

“ Every human artefact is, consciously or unconsciously, designed. Look around the room, the dwelling, the street, the city or the ‘natural’ landscape: consider that someone, somewhere, carelessly or carefully designed each object which appears. All human beings participate in design, even by simple exercise of choice; decision theory is based on design, on configuration of elements. ”

Brezplačni izvod/Gratis

» Vsak izdelek človeških rok je oblikovan, bodisi zavestno bodisi nezavedno. Ozrite se po svoji sobi, domovanju, ulici, mestu ali ‘naravnih’ pokrajini: pomislite, da je nekdo nekje brezbržno ali skrbno oblikoval sleherni predmet, ki ga vidite. Vsak človek prispeva k oblikovanju, tudi skozi preprosto dejanje izbire. Teorija izbire temelji na oblikovanju, na konfiguraciji elementov. «

Anthony Froshaug, Robin Kinross
(ur./led.), *Typography & texts*, Hyphen Press,
London 2000, str./p. 168

OBLIKOVANJE JE POVSOD OKOLI NAS

30 let oblikovanja na ALUO uredili/Edited by Petra Černe Oven, Barbara Predan

DESIGN IS ALL AROUND US
30 years of design at ALUO

Uredili/Edited by
Petra Černe Oven, Barbara Predan

2014

1988

ALUO³⁰

oblikovanje
je povsod
okoli nas
design is all
around us

OBLIKOVANJE JE POVSOD OKOLI NAS/ DESIGN IS ALL AROUND US

*30 let oblikovanja na ALUO
30 years of design at ALUO*

Uredili/Edited by
Petra Černe Oven, Barbara Predan

Ljubljana 2014

Zbornik: Oblikovanje je povsod okoli nas
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30 years of design at ALUO

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Miha Benedičič in/and arhiv ALUO/ALUO archive

OBLIKOVANJE/DESIGN

Jure Kožuh, Arnoldvuga+

**OBLIKOVALSKA IN TEHNIČNA POMOČ/
DESIGN AND TECHNICAL ASSISTANCE**

Anže Veršnik, Arnoldvuga+

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Univerza v Ljubljani
Akademija za likovno umetnost

Ljubljana 2014

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The Exhibit: Design is all around us

30 let oblikovanja na ALUO: izbor oblikovalcev
in oblikovalk, šolanih na oddelkih za oblikovanje
Thirty years of design at ALUO: A selection of
Design Departments' students and graduates

4.–24. 10. 2014

Kongresni trg, Ljubljana

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MENTORJI/MENTORS

Petra Černe Oven, Primož Jeza, Jure Miklavc, Vladimir Pezdirc, Barbara Predan

KURATORKI/CURATORS

Petra Černe Oven, Barbara Predan

BESEDILA/TEXTS

Petra Černe Oven, Barbara Predan

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PREVOD V ANGLEŠČINO/ENGLISH TRANSLATION

Boris Benko in/and UTA

GRAFIČNO OBLIKOVANJE/VISUAL IDENTITY

Jure Kožuh, Arnoldvuga+

**OBLIKOVALSKA IN TEHNIČNA POMOČ/
DESIGN AND TECHNICAL ASSISTANCE**

Anže Veršnik, Arnoldvuga+

FOTOGRAFIJE IN ILUSTRACIJE/PHOTOGRAPHS AND ILLUSTRATIONS

Razstavljalci/Exhibitors

IZPOSOJA ZABOJNIKOV/CONTAINER RENTAL

Containex, Laxenburg

IZPOSOJA MONITORJEV/MONITOR RENTAL

Epl, Ljubljana

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Talum, Kidričevo

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1984

ALU³

oblikovanje
je povsod
okoli nas
design is all
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2014

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NASLOV DELA/TITLE Znak podjetja Petrol/Petrol Logo	NASLOV DELA/TITLE Znak podjetja Telekom Slovenije/ Telekom Slovenije Logo	NASLOV DELA/TITLE Znak podjetja Radenska/Radenska Logo (preoblikovanje/redesign)	NASLOV DELA/TITLE Znak podjetja Mercator/ Mercator Logo
NAROČNIK/CLIENT Petrol, Ljubljana	NAROČNIK/CLIENT Telekom Slovenije, Ljubljana	NAROČNIK/CLIENT Radenska, Radenci	NAROČNIK/CLIENT Mercator, Ljubljana
LETNICA/YEAR 1992–93	LETNICA/YEAR 1995	LETNICA/YEAR 1995	LETNICA/YEAR 1996
OBLIKOVANJE/DESIGN Radovan Arnold, Nataša Vuga (Arnoldvuga+)	OBLIKOVANJE/DESIGN Tanja Berčon Potič (Saatchi & Saatchi Slovenia)	OBLIKOVANJE/DESIGN Žiga Artnak, Žiga Aljaž (Studio ŽAŽA, ZEK)	OBLIKOVANJE/DESIGN Samo Ačko
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LETNICA/YEAR 2003	LETNICA/YEAR 2010–11	LETNICA/YEAR 2011	LETNICA/YEAR 2012



OBlikOVANJE/DESIGN
Aleš Bratina in/and Tandar
(Darko Miladinović, Tanja Radež)
NASLOV DELA/TITLE
Nostalgija
NAROČNIK/COMMISSIONED BY
Saša Vinkovič
LETNICA/YEAR
1995–2002



NOSTALGIJA

LJUBLJANA

ASSOCIATE PROFESSOR BOŠTJAN BOTAS KENDA, DEAN

Preface

The modern society – the society characterised by the lack of identities – requires articulate thinking at this very moment, more than ever before: thinking stemming from the past experience in order to be reviewed today and represent the basis for the future development. This is also a principle of carrying out the educational processes of socially responsible professions.

At an anniversary like the thirty years of the study of design as an artistic and planning practice at the University of Ljubljana we proudly look back to the 1980s, to the beginnings of this study programme. We are reminded of the early achievements and swift integration into the wider, not only professional community. We are assessing the doctrines of the artistic avant-garde and the influential schools of the early twentieth century.

Today education in the field of design does not only entail learning and discovering skills, following the development of technologies, identifying the problems generated by the modern society and planning for their solutions. Instead this has to be a study of open creativity and teamwork with many intertwined professions as well as unconditional individual responsibility.

This is not only an anniversary of the Departments of Design at the Academy for Fine Arts and Design, nor solely an anniversary of the Academy or the University of Ljubljana. It is an anniversary of the environment influenced by the graduates, pedagogues and activities, reflected in the society. This territory is getting increasingly extensive from generation to generation. Our activities are obviously sensible and necessary.

Let us celebrate the future.

IZRED. PROF. BOŠTJAN BOTAS KENDA, DEKAN

Predgovor

Če kdaj, potem sodobna družba, družba pomanjkanja identitet, prav zdaj potrebuje artikulacijo misli. Misli, ki korenini v izkušnjah preteklosti, da bi se preverjala danes in omogočala podstat razvoja prihodnosti. To je tudi načelo uresničevanja izobraževalnih procesov družbeno odgovornih strok.

Ob jubileju, kakršen je tridesetletnica študija oblikovanja kot umetniške in načrtovalske prakse na ljubljanski univerzi, se s ponosom vračamo v osemdeseta k začetkom študija. Spomnijo nas na zgodnje dosežke in hitro umeščenost v takratne tokove širše, ne le strokovne skupnosti. Preizprašujemo doktrino umetniških avantgard in vplivnih šol zgodnjega dvajsetega stoletja.

Danes izobraževanje na področju oblikovanja ne pomeni zgolj učenja in razkrivanja spretnosti, spremljanja razvoja tehnologij in lociranja problemov, ki jih sodobna družba generira, ter načrtovanja njihove rešitve, ampak mora biti to študij odprte ustvarjalnosti v skupinskem načinu dela s prepletom številnih strok in brezpogojno odgovornostjo posameznika.

To je jubilej ne le oblikovalskih oddelkov na Akademiji za likovno umetnost in oblikovanje, tudi ne le Akademije oziroma Univerze v Ljubljani, ampak okolja, ki ga dosega vpliv diplomantov, pedagogov in aktivnosti, ki se zrcalijo v družbi. Ta teritorij se iz generacije v generacijo veča. Naše delovanje je očitno smiselno in potrebno.

Praznujemo za naprej.



INDUSTRIJSKO OBLIKOVANJE/INDUSTRIAL DESIGN

Jure Miklavc (Studio Miklavc)

SOAVTORJI/CO-AUTHORS

Alpina Racing CL, 2001 – produktna grafika/
Product Graphics: *Jan Jagodič*

Alpina Racing TCS in/and SCL, 2006 – produktna grafika/
Product Graphics: *Kabinet01*

Alpina Racing Elite SK in/and CL, 2008 – produktna grafika/
Product Graphics: *Kabinet01*, produktno vodenje/Product
Manager: *Robert Križnar*, konstrukcija/Construction: *Oton Žakelj*

Alpina Racing ESK PRO, 2012 – produktna grafika/Product Graphics:
Silva Cimperman (Studio Miklavc), produktno vodenje/Product
Manager: *Robert Križnar*, konstrukcija/Construction: *Oton Žakelj*

NASLOV DELA/TITLE

Čevlji Alpina Racing Nordic/Alpina Racing Nordic Boots

NAROČNIK/CLIENT

Alpina, Žiri

LETNICA/YEAR

2001–

ASSISTANT PROFESSOR DR PETRA ČERNE OVEN, DR BARBARA PREDAN

Design is all around us

1984. A highly meaningful year. Orwell's novel from 1949 has marked us and its contents remain all present – just like Big Brother. If the omnipresence of control in Orwell's dystopia was loud, always manifesting itself through posters and telescreens, the omnipresence of design in the society is quiet. In his book *Becoming Human by Design* Tony Fry characterises design as the overlooked factor which defines us as humans besides biology and culture of the society. Moreover, according to Fry design is “an enormous complexity that is negated by almost every way that it is addressed”¹

¹ Tony Fry, *Becoming Human by Design*, Berg, London and New York 2012, p. 91.

2014. Anniversary. Every anniversary (besides enthusiasm: “Who would have thought, we're still here!”) opens a phase of reflection on the past and current state and provides the starting points for the cooperative planning of the future. Thirty years have passed since in 1984 the first higher-education programme in Slovenia came to life in the context of the Department of Design at what was then the Academy of Fine Arts. Even today this programme covers the various design fields and regularly introduces new courses and subjects in the attempt to respond to the constant development of this profession at home and abroad. Some of these efforts are described in this book.

The motto of the anniversary is “Design is all around us”. When we started thinking about this it became clear that although we may have different opinions about what design actually is, the fact that it is everywhere cannot be disputed. Everything is designed, the only difference is whether the design is good or bad.

We can proudly state that despite the unenviable and second-rate position of the design profession in the context of the University of Ljubljana the results of our graduates and professors are becoming increasingly visible. They develop our environment, fascinate us with international successes, and in fact (in spite of their scarce numbers) keep pushing the envelope. So the next time you read a newspaper, a fairy tale to your children, watch an animated film, follow a recipe in order to cook lunch, put on your racing boots, go to the theatre, shop in your local convenience store, enjoy a vacation in a trailer, turn on the lights, sit on a chair, put on some jewellery, see a dentist, fill your gas tank, shovel snow, surf the internet, prepare a solemn dinner, vote, lick stamps, order more food...

...Remember that all of this is the work of our graduates – and celebrate with us!

DOC. DR. PETRA ČERNE OVEN, DR. BARBARA PREDAN

Oblikovanje je povsod okoli nas

1984. Verjetno ni bolj povedne letnice. Orwellova knjiga iz leta 1949 nas je zaznamovala in s svojo vsebino ostaja vseprisotna – kot Veliki brat. Če je bila vseprisotnost nadzora v Orwellovi distopiji glasna, prek plakatov in telekranov nenehno oznanjajoča se, pa je vseprisotnost oblikovanja v družbi tiha. Tony Fry v knjigi *Becoming Human by Design* oblikovanje označi kot tisti spregledani dejavnik, ki nas poleg biologije in kulture družbe določa kot ljudi. Še več, po Fryevo je oblikovanje »enormna kompleksnost, ki pa je negirana iz skoraj vseh smeri obravnave«.¹

2014. Obletnica. Vsaka obletnica (poleg navdušenja: »kdo bi si mislil, še vedno smo tu«) odpira fazo refleksije o preteklem in obstoječem stanju ter ponuja izhodišča za skupno načrtovanje prihodnosti. Trideset let je minilo, odkar je v Sloveniji v okviru Oddelka za oblikovanje na takratni Akademiji za likovno umetnost leta 1984 zaživel prvi visokošolski program, ki še danes pokriva raznolika oblikovalska področja ter redno uvaja nove smeri in predmete, kot odgovor na nenehen razvoj stroke v svetu in doma. Prgišče teh prizadevanj je mogoče razbrati iz nadaljevanja knjige.

Moto obletnice je »Oblikovanje je povsod okoli nas«. Ko smo začeli razmišljati o tem, je postalo jasno, da četudi imamo različne poglede na to, kaj oblikovanje je, dejstvu, da je oblikovanje povsod okoli nas, ni mogoče oporekati. Vse je namreč oblikovano, razlika je le v tem, ali je oblikovano dobro ali slabo.

S ponosom lahko zatrdimo, da kljub nezavidljivemu in drugorazrednemu položaju oblikovalske stroke v okviru Univerze v Ljubljani rezultati naših diplomantov in profesorjev govorijo vse glasneje. Gradijo naše okolje, nas navdušujejo z mednarodnimi uspehi in dejansko (sploh glede na številčno podhranjenost) premikajo meje. Ko boste torej naslednjic brali časopis, otrokom pravljice, gledali animirani film, kuhali kosilo po lastnem receptu, obuli tekaške čevlje, obiskali gledališče, nakupovali v lokalni trgovini, počitnikovali v prikolicci, prižgali luči, sedli na stol, si naredili nakit, obiskali zobozdravnika, natočili gorivo, odmetavali sneg, brskali po spletu, svečano pognili mizo, volili, nalepili znamke, si zaželeli repete ...

... se spomnite, da je to delo naših alumnov – in praznujte z nami!

¹ Tony Fry, *Becoming Human by Design*, Berg, London in New York 2012, str. 91.

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grafičnega oblikovanja na ALUO**

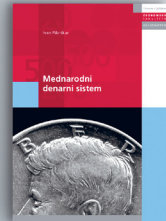


Univerza v Ljubljani



Univerza v Ljubljani

**EKONOMSKA
FAKULTETA**



OBLIKOVANJE/DESIGN
Robert Illovar, Jernej Stritar
(Studio IllovarStritar)

NASLOV DELA/TITLE
Ekonomska fakulteta/Faculty of Economics – Celostna podoba/Visual Identity

NAROČNIK/CLIENT
Ekonomska fakulteta/Faculty of Economics, UL, Ljubljana

LETNICA/YEAR
2004–2010





INDUSTRIJSKO OBLIKOVANJE/INDUSTRIAL DESIGN

Miha Klinar (Gigodesign)

SOAVTORJI/CO-AUTHORS

*Uroš Pavasovič in razvojni oddelek podjetja
Intra Lighting/Uroš Pavasovič and Intra
Lighting's development department*

NASLOV DELA/TITLE

Minus

NAROČNIK/PRODUCED BY

Intra Lighting, Miren

LETNICA/YEAR

2005



An interview from the Naši razgledi magazine

Don't ask how to design a bridge, ask a designer how to cross a river – a discussion with the designer Saša Mächtig

*Excerpt from the interview initially published
in the Naši razgledi magazine, No. 01, 15 January 1982, pp. 20 and 9.*

RAZGLEDI: *In a recent interview published by the Borba newspaper from Belgrade, Branko Pešić, an architect and the former president of the Association of Applied Arts Artists and Designers of Serbia, stated that a precise definition of what design is does not exist anywhere in the world. This was a series of discussions with Yugoslav designers about Yugoslav design – what is it, really. We are asking you, especially as an established industrial designer, whether such a “dilemma” is real or whether this is only our ignorance in comparison with the developed world, where industrial design has asserted itself as a definitely modern category from the economic as well as cultural viewpoint.*

MÄCHTIG: A profession incapable of coming up with a simple and clear definition does not deserve to be called a profession. The Canadian Frank Dudas captured the essence of design in the axiom: “Everything that did not happen by coincidence happened through design.” The American Professor Arthur Pulos sees industrial design as a unique discipline of the 20th century, irreplaceable in the man-made world. Already in 1969, in the study entitled *Design*, Professor Edo Ravnikar developed a number of definitions of this profession with special regard to the needs of our space. A multitude of theoretical works have been published throughout the world, and these, together with periodical publications, contribute to the treasure trove of knowledge in this field. Since its establishment in 1957, the International Council of Societies of Industrial Design (ICSID) has ascribed a special significance to the definition of the concept of industrial design. During the Moscow Congress the late Professor Miša Black reminisced on how the definitions of the profession had gone through many beneficial changes, until in 1969 the proposal of Professor Tomás Maldonado from Argentina prevailed. He explained the profession as follows: “Industrial design is a creative activity aimed at specifying the design qualities of the industrially-produced objects. Design qualities do not only entail the outward characteristics and distinction, but are also expressed through the structural and functional relations, transforming the system into a harmonious unity from the viewpoint of the producer as well as the user. Industrial design influences and encompasses all the aspects of the human environment, which depend on industrial production.”

Pogovor Naših razgledov

Ne sprašuj, kako oblikovati most, vprašaj oblikovalca, kako priti čez reko – razmišlja oblikovalec Saša Mächtig

Odlomek z intervjuja, prvič objavljenega
v Naših razgledih, št. 01, 15. januar 1982, str. 20 in 9.

RAZGLEDI: Pred kratkim je Branko Pešić, arhitekt in nekdanji predsednik združenja likovnih umetnikov uporabne umetnosti in dizajnerjev Srbije, v intervjuju, ki ga je objavila beograjska Borba, dejal, da nikjer v svetu ni natančne definicije, kaj je dizajn. Šlo je za serijo pogovorov z jugoslovanskimi oblikovalci na temo jugoslovanski dizajn – kaj je to v resnici. Vprašujemo vas predvsem kot uveljavljenega industrijskega oblikovalca, ali je tako postavljena »dilema« resnična, ali je to le naša nevednost spričo dejstva v razvitem svetu, kjer se je industrijsko oblikovanje uveljavilo kot nedvoumna sodobna kategorija tako z gospodarskega kot kulturnega vidika.

MÄCHTIG: Stroka, ki ni zmožna preproste in jasne definicije, ne zasluži naziva stroka. Kanadčan Frank Dudas je bistvo oblikovanja ujel v aksiomu: »Vse, kar se ni zgodilo po naključju, se je zgodilo z oblikovanjem.« Američan prof. Arthur Pulos ocenjuje industrijsko oblikovanje kot edinstveno vedo 20. stoletja, nenadomestljivo v od človeka ustvarjenem svetu. Prof. Edo Ravnikar je v študiji *Design* (že) leta 1969 razvil vrsto definicij stroke s posebnim ozirom na potrebe našega prostora. Po svetu kroži množica teoretičnih del, ki skupaj s periodičnim tiskom bogati zakladnico znanja na tem področju. Mednarodna organizacija industrijskih oblikovalcev ICSID (International Council of Societies of Industrial Design) je od ustanovitve leta 1957 najprej pripisovala poseben pomen definiciji pojma industrijsko oblikovanje. Pokojni prof. Misha Black se je ob moskovskem kongresu spominjal, da so definicije stroke doživljale mnoge koristne spremembe, dokler ni leta 1969 obveljal predlog Argentince prof. Tomása Maldonada, ki je stroko razložil takole: »Industrijsko oblikovanje je ustvarjalna dejavnost, katere cilji so, določiti oblikovne kvalitete predmetov, ki jih proizvaja industrija. Oblikovne kvalitete pa niso le zunanja značilnost in odlika, marveč se izražajo skozi strukturalne in funkcionalne odnose, ki spreminjajo sistem v skladno enotnost tako z vidika proizvajalca kot z vidika uporabnika. Industrijsko oblikovanje posega v vse vidike človekovega okolja, ki so pogojeni z industrijsko proizvodnjo, in jih zajema.«

So what can I say about Professor Branko Pešić from Belgrade, who bravely stated for the *Borba* newspaper that “a precise definition of what design is does not exist anywhere in the world”. Either he may not agree with the definitions expressed to date, or perhaps he does not know them? After he had been, as you say, the president of the Association of Applied Arts Artists and Designers of Serbia for a number of years and showed, at least verbally, a profound interest in industrial design, he now also heads the Yugoslav Designers Association.

In a series of interviews and articles in the late spring and summer last year the journalists of the *Borba* newspaper confused the interviewees as well as the readers with the artificial dilemma “Yugoslav design – what is it, really?”. Not only because of the naivety of the question, but because – let me put it frankly – in the environments more aware of design than ours they do not talk, for example, about Scandinavian design, but rather about “design in Scandinavia”. Isn't the diction of the formulation clearly noticeable?

RAZGLEDI: *You believe that in Slovenia this question is presented in a different light. It is not so important to prove what design is, since striving for its realisation in real life takes precedence. So how far has the awareness of the active role of industrial design spread in Slovenia? Try to be as realistic as possible.*

MÄCHTIG: In Slovenia the profession encounters the basic dilemmas in connection with the non-realisation of the strategically important developmental foundations. In this regard the most important task is to set up a well-organised university study programme, tailored to the current needs. As far as this is concerned, Slovenia has already ended up among the least developed of the developing countries. Countries like Pakistan, India, Kenya, Mexico, Columbia and others have had higher schools for industrial design for a number of years.

In his book “Opportunities in Industrial Design” Arthur Pulos wrote that industrial design is one of the generalistic professions vital for the development of the society in the 21st century. It appears that the planners of the Slovenian and Yugoslav development are not aware of this. And it would be completely naive to build the development policy in the field of design based on the few designers that Slovenia has in this moment. Their more or less random number is truly not the basis for any serious development planning.

We have to be aware of the well-known fact that the first results of a higher school for design can only be expected ten years after its establishment. It appears, however, that we will then – if at all – be well into the nineties, practically on the threshold of the 21st century. I'm not being dramatic, but the unsuccessful efforts to ensure a university study programme of design in Slovenia have been going on for thirty years!

In kaj naj vam rečem za beograjskega prof. Branka Pešića, ki je za Borbo pogumno izjavil, »da nikjer v svetu ni točne definicije, kaj je dizajn«. Ali se morda ne strinja z doslej izraženimi definicijami, ali jih morda ne pozna? Potem ko je bil, kot poveste, vrsto let predsednik ULUPUDS in kaže vsaj verbalno veliko zanimanje za industrijsko oblikovanje, je sedaj še na čelu jugoslovanske zveze oblikovalcev.

V seriji intervjujev in člankov v lanski pozni pomladi in poletju so novinarji *Borbe* begali vprašance in bralce z umetno postavljeno dilemo »Jugoslovanski dizajn – kaj je to v resnici?«. Ne toliko zaradi naivnosti postavljenega vprašanja kot spričo tega – resnici na ljubo naj povem – da še v oblikovalsko bolj osveščenih okoljih, kot je naše, govorijo, recimo ne o skandinavskem oblikovanju, marveč o »oblikovanju v Skandinaviji«. Ali ni dobro opazna dikcija v formulaciji?

RAZGLEDI: *Po vašem se v Sloveniji to vprašanje kaže v drugačni podobi. Manj je treba dokazovati, kaj je oblikovanje, in bolj delati za njegovo uresničevanje v življenju. Kako daleč je torej prodrlo spoznanje o aktivni vlogi industrijskega oblikovanja pri nas? Poskusite biti v odgovoru čim bolj stvarni.*

MÄCHTIG: V Sloveniji si v stroki temeljne dileme postavljamo bolj ob neuresničevanju razvojnih osnov, ki so strateškega pomena. V tem sklepu je najpomembnejša naloga uresničitev dobro organiziranega in potrebam prilagojenega visokošolskega študija. Kar zadeva to, pa je Slovenija že zdrsnila na rep najmanj razvitih dežel v razvoju. Visoke šole za industrijsko oblikovanje imajo dežele, kot so Pakistan, Indija, Kenija, Mehika, Kolumbija in druge, že vrsto let.

Arthur Pulos je v knjigi »Priložnost v oblikovanju« zapisal, da je industrijsko oblikovanje ena »novih generalističnih strok, ki bo vitalna za razvoj družbe v 21. stoletju«. Vse kaže, da se načrtovalci razvoja Slovenije in Jugoslavije tega ne zavedajo. Povsem naivno pa bi bilo graditi razvojno politiko z oblikovanjem na peščici oblikovalcev, ki jih Slovenija v tem trenutku premore. Njihovo bolj ali manj naključno število res ni osnova za kakršno koli resno razvojno načrtovanje.

Zavedati se moramo znanega dejstva, da bi lahko pričakovali prve sadove visoke šole za oblikovanje šele v desetih letih od trenutka ustanovitve. Vse pa kaže, da bomo, in če bomo, takrat že krepko v devetdesetih letih, tako rekoč na pragu 21. stoletja. Ne dramtiziram, toda brezuspešna prizadevanja za visokošolski študij oblikovanja v Sloveniji imajo že svojo tridesetletno zgodovino!

RAZGLEDI: *V zvezi z gospodarsko stabilizacijo smo se kar nenadoma tudi pri nas zavedeli spodbujevalne in pospeševalne vloge, ki jo utegne imeti industrijsko oblikovanje. Klic k aktivnejši vlogi oblikovanja smo slišali tudi v nekaterih izjavah – resda bolj deklarativnih – iz ust nekaterih naših gospodarstvenikov.*

RAZGLEDI: *With regard to the economic stabilisation we have also suddenly become aware of the potentially encouraging and stimulating role of industrial design. The appeals for a more active role of design have also been heard in a few statements – even if rather declarative – by certain Slovenian economists. Does that mean that things are finally starting to change, at least partially, or is this just grasping at another straw because of the extremely difficult economic situation we are in?*

MÄCHTIG: Certain advantages that Slovenia has in the field of industrial design at this moment should not blind us. The advantages are completely uncertain if the possibilities for development are not ensured. The issues related to design are complex and multifaceted; they range from culture, material as well as spiritual, to economy. The countries with well-developed industrial design are known for their relative economic stability and resistance against the problems of the eighties. Because of their knowledge they are highly flexible when it comes to complicated economic relations, and this knowledge results from the well-regulated matter of education. Today knowledge and creativity are far more important than raw materials, and a good manager takes care of the appropriate stimulation. Industrial design is not only a creative but also innovative activity, which ensures that the American, West German, Japanese, or, if you want, Italian and Finnish products have the necessary comparative advantages on the international market. When in Slovenia we refer to the economic cooperation with the developing countries, do you think that in these countries they're not aware of what good design is?

When industrial design is an integral part of the business policy, we can think of it as an element of good management. Stabilisation is a constant process, not a campaign. And such a process calls for careful planning with regard to personnel, but on what bases? – As far as the popular topic of the dependence on foreign knowledge is concerned I would like to observe that the relationship between what is adopted and what is offered has to be controlled by ourselves. The Finnish and Danish, for example, have not ensured their advantages and competitiveness of their products by exploitation of some kind. They have done it through sound management, which resulted in inventive supply.

Ali to pomeni, da se je vsaj ponekod tudi v resnici kaj premaknilo, ali je to le iskanje še ene rešilne bilke, ki jo narekuje hudo zagaten gospodarski položaj, v kakršnem smo?

MÄCHTIG: Nekatero prednosti, ki jih imamo v Sloveniji na področju industrijskega oblikovanja v tem trenutku, nas ne smejo preslepiti. Prednosti so povsem negotove, če ni poskrbljeno za možnost razvoja. Vprašanja, ki so povezana z oblikovanjem, so kompleksna in večplastna, segajo od kulture, materialne in duhovne, pa do gospodarjenja. Dežele, kjer je industrijsko oblikovanje razvito, so znane po relativni gospodarski stabilnosti in odpornosti za težave osemdesetih let. Zaradi znanja imajo visoko stopnjo prilagodljivosti na zapletene ekonomske odnose, znanje pa jim zagotavlja urejeno vprašanje šolstva. Danes sta znanje in ustvarjalnost daleč pomembnejša od surovinskih osnov in dober gospodar poskrbi za primerno stimulacijo. Industrijsko oblikovanje ni le ustvarjalna, marveč tudi inovacijska dejavnost in ta daje ameriškim, zahodnonemškimi, japonskim ali, če hočete, italijanskim in finskim proizvodom na mednarodnem tržišču potrebne komparativne prednosti. Ko pri nas tako govorimo o gospodarskem sodelovanju z deželami v razvoju, ali menite, da v teh deželah ne vedo, kaj je dober dizajn?

Kadar je industrijsko oblikovanje integralni del poslovne politike, ga lahko imamo za prvino smotrnega gospodarjenja. Stabilizacija je nepretrgan proces in ne kampanja. Tak proces pa zahteva planiranje kadrov, vendar na katerih osnovah? – Na popularno temo o odvisnosti od tujega znanja bi pripomnil, da moramo razmerje med privzetim in ponujenim uravnavati sami. Finci in Danci, na primer, si prednosti in konkurenčnosti za svoje proizvode niso pridobili s kakšnim izkoriščanjem, temveč s smotrnim gospodarjenjem, ki je rodilo inventivno ponudbo.

**INDUSTRIJSKO OBLIKOVANJE/
INDUSTRIAL DESIGN**
Nina Mihovec (Wilsonic Design)

SOAVTORICA/CO-AUTHOR
Andreja Martinc, produktna
grafika/Product Graphics

NASLOV DELA/TITLE
Action – prikolica/Caravan

NAROČNIK/CLIENT
Adria Mobil, Novo mesto

LETNICA/YEAR
2005





OBLIKOVANJE/DESIGN

Tanja Pak

NASLOV DELA/TITLE

Črna serija/Black Line

NAROČNIK/COMMISSIONED BY

Galerija Glesia/Glesia
Gallery, Ljubljana

LETNICA/YEAR

2005-

SAŠA J. MÄCHTIG, DISTINGUISHED PROFESSOR

A school saga

The introduction to the text “how you were establishing the study of design thirty years ago” could be best described with the word “saga”. It was a historical epic describing battles, conquests, feudal estates, migrations and penetrations, heroic deeds of the times long past, actual people, humane acts, unembellished, not romanticised, and not fictional...

Early in the morning some 200 meters above the sea, on a hill not far from the remains of its ancient medieval predecessor, rests the white San Salvador. From there I like to look **ahead** and admire the fabulous blue colour of the Kvarner from a cool shade. Peacefully I am looking at a shimmering tip of the Istrian peninsula in the distance, with the rocky Kamenjak far away to the southwest. While I am strolling the stony paths leading through the serene olive tree groves and fragrant Mediterranean plants a telephone call distracts me. I receive a request: could I write a *text looking back* and remember the times when we, together with Grega, Peter and Nana¹, were establishing the study of design thirty years ago after nine years of preparations. During the moment of awkwardness – I'm meditating and they're mediating (and working) – I'm also given an advice to outline any initial thoughts on *the napkins from the camp*. I see the image of Bernie Roth from Berkeley in my mind, who draws up his »*napkin manifest*« in a bar, *short and clear*, typical of Americans, and then swiftly and efficiently brings about something that today stands for one of the most notorious schools of design in the world².

Naturally, for such a success you need the background of the American pragmatism, their socio-economic, cultural and historical context. We, on the other hand, in completely different conditions need all of the post-war time in order to understand the past context. We require all the deliberations which have taken place since the 1950s and the consciousness of the achieved level of maturity in order to ensure the synthesis of the previously dispersed energies as well as theoretical and design practices. The legitimately planned autonomy of the design study has remained an unattained goal to this very day. However, at the same time this goal was achieved by all those whom we focused on during our research and comparative analyses, culminating in the establishment of the accredited study of design in 1984.

¹ The project of the university study of design began in 1975 as the election initiative by Grega Košak and Saša Mächtig in their coalition against the candidate Niko Kralj for the new leadership of the Designers Society of Slovenia. The 1984 workgroup for the university programme of design consisted of Jože Brumen, Andrej Jemec, Grega Košak, Nana Lesnika, Saša J. Mächtig and Peter Skalar. The new educational programme was accredited in 1983 at the Assembly of the Republic of Slovenia, today the National Assembly of the Republic of Slovenia.

² d.school: Institute of Design at Stanford, Berkeley, USA.

SAŠA J. MÄCHTIG, ZASLUŽNI PROFESOR

Saga o šoli

Uvod v pisanje »kako ste pred tridesetimi leti ustanavljali oblikovalski študij« bi najbolje označil z besedo saga. Z epsko zgodovinsko vsebino o bitkah, osvajalskih potovanjih, fevdih, migracijah in penetracijah, o heroičnih dejanjih preteklih časov, z ljudmi iz mesa in krvi, človeka vrednimi dejanji, neolepšano, neromantizirano, nefantazijsko ...

V zgodnjem jutru kakšnih 200 metrov nad morjem, na vzpetini nedaleč od ostankov starodavnega srednjeveškega predhodnika, čepi beli San Salvador. Od tam rad gledam **naprej** in v senčnem hladu občudujem prečudovito modrino Kvarnerja. V miru opazujem v daljavi bleščavi jezik koničastega zaključka istrskega polotoka s kamnitim Kamenjakom tam daleč na jugozahodu. Hodečega po kamnitih stezah skozi mir oljčnih gajev, med dišečim mediteranskim rastlinjem, me zmoti telefon s prošnjo, da bi napisal *besedilo s pogledom nazaj*, o časih, ko smo z Grego, Petrom in Nano¹, pred tridesetimi leti na devet let podlage priprav, ustanavljali oblikovalski študij. V trenutni zadregi, jaz v meditaciji, oni v mediaciji (in sredi dela), še dobim nasvet, naj začetne misli naskiciram *na prtičke iz kampa*. Pred očmi zagledam podobo Bernieja Rotha z Berkeleyja, ki v gostilni skicira svoj »*napkin manifest*«, po ameriško *kratko in jasno*, potem pa naglo in učinkovito uresniči nekaj, kar velja danes za eno najbolj razvpitih oblikovalskih šol na svetu².

Za tak uspeh seveda potrebuješ ozadje ameriške pragmatičnosti, njihov družbenoekonomski, kulturni in zgodovinski kontekst. Mi, v povsem drugih pogojih, pa za razumevanje preteklega konteksta potrebujemo ves povojni čas, razmišljanja od petdesetih let 20. stoletja dalje in zavedanje dosežene stopnje zrelosti za sintezo dotlej razpršenih energij, teoretičnih in oblikovalskih praks. Legitimno načrtovana avtonomnost študija oblikovanja je do danes ostala nedosanjan cilj, ki pa so ga vzporedno dosegli vsi tisti, ki smo jih izbrali za predmet raziskovanja in primerjalnih analiz s kulminacijo v otvoritvi akreditiranega študija oblikovanja leta 1984.

¹ Projekt univerzitetnega študija oblikovanja se je začel leta 1975 kot volilna pobuda Grege Košaka in Saše Mächtiga v koaliciji proti kandidatu Niku Kralju za novo vodstvo Društva oblikovalcev Slovenije (DOS). V delovni skupini VIP oblikovanje 1984 so bili Jože Brumen, Andrej Jemec, Grega Košak, Nana Lesnika, Saša J. Mächtig in Peter Skalar. Novi izobraževalni program je bil akreditiran leta 1983 v republiški skupščini, današnjem državnem zboru.

