortably and chat in informal groups. Sets of two or three benches are joined on the ground at unusual angles by bold strips of metal. This clever arrangement encourages people to interact with each other and creates a friendly atmosphere for informal encounters and the inclusion of lone individuals.

## Tirna vzpenjača na Ljubljanski grad

<b>Oblikovanje</b>	<b>Miha Kerin, Majda Kregar,</b> Ambient, d. o. o., Ljubljana, Slovenija
<b>Soavtorji</b>	<b>Smiljan Buzeti, Brane Kregar,</b> <b>Irena Predalič, Martin Ravnikar</b>
<b>Proizvajalec</b>	<b>Garaventa AG s partnerji,</b> Goldau, Švica
<b>Naročnik</b>	<b>Mestna občina Ljubljana,</b> Ljubljana, Slovenija 2006



Ravna proga tirne vzpenjače na Ljubljanski grad leži na optično reducirani konstrukciji, oprti na posebne oblikovane, neopazne stebre. Konzolna panoramska kabina ima velika stekla, prosojno talno rešetko in lamelno stekleno streho, ki se odpira in omogoča poljubno intenzivno prezračevanje. V potniški kabini je le komandna plošča, ki se, če je kabina uporabljena kot dvigalo brez spremeljvalca, ugrezne v nosilni stebel, drugi elektro-strojni elementi so vgrajeni v podvozje. Obvezne stopnice za reševanje vzdolž celotne proge so nadomeščene s preprostim vzdrževalno-reševalnim vozilom. Tla kabine so v ravnini z vstopno in izstopno ploščadjo, kar omogoča preprost dostop za otroške in invalidske vozičke. Prehodna kabina, ki sprejme triintriideset oseb, omogoča hkratno vstopanje in izstopanje potnikov.

## Funicular Railway to Ljubljana Castle

<b>Design</b>	<b>Miha Kerin, Majda Kregar,</b> Ambient, d. o. o., Ljubljana, Slovenia
<b>Co-authors</b>	<b>Smiljan Buzeti, Brane Kregar,</b> <b>Irena Predalič, Martin Ravnikar</b>
<b>Producer</b>	<b>Garaventa AG with partners,</b> Goldau, Switzerland
<b>Client</b>	<b>The City of Ljubljana,</b> Ljubljana, Slovenia 2006



The straight track of the funicular railway to Ljubljana Castle rests on an optically minimized construction supported on specially designed discreet pillars. The console panoramic cabin has large glass panels, a transparent grate, and a laminated glass roof that opens to allow for the desired degree of ventilation. The only thing in the passenger car is a controls panel that sinks into a support pillar when the cabin is used as "an elevator" without a conductor; the other electro-mechanical elements are built into the chassis. The obligatory emergency steps along the whole track are replaced by a simple maintenance and rescue vehicle. The cabins' floors are level with the entering platform, allowing for easy access for children and wheelchairs. The waiting cabin, with a capacity for thirty-three passengers, makes it possible for people to enter and exit the car at the same time.

## Mestni atraktor Migetalkar

<b>Oblikovalka</b>	<b>Dominika Batista,</b> Ljubljana, Slovenija
<b>Proizvajalec</b>	<b>Nada portal, d. o. o.,</b> Kamnik, Slovenija
<b>Naročnik</b>	<b>Zavod BIG,</b> Ljubljana, Slovenija 2006



Migetalkar je večnamenski kos ulične opreme, ki je nastal za mestno prebivalstvo. Lahko je oder, kiosk ali informacijska točka. Sestavljen je iz podstavka in jeklenega ohišja s petnajstimi premičnimi krili ali "migetalkami" iz aluminija in stekla. Krila, ki so namenjena tiskanim vsebinam, se odpirajo pod kotom 180 stopinj. Zaradi svoje dvojne pojavnosti – v "mirujočem" ali "migetajočem" stanju – ima objekt spremenljivo zmogljivost, namembnost, uporabnost in obliko. Migetalkar je lahko razstavišče, sejemski prostor, informacijska/distribucijska točka, javni bralni kotiček, prodajalna prigrizkov in osvežilnih pijač, prireditveni oder ali mestna senčnica.

## Twinkler Urban Attractor

<b>Designer</b>	<b>Dominika Batista,</b> Ljubljana, Slovenia
<b>Producer</b>	<b>Nada portal, d. o. o.,</b> Kamnik, Slovenia
<b>Client</b>	<b>Zavod BIG,</b> Ljubljana, Slovenia 2006



Twinkler is a multi-functional street object constructed for an urban population; it can be a stage, a kiosk or an information point. It is composed of a pedestal and a steel cage equipped with fifteen movable wings, or "twinklers", made of aluminium and glass. These wings are designed to hold printed information and open out to an angle of 180°. With its dual appearance – "at rest" or "twinkling" – the structure can change its capacity, function, use and shape. Twinkler can be an exhibition unit, a trade-fair space, an information and distribution point, a public reading room, a place for refreshments, an event stage or an urban summerhouse.

**Modul za sejne sobe****Conference Room Module**

<b>Oblikovanje, proizvajalec</b>	<b>Legrand SNC,</b> Limoges, Francija 2008
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<b>Design, producer</b>	<b>Legrand SNC,</b> Limoges, France 2008
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Modul omogoča priključitev do osmih naprav na elektriko in omrežno povezavo računalnikov, ki imajo zunanjo ali vgrajeno mrežno kartico Wi-Fi, brez uporabe povezave z vtičnico RJ45. Omogoča tudi varovanje prenosa podatkov z dvojnimi šifriranjem WPA in hitrost prenosa podatkov do 54 Mbit/s hkrati na vsaki frekvenci. Zaradi praktičnosti, preproste uporabe in dovršene oblike je primeren za sejne sobe.

This module provides electrical outlets for up to eight devices as well as connection to the Internet for computers equipped with an external or internal Wi-Fi card without using an RJ45 interface. It also offers the security of data transfer via WPA double encryption and a data-transfer speed of up to 54 Mbit/s simultaneously on every frequency. Its practicality, ease of use and exquisite design make this module ideal for conference rooms.

## Usmerjevalnik Iskratel Prospero632+

<b>Oblikovanje</b>	<b>Asobi, d. o. o.,</b> Ljubljana, Slovenia
<b>Proizvajalec, naročnik</b>	<b>Iskratel, d. o. o.,</b> Kranj, Slovenija 2007

## Iskratel Prospero632+ Home Gateway

<b>Design</b>	<b>Asobi, d. o. o.,</b> Ljubljana, Slovenia
<b>Producer, client</b>	<b>Iskratel, d. o. o.,</b> Kranj, Slovenia 2007



Usmerjevalnik Iskratel Prospero632+ je modularen izdelek, ki ga odlikuje minimalistična osnovna oblika. Sestavljen je iz dveh enako velikih modulov. HGW-modul združuje najnovejša dognanja na področju CPE-opreme, LTU-enota pa je namenjena predvsem priklopu optične povezave. Poleg tega je pri izdelku uspešno rešen tudi problem upravljanja kablov. Zasnova izdelka omogoča preprosto uporabo in različne načine postavitve ali montaže, tako na mizi kot na steni.

The Iskratel Prospero632+ Home Gateway is a modular product with a distinctive minimalist basic form. It is composed of two equal-size modules. The HGW module brings together the newest achievements in computer engineering, while the LTU unit is intended primarily for fibre-optic connections. In addition, the product also provides an effective solution to the problem of managing cables. The design of the product makes it easy to use and allows for different kinds of installation, whether on the desk or on the wall.

## Aparat za vakuumsko terapijo Green Vac Prestige

<b>Oblikovanje</b>	<b>Grafik in fanatik, d. o. o.,</b> Nova Gorica, Slovenija
<b>Soavtor</b>	<b>Pensito, d. o. o.,</b> Koper, Slovenija
<b>Proizvajalec, naročnik</b>	<b>Iskra Medical, d. o. o.,</b> Ljubljana, Slovenija 2007

## Green Vac Prestige Vacuum Therapy Device

<b>Design</b>	<b>Grafik in fanatik, d. o. o.,</b> Nova Gorica, Slovenia
<b>Co-author</b>	<b>Pensito, d. o. o.,</b> Koper, Slovenia
<b>Producer, client</b>	<b>Iskra Medical, d. o. o.,</b> Ljubljana, Slovenia 2007



Aparat za vakuumsko terapijo, ki se uporablja v kozmetiki, je izdelan s tehnologijo ulivanja umetne mase rotomolding, ki v nasprotju s klasičnim ulivanjem ali brizganjem dopušča manjše serije in omogoča bistveno cenejšo izdelavo kalupov. Ohišje je ulito v enem kosu ter oblikovano v prepoznavno in širše uporabno obliko, ki omogoča opremo cele družine aparatov. Upravljanje aparata je preneseno na zaslon, občutljiv za dotik. Green Vac Prestige je oblikovno in funkcionalno praktičen.

This device for vacuum therapy, used in cosmetology, is made with a rotational moulding technology for casting synthetic mass, which unlike classic casting or injection moulding techniques allows for smaller series and significantly less expensive mould production. The casing is cast in one piece and designed in a distinctive and broadly functional shape, which allows it to be used for a whole family of devices. The controls of the device are located on a touch-sensitive screen. Green Vac Prestige is very practical in both design and function.

**Elektronski aparati Care:  
HearPlus 317c, HandleEasy 326,  
HearPlus 318w, HandleEasy 321rc**

<b>Oblikovanje</b>	<b>Ergonomidesign,</b> Bromma, Švedska
<b>Proizvajalec, naročnik</b>	<b>Doro,</b> Lund, Švedska 2007

**Care Electronics:  
HearPlus 317c, HandleEasy 326,  
HearPlus 318w, HandleEasy 321rc**

<b>Designer</b>	<b>Ergonomidesign,</b> Bromma, Sweden
<b>Producer, client</b>	<b>Doro,</b> Lund, Sweden 2007



Serija elektronskih aparatov za starejše občane Care – HearPlus 317c (žični telefon), HandleEasy 326 (prenosni telefon), HearPlus 318w (brežžični telefon DECT) in HandleEasy 321rc (televizijski daljinec) – je dober primer vključitvenega modela oblikovanja za ljudi s posebnimi potrebami. Ciljna skupina s težavo sliši in uporablja standardne izdelke na tržišču. Zelo preprosto oblikovanje ustvarja jasen izraz in močno prepoznavnost.

The Care series of electronic devices for senior citizens – HearPlus 317c (corded phone), HandleEasy 326 (mobile phone), HearPlus 318w (DECT phone), HandleEasy 321rc (TV remote controller) – presents a good example of inclusive design aimed at people with special needs. The target group is known to have difficulties hearing and handling the standard products on the market. The extremely simple design is intended to create a clear expression with a strong identity.

## Smuči Speedwave

<b>Oblikovanje</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenija
<b>V sodelovanju</b>	<b>z razvojnim oddelkom Elana</b>
<b>Proizvajalec, naročnik</b>	<b>Elan, d. o. o.,</b> Begunje na Gorenjskem, Slovenija 2007

## Speedwave Skis

<b>Design</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenia
<b>In collaboration</b>	<b>with the Elan development department</b>
<b>Producer, client</b>	<b>Elan, d. o. o.,</b> Begunje na Gorenjskem, Slovenia 2007



Serija smuči Speedwave je namenjena vrhunskim smučarjem za smučanje na utrjenih progah. Smuči omogočajo hitro in stabilno smučanje tako pri kratkih kot pri dolgih zavojih. Zaradi revolucionarne tehnologije WaveFlex in nove obloge Isometric so smuči mehko upogibne in torzijsko zelo stabilne, zato imajo tudi odličen oprijem robnikov in omogočajo natančnost zavojev pri vseh hitrostih.

The Speedwave series of skis is designed for expert skiers for skiing on tamped-down ski runs. The skis enable fast and stable skiing during both short and long turns. Because of the revolutionary WaveFlex technology and the new Isometric coating, the skis bend slightly and have good torsional stability; for this reason they also have excellent edge grip and make precise turning possible at all speeds.

## Smuči Race

<b>Oblikovanje</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenija
<b>V sodelovanju</b>	<b>z razvojnim oddelkom Elana</b>
<b>Proizvajalec, naročnik</b>	<b>Elan, d. o. o.,</b> Begunje na Gorenjskem, Slovenija 2008

## Race Skis

<b>Design</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenia
<b>In collaboration</b>	<b>with the Elan development department</b>
<b>Producer, client</b>	<b>Elan, d. o. o.,</b> Begunje na Gorenjskem, Slovenia 2008



Modeli iz serije smuči Race temeljijo na patentirani Elanovi tehnologiji WaveFlex. Zmagovalno kombinacijo sestavljata mehkejši upogib in torzijska stabilnost, ki omogoča več dinamičnega in stabilnega hitrega karvinga. Sistem Race vsebuje tudi nov sistem vezi, ki je pritrjen v samo sredico smuči, kar zagotavlja brezhiben nadzor na robnikih in zelo dobro odzivnost smuči.

The models in the Race series of skis are based on Elan's patented WaveFlex technology. A softer pliability and torsional stability make a winning combination that allows for greater dynamic and stable carving. The Race series also includes a new system of bindings, which are attached at the very centre of the skis to provide flawless edge control and excellent ski response.

## Smuči Touring

<b>Oblikovanje</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenija
<b>V sodelovanju</b>	<b>z razvojnim oddelkom Elana</b>
<b>Proizvajalec, naročnik</b>	<b>Elan, d. o. o.,</b> Begunje na Gorenjskem, Slovenija 2008

## Touring Skis

<b>Design</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenia
<b>In collaboration</b>	<b>with the Elan development department</b>
<b>Producer, client</b>	<b>Elan, d. o. o.,</b> Begunje na Gorenjskem, Slovenia 2008



Sistem turnih smuči je bil razvit za zahtevne rekreativne in vrhunske turne smučarje. Smuči imajo leseno sredico Nomex v obliki satovja, umeščeno v srednji del in od konice do repa smuči kombinirano z leseno sredico, kar omogoča optimalne turne užitke. Izjemno lahka in trdna konstrukcija iz steklenih vlaken omogoča boljšo vodljivost smuči. Nov, preprostejši način pripenjanja s sistemom "EZ clip skin" pa omogoča pripravo smučk brez napora. Konstrukcija nekaterih modelov je sestavljena iz okolju prijaznih materialov.

This system of touring skis was developed for advanced intermediate and expert touring skiers. The skis have a wooden Nomex core in the form of a honeycomb, which is set in the middle section and, from the tip to the tail of the ski, is combined with a wooden core, ensuring optimal touring pleasure. The extremely light and solid fibre-glass construction provides greater ski control. The new and simpler "EZ clip skin" fastening system, meanwhile, makes ski preparation effortless. With certain models the construction uses environment-friendly materials.

## Smuči za turno smuko Scott Stunt in Crusade Venturi

<b>Oblikovanje</b>	<b>Primož Černe,</b> Radovljica, Slovenija & <b>Scott wintersport department</b>
<b>Proizvajalec, naročnik</b>	<b>Scott Sports SA,</b> Givisiez, Švica 2007

## Scott Stunt and Crusade Venturi Freeride Backcountry Skis

<b>Design</b>	<b>Primož Černe,</b> Radovljica, Slovenia & <b>Scott wintersport department</b>
<b>Producer, client</b>	<b>Scott Sports SA,</b> Givisiez, Switzerland 2007



Smuči za turno smuko Stunt in Crusade so namenjene izkušenim turnim smučarjem, ki si želijo smučati za vse terene in razmere. Tehnologija Venturi razbremenjuje konice smučí in povečuje drsno hitrost smučí na snegu, pri čemer omogoča boljši nadzor nad smučmi v globokem in zbitem snegu pri vseh hitrostih. Model Crusade je širok, kratko stransko prirezan, kar skupaj s tehnologijo Venturi omogoča neovirano smučanje na utrjenih smučiščih, v globokem suhem snegu in zunaj smučišč.

The Stunt and Crusade freeride skis are designed for expert backcountry skiers who seek all-terrain performance in all conditions. Venturi technology reduces the pressure on the ski tip and increases the flow velocity of the snow on ski base, allowing for better control in deep and tracked snow at all speeds. The Crusade model is wide with a short side cut, which, coupled with Venturi technology, allows the ski to perform well on groomed slopes, in deep powder and off-piste.

## Tekmovalni čevlji za tek na smučeh Alpina Racing Elite CS in CL

<b>Oblikovalec</b>	<b>Jure Miklavc,</b> Škofja Loka, Slovenija
<b>Konstrukcija</b>	<b>Robert Križnar, Alpina, d. d.,</b> Žiri, Slovenija
<b>Produktna grafika</b>	<b>Kabinet 01,</b> Ljubljana, Slovenija
<b>Proizvajalec, naročnik</b>	<b>Alpina, d. d.,</b> Žiri, Slovenija 2008

## Alpina Racing Elite CS in CL Cross-Country Ski Boots

<b>Designer</b>	<b>Jure Miklavc,</b> Škofja Loka, Slovenia
<b>Construction</b>	<b>Robert Križnar, Alpina, d. d.,</b> Žiri, Slovenia
<b>Product design</b>	<b>Kabinet 01,</b> Ljubljana, Slovenia
<b>Producer, client</b>	<b>Alpina, d. d.,</b> Žiri, Slovenia 2008



Elite CS in CL sta Alpinina najbolj inovativna in tehnološko dognana izdelka. Namenjena sta tekmovalcem in zahtevnim rekreativcem za klasično in drsalno tehniko teka na smučeh. Čevlji so zasnovani tako, da kar najbolje prenašajo silo noge na smučko – s čim manjšo izgubo energije. Odlikujejo jih ergonomski volumen, ustrezen fleks, odlična torzijska stabilnost, preprosto obuvanje in sezuvanje, inovativen sistem zavezovanja in lahkost. Konstrukcija čevlja je zgrajena iz stopala navzven in je sestavljena iz različnih tehničnih materialov z odličnimi karakteristikami (npr. mehki notranji materiali za odličen oprijem, karbonski kompozit za torzijsko stabilnost, jermeni in vezalke za dobro fiksiranje noge).

The Elite CS and CL boots are Alpina's most innovative and technologically advanced product. They are intended for competition-level and advanced intermediate cross-country skiers in both classic and skating technique. The boots are designed in such a way that they provide an optimal transfer of force from the foot to the ski with the least possible energy loss. Their distinguishing features are their ergonomic volume, appropriate flex, excellent torsional stability, easy entry and exit, an innovative lacing system and lightness. The boot is constructed from the foot outwards and is composed of a number of different technical materials with excellent properties, e.g. soft inner materials for excellent fit, a carbon composite for torsional stability, and straps and laces to ensure that the foot is well secured.

## Smučarski čevlji za otroke Alpina Zoom

<b>Oblikovalec</b>	<b>Jure Miklavc,</b> Škofja Loka, Slovenija
<b>Produktna grafika</b>	<b>Kabinet 01,</b> Ljubljana, Slovenija
<b>Proizvajalec, naročnik</b>	<b>Alpina, d.d.,</b> Žiri, Slovenija 2006

## Alpina Zoom Kids Downhill Boots

<b>Designer</b>	<b>Jure Miklavc,</b> Škofja Loka, Slovenia
<b>Product design</b>	<b>Kabinet 01,</b> Ljubljana, Slovenia
<b>Producer, client</b>	<b>Alpina, d.d.,</b> Žiri, Slovenia 2006



Smučarski čevlji Alpina Zoom so namenjeni otrokom za brezskrbno in varno igro na snegu. Inovacije, ki jih združujejo, so podrejene ergonomiji, varnosti in udobju. Preklopni sredinski jezik čevlja omogoča izredno lahko obuvanje in sezuvanje. Notranji volumen je zelo udoben in ergonomsko dognan. Poseben poudarek je namenjen obdelavi pohodne površine, zaradi česar je čevlji bolj varen proti zdrsu. Ker je čevlji funkcionalno premišljeno oblikovan, ga lahko obuže oziroma sezuje otrok sam. Kljub inovativnosti je proizvodno zelo učinkovit in cenovno dostopen.

Alpina Zoom downhill ski boots are designed for children for safe and carefree play in the snow. The boots' innovative features are dictated by ergonomics, safety and comfort. The adjustable middle tongue allows for extremely easy entry and exit. The boot's inner form is very comfortable and fully ergonomic. Special emphasis has been given to the design of the walking surface, which provides the boot with extra protection against slipping. Because these boots are designed with function in mind, children have no trouble handling them on their own. Despite the boot's innovative qualities, it is very efficiently manufactured and reasonably priced.

## Vezi za smučarsko desko Beyondsnow Strap-in

<b>Oblikovalec</b>	<b>Peter Van Riet,</b> Antwerpen, Belgija
<b>Proizvajalec, naročnik</b>	<b>Beyond Products NV,</b> Antwerpen, Belgija 2006

## Beyondsnow Strap-in Snowboard Bindings

<b>Designer</b>	<b>Peter Van Riet,</b> Antwerp, Belgium
<b>Producer, client</b>	<b>Beyond Products NV,</b> Antwerp, Belgium 2006



Vezi za smučarsko desko Beyondsnow Strap-in so nastale v skladu z najvišjimi standardi in so preizkušene v vseh snežnih razmerah. So preproste za uporabo, polno nastavljive in kompatibilne z vsemi vrstami smučarskih čevljev. Ergonomska oblika zagotavlja večje udobje, saj je pritisk porazdeljen po spodnjem delu stopala, v zaprti vezi pa je zgornji del stopala odkrit. Namen vezi Beyondsnow ni samo lažje in dostopnejše, temveč tudi vznemirljivejše deskanje.



The new Strap-in binding from Beyondsnow has been developed and fine-tuned to meet the highest standards; it has been tested in all snow conditions. It combines a number of advantages, including easy and quick entry, full adjustability and compatibility with all types of boots. Greater comfort is ensured by a good ergonomic design that divides the pressure on the foot's lower parts while the closed straps leave the upper part of the foot open. The goal of Beyondsnow is to make snowboarding not only easier and more accessible, but above all, more exciting.

**Kovček za malico 12 A.M.**

<b>Oblikovalec</b>	<b>Gianpietro Toentti,</b> Dimensioni s.a.s., Lodi, Italija
<b>Proizvajalec</b>	<b>Aldo Mistrali s.l.,</b> Tarragona, Španija 2007



Kovček za malico 12 A.M. je narejen iz poltrdega materiala in ima dve zadrgi. Notranjščina je prevlečena z izolirnim materialom. V njem sta žep za podlogo in žep za pribor, ki se zapira z ježki. Dokupiti je mogoče pribor iz nerjavečega jekla in termovko za pijačo. Priročni, prenosni in privlačni kovček za malico 12 A.M. je prava rešitev za nove zahteve današnjega vsakdanjika.

**12 A.M. Lunch Case**

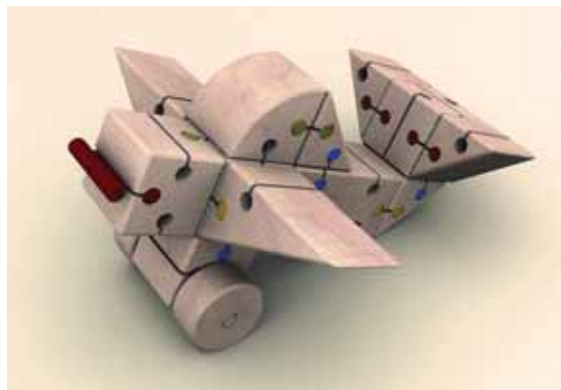
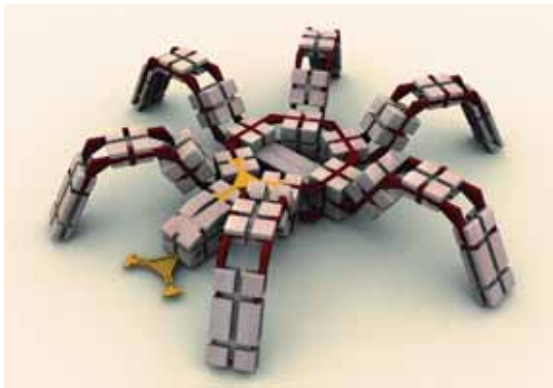
<b>Designer</b>	<b>Gianpietro Toentti,</b> Dimensioni s.a.s., Lodi, Italy
<b>Producer</b>	<b>Aldo Mistrali s.l.,</b> Tarragona, Spain 2007



The 12 A.M. Lunch Case is made from a semi-rigid material with two zippers. The interior is lined with an insulating material and includes a pocket for a placemat and a Velcro-fastened pouch for cutlery. The stainless steel cutlery and insulated drink flask are available as extras. The 12 A.M. Lunch Case is the ideal response to the new demands of today's daily routine. It is convenient, portable and stylish.

## Kompleti za sestavo lesenih igrač

<b>Oblikovalci</b>	<b>Tibor Uhrín, Josef Kurila, Peter Juščak,</b> Slovaška
<b>Proizvajalec</b>	<b>IDS s.r.o., Veva product,</b> Huncovce, Slovaška 2007



Komplete za sestavo lesenih igrač sestavljajo preprosti elementi, ki spodbujajo finomotorične spretnosti, tehnično razmišljanje in miselne procese otrok od tretjega leta naprej. Gre za ponovno obuditev proizvodnje lesenih igrač, ki ne spodbujajo samo otrokovega učenja, temveč tudi razvoj njegovega estetskega dožemanja in odnosa do klasičnega materiala.

## Wooden Construction Kits

<b>Designers</b>	<b>Tibor Uhrín, Josef Kurila, Peter Juščak,</b> Slovakia
<b>Producer</b>	<b>IDS s.r.o., Veva product,</b> Huncovce, Slovakia 2007



These wooden construction kits, made up of simple pieces, cultivate the fine motor skills, technical thinking and mental abilities of children three years of age and older. There has been a return to wooden toy production, which, in addition to its educational benefits, nurtures children's aesthetic development and their attitudes towards this classic material.

**Potovalni manikirni set T Card**

<b>Oblikovanje</b>	<b>Asobi, d. o. o.,</b> Ljubljana, Slovenija
<b>Proizvajalec, naročnik</b>	<b>Richartz GmbH,</b> Solingen-Ohligs, Nemčija 2007

**T Card Travel Manicure Set**

<b>Design</b>	<b>Asobi, d. o. o.,</b> Ljubljana, Slovenia
<b>Producer, client</b>	<b>Richartz GmbH,</b> Solingen-Ohligs, Germany 2007



Manikirni set T Card je shranjen v kompaktnem ohišju in vsebuje sedem uporabnih predmetov: škarjice, pilico, pinceto, pisalo, dva majhna izvijača in zobotrebec. Namenjen je vsakdanji uporabi in potovanjem, pri katerih moramo varčevati s prostorom.

The T Card manicure set comes in a compact case with seven useful instruments: scissors, a nail file, tweezers, a pen, two small screwdrivers and a toothpick. It is intended for everyday use and for trips where space is very limited.

## Embalaža Fonda

<b>Oblikovanje</b>	<b>Lena Balant, Boris Balant, Primož Pislak,</b> Luks Studio, d. o. o., Ljubljana, Slovenija
<b>Proizvajalec, naročnik</b>	<b>Fonda.si, d. o. o.,</b> Portorož, Slovenija 2007



Zdrava hrana Fonda je znamka družinskega podjetja Fonda.si s tradicijo vedenja in znanja o morju. Oblikovalci so skupaj z naročnikom domislili celostno podobo od znaka do oblike transportne embalaže, namenjene prodaji prek spleta in dostavi na dom.

## Fonda Packaging

<b>Design</b>	<b>Lena Balant, Boris Balant, Primož Pislak,</b> Luks Studio, d. o. o., Ljubljana, Slovenia
<b>Producer, client</b>	<b>Fonda.si, d. o. o.,</b> Portorož, Slovenia 2007



Fonda Healthy Foods (Zdrava hrana Fonda) is the brand of the family company Fonda.si, which has a long tradition of maritime knowledge and skills. Together with the client, the designers came up with a corporate identity that includes everything from the logo to the form of transport packaging intended for Web-based sales and home delivery.

## Embalaža za kadila Issimbow

<b>Oblikovalec</b>	<b>Shin Matsunaga,</b> Shin Matsunaga Design Inc., Tokio, Japonska
<b>Proizvajalec</b>	<b>Shin Matsunaga Design Inc.,</b> Tokio, Japonska
<b>Naročnik</b>	<b>Issimbow Inc.,</b> Tokio, Japonska 2007



Issimbow je ime nove serije kadila, izdelanega po vzoru kitajskih zeliščnih zdravil, ki so opisana v starodavni japonski zdravilski knjigi Ishinho, ter s pomočjo sodobne znanosti in tehnologije. Te dišave v nas prebujajo shinshinkenbi – zdravje in lepoto telesa in uma. Navdih za embalažo iz visokokakovostnega papirja z magnetnim pokrovom so ustvarjalci našli v tradicionalnih oblikah japonskega kadila, posamezne barve in like pa so črpali iz sodobne umetnosti.

## Packaging for Issimbow Incense

<b>Designer</b>	<b>Shin Matsunaga,</b> Shin Matsunaga Design Inc., Tokyo, Japan
<b>Producer</b>	<b>Shin Matsunaga Design Inc.,</b> Tokyo, Japan
<b>Client</b>	<b>Issimbow Inc.,</b> Tokyo, Japan 2007



Issimbow is the name of a new range of incense developed on the basis of Chinese herbal remedies described in the Ishinho, Japan's ancient medical book, as well as contemporary science and technology. These fragrances invite us to shinshinkenbi – health and beauty in body and mind. The packaging is inspired by traditional shaped incense from Japanese culture, with colours and forms that have been created as contemporary art. It is made of high-quality paper with a magnetic closure for the lid.

## Kolekcija uporabnih predmetov Zajtrk s Plečnikom

<b>Oblikovalka</b>	Ljubica Čehovin, Ljubljana, Slovenija
<b>Proizvajalci</b>	TKBM, d. o. o., Eti Svit, d. o. o., Steklarna Rogaška, d. d., Steklarska nova Rogaška Slatina, d. o. o., 3K Elegance, d. o. o., Slovenija
<b>Naročnik</b>	Mojca Mihailovič Škrinjar, s. p., Ljubljana, Slovenija 2007

## Breakfast with Plečnik Gift Collection

<b>Designer</b>	Ljubica Čehovin, Ljubljana, Slovenia
<b>Producer</b>	TKBM, d. o. o., Eti Svit, d. o. o., Steklarna Rogaška, d. d., Steklarska nova Rogaška Slatina, d. o. o., 3K Elegance, d. o. o., Slovenia
<b>Client</b>	Mojca Mihailovič Škrinjar, s. p., Ljubljana, Slovenia 2007



Kolekcijo daril in spominkov so navdihnile Plečnikove risbe za ljubljansko tržnico. Izbor predmetov, motivi in oblikovanje so med seboj povezani v celovito zgodbo, hommage Jožetu Plečniku, arhitektu, ki je s svojimi deli pomembno zaznamoval Ljubljano. Nov, drugačen pristop k tematiki spominkov pomeni svojevrsten način predstavitve mesta. Kompleksno zasnovano grafično oblikovanje omogoča aplikacije za različne priložnosti. Predmeti so individualni, vendar imajo skupno vizualno identiteto in so tako prepoznavni kot del celote. Sistem omogoča tako aplikacije na nizkocenovne spominke kot tudi na bolj luksuzne predmete za zahtevna protokolarna darila.

This collection of gifts and souvenirs was inspired by Plečnik's drawings for the Ljubljana Market. The selection of objects, the motifs and the design are all joined together in a single whole: an homage to Jože Plečnik, the architect whose works have left a major imprint on the look of Ljubljana. The collection's unique way of presenting the city represents a new and different approach to souvenir items. The complex nature of the graphic design makes it applicable for a number of different uses. The objects can stand alone, but their common visual identity makes them recognizable as parts of a whole collection. The design system allows for a variety of uses, from low-priced souvenirs to more luxurious items for the stricter requirements of official gift presentations.

**Sončne ure Sončno leto**

<b>Oblikovalca</b>	<b>Katjuša Kranjc, Rok Kuhar,</b> Ljubljana, Slovenija
<b>Proizvajalec</b>	<b>Raketa, d. o. o.,</b> Ljubljana, Slovenija
<b>Naročnik</b>	<b>Telekom Slovenije, d. d.,</b> Ljubljana, Slovenija 2007

**Sunny Year Sundials**

<b>Designers</b>	<b>Katjuša Kranjc, Rok Kuhar,</b> Ljubljana, Slovenia
<b>Producer</b>	<b>Raketa, d. o. o.,</b> Ljubljana, Slovenia
<b>Client</b>	<b>Telekom Slovenije, d. d.,</b> Ljubljana, Slovenia 2007



Linija sončnih ur je bila razvita kot del projekta daril za Telekom Slovenije. Njen namen je bil poskus uvedbe modernih materialov in oblik na področju, ki je polno poetike ter čarobnosti igre časa, svetlobe in sence.



This line of sundials was developed for Telekom Slovenije as part of a gift project. The project represents an attempt to introduce contemporary materials and forms in an area filled with the poetry and magic of the play of time, light, and sunshine.

## Nagrada The Cup

<b>Oblikovanje</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenija
<b>Proizvajalec</b>	<b>RPS, d. o. o.,</b> Ljubljana, Slovenija
<b>Naročnik</b>	<b>FestFest, d. o. o.,</b> Ljubljana, Slovenija 2007



The Cup je globalna oglaševalska nagrada, ki jo podeljujejo najboljšim oglaševalskim stvaritvam izbranih na štirih regionalnih oglaševalskih festivalih. V globalni konkurenci pomeni "nagrado vseh nagrad". Vsebinsko tako ni pomembno le to, kdo je nagrado dobil, temveč tudi to, v kakšni konkurenci je bila zmaga dosežena. Zato na pokalu ni napisano samo ime avtorja zmagovalnega dela, temveč so navedena imena avtorjev vseh del, ki so se potegovala za nagrado. Novembra 2007 so v španski Valencii podelili 37 pokalov v posameznih kategorijah in en veliki pokal za skupno zmago.

## The Cup Award

<b>Design</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenia
<b>Producer</b>	<b>RPS, d. o. o.,</b> Ljubljana, Slovenia
<b>Client</b>	<b>FestFest, d. o. o.,</b> Ljubljana, Slovenia 2007



The Cup is an international advertising award presented to the best works of advertising chosen at four regional advertising festivals. In the global competition it represents "the prize of prizes". In terms of content, then, what is important is not only who won the award, but also the nature of the competition in which it was won. In November 2007, in Valencia, Spain, thirty-seven Cups were presented in individual categories along with one big Cup for the overall winner.





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Vidna sporočila  
Visual Communications

## Celostna grafična podoba izdelčne družine piva Union

Oblikovanje	Gigodesign, d. o. o., Ljubljana, Slovenija
Tisk	Mond Grafika, d. o. o., Ball Europe, Rexam, Can Pack, Cetis, d. d.
Naročnik	Pivovarna Union, d. d., Ljubljana, Slovenija 2007

## Union Beer Product Family Visual Identity

Design	Gigodesign, d. o. o., Ljubljana, Slovenia
Print	Mond Grafika, d. o. o, Ball Europe, Rexam, Can Pack, Cetis, d. d.
Client	Pivovarna Union, d. d., Ljubljana, Slovenia 2007



Prenova celostne grafične podobe Pivovarne Union izhaja iz podobe njenega najbolj prepoznavnega izdelka – piva Union. Preoblikovanje podobe piva z dolgoletno in močno vizualno tradicijo je osnova za izpeljavo konsistentne vidne podobe korporacije.

The renovation of the corporate visual identity for the Union Brewery derives from the image of its most recognizable product, Union beer. The transformation of the image of a beer with a long and powerful visual tradition provided a basis for providing the company with a consistent visual image.

## Celostna grafična podoba piva Laško

<b>Oblikovanje</b>	<b>Lena Balant, Boris Balant, Primož Pislak,</b> Luks Studio, d. o. o., Ljubljana, Slovenija
<b>Naročnik</b>	<b>Pivovarna Laško, d. d.,</b> Laško, Slovenija 2008

## Laško Beer Corporate Visual Identity

<b>Design</b>	<b>Lena Balant, Boris Balant, Primož Pislak,</b> Luks Studio, d. o. o., Ljubljana, Slovenia
<b>Client</b>	<b>Pivovarna Laško, d. d.,</b> Laško, Slovenia 2008



Prepoznavnost, konkurenčnost in prodornost so narekovale oblikovanje sodobnega sistema znamčenja, v katerem ima Laško status strateške znamke pivovarstva. Gre za monolitno podobo, v katero so uvrščene vse vrste piva. Identiteta znamke je zahtevala osvežitev znaka, redefinicijo barvnega sistema in družine pisav, definicijo pojavnosti, popolno oblikovanje vseh izdelkov Laško (štiri vrste piva), njihove embalaže (steklenica – 0,5 in 0,33 l, pločevinka – 0,33 l, sodček – 5 l), nosilne in transportne embalaže ter označbe prodajnih mest. Posebne oblikovalske pozornosti je bila deležna novost – prozorna etiketa za 0,33-litrške steklenice z dolgim vratom.

The Laško Brewery's recognizability, competitiveness, and the need to penetrate new markets dictated the construction of a contemporary system of branding in which Laško has the status of a strategic brand. This is a monolithic image in which all varieties of beer are included. The brand identity required the modernisation of the logo, a redefining of the colour system and font families, a well-defined appearance, the total design of all Laško products (four varieties of beer), their packaging (0.5 l and 0.33 l bottles, the 0.33 l can, the 5 l keg), carrying and transport cases and signs for places of sale. Special attention was given to the design of a new transparent label for the 0.33 l long-necked bottle.

## Celostna grafična podoba Tuš Telekom

<b>Oblikovanje</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenija
<b>Naročnik</b>	<b>Tuš Telekom, d. d.,</b> Ljubljana, Slovenija 2007

## Tuš Telekom Corporate Visual Identity

<b>Design</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenia
<b>Client</b>	<b>Tuš Telekom, d. d.,</b> Ljubljana, Slovenia 2007



Celostna podoba vključuje elemente opreme poglavitnih enot, ki se prilagajajo posameznim lokacijam. Z rešitvijo celostne podobe je Tuš Telekom za opremo prodajnih mest pridobil sistem grafičnih in 3D označevalnih ter promocijskih elementov. Celostna podoba ustreza dinamičnemu razvoju infrastrukture Tuš Telekom.

The corporate visual identity includes elements for furnishing the company's main units that can be adapted to individual locations. The visual identity solution provided Tuš Telekom with a system of graphic and 3-D labelling and promotional elements for furnishing its sales locations. The visual identity seeks to respond to the dynamic growth of Tuš Telekom's infrastructure.

## Celostna grafična podoba prodajne razstave knjig Frankfurt po Frankfurtu

Oblikovalec	Radovan Jenko, Ljubljana, Slovenija
Naročnik	Mladinska knjiga Trgovina, d. d., Ljubljana, Slovenija 2007

## Frankfurt after Frankfurt Booksellers' Exhibition Corporate Visual Identity

Designer	Radovan Jenko, Ljubljana, Slovenia
Client	Mladinska knjiga Trgovina, d. d., Ljubljana, Slovenia 2007



Vizualno izhodišče celostne grafične podobe Frankfurt po Frankfurtu so področja, ki jih naročnik pokriva na prodajni razstavi tujih knjig, to so naravoslovne vede, umetnost in arhitektura, tehnika itn. Kljub klasični risbi je z uporabo "pixel looka" in svetle, močne barve dosežen svež, moderen videz. K zapornljivosti podobe prispeva tudi motivno prepletanje knjig s prizori iz vsakdanjega življenja.

The visual starting point for the corporate identity of the Frankfurt after Frankfurt book fair for foreign books are the fields the book fair covers: the natural sciences, art and architecture, technology, etc. Despite using classic illustration, the visual identity achieves a fresh, modern appearance thanks to its "pixel look" and strong vivid colours. The memorability of the image is also enhanced by the leitmotif of mixing books with everyday life.

## Celostna podoba Luks Studia

<b>Oblikovanje</b>	<b>Lena Balant, Boris Balant,</b> Luks Studio, d. o. o., Ljubljana, Slovenija
<b>Tisk</b>	<b>Tiskarna Edvard Aleš, s. p.,</b> Ljubljana, Slovenija
<b>Naročnik</b>	<b>Luks Studio, d. o. o.,</b> Ljubljana, Slovenija 2007

## Luks Studio Corporate Identity

<b>Design</b>	<b>Lena Balant, Boris Balant,</b> Luks Studio, d. o. o., Ljubljana, Slovenia
<b>Print</b>	<b>Tiskarna Edvard Aleš, s. p.,</b> Ljubljana, Slovenia
<b>Client</b>	<b>Luks Studio, d. o. o.,</b> Ljubljana, Slovenia 2007

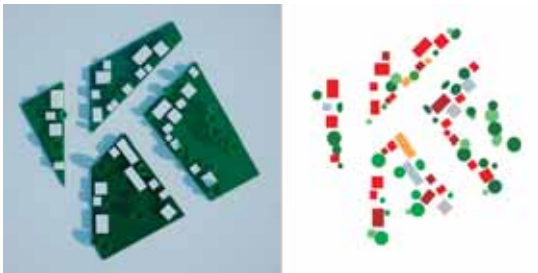


Luks Studio je v slovenskem prostoru znan in priznan laboratorij vizualne izraznosti s poudarkom na informacijski grafiki, znamčenju in celostni identiteti, zlasti slovenskih podjetij. Celostna podoba studia temelji na opaznem, aplikativnem znaku, sestavljenem iz simbola treh zajcev in logotipa Luks Studio. Simbol se naslanja na poganski svet, lunarno žival, ki zaznamuje ponovno rojstvo, preporod, vstajenje in luč v temi. O logotipu največ povedo besede Williama Drenttla, predsednika žirije 3. bienala vidnih sporočil Slovenije, ob podelitvi priznanja za najboljši set dopisnih tiskovin: "Izjemna uporaba tipografije z bistro interpretacijo znaka plus (+) namesto črke T." In še: "Gre za igriv, otipljiv in subtilen znak ..."

In Slovenia, Luks Studio is a known and recognized laboratory of visual expression with an emphasis on information graphics, branding and the development of corporate visual identities, especially for Slovene companies. The studio's corporate identity is based on a distinctive, applicative sign composed of a symbol of three rabbits and the Luks Studio logo. The symbol alludes to the pagan world with a lunar animal that symbolizes rebirth, renewal, resurrection and light in the darkness. The logo is best described by the words of William Drenttel, the president of the jury of the 3rd Slovene Biennial of Visual Communications, on presenting the award for the best set of stationery: "Outstanding use of typography; clever interpretation of the plus sign ('+') in place of the letter 'T' – this is a playful, tactile and subtle mark ..."

## Celostna grafična podoba mesta Kutine

<b>Oblikovalec</b>	<b>Boris Ljubičić,</b> Studio International, Zagreb, Hrvaška
<b>Tisk</b>	<b>Svebor,</b> Zagreb, Hrvaška
<b>Naročnik</b>	<b>Mesto Kutina,</b> Kutina, Hrvaška 2007



Logo severnhrvaškega mesta Kutine ponazarja tri mestne ulice, ki se stikajo v obliki črke K, s katero se začinja ime mesta. To črko K sestavljajo ulice, parki, hiše in drevesa. Tridimenzionalne in dvodimenzionalne zelene oblike tvorijo privlačno podobo malega mesta.

## Visual Identity for the Town of Kutina

<b>Designer</b>	<b>Boris Ljubičić,</b> Studio International, Zagreb, Croatia
<b>Print</b>	<b>Svebor,</b> Zagreb, Croatia
<b>Client</b>	<b>Town of Kutina,</b> Kutina, Croatia 2007



The logo for the town of Kutina in northern Croatia represents three town streets coming together to make a "K", the first letter of the town's name. This K is created from streets, parks, houses and trees. Three-dimensional and two-dimensional forms in green make a beautiful picture that presents the small town.

## Celostna grafična podoba Ministrstva za kulturo Republike Hrvaške

<b>Oblikovalec</b>	<b>Boris Ljubičić,</b> Studio International, Zagreb, Hrvaška
<b>Tisk</b>	<b>Četiri boje, d. o. o.,</b> Zagreb, Hrvaška
<b>Naročnik</b>	<b>Ministrstvo za kulturo Republike Hrvaške,</b> Zagreb, Hrvaška 2006

## Visual Identity for the Ministry of Culture of the Republic of Croatia

<b>Designer</b>	<b>Boris Ljubičić,</b> Studio International, Zagreb, Croatia
<b>Print</b>	<b>Četiri boje, d. o. o.,</b> Zagreb, Croatia
<b>Client</b>	<b>Ministry of Culture of the Republic of Croatia,</b> Zagreb, Croatia 2006



Republika  
Hrvatska  
Ministarstvo  
kulture  
*Republic  
of Croatia  
Ministry  
of Culture*

ABCDE  
FG,IJK  
LMNOP  
QRSTU  
VWXYZ



Logo Ministrstva za kulturo Republike Hrvaške je zasnovan v obliki črke H (s katero se začinja beseda Hrvaška), ki jo sestavljata pika in vejica v pisavi Helvetica Bold. Črno besedilo na belem je združeno s kombinacijo rdeče, bele in modre (narodne barve). Preprosto in prepoznavno oblikovanje najbolj zaživi v tridimenzionalni različici.

The logo of the Ministry of Culture of the Republic of Croatia is based on the letter "H" (for Hrvatska, the country's name in Croatian) created with a period and comma in the Helvetica Bold typeface. The logo uses black text on white with a red-white-blue colour combination (the national colours), but the simplicity and distinctiveness of the design can be seen most effectively when it is produced in three dimensions.

## Celostna podoba konference Tourism for All (TfA)

<b>Oblikovalka</b>	<b>Avril Accolla,</b> Avrildesign, Milano, Italija
<b>Tisk</b>	<b>M&amp;A srl,</b> Milano, Italija
<b>Naročnik</b>	<b>EIDD DfA Europe</b> 2007

## Corporate Identity for the Tourism for All (TfA) Conference

<b>Designer</b>	<b>Avril Accolla,</b> Avrildesign, Milan, Italy
<b>Print</b>	<b>M&amp;A srl,</b> Milan, Italy
<b>Client</b>	<b>EIDD DfA Europe</b> 2007



Dvodnevno mednarodno konferenco Tourism for All (TfA) je pripravila organizacija EIDD – Design for All Europe, ki spodbuja oblikovanje v duhu človeške raznolikosti, enakopravnosti in družbene vključenosti. Namen celostne podobe konference je bil pospremiti vse informativne materiale z “gadget in the back”: podobo, ki odraža sporočilo prireditve in zaradi katere bi udeleženci vse materiale želeli obdržati ne samo za spomin na prireditev, temveč tudi kot znak pripadnosti potem, ko se vrnejo domov.

Tourism for All (TfA) was an international two-day conference organised by EIDD – Design for All Europe, which promotes design for human diversity, equality and social inclusion. The concept of the conference’s corporate identity was to provide every informational item with a “gadget in the back”: an image that both conveys the event’s message and gives participants a reason to hold on to the item, which thus not only provides a lasting memory of the event but also continues to communicate a message of inclusiveness after the participants return home.

## Serija plakatov in oglasov 1+1=3

## 1+1=3 Series of Posters and Announcements

<b>Oblikovalec</b>	<b>Giancarlo Iliprandi,</b> Iliprandi Associati, Milano, Italija	<b>Designer</b>	<b>Giancarlo Iliprandi,</b> Iliprandi Associati, Milan, Italy
<b>Naročnik</b>	<b>Vitali spa,</b> Milano, Italija 2008	<b>Client</b>	<b>Vitali spa,</b> Milan, Italy 2008


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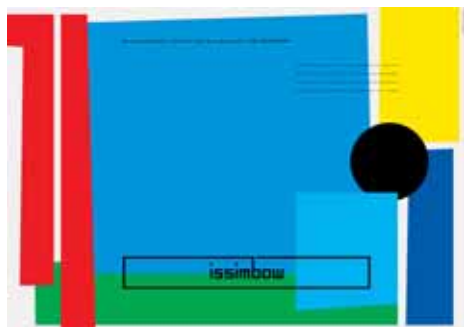
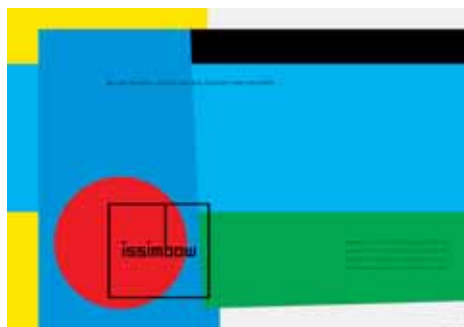


V slogu znanstvene enačbe oblikovani plakati in oglasi sporočajo, da bomo, če eni vrednosti dodamo drugo, dobili nekaj popolnoma novega, kar bo prispevalo k večji kakovosti.

These posters and announcements are designed in the style of an equation similar to that used in science. In this way they seek to emphasise the idea that one value added to another will produce something entirely new that increases the quality.

## Plakati Issimbow

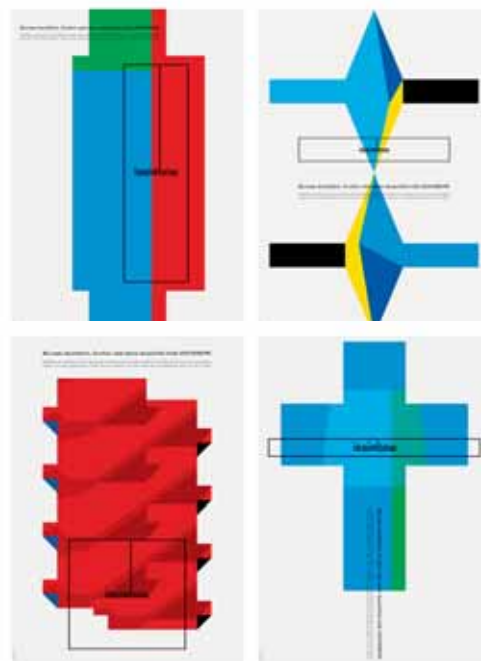
<b>Oblikovalec</b>	<b>Shin Matsunaga,</b> Shin Matsunaga Design Inc., Tokio, Japonska
<b>Tisk</b>	<b>Dai Nippon Printing Co., Ltd., DNP Media Create Co., Ltd.,</b> Tokio, Japonska
<b>Naročnik</b>	<b>Issimbow Inc.,</b> Tokio, Japonska 2006



Izdelki blagovne znamke Issimbow združujejo modrost Ishinho in znanost 21. stoletja. Ishinho je japonski narodni zaklad in eden najstarejših zdravstvenih leksikonov; nastal je pred tisoč leti. Issimbow je registrirana blagovna znamka proizvajalca kadila Nippon Kodo Co., Ltd., drugega imena za najvišjo kakovost na področju wellness proizvodov; ostali izdelki nastajajo v sodelovanju z drugimi podjetji, ki družno razvijajo koncept blagovne znamke. Ključni vizualni element omogoča različne prilagoditve in prosto uporabo logotipa.

## Issimbow Posters

<b>Designer</b>	<b>Shin Matsunaga,</b> Shin Matsunaga Design Inc., Tokyo, Japan
<b>Print</b>	<b>Dai Nippon Printing Co., Ltd., DNP Media Create Co., Ltd.,</b> Tokio, Japan
<b>Client</b>	<b>Issimbow Inc.,</b> Tokyo, Japan 2006



The products in the Issimbow brand combine knowledge from the Ishinho with twenty-first-century science. The Ishinho, a Japanese national treasure, is one of the world's oldest medical dictionaries, with a history dating back a thousand years. Issimbow, a registered trademark of the incense producer Nippon Kodo Co., Ltd., intends to stand for superior products relating to the theme of wellness. Nippon Kodo makes the Issimbow incense products, while other products are made in collaboration with other companies that support the brand concept. The key visual element is flexible enough to be developed in various directions, with the free application of the logotype.

## Plakati za serijo razstav Snapshot

<b>Oblikovalec</b>	<b>Nedjeljko Špoljar,</b> Sensus Design Factory Zagreb, Zagreb, Hrvaška
<b>Soavtorica</b>	<b>Kristina Špoljar</b>
<b>Tisk</b>	<b>Fed Zagreb,</b> Zagreb, Hrvaška
<b>Naročnik</b>	<b>Marina Viculin,</b> Galerija Klovičevi dvori, Zagreb, Hrvaška 2006



Serijo razstav Snapshot galerije Klovičevi dvori v Zagrebu so sestavljali najrazličnejši dogodki, od fotografskih razstav do predstav eksperimentalnega plesa. Kvadratni plakati (50 x 50 cm), ki so določali glavni format celostne podobe serije, so bili namenjeni posamični uporabi ali uporabi v parih, glede na razpoložljivi prostor. Zaradi omejenih sredstev jih je bilo treba natisniti digitalno v zelo nizki nakladi (približno dvajset izvodov), toda zaradi tega se je bilo mogoče z njimi poigravati in ustvarjati različne izpeljanke (na nekaterih razstavah je bilo kar deset različnih plakatov). Kljub temu je osnovna podoba ostala nespremenjena.

## Posters for the Exhibition Series Snapshot

<b>Designer</b>	<b>Nedjeljko Špoljar,</b> Sensus Design Factory Zagreb, Zagreb, Croatia
<b>Co-designer</b>	<b>Kristina Špoljar</b>
<b>Print</b>	<b>Fed Zagreb,</b> Zagreb, Croatia
<b>Client</b>	<b>Marina Viculin,</b> Galerija Klovičevi dvori, Zagreb, Croatia 2006



The exhibition series Snapshot, organised by the Klovičevi Dvori Gallery in Zagreb, featured a range of events from photography exhibitions to experimental dance. The square posters (50 x 50 cm), which provided the main format for the series' visual identity, were developed to function either singly or in pairs, depending on available space. The low budget meant that the posters had to be printed digitally in a very small run (of about twenty copies), but this made it possible to be playful and develop variations – some of the exhibitions had as many as ten different posters – while always maintaining strict adherence to the basic identity.