² d.school: Institute of Design at Stanford, Berkeley, ZDA.

Interview in the *Naši razgledi* magazine

In their request that I should write a text for the anniversary publication, the editors refreshed my memory and reminded me of the *Interview in the Naši razgledi* magazine, published two years before the establishment of the school. My answers were closely related to the philosophy of the emerging study programme. For the title, the interviewer chose to use a striking thought, a paraphrase of Knut Yran: "Don't ask how to design a bridge, ask a designer how to cross a river". This is a thought I have quoted to the students countless times, trying to make them understand that they should not look for recipes, but excite their own imagination instead—while I'll make sure to lead them to the goal safely.

Before the long-term project "Educational Programme in the Field of Design" started, the public was informed of all the problems, as I still see them today, as well as given some *food for thought*. The title of the interview implies *what design actually is*. However, the aforementioned dilemmas remain unsolved within the profession as well as in the socio-economic and political complexity, even until the elections in July 2014.

Will the state finally include design into the refined strategy of economic development and start following the path of social progress?

In order to understand the constantly uncertain position of the design profession and the fact that the Slovenian society has not yet managed to digest even the basic lessons from the past, I would like to underline the statement made by Stane Bernik in his *Message from the Mala galerija gallery*³, written a month after the opening of the school. From his critical analysis of the concrete example we can infer the fundamental supposition that design is not a spectacle. In his text Bernik examines the complexity and dimensions of the profession which entails everything from a *spoon to a city*. He emphasises the socially responsible sensibility of design, capacity for selectiveness, ability to carry out intelligent exploration, recognition of the design tasks from the environment and establishment of a balance between the local and global, the obligatory mastery of development management and the unavoidably "comprehensive service" of the leading design, ensuring – as a research institute – the balance between the creative, applicative, experimental and pure science. All of the above was interpreted in light of the substantive background of the future study of design. As it was, the study of design was not made-up, but rather well-conceived, planned and tested during practical professional work. The new subjects – Management in Design, Marketing, Integral Approaches in Design – were also like that: each of them had its own theoretical background, verified in practice.

³ Stane Bernik, "Sporočilo iz Male galerije" ["Message from the Mala galerija gallery"], *Delo*, 23 November 1984, p. 6.

Intervju v *Naših razgledih*

V prošnji za besedilo za jubilejno publikacijo mi urednici osvežita spomin na Pogovor *Naših razgledov*, ki je nastal dve leti pred ustanovitvijo šole. Odgovori na vprašanja so bili v tesni zvezi s filozofijo nastajajočega študijskega programa. Izpraševalec je za naslov uporabil udarno misel, parafrazo Knuta Yrana, »ne sprašuj oblikovalca, kako oblikovati most, ampak ga vprašaj, kako priti čez reko«. Misel, ničkolikokrat citirana študentom, da jim dopovem, ne iščite receptov, vznemirjajte lastno domišljijo, bom že poskrbel, da vas varno pripeljem do cilja.

Pred začetkom izvajanja dolgoživega projekta »Vzgojno-izobraževalni program Oblikovanje« so bili v okvirih, kot jih vidim še danes, v javnost nanizani vsi problemi s hrano za razmišljanje. Naslov intervjuja implicite pove, kaj oblikovanje v resnici je, toda omenjene dileme ostajajo nerešene tako v stroki kot v družbenoekonomski in politični kompleksnosti, v kulminaciji vse do julijskih volitev 2014.

Bo država oblikovanje končno vključila v kultivirano strategijo gospodarškega razvoja in stopila na pot družbenega napredka?

Za razumevanje konstantno negotovega položaja oblikovalske stroke in dejstva, da slovenski družbi še ni uspelo prebaviti niti temeljnih sporočil iz preteklosti, bi izpostavil zapis Staneta Bernika *Sporočilo iz Male galerije*³, ki ga je napisal mesec po otvoritvi šole. Iz njegove kritiške analize konkretnega primera izluščimo temeljno predpostavko, da oblikovanje ni spektakel. V besedilu razčlenjuje kompleksnost in razsežnost stroke, ki pokriva vse od žlice do mesta. Izpostavi odgovorno družbeno senzibilnost oblikovanja, sposobnost za selektivnost, zmožnost inteligentnega raziskovanja, prepoznavanja oblikovalskih nalog iz okolja in vzpostavljanja ravnotežja med lokalnim in globalnim, obvezno obvladovanje menedžmenta v razvoju ter neizogibnost »popolnega servisa« vodilnega oblikovanja, ki kot raziskovalni inštitut ureja razmerja med kreativno, aplikativno, eksperimentalno in čisto znanostjo. Vse naštetto je interpretiralo vsebinsko ozadje bodočega študija oblikovanja. Ta namreč ni bil izmišljen, temveč zamišljen, zasnovan in preizkušen v praktičnem profesionalnem delu. Taki so bili tudi novi predmeti Upravljanje v oblikovanju, Trženje, Integralni pristopi v oblikovanju, s svojimi teoretičnimi in praktično preverjenimi ozadji.

Razvoj celotnega študijskega programa je torej potekal v duhu filozofije Ravnikarjevih reformnih poskusov iz leta 1960. Evolucijo so krepile smiselno povezane strateške in taktične akcije dos-a, v katerih smo imeli aktivne vloge v nacionalnem in mednarodnem merilu. Rezultati našega dela niso bili rezultati obrobnega provincialnega centra, temveč so imeli vrednost, primerljivo z dogajanjem v svetu, ki so jo potrjevali raven začrtanih mednarodnih akcij in projektov, mednarodna uglednost gostov in

³ Stane Bernik, »Sporočilo iz Male galerije«, *Delo*, 23. 11. 1984, str. 6.

Therefore the development of the whole study programme took place in the spirit of the philosophy of Ravnikar's attempts at reforms in 1960. The evolution was strengthened by the meaningfully associated strategic and tactical actions of the Designers Society of Slovenia, where we played active roles in the national and international context. The results of our work were not the results of a marginal provincial centre. Instead they had value comparable to the developments all over the world, confirmed by the level of the planned international actions and projects, the international reputation of our guests and the best lecturers, as well as the original programme of the Department of Design at the level of the progressive state of development abroad.

Department of Design 1984–2014

The establishment of the Department of Design at the Academy of Fine Arts in 1984 alarmed this traditional establishment, deep-rooted in fine arts. In the realisation of its mission design depends on the real world of functions, technologies and needs. The banality of the real world is unavoidable for design, but disturbing for the artistic part of the establishment. It would be appropriate if the management was proportionally divided between the fine arts and design, but this has not happened during the three decades of my efforts. The unwarranted second-rate position cannot be overlooked, and the same goes for the fact that design with its major share of students has brought much money into the joint account. The struggle for the autonomy and identity of the design profession has been long, exhausting and unsuccessful. As late as in 2006 the Department of Design finally persuaded the establishment to change its name, which reveals everything about the actual position of eternal and unjust inferiority. The plans to establish a separate Faculty of Design, which would bring together all of the design disciplines, fell through in 2013 as well.

⁴ Mirjana Ule,

"Vrednote, povezane z ideologijami, se rahljajo že več desetletij" ["Values Related to Ideologies have been Loosening for Several Decades"] ("Dosežki človeštva do leta 2000: Začelo se je novo branje zgodovine" ["Achievements of Humanity until 2000: a New Reading of History Has Begun"]), the Science section of *Delo*, 3 January 2000, p. 12.

Jack Welsch: "If the world outside changes faster than your organisation, you will unavoidably encounter serious problems" – the new millennium and responsiveness

At the turn of the millennium Mirjana Ule opened a chapter of the new reading of history⁴: the third industrial revolution, altered values, exponential dynamics of the social and technological development, actual transformation of the world with the new players introducing unrest into the global village as not even Marshall McLuhan suspected, the level of the social and environmental responsibility, financial crisis beginning in 2008... Is the design profession truly so unresponsive to these issues that an academic discussion is not necessary?

predavateljev prve lige ter izvirni program Oddelka za oblikovanje na ravni naprednega stanja razvoja v svetu.

Oddelek za oblikovanje 1984–2014

Vstop Oddelka za oblikovanje na Akademijo za likovno umetnost leta 1984 je vzmernil v likovno umetnost ukoreninjeno tradicionalno ustanovo. Oblikovanje je v uresničevanju svojega poslanstva vezano na realni svet funkcij, tehnologij in potreb. Banalnost realnega sveta je za oblikovanje neizogibna, za umetniški del ustanove pa moteča. Prav bi bilo, da bi se vodenje sorazmerno porazdelilo med likovno umetnostjo in oblikovanje, kar se v mojih tridesetih letih ni zgodilo. Neupravičenega drugorazrednega položaja ni mogoče spregledati, kot tudi ne dejstva, da je oblikovanje z večinskim deležem študentov prinašalo veliko denarja v skupno blagajno. Boj za avtonomnost in identiteto oblikovalske stroke je bil dolgotrajen, naporen in neuspešen. Šele leta 2006 je Oddelek za oblikovanje končno izposloval dopolnitev naziva ustanove, kar vse pove o dejanskem položaju večne in neupravičene podrejenosti. Tudi načrt za ustanovitev lastne Fakultete za oblikovanje, ki bi združila vse oblikovalske discipline, je leta 2013 propadel.

Jack Welsch: »Če se svet zunaj spreminja hitreje kot vaša organizacija, boste neizogibno zabredli v resne težave« – novo tisočletje in odzivnost

V milenijskem letu je Mirjana Ule odprla poglavje novega branja zgodovine⁴: tretja industrijska revolucija, spremenjene vrednote, eksponencialna dinamika družbenega in tehnološkega razvoja, aktualno preurejanje sveta z novimi igralci, ki v globalno vas vnašajo nemir, kakršnega ni zaslutil niti Marshall McLuhan, stopnja družbene in okoljske odgovornosti, finančna kriza 2008 ... Je oblikovalska stroka do vsega tega res tako neodzivna, da ni potrebna akademska diskusija?

Ustanovitelji oblikovalskega študija so se odzivali na krize in razvojne potrebe. Vzeli so si čas za družbeno in strokovno koristne akcije, predmeti in pristopi so napredovali, študentom je bila omogočena aktivna prisotnost v mednarodni izmenjavi na kongresih ICSID, kongresih CUMULUS, simpozijih, mednarodnih razstavah.

Z večjo operativno aktivnostjo bi krize šle mimo izobraževalne ustanove. Ne bi smeli dopustiti položaja, da smo problem namesto rešitev! So bili res dovolj samostojnost Slovenije, vstop v EU, dostop do evropskih svoboščin, skupne valute? Ali ni to le začetek? Kakšni so načrti, cilji, strategije?

⁴ Mirjana Ule, »Vrednote, povezane z ideologijami, se rahljajo že več desetletij« (pod rubriko Znanost: »Dosežki človeštva do leta 2000: Začelo se je novo branje zgodovine«), Delo, 3. 1. 2000, str. 12.

The founders of the study of design responded to crises and developmental needs. They took the time to carry out socially and professionally beneficial actions. Subjects and approaches progressed, and enabled the students to be actively present in the international exchange at the ICSID and CUMULUS congresses, symposiums and international exhibitions.

With increased operative activities the crises would bypass the educational establishments. We should not have allowed the situation where we have become the problem instead of the solution! Were the attainment of the Slovenian independence, accession to the European Union, assurance of European freedoms and the common currency truly enough? Isn't that only the beginning? What are the plans, goals, and strategies?

My **reasonable expectations have been the following**: the autonomy of the new faculty bringing together all of the associated design disciplines; the realisation of an economically-based Department of Design; reviewed contents of the study programme; initiation of the Engineering Design study programme (without it Slovenia is incapacitated); sound personnel policy; well-equipped educational facilities; and everything that we still cannot see on the horizon at this moment.

Postscript: In the end let me quote Milan Jesih: "... Better poets would merely start the poem here."⁵

⁵ Milan Jesih,

Lahkoda, Beletrina,

Ljubljana 2013.

Moja **upravičena pričakovanja so bila:** avtonomnost nove fakultete, ki bi združila vse sorodne oblikovalske discipline; uresničitev gospodarsko utemeljenega oddelka oblikovanja v gradivih; vsebinska prenova študijskega programa; začetek izvajanja študijskega programa Dizajn inženiringa (brez njega je Slovenija invalidna); zdrava kadrovska politika; dobro opremljena izobraževalna ustanova in vse tisto, česar v tem hipu še ni videti na obzorju.

Pripis: Na koncu še Milan Jesih? »... Tu boljši šele sploh začel bi pesem.«⁵

⁵ Milan Jesih,
Lahkoda, Beletrina,
Ljubljana 2013.

FOTOGRAFIJA/PHOTOGRAPHY

Peter Koštrun

NASLOV DELA/TITLE

Sedanjost/Present

LETNICA/YEAR

2007





**INDUSTRIJSKO OBLIKOVANJE/
INDUSTRIAL DESIGN**
Janez Mesarič (Asobi)

SOAVTORJA/CO-AUTHORS
Marko Škerlavaj, Miha Turšič

NASLOV DELA/TITLE
PROSPERO 632+, Home
Gateway modem

NAROČNIK/PRODUCED BY
Iskratel, Kranj

LETNICA/YEAR
2007



META DOBNIKAR

Occupation: Bachelor of Design

Initially published in MM, No. 41, 1984, p. 9.

This year the future Bachelors of Design will start studying at the Department of Design at the Academy of Fine Arts in Ljubljana for the first time. On this occasion, when the study programme has also been confirmed institutionally, Meta Dobnikar talked to the architect and designer Grega Košak, Associate Professor at the Department of Architecture and the president of the programme council for the educational programme of design at the Academy of Fine Arts.

“The efforts to found a higher school of design in Ljubljana date back to at least the beginning of the sixties, when Professor Ravnikar and his associates at the Faculty of Architecture envisioned the so-called B course, oriented more towards industrial design, while the A course remained 'pure' architecture. This initiative as well as other initiatives of that time (the Colour and Shape club, periodical 'graphic workshops' and summer school) were voluntaristic. As such they necessarily faded away as the contemporaneous cultural-political situation and economic realisations were not supportive enough. However, even if very short-term, these initiatives resulted in the first generation of professional designers, who went on to take over the initiative in the professional association as well as in the public in order to ensure systematic higher education in this field, which is very important for the possibilities of high-quality penetration of our economy into the global market. In the changed situation and due to fierce competition we could no longer compete either with cheap workforce or cheap raw materials. Instead we had to rise to the demands for quality, when 'good design' of the production and placement becomes the decisive argument in the increasingly equivalent supply. Unfortunately the level of awareness in these area is still not high enough, which is evident from considerable problems in the profession as well as during the beginnings of the new study programme.

In light of these realisations, we convened a meeting of all potential parties interested in the establishment of the higher school of design in 1979. We had to agree on the verification of the school's programme, its institutionalisation and the provision of its elementary material bases and facilities. A programme council consisting of 51 members was constituted on a tripartite basis: industry or consumers as well as representatives of the socio political and expert circles. Some of these members were selected for the core programme council tasked with preparing the foundations of the study programme in accordance with the needs of the society, deadlines and legislation. At this time the state adopted vocationally-oriented

META DOBNIKAR

Poklic: diplomirani oblikovalec

Prvič objavljeno v MM, št. 41, 1984, str. 9.

Letos bodo prvič sedli v visokošolske klopi oddelka za oblikovanje pri Akademiji likovnih umetnosti v Ljubljani bodoči diplomirani oblikovalci. Ob tej priložnosti, ko je potrjen tovrstni študij tudi institucionalno, se je z arhitektom in oblikovalcem Grego Košakom, izrednim profesorjem na oddelku za arhitekturo in predsednikom programskega sveta za VIP (vzgojno-izobraževalni program) oblikovanje pri ALU, pogovarjala Meta Dobnikar.

»Prizadevanja za visoko šolo za oblikovanje v Ljubljani segajo vsaj v začetek šestdesetih let, ko je na Fakulteti za arhitekturo profesor Ravnikar s sodelavci zasnoval tako imenovano smer B, ki je bila usmerjena bolj v industrijsko oblikovanje, medtem ko je smer A ostala 'čista' arhitektura. Ta, pa tudi druge iniciative tistega časa (klub Barva in oblika, občasni 'grafični tečajji' in poletna šola) so bile volunтарыstične in zato nujno zamrle, ker jim takratna kulturno-politična situacija in spoznanja gospodarstva niso bila zadosti naklonjena. Vendar pa so, čeprav tako kratkotrajne, dale prvo generacijo profesionalnih oblikovalcev, ki so postali nosilci pobude v strokovnem društvu in v javnosti za sistematično visokošolsko vzgojo na tem področju, ta pa je izjemno pomembna za možnosti kvalitetnega prodora našega gospodarstva na svetovni trg. V spremenjenih in zaostrenih konkurenčnih razmerah nismo mogli nastopati več ne s ceneno delovno silo ne s ceneni surovinami, temveč se spoprijeti z zahtevami po kvaliteti, ko 'dobra oblika' proizvodnje in načina plasmaja postaja odločilni argument pri vedno bolj izenačeni ponudbi. Stopnja tovrstne osveščenosti še danes, žal, ni zadostna, kar občutimo ob nemajhnih težavah tako v stroki kot tudi pri začetkih novega študija.

Ob takih spoznanjih smo leta 1979 pod pokroviteljstvom socialistične zveze sklicali sestanek vseh potencialnih interesentov za ustanovitev visoke šole za oblikovanje. Dogovoriti se je bilo treba za verifikacijo programa šole, njeno institucionalizacijo in za zagotovitev elementarnih materialnih in prostorskih osnov. Sestavljen je bil 51-članski programski svet na tripartitni bazi: industrija oz. porabniki in predstavniki družbenopolitičnih in strokovnih krogov. Iz tega je bil izbran ožji programski svet z nalogo, da pripravi programske zasnove študija v skladu s potrebami družbe, strokovnimi zahtevami in z zakoni. V tem času smo prešli na usmerjeno izobraževanje, kar je spet pomenilo časovni premik za dve leti, izčiščevanje programa bodočega oblikovalskega študija je pomenilo med drugim tudi iskanje možnosti, ki jih Slovenija ima kot mala dežela s skromnimi resursi, vendar z dokaj intenzivno polindustrijsko tradicijo.

education, which implied another two-year delay. The polishing of the future design study programme also involved, among other things, the search for options that Slovenia had as a small country with modest resources but with quite intensive semi-industrial tradition.

Therefore we looked at such types of orientations among the countries with similar characteristics, for example Finland, Denmark, Sweden, and Austria. We also focused on our 'intermediary' role in the global division of the world. For example, at the beginning of the Biennial of Industrial Design and Biennial of Graphic Arts in the sixties this role allowed us to play a more important part in the field of design than suggested by our actual economic and design power, but unfortunately only for a short time.

I see possibilities in the accelerated development and accumulation of knowledge as well as in the ways of transforming this knowledge into existent and future production, which also calls for a more intensive integration of the design profession into modern production. The results then become apparent in the quality of life and environment, as well as in a better and more thorough responsiveness to the ecological and social sphere in the circumstances of the swift technological and organisational development.

The outline of the design study programme indicates an evident orientation towards multidisciplinary, which corresponds to the character of industrial design and visual communication. The study programme will emphasise specific knowledge and skills, expanding and exercising the students' creative talent. Slovenian economic space is too small to educate specialised designers during a four-year regular study course.

The first two years will be the same for all students, as they are elementary, but in the third year the study will divide into three groups: industrial design, visual communication, and applied arts with various materials. The latter, which is also a precondition for high-quality small-scale production, differs according to the specific way of thinking caused by the different evaluation of the economic criteria, production procedures, etc. Meanwhile, specialised focuses like, for example, machine or vehicle design, will probably be possible only when the parallel planning seminars are introduced, and this will also depend on the number of students. Such focused seminars will mostly be organised with the propulsive branches of the Slovenian economy in mind, for example furniture design. The programme council has specified the school's profile, which will also correspond to the expectations of the industry. Industry, besides the educational community for culture, is supposed to participate financially in the programmes and will thus also have the right to expect various forms of cooperation, for example part-time study and potential special educational (evening) programmes. Furthermore, later the seminars should focus on concrete tasks of interest to the industry. It has to be pointed out that at least for

Zato smo se zazrli na tovrstne orientacije dežel s podobnimi karakteristikami, Finsko, Dansko, Švedsko, Avstrijo, pa tudi našo 'vmesno', posredovalno vlogo v globalni delitvi sveta. Ta nam je npr. ob startu Bienala industrijskega oblikovanja in grafičnega bienala v šestdesetih letih omogočala, žal le za krajši čas, igrati tudi na področju designa sorazmerno pomembnejšo vlogo, kot je naša resnična gospodarska in oblikovalska moč.

Možnosti vidim v pospešenem razvoju in akumulaciji znanja ter v oblikah njegove transformacije v obstoječo in bodočo proizvodnjo, kar zahteva tudi intenzivnejšo vključitev oblikovalske stroke v sodobno produkcijo. Rezultati se potem kažejo tako v kakovosti življenja in okolja, v večji in poglobljeni odzivnosti na ekološko in družbeno sfero v razmerah hitrega tehnološkega in organizacijskega razvoja.

Zasnova programa študija oblikovanja kaže izrazito usmerjenost v multidisciplinarnost, kar ustreza značaju industrijskega oblikovanja in vizualnih komunikacij. Poudarek študija bo v specifičnih znanjih in veščinah, ki poglobljajo in izurjajo ustvarjalno nadarjenost študentov. Slovenski gospodarski prostor je premajhen, da bi izobraževali v štiriletnem rednem študiju specializirane oblikovalce.

Prva dva letnika bosta kot elementarna za vse študente skupna, v tretjem letniku pa se bo študij razdelil v tri skupine: industrijsko oblikovanje, vizualne komunikacije in unikatno oblikovanje v različnih materialih. Slednje, ki je pogoj tudi za nastajanje kvalitetne maloserijske proizvodnje, se razlikuje po specifičnem razmišljanju, ki je posledica drugačnega vrednotenja ekonomskih kriterijev, proizvodnih postopkov itd. Specializirane usmeritve, npr. oblikovanje strojev ali vozil, pa bodo verjetno mogoče šele, ko bodo vpeljeni paralelni načrtovalski seminarji, tudi glede na število študentov. Taki usmerjeni seminarji bodo v glavnem nastajali za v slovenskem gospodarstvu propulzivne veje, npr. oblikovanje pohištva ... Programski svet je preciziral profil šole, ki bo ustrezal tudi pričakovanjem proizvodnje. Gospodarstvo naj bi, poleg izobraževalne skupnosti za kulturo, finančno participiralo pri programih in imelo tako tudi pravico pričakovati različne oblike sodelovanja, in sicer: študij ob delu, eventualne specialne edukativne programe (večerne), kasneje pa naj bi v seminarjih obdelovali konkretne naloge, ki bi bile zanimive za gospodarstvo. Treba je še povedati, da bo šola vsaj prva leta delala v skromnih prostorskih, kadrovskih in finančnih razmerah, zato bodo nujne različne improvizacije. Zaradi pomanjkanja delavnic si bo treba pomagati z delavnicami šole za oblikovanje, saj samo teoretični študij oblikovanja ni ne mogoč ne smisel. Ideja visoke šole za oblikovanje se je preselila, če lahko tako rečemo, po več kot dvajsetletnem premoru s fakultete za arhitekturo na likovno akademijo, ker se je ta začela zavedati, da naša kulturna nadgradnja tolikšnega števila njenih absolventov ne prenese, in je skušala iskati svojo perspektivo v večji povezavi z eksistenčno družbeno situacijo.

the first couple of years the school will operate in modest circumstances with regard to the facilities, staff and financing, therefore various improvisations will be necessary. Due to the lack of workshops the facilities of the school of design will have to be taken advantage of, since only theoretical studies of design are impossible and senseless. After more than twenty years the idea of the higher school of design was relocated, if we can put it this way, from the Faculty of Architecture to the Academy of Fine Arts, as the latter had become aware that our cultural superstructure could not handle such a number of its graduates, and therefore it started looking for its perspective in closer connection to the existential social situation.

In accordance with its interdisciplinary character, pedagogues of very different profiles will teach at this higher school: from exceedingly technical to economic, from humanist to artistic and creative. Therefore, besides the pedagogues who already teach at various faculties, experts in practical work will also teach here, especially the professional design part. It would be useful if foreign experts could give an occasional lecture, especially at the seminars, but this represents a considerable financial problem. If we took advantage of all the possibilities in the exchange programmes of higher education institutions, we could probably (through international scientific and technical cooperation) also achieve a continuous exchange of pedagogic staff, which would be more than valuable in light of the current autarkic nature and inaccessibility of the literary and other information media. The curriculum consists of six main areas:

- **composition** (design subjects): design I and II, systems, innovations and rationalisation
- **visual art education and presentation techniques**: visual studies, drawing, painting and modelling, representation of space and objects, photography I and typography I
- **engineering**: mathematics, computer science, physics, construction, mechanical elements, material technology, ergonomics, print technology, TV and film technology
- **professional theoretical subjects**: art history, fine arts theory, integral approaches in environment design, chapters from cultural history, theory of media and communications, economic and marketing aspects in design
- **general subjects**: philosophy, political economy, sociology, politology, natural science, total national defence and social self-protection, English language
- **elective subjects**: drawing II, painting II, modelling II, photography II, typography II, set and costumes design, psychology, business practice, informatics

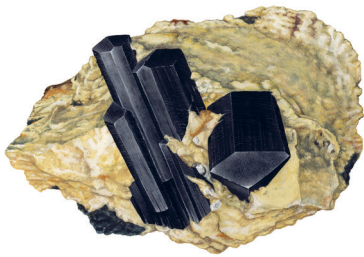
Na tej visokošolski usmeritvi bodo poučevali, skladno z njenim interdisciplinarnim karakterjem, pedagogi zelo različnih profilov: od izrazito tehničnega do ekonomskega, od humanističnega do likovno kreativnega. Zato bodo poleg pedagogov, ki že sodelujejo na različnih fakultetah, poučevali tudi strokovnjaki iz prakse, zlasti profesionalni načrtovalski del. Dobro bi bilo, če bi kot goste lahko občasno dobili strokovnjake iz tujine, predvsem za dele v seminarjih, vendar pa so pri tem veliki finančni problemi. Če bi bolj sistematično izkoriščali vse možnosti v izmenjavi visokošolskih institucij, bi verjetno (prek mednarodnega znanstveno-tehničnega sodelovanja) lahko dosegli kontinuirano izmenjavo pedagoških kadrov, kar bi bilo ob sedanji avtarkičnosti in nedostopnosti knjižnega in drugih informativnih medijev več kot pomembno. Učni načrt zajema šest glavnih področij:

- **kompozicijo** (načrtovalski predmeti): načrtovanje I. in II., sistemi, inovacije in racionalizacija
- **likovno vzgojo in predstavitvene tehnike**: vizualne študije, risanje, slikanje in modeliranje, predočanje predmetov prostora, fotografija I. in tipografija I.
- **inženirstvo**: matematika, računalništvo, fizika, konstrukcija, strojni elementi, tehnologija gradiv, ergonomija, tehnologija tiska, tehnologija TV in filma
- **strokovno teoretični predmeti**: umetnostna zgodovina, likovna teorija, integralni pristopi v oblikovanju okolja, poglavja iz kulturne zgodovine, teorija medijev in komunikacij, gospodarski in tržni vidiki v oblikovanju
- **splošni predmeti**: filozofija, politična ekonomija, sociologija, politologija, naravoslovje, SLO in DS, angleški jezik
- **izbirni predmeti**: risanje II., slikanje II., modeliranje II., fotografija II., tipografija II., scenografija in kostumografija, psihologija, poslovna praksa, informatika

Novi študij je, tako v industriji kot pri študentih, zbudil velik interes in pričakovanja, kar se je pokazalo že v odzivu 225 prijavljenih študentov na 20 razpoložljivih študijskih mest. Ker študij do konca študijskega leta še ni bil družbeno verificiran, smo morali selektivne sprejemne izpite preložiti na september, kar je povzročilo precejšen osip (odhod v vojsko, nujnost vpisa drugam, če je študent odklonjen), tako da je sprejemni izpit opravljalo 128 kandidatov, od tega 28 iz proizvodnje. Zaradi prostorskih in finančnih pogojev je število izbranih kandidatov v zelo ostri konkurenci omejeno na 24, od tega jih bo sedem študiralo ob delu. Tridnevni zahtevni preizkusni test iz oblikovalske in analitske nadarjenosti je pokazal visoko raven oblikovalskega potenciala, delno tudi zato, ker smo tako šolo čakali že dobrih 20 let in so bili najstarejši kandidati stari celo 35

In the industrial sector as well as among the students, the new study programme aroused significant interest and expectations, which was already evident from the response: 225 applications, while the admission capacity was 20 students. Since until the end of the academic year the study programme had not yet been verified, the entrance examinations had to be postponed until September, which resulted in a significant reduction of applications (conscription, necessity to enrol somewhere else in case of refusal). Therefore the entrance examinations were taken by 128 candidates, of these 28 industry employees. Due to facility and financial conditions the number of selected candidates in a very severe competition was limited to 24. Seven of these will study part-time. The demanding three-day test of the design and analytical talent revealed a high level of design potential, partly also because we have waited for such a school for well over twenty years and the oldest candidates were as old as 35. We cannot expect their practical results sooner than in eight to ten years, and these future graduates in design are to represent a qualified foundation for the international confrontation of high-quality products for the industry and society in general. The illustrations of works from the entrance examination – approximately four hours available for the solution – speak for themselves.”

let. Njihovih rezultatov v praksi ne moremo pričakovati prej kot v 8–10 letih, ti bodoči diplomirani oblikovalci pa naj bi pomenili v industriji in družbi sploh kvalificirano bazo za mednarodno konfrontacijo kvalitetne ponudbe. Ilustracije del s sprejemnega izpita – približno 4 ure časa za rešitev – dovolj govore same zase.«



ILUSTRACIJA/ILLUSTRATION

Marija Nabernik

NASLOV DELA/TITLE

Minerali/Minerals - znanstvena
ilustracija/Scientific Illustration

LETNICA/YEAR

2007-10





**INDUSTRIJSKO OBLIKOVANJE/
INDUSTRIAL DESIGN**
Marko Pavlinec

NASLOV DELA/TITLE
Efekt - ergonomska lopata/
Ergonomic Shovel

PROIZVAJALEC/PRODUCED BY
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ASSOCIATE PROFESSOR GREGA KOŠAK

On the study of design at the Academy of Fine Arts and Design after thirty years

Unfortunately, in Slovenia time goes by extremely slowly. After the abolishment of the B course in design at the Faculty of Architecture it took us as long as 25 years to return to the starting point. It all began in 1978 in Zemono, at the general meeting of the Designers Society of Slovenia. With only two ambitious points – introduction of design study and establishment of Design Centre – Saša J. Mächtig and I were candidates for both presidential posts of the Society. The comprehensive initial vision – Integral School for Design – included the unification of all the existing educational programmes in the field of design at the University of Ljubljana (the programmes then carried out at the Faculty of Architecture, Biotechnical Faculty, Faculty of Natural Sciences and Technology, Academy of Theatre, Radio, Film and Television, and Academy of Fine Arts). Due to the typical Slovenian self-interest, such an integrated vision fell on deaf ears, while the politics failed to support a completely new higher-education institution. We were forced to look for partners and finally we found one, though not the most suitable: the Academy of Fine Arts. Even after that another six years passed before the study programme was established.

When I was invited to write a contribution for this publication, I was asked to look at the realisation of the expectations we'd had back then. While I was reading my own texts from the period when I had been in charge of presenting the programme to the politics and the public as the president of the *programme council for the new study programme of design*, I established that the connections between the pedagogical goals of the study and the interested parties (Chamber of Commerce, politics) had been, unfortunately, far more intense and thorough than today. Nevertheless I will look into the future instead, since the old lesson that you cannot step into the same river twice is very precious.

The today's world is a world of extremely swift development. It is a world where all of the previous human knowledge doubles in less than seven years; where new products are usually multitasking, omnipresent and miniaturised; where the increasingly scarce resources in the global sense call for recycling due to the green environmental orientation; where planning and production may almost always be carried out at different locations; where the 3D printing of complex products is becoming more and more prominent; and where emerging doubts about the perspectives of capitalism are well-justified. All of this pits today's students and especially pedagogues against radically different priorities as in the time of optimistic prospects. For a long time now the problem of education has not lied in accumulating encyclopaedic knowledge or skills. Most of the

IZR. PROF. GREGA KOŠAK

O študiju oblikovanja na ALU/O, po tridesetih letih

V Sloveniji čas žal teče izjemno počasi. Po ukinitvi oblikovalske smeri B na Fakulteti za arhitekturo je trajalo kar 25 let, da smo se ponovno vrnili na izhodiščno točko. Pričelo se je leta 1978 v Zemonu, na občnem zboru Društva oblikovalcev Slovenije (DOS). Za obe predsedniški mesti v društvu sva s Sašo J. Mächtigom kandidirala z le dvema ambicioznima točkama programa: uvedbo študija oblikovanja in ustanovitvijo Design centra. Začetna celostna vizija – Integralna šola za oblikovanje okolja – je predvidela združitev vseh obstoječih edukativnih oblikovalskih programov na Univerzi v Ljubljani (programe, ki so se v tistem času izvajali na Fakulteti za arhitekturo, Biotehniški fakulteti, Fakulteti za naravoslovje in tehnologijo, AGRFT in ALU). Zaradi slovenskega vrtičkarstva za takšno celostno vizijo ni bilo posluha, za v celoti novo visokošolsko institucijo pa ni bilo podpore pri politiki. Prisiljeni smo bili iskati partnerja in ga nazadnje – sicer ne najprimernejšega – našli na Akademiji za likovno umetnost. Toda tudi potem je še vedno trajalo kar šest let do odprtja študija.

V povabilu za prispevek je bila izražena želja, da se ozrem predvsem na uresničitve tedanjih pričakovanj. Med prebiranjem lastnih besedil iz tistega časa, ko sem bil v funkciji predsednika *Programskega sveta* za *novi študij oblikovanja* zadolžen za predstavljanje programa politiki in javnosti, ugotavljam, da je bila tedanja vez med pedagoškimi cilji študija in zainteresirano družbo (gospodarska zbornica, politika) bistveno intenzivnejša in celostnejša, kot je žal danes. Kljub temu se bom raje zadržl v prihodnost, saj je dragocen pouk iz starega spoznanja: ne moreš dvakrat stopiti v isto reko!

Današnji svet je svet izjemne hitrosti razvoja. Je svet, v katerem se vse dosedanje človeško znanje v manj kot sedmih letih podvoji, ko so novi produkti praviloma večopravilni, vseprisotni in miniaturizirani, ko vedno bolj skopi viri v svetovnem merilu praviloma terjajo – zaradi zelene okoljske maksime – reciklažo, ko sta načrtovanje in produkcija lahko skoraj vedno dislocirana, ko prodira 3D-tisk kompleksnih izdelkov, in je svet, ko se upravičeno pojavlja dvom o perspektivi kapitalizma. Vse to pred današnje študente in zlasti pedagoge nujno postavlja bistveno drugačne prioritete, kot so bile tiste v času optimističnih perspektiv. Problem vzgoje že dolgo ni več v akumulaciji enciklopedičnih znanj ali spretnosti. Pri večini predmetov je zato nujno trajno sprejemanje najnovejših spoznanj, s kritično absorpcijo in povezovanjem v vedno bolj presenetljive

subjects call for permanent adoption of the newest realisations, critical absorption and integration into increasingly surprising (no longer only traditionally logical) and new combinations. When I taught I tried to follow these notable megatrends constantly and communicate them to the students as they appear.

However, all of the above results in new demands and the necessity for a wider profile of the personnel. The goal of the institution (and also its financing) should not be mass production of (below)average three-year graduates, and certainly not narrow-minded third-level specialists. Instead it should focus on fewer but therefore extremely innovative, creative and operative experts and partners in post-industrial production. Only through cooperation they can prepare our financially modest state, sensitive in terms of its landscape, for equal participation in the tomorrow's international division of labour. We have missed many opportunities in this regard, as we are losing the race with the previously less-developed but extremely ambitious and capable BRIC countries.

In the eyes of our political, economic and professional public, in the last thirty years design has failed to carve out the role for itself which it should play in the today's segmented post-industrial production. Furthermore, in its external actions the Academy of Fine Arts and Design has not focused enough on the exceedingly urgent promotion. Therefore the synergic circle of all the factors, including design, urgently needed by the society, has still not been completed. This has resulted in a permanent and increasing delay in comparison with the most developed countries.

It cannot be denied that this was also caused by the situation at the Academy of Fine Arts at the time. In the beginning our goal was maximum flexibility in terms of the pedagogical staff with a minimum basic core. On the basis of the American model we argued for the possibility of transition between practice and education, as well as, of course, vice versa (though the reverse is less desirable). Limited term professorship forces professors to also keep affirming themselves at the non-university scene. Europe is kinder to the (almost always) permanent personnel, but it is therefore usually less selective in terms of quality. However, the processes of the obligatory and overly rigid habilitation further weakened these efforts. One of the best graphic designers, the late Miljenko Licul, had to abandon the pedagogic work he had already begun because he had not graduated from the Faculty of Architecture. Personally I believe that during the habilitation process with regard to new holders of subjects at the University of Ljubljana, the opinions of the planners of these subjects as well as the candidate's references in significantly different areas, following the logic of the subjects themselves, should be taken into account.

Entrance examinations definitely represent another problem – I was immediately sceptic about them. The candidates come from various secondary-school programmes and have acquired extremely different drawing skills and 3D perception. I think it would be more appropriate to carry out the selection of candidates after they finish the first year of the study, when the knowledge and

(ne več le tradicionalno logične) nove kombinacije. Pri poučevanju sem tudi sam tem identificiranim megatrendom skušal ažurno slediti in jih sprti posredovati študentom.

Vse naštetu pa prinaša nove zahteve in nujo po razširjenem profilu kadrov. Cilj institucije (tudi financiranja) ne sme biti množična proizvodnja triletnih (pod)povprečnih diplomantov, še manj ozkih specialistov tretje stopnje, temveč manj, a zato izrazito inovativno razmišljajočih operativnih kreativcev/partnerjev v postindustrijsko naravnani produkciji. Edino skupaj lahko našo malo, finančno skromno in pokrajinsko občutljivo Slovenijo profilirajo za enakovredno participacijo v jutrišnji mednarodni delitvi dela. Tu je veliko zamujenega, saj izgubljammo tekmo z doslej manj razvitemi, a izjemno ambicioznimi in sposobnimi tekmeci iz držav skupine BRIC.

Oblikovanju si v zadnjih tridesetih letih v očeh naše politične, gospodarske in strokovne javnosti ni uspelo izboriti vloge, ki bi jo moralo imeti v današnji segmentirani postindustrijski produkciji. Pri tem se tudi ALUO s svojim eksternim delovanjem ni dovolj aktivno osredotočala na nadvse nujno promocijo. Družbi potrebni sinergijsko delujoči krog vseh dejavnikov, v katerega je umeščeno oblikovanje, zato še ni sklenjen. Posledica tega je trajno in naraščajoče zamujanje v razmerju z najrazvitejšimi.

Da je bilo razlog za to tudi stanje znotraj takratne ALU, ne gre tajiti. V začetku smo si, ob minimalnem osnovnem jedru, za cilj predstavljali večjo fleksibilnost pri pedagoškem kadru. Zgledujoč se po ameriški praksi, smo zagovarjali prehodnost iz prakse v edukacijo in (seveda tudi, a manj zaželeno!) nazaj. Profesura le za določen časovni mandat te namreč sili, da se vedno znova potrjuješ tudi na neuniverzitetni sceni. Evropa je do kadrov, ki so (skoraj) praviloma stalni, prijaznejša, a zato v splošnem manj kvalitativno selektivna. Procesu nujne in pretoge habilitacije pa so ta prizadevanja še dodatno oslabil. Eden najboljših grafičnih oblikovalcev, pokojni Miljenko Licul, je moral že začeto pedagoško delo opustiti, ker pač ni diplomiral na Fakulteti za arhitekturo. Osebno sem tudi mnenja, da bi pri procesu habilitacije novega nosilca predmeta na Univerzi v Ljubljani morali upoštevati mnenje snovalca izbranega predmeta in pri tem upoštevati kandidatove reference na vsebinsko bistveno drugačnem polju, sledeč sami logiki predmeta.

Naslednji problem so gotovo sprejemni izpiti – o njih sem takoj podvomil. Kandidati prihajajo iz različnih srednješolskih programov in imajo nadvse različne pridobljene spretnosti risanja in 3D-predstav. Menim, da bi bilo pravičnejše narediti selekcijo kandidatov šele po dokončanem prvem letu študija, ko se spretnostna znanja zbližajo, individualna nadarjenost pa bolje izrazi. Zaradi napačnega izhodišča so se posledično skozi ves študij »šlepali« nekateri netaalentirani, obenem pa smo žal izgubili tudi marsikateri kasneje dokazani talent. Za primer navajam danes izjemno uspešnega oblikovalca pri VW in Mercedesu Roberta Lešnika, ki je trikrat

skills become comparable and individual talents come to light. Consequently, due to this flawed starting point, some students who clearly lacked the talent managed to “stumble” throughout the study programme, while at the same time we lost many gifted individuals who proved themselves later. As an example let me mention Robert Lešnik, today an exceedingly successful designer at Volkswagen and Mercedes: he failed the entrance examinations three times, but in his case the fact that he was not accepted is probably the best thing that has ever happened to him. Of course, the university system of enrolment quotas does not allow for the proposed changes with regard to the entrance examinations.

As a part-time teacher I frequently ended up on the brink of the explicit interests of the fully employed, especially in light of their aggressively asserted “trade union solidarity”. They showed no motivation and had no time for topical discussions when I challenged them, stating that design study is too much like “correspondence school” (the workshops at the Dolenjska cesta street were empty in the afternoons). Until the Bologna process there were hardly any occasions when the study programmes were seriously and conceptually thought over. Changes were minimal, and (mostly) only introduced in order to fill the working hours of the fully employed. In the meantime several new institutions with similar programmes appeared in Slovenia, and the Academy of Fine Arts and Design should have responded competitively with an extended programme, but this has not happened (at least until I still worked there).

When the essential but systemically questionable reorganisation of the study programme took place in line with the Bologna reform, I was not invited to join the team. Consequently I was not even officially informed that my subject *Integral Approaches in Design as well as the subject Art, Culture, Society* were, quite illogically, moved to the second level, although these are subjects which, in my opinion, represent a vital foundation for the general cultural and environmental awareness of the graduates of the basic undergraduate study programme. Since I had not received any answers to my official protest, I announced my resignation from the study process in June 2010. Surprisingly, half a year after my resignation I received a belated, semi-official response, which mostly agreed with my arguments.

Final remarks: personally I am not sorry for the thirty-five years of my endeavours, as they were always interesting. The work resulted in a new study programme with deliberately selected personnel who had graduated elsewhere (Warsaw, Milan, Venice, Belgrade). After all, I also benefited from it all personally. However, later we failed to adapt the study programme to the ever changing demands of the environment. As if we fatefully overlooked the important message of Schmittel, author of the fundamental book *Design, concept, realisation*¹, that in the future only those societies, companies and institutions will survive which remain open for the tendencies of their time and are ready to base their creative developmental policies on the philosophy of adjustment and balancing, allowing them to keep adapting and correcting themselves.

¹ Wolfgang Schmittel, *Design, concept, realisation*, ABC-Edition, Zürich 1975.

neuspešno opravljal sprejemne izpite – zanj je sicer to, da ni bil sprejet na oddelek, najbrž najboljši, kar se mu je v življenju lahko zgodilo. Seveda pa predlaganih sprememb glede sprejemnih izpitov univerzitetni sistem vpisnih kvot ne dopušča.

Kot honorarni pedagog sem v številnih primerih pristal tudi na robu izraženih interesov redno zaposlenih, sploh ob njihovi grobo uveljavljeni »sindikalni solidarnosti«. Na moj izziv, da gre za preveč »dopisni« oblikovalski študij (risalnice na Dolenjski cesti so ob popoldnevih samevale), ni bilo izkazane volje in časa za aktualne problemske diskusije. Resnega konceptualnega premisleka – vse do bolonjske prenove – o študijskih programih skoraj ni bilo. Spremembe so se zgodile le v minimalni meri, (v glavnem) za potrebe ur stalno zaposlenih. V vmesnem času se je v Sloveniji pojavilo več novih institucij s podobnimi programi, na katerih ambicije bi se morala ALUO konkurenčno, z razširjenim programom odzvati, kar pa se (dokler sem bil na šoli aktiven) ni zgodilo.

Ob bistveni, z bolonjsko reformo skladni, a sistemsko vprašljivi prenovi študija v tim nisem bil povabljen. Posledično o sklepu, da se moj predmet *Integralni pristopi v oblikovanju okolja* in tudi predmet *Umetnost, kultura, družba* nelogično preneseta na 2. stopnjo, sploh nisem bil uradno obveščen. In to kljub temu, da gre za predmeta, ki po mojem mnenju tvorita nujno podlago splošne kulturne in okoljske ozaveščenosti diplomantov osnovnega, dodiplomskega študija. Ker na uradni protest nisem prejel odgovora, sem junija 2010 protestno najavil svoj izstop iz učnega procesa. Pol leta po svojem odstopu sem nato presenetljivo prejel zakasnel, na pol uraden odgovor, ki je v večji meri pritrjeval mojim argumentom.

Povzetek pod črto: osebno mi ni žal za 35 let vseskozi zanimivega angažiranja, ki je inavguriralo novi študij, z zavestno izbranimi kadri, ki so diplomirali drugje (Varšava, Milano, Benetke, Beograd), saj sem od tega osebno stno pridobil tudi sam. A smo ga kasneje premalo trajno prilagajali vedno novim zahtevam okolja. Kot da smo usodno spregledali pomembno sporočilo Schmittla, avtorja temeljne knjige *Design, concept, realisation*¹: V prihodnosti bodo preživeli samo tiste družbe, podjetja in institucije, ki so odprti k tendencam svojega časa ter so pripravljene svojo ustvarjalno razvojno politiko utemeljiti na filozofiji usklajevanja in ravnotežja, kar jim omogoča, da se vedno znova prilagajajo in korigirajo.

¹ Wolfgang Schmittel, *Design, concept, realisation*, ABC-Edition, Zürich 1975.



OBLIKOVANJE/DESIGN

Rok Oblak

SOAVTOR/CO-AUTHOR

Larry Winiarski (Raziskovalni laboratorij Aprovecho/Aprovecho research laboratory, Ashland, Oregon, ZDA/USA)

NASLOV DELA/TITLE

Holey Rocket – odprtokodni kuhalnik/Open-Source Stove

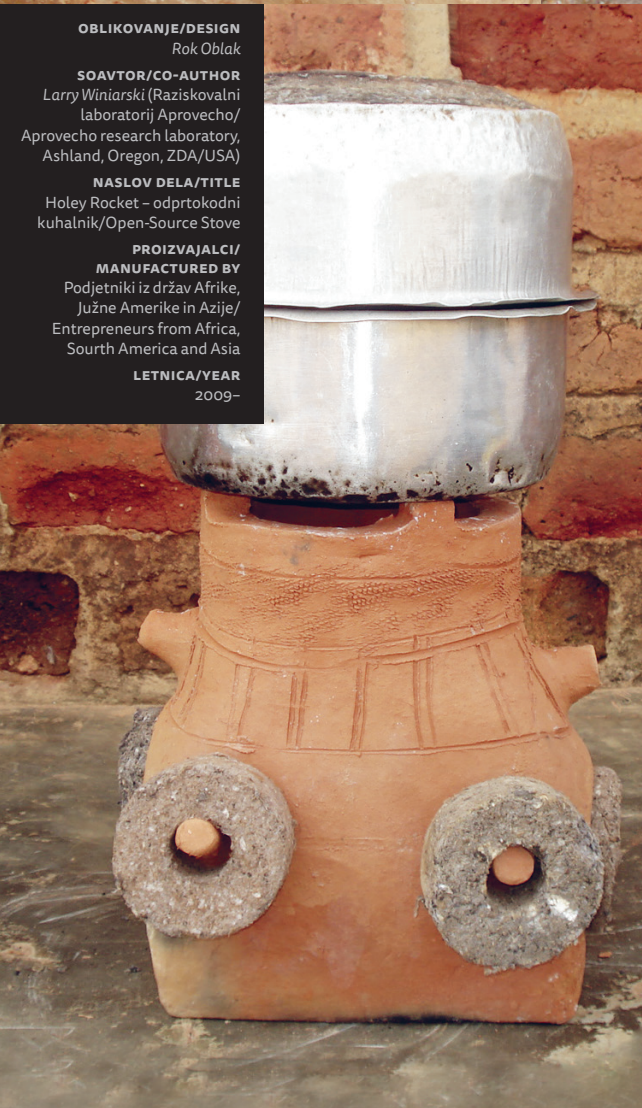
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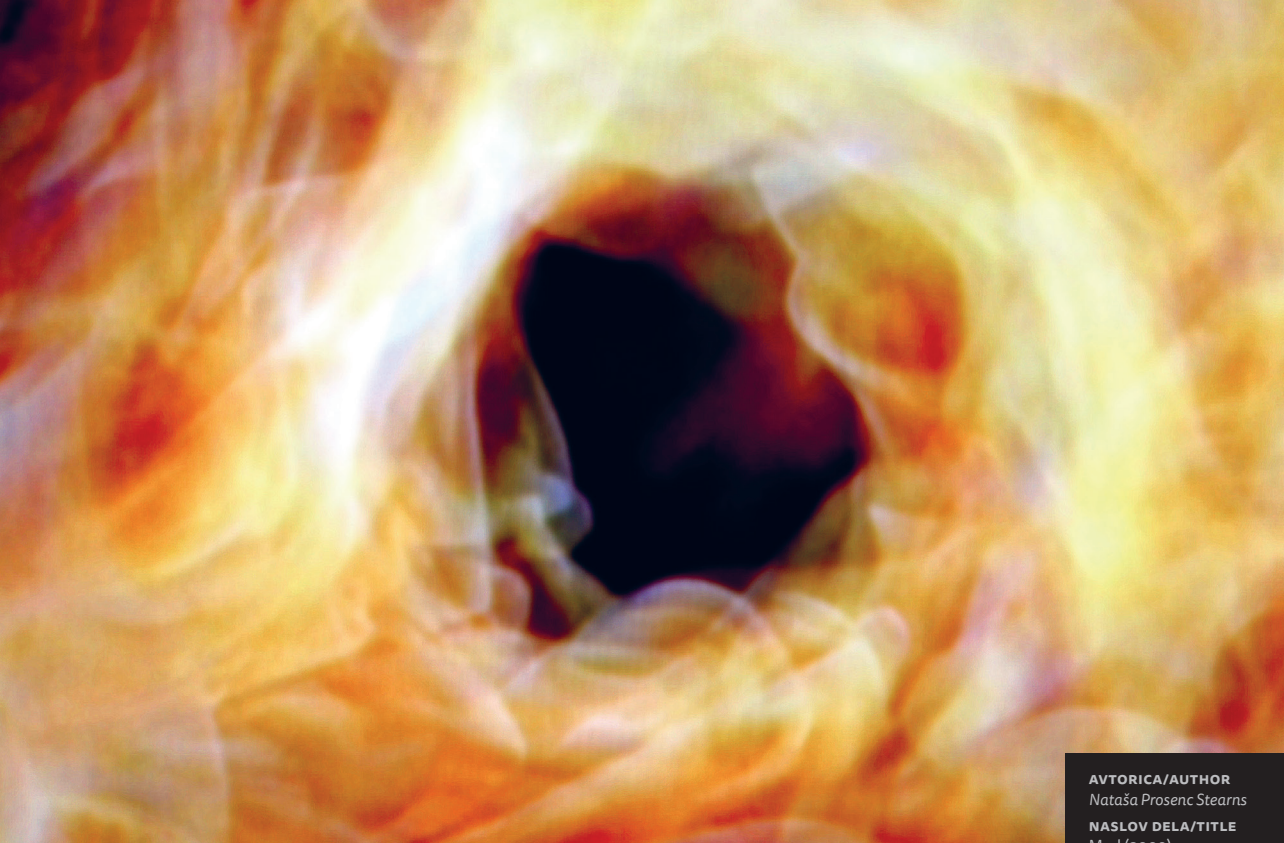
MANUFACTURED BY

Podjetniki iz držav Afrike, Južne Amerike in Azije/Entrepreneurs from Africa, South America and Asia

LETNICA/YEAR

2009–





AVTORICA/AUTHOR
Nataša Prošenc Stearns

NASLOV DELA/TITLE
Mud (2009)

Vortex (1999–2013)

The Noise Factor (2013)



VESNA TERŽAN

Peter Skalar: The state of visual culture in Slovenia is critical

Excerpt from the interview initially published in the Razgledi magazine, No. 1/1128 (6 January 1999), pp. 4–9.

You were among the initiators and founders of the Department of Design in the context of the Academy of Fine Arts in 1984. Later, after the painter Andrej Jemec, you took over as Head of the Department, and today you are the Associate Dean at the Academy of Fine Arts. Are you content with the development of the department and the quality of the study programme?

I'm content with the department's development to a certain degree. I must admit we have achieved something: we have realised the goals set before us in 1984 as the department was founded. During the fourteen years of its existence we kept developing the study programme every year, adding new elements, subjects and fields. However, we cannot be satisfied with the speed of its development. It could be faster. We have plans for the further development of this school, but the new goals are being realised too slowly.

The lack of space is a significant obstacle. One of the plans that have not yet been realised is to improve the technical facilities of the department. I mean workshops and laboratories that are of key importance for such a study programme. At well-organised schools abroad the laboratories and workshops represent a third or even half of all the capacities, while at our school they only represent a twelfth.

Nevertheless, I am satisfied, as we have set the right foundations for the study. The whole structure of knowledge essential for any designer has been established: from completely specialised, specifically design-related, marketing-economic and engineering-technical aspects to expertise in the field of humanities and culture in general. Furthermore, we are already planning the further development of the study programme and the separation of the graphic and industrial design – even though in certain study fields the departments will remain closely connected. The separation will allow for the expansion of knowledge within the individual design fields. However, this is not to imply a narrowing of the range of knowledge, but rather a boost in quality, enabling the individual students to develop their specific capabilities.

[...]

VESNA TERŽAN

Peter Skalar: Stanje vizualne kulture v Sloveniji je kritično

Odlomek iz intervjuja, prvič objavljenega v: Razgledih, št. 1/1128 (6. januar 1999), str. 4–9.

Bili ste med pobudniki in ustanovitelji oddelka za oblikovanje v okviru ALU leta 1984. Kasneje ste od slikarja Andreja Jemca prevzeli predstojništvo oddelka, danes pa ste prodekan na ALU. Ste z razvojem oddelka in nivojem študijskega programa zadovoljni?

Do neke mere sem z razvojem oddelka zadovoljen. Moram priznati, da smo nekaj dosegli: uresničili smo cilje, ki smo si jih zastavili leta 1984 ob ustanovitvi oddelka. V teh štirinajstih letih, kar oddelek obstaja, smo študijski program vsako leto razvijali, mu dodajali nove sestavine, nove predmete, nova področja. Ne moremo pa biti zadovoljni s hitrostjo razvoja. Lahko bi šlo hitreje. Imamo načrte za nadaljnji razvoj šole, vendar se ti novi cilji uresničujejo prepočasi.

Velika ovira je pomanjkanje prostora. Eden od še neuresničenih načrtov je izpopolnitev tehnične osnove oddelka. Mislim na delavnice, laboratorije, ki so za tovrstni študij ključni. Na dobro organiziranih šolah v tujini predstavljajo laboratoriji in delavnice tretjino ali celo polovico prostorskih zmogljivosti, na naši šoli pa le dvanajstino.

Zadovoljen pa sem, saj smo študij postavili na prave temelje. Postavljena je celotna struktura znanj, ki jih mora oblikovalec imeti: od povsem strokovnih, specifično oblikovalskih, tržno-ekonomskih in inženirsko-tehničnih pa do znanj s področja humanistike in kulture nasploh. Načrtujemo pa že nadaljnji razvoj študijskega programa in ločitev študija grafičnega in industrijskega oblikovanja – kljub temu, da bosta oddelka ostala na nekaterih študijskih področjih še zelo povezana. Ločitev bo omogočila poglobljanje znanja znotraj posameznega oblikovalskega področja, vendar naj ne bi pomenila ožanja spektra znanj, temveč kvaliteten dvig, ki bo omogočal posameznim študentom razviti njihove specifične sposobnosti.

[...]

The younger and youngest generations of designers also hold you in great esteem because you are one of the few members of your generation who understands all the changes in the visual culture – in the sense that you take these changes in account in your work and use new tools, for example computers. You also accept and constructively, also critically, comment on the most important challenges, from the Emigre magazine to Carson.

Graphic design is a profession extremely integrated into the social and cultural developments as well as the technological advancement of the media. It is completely impossible to ignore this. It simply cannot be avoided. However, I don't agree with the fear of using computers and all the changes these have introduced in design. Of course critical analysis is necessary, but not in the sense of calling to arms. That is senseless!

Computers open up completely new possibilities for design. Bad design and quackery had been around already before the arrival of computers. If we only look at typography, image generation, possibilities for integrating various graphical elements, almost unlimited layering possibilities... But, naturally, the emergence of desktop computers walks hand in hand with the changes in the society, culture, and arts. The society has become extremely multifaceted. Various cultures and groups with different needs and values coexist side by side. Within the young generations a whole assortment of subcultural movements is being formed. It is completely logical that the individual social groups develop their own specific expressions and styles.

It is completely legitimate for a number of young designers to explore new expressive possibilities provided by the digital technology as well as seek or provide answers to the new social and cultural needs. I could say that essential aesthetic changes had already taken place before the arrival of computers, in 1984. These changes took place especially due to the cultural and social motives – while computers and digitalisation later only accelerated this process. The Swiss designer Wolfgang Weingart and after him the Californian designer April Greiman started experimenting with new composition principles, new typography organisation, layering, integration of typographical and graphic messages, complexity, as well as polysemantic reading and interpretation of messages. All of this even before the arrival of computers.

David Carson and his contemporaries, for example Neville Brody, P. Scott Makela, Katherine McCoy, Edward Fella and others, represent such explorers of new possibilities of expression and communication. They introduced the complexity and sophistication of expression close to fine arts into graphic design. They thwarted the modernist dogma about the necessity for utmost objectivity of messages and absence of the designer's personal expression. They replaced this dogma by emphasising the subjectivity of the designer and encouraging the observers to interpret the visual and verbal message themselves.

[...]

Mlajša in najmlajša generacija oblikovalcev vas ceni tudi zato, ker ste med redkimi iz vaše generacije, ki razume vse spremembe v vizualni kulturi – v smislu, da jih upoštevate pri snovanju del in uporabljate nova orodja, na primer računalnik – in ki najpomembnejše izzive, od revije Emigre do Carsona, sprejema in konstruktivno, tudi kritično komentira.

Grafično oblikovanje je stroka, ki je izjemno vpeta v družbeno in kulturno dogajanje ter tehnološki razvoj medijev. To spregledati je povsem nemogoče. Temu se preprosto ne moreš izogniti. Ne strinjam pa se s širjenjem strahov pred uporabo računalnikov in vsemi spremembami, ki jih je računalnik vpeljal v oblikovanje. Sicer je potrebno kritično preverjanje, vendar ne v smislu pozivov na okope. To je nesmiselno!

Oblikovanju se s pomočjo računalnika odpirajo povsem nove možnosti. Slabo oblikovanje in šarlatanstvo je prevladovalo tudi že pred prihodom računalnikov. Če pogledamo samo tipografijo, generiranje slik, možnost integriranja različnih grafičnih prvin, skoraj neomejene možnosti platenja ... Seveda pa gre pojav namiznih računalnikov z roko v roki s spremembami v družbi, kulturi in umetnosti. Družba se je izjemno razplastila, druga ob drugi živijo različne kulture, skupine z različnimi potrebami in vrednotami. Znotraj mlade generacije se oblikuje cela vrsta subkulturnih gibanj. Povsem logično je, da posamezne družbene skupine razvijajo svoje specifične izrazne jezike, stile.

Povsem legitimno je, da vrsta mladih oblikovalcev raziskuje nove izrazne možnosti digitalne tehnologije in išče ali daje odgovore novim družbenim in kulturnim potrebam. Lahko bi rekel, da je prišlo do bistvenih estetskih sprememb že pred prihodom računalnikov leta 1984. Do sprememb je prišlo predvsem zaradi kulturnih in socialnih vzgibov – računalniki, digitalizacija so jih kasneje samo pospešili. Švicarski oblikovalec Wolfgang Weingart in za njim kalifornijska oblikovalka April Greiman sta začela eksperimentirati z novimi kompozicijskimi principi, novo organizacijo tipografije, platenjem, integracijo tipografskega in slikovnega sporočila, kompleksnostjo in večpomenskim branjem ter interpretacijo sporočil. Vse to pred prihodom računalnikov.

David Carson in sodobniki, na primer Neville Brody, P. Scott Makela, Katherine McCoy, Edward Fella in drugi, so takšni raziskovalci novih izraznih in sporočilnih možnosti. V grafično oblikovanje so vpeljali kompleksnost in sofisticiranost likovnega izraza, ki je blizu likovni umetnosti. Spodnesli so modernistično dogmo o nujnosti skrajne objektivnosti sporočila in odsotnosti osebne izraza oblikovalca. To so nadomestili z izpostavljenostjo subjektivnosti oblikovalca in spodbujanjem gledalca k lastni interpretaciji vidnega in verbalnega sporočila.

[...]

What is your opinion of the visual culture in Slovenia?

It's bad, very bad – and I mean in all areas affecting the visual culture of the environment: architecture, industrial design, and visual communication design. We come across a paradox here: on one hand we're seeing good progress of individual professions and the expansion of the circle of capable experts, capable of coming up with enough excellent examples for the presentations at exhibitions and symposiums at home and abroad, while on the other hand we have a large quantity of bad production, exceeding and pushing out the high-quality achievements due to sheer quantity.

This results in the deterioration of the visual culture of the environment, comparable to other environmental problems. I'm talking about the so-called visual pollution of the environment. As an example let's just look at some horrendous examples of visual messages: the state presented its citizens with a shamefully poorly designed flag and coat-of-arms; the Olympic Committee has just adopted a logo evaluated as poor by the expert jury at the competition; the corporate design of buses and information elements at the bus stations of the public transport in Ljubljana, present practically all around the city, is a degradation of the visual identity of Ljubljana; the same goes for the Emona Merkur company, which dared to paint their stores in an unpleasantly aggressive red-and-yellow zigzag; and let me also mention the uncontrolled rows upon rows of banal billboards of companies and agencies, which are getting increasingly dense by the day.

If we multiply this by a few thousand times we can imagine how critical the state of visual culture in Slovenia actually is. In the majority of cases the main reason for such a situation are the clients, ignorant in the field of visual arts. Only the state can and must ensure the improvement of this situation. Especially by providing a proper visual arts education at schools – not only for the talented children, but everyone, as future buyers and users of high-quality or low-quality products, or as future managers, engineers, traders and politicians.

The state can and should exert its influence by supporting the professional development of architecture and spatial planning, encouraging design and high-quality selections of architects and designers through public competitions, exhibitions, publications and awards, as well as by supporting museums, exhibition venues and professional associations of architects and designers. The state should draw up a national programme for the improvement of visual culture, and the public media should definitely be included in it.

Kakšna je po vaši sodbi vizualna kultura v Sloveniji?

Slaba, zelo slaba – in to na vseh področjih, ki vplivajo na vizualno kulturo okolja: v arhitekturi, industrijskem oblikovanju, vidnih sporočilih. Tu gre za paradoks: na eni strani imamo kakovosten napredek posameznih strok, krog dobrih ustvarjalcev, ki so sposobni zbrati dovolj odličnih primerkov za predstavitev na razstavah, simpozijih doma in v tujini, se je razširil, na drugi strani pa veliko količino slabe produkcije, ki po številnosti presega in prerašča kakovostno.

Posledica tega je slabšanje vizualne kulture okolja, ki ga lahko primerjamo z drugimi okoljskimi problemi. Gre za tako imenovano vizualno polucijo okolja. Za ilustracijo pogledjmo samo nekaj v nebo vpajočih primerov vidnih sporočil: država je obdarovala svoje državljane s sramotno slabo oblikovano zastavo in grbom; olimpijski komite je pravkar sprejel znak, ki ga je strokovna žirija na natečaju ocenila kot slabega; grafična podoba avtobusov in informativnih elementov postajališč Ljubljanskega potniškega prometa, prisotna praktično po vsem mestu, je degradacija vizualne podobe Ljubljane; podobno tudi trgovine Emona Merkurja, ki si je privoščil pobarvati trgovine v neprijetno agresivnem rdeče-rumenem cikcaku; naj navedem še nekontrolirane »drevorede« banalnih tabel podjetij in agencij (billboardov), ki se vedno bolj gostijo.

In če vse to pomnožimo nekajtisočkrat, si lahko predstavljamo kritičnost stanja vizualne kulture v Sloveniji. Glavni vzrok za tako stanje je v večini primerov likovno neizobražen naročnik. Na izboljšanje stanja lahko in mora vplivati država. Z ustrezno likovno vzgojo v šolah – pa ne samo likovno nadarjenih otrok, temveč vseh, kot bodočih kupcev in uporabnikov kvalitetnih ali nekvalitetnih stvari, ali kot bodočih managerjev, inženirjev, trgovcev in politikov.

Država lahko in mora vplivati s podpiranjem strokovnega razvoja arhitekture in posegov v prostor, z vzpodbujanjem oblikovanja, kakovostne selekcije arhitektov in oblikovalcev, z javnimi natečaji, razstavami, publicistiko in nagradami, s podporo muzejem, razstaviščem in strokovnim združenjem arhitektov in oblikovalcev. Država bi morala imeti za izboljšanje vizualne kulture nacionalni program, vanj pa bi nujno morali vključiti tudi javne medije.

Glej, V ime- nu ljud- stva!

Produkcija: Marko Bulc
Koprodukcija: Gledališče Glej

Glej Kurba

www.glej.si

OBLIKOVANJE/DESIGN

Žiga Testen, Mina
Žabnikar (Grupa Ee)

SOAVTORJA/CO-AUTHORS

Damjan Ilič, Ivian
Kan Muzejinovič

NASLOV DELA/TITLE

Celotna podoba
gledališča Glej/Glej
Theatre Visual Identity

NAROČNIK/CLIENT

Gledališče Glej/
Glej Theatre, Ljubljana

LETNICA/YEAR

2009-



<p>Mitjaž Pikalo: MODRI E, roman, Cankarjeva zabližba, Ljubljana</p> <p>Breda Smolnikar: KO SE TAM GORI OLISTAJO BREZE, iz Zlatih depuških pripovedi</p>	<p>Breda Smolnikar: ZJATE DEPUŠKE PRIPOVEDKE (bilofilika trdeh vsebne tudi zaklenjena pripovedko KO SE TAM GORI OLISTAJO BREZE</p> <p>Breda Smolnikar sežgo ZJATE DEPUŠKE PRIPOVEDKE</p> <p>Breda Smolnikar dobi tožbo na Okrobnem sodišču v Ljubljani</p>	<p>Mo po No Ne od: od: L3</p> <p>Mo po No Ne od: od: L3</p> <p>Mo po No Ne od: od: L3</p>	<p>TAKO (Ive Tabar & Vanja Kokej): NEVIDNI DOTIK, performans, Kavarni Dopol / ZK3, Viba firm, Ljubljana</p> <p>Dve leti mineta, da Okrajno sodišče v Domžalah Breda Smolnikar vno pokojino in prekliče rubež avtoričnih nepremičnin</p> <p>Notranja ministrica Katarina Kresal se javno opraviči Goranu Vojnoviču v imenu Policije Republike Slovenije</p>	<p>TAKO (Ive Tabar & Vanja Kokej): NEVIDNI DOTIK, performans, galerija Loža, Koper</p> <p>Zadeva Eclipse Glej ni bila predana državnemu tožilstvu</p>
<p>Ive Tabar: FIBRILACIJA, performans, galerija Kapelica, Ljubljana</p> <p>Ive Tabar: INTUBACIJA, performans, galerija Kapelica, Ljubljana Ive se pusti anestezirati, v zapnik vetariti cevčico in priključiti na respirator. Celoten tim sodeluje bojinske, ki performans izvaja te značje v tozavah, javnost je zvoznjena, polovno se sprežanja gleda Hipokratove prispege in silčnosti izvajena počitopca na povsem zdravem človeku, samost zanima tudi: kdo pije, kdo plača? Mediji vsa poročajo kot "možca- "mazožista"-obležja-</p>	<p>Sodba V imenu ljudstva Norbert Vertančič-Pelard- toži Mitjaž Pikalo, avtorja romana MODRI E zaradi posenstva in pravič- do časti in dobrega imenu, ker se je prepoznal v osebi v romanu, in sodbo na Okrobnem sodišču v Slovenj Gradcu dobi</p> <p>Ive Tabar: EVROPA I, performans, galerija Kapelica, Ljubljana</p>	<p>Ive Tabar: EVROPA II, performans, galerija Loža, Koper Ive s z medicinskim svedrom zvrta liko v koleno. Od prvega performansa dalje ima zaradi etičnega medicinskega kodašna prepoved, da mu kdorkoli pomoča. Če mu, ga čaka takojšnja odpoved. Zdravstveni policij je, poleg duhovništva in nuklearne fizike, ena od zasnih enlav mitskega v sodobnem svetu</p>	<p>Priho blajo na U: sodo ne zoper Oleto: sodi: v um: in s: gov: stize</p> <p>Goran Vojnovič: CEPURJI RAUSI, roman, Študentška zabližba, Ljubljana</p> <p>TAKO (Ive Tabar & Vanja Kokej): NEVIDNI DOTIK, performans, galerija Kapelica, Ljubljana</p>	<p>V IMENU LJUDSTVA!</p> <p>Ive Tabar in Milan Gotoš: RANE ZAPRAKO, performans, AGRT, Ljubljana</p> <p>Goran Vojnovič zaslišan s strani Policije Republike Slovenije zaradi suma tortorne kaznivnega dejanja Nazišlike po drugem odstavku člena 168 KZ in kaznivnega dejanja Obrekovanja po drugem odstavku člena 170 KZ, v romanu CEPURJI RAUSI Vojnovič Goran je osuđen kaznivnega dejanja, ker je v določeni zgodbi knjige z naslovom "CEPURJI RAUSI", katere avtor je, izrazil žaljive vrednotne ocene in negativne sodbe o policistih Policije Republike Slovenije ter izvedel necenzurnih dejav, ki škodujejo časti in dobri imenu Policije Republike Slovenije</p>

0,92 Slovenija

0,92 Slovenija

Robert Žvokelj, DAK, 2013

Robert Žvokelj, DAK, 2013

SLOVENSKO
INDUSTRIJSKO
OBLIKOVANJE

SLOVENSKO
INDUSTRIJSKO
OBLIKOVANJE



K67, 1967
Saša J. Mächtig



K67, 1967
Saša J. Mächtig

**OBLIKOVANJE IN ILUSTRACIJA/
DESIGN AND ILLUSTRATION**
Robert Žvokelj (DAK)

FOTOGRAFIJA/PHOTOGRAPHS BY
Janez Pukšič, Jaka Babnik,
PhotoStock, Jože Bavcon

**3D-VIZUALIZACIJA/
3D VISUALISATION**
Uroš Pičulin (DAK)

NASLOV DELA/TITLE
Znamke/Stamps

Serijska Slovenske lutke/
Slovenian Puppets series (2009)

Serijska Rastlinstvo/Plant
series (2009–2011)

Serijska Slovensko industrijsko
oblikovanje/Slovenian Industrial
Design Series (2009–2012)

NAROČNIK/CLIENT
Pošta Slovenije/ Post
of Slovenia, Maribor

0,92 Slovenija

0,92 Slovenija

Robert Žvokelj, DAK, 2013

Robert Žvokelj, DAK, 2013

SLOVENSKO
INDUSTRIJSKO
OBLIKOVANJE

SLOVENSKO
INDUSTRIJSKO
OBLIKOVANJE



K67, 1967
Saša J. Mächtig



K67, 1967
Saša J. Mächtig

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Robert Žvokelj, DAK, 2013

Robert Žvokelj, DAK, 2013

SLOVENSKO
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K67, 1967
Saša J. Mächtig



K67, 1967
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Robert Žvokelj, DAK, 2013

Robert Žvokelj, DAK, 2013

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INDUSTRIJSKO
OBLIKOVANJE



K67, 1967
Saša J. Mächtig



K67, 1967
Saša J. Mächtig

0,92 Slovenija

0,92 Slovenija

PETER SKALAR, DISTINGUISHED PROFESSOR

Thirty years of developing the structure of visual communication design/graphic design studies at the Academy of Fine Arts and Design

In the past thirty years the study programme of the Department of Design (the Visual Communication Design course, since 2009 the Graphic Design course) has seen many profound changes, either due to the development of the study programme contents and curriculum or changes in the higher-education legislation and policy. This is clearly indicated in the chart¹ on the next page, showing the development of the structure of subjects throughout these three decades.