## Plakati Helvetica Now

<b>Oblikovalec</b>	<b>Boris Ljubičić,</b> Studio International, Zagreb, Hrvaška
<b>Soavtor</b>	<b>Igor Ljubičić</b>
<b>Tisk</b>	<b>Studio International, Mabacom,</b> Zagreb, Hrvaška
<b>Naročnik</b>	<b>Studio International, Linotype,</b> Zagreb, Hrvaška 2007

## Helvetica Now Posters

<b>Designer</b>	<b>Boris Ljubičić,</b> Studio International, Zagreb, Croatia
<b>Co-author</b>	<b>Igor Ljubičić</b>
<b>Print</b>	<b>Studio International, Mabacom,</b> Zagreb, Croatia
<b>Client</b>	<b>Studio International, Linotype,</b> Zagreb, Croatia 2007



Plakati so nastali leta 2007 za mednarodni natečaj ob petdeseti obletnici helvetice, verjetno najbolj priljubljene tipografije v zgodovini. Geslo na plakatu pove vse: Helvetica is not typography, it's lettering! Z drugimi besedami, helvetica je postala veliko več kot samo pisava, tako kot je švicarski nož veliko več kot običajen nož. Helvetica na področju tipografije ponuja vse in še več.

These posters were made for an international poster contest organised in 2007 to celebrate the fiftieth anniversary of Helvetica, perhaps the most widely used typography in history. The motto on the poster says it all: Helvetica is not typography, it's lettering! In other words, Helvetica has become something much more than a typeface, just as the Swiss Army knife is something much more than an ordinary knife. And like the Swiss Army knife, Helvetica can do just about anything when it comes to typography.

## Brošura 40ish sheets of paper

<b>Oblikovanje</b>	<b>Studio Cuculić,</b> Zagreb, Hrvatska
<b>Tisk</b>	<b>Kratis, d. o. o.,</b> Zagreb, Hrvatska
<b>Naročnik</b>	<b>Igepa Plana Papiri, d. o. o.,</b> Zagreb, Hrvatska 2007



Projekt je sad sodelovanja med podjetjem Igepa Plana Papiri d.o.o. in pesnico Dubravko Mihanović. Vsaka ilustracija upodablja eno od njenih pesmi ter obenem ponazarja različne vrste papirja in tehnike tiska. Knjiga je katalog ponudbe podjetja Igepa Plana Papiri za oblikovalce in tiskarne.

## Booklet for 40ish sheets of paper

<b>Designer</b>	<b>Studio Cuculić,</b> Zagreb, Croatia
<b>Print</b>	<b>Kratis, d. o. o.,</b> Zagreb, Croatia
<b>Client</b>	<b>Igepa Plana Papiri, d. o. o.,</b> Zagreb, Croatia 2007



This project was created in collaboration with the company Igepa Plana Papiri and the poet Dubravko Mihanović. Each illustration depicts one of Mihanović's poems and at the same time shows various papers and printing techniques. The book's main purpose, in fact, is to serve as a catalogue of Igepa Plana Papiri's offerings for designers and printers.







Oblikovalske zasnovne  
Design Concepts

## Večnamenski stol Butterfly

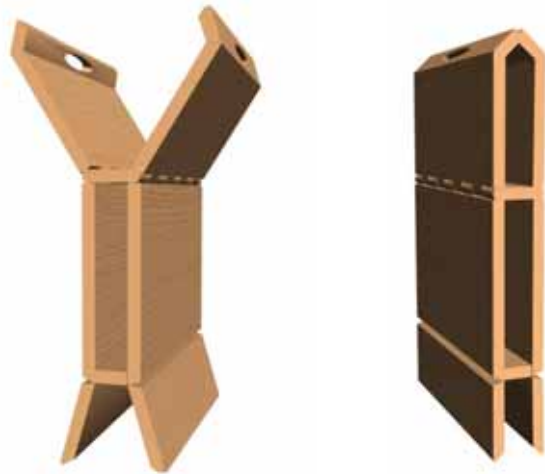
<b>Oblikovalka</b>	<b>Tina Krajnc,</b> Ljubljana, Slovenija
<b>Mentorica</b>	<b>Metka Pretnar,</b> Šola uporabnih umetnosti Famul Stuart, Ljubljana, Slovenija 2007

## Butterfly Multipurpose Stool

<b>Designer</b>	<b>Tina Krajnc,</b> Ljubljana, Slovenija
<b>Tutor</b>	<b>Metka Pretnar,</b> Famul Stuart School of Applied Arts, Ljubljana, Slovenia 2007



Večnamenski stol Butterfly je zložljiv v sedalnem in nožnem delu, kar uporabniku omogoča lažje prenašanje. Osrednji del je fiksen in izdelan tako, da je mogoče vanj pospraviti orodje ali prenosni računalnik.



The Butterfly Multipurpose Stool folds up in the seat and foot sections, making it easy to carry. The stationary middle section is constructed so that the user can put tools or a laptop computer inside.

## Leseni stol Beech Strudel

<b>Oblikovalec</b>	<b>Hrvoje Boljar,</b> Duga Resa, Hrvaška
<b>Mentor</b>	<b>Mladen Orešić,</b> School of Design, Faculty of Architecture, University of Zagreb, Zagreb, Hrvaška 2008



Konstrukcija lesenega stola Beech Strudel je zasnovana na napetosti ukrivljenega lesa. Ta omogoča optimalno uporabo materiala za močan in trpežen izdelek. Lahktnost in napetost stola odražata njegove estetske prednosti.

## Beech Strudel Wooden Chair

<b>Designer</b>	<b>Hrvoje Boljar,</b> Duga Resa, Croatia
<b>Tutor</b>	<b>Mladen Orešić,</b> School of Design, Faculty of Architecture, University of Zagreb, Zagreb, Croatia 2008



The construction of the Beech Strudel wooden chair is based on the tension of strained wood. This allows an optimal use of the material to achieve a strong and durable construction. The lightness and tension of the chair bring out its aesthetic qualities.

## Naslonjalo za stole Abu

<b>Oblikovanje</b>	<b>Nobon,</b> Istanbul, Turčija 2008
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## Abu – A Tool for Stools

<b>Design</b>	<b>Nobon,</b> Istanbul, Turkey 2008
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Naslonjalo za stole Abu je nastalo z namenom izboljšanja ergonomске oblike in razširitve uporabnosti stolov brez naslonjala. Njegova enkratna oblika se tesno prilega podlagi, preprosto ga je pritrditi in primerno je za vse stole brez naslonjala; njihova oblika z njegovo uporabo postane ergonomska. Naslonjala Abu so izdelana iz polipropilena, zato so trpežna in lahka; so naložna in preprosta za shranjevanje. Za posebne priložnosti je mogoče na stole z naslonjali Abu namestiti prevleke kot na običajne stole. Naslonjala je mogoče okrasiti z različnimi potiskanimi okrasnimi vzorci in barvami ali logotipi podjetja.

Abu was created to improve the ergonomics and extend the use of stools. It is easy to attach and suitable for every kind of stool. Its unique shape locks onto the stool. It's made of strong polypropylene, so it is durable and lightweight. Abu is stackable and can be easily stored. Abu provides back support for any stool, turning it into an ergonomic chair. For special events stools using Abu can be dressed like regular chairs. Abu can also be printed with different patterns and colours, either for decoration or to provide an institutional character.

## Pohištvo dBrest

<b>Oblikovalca</b>	<b>Andraž Tarman, Tilen Sepič</b>
<b>Soavtorji</b>	<b>Polona Krener, Ivan Rocco, Rok Posavec, Benjamin Rančič, Nina Vidic</b>
<b>Mentorji</b>	<b>Saša J. Mächtig, Janez Smerdelj, Mateja Š. Dimic,</b> Akademija za likovno umetnost in oblikovanje; <b>Marija Jenko,</b> Naravoslovnotehniška fakulteta; <b>Jasna Hrovatin,</b> Biotehniška fakulteta, Univerza v Ljubljani, Ljubljana, Slovenija
<b>Naročnik</b>	<b>Brest pohištvo, d. o. o.,</b> Cerknica, Slovenija 2007

## dBrest Furniture

<b>Designers</b>	<b>Andraž Tarman, Tilen Sepič</b>
<b>Co-authors</b>	<b>Polona Krener, Ivan Rocco, Rok Posavec, Benjamin Rančič, Nina Vidic</b>
<b>Tutors</b>	<b>Saša J. Mächtig, Janez Smerdelj, Mateja Š. Dimic,</b> Academy of Fine Arts and Design; <b>Marija Jenko,</b> Faculty of Natural Sciences and Engineering; <b>Jasna Hrovatin,</b> Biotechnical Faculty, University of Ljubljana, Ljubljana, Slovenia
<b>Client</b>	<b>Brest pohištvo, d. o. o.,</b> Cerknica, Slovenia 2007



Sistem pohištva dBrest je razvit z namenom možnosti aplikacije na več kosov pohištva, ki sestavljajo prepoznavno družino. Kljub temu je vsak element zaključena celota. Sistem uporabniku omogoča bolj ergonomično in učinkovito rabo pohištva. To je sestavljeno iz paličastega okvirja, ki omogoča obstojno sestavljanje ter poenostavlja transport in skladiščenje. Občutljiva mesta so iz krtačenega lesa, ki je odpornejši proti obrabi in se tudi lepše stara. Vsi kosi pohištva imajo sprednjo in hrbtno stran enako, zato so primerni za ločevanje prostorov.

The dBrest furniture system was developed with the possibility of applying it to different pieces of furniture, which together would create a distinctive family. Nevertheless, each element is a complete whole. The system offers the user a more ergonomic and more efficient use of furniture. The furniture is composed of a rod-based frame that ensures durability as well as easy transport and storage. The more sensitive parts are made of brushed wood, which is more resistant to wear and tear and also ages well. On all furniture items the back and front are similar, making them ideal for partitioning space.

## Vzmetnica Love Mattress

<b>Oblikovalec</b>	<b>Mehdi Mojtabavi,</b> Teheran, Iran 2007
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## Love Mattress

<b>Designer</b>	<b>Mehdi Mojtabavi,</b> Tehran, Iran 2007
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Vzmetnica Love Mattress omogoča parom udobno objemanje na postelji brez bolečin v rokah in zapestjih. Ko ležite na boku, lahko roko namestite v vrzel v vzmetnici. Udobje je zagotovljeno tudi v drugih položajih. Vzmetnica je preprosto sestavljiva in razstavljiva, zato za njen prevoz ne potrebujete kombija.

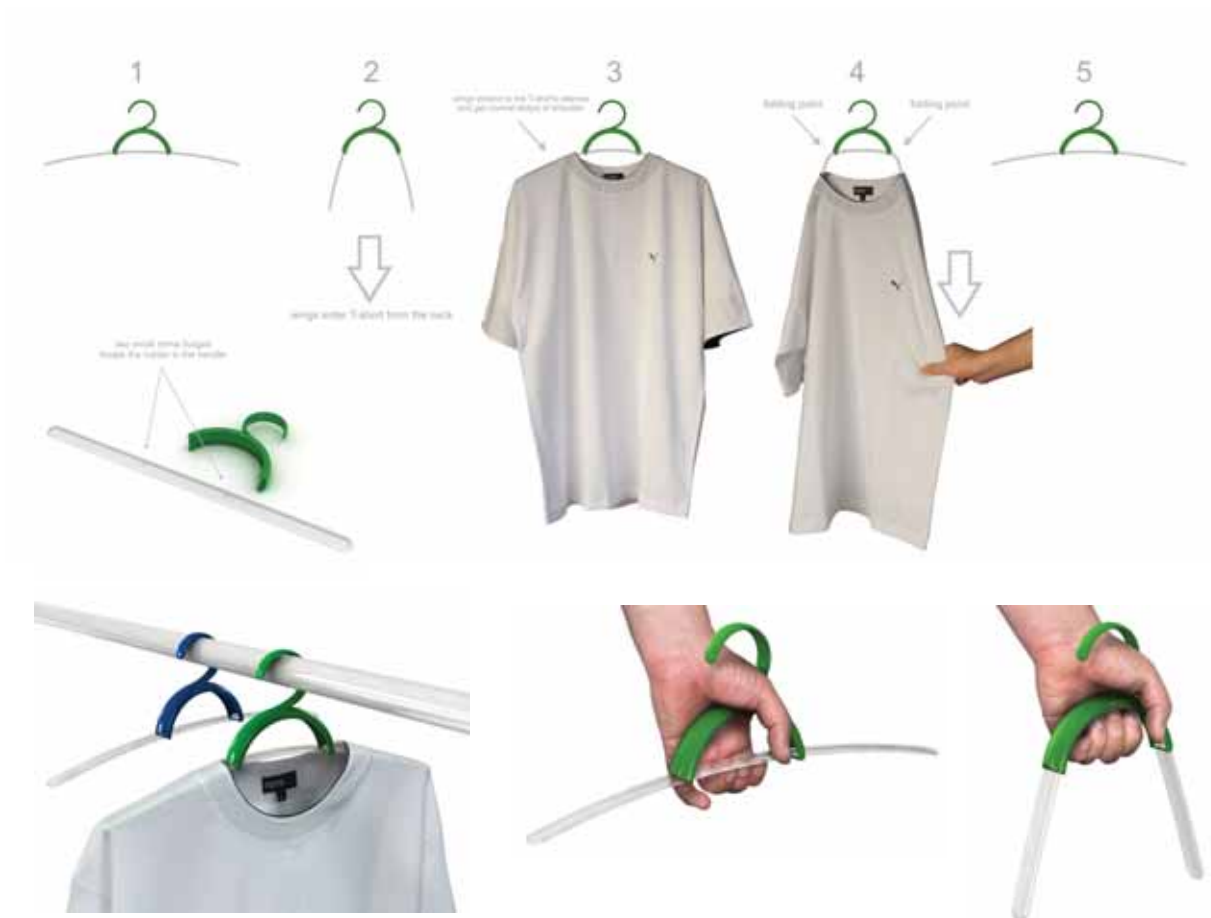
The Love Mattress provides couples with a simple yet effective way to embrace each other on the bed without discomfort in the arm or wrist. When you lie on your side you can make a gap between the mattress sections for your arm. In other positions, too, it is easy to find what is most comfortable for you. Since the sections can be separated, you do not need a van to transport the mattress. Also, the mattress is easily assembled and disassembled.

## Obešalnik za majice Eslimi

## Eslimi Hanger for T-Shirts

<b>Oblikovalec</b>	<b>Mehdi Mojtabavi,</b> Teheran, Iran 2007
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<b>Designer</b>	<b>Mehdi Mojtabavi,</b> Teheran, Iran 2007
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Eslimi omogoča hitro in preprosto obešanje in snemanje majic s kratkimi rokavi. Če obešalnik na sredini stisnemo, se prečka upogne, tako da jo lahko brez težav vtaknemo v ovrtnik majice. Ko obešalnik izpustimo, se oba kraka iztegneta v rokave. Ko želimo majico sneti, jo rahlo potegnemo, prečka obešalnika se upogne na dveh mestih ob ročaju in majica brez težav zdrsne z obešalnika.

Eslimi provides people with a quick and easy way to hang T-shirts on a hanger and take them off again. When you squeeze the hanger in the middle, the hanging rod bends so it can be inserted in the neck of the T-shirt. Then when you let go, the two "wings" extend out to support the sleeves. When you want to remove the shirt, give it a little tug and the hanging rod will bend at the two points nearest the handle, letting the shirt slide off smoothly.

## Stenske, prostostoječe in stropne svetilke iz mavca

<b>Oblikovalci</b>	<b>Luka Pirnat, Olli Erkkila, Piotr Hojda, Jadwiga Rataj</b>
<b>Mentor</b>	<b>Vladimir Pezdirc,</b> Akademija za likovno umetnost in oblikovanje, Ljubljana, Slovenija
<b>Proizvajalec</b>	<b>Casa Light Up,</b> Ljubljana, Slovenija 2008

## Wall-Mounted, Free-Standing and Hanging Plaster Lamps

<b>Designers</b>	<b>Luka Pirnat, Olli Erkkila, Piotr Hojda, Jadwiga Rataj</b>
<b>Tutor</b>	<b>Vladimir Pezdirc,</b> Academy of Fine Arts and Design, Ljubljana, Slovenia
<b>Producer</b>	<b>Casa Light Up,</b> Ljubljana, Slovenia 2008



Svetilke (Lolita, Snowlight, 360 Edge, 360 Soft, More Light, Turn On), ki so jih izdelali študentje Akademije za likovno umetnost in oblikovanje, so narejene iz mavca, naravi prijaznega materiala. Zasnovane so individualno, saj mavec omogoča barvanje po željah uporabnika.

These lamps (Lolita, Snowlight, 360 Edge, 360 Soft, More Light, Turn On), designed by students of the Academy of Fine Arts and Design in Ljubljana, are made of plaster, a nature-friendly material. They have been conceived as individual products, since plaster allows users to paint the lamps however they wish.

## Stikala in vtičnice Porcelaine De luxe

<b>Oblikovalka</b>	<b>Anna Marešová,</b> Praga, Češka
<b>Mentorja</b>	<b>Alexius Appl, Henrieta Nezpěváková,</b> Faculty of Art and Design, University J. E. Purkyně, Ústí nad Labem, Češka 2008

## Porcelaine De luxe Switches and Sockets

<b>Designer</b>	<b>Anna Marešová,</b> Prague, Czech Republic
<b>Tutors</b>	<b>Alexius Appl, Henrieta Nezpěváková,</b> Faculty of Art and Design, University J. E. Purkyně, Ústí nad Labem, Czech Republic 2008



Elegantna serija električnih stikal in vtičnic Porcelaine De luxe, ki so kot nalašč za sodobne interierje, je nastala za podjetje ABB. Preprosto in funkcionalno oblikovan izdelek za vsakdanjo uporabo je narejen iz porcelana v kombinaciji z drugimi materiali (krom). Zaradi izbire osnovnega materiala je serija nekaj posebnega in nena-  
vadnega za današnji čas.

Porcelaine De luxe, developed as a project for the ABB Company, is an elegant set of electrical switches and sockets, which are perfect for contemporary interiors. Featuring a simple functional design for everyday enjoyment, the product is made of porcelain in combination with other materials (chrome). The use of porcelain is what makes this an unusual and exquisite product for our time.

## Sanitarna keramika

<b>Oblikovalec</b>	<b>Sergej Kuckir,</b> Týniště nad Orlicí, Češka
<b>Mentor</b>	<b>Alexius Appl,</b> Faculty of Art and Design, University J. E. Purkyně, Ústí nad Labem, Češka 2007



Oblikovanje kolekcije sanitarnih predmetov temelji na čistih organskih oblikah. Namen je bil ustvariti preprosto, toda privlačno kolekcijo, ki ustreza vsem tehničnim in higienskim zahtevam. Skupna značilnost kolekcije je rahlo zasukan notranji rob, ki obliko plemeniti z zanimivo "napetostjo".

## Sanitary Ceramics

<b>Designer</b>	<b>Sergej Kuckir,</b> Týniště nad Orlicí, Czech Republic
<b>Tutor</b>	<b>Alexius Appl,</b> Faculty of Art and Design, J. E. Purkyně University, Ústí nad Labem, Czech Republic 2007



The design of this collection of sanitary ware is based on pure organic shapes. The goal was to create a simple yet appealing design that takes full account of all the technical and hygienic requirements of such products. The common aesthetic element of the whole collection is the slightly rotated inner edge, an attractive detail that creates an interesting "shape tension".

## Pralni stroj O'wash

<b>Oblikovalka</b>	<b>Jana Vaňková,</b> Kralovice, Češka
<b>Mentor</b>	<b>Ladislav Křenek,</b> Institute of Machine and Industrial Design, Faculty of Mechanical Engineering, Brno University of Technology, Brno, Češka 2007



Koncept O'wash prinaša popolnoma novo obliko majhnega in priročnega pralnega stroja. Sestavljen je iz treh osnovnih delov – glavnega z bobnom in motorjem ter dveh stranskih pokrovov. Boben se polni od zgoraj. Na pokrovu je armatura z gumbi na dotik. Svetle barve pralnega stroja delujejo sveže in čisto.

## O'wash Washing Machine

<b>Designer</b>	<b>Jana Vaňková,</b> Kralovice, Czech Republic
<b>Tutor</b>	<b>Ladislav Křenek,</b> Institute of Machine and Industrial Design, Faculty of Mechanical Engineering, Brno University of Technology, Brno, Czech Republic 2007



The O'wash concept is a new design for a washing machine that is small in size and convenient to use. It is composed of three basic parts – the main body, with the drum and motor, and two side covers. The drum loads at the top. There is a touch-screen display in the cover. The washing machine's light colours evoke freshness and cleanness.

## Vgradna pečica Design C\_T

<b>Oblikovalka</b>	<b>Tina Jeřabek,</b> Gorenje Design Studio, d. o. o., Ljubljana, Slovenija
<b>Naročnik</b>	<b>Gorenje, d. d.,</b> Velenje, Slovenija 2007

## Design C\_T Built-In Oven

<b>Designer</b>	<b>Tina Jeřabek,</b> Gorenje Design Studio, d. o. o., Ljubljana, Slovenia
<b>Client</b>	<b>Gorenje, d. d.,</b> Velenje, Slovenia 2007



Nova generacija vgradnih pečic Gorenje Design C ima večji volumen notranjosti pečice z obokanim stropom, izvlečna vodila s popolnim izvlekom, pirolizo in inteligentni upravljalni modul na dotik. Izvedena je v dveh oblikovnih različicah, Design C\_T in Design C\_R. Pečica Design C\_T je zasnovana za visoki cenovni razred gospodinskih aparatov. Zaznamuje jo minimalistično oblikovanje čistih linij. Ploskev z mehкими in zaobljenimi vogali je ovita v črno steklo, ki ga prekine le vrzel za prijem ugreznjenega, skritega ročaja iz česanega aluminija.



Design C, Gorenje's new generation of built-in ovens, features a larger volume in the oven's curved-ceiling interior, pull-out rack holders with total pull-out, pyrolysis, and an intelligent touch-based control module. The oven is made in two design variations, Design C\_T and Design C\_R. Design C\_T was conceived for a higher-priced range of home appliances. It is distinguished by its minimalist design of pure lines. The surface, with soft rounded corners, is clad in black glass, interrupted only by a gap for gripping the oven's concealed sunken handle of combed aluminium.

## Vgradna pečica Design C\_R

<b>Oblikovalec</b>	<b>Rok Jenko,</b> Gorenje Design Studio, d. o. o., Ljubljana, Slovenija
<b>Soavtor</b>	<b>Tilen Sepič</b>
<b>Naročnik</b>	<b>Gorenje, d. d.,</b> Velenje, Slovenija 2007



Pri vgradni pečici Design C\_R je elektronsko upravljanje na dotik premaknjeno na vrata pečice in ni več ločene upravljalne plošče. LED-osvetlitev zgornjega roba s spreminjajočimi se barvami nakazuje ročaj za odpiranje. Nova generacija vgradnih pečic Gorenje Design C ima večji volumen notranjosti pečice z obokanim stropom, izvlečna vodila s popolnim izvlekom, pirolizo in inteligentni upravljalni modul na dotik. Izvedena je v dveh oblikovnih različicah, Design C\_T in Design C\_R.

## Design C\_R Built-In Oven

<b>Designer</b>	<b>Rok Jenko,</b> Gorenje Design Studio, d. o. o., Ljubljana, Slovenia
<b>Co-author</b>	<b>Tilen Sepič</b>
<b>Client</b>	<b>Gorenje, d. d.,</b> Velenje, Slovenia 2007



The electronic touch controls on the Design C\_R Built-In Oven have been moved to the oven door so there is no longer any separate control panel. The LED lighting on the upper edge uses changing colours to indicate the handle for opening. Design C, Gorenje's new generation of built-in ovens, features a larger volume in the oven's curved-ceiling interior, pull-out rack holders with total pull-out, pyrolysis, and an intelligent touch-based control module. The oven is made in two design variations, Design C\_T and Design C\_R.

## Alternativna družina prostostojećih gospodinjskih aparatov Qube White

<b>Oblikovalka</b>	<b>Tina Jeřabek,</b> Gorenje Design Studio, d. o. o., Ljubljana, Slovenija
<b>Naročnik</b>	<b>Gorenje, d. d.,</b> Velenje, Slovenija 2007

## Qube White – An Alternative Family of Free-Standing Household Appliances

<b>Designer</b>	<b>Tina Jeřabek,</b> Gorenje Design Studio, d. o. o., Ljubljana, Slovenia
<b>Client</b>	<b>Gorenje, d. d.,</b> Velenje, Slovenia 2007



Qube White je družina prostostojećih kuhinjskih aparatov za dom, ki so oblikovani z vseh strani in omogočajo ustvarjanje kuhinje po lastni meri v odprtem prostoru (podstrešja, mansarde, v stanovanja preurejeni industrijski objekti, lofti), kjer ni sten, ki bi delile prostor. Kuhinjski aparati Qube White pomenijo alternativo klasičnim postavitvam kuhinj ob steno in kuhinjskim otokom. So iz matiranega stekla bele barve z "ice" učinkom in v kombinaciji s česanim aluminijem ustvarjajo minimalizem čistih in preprostih zaobljenih linij. Aluminijasti profil je prek mehkih linij razširjen v ročaj. V kombinaciji s prostostojećimi kuhinjskimi shranjevalnimi elementi ustvarjajo gospodinjski aparati Qube White lebdečo kuhinjo v odprtem prostoru.

Qube White is a family of free-standing kitchen appliances that are designed on all sides so that people can create a kitchen to their own measure in open areas (such as attics, mansards, apartments in renovated industrial buildings, lofts, etc.), where there are no walls dividing the space. Qube White kitchen appliances represent an alternative to classic kitchen installation along walls and in "islands". These appliances are made of white matte glass with an "ice" effect in combination with combed aluminium, which creates a minimalism of pure, simple curving lines. The aluminium edge softly extends into a handle. In combination with free-standing kitchen storage elements, Qube White appliances create a kitchen that seems to hover in open space.