¹ The data are taken from annual list of lectures at University of Ljubljana.

What was initially a broad interdisciplinary programme of subjects, consisting of a balanced mix of practical design subjects and quite a range of obligatory theoretical subjects, has narrowed and changed significantly throughout the years, especially in the last five years with the Bologna reform. The number of obligatory theoretical subjects has diminished significantly, and many of them became elective subjects in the third year of level one and at level two, i.e. the master's study programme.

The beginning in 1984

The initial study programme in 1984 was created on the basis of a thorough critical review of the study programmes of the leading foreign schools of design. Let me just mention the University in Essen, UIAH Helsinki and the Pratt Institute, as well as the experience gained at the trial B course in design at the Ljubljana Faculty of Architecture. The fundamental guideline for this study programme was broad education, based on the interdisciplinarity of design profession. Therefore the educational process was a balanced mix of practical design study work, development of fine-arts and creative skills, as well as a wide range of theoretical knowledge. This knowledge was supposed to ensure that the designers understood various social, cultural, economic and technological contexts of visual communications and enable them to cooperate with technologists, marketing staff, psychologists and sociologists.

The central design, planning and visual arts subjects were accompanied by theoretical subjects from four subject groups: formal-aesthetic, cultural-humanistic, engineering-technical and socio-economic.

PETER SKALAR, ZASLUŽNI PROFESOR

30 let razvoja strukture študija oblikovanja vizualnih komunikacij/ grafičnega oblikovanja na ALUO

Študijski program Oddelka za oblikovanje (smer Oblikovanje vizualnih komunikacij, od leta 2009 smer Grafično oblikovanje) je v minulih tridesetih letih doživel korenite spremembe, bodisi zaradi vsebinskega razvoja študija in predmetnika bodisi zaradi sprememb visokošolske zakonodaje in politike, kar je lepo razvidno iz grafikona¹, ki prikazuje razvoj strukture predmetov skozi trideset let.

V začetku široko, interdisciplinarno zasnovan program predmetov, ki je vseboval ravnotežje praktičnih strokovnih predmetov in dokaj širok nabor obveznih teoretičnih predmetov, se je z leti, še posebej pa v zadnjih petih letih z bolonjsko prenovo, dokaj zožil in spremenil. Število obveznih teoretičnih predmetov se je drastično zmanjšalo in številni so se preselili med izbirne predmete tretjega letnika prve stopnje in v drugo stopnjo, torej magistrski študij.

Začetek leta 1984

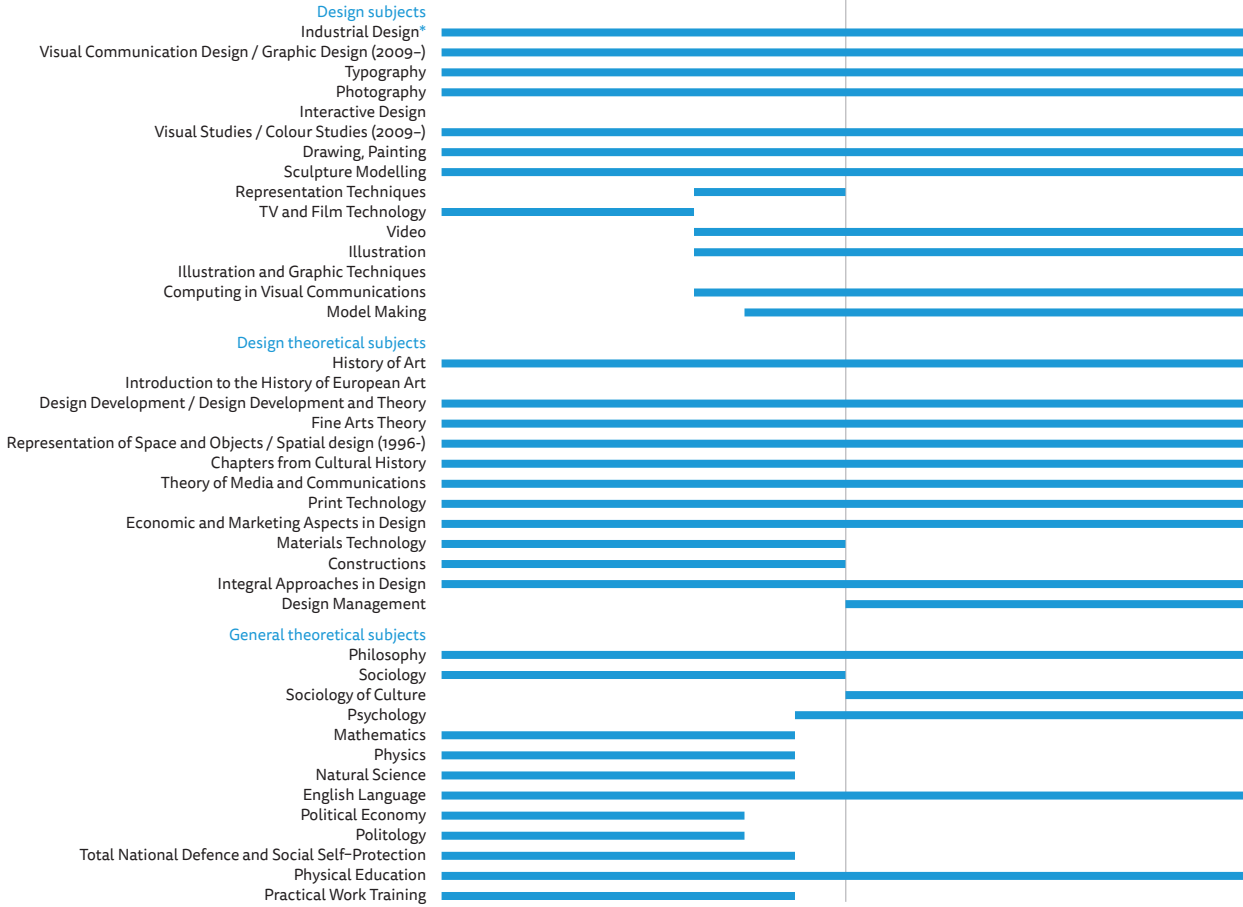
Začetni študijski program je leta 1984 nastal na osnovi temeljitega kritičnega pregleda študijskih programov vodilnih oblikovalskih šol v svetu, od katerih naj omenim samo Univerzo v Essnu, UIAH Helsinki in Pratt Institute, ter izkušnji poskusne B-smeri oblikovanja na ljubljanski Fakulteti za arhitekturo. Osnovno vodilo študijskega programa je bila široka izobrazba, utemeljena na interdisciplinarnosti stroke oblikovanja. V izobraževalnem procesu je bil zato dan uravnotežen pomen praktičnemu oblikovalskemu študijskemu delu, razvoju likovnoustvarjalnih sposobnosti in širokemu spektru teoretičnih znanj. Ta naj bi omogočila oblikovalcu razumevanje različnih socialnih, kulturnih, ekonomskih in tehnoloških kontekstov vizualnega komuniciranja ter ga usposobila za sodelovanje s tehnologi, tržniki, psihologi in sociologi.

Osrednje oblikovalske, načrtovalske in likovne predmete so spremljali teoretski predmeti iz štirih predmetnih skupin: likovno-estetske, kulturno-humanistične, inženirsko-tehnične in družbeno-ekonomske skupine.

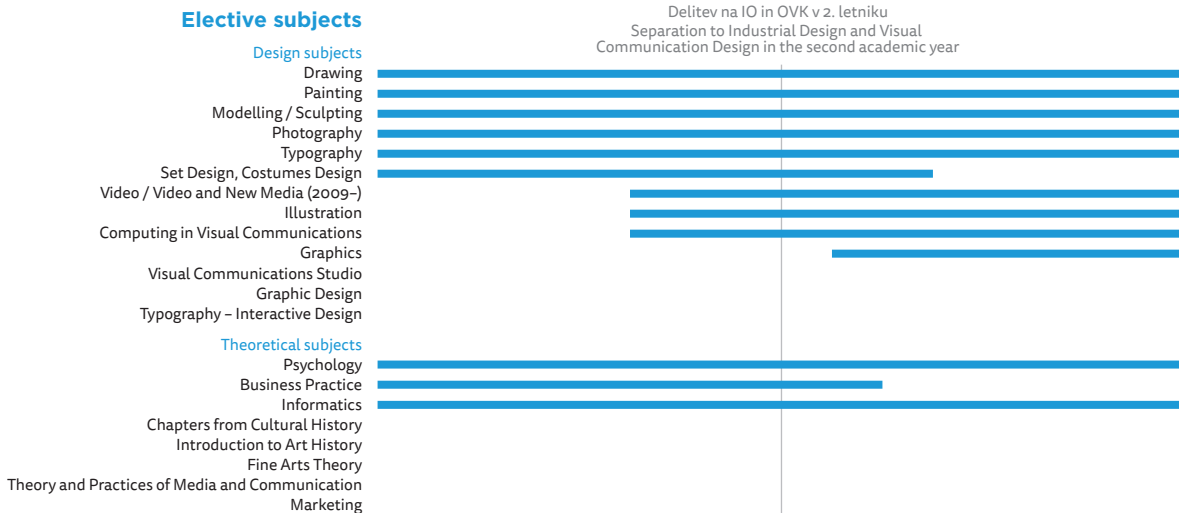
¹ Podatki so vzeti iz vsakoletnega seznama predavanj UL.

Structure of the undergraduate study of visual communication design 1984-2014

Obligatory subjects

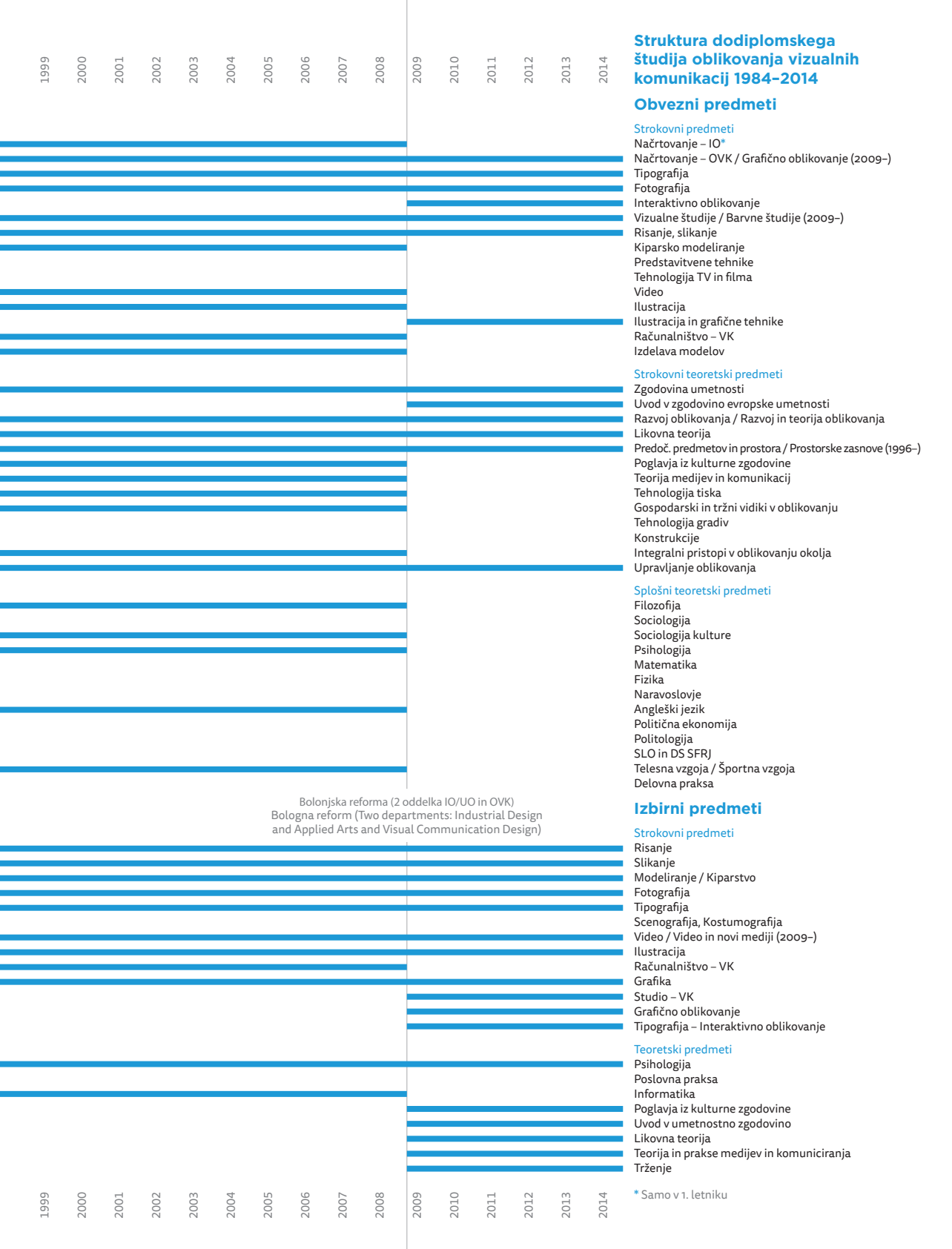


Elective subjects



* Only in the first academic year

1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998



Struktura dodiplomskega študija oblikovanja vizualnih komunikacij 1984–2014

Obvezni predmeti

Strokovni predmeti

- Načrtovanje – IO*
- Načrtovanje – OVK / Grafično oblikovanje (2009–)
- Tipografija
- Fotografija
- Interaktivno oblikovanje
- Vizualne študije / Barvne študije (2009–)
- Risanje, slikanje
- Kiparsko modeliranje
- Predstavitvene tehnike
- Tehnologija TV in filma
- Video
- Ilustracija
- Ilustracija in grafične tehnike
- Računalništvo – VK
- Izdelava modelov

Strokovni teoretski predmeti

- Zgodovina umetnosti
- Uvod v zgodovino evropske umetnosti
- Razvoj oblikovanja / Razvoj in teorija oblikovanja
- Likovna teorija
- Predoč, predmetov in prostora / Prostorske zasnove (1996–)
- Poglavja iz kulturne zgodovine
- Teorija medijev in komunikacij
- Tehnologija tiska
- Gospodarski in tržni vidiki v oblikovanju
- Tehnologija gradiv
- Konstrukcije
- Integralni pristopi v oblikovanju okolja
- Upravljanje oblikovanja

Splošni teoretski predmeti

- Filozofija
- Sociologija
- Sociologija kulture
- Psihologija
- Matematika
- Fizika
- Naravoslovje
- Angleški jezik
- Politična ekonomija
- Politologija
- SLO in DS SFRJ
- Telesna vzgoja / Športna vzgoja
- Delovna praksa

Izbirni predmeti

Strokovni predmeti

- Risanje
- Slikanje
- Modeliranje / Kiparstvo
- Fotografija
- Tipografija
- Scenografija, Kostumografija
- Video / Video in novi mediji (2009–)
- Ilustracija
- Računalništvo – VK
- Grafika
- Studio – VK
- Grafično oblikovanje
- Tipografija – Interaktivno oblikovanje

Teoretski predmeti

- Psihologija
- Poslovna praksa
- Informatika
- Poglavja iz kulturne zgodovine
- Uvod v umetnostno zgodovino
- Likovna teorija
- Teorija in prakse medijev in komuniciranja
- Trženje

Bolonjska reforma (2 oddelka IO/VO in OVK)
 Bologna reform (Two departments: Industrial Design
 and Applied Arts and Visual Communication Design)

* Samo v 1. letniku

Regrettably the initial curriculum contained quite a few subjects prescribed by the contemporaneous socio-political system: political economy, politology, general people's resistance and social self-protection. Fortunately these were abolished already after the first five years. After seven years another three general subjects were cancelled: mathematics, physics and natural science.

The 1992 separation of courses already after the first academic year

An important change of the Visual Communication Design study course took place in 1992, when the separation of the Industrial Design and Visual Communication Design was introduced already after the first academic year instead of after the second year, which is how it had been until then. For the second year of the visual communication design study that meant that the subjects Representation Techniques, Materials Technology and Constructions were abandoned. Thus in the first eight years the study programme was reduced by nine subjects altogether.

However, at the same time certain new design subjects were introduced at the end of this initial period: Video, Illustration, Computing in Visual Communications, Model Making and Design Management. The subjects Illustration and Video represented an important expansion of the visual communication design study field. Furthermore, the study programme was also enriched by two general subjects: Psychology and Sociology of culture, which replaced Sociology.

A quite stable period of the study programme development followed and lasted for 17 years, until the introduction of the two-level Bologna system of education. During this time Graphics was introduced among the elective subjects in 1993. In the same year Business Practice was cancelled, as was Set and Costumes Design a year later.

The Bologna reform in 2009

Due to the Bologna reform, in 2009 a two-level 3 + 2 study programme was introduced. Furthermore, the Department of Design was divided into two departments: Department of Industrial Design and Applied Arts and Department of Visual Communication Design with four courses. The visual communication design programme was separated from industrial design in the first year, and thus a few industrial design subjects were abandoned. The undergraduate study now lasts one year less, and the rules of the Bologna process limited the number of contact hours to 750 per year and the number of subjects per semester to 6. This resulted in a radical reduction of the number of subjects. Almost all remaining theoretical

V začetnem predmetniku je bilo žal kar nekaj predmetov, ki so bili zapovedani kot posledica takratnega družbenopolitičnega sistema: politična ekonomija, politologija, splošni ljudski odpor in družbena samozaščita. Bili pa so k sreči ukinjeni že po prvih petih letih. Po sedmih letih je sledila ukinitve še treh splošnih predmetov: matematike, fizike in naravoslovja.

Ločitev smeri že po prvem letniku leta 1992

Pomembna sprememba za študijsko smer Oblikovanje vizualnih komunikacij je bila leta 1992 uvedba ločitve smeri Industrijsko oblikovanje in Oblikovanje vizualnih komunikacij že po prvem letniku namesto šele po drugem, kot je bilo v veljavi do takrat. To je za drugi letnik študija oblikovanja vizualnih komunikacij pomenilo opustitev predmetov Predstavitvene tehnike, Tehnologija gradiv in Konstrukcije. Skupno se je tako v prvih osmih letih študijski program zmanjšal za devet predmetov.

Hkrati pa so bili konec tega prvega obdobja vpeljani nekateri novi oblikovalski predmeti: Video, Ilustracija, Računalništvo VK, Izdelava modelov in Upravljanje oblikovanja. Predmeta Ilustracija in Video sta pomembno razširila področje študija oblikovanja vizualnih komunikacij. Poleg tega pa se je študijski program razširil še za dva splošna predmeta, Psihologijo in Sociologijo kulture, ki je zamenjala Sociologijo.

Sledilo je dokaj stabilno obdobje razvoja študijskega programa, ki je trajalo sedemnajst let, vse do leta 2009, to je do uvedbe dvostopenjskega bolonjskega študija. V tem času je bila med izbirnimi predmeti leta 1993 uvedena Grafika in istega leta ukinjena Poslovna praksa, leto kasneje pa še Scenografija in kostumografija.

Bolonjska prenova 2009

Z bolonjsko prenovijo je bil leta 2009 vpeljan dvostopenjski študij 3 + 2, poleg tega pa se je Oddelek za oblikovanje razdelil v dva oddelka: Oddelek za industrijsko in unikatno oblikovanje ter Oddelek za oblikovanje vizualnih komunikacij s štirimi smermi. Študijski program oblikovanja vizualnih komunikacij se je ločil od industrijskega oblikovanja v prvem letniku, s tem pa je odpadlo še nekaj predmetov industrijskega oblikovanja. Dodiplomski študij se je skrajšal za eno leto, poleg tega pa so pravila bolonjske prenove omejila število kontaktnih ur na 750 letno in število predmetov v semestru na 6. To je povzročilo drastično zmanjšanje števila predmetov in prenos skoraj vseh preostalih teoretičnih predmetov med izbirne predmete 3. letnika, izmed katerih lahko študent izbere dva predmeta. Na prvi bolonjski stopnji se je prenehalo izvajati enajst predmetov, trije strokovno-praktični: Načrtovanje industrijskega oblikovanja, Računalništvo

subjects became elective subjects in the third year, and the students can now choose two of them. Eleven subjects are no longer taught at the first Bologna level: three design practical subjects (Industrial Design, Computing in Visual Communication and Model Making) and eight theoretical subjects (Print Technology, Economic and Marketing Aspects in Design, Integral Approaches in Environment Design, Design Management, Philosophy, Sociology of Culture, English Language and Informatics). Four theoretical subjects became elective: Psychology, Chapters from Cultural History, Theory and Practices of Media and Communication, and Marketing.

At the second, master's level, the percentage of theoretical subjects in the study structure is larger. Besides two obligatory subjects (Graphic Design as the central design practical subject and Development and Theory of Design) and up to three elective design practical subjects in three semesters the students may select up to three design theoretical and three general theoretical subjects.

In thirty years the undergraduate study programme of visual communication design or graphic design has transformed from what was initially a broad interdisciplinary study into a quite narrow programme of mostly design subjects. 22 subjects were abolished and 8 new subjects were introduced.

It is a question whether the initial programme was too broad, containing too many theoretical subjects, or whether the current programme is too narrow. Only a thorough analysis and comparison with the best foreign schools of design, similar to the work carried out during the establishment of the Department of Design in 1984, could provide an answer to this question. Such an analysis and comparison should also take into account the current expansion of graphic design to new areas.

VK in izdelava modelov, ter osem teoretičnih: Tehnologija tiska, Gospodarski in tržni vidiki v oblikovanju, Integralni pristopi v oblikovanju okolja, Upravljanje oblikovanja, Filozofija, Sociologija kulture, Angleški jezik in Informatika. Med izbirne predmete pa so bili preneseni štiri teoretski predmeti: Psihologija, Poglavlja iz kulturne zgodovine, Teorija in prakse medijev in komunikacij ter Trženje.

Na drugi, magistrski stopnji je v strukturi študija večji delež teoretičnih predmetov, saj lahko študent poleg dveh obveznih predmetov, Grafičnega oblikovanja kot osrednjega strokovno-praktičnega predmeta ter Razvoja in teorije oblikovanja, ter do treh izbirnih strokovno-praktičnih predmetov v treh semestrih izbere do tri strokovnoteoretične in tri splošnoteoretične predmete.

Dodiplomski študijski program oblikovanja vizualnih komunikacij oz. grafičnega oblikovanja se je v tridesetih letih spremenil iz v začetku široko zasnovanega interdisciplinarnega študija v sorazmerno dokaj zožen program pretežno strokovnih predmetov. Ukinjenih je bilo 22 predmetov, na novo pa je bilo vpeljanih 8 predmetov.

Vprašanje je, ali je bil začetni program preširok, s prevelikim številom teoretičnih predmetov, ali je sedanji program preozek. Na to bi lahko odgovorila temeljita analiza in primerjava z najboljšimi tujimi oblikovalskimi šolami, tako kot je bilo to narejeno ob nastanku Oddelka za oblikovanje leta 1984. Ob tem bi bilo treba vzeti v obzir tudi današnje širjenje grafičnega oblikovanja na nova področja.

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OBLIKOVANJE/DESIGN
Lara Bohinc

NASLOV DELA/TITLE
Tatjana

ZNAMKA/BRAND
Lara Bohinc Int., London

LETNICA/YEAR
2010-



AVTORICA/AUTHOR
Urška Bojkovski

SOAVTOR/CO-AUTHOR
Ljubomir Bojkovski

NASLOV DELA/TITLE
Repete – jazz & okrepčila/
Jazz & Refreshments

LETNICA/YEAR
2011

FULL PROFESSOR VLADIMIR PEZDIRC

Head of the Department of Industrial Design and Applied Arts

30 years of the Department of Industrial Design and Applied Arts

The Department of Industrial Design and Applied Arts at the Academy of Fine Arts and Design, University of Ljubljana, is the only undergraduate and postgraduate (master's) educational programme of its kind in Slovenia. It pays special attention to the role of design in the general society, problems concerning the global sustainable development and protection of the environment, as well as the capacity of the design profession for developing a high-quality environment and life of every individual.

At the undergraduate level the programme was renewed in 2012. Its goals are oriented towards acquiring and understanding a wide range of skills and knowledge in the fields of technology, social sciences, natural sciences, arts, development and theory of industrial design, and design methodologies, which represent the basis of the expertise in design and activities for the successful participation in R&D programmes for the development of new products and services.



Beatbox (diplomsko delo/diploma project)

Oblikovanje/Design: Domen Gazvoda

Mentor: red. prof./Full Professor Vladimir Pezdirc

Študijsko leto/Academic year: 2011/12

After the Bologna process the postgraduate level programme was implemented in the academic year 2012/13. It is aimed at expanding the knowledge acquired at the undergraduate level, emphasising the capabilities for exploratory design work as well as designing of innovative products and services (also with the introduction of the elective subject Service Design) in cooperation with the industry and research and development institutions.

RED. PROF. VLADIMIR PEZDIRC

predstojnik Oddelka za industrijsko in unikatno oblikovanje

30 let Oddelka za industrijsko in unikatno oblikovanje

Oddelek za industrijsko in unikatno oblikovanje ALUO Univerze v Ljubljani je edini tovrstni dodiplomski in podiplomski (magistrski) izobraževalni program v Sloveniji. Program posebno pozornost namenja vlogi oblikovanja v širši družbi, problemom globalnega trajnostnega razvoja in zaščite okolja ter poslanstvu in zmožnostim oblikovalske stroke za nadgradnjo kakovostnega okolja in življenja vsakega posameznika.

Na dodiplomski stopnji je bil program prenovljen leta 2012. Njegovi cilji so usmerjeni v pridobivanje in razumevanje širokega spektra znanj s področja tehnike, družboslovja, naravoslovja, umetnosti, razvoja in teorije industrijskega oblikovanja ter oblikovalskih metodologij, ki pomenijo osnovo oblikovalskih znanj in aktivnosti za uspešno delovanje pri R&R-programih za razvoj novih proizvodov in storitev.

Na podiplomski stopnji je program (po bolonji) začel delovati v študijskem letu 2012/13. Usmerjen je v poglobljanje znanj, pridobljenih na dodiplomski ravni, s poudarkom na sposobnostih za raziskovalno oblikovalsko delo ter načrtovanje inovativnih proizvodov in storitev (tudi z uvedbo izbirnega predmeta Storitveno oblikovanje) v sodelovanju z gospodarstvom in razvojno-raziskovalnimi institucijami.

Kljub opisanemu pa oddelek že trideset let deluje v neustreznih učilnicah praktično brez delavnic in laboratorijev (osnovni prostorski standardi vsake oblikovalske šole v Evropi). Zaradi slabih materialnih in prostorskih možnosti oddelka kljub nenehnemu dopolnjevanju študijskih programov vedno težje sledimo razvojnim, tehnološkim in družbenim spremembam v našem neposrednem okolju, Evropi in svetu. Neustrezno in nejasno financiranje se najbolj jasno in boleče kaže v popolni kadrovski podhranjenosti oddelka.

Ne glede na našete težave je bil oddelek kot edina slovenska izobraževalna ustanova uvrščen med 50 najboljših šol za področje oblikovanja v Evropi (2013 in 2014). Izbor je opravila tridesetčlanska komisija ugledne strokovne revije *Domus* in postavili so nas ob bok svetovno znanih šol, kot so Royal College of Art, Univerza Aalto, Politehnika v Milanu idr. To je seveda lepo priznanje in potrditev pravilne usmeritve ter dobrega dela

Nevertheless, for thirty years the department has operated in inappropriate classrooms, practically without workshops and laboratories (which are the fundamental facility standards of all European schools of design). Due to the poor conditions of the department with regard to the material resources and facilities we find it increasingly hard to keep up with the developmental, technological and social changes in our immediate environment, Europe and the world, despite the constant supplementation of the study programmes. Unsuitable and untransparent financing is most clear and painfully obvious from the complete understaffing of the department.

Regardless of these problems the department qualified among fifty best schools in the field of design in Europe (in 2013 and 2014) as the only Slovenian educational institution. The selection was carried out by the commission of the renowned expert magazine *Domus*, consisting of thirty members. They listed us side by side with world famous schools like the Royal College of Art, University of Aalto, Polytechnic University of Milan, etc. Of course, this is a wonderful acknowledgement and confirmation of the direction our department is taking (especially in view of the fact that more than a hundred schools of design operate just in Italy). This success may be ascribed only to the excellent work of all the lecturers at the department, their enthusiasm and utter dedication to the department and the profession. Despite the aforementioned poor facility and material conditions they are still capable of creating and carrying out a study programme comparable with other European institutions. Naturally, we will not be able to keep ensuring the high-quality realisation of the study programmes under these conditions and with the “pro bono” system.

How to proceed?

If we want to keep following the European programmes and participating in them as well as keep carrying out a high-quality educational programme, comparable to the European standards, the following measures are essential:

Ensuring a greater autonomy of design within the University of Ljubljana

In 2010 a working group for the preparation of the elaboration and documents in order to establish a new member – Faculty of Design – was formed at the initiative of the Chancellor of the University of Ljubljana at the time, Prof. Dr. Stane Pejovnik, with the aim of bringing together all of the design departments and expertise, scattered across the whole University. Despite all the hard work and preparation of documents and contents for the establishment of the new faculty, after two years the process suddenly came to a halt.

oddelka (sploh ob dejstvu, da samo v Italiji deluje prek sto oblikovalskih šol). Omenjeni uspeh lahko pripišemo le izredno kakovostnemu delu vseh predavateljev na oddelku, njihovi zanesenosti in visoki stopnji pripadnosti oddelku in stroki; kljub opisanim slabim prostorskim in materialnim pogojem še zmorejo ustvarjati in izvajati evropsko primerljiv študijski program. Seveda pa ob danih pogojih in sistemu »pro bono« kakovostnega izvajanja študijskih programov ni mogoče nadaljevati.



Klopca Nika/"Nika" bench

Oblikovanje/Design: Luka Bassanese

Mentor: red. prof./Full Professor Vladimir Pezdirc

Študijsko leto/Academic year: 2013/14

Kako v prihodnje?

Če želimo tudi v prihodnje uspešno slediti in se vključevati v programe Evrope ter izvajati kakovosten in evropsko primerljiv izobraževalni program, so nujni naslednji ukrepi:

Vzpostavitev več je avtonomije oblikovanja znotraj Univerze v Ljubljani

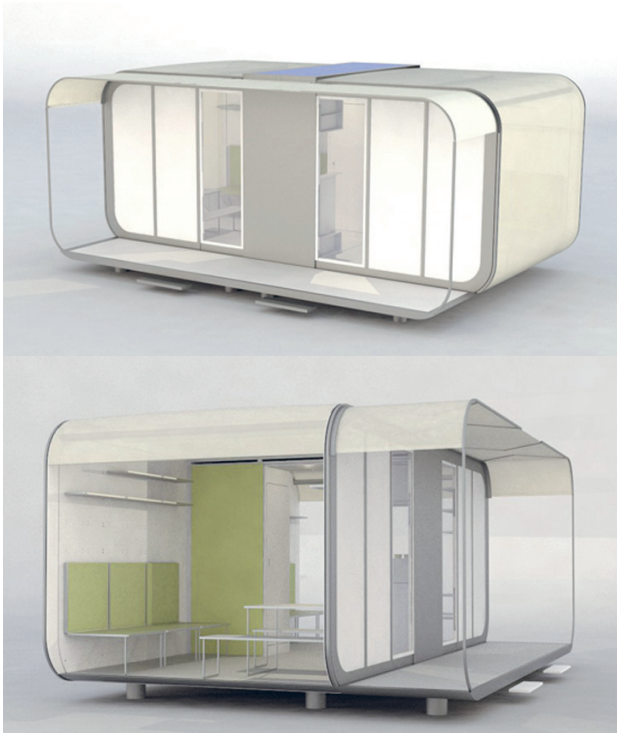
Leta 2010 je bila na pobudo takratnega rektorja Univerze v Ljubljani, prof. dr. Staneta Pejovnika, ustanovljena delovna skupina za pripravo elaborata in dokumentov za ustanovitev nove članice – Fakultete za oblikovanje – s ciljem združitve vseh oblikovalskih oddelkov in znanj, raztresenih po celotni univerzi. Kljub resnemu dveletnemu delu ter pripravi potrebnih dokumentov in vsebin za ustanovitev nove fakultete se je proces nenadoma ustavil.