## Kuhinja In\_visible

<b>Oblikovalka</b>	<b>Kača Simčič,</b> Treviso, Italija
<b>Šola</b>	<b>Università IUAV di Venezia,</b> Benetke, Italija 2006

## In\_visible Kitchen

<b>Designer</b>	<b>Kača Simčič,</b> Treviso, Italy
<b>School</b>	<b>Università IUAV di Venezia,</b> Venice, Italy 2006



Kuhinja In\_visible s pomičnimi delovnimi površinami je namenjena tistim, ki živijo v majhnih stanovanjih in potrebujejo več bivalnega prostora. Sestavljena je iz štirih delov, ki si po velikosti sledijo od največjega do najmanjšega. Kuhinja se razpre v tričetrtinski krog. Prva četrtina z barom na zunanji strani je nepomična. Njena delovna površina obsega dvojno kuhinjsko korito z mešalno pipo na dvoročno upravljanje z izvlečnim tušem. Naslednja dva dela je mogoče uporabiti kot delovni površini. V četrti del je vgrajen električni steklokeramični štedilnik s stikali na strani in varovalom za otroke.

The In\_visible Kitchen, with its nesting sections, is intended for people who live in small flats and need more living space. As seen from above, the kitchen is composed of four sections, each taller than the next, and fans out to approximately three quarters of a circle. The first quarter is fixed in place and has a bar on the outer side. The worktop on this first section includes a double-basin sink with a dual-control mixer tap and hand-held spray. The next two sections can be used as worktops. The fourth section contains a glass-ceramic electric hob with built-in burners, lateral accession controls, a child-safety lock, etc.

## Palični mešalnik Adapto Cordless

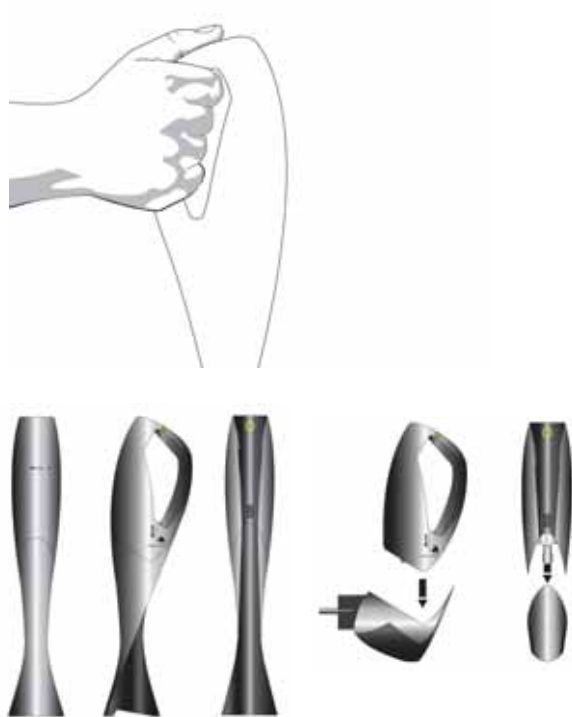
<b>Oblikovalec</b>	<b>Borut Keržič,</b> Ljubljana, Slovenija
<b>Mentorji</b>	<b>Janez Smerdelj, Jure Miklavc,</b> <b>Davorin Horvat,</b> Akademija za likovno umetnost in oblikovanje, Ljubljana, Slovenija 2007



Pri preoblikovanju baterijskega paličnega mešalnika podjetja Bosch je bilo treba obstoječemu gonilnemu mehanizmu prilagoditi obliko. Brezžičnemu mešalniku je dodan ročaj, ki izboljša oprijem, povečan je gumb za reguliranje moči mešalnika, preprostejše pa je tudi polnjenje mešalnika s kontrolnimi lučkami, ki prikazujejo moč baterijskega vložka.

## Adapto Cordless Handblender

<b>Designer</b>	<b>Borut Keržič,</b> Ljubljana, Slovenia
<b>Tutors</b>	<b>Janez Smerdelj, Jure Miklavc,</b> <b>Davorin Horvat,</b> Academy of Fine Arts and Design, Ljubljana, Slovenia 2007



In redesigning the Bosch Company's battery-operated hand-held blender, the shape had to be adapted to the existing motor mechanism. The wireless blender has been given a handle that improves grip, while the button for regulating the blender has been made bigger; also, recharging is easier thanks to control lights that indicate the power of the battery insert.

## Gospodinjski aparati Apollo 11: opekač, mešalnik in grelec za vodo

<b>Oblikovalka</b>	<b>Veronika Szabóová,</b> Bratislava, Slovaška
<b>Mentor</b>	<b>Fraťišek Burian,</b> Academy of Fine Arts and Design, Bratislava, Slovaška 2008

## Apollo 11 Kitchen Appliances: Toaster, Mixer and Kettle

<b>Designer</b>	<b>Veronika Szabóová,</b> Bratislava, Slovakia
<b>Tutor</b>	<b>Fraťišek Burian,</b> Academy of Fine Arts and Design, Bratislava, Slovakia 2008



Navdih za serijo kuhinjskih aparatov je oblikovalka našla pri vesoljski odpravi Apollo 11. Oblika izdelkov – mešalnika, opekača in grelca za vodo – spominja na rakete in lunarno vozilo. Modeli so izdelani iz laminata in lesa, površina pa je posebej obdelana. Rdeče noge spominjajo na reaktivni pogon vesoljske ladje. Koncept ni samo duhovit, temveč tudi že na prvi pogled pritegne pozornost.

This collection of kitchen appliances was inspired by the Apollo 11 space mission. The products in the collection – a mixer, toaster and kettle – are styled to resemble rockets and a moon car. The models are made of laminate and wood with surface modification. The red feet allude to the jet propulsion of a spaceship. The concept seeks to express a sense of humour while sparking interest at first sight.

## Rezilo Sharp Tool

<b>Oblikovalka</b>	<b>Maja Mesić,</b> Zagreb, Hrvaška
<b>Mentor</b>	<b>Mladen Orešić,</b> School of Design, Faculty of Architecture, University of Zagreb, Zagreb, Hrvaška 2007

## Sharp Tool Cutting Utensil

<b>Designer</b>	<b>Maja Mesić,</b> Zagreb, Croatia
<b>Tutor</b>	<b>Mladen Orešić,</b> School of Design, Faculty of Architecture, University of Zagreb, Zagreb, Croatia 2007



Zaradi svoje oblike je rezilo Sharp Tool primerno za različne dejavnosti, ne samo za kuhinjsko rabo. Uporabljati ga je mogoče za modeliranje, rezanje in likovno ustvarjanje. Namen je bil ustvariti orodje univerzalne oblike, ki bi omogočalo varno in preprosto uporabo. Njegova oblika je nastala na podlagi primerjalne študije rezil v preteklosti in sedanjosti. To večnamensko orodje se popolnoma prilaga roki, zato je z njim preprosto rezati, lupiti, prebadati itd.

The shape of the Sharp Tool makes it ideal for various activities, and not just in the kitchen. It can be used for modelling, cutting and making art. The idea is to design an object with a universal form that is safe and easy to handle. The design is the result of comparing the significance of cutting utensils past and present. This multi-purpose tool fits perfectly in the hand for easy cutting, paring, piercing, etc.

## Krožnik Cornell

<b>Oblikovalka</b>	<b>Matea Topić,</b> Zagreb, Hrvaška
<b>Mentor</b>	<b>Zlatko Kapetanović,</b> School of Design, Faculty of Architecture, University of Zagreb, Zagreb, Hrvaška 2007

## Cornell Dish

<b>Designer</b>	<b>Matea Topić,</b> Zagreb, Croatia
<b>Tutor</b>	<b>Zlatko Kapetanović,</b> School of Design, Faculty of Architecture, University of Zagreb, Zagreb, Croatia 2007



Navdih za krožnik Cornell je oblikovalka našla pri školjkah, živalskih rogovih in listju. Osnovni model iz stekla ali keramike je namenjen za uporabo na banketih in zakuskah, krožnik pa je mogoče oblikovati tudi iz kartona, tako da ga zvijemo v stožec. Zaradi njegove oblike je mogoče v isti roki držati kozarec. Uživanje hrane je tako preprostejše, obenem se lahko tudi rokuje. Na krožniku Cornell lahko postrežemo skoraj vse – od prigrizkov pred televizijskim ekranom do narezanega sadja, piškotov ali testenin.

The Cornell Dish was inspired by the shapes of seashells, animal horns and leaves. The basic model would be made of glass or ceramic for use at banquets and buffets. But the Cornell can also be made of cardboard – by twisting a flat piece into a cone. The Cornell's shape lets you hold a glass simultaneously in the same hand, which makes for easier eating and even allows for a possible handshake. The Cornell can hold almost anything – from the snacks we eat while watching TV, to small pieces of fruit, cookies or pasta.

## Kozarček za žganje Triglavski

<b>Oblikovalec</b>	<b>Jaka Plešec,</b> Ljubljana, Slovenija
<b>Mentor</b>	<b>Helmut Staubach,</b> Kunsthochschule Berlin- Weisensee, Berlin, Nemčija 2007



Oblikovanje kozarčka za žganje Triglavski se navezuje na simbol najvišje slovenske gore, slovenski državni simbol in izraz domačega izročila.

## Triglavski Shot Glass

<b>Designer</b>	<b>Jaka Plešec,</b> Ljubljana, Slovenia
<b>Tutor</b>	<b>Helmut Staubach,</b> Kunsthochschule Berlin- Weisensee, Berlin, Germany 2007



The design of the Triglavski Shot Glass alludes to Slovenia's tallest mountain (Mt Triglav) and the official Slovene coat of arms and represents an expression of the country's heritage.

## Set za namakanje zelišč Yerba

<b>Oblikovalec</b>	<b>Jaka Plešec,</b> Ljubljana, Slovenija
<b>Mentor</b>	<b>Helmut Staubach,</b> Kunsthochschule Berlin- Weisensee, Berlin, Nemčija 2007

## Yerba Herbal Infusion Set

<b>Designer</b>	<b>Jaka Plešec,</b> Ljubljana, Slovenia
<b>Tutor</b>	<b>Helmut Staubach,</b> Kunsthochschule Berlin- Weisensee, Berlin, Germany 2007



Zamisel za večnamenski porcelanasti set za pripravo toplih in hladnih zeliščnih napitkov izvira iz tradicionalne južnoameriške posode za pripravo čajev mate. Sladkornica in okrogla čajna posodica v obliki buče se uporabljata skupaj s kovinsko ploščico, ki funkcionira kot pladenj. Posebnost je uporaba magneta kot orodja za pritrditev buče in sladkornice na okrogel kovinski podstavek z gumijastim dnom, ki preprečuje drsenje posod. Slamica je izdelana iz plastičnih materialov, sestavljena je iz filtra, cevke in gumijastega ustnika, ki omogoča prijetnejšo uporabo.

The idea for this multi-purpose porcelain service for preparing hot and cold herbal drinks originates in traditional South American dishes for making maté tea. The sugar dish and round gourd-shaped tea bowl are designed to be used with a metal plate that functions as a tray. A special feature is the use of a magnet for holding the tea bowl and sugar dish in place on the round metal rubber-lined trivet, which keeps the dishes from sliding. The sipping straw, made of plastic materials, is composed of a filter, a little tube, and a rubber mouthpiece for softer and more pleasant use.

**Pisarniška skodelica 90 Minutes**

<b>Oblikovalec</b>	<b>Tiago Nunes,</b> Seixal, Portugalska 2007
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**90 Minutes Office Cup**

<b>Designer</b>	<b>Tiago Nunes,</b> Seixal, Portugal 2007
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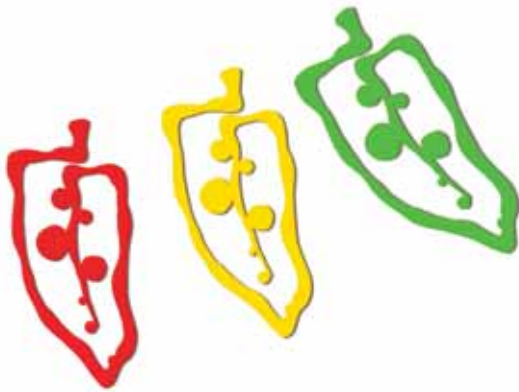
Pisarniška skodelica 90 Minutes je zasnovana za delovno okolje. V spodnji del jasno in minimalistično oblikovane skodelice je vgrajen merilnik časa, ki uporabniku pomaga, da se osredotoči na svoje delo. Glavni značilnosti skodelice sta ergonomski obliki in čistost linij.



The 90 Minutes Office Cup is designed for the work environment. It presents a clear and minimalist design with a built-in timer in its base, which aids concentration in work assignments. The cup's distinctive features are its ergonomic design and clean lines.

## Sponke za papir Macedonian Pepperclips

Oblikovalka	Biljana Klekačkoska, Skopje, Makedonija 2008
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Sponke za papir so po navadi pust, nezanimiv vsakdanji predmet. Namen projekta je bil z drugačnim pristopom spremeniti običajno pisarniško potrebščino v duhovit, hkrati pa povsem funkcionalen izdelek. Sad teh prizadevanj so sponke za papir Macedonian Pepperclips. Izdelane so iz enakega materiala kot običajne sponke za papir (kovine ali plastike), vendar se od njih razlikujejo po barvitosti in presenetljivih oblikah.

## Macedonian Pepperclips Paper Clips

Designer	Biljana Klekačkoska, Skopje, Republic of Macedonia 2008
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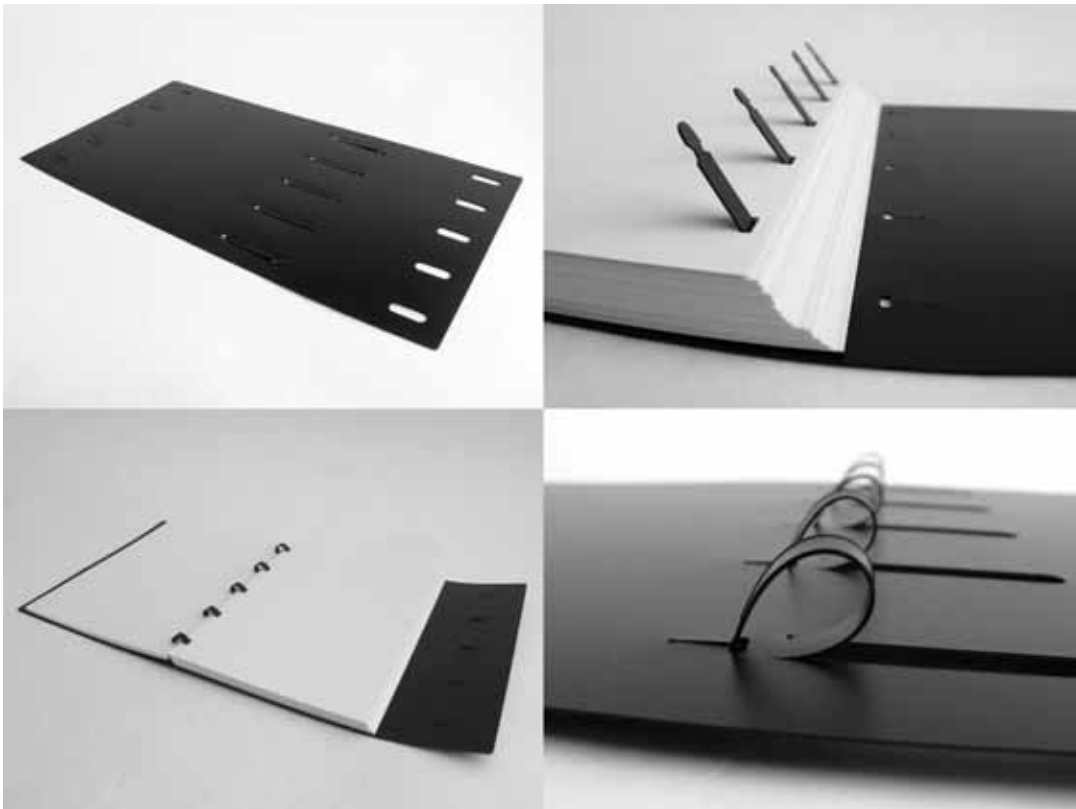
Paper clips are usually considered to be boring and entirely utilitarian objects. The idea for this design was to take a different approach and transform an ordinary office item into a whimsical yet fully functional product. The result is the Macedonian Pepperclip. Made from the same materials as ordinary paper clips (metal or plastic), Pepperclips come in bright colours and have a surprising shape.

## Rokovnik Soushi

<b>Oblikovalec</b>	<b>Jurij Lozić,</b> Ljubljana, Slovenija 2008
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## Soushi Notebook

<b>Designer</b>	<b>Jurij Lozić,</b> Ljubljana, Slovenia 2008
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Rokovnik Soushi ima polipropilenske platnice in poseben, v platnice vgrajen sistem vpenjanja papirja. Ta je vpet s paščki, ki se zagozdijo v zareze. S tem je zmanjšano število elementov, potrebnih za izdelavo rokovnika, izkoristek lastnosti materiala je boljši, izdelava pa nezahtevna. Pri proizvodnji izdelkov iz polipropilena ni odpadkov, saj je material v celoti ponovno uporabljiv, zato je izdelek tudi ekološko sprejemljiv.

The Soushi Notebook with its polypropylene covers uses a system for holding paper that is integrated into the covers. The paper is held in place by little bands that slip snugly into slits. This reduces the number of elements needed for manufacturing the binder, while the material's properties are more efficiently exploited and there are no difficulties with production. There is no waste when making polypropylene products, since the material is entirely reusable; consequently, the product is also ecologically acceptable.

## CD-predvajalnik HI-FI Worm Hole

<b>Oblikovalec</b>	<b>Štefan Nosko,</b> Závodka nad Hronom, Slovaška
<b>Mentor</b>	<b>Fraťišek Burian,</b> Academy of Fine Arts and Design, Bratislava, Slovaška 2008

## HI-FI Worm Hole CD Player

<b>Designer</b>	<b>Štefan Nosko,</b> Závodka nad Hronom, Slovaška
<b>Tutor</b>	<b>Fraťišek Burian,</b> Academy of Fine Arts and Design, Bratislava, Slovaška 2008



Zamisel za oblikovanje CD-predvajalnika HI-Fi Worm Hole izvira iz teorije o časovnem potovanju skozi vesoljske črvine. Predmet, ki potuje skozi črvino (zelena mrežica na obeh straneh CD predvajalnika), spremeni obliko, zato sta zvočnika različno oblikovana: eden je pravokoten (preteklost), drugi okrogel (prihodnost). Glavna značilnost koncepta je za oblikovanje elektronskih naprav nenavadna nesimetričnost zvočnikov. Izdelek je namenjen mladim in tistim, ki jih navdušuje astronomija. Bolj kot za funkcionalnost gre pri obliki za uresničitev osnovne zamisli o vesoljskih črvinah.

The HI-FI Worm Hole CD Player is inspired by the notion of time travel through worm holes. The speakers on either side have different designs: one is rectangular (representing the past); the other is round (representing the future). The idea is to give the impression of something deforming as it passes through a worm hole (the green meshes on either side of the CD player). The concept's most interesting feature is the asymmetry of the speakers, which is unusual in electronics design. The product is intended for young people and people interested in astronomy. The design is more about the idea rather than any specific functional advantage.

## Vsestransko uporaben sestavljivi objekt Vizija 1∞

<b>Oblikovalka</b>	<b>Jana Mršnik,</b> Brezovica, Slovenija 2007
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## Vision 1∞ Multi-Purpose Constructible Object

<b>Designer</b>	<b>Jana Mršnik,</b> Brezovica, Slovenia 2007
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Vizija 1∞ je lahko samostojen objekt, ki ga je mogoče poljubno sestavljati v različne površine in strukture. Uporabnik si sam oblikuje izdelek, mu določi velikost, izbere funkcijo in ga prilagodi svojim potrebam. Objekti se sestavljajo preprosto s prepogibanjem, zgibanjem in zatikanjem, brez šivanja, uporabe lepil ali drugih veznih členov. Vizija 1∞ je primerna za ljudi, ki imajo željo po ustvarjanju in sooblikovanju svojega bivalnega okolja.

Vision 1∞ can be a stand-alone object or it can be composed into various kinds of surfaces and structures. Users themselves design the product, determining its size, choosing its function, and adapting it to their own needs. Objects are easily constructed through simple folding, bending and joining, without sewing or gluing or using other connecting parts. It is ideal for people who have a desire for creativity and wish to shape their surroundings.

## Zložljivi lončki za cvetje U pot

<b>Oblikovalka</b>	<b>Vesna Hrovat,</b> Kostanjevica na Krki, Slovenija
<b>Naročnik</b>	<b>Atelje Neapolis, d. o. o.,</b> Novo mesto, Slovenija 2008

## U Pot Collapsible Flowerpots

<b>Designer</b>	<b>Vesna Hrovat,</b> Kostanjevica na Krki, Slovenia
<b>Client</b>	<b>Atelje Neapolis, d. o. o.,</b> Novo mesto, Slovenia 2008



Lončki U pot so izdelani iz samorazgradljive poliuretanske folije, ki je narejena kot papirus s plastenjem ostankov tekočega lesa. Obliko, višino in prostornino lončkov je mogoče poljubno prilagajati. So lahki, zložljivi, vodoodporni in večnamenski. Uporabljati jih je mogoče kot cvetlične lončke, kot vstavke za smetnjak, namenjene lažjemu sortiranju smeti, kot škatle za prenašanje in hranjenje predmetov, zaboje za igrače, lončke za svinčnike itn.

U Pots are composed of a self-degradable polyurethane foil made, like papyrus, by layering scraps of liquid wood. The shape, height and volume of the pots can be adapted any way one wishes. They are lightweight, collapsible, water-resistant and multi-functional. They can be used as flowerpots, trash bin inserts for easier trash sorting, carrying and storage boxes, boxes for toys, pencil cups, etc.

## Prenosni žar Lambda BBQ

<b>Oblikovanje</b>	<b>Convoidesign,</b> Dunaj, Avstrija 2006
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Lambda je prenosni žar z nastavljivim pladnjem za oglje in rešetko na pokončni jekleni konstrukciji. Nosilni del je sestavljen iz prevlečenih jeklenih delov, ki se nadaljujejo tudi v ročaj in podstavek. Konstrukcijo z nastavljivo višino rešetk in pladnja za oglje povezujeta dve plošči iz nerjavečega jekla.

## Lambda BBQ Mobile Barbecue Grill

<b>Design</b>	<b>Convoidesign,</b> Vienna, Austria 2006
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Lambda is a mobile barbecue grill with a height-adjustable fire pan and cooking grill (in a vertical steel structure). The main part of the structure is made of pieces of coated steel, which also form the handle and base. With two stainless steel panels, the result is a unified construction that lets you adjust the height of the grills and charcoal pan.

## Vrtni pripomoček za zbiranje listja Hedgehog Leaves-Collector

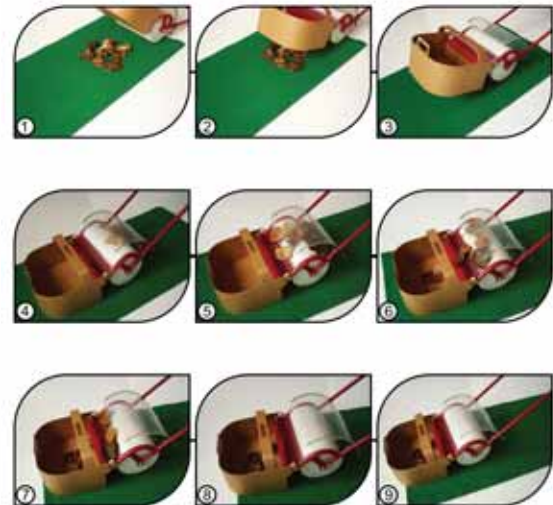
<b>Oblikovalec</b>	<b>Alexander Šafařík-Pštrosz,</b> Praga, Češka
<b>Mentor</b>	<b>Alexius Appl,</b> Faculty of Art and Design, University J. E. Purkyně, Ústí nad Labem, Češka 2008

## Hedgehog Leaves-Collector Garden Tool

<b>Designer</b>	<b>Alexander Šafařík-Pštrosz,</b> Prague, Czech Republic
<b>Tutor</b>	<b>Alexius Appl,</b> Faculty of Art and Design, University of J. E. Purkyně, Ústí nad Labem, Czech Republic 2008



Hedgehog Leaves-Collector je preprost in ekonomičen vrtni pripomoček za zbiranje odpadlega listja. Za delovanje ne potrebuje elektrike ali goriva: ta varni, učinkoviti sistem čiščenja listja deluje samo na človeški pogon. Konice na vrtečem se bobnu nabadajo listje, glavnik pa ga zbira v košari. Boben je mogoče za lažje upravljanje razdeliti na dva enaka dela.



The Hedgehog Leaves-Collector is a simple, clever and economical tool that helps people pick up fallen leaves. It works without the need for electrical current or fuel. This safe, efficient leaf-removal system operates on human power alone. The leaves stick to spikes on a rotating barrel and are then delivered into a basket by a comb. The barrel may be constructed in two identical parts for better manoeuvrability.

## Modularni elementi za parke MrTree

<b>Oblikovalec</b>	<b>Matija Milkovič Biloslav,</b> Ljubljana, Slovenija
<b>Mentor</b>	<b>Antonio Cruz Rodrigex,</b> IADE – Instituto de Artes Visuais, Lizbona, Portugalska 2007

## MrTree Modular Elements for Parks

<b>Designer</b>	<b>Matija Milkovič Biloslav,</b> Ljubljana, Slovenia
<b>Tutor</b>	<b>Antonio Cruz Rodrigex,</b> IADE – Instituto de Artes Visuais, Lisbon, Portugal 2007

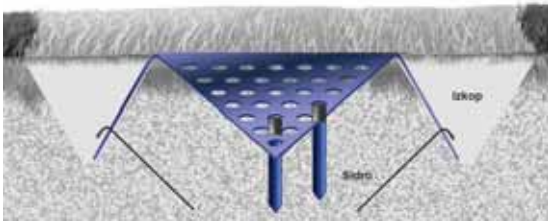


Skupino MrTree sestavljajo štiri različni elementi: ravni del, križišče, zavoj in zaključek; z njimi lahko ustvarimo nešteto različnih kombinacij in oblik. Pomen imena MrTree izhaja iz "my roots tree" (moje koreninasto drevo). Ideja razvejenega sistema korenin je prenesena v urbano okolje v obliki "neskončnih" klopi.

MrTree is composed of four different elements – a straight section, a cross, a bend and an end piece – which allow us to design countless combinations and shapes. The meaning of the name of MrTree comes from the notion of "my roots tree". The idea of a branching system of roots is translated into the urban environment in the form of "endless" benches.