Zagotovitev osnovnih prostorskih in materialnih pogojev za normalno izvajanje študijskih programov

Zgodba prostorskih težav oddelkov za oblikovanje – samostojno in kasneje v okviru gradnje »treh akademij« – jasno razgalja sistemske slabosti in nerazumevanje oblikovalskih strok ter njihovo (ne)umeščenost v prihodnji razvoj Slovenije. Po dvajsetletnem seljenju od Litostroja, Mladike, Metelkove, Roga do kasarne v Škofji Loki in tovarne Šešir v Domžalah smo nazadnje pristali na Roški cesti v Ljubljani. Toda tudi ta zgodba je lani jeseni klavrno propadla.

Providing the basic facilities and material conditions for the normal realisation of the study programmes

The history of problems with the facilities for the departments of design – independent and later in the context of developing “three academies” – clearly reveals systemic weaknesses, lack of understanding of the design professions, and the (non)integration of these professions into the future development of Slovenia. After twelve years of relocations between Litostroji, Mladika, Metelkova, Rog, Škofja Loka barracks and Šešir factory in Domžale we finally ended up at the Roška cesta street in Ljubljana. However, this story also ended miserably in the autumn of 2013.



Enota za reševanje bivanjske stiske po naravnih nesrečah/Unit for addressing housing problems after natural disasters

(diplomsko delo, Prešernova nagrada Univerze v Ljubljani/diploma project, winner of the Prešeren Award of the University of Ljubljana)

Oblikovanje/Design: Nina Hercog, Mateja Martini

Mentor: red. prof./Full Professor Vladimir Pezdirc

Študijsko leto/Academic year: 2007/08

Addressing the department personnel requirements

In comparison to other significantly smaller departments at the Academy of Fine Arts and Design (according to the number of students and programme plans) our department has the fewest duly appointed lecturers by far. By definition design is a modern creative profession, which cannot be developed without the consistently educated and qualified lecturers for the individual fundamental subjects of the study programme. Our young colleagues, who graduated from our department, continued their studies abroad and attained their doctorates at other

Ureditev kadrovskih potreb oddelka

V primerjavi z ostalimi, bistveno manjšimi oddelki ALUO (po številu študentov in programski shemi) ima naš oddelek daleč najmanj redno zaposlenih predavateljev. Oblikovanje je po definiciji moderna ustvarjalna stroka, ki se ne more razvijati brez načrtno šolanih in kvalificiranih predavateljev za posamezne temeljne predmete študijskega programa. Naši mladi kolegi, diplomanti našega oddelka, ki so študij nadaljevali v tujini in doktorirali na drugih ustanovah, so danes temelj in prihodnost oddelka. Zato je nujna takojšnja ureditev zaposlitve za predavatelje predmetov Razvoj in teorija industrijskega oblikovanja, Ergonomija in Načrtovanje industrijskega oblikovanja, na smeri Unikatno oblikovanje pa za predavatelja predmetov Keramika in Kiparstvo ter laboranta v delavnicah.

Začetek izvajanja študijskega programa »Dizajn inženiring«

Leta 2013 smo skupaj s Fakulteto za strojništvo pripravili akreditiran interdisciplinarni študijski program, ki bi učinkovito zapolnil vrzel med dvema ključnima področjema pri razvoju izdelkov: strojništvom in industrijskim oblikovanjem. Kljub potrditvi se študij ne izvaja, saj UL in pristojna ministrstva še niso našli sredstev za začetek prvega leta študija. V ozadju pa so verjetno tudi pomisleki o upravičenosti in potrebnosti tovrstnega znanja v Sloveniji.

Govorimo torej o znanju, o katerem so v poročilu z naslovom *Design for Growth & Prosperity*¹ člani Evropskega oblikovalskega upravnega odbora pod vodstvom evropskega sekretarja za podjetništvo in industrijo Antonija Tajanija zapisali: »Kljub pritisku varčevalnih ukrepov in kompleksnim izzivom, s katerimi se soočamo v Evropi, Evropska komisija, države članice in regije še nikoli prej niso imele tako lepe priložnosti, da z odločnim ukrepanjem opozorijo na pomen in vlogo oblikovanja kot gonilne moči evropskih inovacij, osredotočenih na uporabnika.« Cilj takšne priložnosti je »spodbuditi oblikovanje z dolgoročnim prispevkom k pametni, trajnostni in vključujoči rasti s povečano konkurenčnostjo in prizadevanjem za boljšo kakovost življenja za vse prebivalce Evrope«².

Žal v Sloveniji oblikovanje ni umeščeno v razvojno politiko države, njegova vloga v gospodarstvu in družbi je neopredeljena in nejasna, čeprav je oblikovanje v razvitih ekonomijah eden ključnih dejavnikov pri razvoju in trženju izdelkov in storitev ter pomemben dejavnik pri večji konkurenčnosti gospodarstva in razvoju družbe v celoti. Čas bi bil, da oblikovanju priznamo interdisciplinarno naravo, razpeto med gospodarstvom, trženjem in uporabnikom, ter da začnemo upoštevati dejstvo, da je njegova vloga nujna pri razvoju novih visokokakovostnih in konkurenčnih proizvodov in storitev. Vse naštetto se namreč izraža v gospodarskem in družbenem uspehu vsake družbe.

¹ *Design for Growth & Prosperity. Report and Recommendations of the European Design Leadership Board*, ur. Michael Thomson in Tapio Koskinen, DG Enterprise and Industry of the European Commission, Bruselj 2012. Dokument je dostopen na: http://ec.europa.eu/enterprise/policies/innovation/files/design/design-for-growth-and-prosperity-report_en.pdf (julij 2014).

² *Ibid.*, str. 3.

institutions, represent the foundations and future of the department today. Therefore it is vital to immediately make arrangements for the full-time employment of lecturers in Development and Theory of Industrial Design, Ergonomics and Industrial Design, as well as, for the Applied Arts course, lecturers in Ceramics and Sculpting and a laboratory assistant in the workshops.

Implementing the Engineering Design study programme

In 2013 we prepared an accredited interdisciplinary programme in cooperation with the Faculty of Mechanical Engineering. This programme would successfully fill the gap between the two key areas of product development: mechanical engineering and industrial design. Despite its accreditation the study programme is not being carried out, since the University of Ljubljana and the competent Ministries have not yet ensured the resources for the beginning of the first year of study. The underlying reasons probably also include doubts about the justifiability and necessity of developing this kind of knowledge in Slovenia.

We are referring to the knowledge commented on as follows by the members of the European Design Leadership Board, led by Antonio Tajani, European Commissioner for Industry and Entrepreneurship, in the report entitled *Design for Growth & Prosperity*¹: "Never before has so clear an opportunity existed as now, for the European Commission, Member States and regions to take bold action to enable a new level of awareness about the importance of design as a driver of user-centred innovation across Europe. And this, in spite of the pressures of austerity and the complexity of the global challenges we face in Europe." The goal of this opportunity is "to enhance design's long-term contribution to smart, sustainable and inclusive growth through increased competitiveness and the pursuit of a better quality of life for all the citizens of Europe"².

Unfortunately, in Slovenia design has not been included in the state's development policy. Its role in the economy and society remains undefined and unclear, even though in the developed economies design is one of the key factors in the development and marketing of products and services as well as an important contributor to the increased competitiveness of the economy and development of the society in general. It is about time that design is recognised as an interdisciplinary profession, related to the economy, marketing, as well as users, and we should start acknowledging the fact that its role is vital for the development of new high-quality and competitive products and services, as all of this is reflected in the economic and social success of every society.

¹ *Design for Growth & Prosperity. Report and Recommendations of the European Design Leadership Board*, ed. Michael Thomson and Tapio Koskinen, DG Enterprise and Industry of the European Commission, Brussels 2012. The document is available at: http://ec.europa.eu/enterprise/policies/innovation/files/design/design-for-growth-and-prosperity-report_en.pdf (July 2014).

² *Ibid.*, p. 3.



Povezujemo oblikovanje in industrijo/

Connecting design and industry

**(razstava prototipov v okviru sejma Ambient 2012/
prototype exhibition at the Ambient 2012 fair)**

Oblikovanje/Design: Miha Štih, Klemen Smrtnik, Dejan Kos, Blaž Habjanič,
Ernest Vider, Neža Uran, Žiga Culiberg, Jaka Verbič, Matej Colja

Mentor: red. prof./Full Professor Vladimir Pezdirc

Študijsko leto/Academic year: 2011/12

Oblikovalsko delavnico je organizirala Regionalna razvojna agencija Ljubljanske urbane regije v sodelovanju z Akademijo za likovno umetnost in oblikovanje, Inštitutom za ekonomska raziskovanja in petimi malimi podjetji pohištvene industrije (Maremico, d. o. o., Mizarstvo Amek, Mizarstvo Strahovnik, Špac, d. o. o., Tapetništvo Debevc).
The design workshop was organised by the Regional Development Agency of the Ljubljana Urban Region in cooperation with the Academy of Fine Arts and Design, Institute for Economic Research, and five small furniture industry companies (Maremico, d. o. o., Mizarstvo Amek, Mizarstvo Strahovnik, Špac, d. o. o., Tapetništvo Debevc).

OBLIKOVANJE/DESIGN

Martin Bricelj Baraga

NASLOV DELA/TITLE

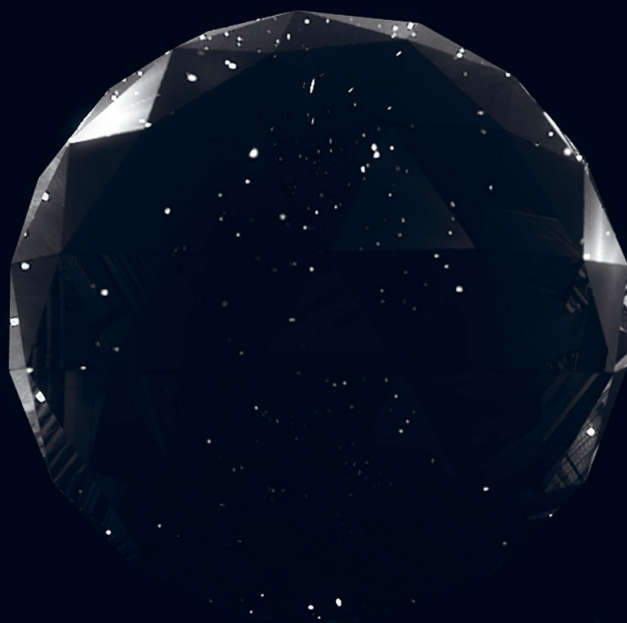
Darkstar 3.0

NAROČNIK/CLIENT

MoTA – Museum of
Transitory Art, Ljubljana

LETNICA/YEAR

2011–



Fotona



**INDUSTRIJSKO OBLIKOVANJE/
INDUSTRIAL DESIGN**
Bojan Klančar

SOAVTORJI/CO-AUTHORS
Creanova Srl, Como, Italija/Italy

NASLOV DELA/TITLE
LightWalker - zobozdravniški
laser/Dental Laser

NAROČNIK/PRODUCED BY
Fotona, Ljubljana

LETNICA/YEAR
2011

ASSISTANT PROFESSOR JURE MIKLAVC

Head of the Industrial Design course

Third dimension of the future

The thirtieth anniversary of design at the University of Ljubljana is a turning point where we can look back and see what has been accomplished from our own viewpoints. By doing this we can quickly become too positive or negatively critical about everything that has and has not been achieved. However, it is certainly more interesting to take a look at some undisputable facts that speak for themselves and are, in this case, related to the Industrial Design course.

The profile of industrial designers remains or is becoming valued as one of the most perspective professions of the future. I am referring to design that looks for actual problems and addresses them with concrete and innovative products or services, which focus on the users and environment; design that constantly expands its horizons and is indisputably co-dependent on other professions and spheres it cooperates with; design that develops our environment intentionally shrewdly, thus shaping the future and influencing as well as changing ourselves.

The fact that the best experts and leading figures in the design profession in Slovenia have always taught and still teach at the Industrial Design course is also indisputable. These experts have, at their own initiative, ensured a lively exchange of knowledge with various stakeholders in the society as well as regular cooperation between our institution, industry and culture. This practice remains constant and represents a part of the educational process at our department.

The success of the process and the insight into these accomplishments as well as the extraordinary influence and reputation of our department is evident mostly from the achievements of our graduates, their professional efforts and feats accomplished after the conclusion of their education. These graduates make up the majority of the active profession in Slovenia today. Their endeavours attest to their knowledge and capacity for either independent work or employment in various design studios or internally in some of the biggest organisations. Their works are being produced and marketed globally, and they have received many prestigious international awards (Red Dot, Good Design, iF Award, Plus x Award, Designpreis, BIO, and others). Moreover, our former students and graduates have managed to succeed abroad as well as work successfully in the fields outside of the profession.

It is also remarkable that the Department of Industrial Design and Applied Arts has qualified among fifty of the best design schools in Europe. The independent selection was carried out by the renowned Italian expert magazine *Domus* under the leadership of the director of the research Matt Shaw, assistant editor-in-chief.

DOC. JURE MIKLAVC

vodja smeri Industrijsko oblikovanje

Tretja dimenzija prihodnosti

Tridesetletnica oblikovanja na Univerzi v Ljubljani je prelomnica, ob kateri se lahko ozremo nazaj in vsak s svoje zorne točke pogledamo na prehojeno pot. Ob pogledu nazaj smo lahko prehitro pozitivni ali negativno kritični glede vsega doseženega in nedoseženega. Vendar je gotovo bolj zanimivo pogledati nesporna dejstva, ki govorijo sama zase in so v danem primeru skoncentrirana na smer Industrijsko oblikovanje.



Musguard

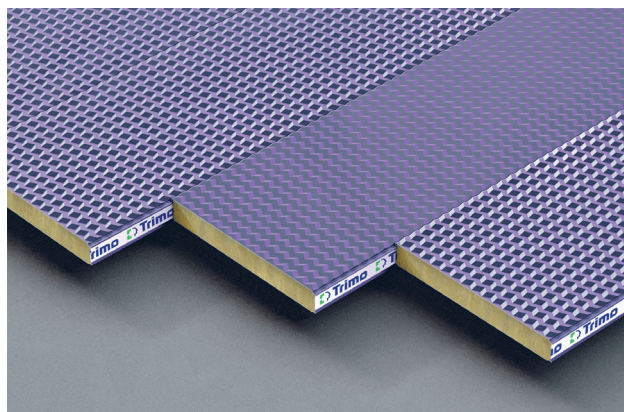
Oblikovanje/Design: Jurij Ložič

Mentor: doc./Assistant Professor Jure Miklavc

Študijsko leto/Academic year: 2012/13

Profil industrijskega oblikovalca ostaja oziroma pridobiva vrednost kot eden najbolj perspektivnih poklicev prihodnosti. V mislih imam oblikovanje, ki išče resnične probleme in nanje odgovarja s konkretnimi in inovativnimi rešitvami proizvodov ali storitev, zazrtimi v uporabnika in okolje. Gre za oblikovanje, ki nenehno širi polje delovanja in je nesporno soodvisno od drugih strok in sfer, s katerimi sodeluje. Oblikovanje, ki namensko pametno gradi naše okolje in s tem oblikuje prihodnost ter vpliva tudi na nas same in nas spreminja.

Nesporno je tudi dejstvo, da so na smeri Industrijsko oblikovanje vedno učili in še danes učijo najboljši strokovnjaki, vodilni v oblikovalski stroki v Sloveniji. Ti so samoiniciativno poskrbeli za živahno izmenjavo znanja z različnimi deležniki v družbi, pa tudi za številna sodelovanja med ustanovo ter gospodarstvom in kulturo. Takšna praksa ostaja stalnica in del izobraževalnega procesa na našem oddelku.



Sekanka (diplomsko delo/diploma project)

Oblikovanje/Design: David Cugelj

Mentor: izr. prof./Associate Professor Janez Smerdelj

Študijsko leto/Academic year: 2005/06

These achievements and facts by themselves indicate that the Industrial Design course is certainly a key element of the design profession in our environment.

So what are our goals for the future? Design as an independent profession should certainly get its independent, balanced and equal position at the University. I am referring mostly to independent administration and decision-making. Design may be, already in its definition, bound to seek connections and cooperate with other professions. However, only a solid framework for its activities can allow it to realise its needs and goals as well as ensure a bright future for itself. Examples of such integration can definitely be seen in the countries, superiorly developed in terms of culture and economy, which have systematically invested in design for several decades already. These countries are investing in research, and with the help of design they are establishing guidelines and visions for the future. This is also outlined in the documents drawn up by the European Union. Thus the support of such an orientation reflects wider social developments. It recognises the relevance of design, pays attention to it, and sees it as one of the key developmental tools, as it increases the well-being of the society and its competitiveness. All of the above should be supported by the system of education, and changes need to be addressed.

One of the responses is also the merging of the design courses at the University of Ljubljana. By integrating these courses the quality and diversity of the study programme would increase. The synergy resulting from this would further enhance the competences of our graduates and support the other faculties in the framework of the University of Ljubljana. With such a move the University would enhance its reputation and ensure the much-needed competitiveness, weakened in the past years. The critical mass required for more decisive breakthroughs and visibility would increase as well. Design would make another step closer to the key developmental and strategic spheres in the public administration and economy.

Uspešnost procesa in sam vpogled v uspeh, izjemna vplivnost in odmevnost oddelka se kažejo predvsem v uspešnosti naših alumnov, v njihovem profesionalnem delovanju in uspehih, doseženih po zaključku šolanja. Ti danes sestavljajo večino aktivne stroke v Sloveniji. S svojim delom izkazujejo znanje in sposobnost delovanja, bodisi samostojno, v različnih oblikovalskih studiih ali interno v največjih organizacijah. Njihova dela se proizvajajo in tržijo na globalnem trgu, zanje so prejeli številna prestižna mednarodna priznanja (red dot, good design, IF award, plus X award, designpreis, BIO in druga). Še več, nekdanjim študentom in diplomantom sta uspela tako prodor na tuje kot tudi uspešno delovanje na področjih zunaj stroke.

Razveseljivo je tudi dejstvo, da je bil Oddelek za IO/UO že drugo leto kot edina slovenska izobraževalna ustanova uvrščen med 50 najboljših šol za področje oblikovanja v Evropi. Neodvisni izbor je pripravila ugledna italijanska strokovna revija *Domus* pod vodstvom direktorja raziskave Matta Shawa, pomočnika glavnega urednika revije.

Že zaradi teh nekaj izpostavljenih dosežkov in dejstev je smer Industrijsko oblikovanje nedvomno ključni gradnik oblikovalske stroke v našem okolju.

Novi/New Renault 5
(diplomsko delo/diploma project)

Oblikovanje/Design: Matic Vihtelič

Mentor: izr. prof./Associate Professor Janez Smerdelj

Študijsko leto/Academic year: 2012/13



Kakšni so torej cilji za prihodnost? Dejstvo je, da mora oblikovanje kot samostojna stroka dobiti svoje neodvisno, uravnoteženo in enakovredno mesto na Univerzi. Tu mislim predvsem na neodvisno upravno in odločevalsko moč. Oblikovanje je sicer že po definiciji zavezano k iskanju povezav in sodelovanj z drugimi strokami, vendar lahko le urejen okvir delovanja stroko pripelje do uresničitve potreb in ciljev ter do perspektivne prihodnosti. Primeri takšne umestitve so nedvomno kulturno in gospodarsko razvitejše države, ki v oblikovanje načrtno vlagajo že več desetletij. Vlagajo v raziskave ter s pomočjo oblikovanja vzpostavljajo smernice in vizije za prihodnost, v katero nas usmerjajo tudi dokumenti Evropske unije. Podpora takšni usmeritvi torej zrcali dogajanje v družbi širše in oblikovanju z izkazano pozornostjo priznava težo ter ga priznava za eno ključnih razvojnih orodij, saj povečuje dobrobit družbe in njeno konkurenčnost. Vsemu naštetemu mora slediti izobraževanje in odgovoriti na spremembe.

Another commitment for the future is to ensure a better organisational framework for thorough and more extensive research activities, which will respond to the current social problems and changes. Design as a profession is, probably unintentionally, frequently overlooked in this sense. However, in the future it will unquestionably play a key role and achieve very successful and groundbreaking results in the most demanding areas with its cohesive theoretical and practical knowledge. To this end it has to be integrated into interdisciplinary research, and it should be allowed to address the questions that keep arising. Certainly the results of the design departments even at the today's level represent important achievements. However, providing better support for research could transform these projects into basic regular activities instead of only personal endeavours of individual professors.

Design generates changes in the society, culture, techniques and technology, as well as economy. It is much too dependent on the environment and incorporated into it to be static. If we look around we can recognise the processes already underway and form our opinion of them. The design profession will soon have to answer the question whether the new models of distance learning, supported with information technology, are suitable for the education in the field of design. The educational organisational structure will have to face the need for greater flexibility and exchange of experts. In the future we will undoubtedly have to deal with a changed outlook, which will also depend on the society's standpoint with regard to the role and model of education as well as on how the education process will respond to the unavoidable relocation of the economic power towards the east and attempt to come up with better answers in order to ensure the competitiveness of the "old" continent. To make a long story short: we will certainly not run out of challenges.



**Inteligentna kosilnica/Intelligent lawnmower
(diplomsko delo/diploma project)**

Oblikovanje/Design: Silva Cimperman

Mentor: doc./Assistant Professor Jure Miklavc

Študijsko leto/Academic year: 2013/14

Enega od odgovorov tvori združevanje oblikovalskih smeri na Univerzi v Ljubljani. Z združitvijo bi se dvignili kakovost in pestrost študija. Sinergija, ki bi pri tem nastala, bi še izboljšala kompetence diplomantov po zaključku študija ter omogočila podporo ostalim fakultetam v okviru Univerze v Ljubljani. S takšno potezo bi si Univerza dvignila ugled in pridobila potrebno konkurenčnost, ki je bila v preteklih letih oslabiljena. Povečala bi se kritična masa, ki je potrebna za večji preboj in prepoznavnost. Oblikovanje bi bilo umeščeno korak bliže ključnim razvojnim in strateškim sferam v javni upravi in gospodarstvu.



Argo

(diplomsko delo/diploma project)

Oblikovanje/Design: Jernej Kropelj

Mentor: red. prof./Full Professor Vladimir Pezdirc

Študijsko leto/Academic year: 2007/08

Druga obveza za prihodnost je zagotoviti boljše organizacijske okvire za temeljito in obširnejšo raziskovalno dejavnost, ki se bo odzivala na naloge aktualnih družbenih problemov in sprememb. Oblikovanje kot stroka je v tem verjetno nehoti marsikdaj spregledano, vendar bo v prihodnosti s povezavo svojih teoretičnih in praktičnih znanj nedvomno odigralo ključno vlogo in doseglo zelo uspešne in prelomne rezultate na še tako zahtevnih področjih. Pogoj za to pa je, da je umeščeno v interdisciplinarno raziskovanje in da mu je omogočeno odgovarjati na porajajoča se vprašanja. Nedvomno že rezultati oblikovalskih oddelkov na današnji stopnji pomenijo pomembne dosežke, z izboljšano podporo raziskovanju pa bi lahko ti projekti postali ena izmed osnovnih rednih dejavnosti, in ne le osebni napor posameznih profesorjev.

Oblikovanje generira spremembe v družbi, kulturi, tehniki ter tehnologiji in gospodarstvu. Je vse preveč povezano in umeščeno v okolje, da bi bilo statično. Če se ozremo naokoli, lahko prepoznamo procese, ki že potekajo, in se do njih opredelimo. Stroka bo morala kmalu odgovoriti na vprašanje, ali ji v oblikovalskem izobraževanju ustrezajo novi modeli izobraževanja na daljavo, podprti z informacijsko tehnologijo. Izobraževalna organizacijska struktura se bo morala soočiti s potrebo po večji fleksibilnosti in izmenjavi strokovnjakov. Gotovo nas v prihodnosti čaka spremenjen pogled, ki bo odvisen tudi od tega, kako se bo družba opredelila do vloge in modela izobraževanja, ter od tega, kako bo izobraževanje odgovorilo na neizogibno seljenje ekonomske moči na vzhod in skušalo vzpostaviti boljše odgovore za konkurenčnost »starega« kontinenta. Skratka, izzivov za prihodnost je vsekakor dovolj.



OBLIKOVANJE/DESIGN

Gorenje design studio:
Lidija Prtržnik in/and
Matevž Popič

NASLOV DELA/TITLE

HomeChef oven in/
and IQCook hob

NAROČNIK/CLIENT

Gorenje, Velenje

LETNICA/YEAR

2011–2012



FULL PROFESSOR TANJA PAK, M.A.

Head of the Applied Arts – Glass and Ceramics course

Resolute steps towards subtle expression

In the thirty year-old educational programme in the field of design at the Academy of Fine Arts and Design we are a very young but insightful course with ambitious plans. The study of applied arts in the field of glass and ceramics design at the Academy began in 2004, but it only came to life as an independent course in the regular study programme with the Bologna reform in 2009.



Protokolarno darilo MOL/Protocol gift of the Municipality of Ljubljana (sodelovanje s Steklarno Rogaška/in cooperation with the Steklarna Rogaška glassworks)

Oblikovanje/Design: Nuša Jelenc

Mentor: red. prof. mag. Tanja Pak/

Full Professor Tanja Pak, M.A.

Študijsko leto/Academic year: 2008/09

Design and artistic creativity with glass and later also ceramics thus became a part of academic education for the first time in Slovenia. With their enthusiastic discovery of new expressions and new possibilities the first generations of our students completely convinced us that our decision was correct.

Glass is a medium whose design and redesign encompasses a wide field of activities, from art and applied arts to product design and applications in architecture. We want to participate in the creation of new opportunities and new connections between different fields, not only in arts, design and architecture, but also in science, natural sciences and social activities.

Our study programme is based on the transition between various aspects of artistic endeavours and expression, understanding of the material, and dedicated work. The creations of many graduates who have combined design and visual arts with music, video, dance, programming, fashion or mathematics, are the result of this approach. Sometimes, however, thinking about glass or ceramics is merely a creative foundation for exploring other fields and expressing ideas and concepts in other materials.

RED. PROF. MAG. TANJA PAK

vodja smeri Unikatno oblikovanje – steklo in keramika

Trdni koraki v subtilne izpovedi

Na tridesetletnem polju izobraževanja na področju oblikovanja na ALUO smo zelo mlada, a prodorna smer z velikimi načrti. Študij unikatnega oblikovanja stekla in keramike smo na Akademiji začeli vzpostavljati leta 2004, kot samostojna smer v rednem študijskem program pa je zaživel z bolonjsko prenovno v letu 2009.

Oblikovanje in umetniško ustvarjanje v steklu, kasneje pa tudi v keramiki, je tako v Sloveniji prvič postalo del akademskega izobraževanja. Prve generacije naših študentov so nas z zagnanim odkrivanjem novih izrazov in novih možnosti dokončno prepričale, da smo se odločili pravilno.

Steklo je medij, katerega oblikovanje in preoblikovanje obsega široko polje delovanja, od umetnosti in unikatnega oblikovanja do produktnega oblikovanja in aplikacij v arhitekturi. Soustvarjati želimo nove priložnosti in nove povezave med različnimi področji, ne samo v umetnosti, oblikovanju in arhitekturi, temveč tudi v znanosti, naravoslovnih vedah in družbenem delovanju.

Naš študij temelji na prehajanju med različnimi polji umetniškega delovanja in izražanja ob razumevanju materiala in predanem delu. Izdelki številnih diplomantov, ki so oblikovanje in vizualne umetnosti združevali z glasbo, videom, plesom, programiranjem, modo ali matematiko, so sad tega. Včasih pa je razmislek skozi steklo ali keramiko zgolj ustvarjalno izhodišče za raziskovanje drugih področij ter izražanje zamisli in konceptov v drugih materialih.

Prav v tej širini je lepota našega delovanja. Omogoča umetniško izpoved, samostojno delovanje, bodisi v majhnem studiu ali v velikih proizvodnjah, in pripravi na fleksibilnost, ki je na trgu nujnost.

Izrazito individualen študij na smeri Unikatno oblikovanje – steklo in keramika spodbuja neodvisnost, raziskovalno zvedavost, iniciativo in kritičen pristop posameznika. Vsakega študenta posebej vodimo skozi celoten proces z individualnimi razgovori in korekturami, razvijajoč njegovo osebno poetiko. Interdisciplinarnost študija usmerja študente k raziskovanju in eksperimentiranju z medijem ter spodbuja iskanje lastnega izraza. Njihovi zagnanosti odpiramo vrata in jih opremimo z znanjem za lastno kreativno raziskovalno delo z materialom, pa tudi za sistematičen in poglobljen premislek, odgovoren odnos do okolja ter predanost in delovno etiko v skupinskem delu.

Precisely this extensive scope is why our activities are so attractive. They allow for artistic expression, independent work either in a small studio or large-scale industry, and prepare the students for the flexibility which is imperative on the market.

The exceedingly individual study at the Applied Arts – Glass and Ceramics course encourages independence, exploration, curiosity, initiative and critical approach. Every individual student is guided through the whole process by means of individual discussions and corrections, constantly developing their personal poetics. The interdisciplinary nature of the study orients the students towards exploring and experimenting with the medium and encourages them to find their own expression. We unbridle their enthusiasm and equip them with the knowledge necessary for their own creative exploratory work with the material as well as for the systematic and thorough consideration, responsible attitude towards the environment, dedication and work ethics in group work.

These concepts are even more important today, as the large production complexes are crumbling and the post-industrial society demands a lot of innovativeness and solutions of individual problems as well as an interdisciplinary approach and cooperation of various teams. In such circumstances adaptable applied arts have an advantage.

In our modern times traditional knowledge and skills are being forgotten. Globalisation may allow for a quick exchange of knowledge and technologies, but at the same time it threatens manufactures, local traditions and traditional skills, and thus also identity and even ability to survive. The search for our individual and social identity is our everyday life.

European glassworks and ceramics producers are closing down. Industries once based on the transfer of skills from generation to generation have almost disappeared. When this tradition is disrupted, it can only re-establish itself after several generations, if at all.

With the simultaneous use of modern technologies and interdisciplinary cooperation of various professions, designers working on applied arts – in our case especially glass and ceramics experts – represent a link between the sensitive handling of the material with a rich heritage of knowledge and the cutting-edge implementation of this knowledge in industry.

One of our goals is to ensure maximum employability, also by developing creativity as well as constantly searching for solutions and possibilities. Therefore we want to further strengthen our already successful cooperation with the related (or other) creative industries that ensure the relevance of our course, while providing the students with first-hand experience and later also possibilities for employment.

Tak koncept dela je toliko pomembnejši danes, ko propadajo veliki proizvodni kompleksi in postindustrijska družba od vseh zahteva veliko inovativnosti in reševanja posamičnih problemov ter hkrati interdisciplinarni pristop in sodelovanje različnih timov. Prilagodljivo unikatno oblikovanje je v teh razmerah prednost.

Naš čas izgublja tradicionalna znanja in veščine. Globalizacija sicer omogoča hitro izmenjavo znanja in tehnologij, a hkrati ogroža manufakture, lokalna izročila in tradicionalne veščine, s tem pa tudi prepoznavnost in celo sposobnost preživetja. Iskanje individualne in družbene identitete je naša vsakdanjost.

Steklarne in proizvajalci keramike v Evropi zapirajo vrata. Industrije, ki so temeljile na prehajanju in prenosu veščin iz roda v rod, so domala izgubile. Kadar se ta tok prekine, se lahko, če sploh, znova vzpostavi šele po nekaj rodovih.

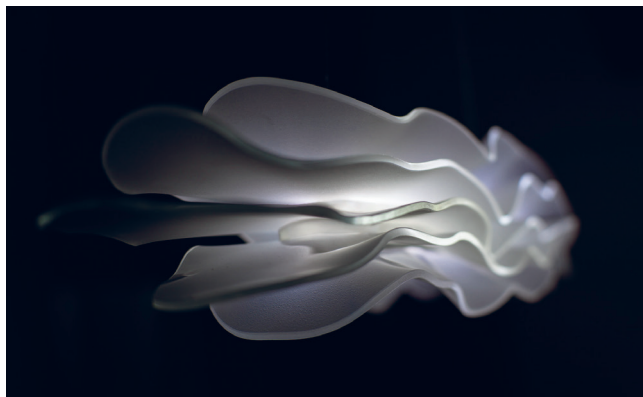
Ob sodasni uporabi sodobnih tehnologij in interdisciplinarnem povezovanju različnih strok so unikatni oblikovalci, v našem primeru predvsem ustvarjalci v steklu in keramiki, vez med senzibilno obravnavo materiala z bogato dediščino znanja ter najsodobnejšo implementacijo teh znanj v industrijo.

Stekleno svetilo/Glass lamp
(izdelano s tehnologijo 3D-tiska, diplomsko delo/
created with 3D print technology, diploma project)

Oblikovanje/Design: Nina Oman

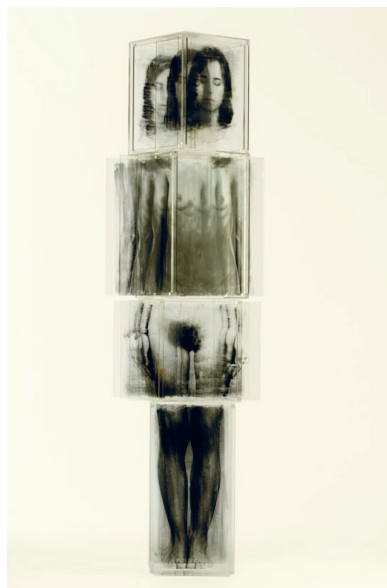
Mentor: red. prof. mag. Tanja Pak/
Full Professor Tanja Pak, M.A.

Študijsko leto/Academic year: 2012/13



Čim večja zaposljivost, tudi skozi razvijanje kreativnosti, nenehno iskanje rešitev in možnosti, je eden od naših ciljev. Zato želimo še krepiti že zdaj uspešno sodelovanje s sorodnimi (ali drugimi) kreativnimi industrijami, ki zagotavljajo relevantnost smeri, študentom pa neposredno izkušnjo in kasneje tudi možnost zaposlitve.

Spodbujamo in mentoriramo sodelovanje na mednarodnih natečajih in razstavah, kjer naši študentje zavzemajo vidna mesta. Različnost njihovih del in pristopov priča o odprtosti študija in kreativnem naboju posameznikov,



Avtoportret/Self portrait
(fotografija na steklo/photography on glass)

Oblikovanje/Design: Polona Demšar

Mentor: red. prof. mag. Tanja Pak/

Full Professor Tanja Pak, M.A.

Študijsko leto/Academic year: 2005/06

We encourage and tutor the participation at international competitions and exhibitions, where our students are often successful. The variety of their works and approaches attests to the openness of the study course and the creative potential of the individuals, which has been recognised, cultivated, and shaped into a comprehensive articulated whole through systematic research and constant critical examination. All of this develops and expands the students' portfolios, paving their professional careers by establishing important international connections.

Internationally renowned and award-winning professors, active professionals themselves, lecture at our study course. Guest artists and designers from all over the world present their experience and views here. Naturally, the exchange of experts who keep enriching and constantly refreshing our pursuits with various approaches and ways of thinking calls for regular and well-established financing.

Our ambition – besides the further development of the master's study programme – is also to strengthen the personnel considerably, but currently the provision of the essential material conditions, infrastructure and staff takes precedence. We trust that the parent institution sees our study course as a considerable contributor to the employability of the future generations and preservation of the cultural heritage by cultivating the understanding of the materials.

Our modestly equipped studio, which could somehow handle the experimental beginnings, does not suffice for the more ambitious realisations. The already achieved level of the study requires a studio comparable to the best in the world in terms of its equipment as well as suitably trained personnel. Only in this manner the introduction of our study course will be justified and the education and experience of our students prominent enough for them to be competitive and successful in the international space. The mere enthusiasm of the individuals who established the course is no longer enough: this should be an ambition and task of the University and state. We are not interested in being superficial and average. Our place is among the best, but in order to reach the top, suitable material and staff conditions have to be met.

The first part of the task is complete. The programmes for the first and second level of the Bologna university study have been accredited. The studio allows for experimental work (unfortunately professional projects are still not possible), and with their passion and results the first generations of students attest to the relevance of the course. We have established international connections as well as cooperation with the industry. We have been able to achieve this in modest conditions and with the effort of certain individuals. From here on in, a joint vision and determination of the Academy, University and state are required in order to ensure the development of the course into a competitive department, providing its students with a myriad of possibilities.

ki je bil prepoznan in negovan ter skozi sistematično raziskovanje in nenehno kritično izpraševanje oblikovan v zaključeno artikulirano celoto. Vse to gradi in širi njihov portfolio ter jim s pomembnimi mednarodnimi stiki utira profesionalno pot.

Na smeri poučujejo mednarodno priznani in nagrajeni profesorji, tudi sami dejavni ustvarjalci. Gostujoči umetniki in oblikovalci z vsega sveta dodajajo svoje izkušnje in poglede. Pretok ustvarjalcev, ki z različnimi pristopi in razmišljanji bogatijo in vedno znova prevetirijo naše delo, seveda potrebuje redno in urejeno financiranje.

Naša ambicija je ob kreptivi magistrskega študija močna kadrovska okrepitev oddelka, ki se trenutno izčrpava z zagotavljanjem nujnih materialnih, infrastrukturnih in kadrovskih pogojev. Zaupamo krovni instituciji, da bo v smeri videla enega od močnih gradnikov zaposljivosti bodočih generacij in ohranjanja kulturne dediščine skozi negovanje razumevanja materiala.

Prstan na temo: Kurent, nakit in mit/
 Ring on the topic: the "kurent" carnival
 figure, jewellery and myth
 (diplomsko delo/diploma project)
 Oblikovanje/Design: Eva Poženeš
 Mentor: red. prof. mag. Tanja Pak/Full Professor
 Tanja Pak, M.A.
 Somentor/Co-mentor: izr. prof. dr./Associate
 Professor Dr Andrej Pleterski
 Študijsko leto/Academic year: 2011/12



Naš skromno opremljeni studio, ki je še zmožeg eksperimentalni začetek, za ambicioznejše realizacije ni zadosten. Dosežena raven študija potrebuje studio, ki bo po opremljenosti, vključno z ustrezno usposobljenim osebjem, primerljiv z najboljšimi v svetu. Samo tako bo uvedba našega študija upravičena ter izobrazba in izkušnje naših študentov dovolj izstopajoče, da bodo konkurenčni in uspešni v mednarodnem prostoru. Zgolj entuziazem posameznikov, ki so smer vzpostavili, ne zadošča več: to mora biti ambicija in naloga univerze in države. Površnost in povprečnost nas ne zanimata, naše mesto je med najboljšimi, a da lahko sežemo do vrha, potrebujemo ustrezne materialne in kadrovske pogoje.

Prvi del naloge je končan. Program za prvo in drugo stopnjo bolonjskega univerzitetnega študija je akreditiran, studio omogoča eksperimentalno delo, profesionalnega žal še ne, prve generacije študentov z zagnanostjo in rezultati dokazujejo relevantnost smeri, stkali smo mednarodne vezi, sodelovanje z industrijo je vzpostavljeno. Do tod smo lahko prispeli v skromnih razmerah in z naporu posameznikov. Od tod naprej sta za razvoj smeri v konkurenčen oddelek, ki svojim študentom ponuja odprte možnosti, potrebna skupna vizija in prizadevanje Akademije, Univerze in države.

Using Popular Culture to Enable Health Service Co-Design with Young People

Helena Šuštar, Andy Dearden, Simon Bowen, Mark Fisher, Dan Wolstenholme

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Abstract

This paper reports on participatory service design with young people with type 1 diabetes – a long-term condition that can impact their emotional wellbeing and where poor self-care often leads to negative health consequences. The paper describes a project working with young people with type 1 diabetes to design innovative health services. The project consisted of eight creative workshops, in which we used popular culture references as a means to create enjoyable activities and encourage the young people to engage with design. These cultural references can be understood as creating design language games that allowed the young people to understand and participate in the activities required at each stage of the design process. However, not all popular culture references worked equally well and this paper explores the reasons for this.

KEYWORDS: Type 1 Diabetes, young people, co-design, healthcare, language games



1. Introduction

1.1 Young people dealing with diabetes

This paper explores the question *“What methodologies are effective in engaging young people with diabetes in designing healthcare services?”*. Adolescence is a sensitive period in a young person’s development. The National Children’s Bureau (2012) reports that 60% of young people in the UK feel stress about schoolwork and exams, 35% about their physical appearance, and 32% about friends.

Background

Why

Methods

Lessons learned

AVTORICA/AUTHOR

Helena Šuštar

SOAVTORJI/CO-AUTHORS

Andy Dearden, Simon Bowen, Mark Fisher, Dan Wolstenholme, Sheffield Hallam University, Sheffield, Velika Britanija/ Great Britain

PRI PROJEKTU SO SODELOVALI/ IN COLLABORATION WITH

Sharon Gamble, medicinska sestra v diabetični ambulanti centra za juvenilni diabetes, 10 mladih in njihovi starši. Projekt je financiral center za raziskave NIHR CLAHRC za južni Yorkshire./Sharon Gamble, Diabetes Nurse, Rotherham General Hospital – Teenage Diabetes Centre and 10 young people and their parents.

The project was funded by the NIHR CLAHRC for South Yorkshire.

NASLOV DELA/TITLE

Čigav je diabetes?/ Whose Diabetes Is It?

LETNICA/YEAR

2011–2012



FULL PROFESSOR RANKO NOVAK

Head of the Department of Visual Communication Design

What will happen and how it should be

The future outline of the Department of Visual Communication Design at the Academy of Fine Arts and Design of the University of Ljubljana

If we want to see the future, we have to take a look at the past. In 1984 the Department of Design was established at the Academy of Fine Arts, University of Ljubljana, as a separate department focusing on graphic and industrial design. In reality the Academy envisioned it as a somewhat extended subject of Graphic Design, taught there at the time by Professor Jože Brumen. Albeit not without problems with the parent institution, the programmes have gradually developed until the current state: now they encompass the Department of Industrial Design and Applied Arts, and Department of Visual Communication Design. The latter is divided into the following courses: Graphic Design, Photography, Illustration, and Interactive Design. In 2009 the Bologna reform introduced the 3+2 system, with all of the above courses at the first level, and in the academic year 2013/2014 also at the second level.

In my opinion, judging by the diploma theses before and after this process, the Bologna reform of higher education has not resulted in an improved study process. This is because the study of the basic subjects, which represent the foundations for an in-depth involvement in the individual courses, ends prematurely, as there is simply not enough time. The second problem is, of course, the infamous Fiscal Balance Act (a state intervention restricting the employment), which does not allow for recruitment even in case of specific studies (at our department the study process is carried out individually, not *ex cathedra* like in the majority of other study programmes). This results in an excessive number of students per pedagogue, since we have abolished – quite non-democratically – the regulation setting out the maximum number of students in a group. In light of deficient prior knowledge and immaturity of the majority of students enrolling in this study, the prospective results are not very encouraging.

If we add to this the extensive bureaucratisation of the study programme and extreme rigidity of university study system (inconceivably long processes of habilitation of the pedagogues, exceedingly suppressive system of personnel recruitment allowing for the negative selection according to the principle “rules first, quality later”), we cannot expect to end up with propulsive young professionals, so vital for such a dynamic profession as design. The lack of the evaluation of the results of a significant percentage of the pedagogues once they become full professors (of their vital creative work apart from teaching, which represents the basis for communicating knowledge to the students) attests to the fact that the pedagogical personnel is, in many an aspect, outdated

RED. PROF. RANKO NOVAK

predstojnik Oddelka za oblikovanje vizualnih komunikacij

Kaj bo in kako bi moralo biti

Oris prihodnosti Oddelka za oblikovanje vizualnih komunikacij ALUO UL

Če hočemo pogledati v prihodnost, se moramo ozreti v preteklost. Oddelek za oblikovanje je bil ustanovljen pri Akademiji za likovno umetnost Univerze v Ljubljani leta 1984 kot enoten oddelek, ki je deloval na področju grafičnega in industrijskega oblikovanja. V resnici je bil s strani Akademije zamišljen kot nekoliko razširjen predmet grafičnega oblikovanja, ki ga je takrat na Akademiji predaval prof. Jože Brumen. Sčasoma so se programi razvijali, ne brez težav v odnosih z matično institucijo, in se razvili do današnjega stanja, ki obsega Oddelek za industrijsko in unikatno oblikovanje ter Oddelek za oblikovanje vizualnih komunikacij. Slednji je razdeljen na smeri Grafično oblikovanje, Fotografija, Ilustracija in Interaktivno oblikovanje. V letu 2009 se je začela izvajati bolonjska reforma s shemo 3+2 z vsemi naštetimi smermi na prvi in v letu 2013/2014 tudi na drugi stopnji.

Načrtovanje podobe časopisa *Gorenjski glas*/
The design of the *Gorenjski glas* newspaper
(diplomsko delo/diploma project)

Oblikovanje/Design: Jernej Stritar

Mentor: red. prof./Full Professor Ranko Novak

Študijsko leto/Academic year: 2004/05



Bolonjska reforma visokega šolstva po mojem mnenju ni prinesla kakovostnejšega študija, sodeč po diplomah pred reformo in po njej. Razlog je ta, da študentje prežgodaj prenehajo s temeljnimi predmeti, ki so osnova za poglobljeno ukvarjanje s tematiko na posameznih smereh, ker za to preprosto ni časa. Drugi problem je seveda famozni ZUJF (poseg države v omejitve zaposlovanja), ki ne dovoljuje zaposlitev niti v primeru specifičnosti študija (pri nas se študijski proces izvaja individualno, in ne ex cathedra kot pri večini drugih študijev). To je razlog za preveliko število študentov na pedagoga, saj smo dokaj nedemokratično ukinili predpis o maksimalnem številu študentov v skupini. Če dodamo pomanjkljivo predznanje in nezrelost velike večine študentov, ki se vpišejo na ta študij, v perspektivi rezultati niso spodbudni.

BadNews

12 scientists have just unexpectedly discovered Martians the size of a peanut swimming merrily in their morning coffee

BadNews Big Sans Thin 123456789 & abcdefghijkl
 BadNews Big Sans Ex. Light 123456789 & abcdef
 BadNews Big Sans Light 123456789 & abcdefgh
 BadNews Big Sans Regular 123456789 & abcde
 BadNews Big Sans Medium 123456789 & abc
 BadNews Big Sans Bold 123456789 & abcdef
 BadNews Big Sans Extrabold 123456789 & a
 BadNews Big Sans Black 123456789 & abc
 BadNews Big Sans Thin 123456789 & abcdefghijklm
 BadNews Big Sans Ex. Light 123456789 & abcdefgh
 BadNews Big Sans Light 123456789 & abcdefgh
 BadNews Big Sans Regular 123456789 & abcde
 BadNews Big Sans Medium 123456789 & abc
 BadNews Big Sans Bold 123456789 & abcdef
 BadNews Big Sans Extrabold 123456789 & a
 BadNews Big Sans Black 123456789 & abc

Bad News (črkovna vrsta za časnik Dnevnik, del diplomskega dela/typeface for the Dnevnik newspaper, part of a diploma project)

Oblikovanje/Design: Samo Ačko

Mentor: red. prof./Full Professor Ranko Novak

Študijsko leto/Academic year: 2009/10

and unsuitable to teach. This means that the profession is frequently being developed outside of the Academy, which some people see as a proof of its needlessness. Unfortunately this is also one of the reasons why the study of design at the Academy does not generate development, research and creativity, because some people see it as undesired or as “artistic trinkets”, only providing stage scenery for the so-called culture. The most prominent proof of this is the fact that only as late as in 2006 the words “and Design” were added to the name “Academy of Fine Arts”. However, the facilities (and equipment) where the students are supposed to study have remained unchanged since 1993, when we arrived to the former Utensilija factory. Before that we had been located in the attic of the Ivan Cankar Students' Home. There are no indications of any imminent changes. When we occasionally attend a presentation in one of the lecture rooms at the Faculty of Social Sciences, we cannot fathom how such vast differences can exist at a common university – but only until we remember that they are producing politicians, and we are creating designers.

And how to proceed?

The analyses of the curricula and results of the educational process indicate that we should draw up a single curriculum for the undergraduate study and abolish the various courses, except for photography, perhaps, which is, in light of its current curriculum, more similar to painting,

sculpting, restoration and new media, as it is very much oriented towards original work and art. This means that at the undergraduate study programme of design we should only organise a subject of Photography, adapted to the needs and demands of the curricula of visual communication design, industrial design, and applied arts. In short – a subject of applied photography. We should also underline that we see a lack of theoretical subjects, especially important already in the beginning of the undergraduate study; while at the postgraduate level these subjects should represent the backbone of the study programme. Sound organisation and well-adjusted timetables would make this possible, as we have frequently established that there are still possibilities to perfect the timetable. In this manner we could increase the possibilities for guiding the students' ambitions, as in the third and final year of the undergraduate study they could choose their further course at the second level: graphic design, illustration, or interactive design.

Thus, while planning for the study of visual communication design, we need to think about the particular orientations on the basis of the previous results and specific possibilities for establishing the department's identity. Among other things this also calls for a clear definition of the Illustration course (the work is

Če k temu prištejemo še izrazito birokratizacijo študija in izredno okorelost sistema univerzitetnega študija (nepojmljivo dolgi procesi habilitacije za pedagoške, izrazito supresiven sistem izbire kadrov, ki omogoča negativno selekcijo po principu »najprej pravila, potem kakovost«), ni pričakovati, da bi dobili propulzivne mlade kadre, ki so tako nujni za dinamično stroko, kot je oblikovanje. Neevaluacija rezultatov dobršnega dela pedagogov, potem ko postanejo redni profesorji (nujnega kreativnega dela, ob pedagoškem, ki je osnova za prenašanje znanja študentom), govori o tem, da je pedagoški kader v marsikaterem pogledu zastarel in neustrezen za prenašanje znanja. To pomeni, da se stroka marsikdaj razvija zunaj Akademije, kar je nekaterim dokaz za njeno nepotrebno. Žal je to tudi eden od razlogov, zakaj študij oblikovanja na Akademiji ni generator razvoja, raziskav in kreativnosti, ker ga nekateri razumejo kot nebodigatreba ali »umetniški nakit«, ki je potreben za kuliso tako imenovane kulturnosti. Najboljši dokaz za to je podatek, da smo šele leta 2006 nazivu »Akademija za likovno umetnost« dodali še »in oblikovanje«. A prostori (in oprema), v katerih se študentje učijo, so nespremenjeni od leta 1993, ko smo prišli v prostore nekdanje tovarne Utensilija. Prej smo bili na podstrešju Dijaškega doma Ivana Cankarja. In nič še ne kaže, da se bo karkoli spremenilo. Ko smo na kakšni prezentaciji v predavalnici FDV, nam ni jasno, kako to, da imamo na skupni univerzi take razlike. Dokler se ne spomnimo, da je rezultat njihovega dela ustvarjanje politikov, naš pa oblikovalcev.

In kako naprej?

Analize učnih načrtov in rezultatov učnega procesa kažejo na to, da bi bilo treba narediti enoten učni program za dodiplomski študij in opustiti smeri, razen morda fotografije, ki bi po sedANJI usmeritvi učnega načrta sodila na raven slikarstva, kiparstva, restavratorstva in novih medijev, spričo dejstva, da je izrazito avtorsko oziroma umetniško usmerjena. Kar pomeni, da bi na dodiplomskem študiju oblikovanja morali vzpostaviti le predmet Fotografija, prilagojen potrebam in zahtevam učnih načrtov oblikovanja vizualnih komunikacij, industrijskega in uni-katnega oblikovanja. Skratka aplikativna fotografija. Pri tem je treba poudariti,

Pathfinder, vodič po Ljubljani/a guide around
Ljubljana (Poster festival Ljubljana 2011)
Oblikovanje/Design: Ajda Bevc, Petra Bukovinski,
Maša Majce, Ajda Schmidt in Jan Virant
Mentor: red. prof./Full Professor Ranko Novak
Študijsko leto/Academic year: 2011/12



already underway) and graphic design, while intensifying the subject of Typography, which could focus on typeface design at the second level. For this purpose we have a lot of excellent typeface designers, who have not been included into the educational processes (Samo Ačko, Jure Kožuh, Mitja Miklavčič, Aljaž Vesel, Aljaž Vindiš, etc.).

In order to achieve this we have a few basic requirements. Because this is an individual and not ex cathedra study, we are in dire need of more pedagogical staff. The claim that we cannot have more teachers due to a lower number of students proves to be meaningless already in comparison with the other departments at our own Academy, let alone equivalent schools all around Europe. Quite the opposite. If we educated students in this manner, more of them would enrol due to the recognisable and high-quality study programme. Also foreign students. An example of this is the TypeClinic typographical workshop, which operates outside of the Academy but is managed by our former students and is predominantly international. At the same time the number of subjects should be reduced, especially towards the end of the undergraduate study, while at the postgraduate level they should focus on the fundamental topics related to the master's theses. In this manner we would ensure a truly specialised study, which would contribute to the profile of our department.



I read Slovenia

Oblikovanje/Design: Aljaž Vesel

Mentor: red. prof./Full Professor Ranko Novak

Študijsko leto/Academic year: 2009/10

In the society we live in, visual communications are just as important as they are overlooked. Judging by the "visual landscape" that surrounds us – from our flag, coat-of-arms, countless amateurish and dilettante images of our state, quasi-government and business entities as well as cultural and diplomatic visualisations, let alone the image of our urban and rural areas, overwhelmed by the aggressive and visually uncultured, useless (except for the marketing agencies) "messages" – designers have their work cut out for them. If only the society, politicians and higher-education policy-makers realised this. Perhaps this will actually happen and we will finally get a decent role in the development of this increasingly provincial society and state, starting with technical and technological resources as well as support with regard to the facilities and, last but not least, personnel. To this end understanding and money are needed. In this order.

da je premalo teoretičnih predmetov, zlasti bi to bilo potrebno že na začetku dodiplomskega študija, na podiplomskem pa bi to morala biti hrbtnica študija. Dobra organizacija in usklajeni urniki bi to omogočali, saj smo večkrat ugotovili, da možnosti za popolnitev urnika so. Na ta način bi lahko povečali možnosti za usmeritev ambicij študentov, ki bi v tretjem, zadnjem letniku dodiplomskega študija izbrali smer nadaljevanja na drugi stopnji študija: grafično oblikovanje, ilustracijo ali interaktivno oblikovanje.

Pri načrtovanju študija oblikovanja vizualnih komunikacij bi torej potrebovali premislek o specifični usmeritvi na podlagi doseženih rezultatov in specifičnih možnosti za vzpostavitev identitete oddelka. To pomeni med drugim jasno profiliranje smeri ilustracija (kar se že dogaja) in grafično oblikovanje z intenzifikacijo predmeta Tipografija, ki bi na drugi stopnji razvijal oblikovanje črkovnih vrst, za kar imamo vrsto odličnih oblikovalcev črkovnih vrst, ki niso vključeni v učne procese (Samo Ačko, Jure Kožuh, Mitja Miklavčič, Aljaž Vesel, Aljaž Vindiš ...).

Za to bi potrebovali nekaj osnovnih reči. Ker je študij individualen, in ne ex cathedra, nujno potrebujemo več pedagoškega kadra. Floskula, da zaradi zmanjšane vpisa ne moremo imeti več pedagogov, pade že ob primerjavi z drugimi oddelki na naši akademiji, kaj šele pri primerljivih šolah po Evropi. Prav nasprotno. Ko bi na ta način izobraževali študente, bi se jih več vpisovalo zaradi prepoznanega kakovostnega študija. Tudi študentov iz tujine. Primer je tipografska delavnica TypeClinic, ki deluje zunaj Akademije, a jo vodijo naši nekdanji študentje in je predominantno mednarodna. Obenem bi morali zmanjšati število predmetov, zlasti proti koncu dodiplomskega študija, in na podiplomskem število predmetov koncentrirati na osnovne predmete v zvezi z magistrskim delom. Na ta način bi dobili resnično specializantski študij, ki bi prispeval k profilu oddelka.

Vizualne komunikacije so v družbi, v kateri živimo, enako pomembne, kot so prezrte. Sodeč po »vizualnem pejzažu«, ki nas obdaja, od zastave, grba in neštetihih amaterskih in diletantskih podob države do paradržavnih in gospodarskih subjektov, tudi kulturnih in diplomatskih vizualizacij, da ne govorimo o podobi mest in podeželja, prenasičenega z agresivnimi in vizualno nekultiviranimi, nikomur služečimi (razen reklamnim agencijam) »sporočili«, je dela za oblikovalce veliko. Če bi to spoznali družba, politika in snovalci visokošolske politike. Morda se bo to zgodilo in bomo dobili dostojno mesto v razvoju te vedno bolj provincialne družbe in države, začenši s tehnično, tehnološko, prostorsko in ne nazadnje kadrovske podpora. Za to sta potrebna razumevanje in denar. V tem vrstnem redu.

BREZSERIFNA ČRKOVNA DRUŽINA

StatPro

→ DISPLAY & TEXT ←

informacijsko oblikovanje

berljivost

#24 rezov × e 700 znakov

Majuscula, minuscula, figure, mala kapitalika, podpisane male črke, diakritične znamenja, Brezerno in renesančno + sobolno črtvilo, nadi- in podpisano črtvilo, stavila za zapisi ulomkov, ločila, valvilo, matematični simboli, puščice ...

OpenType podpora

podpora 10/10 evropskih latiničnih jezikov

Stat Pro je brez-serifna črkovna družina namenjena uporabi na področju informacijskega oblikovanja, ki ostane berljiva tudi v razmerah omejene zaznave. Več informacij o projektu @ www.stat-type.com

Stat Pro (tipografski in piktografski sistem za informacijske sisteme, diplomsko delo/typographic and pictographic system for information systems, diploma project)

Oblikovanje/Design: Jure Kožuh

Mentor: red. prof./Full Professor Ranko Novak

Somentor/Co-mentor:

red. prof./Full Professor Lucijan Bratuš

Študijsko leto/Academic year: 2013/14



OBlikOVANJE/DESIGN
Nenad Cizl

SOAVTORICA/CO-AUTHOR
Alja Predan

NASLOV DELA/TITLE
48. festival Borštnikovo srečanje/48th Maribor Theatre Festival – celostna podoba/Visual identity

NAROČNIK/CLIENT
Slovensko narodno gledališče Maribor/
Slovene National Theatre Maribor

LETNICA/YEAR
2013





ANIMACIJA IN OBLIKOVANJE
Špela Čadež

NASLOV DELA/TITLE
Boles

PRODUKCIJSKA HIŠA
No History - Zavod za sodobne
umetnosti/Contemporary Arts
Institute, Ljubljana

KOPRODUKCIJSKA HIŠA
Hupe Film, Köln/Cologne

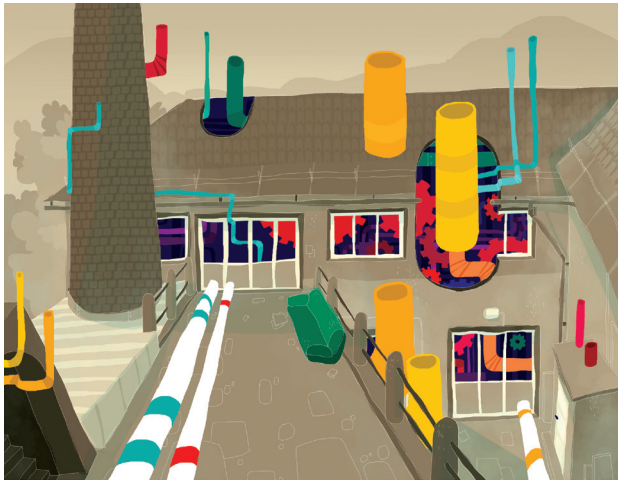
LETNICA/YEAR
2013



FULL PROFESSOR RADOVAN JENKO

Head of the Graphic Design and Illustration study courses

Creating the future



Tovarna oblikovanja/Design factory

Avtorica/Author: Iva Beranová

Mentorja/Mentors: red. prof./Full Professor

Radovan Jenko, asist./Assistant Roman Ražman

Študijsko leto/Academic year: 2013/14

At the first glance the following text may not imply a “look at the future”, but I am convinced that the following statements and deliberations will not change in light of the technological development, despite its certain stampede... Furthermore, I believe that certain foundations never change. What is important? For the students undoubtedly the answer to the basic question of what design actually is. Design implies mutual relations. If we place two red dots into the upper left corner of an orange format, a green triangle in the lower right, and a yellow rectangle in the middle of the space, we end up with certain mutual relations of an abstract composition. In the moment when we change anything in this space, we create new relations, either good or bad, depending on ourselves, our skills and our understanding of the metier. This is the basic truth about design, and it is important that the students realise this at the very beginning of the study. It is also true that design is always a relationship between the contents and form – in essence the contents are an idea, and the form is what we do with this idea (interpretation according to the Paul Rand’s booklet *Conversations with Students*).

On the other hand life only consists of changes, and we have to respond accordingly. The university study of design is no exception: it is not a model set in stone, perish the thought, but an organism which has to be constantly adapted to new technologies, changes in the society and times. It is about understanding the spirit of the times we live in, which means that I do not teach recipes leading to solutions, because this is senseless, but I can help to see and understand, and I can also steer the students. However, perhaps the most important goal is to teach them how to think independently, provided that they are talented, of course, which, on the other hand, means nothing without a personal motive, passion and hard work.

RED. PROF. RADOVAN JENKO

vodja smeri za Grafično oblikovanje in smeri za Ilustracijo

Delati prihodnost

Spodnje besedilo sicer na prvi pogled ne predvideva »vpogleda v naprej«, pa vendar trdim, da se spodnje trditve in razmišljanja ne bodo spremenili s tehnološkim razvojem, kljub njegovemu nedvomnemu stampedu ..., še več, mnenja sem, da se nekatere osnove ne spreminjajo ... Kaj je pomembno? Za študente nedvomno odgovor na osnovno vprašanje – kaj je oblikovanje (dizajn)? Oblikovanje so medsebojni odnosi (če postavimo v zgornji levi kot oranžnega formata dve rdeči piki, spodaj desno zelen trikotnik in rumen pravokotnik v sredino prostora, dobimo določena medsebojna razmerja abstraktne kompozicije in v trenutku, ko v tem prostoru karkoli spremenimo, ustvarimo nova razmerja, dobra ali slaba, odvisno od nas samih, naših spretnosti in razumevanja metjeja), to je osnovna resnica oblikovanja, za katero je pomembno, da jo študentje spoznajo že na začetku študija, pa tudi to, da je oblikovanje zmeraj odnos med vsebino in obliko, v bistvu je vsebina ideja, oblika pa je to, kar z idejo naredimo (interpretacija po knjžici Paula Randa *Conversations with Students*).

Lewis Carroll, *Alice in Wonderland* (knjiga/book)

Oblikovanje/Design: Tanja Semion

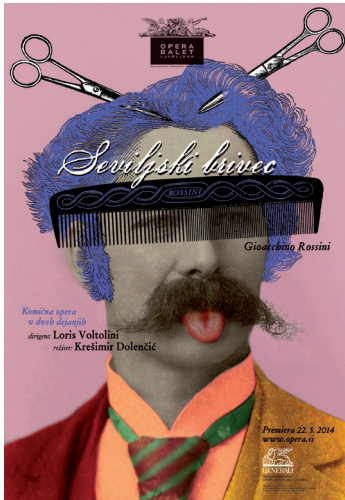
Mentor: red. prof./Full Professor Radovan Jenko

Študijsko leto/Academic year: 2008/09



Po drugi strani pa je življenje ena sama sprememba in temu primerno se je treba odzivati; tudi univerzitetni študij oblikovanja ni izjema, bognečaj, neki zacementiran model, ampak organizem, ki ga je treba nenehno prilagajati tehnologijam, spremembam v družbi in času; gre za razumevanje duha časa, v katerem živimo – kar pomeni, da na študiju ne učim receptov, po katerih lahko prideš do rešitve, ker je to nesmiselno, lahko pa pomagam videti, razumeti, usmerjati, še najbolj pomembno je morda naučiti študente razmišljati z lastno glavo, seveda če obstaja talent, ki pa brez osebnega motiva, strasti in trdega dela nič ne pomeni.

Pri študentih in študentkah želim oblikovati njihovo logično razmišljanje, posledično povezano z vsebinami nalog, tako da s pomočjo analize odvržejo vse nepotrebno in pridejo do odgovora v obliki kratice – znaka, ki bo razumljiv in bo komuniciral s ciljno publiko.



Gioacchino Rossini, *Seviljski brivec/The Barber of Seville* (operni plakat/opera poster)

Oblikovanje/Design: Gregor Makovec

Mentor: red. prof./Full Professor Radovan Jenko

Študijsko leto/Academic year: 2013/14

I strive to shape the students' own logical thinking, which is consequently related to the contents of the tasks, so that by applying analysis they can get rid of everything unimportant and reach an answer in a condensed form – a sign which is understandable and which will communicate with the target audience.

The pedagogical process itself is individual – corrections are essentially hard to describe, as they always take place in a dialogue, not necessarily only verbal... I pay special attention to the sensitivity of the individuals, which depends on their experience, personal inclination and responses to the environment or the previously acquired behavioural patterns. Simultaneously the familiarisation with the graphic language and the basic technological process takes place in view of the type of media that the design is being prepared for. Visually and mentally everyone comprehends the world in their own way, depending on the previously acquired patterns. Many people are not even aware of their peculiarities, so the discovery, comprehension and cultivation of the personal and at the same time comprehensible visual language in cooperation with the students is actually one of the main foundations of my pedagogical work.

Naturally, in order to ensure successful pursuits in the field of visual communication the ability to see is vital, and this has to be learned. Despite potential talents five years of study are hardly enough to start, and then we have to keep learning, as if our study years have never ended. The eye, the heart and the mind need to be sharpened constantly.

Even before we start designing we have to know that we can communicate responsibly and successfully only after we have acquired knowledge, expertise and understanding. I am referring to the acquisition of general knowledge in all areas, with the emphasis on literature and visual culture, familiarity with the history of design, all the way to the detailed analysis of the task that we are trying to solve and translate into a visual message at "this very moment".

In the end, as a mentor I can only provide the basic spread on a slice of bread, but it depends on each individual what they put onto it.

If memory serves me the great Le Corbusier said that to be modern is not a trend, but a standpoint. We need to understand history, and those who understand it know how to find the continuity between what was, what is, and what is yet to come.

With what I stated above "I look into the future", but without clever forecasts and recipes with regard to how and what will happen, because I believe that a solid pedagogical concept is more important than hypothetical prognostication – a concept flexible enough to change itself, regardless of when the end of the world takes place...

Sam pedagoški proces poteka individualno – korektura je v svojem bistvu težko opisljiva, zmeraj se dogaja v dialogu, ne nujno samo besednem ... Posebno pozornost namenjam posameznikovi občutljivosti, ki je pogojena z njegovimi izkušnjami, nagnjenji in odzivi na okolico oziroma z vedenjskimi vzorci, ki jih je do tedaj pridobil. Vzporedno poteka spoznavanje likovnega jezika in osnovnega tehnološkega procesa glede na vrst medija, za katerega pripravljamo obliko. Vsklado vizualno in mentalno samosvoje dojema svet, glede na že pridobljene vzorce, in mnogi se teh svojih posebnosti niti ne zavedajo; odkrivanje, spoznavanje in negovanje osebne in hkrati razumljive vizualne govornice skupaj s študentkami in študenti je pravzaprav eno izmed glavnih izhodišč mojega pedagoškega dela.

Seveda je za uspešno delovanje na področju vizualnega komuniciranja nujno treba znati videti, kar pomeni, da se je tega treba priučiti. Kljub morebitnemu talentu je pet let študija komaj dovolj za osnovo, nato pa naprej ..., kot da še ni konec študija. Oko, srce in um si je treba nenehno ostriti.

Še pred začetkom oblikovanja pa je treba vedeti, da lahko šele potem, ko si pridobimo znanje/védenje/razumevanje, odgovorno in uspešno komuniciramo. Tukaj mislim na pridobitev splošnega znanja na vseh področjih, s poudarkom na literaturi in vizualni kulturi, poznavanju zgodovine oblikovanja, pa vse do podrobne analize naloge, ki jo »ta hip« za mizo rešujemo in prevajamo v vizualno sporočilo.

Na koncu pa jim kot mentor tako ali tako lahko dam samo osnovni namaz na rezini kruha, kaj si bo kdo naložil nanj, je odvisno od njega samega.

Klementina Možina,
 Tipografski geslovnik/Typographic glossary
 (knjižica-priročnik/booklet – reference book)
 Oblikovanje/Design: Ana Baraga
 Mentor: red. prof./Full Professor Radovan Jenko
 Študijsko leto/Academic year: 2008/09

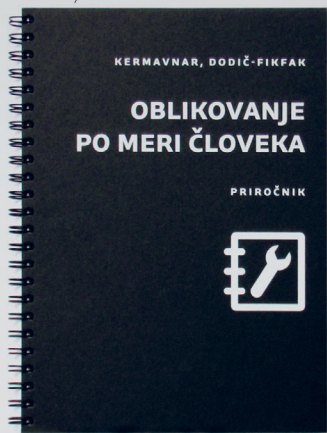


Če me spomin ne vara, je veliki Le Corbusier enkrat dejal, da biti moderen ni trend, ampak stališče. Po njegovem je treba razumeti zgodovino in posledično tisti, ki jo razume, ve, kako najti kontinuiteto med tem, kar je bilo, tem, kar je, in tem, kar še bo.