## Pohodna plošča za označevanje drevesnih vrst v parkih Parkineta

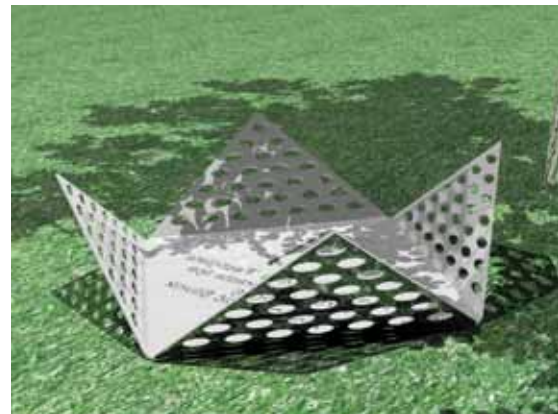
<b>Oblikovalci</b>	<b>Vojko Pogačar, Andrej Cupar, Mojca Kaiser, Janez Temnikar,</b> UM FS LIO – Laboratorij za inženirsko oblikovanje, Maribor, Slovenija
<b>Naročnik</b>	<b>Mestna občina Maribor,</b> Urad za komunalo, promet, okolje in prostor, Maribor, Slovenija 2008



Parkineta je pohodna plošča za označevanje drevesnih vrst v parku. Izdelana je iz nerjaveče pločevine (prochrome), odporne proti vsem vrstam zunanjih vplivov. Namestitev je preprosta – vogalne stranice so vkopane v zemljo in učvrščene s sidri za onemogočanje odstranitve nepoklicanim. Vzdrževanje ni potrebno, košnja trave ni ovirana, vkopane stranice zlahka prerastejo korenine. Gre za trajno in poceni rešitev, ki je ekološko neoporečna in jo je preprosto izdelati, nič bolj zahtevna pa nista vgradnja in vzdrževanje.

## Parkineta Walk Tile for Labelling Tree Varieties in Parks

<b>Designers</b>	<b>Vojko Pogačar, Andrej Cupar, Mojca Kaiser, Janez Temnikar,</b> UM FS LIO – Laboratory for Engineering Design, Maribor, Slovenia
<b>Client</b>	<b>The City of Maribor,</b> Office of Sanitation, Traffic, the Environment and Planning, Maribor, Slovenia 2008



Parkineta is a walk tile used for labelling tree varieties in a park. It is made of non-rusting sheet metal (prochrome), which is resistant to all kinds of influences. It is easy to secure: the corner sides are buried in the ground and anchored with pins that make it impossible to be removed by others. The plate requires no maintenance and presents no obstacle to mowing, while plant roots can easily grow through the buried sides. This walk tile presents a long-lasting, inexpensive solution that is ecologically safe and easy to manufacture, install and maintain.

## Otipljivi načrt mesta za slepe

<b>Oblikovalka</b>	<b>Ana Župić,</b> Zagreb, Hrvaška
<b>Mentor</b>	<b>Zlatko Kapetanović,</b> School of Design, Faculty of Architecture, University of Zagreb, Zagreb, Hrvaška 2008

## Tactile City Map for the Visually Impaired

<b>Designer</b>	<b>Ana Župić,</b> Zagreb, Croatia
<b>Tutor</b>	<b>Zlatko Kapetanović,</b> School of Design, Faculty of Architecture, University of Zagreb, Zagreb, Croatia 2008



Namen otipljivega zemljevida v obliki kosa urbane ulične opreme je vključiti slepe in slabovidne v družbo ter razširiti zavest širše javnosti o ljudeh s posebnimi potrebami. Koncept otipljive figuracije slepim posreduje osnovne informacije, na primer o ovirah na poti ali mestih, kjer je mogoče varno prečkati cesto. Zemljevid je nastal za mestno središče Zagreba, vendar ga je mogoče prilagoditi tudi drugim lokacijam.



The aim of this tactile map, designed as a form of urban street furniture, is to help integrate and socialize the visually impaired, as well as to raise awareness in the general population about people with special needs. The concept of environmental-tactile figuration can help provide the blind with essential information, such as potential obstructions along the way or places where they can walk safely. This specific map has been made for the Zagreb city centre, but the principles it uses can be applied to any community.

## Informacijska shema avtobusnih prog Ljubljane

<b>Oblikovalec</b>	<b>Samo Ačko,</b> Ljubljana, Slovenija
<b>Soavtor</b>	<b>Robert Srebrnič</b>
<b>Mentor</b>	<b>Ranko Novak,</b> Akademija za likovno umetnost in oblikovanje, Ljubljana, Slovenija 2006

## Diagram of Ljubljana Bus Routes

<b>Designer</b>	<b>Samo Ačko,</b> Ljubljana, Slovenia
<b>Co-author</b>	<b>Robert Srebrnič</b>
<b>Tutor</b>	<b>Ranko Novak,</b> Academy of Fine Arts and Design, Ljubljana, Slovenia 2006



V Ljubljani je na nekaterih mestih avtobusnih prog več kot deset; zavijajoče proge se na obstoječi informacijski shemi križajo in prekrivajo, zaradi česar se pri sledenju progam uporabnik hitro zmede. Pričujoča shema izboljšuje sledenje progam z inovativnim sistemom prikaza zavojev. Proge, ki vodijo naravnost, so v zavojih prekrite, tiste, ki zavijajo, pa so izpostavljene.

In Ljubljana there are several points at which more than ten bus routes come together, and on the diagram currently in use the bus routes crisscross and overlap each other in such a way that users can very quickly become confused. The present diagram makes it easier to follow bus routes by using an innovative system for displaying turns: at turning points the routes that continue on ahead are covered by the routes that make turns, which are presented more clearly.

## Smetnjak za ločevanje odpadkov

<b>Oblikovalec</b>	<b>Jakub Lekeš,</b> Praga, Češka
<b>Mentor</b>	<b>Ladislav Křenek,</b> Institute of Machine and Industrial Design, Faculty of Mechanical Engineering, Brno University of Technology, Brno, Češka 2007



Koncept smetnjaka je nastal zaradi potrebe po ločevanju odpadkov v šest skupin (papir, plastika, steklo, kovina, biološki in mešani odpadki). Posamezni smetnjaki so razvrščeni v dve vrsti in povezani s tečajji za boljši izkorišček prostora. Odpreti jih je mogoče tako, da izvlečemo posamezne dele. Kovinsko ohišje smetnjakov vsebuje skriti mehanizem, s katerim jih preprosto povežemo in tako omogočimo lažje prenašanje. Ročaji smetnjakov so različnih barv glede na posamezne kategorije odpadkov. Izdelek omogoča učinkovitejše ločevanje odpadkov, je privlačen na oko in preprost za uporabo.

## Trash Sorter

<b>Designer</b>	<b>Jakub Lekeš,</b> Prag, Czech Republic
<b>Tutor</b>	<b>Ladislav Křenek,</b> Institute of Machine and Industrial Design, Faculty of Mechanical Engineering, Brno University of Technology, Brno, Czech Republic 2007



This concept for a trash bin was developed from the need to separate waste into six categories (paper, plastic, glass, metal, biological and mixed). The individual bins are arranged in two columns connected by hinges to save space. They can be opened by pulling out the individual sections. The bins have a metal frame with a hidden mechanism that allows them to be joined together for easy carrying. The bin handles are in different colours, which correspond to the different categories of waste. The Trash Sorter offers a more effective way to sort waste and has an attractive design that makes it easy to use.

## Sistem smetnjakov za ločevanje odpadkov

<b>Oblikovalec</b>	<b>Michal Zarnikov,</b> Hodonín, Češka
<b>Mentor</b>	<b>Ladislav Křenek,</b> Institute of Machine and Industrial Design, Faculty of Mechanical Engineering, Brno University of Technology, Brno, Češka 2007

## System for Separated Waste Containers

<b>Designer</b>	<b>Michal Zarnikov,</b> Hodonín, Czech Republic
<b>Tutor</b>	<b>Ladislav Křenek,</b> Institute of Machine and Industrial Design, Faculty of Mechanical Engineering, Brno University of Technology, Brno, Czech Republic 2007



Projekt je nastal kot odgovor na potrebo po sistemu smetnjakov za ločevanje odpadkov in z namenom oblikovati urejeno, dobro organizirano zbirno mesto. Končni rezultat je skupina smetnjakov za ločevanje odpadkov, njihova zunanjščina pa je odmev mestnih značilnosti: oblikovani so kvadratno po zgledu stanovanjskih sosesk, njihova oblika pa je omeščana z nepravilnimi trapeznimi stranicami. Druga pomembna značilnost je drevo, posajeno med smetnjaki kot simbol varovanja okolja.

This project addresses the need for a system of containers for separated waste. The concept is intended to create a well-organised compact collection point. The result is a group of containers for separated waste with shapes that correspond to the shapes of a town: their forms are based on squares, which parallel the forms of housing estates. This shape, however, is softened by using irregular trapezoidal sides. Another significant feature of the design is the tree planted between the containers as a symbol of environmental protection.

## Bar Absolut Puzzle

<b>Oblikovalka</b>	<b>Anna Marešová,</b> Praga, Češka
<b>Soavtor</b>	<b>Ondrej Simon</b>
<b>Mentor</b>	<b>Alexius Appl,</b> Henrieta Nezpěvákova, Faculty of Art and Design, University J. E. Purkyně, Ústí nad Labem, Češka 2007

## Absolut Puzzle Bar

<b>Designer</b>	<b>Anna Marešová,</b> Prague, Czech Republic
<b>Co-author</b>	<b>Ondrej Simon</b>
<b>Tutor</b>	<b>Alexius Appl,</b> Henrieta Nezpěvákova, Faculty of Art and Design, University J. E. Purkyně, Ústí nad Labem, Czech Republic 2007

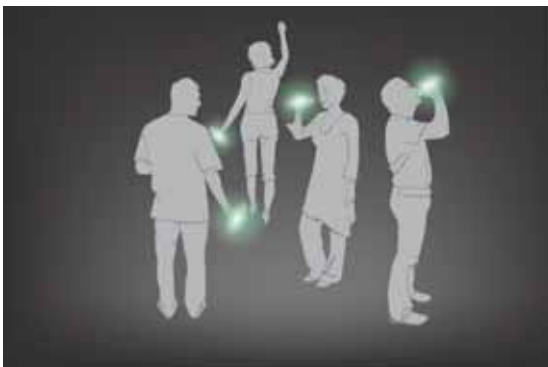


Bar Absolut Puzzle je mogoče sestaviti na različne načine in v različnih barvnih kombinacijah. Glavni element pulta je plastični modul standardne višine in širine 30 cm. Povezati je mogoče dva ali več modulov in tako pult poljubno oblikovati. Koncept vključuje tudi poseben modul za krožni točilni pult. Prednost tega pulta je v različnih možnostih sestavljanja in barvnih kombinacijah.

The most notable feature of the Absolut Puzzle Bar is that it can be put together in endless ways. The basic element of the bar is a plastic module that has the height of a standard bar counter and a width of 30 cm. Two or more modules can be joined together so you can give your bar the look you want. There is also a special module for a circular bar. The attraction of this bar lies in the variations of its assembly and different colour combinations.

## Taste D Light

<b>Oblikovalec</b>	<b>Aljoša Šenk,</b> Radomlje, Slovenija
<b>Soavtor</b>	<b>Andrej Makarovič</b> 2007



Izdelek je sestavljen iz dveh delov: plastenke ali steklenice in ampule, napoljene z biofluorescentnimi reagente. Ko odstranimo zamašek na steklenici, aktiviramo reagente v ampuli in ti začnejo oddajati svetlobo. Sijoče spojine so iz popolnoma naravnih snovi živalskega in rastlinskega izvora (npr. kresničk). Embalažo je mogoče v celoti reciklirati. Ob ponovnem polnjenju steklenice je treba zamenjati samo zamašek in ampulo.

## Taste D Light

<b>Designer</b>	<b>Aljoša Šenk,</b> Radomlje, Slovenia
<b>Co-author</b>	<b>Andrej Makarovič</b> 2007



The concept consists of two parts: a plastic or glass bottle and an ampoule filled with bio-fluorescent reagents. By opening the bottle stopper/cap, the user activates the reagents in the ampoule, which start giving off light. The light-emitting compounds are pure natural substances found in animals and plants (e.g. fireflies). The package is completely recyclable, and only the bottle stopper and the ampoule need to be replaced when the light is refilled.

## Zapasna gasilska sekira Petelin Florjan

<b>Oblikovalec</b>	<b>Vasja Stojanovski,</b> Vrhnika, Slovenija
<b>Mentor</b>	<b>Vladimir Pezdirc,</b> Akademija za likovno umetnost in oblikovanje, Ljubljana, Slovenija 2008



Zapasna gasilska sekira Petelin Florjan je večnamenska. Sestavljena je iz dveh delov, sekire in lomilke, kar omogoča boljše pospravljanje, lahko pa ju tudi sestavimo v daljšo ročico, ki omogoči večjo moč orodja. Oba dela lahko zložimo v podstavek, konico za luknjanje vodnih napeljav in žago; ta je pri nujnih in hitrih intervencijah nepogrešljiva. Rezilo sekire je oblikovano tako, da omogoča kar najhitrejšo sekanje tako lesa kot pločevine.

## Cock Florjan Belt-Worn Fire Axe

<b>Designer</b>	<b>Vasja Stojanovski,</b> Vrhnika, Slovenia
<b>Tutor</b>	<b>Vladimir Pezdirc,</b> Academy of Fine Arts and Design, Ljubljana, Slovenia 2008



The Cock Florjan Belt-Worn Fire Axe is multi-functional. It is composed of two parts, an axe and a crowbar, which allows for better storage; the two tools can also be combined with a longer handle, which gives them greater power. The two parts can be joined into a stand, and there is a sharp point that can be used for perforating water pipes and a saw, which is indispensable for fast, emergency interventions. The axe blade is designed to cut through both wood and sheet metal as quickly as possible.

## Sistem za varno uničevanje eksplozivnih komponent izstrelkov Guardian

<b>Oblikovalec</b>	<b>Aleks Komel,</b> Šempas, Slovenija
<b>Naročnik</b>	<b>Izop, d. o. o.,</b> Ljubljana, Slovenija 2008

## Guardian System for the Safe Disarmament of Explosive Ammunition Components

<b>Designer</b>	<b>Aleks Komel,</b> Šempas, Slovenia
<b>Client</b>	<b>Izop, d. o. o.,</b> Ljubljana, Slovenia 2008



Sistem Guardian pomeni inovacijo na področju varnostne opreme programa razoroževanja, saj zamenjuje obstoječi postopek ročnega uničevanja eksplozivnih komponent in s tem zagotavlja bistveno večje količine uničenih komponent v krajšem času, hkrati pa zmanjšuje možnost nesreč pri delu. Modularnost sistema omogoča uporabo postopka pri več tipologijah in kalibrih. Konstrukcija naprave je kompaktna in vzdržljiva, integrirani preklopni deli pa omogočajo preprosto pretvorbo iz prenosne v operativno konfiguracijo.

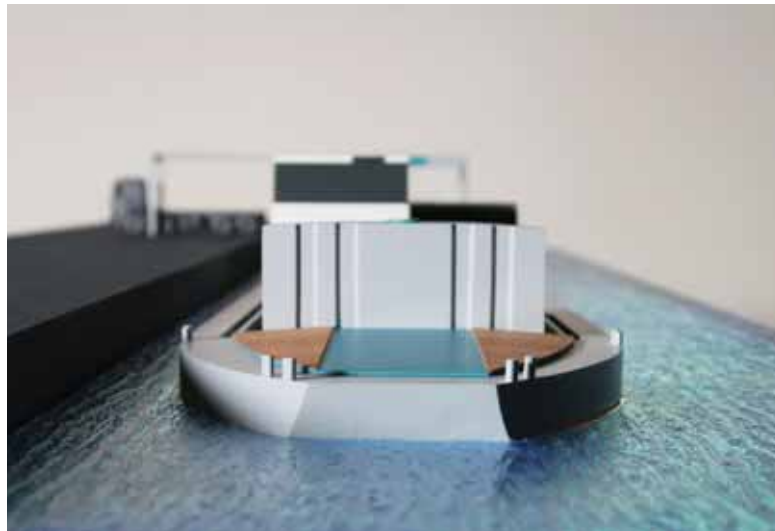
The Guardian System represents an innovation in the field of security disarmament equipment, for it replaces the existing method of manually destroying explosive components. In this way it ensures a substantially greater number of destroyed components in a shorter time and at the same time reduces the chance of accident. The modular nature of the system means it can be used with different typologies and calibres of explosives. The device's construction is compact and durable, while the integrated parts allow it to be easily transformed from a portable to an operational configuration.

## Plovilo MS Manieck

<b>Oblikovalki</b>	<b>Simone Mangold, Valérie Stodieck,</b> Esslingen, Nemčija
<b>Mentorja</b>	<b>Alexander Ott, Frank Zebner,</b> Hochschule für Gestaltung Schwäbisch Gmünd, Schwäbisch Gmünd, Nemčija 2008

## MS Manieck Ship

<b>Designers</b>	<b>Simone Mangold, Valérie Stodieck,</b> Esslingen, Germany
<b>Tutors</b>	<b>Alexander Ott, Frank Zebner,</b> Hochschule für Gestaltung Schwäbisch Gmünd, Schwäbisch Gmünd, Germany 2008

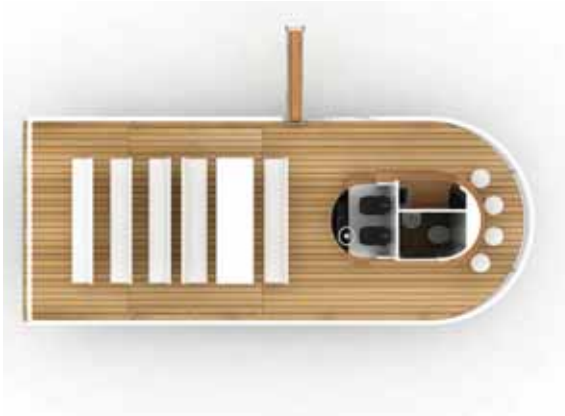


Koncept plovila MS Manieck ponuja rešitve za tovorni promet po manjših celinskih rekah in kanalih. Ker je plovilo kratko, je okretnejše, vidnejše in varnejše. Za hitrejšo natovarjanje in raztovarjanje ima lastni žerjav in je zato v veliki meri samozadostno. Nova razporeditev elementov na plovilu daje večji poudarek interakciji, kar ustvarja več udobja za posadko, ki biva in dela na krovu. Zaradi ekološke uporabe razpoložljivih virov je plovilo tudi bolj ekonomično od drugih.

The MS Manieck Ship concept shows solutions relating to the use of smaller rivers and channels for transporting goods on inland waterway crafts. The reduction of the ship's length increases its agility, visibility and security. To accelerate the process of loading and unloading, the ship has its own crane, which allows the inland waterway craft to be largely self-sufficient. Greater comfort for the people who live and work on the ship results from the meaningful interaction created by the new arrangement of the boat's elements. An ecologically sound use of available resources improves the boat's economics.

## Plovilo za plovbo po reki Ljubljanici Argo

<b>Oblikovalec</b>	<b>Jernej Jaroslav Kropelj,</b> Ljubljana, Slovenija
<b>Mentor</b>	<b>Vladimir Pezdirc,</b> Akademija za likovno umetnost in oblikovanje, Ljubljana, Slovenija 2008



Plovilo Argo je namenjeno plovbi po mirnih vodah in zasnovano za reko Ljubljanico. Njegova odprtost zbrisuje prehod med zunanostjo in notranostjo ter se dobro povezuje z okoljem – nabrežjem Ljubljane.

## The Argo – A Boat for Touring the Ljubljanica River

<b>Designer</b>	<b>Jernej Jaroslav Kropelj,</b> Ljubljana, Slovenia
<b>Tutor</b>	<b>Vladimir Pezdirc,</b> Academy of Fine Arts and Design, Ljubljana, Slovenia 2008



The Argo is intended for travel on calm waters; it was designed specifically for the Ljubljanica River. The boat's open design blurs the distinction between outside and inside and allows it to connect well with its environment: the Ljubljanica embankments.

## Ultralahki helikopter

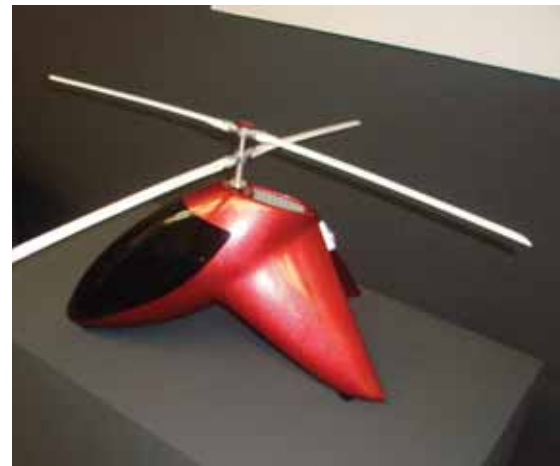
<b>Oblikovalec</b>	<b>Pavel Čoupek,</b> Brno, Češka
<b>Mentor</b>	<b>Ladislav Křenek,</b> Institute of Machine and Industrial Design, Faculty of Mechanical Engineering, Brno University of Technology, Brno, Češka 2007

## Ultralight Helicopter

<b>Designer</b>	<b>Pavel Čoupek,</b> Brno, Czech Republic
<b>Tutor</b>	<b>Ladislav Křenek,</b> Institute of Machine and Industrial Design, Faculty of Mechanical Engineering, Brno University of Technology, Brno, Czech Republic 2007



Osnovni koncept in oblikovanje ultralahkega helikopterja sta nastala v okviru diplomske naloge. Na obliko kabine in razporeditev motorja so vplivala osnovna tehnološka načela in ergonomski dejavniki. Projekt ni namenjen serijski proizvodnji, temveč iskanju možnosti za prihodnji splošni razvoj gradnje ultralahkih helikopterjev.



This diploma project deals with the design and basic conceptual layout of an ultralight helicopter. The work involves basic technological principles and ergonomic factors, which directly influence both the shape of the central gondola and the overall space arrangement of the machine. This work is not intended to be an actual project for batch production, but rather to sketch out possibilities for future development in the construction of ultralight helicopters in general.

## Fotoaparat Skyros

<b>Oblikovalec</b>	<b>Dipti Kambe,</b> New York, ZDA
<b>Soavtor</b>	<b>Siddharth Kambe</b> 2007

## Skyros Aerial Camera

<b>Designer</b>	<b>Dipti Kambe,</b> New York, USA
<b>Co-author</b>	<b>Siddharth Kambe</b> 2007



Fotoaparat Skyros je namenjen snemanju iz zraka. S pomočjo pnevmatičnega mehanizma se lahko povzpne kar petdeset metrov visoko, stabilnost pa mu zagotavljajo vetrnice. Posnetki nastajajo v različnih presledkih med spustom nazaj k uporabniku. Zaščitni obroč se spremeni v stativ, ki omogoča vzlet s tal. Fotoaparat je primeren tudi za običajno uporabo; pri tem se obroči sklenejo okrog njega in s tem zagotovijo varnost.

Skyros is an aerial camera that takes unparalleled overhead photographs. It offers a unique bird's-eye view that puts our relationship to our surroundings in a new light. The Skyros camera is launched pneumatically and can go as high as 50 m, stabilising itself when the rotors start operating. It then flies back to the user, taking photographs at various intervals. The protective ring transforms into a tripod so the camera can be launched from the ground. Skyros can also be used as a conventional camera when the rings wrap around it to indicate that it is safe.

## Športni invalidski voziček Heroes

<b>Oblikovalec</b>	<b>Jairo da Costa Junior,</b> Itajaí, Santa Catarina, Brazilija
<b>Mentor</b>	<b>Paulo Cesar Machado Ferroli,</b> UNIVALI – University of Vale do Itajaí, Florianópolis, Santa Catarina, Brazilija 2007

## Heroes Sport Wheelchair

<b>Designer</b>	<b>Jairo da Costa Junior,</b> Itajaí, Santa Catarina, Brazil
<b>Tutor</b>	<b>Paulo Cesar Machado Ferroli,</b> UNIVALI – University of Vale do Itajaí, Florianópolis, Santa Catarina, Brazil 2007



Športni invalidski voziček Heroes je namenjen ljudem z omejenimi gibalnimi sposobnostmi, ki se želijo ukvarjati s športi na suhem, zlasti na plaži. Omogoča udejstvovanje pri novih zvrsteh športa, kot je freshball (oblika tenisa na plaži), pri metanju frizbija, badmintonu, kroketu, odbojki na invalidskih vozičkih in še zlasti ragbiju na plaži. Cilj je bil ustvariti univerzalen in trajnosten izdelek, prilagodljiv različnim skupnostim in kulturam, okolju prijazen, ekono-mičen, družbeno koristen in kulturno sprejemljiv – glede na kraj, podnebje, kulturo, navade itd.

Heroes is a sport wheelchair designed so that people with mobility restrictions can participate in sports on land and, especially, on the beach. It lets people play new sports such as freshball (a kind of beach tennis), as well as Frisbee, badminton, croquet, wheelchair volleyball and, in particular, beach rugby. The design task was to envision a universal and sustainable project, one that would be adaptive (for different communities and cultures), eco-friendly, economically feasible, socially equitable (serving people with special needs), and culturally acceptable (in terms of geography, climate, culture, customs, etc.).

## Hojca Ka za starostnike

<b>Oblikovalka</b>	<b>Monika Lovše,</b> Kobarid, Slovenija
<b>Mentorji</b>	<b>Janez Smerdelj, Jure Miklavc,</b> <b>Davorin Horvat,</b> Akademija za likovno umetnost in oblikovanje, Ljubljana, Slovenija 2007

## Ka Walker for the Elderly

<b>Designer</b>	<b>Monika Lovše,</b> Kobarid, Slovenia
<b>Tutors</b>	<b>Janez Smerdelj, Jure Miklavc,</b> <b>Davorin Horvat,</b> Academy of Fine Arts and Design, Ljubljana, Slovenia 2007



Hojca Ka je namenjena posebnim potrebam starostnikov. Njena glavna prednost je v tem, da stoji na treh kolesih, in ne na štirih kot večina drugih podobnih pripomočkov, zato je lažje obvladljiva in prilagodljivejša za uporabo. Ročaja sta oblikovana ergonomsko, obložena sta s pasom iz gume in omogočata oprijemanje v različnih položajih. Hojca je izdelana iz lesa – naravnega materiala, ki je prijazen človeku in okolju. Oblikovana je tako, da omogoča preprosto in praktično uporabo, hkrati pa je cenovno dostopna.

The Ka Walker is designed for the special needs of the elderly. Its primary advantage is that, unlike most other similar walking aids, it stands on three wheels instead of four, which makes it easier to control and more flexible to use. The handles, which are ergonomically designed and covered in bands of rubber, can be gripped in various positions. The walker is made of wood, a natural material friendly to people and the environment. It is designed for easy and practical use and to be generally affordable.

## Jedilni servis za bolnišnice in domove za ostarele

<b>Oblikovalec</b>	<b>Gyula Mihaly,</b> Budimpešta, Madžarska
<b>Mentor</b>	<b>Éva Kádasi,</b> Göd, Madžarska
<b>Naročnik</b>	<b>Hollóházi Porcelain Manufactory,</b> Hollóháza, Madžarska 2007

## Dinner Set for Hospitals and Retirement Homes

<b>Designer</b>	<b>Gyula Mihaly,</b> Budapest, Hungary
<b>Tutor</b>	<b>Éva Kádasi,</b> Göd, Hungary
<b>Client</b>	<b>Hollóházi Porcelain Manufactory,</b> Hollóháza, Hungary 2007



Jedilni servis je namenjen bolnišnicam, domovom za ostarele in negi na domu. Posoda je prilagojena varni uporabi. Skodelice so lahke, mogoče jih je držati z eno ali obema rokama, zaradi posebej oblikovanega ustja pa je iz njih preprosto srkati vsebino. Krožniki so zaradi posebnega roba preprosti za uporabo tako za bolnike kot za strežno osebje. Krožnik za sladico je mogoče uporabiti tudi kot pokrov za jušno skodelo. Servis je kompatibilen z bolnišničnimi sistemi za posodo, pladnji, napravami za pogrevanje hrane in pomivalnimi stroji. Posodo je mogoče preprosto izdelovati v tovarnah s porcelanom, proces izdelave pa je ekonomičen in hiter.

This set of dishes is designed for hospitals, retirement homes and home care. The dishes are made to ensure safe handling. The mugs are light and can be held with one or two hands. Spouts make it easy to sip the contents. A special edge on the plates makes them easy to handle by both users and servers. The dessert plate can also be used as a safety cover for the soup cup. The set is compatible with hospitals' dishware systems, trays, meal warmers and dishwashers. The dishes can be easily produced at porcelain factories, and the manufacturing process is economical and fast.

## Črpalka za inzulin

<b>Oblikovalec</b>	<b>Jiří Bukvald,</b> Vyškov, Češka
<b>Mentor</b>	<b>Ladislav Křenek,</b> Institute of Machine and Industrial Design, Faculty of Mechanical Engineering, Brno University of Technology, Brno, Češka 2007

## Insulin Pump

<b>Designer</b>	<b>Jiří Bukvald,</b> Vyškov, Czech Republic
<b>Tutor</b>	<b>Ladislav Křenek,</b> Institute of Machine and Industrial Design, Faculty of Mechanical Engineering, Brno University of Technology, Brno, Czech Republic 2007



Črpalka za inzulin je oblikovana kot izviren in uporaben predmet z jasno funkcijo in preprosto, a dodelano obliko. Zaslon OLED na zaponki je vedno jasno viden. Zaradi zaponke je črpalko mogoče brez težav nositi s seboj. Velike številke na zaslonu navajajo raven sladkorja v krvi, male kažejo uro, puščice pa označujejo hitrost naraščanja ali padanja ravni sladkorja v krvi. Tako lahko sladkorni bolnik pravočasno ukrepa. Posodica vsebuje 1,8 ml ali 3 ml inzulina. Črpalka se napaja z obnovljivo prizmatično baterijsko celico (102 x 50 x 17 mm), ki ne potrebuje veliko prostora.

This insulin pump is designed as an original and useful product with a clear function and a simple yet flawless shape. There is a large OLED display on the clip that is always clearly legible. The integrated clip makes the pump suitable for comfortable wearing. The large numbers on the display indicate the blood sugar level, the small numbers show the time, and the arrows represent the rate of increase or decrease of blood sugar. This ensures that a diabetic person will be able to respond in time and improve the quality of his or her compensation. The pump contains an insulin reservoir of either 1.8 ml or 3 ml. The power is supplied by a rechargeable prismatic battery cell, which saves on space because of its small dimensions (102 x 50 x 17 mm).

## Pohodne palice 3P

<b>Oblikovalec</b>	<b>Igor Ravbar,</b> Ljubljana, Slovenija 2007/2008
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## 3P Trekking Poles

<b>Designer</b>	<b>Igor Ravbar,</b> Ljubljana, Slovenia 2007/2008
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Pohodne palice iz laminiranega lesa (2-milimetrski smrekov in orehov furnir) so izdelane tako, da njihova ukrivljenost blaži vibracije. Leva in desna palica sta različni. Ročaj omogoča držanje v treh položajih – za hojo po ravnem terenu (srednji položaj), za hojo navzgor (spodnji položaj) in za hojo navzdol (zgornji položaj). Položaj jermena je mogoče hitro zamenjati brez snemanja palic.

These trekking poles, made of laminated wood (2 mm of pine and walnut veneer), have been designed in such a way that the curvature of the poles absorbs vibrations. The left and right poles are different. The handle can be held in three different positions – for walking on level terrain (middle position), uphill walking (lower position) and downhill walking (upper position). The strap position can be quickly changed without letting go of the poles.

## Čutara Kvapka

<b>Oblikovalka</b>	<b>Denisa Tóthová,</b> Šamorin, Slovaška
<b>Mentor</b>	<b>Peter Paliatka,</b> Faculty of Architecture, Slovak University of Technology, Bratislava, Slovaška 2007

## Kvapka Canteen

<b>Designer</b>	<b>Denisa Tóthová,</b> Šamorin, Slovakia
<b>Tutor</b>	<b>Peter Paliatka,</b> Faculty of Architecture, Slovak University of Technology, Bratislava, Slovakia 2007



Čutara Kvapka je ploščata, zato je preprosta za prijemanje in se prilega različnim prostorom. Prosojen, mehak plastični material ohranja temperaturo tekočine. Za del čutare, ki ga držimo v roki, je uporabljena trša plastika, kar preprečuje polivanje.

The Kvapka Canteen is designed to satisfy people's everyday need for liquid. The flat shape is easy to hold and handle, and also fits conveniently into all kinds of spaces. The transparent soft plastic keeps liquids at a constant temperature. To prevent spills, a harder plastic is used for the part of the canteen that is held in the hand.

## Profesionalne drsalke za hokej Impact 100

<b>Oblikovalec</b>	<b>Lázsló Olajos,</b> Budimpešta, Madžarska
<b>Mentor</b>	<b>Koos Pal,</b> Moholy-Nagy University of Art and Design Budapest, Budimpešta, Madžarska 2007

## Impact 100 Professional Ice Hockey Skates

<b>Designer</b>	<b>Lázsló Olajos,</b> Budapest, Hungary
<b>Tutor</b>	<b>Koos Pal,</b> Moholy-Nagy University of Art and Design Budapest, Budapest, Hungary 2007



Drsalke za hokej Impact 100 imajo na stopalnem delu vgrajene karbonske vložke, ki zagotavljajo prožnost, a ohranjajo trdoto in prenos moči. Guma na zgibu drsalk omogoča gibčnost stopala. Ogrodje čevlja in rezilo ter sprednji zaščitni del so izdelani iz umetne mase ABS. V notranjosti čevlja je uporabljena posebna umetna masa v obliki gela, ki se pri višji temperaturi zmežča in se lahko prilagodi vsaki nogi, ko se ohladi, pa zadrži obliko. Sprednji del drsalk je oblikovan asimetrično, tako da zajame obliko prstov na nogi. Zunanji del drsalk je prevlečen z grobo tkanim platnom, notranjost čevlja pa je opremljena s tkaninami in penami, ki so vodoodbojne, dihajo in se prilagodijo obliki noge.

These hockey skates have carbon inserts built into the foot area, which offers pliability while maintaining firmness and a good transfer of force. Rubber on the bend of the skate ensures foot flexibility. The frame of the boot and wedge, as well as the front protective section, are made of the synthetic mass ABS. In the boot interior, a special synthetic mass in the form of a gel has been used; this softens at warmer temperatures to adapt to the shape of the foot, and then keeps this shape when it cools. The front part of the boot is designed asymmetrically to match the shape of the toes. The exterior is covered with a coarse-woven canvas, while the interior is fitted with fabric and foam materials that are water-resistant, let the foot breathe, and adapt to its shape.

**Unikatno kolo Katabrank 07****Katabrank 07 Unique Bicycle**

<b>Oblikovalec</b>	<b>Jaka Mihelič,</b> Ljubljana, Slovenija 2007
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<b>Designer</b>	<b>Jaka Mihelič,</b> Ljubljana, Slovenia 2007
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Unikatna kolesa Katabrank so izdelana z namenom spodbuditi meščane k pogostejši uporabi koles. Oblikovana so glede na potrebe in želje posameznega naročnika. Osnovno načelo izdelave temelji na praktični redukciji posameznih elementov – in ne na dodajanju – ter na ideji, da je lahko kolo kot prevozno sredstvo ravno tako zanimivo, zabavno, praktično in estetsko ugajajoče kot avtomobil.

Katabrank Unique Bicycles are made with the idea of encouraging city dwellers to use bicycles more often. They are designed to fit the needs and desires of the individual customer. The fundamental principle of production is based not on adding things but rather on the practical reduction of individual elements and on the idea that the bicycle as a means of transport can be just as interesting, fun, practical and aesthetically pleasing as a car.

## Motorno kolo Tomos Freedom

<b>Oblikovalec</b>	<b>Gregor Markelj,</b> Ljubljana, Slovenija
<b>Soavtor</b>	<b>Igor Stanko</b>
<b>Naročnik</b>	<b>Tomos, d. o. o.,</b> Koper, Slovenija 2007

## Tomos Freedom Motorcycle

<b>Designer</b>	<b>Gregor Markelj,</b> Ljubljana, Slovenia
<b>Co-author</b>	<b>Igor Stanko</b>
<b>Client</b>	<b>Tomos, d. o. o.,</b> Koper, Slovenia 2007



S prototipno izvedbo modela Freedom se tovarna Tomos odziva na trenutne smernice na področju motociklov. Tomos poskuša s tem modelom prodreti tudi na področje vozil višjega cenovnega razreda s pogonskim agregatom večje delovne prostornine. Glavne značilnosti in hkrati prednosti vozila so odprta, preprosta in čista konstrukcija brez odvečnih plastičnih dodatkov, možnost nadgradnje z večjim agregatom pri enaki zasnovi okvirja, preprost dostop do skritih komponent in s tem nezahtevno servisiranje vozila ter privlačen videz. Na testnih vožnjah se je vozilo izkazalo z lahko vodljivostjo in ergonomsko ustreznim položajem voznika.

With its prototype Freedom model, the Tomos Factory is responding to current trends in motorcycles. With this model Tomos is attempting to penetrate the field of higher-priced motorcycles with a drive aggregate that has a bigger work volume. This motorcycle's main advantages are its open, simple and clean construction, without any unnecessary plastic additions; the possibility of upgrading it with a bigger aggregate in the same basic frame; and easy access to concealed components, which also means easy servicing of the vehicle and an attractive look. In test drives, the motorcycle demonstrated excellent manoeuvrability and an ergonomically suitable positioning of the driver.

## Motorno kolo Tomos Bunny

<b>Oblikovalec</b>	<b>Gregor Markelj,</b> Ljubljana, Slovenija
<b>Soavtor</b>	<b>Igor Stanko</b>
<b>Naročnik</b>	<b>Tomos, d. o. o.,</b> Koper, Slovenija 2007

## Tomos Bunny Motorcycle

<b>Designer</b>	<b>Gregor Markelj,</b> Ljubljana, Slovenia
<b>Co-author</b>	<b>Igor Stanko</b>
<b>Client</b>	<b>Tomos, d. o. o.,</b> Koper, Slovenia 2007



Prednosti motornega kolesa Bunny so v tem, da je z minimalnimi stroški ustvarjen nov, specifičen in prepoznaven tip vozila, ki ga je s spremembo grafike in nekaterih detajlov mogoče hitro prilagoditi različnim zahtevam trga, četudi v manjših, ekskluzivnih serijah. Z modelom Bunny (zajec je zaščitni znak tovarne Tomos) so standardnemu modelu Tomosovega motornega kolesa Youngstr dodani elementi, povezani s pojmi popularne zahodnjaške kulture individualiziranja motornih vozil, kot so "custom made", "chopper", "hot rod", "old skool bobber", "pin-stripes", "dices", "eightballs", "pimped" in podobno.

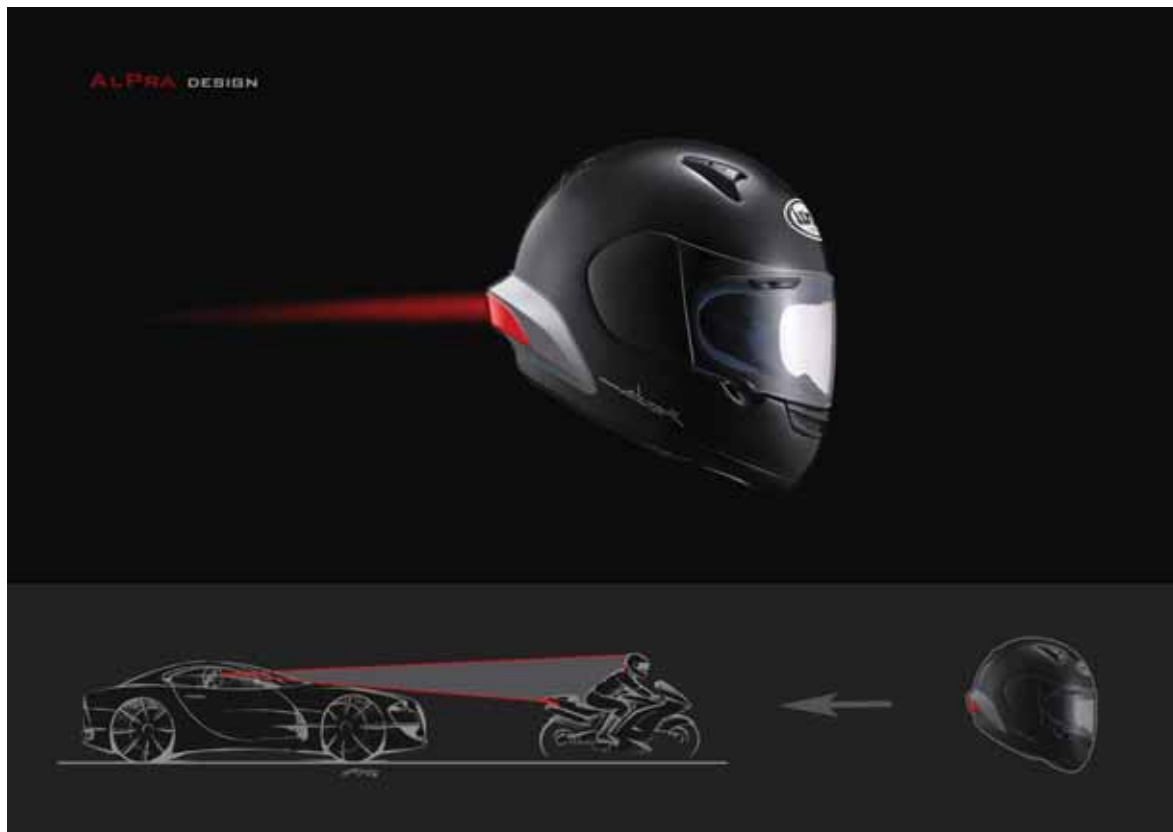
The advantages of the Bunny Motorcycle are that it is a new, specific and distinctive kind of vehicle, created with minimal costs, and that by changing its graphics and certain details it can be quickly adapted to various market demands, even in smaller, more exclusive series. With the Bunny model (the rabbit is the trademark of the Tomos Factory), Tomos's standard motorcycle model, the Youngstr, has been given elements associated with concepts in the Western popular culture of individualized motor vehicles, such as "custom-made", "chopper", "hot rod", "old skool bobber", "pinstripes", "dice", "eightballs", "pimping", etc.

## Zavorna lučka na čeladi

<b>Oblikovalec</b>	<b>Aleksander Praper,</b> Mežica, Slovenija
<b>Naročnik</b>	<b>FTA, d. o. o.,</b> Šentjur pri Celju, Slovenija 2007

## Helmet Brake Light

<b>Designer</b>	<b>Aleksander Praper,</b> Mežica, Slovenia
<b>Client</b>	<b>FTA, d. o. o.,</b> Šentjur pri Celju, Slovenia 2007



Prvi koncept zavorne lučke na motoristični čeladi je bil predstavljen leta 2006. Razvoj oblike čelad in nadaljnje raziskave so prinesli potrebo po spremembi zasnove. Lučka je z zgornjega dela čelade prestavljena na njen spodnji obod. Zaradi nove oblike in namestitve je novi koncept naknadno vgradljive zavorne lučke primernejši za različne tipe čelad. Drugačna namestitev prinaša manj izrazit aerodinamični vpliv pri višjih hitrostih, lažjo montažo in boljšo zasenčenost v sončnem vremenu.

The original concept for a brake light on a motorcycle helmet was presented in 2006. Developments in helmet shape and further research led to a need for changing the design. The light was shifted from the upper part of the helmet to its lower curve. Thanks to the new shape and positioning, the new concept of an installable helmet brake light is now more suitable for different helmet types. The different positioning means less noticeable aerodynamic influence at higher speeds, easier installation and better shading in bright sunlight.

## Počitniška prikolica Fillet

<b>Oblikovalka</b>	<b>Silva Cimperman,</b> Škocjan, Slovenija 2007
<b>Mentorji</b>	<b>Janez Smerdelj, Jure Miklavc,</b> <b>Davorin Horvat,</b> Akademija za likovno umetnost in oblikovanje, Ljubljana, Slovenija 2008

## Fillet Caravan

<b>Designer</b>	<b>Silva Cimperman,</b> Škocjan, Slovenia 2007
<b>Tutors</b>	<b>Janez Smerdelj, Jure Miklavc,</b> <b>Davorin Horvat,</b> Academy of Fine Arts and Design, Ljubljana, Slovenia 2008



Pri počitniški prikolici Fillet je z majhnimi izboljšavami povečana ergonomičnost prostora in izboljšana kakovost bivanja. Glavna inovacija so velika drsna vrata, ki povezujejo dogajanje zunaj prikolice z njeno notranjostjo. Zaradi tega je kuhinja dostopna tudi od zunaj, kar uporabniku prihrani čas in energijo. Prikolico lahko povečamo z izvlekom jedilnice-spalnice. Kopalnica je inovativno združena s kabino za prhanje in straniščem. Minimalistična zunanost prikolice se odraža tudi v njeni notranjosti; ta s svetlimi površinami, velikimi okni in širokimi prehodi zmanjša občutek utesnenosti.

With the Fillet Caravan, small improvements have resulted in a more ergonomic use of space and a better quality of life. The main innovation is the big sliding door that connects the caravan interior with what is happening outside. As a result, the kitchen can also be reached from the outside, which saves time and energy for the user. We can make the caravan bigger by pulling out the dining/sleeping area. The washroom has been innovatively combined with the shower stall and the toilet. The caravan's minimalist exterior is also reflected in its interior, which uses light-coloured surfaces, big windows and wide passageways to reduce any sense of crowdedness.

## Počitniška prikolica Minimal

<b>Oblikovalka</b>	<b>Monika Lovše,</b> Kobarid, Slovenija
<b>Mentorji</b>	<b>Janez Smerdelj, Jure Miklavc,</b> <b>Davorin Horvat,</b> Akademija za likovno umetnost in oblikovanje, Ljubljana, Slovenija 2008



Počitniška prikolica Minimal je namenjena mladim družinam, ki sledijo trendom in se hkrati ne želijo odreči udobju doma. Poudarek je namenjen ergonomiji prostora, kakovosti bivanja in praktičnosti uporabe posameznih elementov opreme. Zunanja oblika je izčiščena in omogoča kar najboljšo izrabo volumna. Bivalni del obkroža vodoravni pas oken, spalni del pa ima dolgo navpično strešno okno, ki se nadaljuje do zadnjih vrat in omogoča pogled na zvezdno nočno nebo. Posebno vpenjanje vrat omogoča lažje odpiranje prikolice brez poseganja v prostor.

## Minimal Caravan

<b>Designer</b>	<b>Monika Lovše,</b> Kobarid, Slovenia
<b>Tutors</b>	<b>Janez Smerdelj, Jure Miklavc,</b> <b>Davorin Horvat,</b> Academy of Fine Arts and Design, Ljubljana, Slovenia 2008



The caravan Minimal is intended for young families who want to follow trends without having to give up the comforts of home. The emphasis is on the ergonomics of space, quality of life and the practical use of the various pieces of equipment. The outer form is purged of any unnecessary detail and allows for the maximum use of the volume. The living area is encircled by a horizontal band of windows, while the sleeping section has a long vertical ceiling window that extends to the back door and allows you to look out at the starry night sky. The special door closure makes it easier to open the caravan and does not interfere in the room space.

## Otroške sani

<b>Oblikovalec</b>	<b>Lojze Čemažar,</b> Ljubljana, Slovenija
<b>Mentor</b>	<b>Vladimir Pezdirc,</b> Akademija za likovno umetnost in oblikovanje, Ljubljana, Slovenija 2007



Otroške sani so namenjene otrokom v razvojnem obdobju od prvega do šestega leta starosti in njihovim staršem. Izdelane so iz vezane plošče, naslonjalo pa je iz najlonske tkanine. Sestavljene so iz dveh delov. Otroku je namenjen prednji del sani (ta je opremljen tudi z naslonjalom za glavo), staršem pa zadnji del sani. Z odraščanjem otroka je sani mogoče prilagajati, naslonjalo za glavo lahko odstranimo in sani ločimo, tako da imata otrok in eden od staršev vsak svoje sani. Po uporabi se lahko sani praktično zložijo in tako za shranjevanje zavzamejo le malo prostora.

## Kids Sled

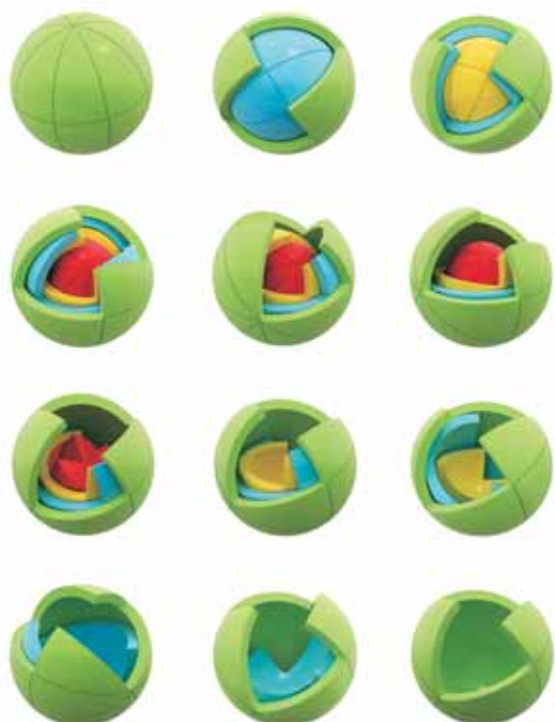
<b>Designer</b>	<b>Lojze Čemažar,</b> Ljubljana, Slovenia
<b>Tutor</b>	<b>Vladimir Pezdirc,</b> Academy of Fine Arts and Design, Ljubljana, Slovenia 2007



This child's sled is intended for children in the developmental period from 1 to 6 years of age and their parents. The sled is made of plywood, with a back and head support of nylon. The sled is composed of two parts. The front part, equipped with a head support, is intended for the child, while the sled's rear section is intended for parents. The sled can be adapted as the child grows: the head support can be removed and the parts of the sled can be separated so the child and the parents can each have their own sled. When it is not in use, the sled parts nest together so that very little space is required for storage.

## Didaktična sestavljanica Oblo

<b>Oblikovalec</b>	<b>Marko Pavlović,</b> Zagreb, Hrvatska
<b>Mentor</b>	<b>Mladen Orešić,</b> School of Design, Faculty of Architecture, University of Zagreb, Zagreb, Hrvatska 2007



Didaktična sestavljanica v obliki kroglice je namenjena razvijanju finomotoričnih spretnosti predšolskih otrok. Z njo otroci spoznajo geometrijo kroglice in njene glavne značilnosti. Sestavljanica, ki po videzu in obliki spominja na običajno žogo, otrokom pomaga izboljšati njihove tehnične in motorične spretnosti.

## Oblo Educational Puzzle

<b>Designer</b>	<b>Marko Pavlović,</b> Zagreb, Croatia
<b>Tutor</b>	<b>Mladen Orešić,</b> School of Design, Faculty of Architecture, University of Zagreb, Zagreb, Croatia 2007



This spherical educational puzzle helps develop the fine motor skills of preschool children. Also, Oblo introduces the child to the geometry of a sphere and its basic attributes. In look and design, the puzzle resembles an ordinary ball, but it offers children an interesting challenge that captures their attention and sparks their curiosity, while providing them with an opportunity to improve their technical and motor skills.

## Pastelne barvice Alatka

Oblikovalka	Maja Mesić, Zagreb, Hrvaška 2007
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Oblika pastelnih barvic Alatka omogoča enakomernejše, preprostejše, natančnejše in bolj energične poteze. Z njimi lahko rišemo mehke in ostre črte. Ker se njihova oblika z uporabo spreminja, je mogoče z različnimi potezami ustvariti širok razpon učinkov. Barvice Alatka so primerne za vse vrste likovnega ustvarjanja, zato so namenjene otrokom, umetnikom, oblikovalcem in arhitektom. Ker so majhne, jih lahko nosimo s seboj in uporabljamo povsod.

## Alatka Pastel Crayons

Designer	Maja Mesić, Zagreb, Croatia 2007
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The shape of these pastel crayons has been designed for better balance and easier, stronger and more energetic strokes. They can be used to make both soft and sharp lines. As the shape changes with use, it is possible to create different effects with different kinds of strokes. Intended for all kinds of artistic expression, Alatka is perfect for children, professional artists, designers and architects. The crayon's small size makes it easy to carry so it can be used anywhere.

## Sestavljiva igrača BuPen

<b>Oblikovalka</b>	<b>Lenka Kaslová,</b> Hneizdne, Slovaška
<b>Mentor</b>	<b>Tibor Uhrín,</b> Faculty of Art, Department of Design, Technical University of Košice, Košice, Slovaška 2006

## BuPen Construction Set

<b>Designer</b>	<b>Lenka Kaslová,</b> Hneizdne, Slovakia
<b>Tutor</b>	<b>Tibor Uhrín,</b> Faculty of Art, Department of Design, Technical University of Košice, Košice, Slovakia 2006



Osnovni deli sestavljive igrače BuPen so narejeni iz dveh različnih materialov: lesa in gumijaste pene. Barviti zvitki gumijaste pene likovno poudarjajo in povezujejo preluknjane lesene valje. Gibljive dele je mogoče uporabiti na različne načine, saj omogočajo širok razpon izraznih kombinacij. Igrača otrokove tehnične spretnosti usmerja v raziskovanje novih zanimivih oblik. Proizvodnja sestavljive igrače BuPen je razmeroma preprosta.