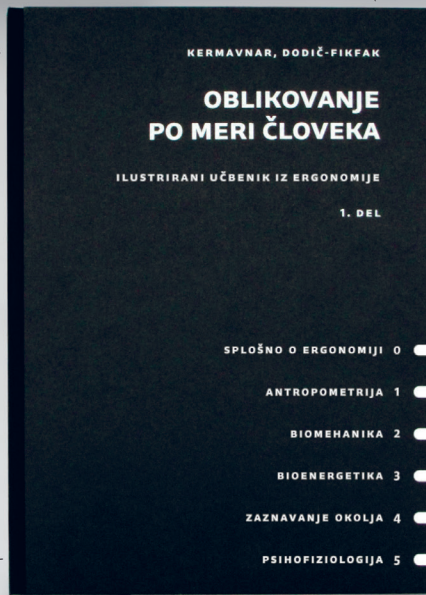
S povedanim zgoraj »gledam v naprej«, vendar brez umnih predvidevanj in receptov, kako in kaj bo, saj menim, da je trden pedagoški koncept pomembnejši od hipotetičnih pogledov v prihodnost – koncept, ki je dovolj fleksibilen, da se tudi sam spreminja, ne glede na to, kdaj bo konec sveta ...

ikona priročnika

206,4 mm



148,2 mm



296,3 mm

206,4 mm

AVTORICA/AUTHOR

Tjaša KermaVnar

SOAVTORICA/CO-AUTHOR

Metoda Dodič - Fikfak

MENTORJI/MENTORS

Metoda Dodič - Fikfak, Jure Miklavc, Tomato Košir

NASLOV DELA/TITLE

Oblikovanje po meri človeka / Designing for people - ilustrirani učbenik iz ergonomije, 1. del in priročnik / Illustrated Textbook on Ergonomics, Part 1 and Manual

ZALOŽNIKA/PUBLISHED BY

ALUO in/and Klinični inštitut za medicino dela, prometa in športa / Clinical Institute of Occupational Health, Traffic and Sports

LETNICA/YEAR

2013

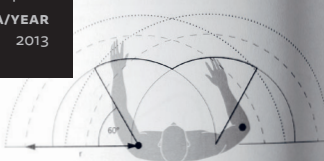
delovno območje ▼ Motorično delovno območje

Čeje rok

eteno od navpičnega, ker komolec pri vrtnju ne ostaje. Vzdlž tega polkroga so vršišča podlakti.

sujemo navadno in maksimalno delovno območje, ga omejuje udobni doseg. Njegovo mejo opleteta roki smočju večino gibanja izvaja podlaket, medtem ko rana delovnem območju človek doseže brez naprežanja. z maksimalnim dosegom, torej z dosegom iztegnjene delovnega območja izračunamo po formuli, ki velja

oklešč



V območje udobnega dosegga postavimo predmete, ki jih človek uporablja več kot 2-krat v minuti, v območje maksimalnega dosegga pa ostale. Ko organiziramo delovno površino upoštevamo poleg tega še naslednje:

- predmeti naj bodo dostopni brez naprežanja, upogibanja ali sukanja telesa;
- najpomembnejši predmeti naj bodo na sredi in najbližje uporabniku;¹⁷
- predmeti s podobno funkcijo naj bodo blizu skupaj;¹⁷
- predmeti naj bodo razporejeni glede na vrstni red uporabe¹⁷, vzporedno z linijo, ki omejuje navadno delovno območje; pri tem upoštevamo, ali je uporabnik levihén ali desničén.



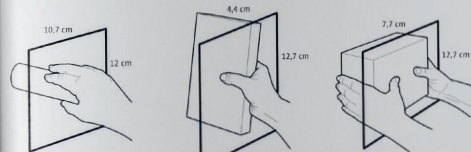
Ožine

Pri načrtovanju delovnega prostora so poleg dosegov zelo pomembne tudi ožine (angleško clearance). To so minimalne in optimalne mere prostora, v katerem se človek v določenem položaju se lahko giba, oziroma minimalne in optimalne mere odprtin za prehod telesa ali njegovih segmentov.^{17,18}

Najmanjše sprejemljive dimenzije odprtin za golo roko in prst so prikazane na shemah.^{17,18}



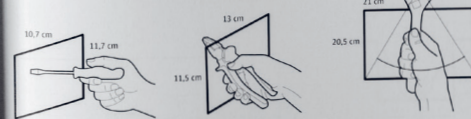
gumb na pritisk prehod pesti prehod roke plisko



prijemanje majhnih predmetov (do 5,7 cm širine) z eno roko prijemanje velikih predmetov z eno roko prijemanje velikih predmetov z obema rokama



zask z dvema prstoma uporaba ključa T-oblike (zask roke 180°)



Vlakčnje (zask roke 180°) uporaba klješ in podobnega orodja, ki zahteva močnejši prijem uporaba ključa (zask roke vsaj 60°)

sarpa.salpa

SALPA

SALPA JE ENA LEFŠIH JADRANSKIH RIB. Z RAZPOTEGNENIMI ŽIVO RUMENIMI ČRTAMI JE VIDETI KOT RIBA IZ TOPLEŠIH TROPSKIH VODA ALI KAR IZ PRAVLJICE. PREHRANJUJE SE PRETEŽNO Z MORSKIM RASTLINJEM IN IMA DOLG, VIJUGAST PEBAVNI TRAKT, PODOBEN PREŽVEKOVALCEM. SALPINO MESO JE CENJENO PREDVSEM MED DOMAČINI DALMATINSKIH OTOKOV IN TUDI V ZGODOVINSKIH ZAPISKIH JE KOT VRSTA RIBE PO PRODAJNI CENI VISOKO KOTIRALA. V RIBARNICAH JE SALPA TVEGAN NAKUP, SAJ DROBOVINA HITRO USMRADI MESO IN MU FRIDA TEČNO GRENKOBEN OKUS. SVEŽINA JE PRI TEJ RIBI NUJNA, ZATO JE NAJBOLJE, DA JO IZ MORJA NARAVNOST PRESTAVITE V PONEV, KAR JE NAJLAŽE STORITI NA LETOVANJU OB MORJU.



todarodes.sagittatus

KRATKOPLAVUTI LIGENJ

ŠE ENA ZAPOSTAVLJENA VRSTA MORSKEGA MEHKUŽCA. TOTANJ, KOT SE MU TUDI REČE, JE VEDNO POTISNJEJEN OB STRAN PRODAJNEGA PULTA, NAVKLJUB UGODNI CENI, KI JE TRIKRAT POVOHA LE REDKOKDO. PA IMAJO KRATKOPLAVUTI LIGNJI LE NEKOLIKO TRŠE MESO OD LIGNJEV (IN NEKOLIKO MANJ IZRIZIT OKUS), KAR SE LAHKO S NAĐOMEŠTI. MALO DLJE JIH KUHAMO, RECIMO ZA BRODET ALI RIZOTO. IN PROBLEM JE REŠEN.



OBLIKOVANJE/DESIGN

Barbara Ogrič Markez

NASLOV DELA/TITLE
FAO 371.2., divji Jadran/
The Wild Adriatic Sea

NAROČNIK/
COMMISSIONED BY
Klemen Košir

LETNICA/YEAR
2013



TOPLI VLOSKI

ČAS JE ZA TOPEL OBROK. PRADEDI SO IDEALNI ZA HLADNE RIBE, OB ROJSTNODNEVNIM ZABAVAM ALI TANJIHARJIM DRUŽENJEM (NO, TUDI ZA POKENJAT KAR TANO, BEZ KAZNOGA, SO PRIKLADNI). KOSILO, MALICA ALE VEČERJA PA ŽE ZAHTEVAJO HRANO, KI NAS BO POGRELA IN BOJE KONKRETNO OKREPCALA.

DOBROTI IZ MORJA SO KAKOR NALAŠČ ZA PREEKAT V HARODNEVNO PREEKANO ROSTIMO. SNEČI SE MLETO MESO NAJ VSAJ ZA DAN ALI DVA V TEDIU OTOPTIJO MESTO MORSKI KOŠTI – SVEŽI, LOKALNI IN DIVJI, ČE SE LE DA-

ZBORČEK RECEPTOV NA NASLONJEM STENIHI NAJ VAS PREAMIL, DA TOKRAT ZAVIJTE PO DRUGI HOTELI IN SLEI IN NOVIM DRAGIM.

ASSISTANT PROFESSOR PETER KOŠTRUN
 Head of the Photography course

Capturing light!



Izraz brezčasja/Expression of timelessness
 (diplomsko delo/diploma project)

Avtor/Author: Jon Žagar

Mentorja/Mentors:

red. prof./Full Professor Milan Pajk,

doc./Assistant Professor Peter Koštrun

Študijsko leto/Academic year: 2012/13

This beautiful collocation is as rare as photographers themselves. Capturing light is an unstoppable and often incomprehensible gesture of modern people. With our eyes we register our memories in the same manner as cameras, which are becoming increasingly similar to the "third eye" in the physical as well as spiritual sense, where clairvoyance, self-awareness and intuition take over and steer the creative power of the photographer. The power of imagination is a distinction of every expert in the field of visual communication, but the power of prediction is the specialty of photographers. The inseparable nature of light, time and space teaches us that it is simple to follow the trends, but so much harder to predict or even dictate them.

Although photography is one of the most important contemporary media, it is simultaneously one of the most underrated. At the first glance it is exceedingly technical and due to its wide range of tools it seems simple and accessible to every individual, which is why practically half of the people on our blue planet dabbles in photography. However, few decide to study it. With the development of digital photography all of us have become photographers, practically overnight. However, to be a professional is still the domain of

DOC. PETER KOŠTRUN

vodja smeri za Fotografijo

Svetlopis!

Ta lepa beseda je tako redka, kot so redki fotografi. Pisanje s svetlobo je neustavljiva in pogosto nerazumljiva gesta sodobnega človeka. Z očmi v svojem telesu beležimo svoje spomine na enak način, kot to počnejo fotografske kamere, ki postajajo čedalje bolj podobne »tretjemu očesu« tako v fizičnem kot tudi v duhovnem smislu, kjer jasnovidnost, samozavedanje in intuicija prevzemajo vodilno ustvarjalno moč fotografa. Moč predstavljanja je odlika slehernega ustvarjalca na področju vizualnih komunikacij, posebnost fotografov pa je moč predvidevanja. Neločljivost svetlobe, časa in prostora nas uči, da je slediti trendom preprosto, veliko težje pa jih je predvidevati ali celo narekovati.

Čeprav je fotografija eden najpomembnejših sodobnih medijev, je hkrati tudi eden najbolj podcenjenih. Na prvi pogled je izrazito tehničen in je v svoji paleti orodij videti preprost in posamezniku dostopen, zato se s fotografijo ukvarja praktično polovica prebivalstva modrega planeta. Za študij fotografije se odločijo le redki. Z razvojem digitalne fotografije smo tako rekoč čez noč vsi postali fotografi. Postati profesionalec pa je še vedno odlika izbranecv, ki posvetijo svoje življenje stroki, ki zahteva natančnost, točnost in čut za družbeno odgovornost. Fotografijo pretirano jemljemo kot absolutno resnico, zato pogosto ne ločimo občutka od resnice. V poplavi podob, ki nakazujejo, da smo vsi fotografi, sta znanje in razumevanje svetlobe ključ do razumevanja lastnega življenja in s tem človeka na splošno.

Fotografija od samega začetka spremlja študij oblikovanja na Akademiji za likovno umetnost in oblikovanje. Njena vsestranskost in poseganje v sleherni medij ji omogočata, da svoj jezik primerno izbira glede na uporabo. Postavitev fotografije v kontekst je vedno bila in bo uganka tako za avtorja kot za gledalca. Zadnjih trideset let smo priča preporodu medija na strokovni in pedagoški ravni. V strokovnem smislu je fotografija postala neodtujljiv del človeka, ki se s fotografijo srečuje na vsakem koraku, zato v pedagoškem smislu izobraževanje na področju fotografije postaja nujnost ne samo na univerzitetni ravni, ampak tudi širše. Nauk vizualnih komunikacij in s tem tudi fotografije bi moral biti ustaljena praksa v izobraževanju, in to kar se da hitro, saj je razvoj medija hitrejši od razvoja kritične refleksije. V pedagoškem procesu se bomo tako tudi v prihodnje spraševali o smislu podobe, njeni primernosti, estetskih vidikih in ne nazadnje sporočilnosti. Fotografija sicer na videz deluje preprosto, lahko

a few chosen people who dedicate their lives to the profession which calls for precision, punctuality and sense of social responsibility. Photography is much too often seen as absolute truth, which is why we frequently fail to separate impressions from the truth. In this flood of images, indicating that we are all photographers, the knowledge and understanding of the light represent a key to comprehending our own lives and thus people in general.

From its very beginnings, photography has accompanied the study of design at the Academy of Fine Arts and Design. Its versatility and involvement in every media allow it to choose its language in accordance with its use. The placement of photography in a certain context has always been and always will be a mystery for the authors as well as the audience. During the last thirty years we have witnessed a rebirth of this medium at the professional and pedagogical level. In the professional sense photography has become an inalienable part of the people who come across it at every turn. Thus in the pedagogical sense education in this field is becoming essential not only at the university level, but also more generally. Lessons in visual communication and thus also photography should be a normal practice in education – as soon as possible, since the development of this medium is quicker than the development of critical reflection. Therefore, also during the pedagogical process in the future, we will keep asking ourselves about the meaning of images, their appropriateness, aesthetic aspects, and last but not least their implications. Photography may appear simple, easy-going and spontaneous, which is why we often forget that the camera is not only a tool, but especially a weapon which can cut deep into the human soul.

Education in the field of photography at the Academy of Fine Arts and Design has been developed on sound foundations, and therefore we can ensure a well-integrated future of science and art. However, in order to orient the photographic images towards the future we need a bit of the past, and so the care for the cultural heritage of captured light is not only becoming relevant, but also urgent. The transitory nature of photographic images teaches us about the fear of losing our memories. Therefore we will keep striving to bring together the institutions that watch the trends with the same enthusiasm in order to understand the future more easily. The future lies in creating trends which will support people in their quest for absolute truth.

in spontano, zato pogosto pozabimo, da je fotografski aparat ne samo orodje, ampak predvsem orožje, ki globoko zareže v človeško dušo.

Izobraževanje na področju fotografije na ALUO ima dobre temelje, na katerih lahko povezovalno gradimo prihodnost znanosti in umetnosti. Da pa se fotografska podoba lahko usmeri v prihodnost, potrebuje kanček preteklosti, zato skrb za kulturno dediščino svetlobnih zapisov postaja ne samo aktualnost, ampak nujnost. Minljivost fotografskih podob nas uči o strahu pred izgubo spomina, zato bomo s svojim delovanjem še naprej povezovali institucije, ki enako zavzeto opazujejo trende, da bi lažje razumeli prihodnost. Prihodnost je v ustvarjanju trendov, ki bodo opora človeku v iskanju absolutne resnice.

**Podoba podobe/Image of an image
(diplomsko delo/diploma project)**

Avtor/Author: Andrej Lamut

Mentorja/Mentors:

doc./Assistant Professor Peter Koštrun,

red. prof./Full Professor Milan Pajk

Študijsko leto/Academic year: 2012/13



APPENDIX

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you? It's killing
and taking the

Aufbiks, čreva na plot!

Klic divjine. 1) Kakopak, sosedu naj
krava. To naj po možnosti gleda s sv
črevi na plotu. 2) Dober sosed je m

Network (1994): The Mad Speech of the Howard Beale

on't have to tell you things are bad.
ody knows things are bad. It's a de
n. Everybody's out of work or scared
g their job. The dollar buys a nickel's
banks are going bust; shopkeepers
gun under the counter; punks are run
d in the street, and there's nobody an
who seems to know what to do, and
no end to it.

e know the air is unfit to breathe and
d is unfit to eat. And we sit watching
while some local newscaster tells us
ay we had fifteen homicides and six-
violent crimes, as if that's the way it's

any more. We sit in the house, and slowly the
world we're living in is getting smaller, and
all we say is, »Please, at least leave us alone in
our living rooms. Let me have my toaster and
my TV and my
say anything. J

Well, I'm
I want you to
protest. I don't
you to write to
I wouldn't kno
don't know w
sion and the i
the crime in th

• 13 | TRIBUNA — Hvalnica giljotini

uska ruleta

ra na srečo z življenjem. Igra
e jo takole: Vzameš revolver, po
vadi imajo zmogljivost nabojnika
se pravi c
ostorčkov
tavi samo

• 09 | TRIBUNA — Ibržniki

OBLIKOVANJE/DESIGN
Aljaž Vindiš
NASLOV DELA/TITLE
Tribunal – érkovna vrsta/Typeface
NAROČNIK/COMMISSIONED BY
Tribuna, Ljubljana in/and
Typotheque, Haag/The Hague
LETNICA/YEAR
2013

Favoriziranje patriotizma in domo-
ljubja je občutljiva praksa, še posebej kadar se
v javnost implementira s strani politike, par-
tikularno desnice. V sami filozofiji domoljub-
ja ni ničesar spornega, problem se poja-
vi, kadar politična manipulacija domoljubie

lagi interesov in sorodnosti; kar pa n
nem nivoju omogoča Splet, osvobodj
jitev fizičnega prostora.

Demagogija filozofije ljud
ne prihaja samo od zgoraj. Odras
mistične desničarske misli se kaže

It brings tears to my eyes to
say it, but, here we are –

in neonacistični
, ki se je samodef
lovenstva. Povel
da in rekonstruk
precej nekredibil
, ki ji nasedajo
ni pripadniki. Ve
b, če si



OBLIKOVANJE/DESIGN
Nika Zupanc
NASLOV DELA/TITLE
Kolekcija III/Collection III
NAROČNIK/CLIENT
Sé, London
LETNICA/YEAR
2013



ASSISTANT PROFESSOR DR PETRA ČERNE OVEN, DR BARBARA PREDAN

Design is all around us: the creation of the exhibition

On 15 October 2013, at the first lecture entitled *Exhibitions: a few past examples or whose shoulders we are standing on*, we asked the first-year master's programme students of industrial and visual communication design the following questions:

- How do we transform the space (today)?
- How do we focus in the current flood of information?
- Which symbols should be torn down?
- Which relations are still not in order today and do they bother us as they are now?
- What are the new technologies and new communication media today?
- What has become degenerated?

¹ At the first stage the students were divided into smaller groups, consisting of five members each. As usual group work turned out to be a significant challenge (for the students as well as mentors) and a good testing ground for developing various arguments (which again represented a challenge for both sides). At the second stage the planning was initially only continued by the students of industrial design, divided into three groups: organisation, planning, and communication. At the third stage they were also joined by the third-year students (volunteers) of visual communication design.

In its essence the task (in the context of the courses *Industrial Design and Development and Theory of Design*) was to take place in three stages.¹ In the first semester we looked outside the box from all possible angles, questioned the exhibition format, analysed what could still draw the attention in all the hustle and bustle, kept experimenting at every turn, and tested even what seemed to be completely "impossible" proposals. In the second semester we calmed the situation a little, selected the most successful parts of the testing and experimentation process, and started transforming these in view of the given financial frameworks (which are always too restrictive). The third stage – realisation – is being concluded as we are writing this text.

The purpose of the study process was therefore oriented towards a concrete project and – at least at the third stage – towards finding concrete solutions for the problems at hand. Nevertheless it was precisely the first stage – the attempt to look at the issues from a more utopic and optimistic viewpoint, when we allowed a "blue skies" research approach (without limitations and with the widest possible outlook) – that provided a wide range of proposals for a sound continuation of the project.

DOC. DR. PETRA ČERNE OVEN, DR. BARBARA PREDAN

Oblikovanje je povsod okoli nas: nastajanje razstave

15. oktobra 2013 sva pred študente prvega letnika magistrskega študija industrijskega oblikovanja in oblikovanja vizualnih komunikacij, na prvem predavanju z naslovom *Razstave: nekaj preteklih ali na katerih ramenih stojimo*, postavili naslednja vprašanja:

- Kako (danes) transformiramo prostor?
- Kako v današnji nasičenosti informacij usmerjamo pogled?
- Katere simbole je treba porušiti?
- Katera razmerja danes še niso urejena in ali nas taka, kot so, motijo?
- Kaj je danes nova tehnologija, nov medij komunikacije?
- Kaj je danes izrojeno?

Naloga (potekala je v okviru predmetov *Načrtovanje industrijskega oblikovanja in Razvoj in teorija oblikovanja*) je bila v izhodišču zastavljena v treh časovnih fazah.¹ V prvem semestru smo z vseh možnih koncev pogledali onkraj škatle, podvomili o razstavnem formatu, preverjali, s čim je v vrvežu sploh še mogoče pritegniti pozornost, ter na vsakem koraku sproti eksperimentirali in testirali še tako »nemogoče« predloge. V drugem semestru smo žogico umirili, izbrali najuspešnejše dele testiranja in eksperimenta ter jih začeli počasi preoblikovati glede na dane (vedno prenizke) finančne okvire. Tretja, izvedbena faza pa se zaključuje danes, ko nastaja pričujoče besedilo.

Namen študijskega procesa je bil torej usmerjen v konkreten projekt in – vsaj v tretji fazi – v konkretno reševanje danega problema. Ne glede na to pa je prav prva faza, ko smo poskušali na zadeve pogledati z bolj utopično-optimističnega gledišča in ko smo dopuščali raziskovalni pristop »blueskies« (brez omejitev in s čim širšim pogledom), ponudila bogato paletu predlogov za kakovostno nadaljevanje projekta.

¹ V prvi fazi so bili študenti razdeljeni v manjše skupine po pet članov in kot po navadi se je slednje izkazalo za konkreten delovni izziv (tako zanje kot za mentorje) in dober poligon za gradnjo takšnih in drugačnih argumentov (ponovno izziv za obe strani). V drugi fazi so načrtovanje sprva nadaljevali le študenti industrijskega oblikovanja, razdeljeni v tri skupine: organizacija – načrtovanje – komunikacija. V tretji fazi pa so se jim pridružili tudi študenti (prostovoljci) tretjega letnika oblikovanja vizualnih komunikacij.

The first concepts of the working groups, resulting in a variety of individual orientations, were presented in December 2013 at an open seminar. Some students based their work on the visibility and integration into the urban space (in one example they attracted the attention in a public space on the basis of the street performance logic; others took advantage of the location and autumn weather, compensating for the lack of daylight by playing with light; and in the third example the work was based on mobile constructions and overcoming the restriction to a single location of the presentation). Another group based its work on the design profession background and focused on the design methods and techniques with the aim of presenting the design process to the public unfamiliar with it. Yet another group based their deliberations on the importance of understanding the role of design in a pedagogical-didactic approach. The students envisioned design workshops for all ages, from kindergartens to secondary schools (with the aim of demonstrating in practice how interesting this profession is, and perhaps even arousing the interest of some of the participants in design studies); while others promoted the most successful products of our graduates. Their idea was to let these products speak through their users. By means of the “oral reports” on the concrete experience with these products the students demonstrated the omnipresence of design.

Despite the fact that ideas had been brought down to earth at the subsequent stages, parts of all individual ideas from the first stage ultimately came together in a joint presentation. The potential of both design departments is evident from the accomplishments of their graduates. Their work is placed into the environment through the statements of the users and other stakeholders in the process of product creation. The short accompanying text underlines the facts of the design process and lists the achievements. Light and mobility play an important role in the planning. The street performance grew into an attractive open-air supplementary programme. We were happy to see the pedagogical workshops gain their own independent momentum. The basic idea *Look through the eyes of designers* was accepted enthusiastically in many primary schools. It was also included in the teaching curriculum for the academic year 2014/15. For the spring of 2015 we are preparing another highlight: the international symposium about (alternative) pedagogical practices in the field of design entitled *Design Education: What do you see? What do you think about it? What do you make of it?*

Although the group work process was, to put it mildly, exhausting, we persisted in Charles Eames's motto until the end of the process. The power lies in cooperation, as “eventually everything connects – people, ideas, objects... The quality of the connections is the key to quality *per se*.”² The search for this quality represents the essence of design – design which is all around us.

² Charles Eames, www.eamesfoundation.org (August 2014).

Prve koncepte delovnih skupin, ki so prinesli pestro raznolikost posameznih usmeritev, smo predstavili decembra 2013 na odprtem seminarju. Nekateri so gradili na vidnosti in umeščeni v urbani prostor (v enem primeru so si, temelječ na logiki uličnega performansa, priborili pozornost v javnem prostoru; v drugem so izkoriščali lokacijo in jesenske vremenske razmere ter prek igre s svetlobo nadomeščali umanjkanje dnevne svetlobe; v tretjem primeru pa so izhajali iz mobilne konstrukcije in preseganja zgolj ene lokacije predstavitve); v drugi skupini so gradili na ozadju oblikovalskega poklica ter se osredotočili na oblikovalske metode in tehnike z namenom osvetlitve oblikovalskega procesa laični javnosti; tretji so svoj razmislek o pomenu razumevanja vloge oblikovanja utemeljili v pedagoško-didaktičnem pristopu. Zamislili so si delavnice oblikovanja za vse starosti, od vrtcev do srednjih šol (s ciljem v praksi demonstrirati, za kako zanimiv poklic gre, in morda po poti celo katerega od udeležencev navdušiti za študij); nekateri pa so dali glas najuspešnejšim izdelkom naših alumnov. V njihovi zamisli so izdelki diplomantov spregovorili prek uporabnikov in s pomočjo »ustnega izročila« o konkretnih izkušnjah z njimi demonstrirali vseprisotnost oblikovanja.

Kljub streznitvi v naslednjih fazah pa so se deli vseh posameznih idej iz prve faze na koncu povezali v skupno predstavitev. Moč obeh oddelkov za oblikovanje kažemo prek uspehov alumnov. Dela diplomantov v prostor umeščamo z izjavami uporabnikov in drugih deležnikov v procesu nastajanja izdelkov. V kratkem spremnem besedilu izpostavljammo dejstva oblikovalskega procesa in nizamo dosežke. Svetloba in mobilnost igrata pomembno vlogo pri načrtovanju. Ulični performans je prerasel v peser spremljevalni program na prostem. Na naše veselje so pedagoške delavnice samostojno zaživele. Izhodišče *Poglej skozi očala oblikovalca/oblikovalke* je bilo v številnih osnovnih šolah odlično sprejeto in vključeno v program izvajanja pouka v šolskem letu 2014/15. Pomladi 2015 pripravljamo še en vrhunec, mednarodni simpozij o (alternativnih) pedagoških praksah na področju oblikovanja, z naslovom *Design Education: What do you see? What do you think about it? What do you make of it?*

Čeprav je bil proces skupinskega dela (milo rečeno) naporen, pa smo ob krilatici Charlesa Eamesa v procesu vztrajali do konca. Moč je v povezovanju, saj se »na koncu vse poveže – ljudje, ideje, objekti. Kakovost povezave je ključ do kakovosti per se.«² In iskanje te kakovosti je bistvo oblikovanja. Oblikovanja, ki je povsod okoli nas.

² Charles Eames, www.eamesfoundation.org (avgust 2014).

Mentorji/Mentors

Petra Černe Oven, Primož Jeza, Jure Miklavc, Vladimir Pezdirc, Barbara Predan

Študentje/Students*

* Številke poleg imena označujejo faze projekta, v katerih so aktivno sodelovali./ Numbers following the names denote the stages of the project in which the students actively participated.

Maksim Azarkevič (1)

Marta Bartolj (1)

Patrik Bevec (1–3, vodja komunikacijskega tima/head of the communication team)

Mirjam Čančer (1)

Marko Damiš (idejna zasnova znaka/logo design)

Miha Erič (1)

Marija Erjavec (1)

Maja Ferjančič (1)

Blaž Habjanič (1–3)

Hana Jesih (1)

Blažka Jurjavčič (grafično oblikovanje/graphic design)

Nuša Jurjevič (vodja tima za pedagoške delavnice/head of the pedagogical workshop team)

Urška Kadunc (1–2)

Breda Klančič (1–3, delo na pedagoških delavnicah, vodja načrtovalskega tima/work at pedagogical workshops, head of the planning team)

Anže Krajc (delo na pedagoških delavnicah/work at pedagogical workshops)

Katarina Kranjc (1–3, vodja organizacijskega tima/head of the organisation team)

Tjaša Kroflič (1)

Andrej Lamut (1)

Tanja Lavrenčič (1–3, delo na pedagoških delavnicah/work at pedagogical workshops)

Gregor Makovec (3, vodja tima za grafično oblikovanje/head of the graphic design team)

Nena Miloš (delo na pedagoških delavnicah/work at pedagogical workshops)

Neža Oblak (delo na pedagoških delavnicah/work at pedagogical workshops)

Nadja Petek (1–3)

Dragan Petrevski (1)

Katra Petriček (1)

Andreja Pogačar (1–3)

Maja Poljanc (1)

Rok Potočnik (1–2)

Peter Primožič (oblikovanje spletne strani dogodka/event website design)

Ivan Pucić (1)

Maja Repotočnik (1, 3)

Urška Rihtar (1)

Lenart Slabe (1)

Maja Tisel (1)

Alex Tomc (grafično oblikovanje/graphic design)

Neža Uran (1–2)

Tanja Užmah Mosquera (1)

Matic Vihtelič (1, 3)

Lea Vučko (1)

Jon Žagar (1)

Milica Živanović (1)

Seznam predavateljev in predavateljic 1984-2014/ List of lecturers 1984-2014¹

¹ Podatki za seznam so bili pridobljeni iz dokumentov, ki jih je uredništvo dobilo s strani administracije ALUO, iz katalogov Oddelka za oblikovanje (1992 in 2000), iz seznamov predavanj in urnikov ter s strani predavateljic in predavateljev. Posebna zahvala za pridobljene informacije gre Nives Elizabeti Rojec, tajnici obeh oddelkov za oblikovanje./ The information provided is derived from lecture lists, timetables and the Design Department's 1992 and 2000 catalogues. The list also includes information provided by lecturers and ALUO Administration. Special thanks to Ms. Nives Elizabeta Rojec, the design departments' administrative assistant, for her help.

Pojasnilo/Explanation:
** : ni podatka/
no data available.
Letnice označujejo čas aktivnega dela, torej predavanj, in ne obdobje formalne zaposlitve./ The dates denote the period during which the lectures took place, not the period of employment or retirement.

Janko Arah (2005–2011)
Jože Barši (1990–1995)
Jani Bavčer (1987–1991)
dr. Uršula Berlot (2009–)
mag. Dušan Benko (1999–2008)
Emerik Bernard (1985–**)
dr. Stane Bernik (1985–2005)
dr. Janez Bogataj (1992–2003)
Boštjan Botas Kenda (2010–)
Sara Božanič (2012–)
Milena Braniselj (1994–1995)
Lucijan Bratuš (1988–)
dr. Tomaž Brejc (1985–2010)
Suzana Bricej (2013–)
Jože Brumen (1985–1989)
Dušan Bučar (2003–)
dr. Franc Cvelbar (1990–1991)
Slobodan Cvijetić (2014–)
Dragica Čadež Lapajne (2013–)
Eduard Čehovin (1999–)
dr. Miklavž Čepon (1990–1996)
dr. Petra Černe Oven (2008–)
dr. Špelca Čopič (1989–1990)
Gordan Čuka (2002–2008, 2012–2013)
Petar Dabac (1991–2008)
dr. Aleš Debeljak (1992–)
dr. Saša Divjak (2002–2009)
Emina Djukić (2012–)
dr. Borut Dobovišek (1985–1990)
dr. Metoda Dodič-Fikfak (1999–2013)
Srečo Dragan (1987–)
Boštjan Drinovec (2008–)
dr. Jože Duhovnik (1987–)
Lidija Djikanović (2013–)
mag. Milan Erič (1994–)
dr. Aleš Erjavec (1998–2001)
dr. Saša Cecić Erpič (2000–2012)
Bogomil Ferfila (1987–1989)
Primož Fijavž (2013–)
Franc Friedl (1984–1990)
dr. Miran Gaberšček (2008–2013)
dr. Pavle Gantar (1990–**)
Georg Gedl (1989–**)
dr. Josip Globevnik (1984–1990)
mag. Marijan Gnamuš (1985–1999)
dr. Gorazd Golob (1995–2011)
Meta Hočevar (1987–1994)
Davorin Horvat (2003–2013)
Jasna Hrvatinić (1990–**)
dr. Jasna Hrovatin (1999–2009)
Robert Ilovar (2008–2010)
Andrej Jemec (1984–1988)
Radovan Jenko (1991–)
Primož Jeza (2014–)
Bogoslav Kalaš (1984–**)
dr. Aleksandra Kanjuo Mrčela (2012–)
Tjaša Kermavnar (2011–2014)
dr. Manja Kitek Kuzman (**–)
dr. Rudolf Kladnik (1984–1988)
Miha Klinar (2014–)
dr. Mihael Kline (1987–2000)
dr. Tanja Kamin (2010)
dr. Vojko Kilar (1999–)
Gregor Kokalj (1996–**)
Slavko Kokalj (1984–1989)
dr. Tomaž Kolar (2008–)
dr. Mateja Kos (2006–2009)
Grega Košak (1987–2010)
Peter Koštrun (2007–)
dr. Bogomir Kovač (1986–1989)
Brane Kovič (1990–**)
Srečo Knafelj (1994–1996)
Stanko Kostanjevec (2011–)
mag. Tomato Košir (2008–2010)
Niko Kralj (1987–1989)
dr. Lev Kreft (1987–)
Tomaž Kržišnik (1987–2010)
Marko Kumar (1987–**)
Tomaž Lauko (1985–1991)

- Romana Lesnika (1984–1998)
Miljenko Licul (1988–2000)
Lojze Logar (1991–**)
Saša J. Mächtig (1984–2013)
dr. Tatjana Malavašević (1991–2011)
Iztok Maroh (2006–2011)
Mitja Marolt (2002–)
Miran Mesesnel (1990–2002)
dr. Vekoslav Mihevc (1994–**)
Jure Miklavc (1998–)
Junoš Miklavc (2002–)
dr. Jure Mikuž (1984–1990, **–)
Vinko Möderndorfer (2012–2014)
dr. Jožef Muhovič (1984–)
mag. Marija Nabernik (2013–)
Ranko Novak (1987–)
Franc Novinc (1988–1996)
Tanja Oblak Črnič (2011)
dr. Branko Oman (2008–2010)
dr. Primož Oven (2002–)
Milan Pajk (1987–2014)
mag. Tanja Pak (2002–)
Zdravko Papič (1991–2013)
dr. Stane Pejovnik (1985–1994)
dr. Marko Petrič (2000–)
Vladimir Pezdirc (1987–)
dr. Marko Polič (1987)
Marjetica Potrč (1995–2004)
dr. Barbara Predan (2009–)
mag. Barbara Prinčič (1997–)
dr. Marko Privošnik (2007–)
dr. Mojca Puncer (2013–2014)
Darko Pungerčar (1989)
Edvard Ravnikar (1987–1990)
Peter Rauch (2013–2014)
Roman Ražman (2008–)
Igor Rehar (1992–**)
dr. Jože Resnik (**–**)
dr. Gregor Repovš (2012–)
dr. Iča Rojšek (1987–2008)
dr. Vinko Rozman (1986–1997)
dr. Dimitrij Rupel (1987)
Tanja Semion (2013–)
Peter Skalar (1984–2009)
Lucijan Skok (1984–**)
Janez Smerdelj (1997–2014)
Jurij Smole (1997–2002)
Fabio Smotlak (1990–)
Alenka Sottler (2013–2014)
dr. Janez Strehovec (**–)
Jernej Stritar (2008–2011)
Janez Suhadolc (1987–1990)
Branko Suhy (1993–**)
Igor Šmid (2011–2012)
dr. Janko Sušnik (1989–1996)
dr. Andrej Škerlep (2012–)
Tugomir Šušnik (1996–2012)
dr. Jurij Tasič (**–)
dr. Nikolaj Torelli (1994–**)
dr. Miha Trampuš (2008–2010)
Dušan Tršar (1984–**)
dr. Mirjana Ule (**–**)
dr. Marko Uršič (1990–1998)
Aleksandra Vajd (2009–2011)
dr. Andreja Vezovnik (2012–)
dr. Oliver Vodeb (2003–2011)
Lujko Vodopivec (1986–**)
Patricija Vrbnjak (2009–2012)
mag. Urša Vrhunc (2010–2012)
dr. Feđa Vukič (2005–2007)
dr. Aleš Založnik (1990–1991)
dr. Nadja Zgonik (1992–)
dr. Klementina Zupan (2013–)
dr. Vesna Žabkar (2002–2004, 2011–)
dr. Ernest Ženko (2001–**)
Aleksandra Žerjav (2005–2008)
dr. Majda Žigon (1998–2014)
Robert Žvokelj (1996–1999, 2011–)