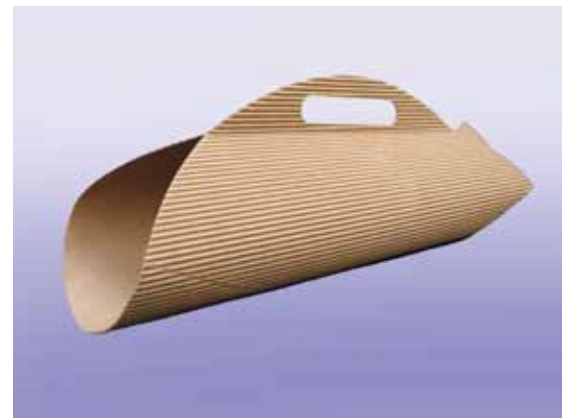
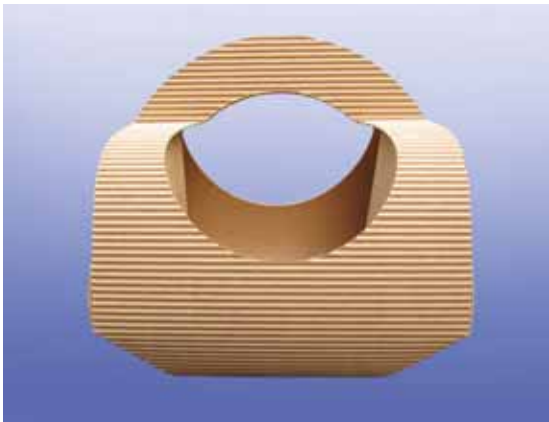
The basic building components in the BuPen Construction Set are made of two contrasting materials: wood and sponge rubber. The colourful rolls of sponge rubber create artistic accents and serve as connecting parts for the perforated wooded cylinders. These flexible pieces can be used in different ways, allowing for a variety of expressive combinations in constructing toys. The toy thus combines children's technical skills with the opportunity to explore new and fascinating shapes. In addition, the construction set would be relatively easy to manufacture.

## Pladnja za hitro hrano in embalaža “za s sabo”

Oblikovalec	Karol Krčmár, Bratislava, Slovaška
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## Fast Food Trays and Take-Away Packages

Designer	Karol Krčmár, Bratislava, Slovakia
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Pladnja za hitro hrano in embalaža “za s sabo” so izdelani iz narebrenega kartona. Preprosto jih je razstaviti, so prostorsko ekonomični, praktični in zelo funkcionalni. Pomenijo elegantno rešitev za strežbo in prenašanje hrane in pijače.

These take-away trays and packages are made of corrugated cardboard. They are easy to unfold, space saving, practical and highly functional. They offer an elegant solution for serving and carrying food and drinks.

## Čajna vrečka One2Tea

<b>Oblikovanje</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenija
<b>Naročnik</b>	<b>Rozormind,</b> Amsterdam, Nizozemska 2006



## One2Tea Tea Bag

<b>Design</b>	<b>Gigodesign, d. o. o.,</b> Ljubljana, Slovenia
<b>Client</b>	<b>Rozormind,</b> Amsterdam, The Netherlands 2006



Dovršena tehnologija pakiranja čaja poenostavlja postopek priprave čaja: pri novem pakiranju ni vrvice, pač pa je dodana površina, ki omogoča lažje odcejanje čajne vrečke. Izdelek rešuje pomanjkljivosti obstoječe embalaže, s tem ko uporabnikom omogoča čistejšo pripravo čaja, primeren pa je tudi za pripravo čaja "za s sabo".

This perfected tea-packaging technology makes tea preparation easier. The new package has no string, but it does have additional surface that makes it easier to brew tea with tea bags. The product solves the problems of existing packaging by offering users a cleaner way to make tea. It is also ideal for making "take-away" tea.

## Posoda za med kranjske čebele Slovenska mednica

<b>Oblikovalec</b>	<b>Matej Zorec,</b> Ljubljana, Slovenija
<b>Naročnik</b>	<b>Čebelarstva zveza Slovenije (javni natečaj),</b> Lukovica, Slovenija 2007

## Slovenska Mednica – Jar for Slovene Honey

<b>Designer</b>	<b>Matej Zorec,</b> Ljubljana, Slovenia
<b>Client</b>	<b>Beekeeping Association of Slovenia (public competition),</b> Lukovica, Slovenia 2007



Oblika posode Slovenska mednica upošteva posebne lastnosti medu: ta je ob zorenju polzeče tekoč, mazav, ob koncu zorenja pa trdno kristaliziran. Prepoznavno podobo seta mednic opredeljuje predel posode ob vratu: vsebuje standardni navoj, gladek iztek brez zožitve, značilen venec ter raven stenski del plašča posode. Navoj omogoča racionalizirano zapiranje posode s standardnim kovinskim pokrovčkom. Notranja čaša je oblikovana z gladko linijo brez ostrih prevojev, robov in mrtvih kotov, ob katerih bi tekoči med zastajal. Posebej oblikovan venec posodo ojača in ob oprijemu zagotavlja varno oporo, ki preprečuje, da bi kozarec zdrsnil iz roke; ob točenju medu venec tudi zadrži polzečo kapljo medu. Njegove dimenzije omogočajo, da razlito vsebino v žlebu venca obrišemo s prstom. Pod vencem je ravni del plašča posode, ki je namenjen namestitvi etikete.

The design of the Slovenska Mednica jar takes into account the special properties of honey, which as it matures is a thick, spreadable liquid and then at the end of maturation becomes a crystallized solid. The distinctive look of this set of honey jars is defined by the container's neck area, with the standard helical grooving, a smooth opening with no narrowing, a characteristic lip, and the straight-wall section of the outer jar. The helical grooves allow the jar to be easily closed with a standard metal lid. The inner jar is designed with a smooth running line without any sharp curves, edges or blind corners where the liquid honey could get stuck. The jar's specially designed lip adds strength and provides a safe support when the jar is held, ensuring that it does not slip out of the hand. When honey is poured, the lip catches any drops and keeps them from running down the side of the jar. The lip's dimensions allow us to wipe away any spilt liquid with a finger. The straight wall of the jar's exterior, beneath the lip, is intended for a label.

## Kolekcija oblačil Naključje

<b>Oblikovalka</b>	<b>Irena Rojs,</b> Maribor, Slovenija
<b>Mentorica</b>	<b>Metka Vrhunc,</b> Naravoslovnotehniška fakulteta, Ljubljana, Slovenija 2008

## Coincidence Fashion Collection

<b>Designer</b>	<b>Irena Rojs,</b> Maribor, Slovenia
<b>Tutor</b>	<b>Metka Vrhunc,</b> Faculty of Natural Sciences and Engineering, Ljubljana, Slovenia 2008



Kolekcija oblačil Naključje idejno združuje preteklost, sedanjost in prihodnost. Preteklost se navezuje na Plečnikova dela, sedanjost se sprašuje o tem, kaj naj človek obleče in ali lahko morebiti obleče prevleko stola, prihodnost pa obeta oblikovalske rešitve, ki ne zahtevajo klasičnega znanja konstrukcije oblačil, saj to počasi izumira.

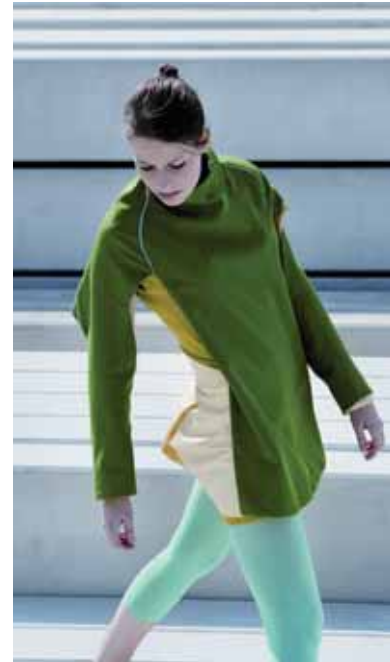
The fashion collection Coincidence conceptually unites past, present and future. The past alludes to the works of Plečnik; the present asks how a person should dress and whether she can perhaps wear a chair's slipcover; while the future promises designs that do not require the classic knowledge of garment construction, since such knowledge is slowly dying out.

## Oblačila Travelling Apparel

<b>Oblikovalka</b>	<b>Pavla Tobková,</b> Dolní Ujezd, Češka
<b>Mentor</b>	<b>Júlia Sabová,</b> Academy of Fine Arts and Design, Bratislava, Slovaška 2007

## Travelling Apparel Casual Clothes

<b>Designer</b>	<b>Pavla Tobková,</b> Dolní Ujezd, Czech Republic
<b>Tutor</b>	<b>Júlia Sabová,</b> Academy of Fine Arts and Design, Bratislava, Slovakia 2007

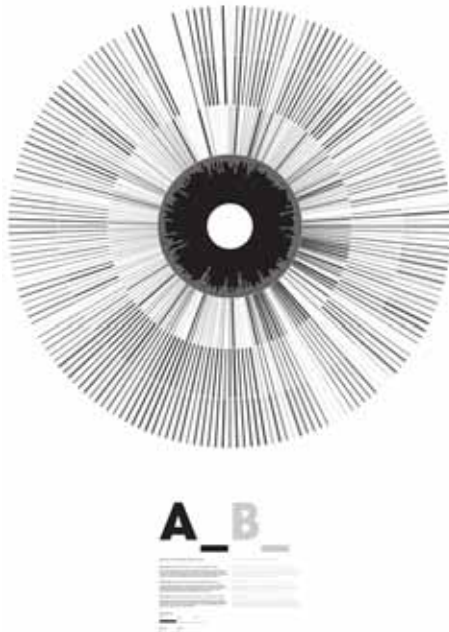


Travelling Apparel je kolekcija vrhnjih športnih oblačil za mlade. Domiselno oblikovanje inovativno združuje modna oblačila s priložnimi žepi za shranjevanje: s spremi-  
njanjem zapenjanja zadrž namreč zlahka ustvarjamo različne žepne in nove oblike. Končni rezultat je kolekcija igrivih, drznih, duhovitih in večfunkcionalnih, preprostih, a modnih oblačil.

Travelling Apparel is a collection of outer travel garments intended for young people. The imaginative design connects fashionable clothing and storage pockets in an innovative way: different kinds of pockets and new shapes are easily created by changing the zipping. The result is a collection of playful, bold, witty and multi-functional clothes with simple yet stylish shapes.

## Plakat A\_B\_ peace & terror etc. the computational aesthetics of love & hate

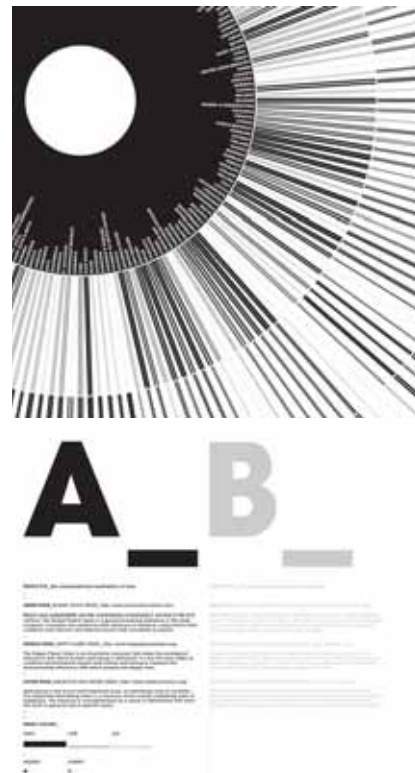
<b>Oblikovalec</b>	<b>Peter Crnokrak,</b> London, Velika Britanija
<b>Naročnik</b>	<b>Design Supremo,</b> Kendal, Cumbria, Velika Britanija 2008



Na plakatu je upodobljen geopolitični pregled 192 držav članic OZN glede na njihov prispevek k miru in nasilju na svetu. Plakat je s tehniko sitotiska obojestransko natisnjen na polprosojen papir: sprednja stran A (mir) je natisnjena v črni barvi, zadnja stran B (nasilje) pa v beli. Obojestranski plakat ponuja vizualno primerjavo mirovnega in vojnega udejstvovanja. Vodilo projekta je bilo ustvariti delo s področja informacijskega oblikovanja, ki z ocenjevalnimi estetskimi načeli izraža kompleksne, družbeno pomembne podatke.

## Poster A\_B\_ peace & terror etc. the computational aesthetics of love & hate

<b>Designer</b>	<b>Peter Crnokrak,</b> London, United Kingdom
<b>Client</b>	<b>Design Supremo,</b> Kendal, Cumbria, United Kingdom 2008



This poster depicts a geopolitical survey of the 192 member states of the United Nations with regard to the quantitative degree to which each contributes to peace and terror in the world. The screen-print poster is double-sided with the A-side (peace) printed verso in black and the B-side (terror) printed recto in white on a semi-transparent paper stock. The dual-sided nature of the poster is functional in that it allows for a visual comparison of the peace and terror measures. The motivation for the project essentially came from the desire to create an information-design work using computational aesthetic principles to express complex and socially relevant data.





# bio.21

Imensko kazalo oblikovalcev, soavtorjev, mentorjev,  
naročnikov, proizvajalcev, tiskarn, šol in držav  
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# bio.21

Spremljevalne prireditve  
Accompanying Events

## Predavanja in posveti

### Talks and Panel Discussions

#### Victor Margolin, Kultura trajnosti

Cikel predavanj iz teorije oblikovanja

Trajnostne alternative v oblikovanju: skrajni čas, da začnemo izgubljati čas

**Petek, 3. oktobra 2008, ob 19. uri**

Gospodarska zbornica Slovenije, dvorana A, Dimičeva 13, Ljubljana  
Pripravil: Arhitekturni muzej Ljubljana v sodelovanju z Društvom Pekinpah

Že Ulrich Beck, Anthony Giddens in drugi sociologi so opozorili, da živimo v družbi tveganj, ki nam jih prinašajo različne okoliščine zunaj našega nadzora. Eno od tveganj vsekakor povzroča nevarnost. Druga vrsta tveganja je spremeniti naš sedanji način življenja in ustvariti bolj pozitiven svet, v katerem nekateri problemi, kot so klimatske spremembe, revščina in nevarnost vojne, ne bi več prevladovali. Govorim o tveganju, da bi ustvarili novo kulturo trajnosti, v kateri bi živeli bolj v skladu z ekološkimi načeli in družbenimi zakonitostmi.

To je velik izziv za oblikovalce, ki se soočajo z odločitvijo, kako razmišljati o prihodnosti. Kakšna orodja, modeli in scenariji so na voljo za ustvarjanje podobe trajnostnega sveta prihodnosti? Česa smo se naučili iz preteklosti, kar lahko pozitivno prenesemo v prihodnost? Predavanje bo namenjeno tem vprašanjem in nekaterim pogledom na trajnostni načrt za prihodnost.

Victor Margolin

#### Victor Margolin, The Culture of Sustainability

A Series of Lectures in Design Theory

Sustainable Alternatives in Design: It's High Time We Start Losing Time

**Friday, 3 October 2008, at 7 p.m.**

The Chamber of Commerce and Industry of Slovenia, Hall A, Dimičeva 13, Ljubljana

Organisers: The Architecture Museum of Ljubljana in collaboration with the Pekinpah Association

As Ulrich Beck, Anthony Giddens, and other sociologists have pointed out, we live in a society of risk, much of it brought about by circumstances beyond our control. Of course, there is a kind of risk caused by danger. But another risk is the kind involved in changing the way we currently live in order to create a more positive world in which some of the problems that plague us, such as climate change, poverty, and military threats, no longer exert the same power over our lives. I am speaking about the risk of creating a new culture of sustainability in which we can live in closer accord with ecological principles and the tenets of social justice.

This offers a great challenge for designers who face the problem of determining how to think about the future. What tools, models, and scenarios are available for producing the image of a sustainable future world? What can we learn from the past in order to project something positive into the future? The lecture will address these questions and present some aspects of a sustainable future scenario.

Victor Margolin

## Zmožnost spremembe

Mednarodni posvet na temo kreativnosti in inovacije

**Ponedeljek, 20. oktobra 2008, ob 14. uri**

Gospodarska zbornica Slovenije, dvorana A, Dimičeva 13, Ljubljana

Pripravila: Arhitekturni muzej Ljubljana/Sekretariat BIO in mag.

Barbara Predan

Evropska komisija je leto 2009 razglasila za evropsko leto kreativnosti in inovacije. V izjavi za medije so poudarili: "Evropa mora povečati svoje zmožnosti na področju kreativnosti in inovacije, tako zaradi družbenih kot zaradi ekonomskih razlogov."

Besedi kreativnost in inovacija se največkrat uporabljata zgolj na deklarativni ravni, praksa pa kaže diametralno sliko. Slednje pogosto velja tudi na področju oblikovanja, in to kljub dejstvu, da ga nekateri označujejo za dober primer mehke inovacije. Teoretik oblikovanja Clive Dilnot je oblikovanje definiral kot "postopek, ki je poročen z možnostjo. Nastane takrat, ko mogoče postane možnost, v smislu zmožnosti spremembe." (Clive Dilnot, *Ethics? Design?*, 2005, str. 17) Prav zmožnost spremembe pa je eden od najzahtevnejših korakov v iskanju kreativnih in inovativnih rešitev. Oblikovanje se v tem smislu kaže kot izjemna priložnost, saj nam ponuja most za lažji prehod iz obstoječega v mogoče. Posledično smo se v okviru 21. bienala industrijskega oblikovanja odločili pripraviti posvet na temo kreativnosti in inovacije z naslovom Zmožnost spremembe. S sprejetjem lisbonske strategije (2000) so se, kot zapiše sir George Cox (s ponosom napovedujemo, da bo sir George Cox eden od sodelujočih na posvetu), evropske vlade zavezale za premik žarišča od regulacij in intervencij k znanju, veščinam, podjetnosti in inovaciji. Ob tem je še dodal, da zgolj finski model iz začetka devetdesetih kaže, da je to tudi mogoče. Hkrati pa slednje dokazuje, da je zmožnost spremembe pogosto omejena pri samem vrhu. Ključ je v integraciji gospodarstva, politike in oblikovanja, z mislijo na javno dobro. Omenjena integracija je bila BIU položena v zibko. Tema inovacije je bila na bienalu obravnavana že leta 1975, v okviru posveta z naslovom Inovacija kot aktivni sestavni del industrijskega oblikovanja. Na njem so z referati nastopili najvidnejši predstavniki oblikovanja. Kljub aktualnosti in daljnovidnosti pa je BIO nenehno spremljala kritika, da prepričuje prepričane. Prav zato smo se tokrat odločili k temi pristopiti z nasprotnega konca.

Na posvet bomo povabili predstavnike in akterje, ki o zastavljenih ciljih ne samo govorijo, temveč jih tudi uresničujejo.

mag. Barbara Predan

## The Capacity for Change

An International Panel on Creativity and Innovation

**Monday, 20 October 2008, at 2 p.m.**

The Chamber of Commerce and Industry of Slovenia, Hall A,

Dimičeva 13, Ljubljana

Organisers: The Architecture Museum of Ljubljana/BIO Sekretariat and Barbara Predan (M.Sc.)

The European Commission has declared the year 2009 to be the European Year of Creativity and Innovation. In its news release, the Commission stressed, "Europe needs to boost its capacity for creativity and innovation for both social and economic reasons."

The words "creativity" and "innovation" are most often used only on a declarative level, while actual practice presents a very different picture. This is also frequently the case in the field of design, despite the fact that some people point to design as a good example of "soft innovation". The design theorist Clive Dilnot has defined design as a process wedded to possibility, saying that design happens when potentiality becomes possibility (see his book *Ethics? Design?*, 2005, p. 17). Having the capacity for change, indeed, is one of the most challenging steps in the search for creative and innovative solutions. In this sense, design appears to offer a unique opportunity, for it can serve a bridge that lets us pass more easily from what is to what can be.

We decided, therefore, to put together a panel on the topic of creativity and innovation under the title "The Capacity for Change" as part of the accompanying programme of the 21st Biennial of Industrial Design. As Sir George Cox has written, by accepting the Lisbon Strategy (2000), European governments committed themselves to shifting the focus from regulation and intervention to the development of knowledge, skills, entrepreneurship and innovation. The Finnish model from the early nineties, he says, is evidence enough that this is possible. At the same time, however, this model proves that the capacity for change is often limited at the very top. The key lies in the integration of business, politics and design with reflection on the public good. Such integration has been part of BIO's mission from its earliest years. At the 1975 biennial, innovation was the subject of a panel entitled "Innovation as an Active Ingredient of Industrial Design". Some of the most prominent names in design presented papers at this panel. But despite such concern with relevance and forward thinking, BIO has always faced the criticism that it was preaching to the converted. For this reason, we decided to approach the topic from the opposite angle this year.

We have invited some of Europe's most notable and influential figures in the area of creative and innovative development to participate in the panel. These are people who not only talk about the goals that have been set, but who have also been realising them.

Barbara Predan (M.Sc.)

## Dobro oblikovanje je dober posel

Predavanje Vita Oražma v okviru projekta ADMIRE

**Ponedeljek, 20. oktobra 2008, ob 16. uri**

Gospodarska zbornica Slovenije, dvorana A, Dimičeva 13, Ljubljana  
Priprava: revija Ambient in Arhitekturni muzej Ljubljana/Sekretariat BIO

“Dobro oblikovanje je dober posel” – slogan predsednika uprave podjetja IBM Toma Watsona ml. iz petdesetih let 20. stoletja je jasen, natančen, vpadljiv in še danes ni izgubil svoje moči. Vito Oražem, izvršni direktor oblikovalskega centra Design Zentrum Nordrhein Westfalen, bo o tem spregovoril na razpravi v Gospodarski zbornici Slovenije, ki jo organizira Sekretariat BIO. Predmet razprave bosta vprašanji, zakaj je oblikovanje tako pomembno na globaliziranih trgih in kako lahko podjetja izkoristijo oblikovanje za večji poslovni uspeh. Predavatelj se bo opiral na izkušnje s promocijo oblikovanja, ki jih Design Zentrum Nordrhein Westfalen nabira že več kot 50 let. Design Zentrum podpira predvsem manjša in srednje velika podjetja z nagrado Red Dot, tekmovanji posameznih panog, tečajji, kongresi, publikacijami in razstavami.

Oblikovanje postaja vse pomembnejše, kar je posledica globalizacije trgov; načeloma ima vsakdo vsepovsod dostop do istih virov znanja, storitev ali izdelkov. Ponudba je zato ogromna, tekmovalnost podjetij za tržni delež čedalje bolj napadalna. Podjetja so v zadnjih letih tekmovala za najboljše tehnične inovacije. Dandanes se vse bolj osredotočajo na izbrano oblikovanje, s katerim želijo zadovoljiti potrebe svojih ciljnih skupin in ohraniti konkurenčnost. Raven oblikovanja se nenehno dviguje – ne samo v visokocenovnem razredu, tudi na širšem trgu, in konkurenčnost se še bolj zaostruje, zato bodo podjetja v prihodnje še bolj inovativna in bodo morala z oblikovanjem pridobiti dolgoročno zvestobo strank.

Mednarodni projekt Awarding Design Management, Innovation and Research in Europe (ADMIRE), v okviru 6. okvirnega programa Evropske komisije PRO-INNO ACTIONS, izpostavlja in promovira dejstvo, da dobro upravljanje oblikovanja pripomore k izboljšavam in razvoju podjetništva in poslovanja. Projekt spodbuja regionalne oblasti v Evropi, da stimulirajo inovacije, utemeljene v oblikovanju. V ta namen razvija program European Design Agenda, ki podpira ekonomijo in družbene procese ter omogoča ustrezno komunikacijo s širšo javnostjo. V okviru projekta je bila ustanovljena nagrada za uspešno integracijo oblikovanja v administriranje, vodenje in strategijo podjetij – Design Management Europe Award ali krajše nagrada DME. V projektu ADMIRE sodeluje 18 partnerjev iz 14 držav Evrope, med njimi revija Ambient, ki jo pri projektu strokovno podpira Sekretariat BIO.

## Good Design for Good Business

A talk by Vito Oražem in connection with the ADMIRE project  
**Monday, 20 October 2008, at 4 p.m.**

The Chamber of Commerce and Industry of Slovenia, Hall A, Dimičeva 13, Ljubljana

Organisers: Ambient magazine and the Architecture Museum of Ljubljana/BIO Secretariat

“Good design is good business.” This clear, precise and catchy slogan was created in the 1950s by Tom Watson Jr., the president of IBM, and it is still as dynamic as ever. Vito Oražem, the managing director of the North Rhine–Westphalia Design Centre, will explain what this slogan means as part of a discussion organised by BIO and the Slovene Chamber of Commerce and Industry. He will address two questions in particular: Why is design so important for globalised markets? And how can companies use design to make their business more successful? In his talk, he will draw on the North Rhine–Westphalia Design Centre’s more than fifty years of experience in promoting design. In particular, the Design Centre supports small and medium-sized businesses through its Red Dot design award, as well as its special branch competitions, courses, congresses, publications and exhibitions.

The importance of design is growing. The reasons for this new importance are to be found in the globalisation of the marketplace. Today, in principle, everybody everywhere has access to the same knowledge resources, services and products. As a result, the offering is gigantic and competition among companies for a share in the market has become fiercer. After racing in the past to develop the best technical innovations, enterprises that don’t want to fall behind are today increasingly focused on developing sophisticated design that will meet the needs of their target groups. The level of design has, therefore, been rising constantly – not only in the high-priced segment but also in the broader market. This has led to intensified competition; consequently, enterprises will have to be even more innovative in the future, and they will need design to win the long-term loyalty of customers.

The international project Awarding Design Management, Innovation and Research in Europe (ADMIRE), part of the European Commission’s sixth umbrella programme PRO INNO-actions, highlights and promotes the fact that good design management contributes to the improvement and development of entrepreneurship and business. The project encourages regional authorities in Europe to stimulate innovations based in design. To this end, it is developing the programme European Design Agenda, which supports economic and social processes and enables the necessary communication with the wider public. As part of the project, the Design Management Europe Award (the DME Award) was established to recognise the successful integration of design in the administration, management and business strategy of companies. Eighteen partners from fourteen European companies are involved in the ADMIRE project, including the magazine Ambient, for which the BIO Secretariat provides professional support in the project.

## Razstave Exhibitions

### 1815 dialog 2008: Industrijsko oblikovanje keramike in porcelana iz 19. in 21. stoletja

15. avgust–30. oktober 2008

Odprtje: petek, 15. avgusta 2008, ob 19. uri

Magušarjeva hiša, Trubarjeva 1, Radovljica; odprto vsak dan od 10. do 13. ure in od 16. do 21. ure

Pripravilo: Združenje Fabrika Fabijana

Razstava odpira dialog med industrijskim oblikovanjem keramike v 19. stoletju in sodobnimi smernicami. V prvem delu razstave je predstavljena keramika, ki je bila ustvarjena v prvi večji tovarni keramike na Slovenskem. Proizvodnja tovarne, ki jo je Ignaz Schmidt leta 1815 ustanovil v Savinjski dolini, v Slovenskem Dolu, takrat imenovanem Deutschen Thall, je bila usmerjena predvsem v izdelovanje beloprstene keramike. V obratih so izkušene lončarje zamenjali delavci, ki so izdelovali keramiko s pomočjo mavčnih kalupov. Posnemali so izdelke porcelanskih manufaktur ter oblike in okrasje dunajskih, tržaških in graških keramičnih tovarn. Izdelovali so visokokakovostno beloprsteno keramiko, ki je bila okrašena s kobaltno modrim stiliziranim rastlinskim vzorcem, imenovanim modri dunajski obrobek. Serije so vsebovale vse od namiznega posodja do črnilnikov in nočnih posod. V drugem delu so razstavljene tri serije (Opus, Abra Cadabra in Touch) nemške tovarne porcelana Kahla, ki je v zadnjih letih prejela številna priznanja s področja oblikovanja.

Urban Magušar



foto/photo: Miran Kambič



foto/photo: Miran Kambič

### 1815 dialogue 2008: Industrial Design in Ceramics and Porcelain from the 19th and 21st Centuries

15 August–30 October 2008

Opening: Friday, 15 August 2008, at 7 p.m.

The Magušar House, Trubarjeva 1, Radovljica; open every day, 10 a.m.–1 p.m. and 4 p.m.–9 p.m.

Organiser: The Fabrika Fabijana Association

The exhibition creates a dialogue between 19th-century industrial design in ceramic products and 21st-century trends. The first part of the exhibition displays ceramic works created by the first major ceramics factory in the Slovene lands. Founded by Ignaz Schmidt in 1815 in the hamlet then known as Deutschen Thall (today's Slovenski Dol) in the Savinja Valley, this factory focused primarily on white-clay ceramics. In its workshops, experienced potters were replaced by workers who made ceramic products with the help of plaster moulds. They copied the work of porcelain factories as well as forms and decoration from ceramic factories in Vienna, Trieste and Graz. They made high-quality white-clay ceramics, which were decorated with a cobalt blue stylised plant pattern called the blue Vienna border. Their series of products covered everything from table dishes to inkwells and chamber pots. On view in the second part of the exhibition are three product lines – Opus, Abra Cadabra, and Touch – from the German porcelain factory Kahla, whose work has won numerous design awards in recent years.

Urban Magušar

**Ettore Sottsass 1917–2007: Spominska razstava**

**1.–25. oktober 2008**

**Odprtje: sredo, 1. oktobra 2008, ob 18. uri**

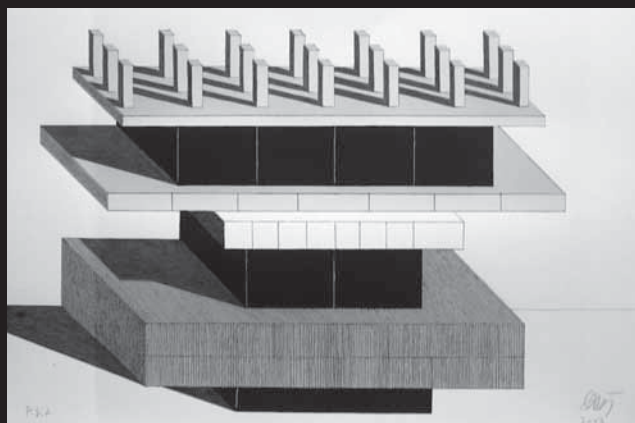
Salon Orion Intertrade, d. o. o., Celovška 149 b, Ljubljana; odprto od ponedeljka do petka od 9. do 12. ure in od 16. do 19. ure, v soboto od 9. do 12. ure

Priprava: Orion Intertrade in Arhitekturni muzej Ljubljana/Sekretariat BIO

Ettore Sottsass je bil arhitekt in oblikovalec. Že pred svojo nedavno smrtjo je veljal za enega največjih italijanskih oblikovalcev. V prvem povojnem obdobju do prve polovice sedemdesetih let je bil tesno povezan z industrijo pisalnih strojev Olivetti in je zaslovel z vrsto izvirnih oblikovalskih dosežkov, od izdelkov profesionalne pisarniške opreme do privlačnih malih pisalnih strojev – njegov pisalni stroj Valentine je postal svetovna uspešnica – namenjenih predvsem množični, zlasti mlajši populaciji. Sicer pa je obvladoval širok razpon oblikovalskih nalog, od arhitekture in pohištva do drobnih izdelkov za vsakdanjo rabo, posebno za kuhinje in dnevne sobe, pa tudi arhitekturno risbo. Leta 1976 se je odvrnil od klasičnega oblikovanja, z osebno razstavo na beneškem bienalu zastavil konceptualno revizijo vloge oblikovalca in oblikovanja v sodobnem svetu nasploh ter s tem položil temelje zlasti italijanskemu oblikovalskemu postmodernizmu. Na tej osnovi je našel nov motiv za angažiranje v okviru mednarodne oblikovalske skupine in podjetja Memphis.

Sodeloval je na več prireditvah BIO, prvič leta 1966 na BIO 2, leta 1977 pa so prireditelji celotno razstavo z beneškega bienala prenesli v galerijo Emonska vrata kot osrednjo spremljevalno prireditev BIO 7. V razstavnem salonu Orion Intertrade bodo na ogled izbrani kosi pohištva, dekorativni predmeti in risbe iz zbirke Antonie Jannone ter podjetij Memphis, Post design, Spazio 900 in Zanotta.

Peter Krečič



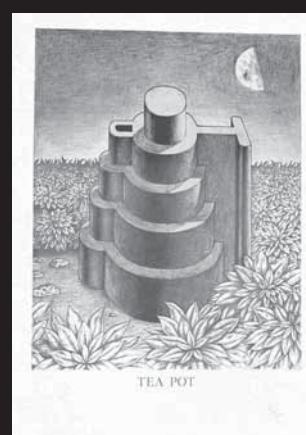
**Ettore Sottsass 1917–2007: Memorial Exhibition**

**1– 25 October 2008**

**Opening: Wednesday, 1 October 2008, at 6 p.m.**

Salon Orion Intertrade, d. o. o., Celovška 149 b, Ljubljana; open Monday–Friday, 9 a.m.–12 a.m. and 4 p.m.–7 p.m.; Saturday, 9 a.m.–12 a.m.

Organisers: Orion Intertrade and the Architecture Museum of Ljubljana/BIO Secretariat

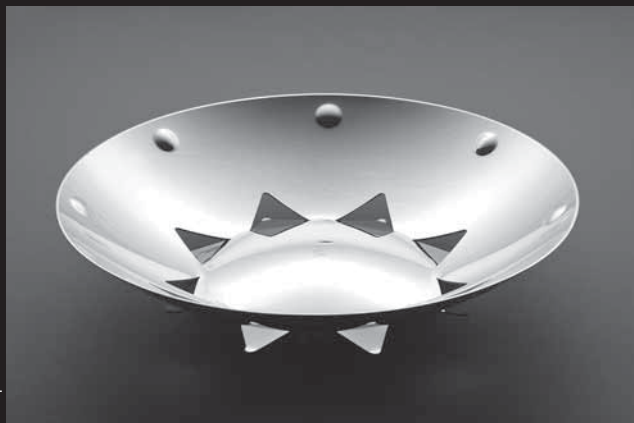


The architect and designer Ettore Sottsass, who died last year, ranks among Italy's greatest designers. From the early post-war period to the first half of the 1970s he was closely tied with the Olivetti Company's manufacture of typewriters, winning renown with a series of original achievements in design, from professional office equipment to small, attractive typewriters aimed primarily at the general – and in particular, the younger – population. His Valentine typewriter was an international success. But he was in fact proficient in a wide range of design tasks, from architecture and furniture to small products for everyday use, especially in the kitchen or living room; he was also a skilled architectural draughtsman. In 1976, he turned away from classic design and, in a solo exhibition at the Venice Biennial, set forth a conceptual revision of the role of the designer, and of design, in the contemporary world. Thus he laid the foundation for post-modern design, especially in Italy. It was on this basis that he discovered a new commitment as part of the international design collective known as the Memphis Group.

Sottsass took part in a number of BIO events. The first time was in 1966, at BIO 2, while in 1977, the organisers transported the entire show from the Venice Biennial to the gallery Emonska Vrata as the main accompanying event of BIO 7. On display in Orion Intertrade's exhibition gallery will be a selection of Sottsass's furniture pieces, decorative objects and drawings from the collections of Antonia Jannone, the Memphis Group, and the firms Post Design, Spazio 900 and Zanotta.

Peter Krečič

**Reševanje nenamišljenih problemov:  
oblikovalec Davorin Horvat**



foto/photo: Tomo Jeseničnik

**7. oktober–7. november 2008**

**Odprtje: torek, 7. oktobra 2008, ob 19. uri**

Informativno-prodajni center Zepter, Gregorčičeva ulica 13 a, Ljubljana; odprto od ponedeljka do petka od 10. do 18. ure  
Pripravila: 28 DESIGN, d. o. o., in Arhitekturni muzej Ljubljana/  
Sekretariat BIO

Oblikovanje izdelkov, namenjenih pripravi in uživanju hrane ter proizvedenih iz plemenitega jekla (CrNi 18/10), odslkava oblikovalčevu razmišljanje o industrijskem oblikovanju, ki naj rešuje "nenamišljene" probleme. Plemenito jeklo je žlahten, v osnovi hladen material, a poliran do visokega sijaja lahko zaživi kot izjemno topel. V obliki predmeta se zrcali podoba okolice. Velikoserijski izdelki s področja kuhinjskega posodja, pripomočkov in namizne kulture, ki jih je Davorin Horvat oblikoval za Zepter International, sledijo filozofiji naročnika: trajnostnemu oblikovanju, "oblikovanju za vse" in ekološki ozaveščenosti. Razstavljeni dela označujejo premišljenost do detajla, medsebojna kompatibilnost, vsestranska uporabnost, oblikovanje za več generacij in pripadnost likovnemu jeziku družine Zepter.

Industrijski oblikovalec Davorin Horvat je diplomiral leta 1994 na ALUO v Ljubljani, smer industrijsko oblikovanje. Za diplomsko nalogo Sistemska kuhinjska posoda Eurowok, nastalo pod mentorstvom prof. Saša Mächtiga in prof. dr. Dražigosta Pokorna, je prejel študentsko Prešernovo nagrado in priznanje za dobro zasnovano na BIO 15. V studiu 28 vitamin danes deluje kot vodja, svetovalec, soustvarjalec celovitih podob in oblikovalec, na ALUO v Ljubljani pa kot asistent na oddelku za industrijsko oblikovanje v seminarju prof. Janeza Smerdelja.

**Solving Problems Unimagined:  
Designer Davorin Horvat**

**7 October–7 November 2008**

**Opening: Tuesday, 7 October 2008, at 7 p.m.**

Zepter information and sales centre, Gregorčičeva ulica 13 a, Ljubljana; open Monday–Friday, 10 a.m.–6 p.m.

Organisers: 28 DESIGN, d. o. o. and the Architecture Museum of Ljubljana/BIO Secretariat

The design of products made of stainless steel (CrNi 18/10) and intended for the preparation and consumption of food reveals the designer's thinking about an industrial design that must find solutions to "unimagined" problems. Stainless steel is a noble material; although fundamentally it has a cold effect, when polished to a high sheen, it comes alive with extraordinary warmth and reflects the surroundings in the form of the object. The large-series kitchenware and dining products Davorin Horvat designed for Zepter International are in keeping with the company's philosophy of sustainable design, "design for all" and environmental awareness. The exhibited works display a multipurpose functionality, a design intended to last for generations, harmony and compatibility with the visual language of the Zepter family.

The industrial designer Davorin Horvat received his diploma in industrial design from the Academy of Fine Arts and Design in Ljubljana in 1994. His diploma project, Eurowok Kitchenware, under the mentorship of professors Saša Mächtig and Dražigost Pokorn, was awarded the Student Prešeren Award as well as Honourable Mention for Good Concept at BIO 15. Today Horvat works at the design studio 28 vitamin as director, consultant, the co-creator of visual identities, and a designer, and at the Academy of Fine Arts and Design in Ljubljana as a research assistant in industrial design for Prof. Janez Smerdelj's seminar.



foto/photo: Tomo Jeseničnik

## Razvito v Sloveniji: prikazi slovenske ustvarjalnosti

20. oktober–13. november 2008

Odprtje: ponedeljek, 20. oktobra 2008, ob 17. uri

Gospodarska zbornica Slovenije, Dimičeva 13, Ljubljana;  
odprto od ponedeljka do petka od 8. do 16. ure

Pripravili: Slovenska inženirska zveza, Ministrstvo za visoko šolstvo, znanost in tehnologijo RS ter Arhitekturni muzej Ljubljana/  
Sekretariat BIO



Projekt in razstava Razvito v Sloveniji sta nastala z namenom spodbujanja ustvarjalnosti in predstavitve tehničnih dosežkov slovenskega prostora. Slovenska tehnična dediščina je izjemno bogata, a žal premalo prepoznavna, zato sta zelo pomembna njena promocija in spodbujanje družbenega interesa za inovativno, ustvarjalno delo z visoko dodano vrednostjo. Na razstavi so predstavljena različna področja v okviru poglavij Naša tehnična dediščina, Slovenski znanstveniki in njihova dela, Uveljavljeni izdelki slovenskega gospodarstva in Inovativni izdelki slovenskega gospodarstva.

## Created in Slovenia: Presentations of Slovene Creativity

20 October–13 November 2008

Opening: Monday, 20 October 2008, at 5 p.m.

The Chamber of Commerce and Industry of Slovenia,  
Dimičeva 13, Ljubljana; open Monday–Friday, 8 a.m.–4 p.m.

Organisers: The Slovene Engineering Association, the Ministry of Higher Education, Science and Technology and the Architecture Museum of Ljubljana/BIO Secretariat

The project and exhibition Created in Slovenia was developed with the goal of encouraging creativity and presenting Slovenia's technical achievements. The Slovene technical heritage, while exceptionally rich, is unfortunately too little known. It is very important, then, to promote this heritage and to stimulate our society's interest in innovative creative work that has a high added value. Different areas will be presented at the exhibition under the following headings: Our Technical Heritage, Slovene Scientists and Their Work, Time-Honoured Products of Slovene Industry and Innovative Products of Slovene Industry.



## Verner Panton

21. oktober–8. november 2008

Odprtje: torek, 21. oktobra 2008, ob 19. uri

Galerija Kresija, Stritarjeva 6, Ljubljana; odprto od ponedeljka do petka od 10. do 18. ure, sobota od 10. do 14. ure, nedelja od 10. do 13. ure

Pripravi: Kubus-Interier, d. o. o.



Arhitekt Verner Panton je bil ena najbolj inovativnih osebnosti 20. stoletja na področju oblikovanja in arhitekture. Bil je mojster fluidnega, futurističnega sloga, ki je v oblikovanje pohištva in interierjev uvedel pop estetiko. Močno je vplival na javno ikonografijo svojega časa. Njegove prostorske instalacije, organske forme, psihedelične barve in geometrijski vzorci so postali metafora šestdesetih let. Razstava je pregled plodnega sodelovanja Vernerja Pantona s švicarskim proizvajalcem pohištva Vitra.

## Verner Panton

21 October–8 November 2008

Opening: Tuesday, 21 October 2008, at 7 p.m.

Kresija Gallery, Stritarjeva 6, Ljubljana; open Monday–Friday, 10 a.m.–6 p.m.; Saturday, 10 a.m.–2 p.m.; Sunday, 10 a.m.–1 p.m.

Organiser: Kubus-Interier, d. o. o.

Architect Verner Panton was one of the most innovative figures in 20th-century design and architecture. He was the master of a fluid, futuristic style that introduced the Pop Art aesthetic to the design of furniture and interiors. He had an enormous influence on the public iconography of his day; his spatial installations, organic forms, psychedelic colours and geometric patterns have come to symbolise the 1960s. In the exhibition we are presented with an overview of Panton's collaboration with the Swiss furniture manufacturer Vitra.

## Ustvarjalne delavnice Creative Workshops

### Kreativno razmišljanje, različni materiali in reciklaža v industrijskem oblikovanju

Četrtek, 9. oktobra 2008, od 14. do 18. ure

Ponovitev: sobota, 11. oktobra 2008, od 10. do 14. ure

Arhitekturni muzej Ljubljana, grad Fužine, Pot na Fužine 2, Ljubljana  
Pripravila: Natalija Milovanović, Arhitekturni muzej Ljubljana/  
Sekretariat BIO

Na delavnici se bodo udeleženci seznanili z izkušnjami mentorjev, študentov ALUO, pri sprejemnih izpiti, s procesom oblikovalskega dela in s samim poklicem industrijskega oblikovalca. Predstavili bomo pomen kreativnega razmišljanja, izpostavili prednosti in slabosti določenih materialov ter spregovorili o kompozitih in reciklaži.

Somentorja delavnice sta Jaka Verbič in Žiga Culiberg, absolventa ALUO, katerih delo Žepna svetilka D light je bilo izbrano na mednarodnem natečaju oblikovanja izdelkov iz kompozitov za potujočo mednarodno razstavo Composites-on-Tour-2 (Kompoziti na pohodu).



### Creative Thinking, Diverse Materials and Recycling in Industrial Design

Thursday, 9 October 2008, 2 p.m.–6 p.m.

Repeated Saturday, 11 October 2008, 10 a.m.–2 p.m.

The Architecture Museum of Ljubljana, Fužine Castle,  
Pot na Fužine 2, Ljubljana

Organiser: Natalija Milovanović, the Architecture Museum of  
Ljubljana/BIO Secretariat

The workshop will introduce participants to the experiences of mentors and students from the Academy of Fine Arts and Design; they will learn about entrance exams, the work process of designing, and the industrial design profession. We will focus on the meaning of creative thinking, look at the advantages and weaknesses of certain materials, and talk about composites and recycling.

Co-mentoring the workshop are Jaka Verbič and Žiga Culiberg, final-year students at the Academy of Fine Arts and Design. Their work, the D Light Pocket Light, was selected in an international competition of products made from composite materials and will be part of the international travelling exhibition Composites-on-Tour-2.

## Novi načini uporabe tekstila

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**Četrtek, 16. oktobra 2008, od 14. do 18. ure**

**Sobota, 18. oktobra 2008, od 10. do 14. ure**

Arhitekturni muzej Ljubljana, grad Fužine, Pot na Fužine 2, Ljubljana

Pripravila: Natalija Milovanović, Arhitekturni muzej Ljubljana/Sekretariat BIO

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Na dvodnevni delavnici bo osnovni material, s katerim se bodo seznanjali udeleženci, klobučevina, material tradicionalnih obrti. Spoznali bodo tehniko polstenja tekstila ter se poigrali z novimi možnostmi uporabe materialov.

Delavnico smo pripravili v sodelovanju z oblikovalkami skupine Oloop, katerih izdelek Volnena mila je bil pred dvema letoma nagrajen s Častno pohvalo BIO 20. Leta 2007 je skupina prejela tudi oblikovalsko nagrado Red Dot Award: Design Concept 2007 za izdelek Squareplay, in sicer v kategoriji Izobraževanje, kamor spadajo učni pripomočki, igrače ter oblikovanje za šole in vrtce.

Ustvarjalne delavnice AML so brezplačne in namenjene srednješolcem in študentom. Zaradi omejenega števila mest je obvezna predhodna najava: [natalija.milovanovic@aml.si](mailto:natalija.milovanovic@aml.si).



## New Ways to Use Textiles

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**Thursday, 16 October 2008, 2 p.m.–6 p.m.**

**Saturday, 18 October 2008, 10 a.m.–2 p.m.**

The Architecture Museum of Ljubljana, Fužine Castle, Pot na Fužine 2, Ljubljana

Organiser: Natalija Milovanović, the Architecture Museum of Ljubljana/BIO Secretariat

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The basic material participants will be learning about at this two-day workshop will be felt, a material used in traditional crafts. They will become acquainted with the technique of textile felting and will try out new ways to use such materials.

The workshop has been organised in collaboration with the design group Oloop, whose product Wool Soap received an Honourable Mention at BIO 20 two years ago. In 2007, the group was awarded the Red Dot Award – Design Concept 2007 for the product Squareplay in the Education category, which includes teaching aids, toys, and design for schools and kindergartens.

AML workshops are free of charge and intended for high-school and university students. Because participation is limited, advance registration is required. Please write to [natalija.milovanovic@aml.si](mailto:natalija.milovanovic@aml.si).

**Oblikovanje uporabnih predmetov s poudarkom na reciklaži materialov**

**Sobota, 4. oktobra 2008, od 11. do 14. ure**

**Petek, 10. oktobra 2008, od 15. do 18. ure**

Kreativna šola Ateljeja 2050, Breg 12, Ljubljana

Priprava: Kreativna šola Ateljeja 2050 in Arhitekturni muzej Ljubljana/Sekretariat BIO



Na delavnicah, od katerih je tista 4. oktobra namenjena otrokom od 7. do 10. leta, tista 10. oktobra pa mladostnikom od 11. do 15. leta, bomo udeležence seznanili s poklicem industrijskega in grafičnega oblikovalca ter fotografa. Razmišljali bomo o različnih predmetih v prostoru, si zamislili svojega lastnega ter ga izdelali iz odpadnih tulcev, škatel in lepenke. S pomočjo fotografskega aparata in namiznega tiskalnika bomo izdelane predmete dodatno okrasili in dodelali. Namen delavnice je izdelati prototip industrijskega izdelka in skozi proces dela spodbujati k razmišljanju o izviranosti objekta.

Izdelki bodo po končani delavnici last udeležencev. Udeležba na delavnici je brezplačna, potrebna pa je predhodna prijava. Prijave zbiramo na elektronskem naslovu [kreativnasola@atelje2050.si](mailto:kreativnasola@atelje2050.si), [www.kreativnasola.si](http://www.kreativnasola.si).

**Designing Useful Objects with an Emphasis on Recycling Materials**

**Saturday, 4 October 2008, 11 a.m.–2 p.m.**

**Friday, 10 October 2008, 3 p.m.–6 p.m.**

Atelje 2050 – School for Creativity, Breg 12, Ljubljana

Organisers: Atelje 2050 – School for Creativity and the Architecture Museum of Ljubljana/BIO Secretariat

At these two workshops, the first of which is intended for children ages 7 to 10, the second for preteens and young teens (ages 11 to 15), participants will learn about the professions of industrial designer, graphic designer and photographer. We will think about various kinds of three-dimensional objects, come up with an object of our own, and then make it from discarded tubes, boxes and cardboard. The aim of the workshop is to create the prototype of an industrial product and, through the work process, to encourage participants to think about the originality of the object.

When the workshop is over, the products will be the property of the participants. Participation in the workshop is free, but it is necessary to register in advance by sending an e-mail to [kreativnasola@atelje2050.si](mailto:kreativnasola@atelje2050.si). For more information about the School for Creativity, visit the website [www.kreativnasola.si](http://www.kreativnasola.si).



## Reciklirane identitete

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**Uvodna projekcija: sobota, 27. septembra 2008,  
od 15. do 18. ure**

**Delavnice: vsak dan od 29. septembra do 3. oktobra 2008,  
od 17.30 do 20.30**

Kreativna šola Ateljeja 2050, Breg 12, Ljubljana  
Pripravila: Kreativna šola Ateljeja 2050

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Udeleženci delavnice se bodo seznanili z različnimi možnostmi recikliranja in reinterpretiranja vsakdanjih predmetov. Izdelovali bodo predmete, namenjene opreми interierja, prilagojene življenjskemu slogu posameznika. Namen delavnice je z drugega zornega kota analizirati predmete, s katerimi se vsak dan srečujemo, jih ločiti od njihove primarne funkcije in jim nadeti novo identiteto.

Udeležba na uvodni projekciji je brezplačna, za delavnice pa je kotizacija 50 EUR (študentje 30 EUR). Prijave zbiramo na elektronskem naslovu kreativnasola@atelje2050.si, www.kreativnasola.si.

## Recycled Identities

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**Introductory presentation: Saturday, 27 September 2008,  
3 p.m.–6 p.m.**

**Workshops: every day from 29 September to 3 October 2008,  
5.30 p.m. – 8.30 p.m.**

Atelje 2050 – School for Creativity, Breg 12, Ljubljana  
Organisers: Atelje 2050 – School for Creativity

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Participants in the workshop will learn about different ways to recycle and reinterpret everyday objects. They will be making objects intended as interior furnishings and adapted to the individual's life style. The goal of the workshop is to analyse objects we encounter on a daily basis from a different point of view, removing them from their primary functions and endowing them with new identities.

Participation at the introductory presentation is free; for the workshops, however, there is a fee of 50 EUR to cover materials (30 EUR for students). To register, contact the School for Creativity at kreativnasola@atelje2050.si. For more information about the School for Creativity, visit their website, www.kreativnasola.si.

## Knjigarna Vale-Novak na BIO 21

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**2. oktober–2. november 2008**

Arhitekturni muzej Ljubljana, grad Fužine, Pot na Fužine 2, Ljubljana  
Odrto vsak dan v času razstave od 10. do 18. ure  
Pripravila: Vale-Novak, d. o. o., Ljubljana in Arhitekturni muzej Ljubljana/Sekretariat BIO

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Knjigarna Vale-Novak bo na BIO že drugič gostovala s priložnostno trgovino, v kateri bo mogoče izbirati med številnimi eksponati z letošnjega in prejšnjih bienalov. Trgovina bo tudi bogato založena z izbranimi knjigami in revijami s področja oblikovanja, arhitekture, umetnosti in življenjskih slogov slovenskih in svetovnih založb, kot so Actar, LaMartiniere, Phaidon, Thames&Hudson, Taschen, TeNeues in Yale. Izbor bo zaokrožen s ponudbo modnih dodatkov in dodatkov za dom slovenskih oblikovalcev.

## Vale-Novak Bookstore at BIO 21

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**2 October–2 November 2008**

The Architecture Museum of Ljubljana, Fužine Castle, Pot na Fužine 2, Ljubljana

Open every day during the exhibition, 10 a.m.–6 p.m.

Organisers: Vale-Novak, d. o. o. and the Architecture Museum of Ljubljana/BIO Secretariat

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Once again the Vale-Novak Bookstore will be at BIO with a special store featuring many of the products exhibited in this and previous biennials. In addition, the store will be well stocked with select books and magazines in the fields of design, architecture, art and life style from Slovene and international publishers, including Actar, LaMartiniere, Phaidon, Thames and Hudson, Taschen, TeNeues, and Yale. Rounding out the selection, fashion and home accessories from Slovene designers will also be available for purchase.



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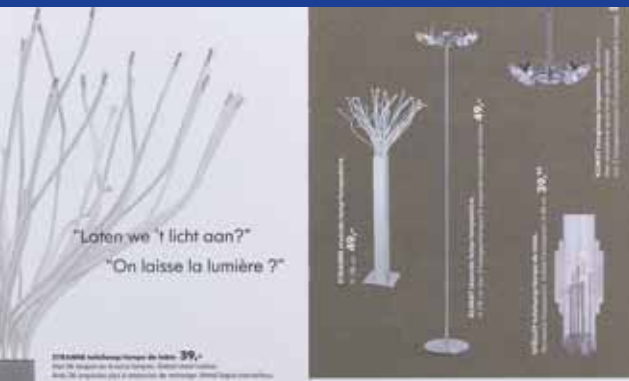
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