Seznam študentov in študentk oblikovanja 1984–2014/ Design Departments' students 1984–2014¹

¹ Podatki za seznam so bili pridobljeni iz dokumentov, ki jih je uredništvo dobilo s strani administracije ALUO, iz strokovne monografije *60 let Akademije za likovno umetnost in oblikovanje: 1945–2005* (ur. Nadja Zgonik et al.), dokumentacije, ki jo hrani in ureja red. prof. Lucijan Bratuš, zapisov v virtualni knjižnici Slovenije – Cobiss.si ter informacij študentov in študentk, ki so se odzvali na spletni poziv k dopolnitvi podatkov. Seznam študente in študentke navaja po principu prvega vpisa na ALUO. Podatkov o študijskem letu prvega vpisa za Romano Zorman (diplomirala leta 2000), Nadjo Kopavnik (diplomirala leta 2007) in Janjo Baznik (diplomirala leta 2014) ni bilo mogoče pridobiti. Morebitne popravke in dopolnitve seznama sporočite na 30letnica.material@gmail.com/

The information provided is derived from the *60 Years of the Academy of Fine Arts and Design: 1945–2005 monograph* (edited by Nadja Zgonik et al.), Lucijan Bratuš's archive, and Cobiss.si records. The list

01 1984/85

Oddelek za oblikovanje/Design Department

	SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
1. <i>Alenka Frandolič</i>				
2. <i>Dušan Grobovšek</i>	OVK	1990		
3. <i>Marta Gruev</i>				
4. <i>Karmen Kocen</i>				
5. <i>Mirko Lajkovič</i>				
6. <i>Marjeta Leban Vavpotič</i>				
7. <i>Aleš Lambergar</i>				
8. <i>Peter Ogrin</i>	IO	1990		
9. <i>Barbara Prinčič</i>	IO	1991	2007	
10. <i>Nataša Prosenč Stearns</i>	OVK	1990	1999, California Institute of the Arts, Los Angeles, ZDA/ USA	
11. <i>Anton Seliškar</i>				
12. <i>Silva Sever</i>				
13. <i>Andrej Stražišar</i>				
14. <i>Barbara Stupica</i>				
15. <i>Božidar Stupica</i>				
16. <i>Darja Šipec</i>	OVK	2005		
17. <i>Aleš Šuligoj</i>				
18. <i>Aleksandra Tomec</i>				
19. <i>Darja Vuga</i>	OVK	1991		
20. <i>Rajko Vidrih</i>				
21. <i>Žarko Vodopivec</i>				
22. <i>Irena Wölle</i>	OVK			
23. <i>Marjan Žitnik</i>	IO	1990		
24. <i>Robert Žvokelj</i>	OVK	1990		

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Oddelek za oblikovanje/Design Department

1. <i>Jasmina Andrić</i>	OVK	1990		
2. <i>Mihaela Belak</i>				
3. <i>Primož Černe</i>				
4. <i>Borut Dvornik</i>	IO	2002	2010	
5. <i>Špela Goltes</i>	OVK	1991		
6. <i>Mojca Gošte</i>				
7. <i>Matija Govekar</i>				

	SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE
8. <i>Maja Gspan / Maja Gspan Vičič</i> (vpis v 2. letnik/ 2nd year enrolment)	OVK	1990	2007
9. <i>Sonja Jančič</i>	IO	1991	
10. <i>Ana Jerina Bernik</i>			
11. <i>Neli Kodrič</i> (vpis v 2. letnik/ 2nd year enrolment)			
12. <i>Biserka Komac Balderman</i>	OVK	1992	
13. <i>Aleksandra Lesnika</i>	IO	1992	
14. <i>Miloš Narobe</i>			
15. <i>Janja Ošlaj</i>			
16. <i>Monika Petrič</i>			
17. <i>Mojca Polutnik</i>			
18. <i>Igor Ribič</i>			
19. <i>Tomaž Schlegel</i>			
20. <i>Janja Slabe</i>	IO	2007	
21. <i>Hilda Bassanese / Hilda Šolar Bassanese</i>	IO	1994	
22. <i>Darja Trtnik</i>	IO	1992	
23. <i>Andrej Ule</i>			
24. <i>Branko Vovk</i>			
25. <i>Damjan Vremec</i>			

03 1986/87

Oddelek za oblikovanje/Design Department

1. <i>Marjan Čermelj</i>			
2. <i>Nataša Devlin</i>			
3. <i>Irena Feguš</i>			
4. <i>Ines Knavs</i>			
5. <i>Tomaž Kogovšek</i>			
6. <i>Ksenija Kolar</i>			
7. <i>Helena Marolt</i>	OVK	1992	
8. <i>Mojca Mehle Hohnjec</i>	IO	1992	
9. <i>Ladislav Meselič</i>			
10. <i>Katja Mezgec</i>			
11. <i>Dušan Pavletič</i>			
12. <i>Lucijan Pavlin</i>			
13. <i>Staša Pihlar</i>	OVK	2012	
14. <i>Sonja Pust</i>	OVK		
15. <i>Andreja Rakovec</i>	OVK	1991	

also includes information provided by the ALUO Administration Office and students who have responded to our online initiative aimed at filling in the blanks. Students are listed according to the year of enrolment. We were unable to obtain Romana Zorman's (graduated in 2000), Nadja Kopavnik's (graduated in 2007), and Janja Baznik's (graduated in 2014) year of enrolment. To notify us of a change or inaccuracy, you can contact us by email at 30letnica.material@gmail.com

Pojasnilo/Explanation:
 FO: Fotografija/Photography
 GR: Grafično oblikovanje/
 Graphic Design
 IL: Ilustracija/Illustration
 IN: Interaktivno oblikovanje/
 Interactive Design
 IO: Industrijsko oblikovanje/
 Industrial Design
 OVK: Oblikovanje vizualnih
 komunikacij/Visual
 Communication Design
 PŠ: Podiplomski študij/
 Postgraduate Study
 RTO: Razvoj in teorija
 oblikovanja/Development
 and Theory of Design
 UO: unikatno oblikovanje/
 Applied Arts.

	SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
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04 1987/88

Oddelek za oblikovanje/Design Department

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1996, specialka za
oblikovanje/
Postgraduate
diploma (design)

SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
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05 1988/89**Oddelek za oblikovanje/Design Department**

1.	<i>Marjeta Novak / Marjeta Čebašek Novak</i>	IO	1994		
2.	<i>Metka Dariš</i>	OVK	1994		
3.	<i>Sabina Dežan</i>	OVK	1994		
4.	<i>Tomaž Gregorič</i>	OVK	1993		
5.	<i>Davorin Horvat</i>	IO	1994		
6.	<i>Željka Jordan</i>	OVK	1993		
7.	<i>Miha Klinar (1991/92 – vpis v 3. letnik OVK/ OVK 3rd year enrolment 1991/92)</i>	IO	1995 (OVK)		
8.	<i>Boštjan Komel</i>	OVK	1999		
9.	<i>Ermin Kosovel</i>				
10.	<i>Simonida Koželj</i>	OVK			
11.	<i>Marko Lavrenčič</i>				
12.	<i>Ksenija Malovrh Zajc</i>				
13.	<i>Tomaž Perme</i>	OVK	1994		
14.	<i>Tomaž Plut</i>				
15.	<i>Pavla Udovč</i>	IO	1997		
16.	<i>Saša Valjavec</i>	IO	2010		
17.	<i>Nataša Vuga</i>	OVK	1994		1995, IED, Milano, IT/I, specializacija/ specialisation; 2000, Central Saint Martins College of Art and Design, London, VB/UK
18.	<i>Gojko Zrimšek</i>	IO	1995		
19.	<i>Nataša Žener</i>				

06 1989/90**Oddelek za oblikovanje/Design Department**

1.	<i>Tadeja Brinovec</i>	OVK			
2.	<i>Petra Černe / Petra Černe Oven</i>	OVK	1994	1999, University of Reading, Reading, VB/UK	2004, University of Reading, Reading, VB/UK
3.	<i>Katarina Hribar</i>	OVK	1995		
4.	<i>Maja Jančič</i>	OVK			
5.	<i>Toni Kancilja</i>	IO	1995		
6.	<i>Katarina Klemen / Katarina Klemen Kovačič</i>	OVK	1995	2005	
7.	<i>Snežana Madić</i>	IO	1995		

	SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
8. <i>Boštjan Martinjak</i>	IO			
9. <i>Matjaž Mazzini</i>	OVK	1996	2003	
10. <i>Katarina Meden</i>				
11. <i>Robert Ograjenšek</i>	OVK			
12. <i>Ivica Oreb</i>	OVK			
13. <i>Mojca Osojnik</i>	OVK	1995 (slikarstvo/ Painting)	1997, specialka slikarstvo/ Postgraduate diploma (painting)	
14. <i>Bojana Osterman</i>	OVK			
15. <i>Tanja Pak</i>	IO	1994	1996, Royal College of Art, London, VB/UK	
16. <i>Mateja Pelko</i>	OVK			
17. <i>Melita Rak</i>	OVK	1995		
18. <i>Helena Ravnikar</i>	OVK			
19. <i>Tina Brezovnik / Tina Rihar Brezovnik</i>	OVK	1999		
20. <i>Renata Rupil</i>	OVK			
21. <i>Petja Selan / Petja Montañez</i>	OVK	1994		
22. <i>Damijan Stepančič</i>	OVK	1996 (slikarstvo/ Painting)		
23. <i>Urša Urbič</i>				
24. <i>Gorazd Vahen</i>	OVK	1995		
25. <i>Andreja Vodnik</i>	OVK			

07 1990/91

Oddelek za oblikovanje/Design Department

1. <i>Suzana Bricelj</i>	OVK	1998		
2. <i>Tamara Četković</i>				
3. <i>Silva Dravšnik</i>	IO	1999		
4. <i>Andreja Džakušič</i>	OVK	1997	2002	
5. <i>Dolores Gerbec</i>	OVK			
6. <i>Mateja Horvat</i>				
7. <i>Marko Menart</i>				
8. <i>Jure Miklavc</i>	IO	1996		
9. <i>Nataša Novak</i>				
10. <i>Peter Omersa</i>	OVK	1998		
11. <i>Jana Pečečnik</i>	OVK	1996		
12. <i>Barbara Šušteršič</i>	OVK	1997		
13. <i>Blaž Tomšič</i>				
14. <i>Andreja Trbuha</i>	OVK	1996		

SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
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08 1991/92**Oddelek za oblikovanje/Design Department**

1. Peter Arlič	IO		2010
2. Lara Bohinc	IO		1996, Royal College of Art, London,
3. Darja Brečko	OVK	1997	VB/UK
4. Jure Bukavec	IO	1999	
5. Alice Camara	OVK		
6. Mirko Čakančič	OVK	1999	
7. Robert Fister			
8. Irena Gubanc	OVK	2001	
9. Jan Jagodič	IO		
10. Samo Laharnar	IO		
11. Gregor Markelj	IO	1997	
12. Matej Nemec	OVK	1997	
13. Mihael Perčič	OVK	1997	
14. Peter Rojc	IO	1997	
15. PŠ Almira Sadar	RTO		1994
16. Vesna Sonc			
17. Samo Šmon			
18. Jasna Vastl	OVK	1997	2002, AGRFT, Ljubljana, Slovenija/Slovenia
19. Ajda Vidic	IO	1997	
20. Metka Znoj	OVK	1997	

09 1992/93**Oddelek za oblikovanje/Design Department**

1. Matej Borin	IO	1999	
2. Vasja Cenčič	OVK		
3. Robert Doljak	IO		
4. Petra Dular	OVK	2001	
5. Stanislav Erman (vpis v 2. letnik/ 2nd year enrolment)	OVK	1998	
6. Tanja Faletič	OVK	1999	
7. Katja Gorup	OVK	1999	
8. Benjamin Ivančič	IO		
9. Matija Jemec	OVK		
10. Rok Jenko	IO	1999	
11. Natan Jurančič	OVK		
12. Maja Kešelj			
13. Jerneja Kristan	IO	1999	
14. Veronika Logar			
15. Andreja Martinc			

	SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
16. <i>Nina Mihovec</i>	IO	1998	2012, Fakulteta za strojništvo, Ljubljana, Slovenija/Slovenia	
17. <i>Oskar Mohar</i>	IO			
18. <i>Alja Sušnik</i>	OVK	1999		
19. <i>Dejan Ščernjavič</i>	IO	1999		
20. <i>Helena Šuštar</i>	IO	1998	2005	2010, City University London, London, VB/UK
21. <i>Damijan Tomažin</i>				
22. <i>Metka Zalaznik / Meta Zalaznik</i>	IO	1999		
23. <i>Matjaž Zorc</i>	IO			
24. <i>PŠ Gojko Zupan</i>	RTO		1996	

10 1993/94**Oddelek za oblikovanje/Design Department**

1. <i>Nina Bavčer</i>	OVK	1999		
2. <i>Boris Benko</i>	OVK	1998		
3. <i>Tanja Berčon / Tanja Berčon Potič</i>	OVK	1999	2004 (RTO)	
4. <i>Andrej Bolarič</i>	IO	2000		
5. <i>Barbara Ciuha</i>	OVK	1999		
6. <i>Iztok Čeh</i>	IO	2011		
7. <i>Nina Drol</i>	OVK			
8. <i>Aleša Ergaver</i>	OVK	1999		
9. <i>Nataša Gabrijelčič</i>	OVK	1999		
10. <i>Aleš Galičič</i>	IO			
11. <i>Darja Grabner</i>	OVK	2000		
12. <i>Mitja Grebenjak</i>	IO			
13. <i>Helena Hribernik</i>	OVK	2000		
14. <i>Tomaž Jastrobnik</i>	IO			
15. <i>Marko Kadič</i>	OVK	2000		
16. <i>Borut Kajbič</i>	OVK			
17. <i>Maša Kozjek</i>	OVK	2004		
18. <i>Saša Leben</i>	OVK			
19. <i>Gorazd Malačič</i>	IO	2001		
20. <i>Tina Osredkar</i>	IO	1999		
21. <i>Marijan Pečar</i>	IO	1999		
22. <i>Barbara Predan</i>	IO	1999	2004 (RTO)	2012, Univerza v Novi Gorici, Nova Gorica, Slovenija/ Slovenia
23. <i>Peter Steiner</i>				

	SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
24. Ana Šalamun	OVK	1999		
25. Špela Trobec	OVK			
26. Miha Turšič	IO			
27. Marko Vidmar				
28. Mojca Vrtnik	IO	2000		
29. Nika Zupanc	IO	2000		
30. Andrej Waldegg	OVK	2002, Universität für angewandte Kunst Wien, Dunaj, Avstrija/Austria		

11 1994/95

Oddelek za oblikovanje/Design Department

1. Debora Batagelj				
2. Rok Bračko	IO	2001		
3. Patricija Cvetković / Patricia Ando Cvetković	OVK	2002		
4. Ninča Dobrin (prej/ before Nina Bobič)	IO	1999		
5. Tamara Drewry				
6. Andreja Gregorič	OVK	2001		
7. Afrodita Hebar	OVK			
8. Samo Homšak	IO			
9. Jelena Jančič	IO	2002		
10. Mateja Jemec	OVK	2000		
11. Pavle Jovanovski				
12. Saša Kladnik	OVK			
13. Tamara Koren (vpis v 4. letnik/ 4th year enrolment)	IO	1997		
14. Urša Krašovic	OVK	2001		
15. Tomislav Krašovec	IO	2002		
16. Petra Krulc	IO			
17. Romana Kuhar				
18. Boris Lubej	IO	2002		
19. Ksenija Marinič	IO			
20. Ajda Mavser	OVK	2004		
21. Mojca Mladenovič	OVK	2002		
22. Tomaž Plahuta	OVK	2002		
23. Andrejka Polanc				
24. Petra Preželj	OVK	2000		
25. Lidija Pritržnik	IO	2000		
26. Urška Rajič / Urška Bojkovski	IO	1999	2005, University of Tsukuba, Tsukuba, Japonska/Japan	

	SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
27. Vid Sark	OVK	1999		
28. Mateja Simončič				
29. Vlado Šegula				
30. Marko Škerlavaj	IO			
31. Barbara Zavodnik	IO	2000	2003 in/and 2008	

12 1995/96

Oddelek za oblikovanje/Design Department

1. Vasja Andrej Ambrožič	IO	2004		
2. Eva Barborič	OVK	2003		
3. Uroš Belantič				
4. Marija Blaži	IO			
5. Tanja Bončina	OVK	2004		
6. Narvika Bovcon	OVK	2001	2003	2008
7. Karina Brumec				
8. Patricija Čičmir Vestič	OVK	2007		
9. Mojca Dolinar	OVK			
10. Sabina Erjavec	OVK	2006		
11. Marko Fojkar				
12. Daniel Gerbec	OVK	2001		
13. Špelca Golob				
14. Samira Kentrić	OVK	2000		
15. PŠ Anda Klančič	RTO		1999, specialka RTO/Postgraduate diploma (design theory)	
16. Tina Kolenik	OVK	2000	2012, AGRF, Ljubljana, Slovenija/Slovenia	
17. Špela Košir				
18. Maruša Koželj	OVK	2004		
19. Polona Kunaver / Polona Kunaver Ličen	OVK	2000	2005	
20. Lejla Kurić / Lejla Kurić Trump	OVK	2003		
21. Zlatko Levačič				
22. David Ličen	OVK	2000		
23. Barbara Nardoni	IO	2003		
24. Barbara Pavlovič	IO			
25. Katarina Rojc	IO			
26. Darja Teran	OVK	2001		
27. Maruša Trpin	OVK	2005		
28. Mojca Višner	OVK			
29. Jalen Matija Vogeltnik	IO			
30. Brina Vogeltnik Saje	OVK	2002	2008	

	SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
31. <i>Joni Zakonjšek</i>		1996/97 prepisala na slikarstvo/ Enrolled in painting course		
32. <i>Nana Žargi</i>	IO	2003		
33. <i>Polonca Žlindra</i>	OVK	2002		

13 1996/97**Oddelek za oblikovanje/Design Department**

1. <i>Matjaž Bizjak</i>	OVK	2001		
2. <i>Martin Bricelj / Martin Bricelj Baraga</i>	OVK	2003	2011	
3. <i>Andreja Čeligoj</i>	OVK	2001	2004	
4. <i>Silvija Černe</i>	OVK	2002		
5. <i>Miha Črtalič</i>	IO			
6. <i>Sašo Dornik</i>				
7. <i>Špela Drašlar</i>	OVK	2001	2010	
8. <i>Petra Drnovšek</i>	IO	2003		
9. <i>Jure Engelsberger</i>	OVK	2010		
10. <i>Katja Gaspari / Katja Gaspari Leben</i>	OVK	2009		
11. <i>Kaja Graj</i>				
12. <i>Barbara Hiti</i>	OVK	2002		
13. <i>Jera Jakše</i>	OVK	2002		
14. <i>Damijan Jerič</i>	OVK	2004		
15. <i>Damijan Jermančič</i>				
16. <i>Saša Kerkoš</i>	OVK	2010		
17. <i>Nina Koprivnikar</i>	OVK	2003		
18. <i>Maja Kresnik</i>				
19. <i>Miha Kuhar</i>	IO	2002		
20. <i>Roni Leben</i>				
21. <i>PŠ Elvira Luin</i>				
22. <i>Nina Marinčič</i>	OVK	2003		
23. <i>Klavdija Naglič</i>	IO	2002		
24. <i>Petra Pivek</i>				
25. <i>Tina Ralič</i>	OVK	2003		
26. <i>Maja Rebov</i>	OVK	2003		
27. <i>Primož Rožič</i>				
28. <i>Tadeja Skrt</i>				
29. <i>Alja Šink / Alja Murovec</i>	IO	2007		
30. <i>PŠ Marjeta Škrabar</i>	RTO			
31. <i>Maruša Šuštar</i>				

	SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
32. PŠ Barbara Tišler Korljan	IO		1999, specialka za oblikovanje/ Postgraduate diploma (design)	
33. Matjaž Tomažič	OVK	2002		
34. Katja Udir	IO	2001		
35. Meta Wraber	OVK	2004		

14 1997/98

Oddelek za oblikovanje/Design Department

1. Dalibor Arula				
2. Natja Borak				
3. Žiga Budja				
4. Špela Čadež	OVK	2002	2007, Kunsthochschule für Medien Köln/ Cologne, Nemčija/ Germany	
5. Irena Ferlič	OVK	2005		
6. Martina Gobec	OVK	2002		
7. Lea Gorenšek				
8. Rok Gregorka	IO	2004		
9. Lucija Kostanjšek	IO	2003		
10. Tomato Košir	OVK	2002	2007	
11. Jaka Kramberger	OVK	2008		
12. Tina Krašovec				
13. Sara Sporn / Sara Kurnjek Sporn	OVK	2006		
14. Barbara Lendaro				
15. Mitja Lunder	IO	2004		
16. Janez Mesarič	IO	2002		
17. Marjeta Mežik	IO	2002		
18. Živa Moškrič	OVK	2003		
19. PŠ Martina Nemanič	RTO		2001	
20. Ernest Nograšek	IO	2006		
21. Ana Pertinač				
22. Matjaž Petrič				
23. Dunja Plestenjak	OVK	2007		
24. Blaž Prestor	IO			
25. Roman Ražman	OVK	2004		
26. Ana Skušek Paparič	OVK	2004		
27. Tina Smrekar	IO	2002	2005, Hochschule für Grafik und Buchkunst Leipzig, Nemčija/Germany	

	SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
28. Peter Škerl	OVK	2011		
29. Nika Urbas	OVK			
30. Janez Verbič				
31. Janja Vogrin				
32. Nina Vojvoda	IO	2006		
33. PŠ Katarina Vrhovšek	RTO			2005
34. Mina Žabnikar	OVK	2002		

15 1998/99

Oddelek za oblikovanje/Design Department

1. Mia Asta	OVK	2004		
2. Andreja Balja	OVK	2006		
3. Klaudia Barbič	OVK	2005		
4. Nadja Batistič	IO	2007		
5. PŠ Stanislava Blatnik / Stanka Blatnik	RTO		2001	
6. Polona Brajer	IO	2004		
7. Boris Divjak	OVK	2013		
8. Miha Dolinar				
9. PŠ Suzana Duhovnik	RTO		2003	
10. Gabrijela Fužir / Gabrijela Fužir Bauer	RTO		2001	2007
11. Robert Ilovár	OVK	2004		
12. Jaro Jelovac				
13. Agata Jenko				
14. Goran Jerman				
15. Tjaša Kastelic	OVK	2004		
16. David Kladnik				
17. Žiga Konec	OVK			
18. Boris Kralj				
19. Jurij Kumer				
20. Erazem Lesar	IO	2007		
21. Uroš Lotrič				
22. PŠ Tanja Maček				
23. Nina Malovrh	IO	2005		
24. Helena Mašera	OVK	2004		
25. PŠ Jasna Merku	OVK		2002	
26. Tjaša Nastran	OVK	2004		
27. Alja Novak	IO	2004		
28. Rok Oblak	IO	2004	2009, Emily Carr University of Art and Design, University in Vancouver, Vancouver, Kanada/ Canada	

		SMER/ COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
29.	<i>Barbara Ogrič / Barbara Ogrič Markež</i>	OVK	2004		
30.	<i>PŠ Ivana Peko</i>	IO		2002	
31.	<i>Petra Pevec</i>				
32.	<i>Peter Schweitzer</i>				
33.	<i>Urh Sobočan</i>	OVK	2005		
34.	<i>Boris Sovinc</i>	IO	2004		
35.	<i>Polonca Strman</i>	OVK	2005		
36.	<i>Uroš Štern</i>				
37.	<i>Mateja Zahorik</i>	IO	2004		

16 1999/2000

Oddelek za oblikovanje/Design Department

1.	<i>Mateja Artač</i>	OVK	2006		
2.	<i>Nataša Bobnar</i>	OVK	2005		
3.	<i>Mojca Buljan</i>				
4.	<i>David Cugelj</i>	IO	2006		
5.	<i>Matjaž Čuk</i>	OVK	2006	2009, University of Reading, Reading, VB/UK	
6.	<i>Ana Erbežnik</i>				
7.	<i>Ana Gale</i>	OVK	2005		
8.	<i>Jagoda Jejčič</i>	OVK	2009		
9.	<i>Špela Kasal</i>	OVK	2006		
10.	<i>Aleks Komel</i>	IO	2007		
11.	<i>Helena Križnar</i>	OVK	2005		
12.	<i>Miha Kunc</i>	OVK			
13.	<i>Maja Lesjak</i>				
14.	<i>Luka Mancini</i>	OVK	2005	2011	
15.	<i>Petra Matijević</i>	IO	2005		
16.	<i>Eva Mazi</i>	IO	2006		
17.	<i>Lidija Miklavčič</i>	IO	2006		
18.	<i>Igor Nardin</i>	OVK			
19.	<i>Mateja Oblak</i>	OVK	2005		
20.	<i>Irena Ocepek</i>	OVK			
21.	<i>Rok Ogorevc</i>				
22.	<i>Mateja Peroša</i>	IO	2008		
23.	<i>Polonca Péterca</i>	OVK	2005		
24.	<i>Jan Petrič</i>	OVK	2006		
25.	<i>PŠ Tomaž Pilih</i>	OVK		2004	
26.	<i>PŠ Cvetka Požar</i>	RTO			2013
27.	<i>Andreja Rogelj</i>	IO	2005		
28.	<i>Jernej Rot</i>				

	ODDELEK/ DEPARTMENT	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
29.	PŠ Sarival Sosič (l. 2000 potrjena tema/Thesis approved in 2000)	RTO		2004
30.	Luka Stepan	IO	2005	
31.	Jernej Stibilj			
32.	Jernej Stritar	OVK	2005	
33.	Brina Strman	IO		
34.	Vasja Urh	IO	2004	
35.	PŠ Tadeja Vidmar	OVK		2001

17 2000/01

Oddelek za IO in OVK/Department of Industrial Design and Department of Visual Communication Design

1.	Štefan Barle	IO		
2.	PŠ Djordje Bjelobrk	IO		
3.	Aleksander Brezlan	OVK	2005	
4.	PŠ Olga Butinar Čeh	RTO		
5.	Anamarija Cej	OVK		
6.	Rajmond Cindrič	OVK	2006	
7.	Boštjan Čadež	IO		
8.	Jaka Držanič	OVK		
9.	David Fartek	OVK	2007	
10.	Frane Gorjanc	IO		
11.	Željka Habl	OVK	2005	
12.	Uroš Hohkravt	IO	2007	
13.	Ajda Jalovec	IO	2005	
14.	Sanja Janša	OVK		
15.	Marjen Jug	IO		
16.	Petra Jug	IO		
17.	Živa Kalaš	OVK	2007	
18.	Jelena Kauzlarič	OVK		
19.	Jernej Kokelj	OVK		
20.	PŠ Karin Košak (Orlač)	RTO		
21.	Gorazd Koščak	IO	2006	
22.	Jaka Krevelj	OVK	2008	
23.	Ines Kristan	OVK		
24.	Marjetka Kürner	IO	2008	
25.	Martina Lajtner (vpis v 3. letnik/ 3rd year enrolment)	OVK		
26.	Sebastjan Mahnič	IO	2007	
27.	Katja Markovič	OVK	2005	
28.	Polona Matek	IO	2005	
29.	Marika Mirtič	OVK		
30.	Ivana Potočnik	IO	2007	

	ODDELEK/ DEPARTMENT	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
31.	<i>Ingrid Pozvek</i>	OVK	2006	
32.	<i>PŠ Aleš Sedmak</i>	OVK		
33.	<i>Mateja Starič</i>	OVK	2005	
34.	<i>Jana Škrlep</i>	OVK		
35.	<i>Polona Šterk</i>	OVK	2007	
36.	<i>Sonja Šunkar</i>	OVK		
37.	<i>Mateja Š. Dimic / Mateja Šušteršič Dimic</i>	IO	2004	2010
38.	<i>Zoran Švraka</i>	IO	2007	
39.	<i>Žiga Testen</i>	OVK	2007	
40.	<i>Stane Turšič</i>	IO		
41.	<i>Jana Urbas</i>	OVK	2010	
42.	<i>Mojca Veber</i>	IO		
43.	<i>Dušica Veble</i>	IO		
44.	<i>Nina Vrhovec</i>	OVK		
45.	<i>PŠ Feđa Vukić</i>	RTO		2004

18 2001/02

Oddelek za IO in OVK/Department of Industrial Design and Department of Visual Communication Design

1.	<i>Kaja Avberšek</i>	IO	2006	
2.	<i>Žana Banov</i>	OVK		
3.	<i>Ajdin Bašič</i> (vpis v 3. letnik/ 3rd year enrolment)	OVK	2007	
4.	<i>Polonca Birsa</i>	IO		
5.	<i>Renato Bratkovič</i>	OVK		
6.	<i>Nenad Cizl</i>	OVK	2011	
7.	<i>Tina Cvetko</i>	IO	2009	
8.	<i>Simona Črnigoj</i>	IO	2007	
9.	<i>Emina Djukić</i>	OVK	2008	
10.	<i>PŠ Polona Dolžan</i>	OVK		
11.	<i>PŠ Romina Dušič</i>	RTO		
12.	<i>Aleš Erjavec</i>	IO		
13.	<i>Katarina Goltez</i>	OVK		
14.	<i>Aleksander Greblo</i>	IO		
15.	<i>Darja Gudac</i>	OVK	2012	
16.	<i>Nina Hercog</i>	IO	2008	
17.	<i>Boris Janša</i>	IO		
18.	<i>Barbara Kogoj</i>	OVK	2006	
19.	<i>PŠ Katja Koprčina</i>	IO		
20.	<i>Kaja Kosmač</i>	OVK	2014	
21.	<i>Peter Koštrun</i>	OVK	2007	
22.	<i>Matej Kovačič</i>	OVK	2006	
23.	<i>Jernej Jaroslav Kropej</i>	IO	2008	2013

	ODDELEK/ DEPARTMENT	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
24.	<i>Sebastjan Kurmanšek</i>	IO		
25.	<i>Rok Marinšek</i>	OVK	2006	
26.	<i>Mateja Martini</i>	IO	2008	
27.	<i>PŠ Danica Mračević</i>	OVK		
28.	<i>Katarina Mrvar / Katarina Mrvar Anželjc</i>	IO	2006	
29.	<i>Marija Nabernik</i>	OVK	2007	2012
30.	<i>Martin Petrič</i>	OVK		
31.	<i>Maša Pezdirc</i>	OVK	2006	
32.	<i>PŠ Tina Pezdirc Nograšek</i>	IO		2006
33.	<i>Robert Primc</i>	IO		
34.	<i>Blaž Slapar</i>	OVK	2007	2012
35.	<i>Jure Slivnik</i>	OVK		
36.	<i>Vasja Stojanovski</i>	IO	2011	
37.	<i>Andraž Šapec</i>	IO		
38.	<i>Martin Šoštarič</i>	IO		
39.	<i>Matjaž Valenčič</i>	OVK	2009	
40.	<i>Luka Zajc</i>	IO	2009	
41.	<i>PŠ Martina Zavec</i>	RTO		2006

19 2002/03**Oddelek za IO in OVK/Department of Industrial Design
and Department of Visual Communication Design**

1.	<i>Kaja Antlejš</i>	IO	2008		2013, Filozofska fakulteta, Ljubljana, Slovenija/Slovenia
2.	<i>Miha Artnak</i>	OVK	2009		
3.	<i>Damir Birsa</i>	OVK	2012		
4.	<i>Akaša Bojić</i>	OVK	2008		
5.	<i>Miha Bojovič</i>	OVK			
6.	<i>Marijana Bradičič</i>	IO	2012		
7.	<i>PŠ Tomo Brejc</i>	OVK			
8.	<i>Nejc Brezovšek</i>	IO			
9.	<i>PŠ Davor Bruketa</i>	OVK			
10.	<i>Jože Carli</i>	IO	2014		
11.	<i>Žiga Culiberg</i>	IO	2011		
12.	<i>Miha Črtalič</i>	IO			
13.	<i>PŠ Gašper Demšar</i>	IO			
14.	<i>PŠ Lidija Dragišič</i>	IO		2005	
15.	<i>Neja Engelsberger</i>	OVK	2008		
16.	<i>Božidar Jožef Flajšman</i>	RTO		2005	2008, Pedagoška fakulteta, Ljubljana, Slovenija/Slovenia
17.	<i>Ana Gregorič</i>	OVK	2011		
18.	<i>Sara Jassim</i>	OVK	2010		

		ODDELEK/ DEPARTMENT	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
19.	PŠ Jeronima Kastelic	IO		2005	
20.	Rada Kikelj	OVK	2008		
21.	Mojca Klebencetl	OVK	2008		
22.	PŠ Marko Koržinek	OVK			
23.	Irena Kresevič	OVK	2010		
24.	Jože Levstik	IO			
25.	Urban Magušar	IO			
26.	Matija Milkovič Biloslav	IO	2010		
27.	Tanja Mudrinič	OVK	2010		
28.	Dejan Orlač	IO	2012		
29.	Marko Pavlinec	IO			
30.	Marko Potočnik	OVK	2014		
31.	Gašper Puhan	OVK	2008		
32.	Tena Rebernjak	IO	2007		
33.	Pia Rihtarič	OVK	2010		
34.	Gregor Sajovic	IO	2014		
35.	Ana Seljan	IO	2010		
36.	Matija Skomina	OVK			
37.	Staša Sukič	OVK			
38.	PŠ Erik Šifrer	IO		2006	
39.	Vesna Širca	OVK	2010		
40.	Leja Škoberne	IO	2012		
41.	Nataša Škrjanec	IO			
42.	Petra Štrukelj	OVK	2010		
43.	Darko Šurina	IO	2009		
44.	Tinka Tomazin	OVK			
45.	PŠ Sašo Urukalo	RTO		2006	
46.	Jaka Verbič	IO	2008		
47.	Timea Vida	IO	2011		
48.	Leon Vidmar	OVK	2010		

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Oddelek za IO in OVK/Department of Industrial Design and Department of Visual Communication Design

1.	Samo Ačko	OVK	2009		
2.	Žiga Aljaž	OVK			
3.	Kristina Andrić	IO			
4.	Mina Arko	OVK	2008		
5.	PŠ Vesna Baranovič	OVK			
6.	Barbara Bečan	OVK			
7.	Jakob Bekš	OVK			
8.	Jonatan Borec	IO			
9.	PŠ Katarina Čehovin	IO			
10.	Vanja Čok	IO	2010		
11.	PŠ Polona Demšar	UO		2007	

	ODDELEK/ DEPARTMENT	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
12.	PŠ Metka Dolenc / Metka Dolenc Šoba	RTO		
13.	Artur Felicijan	OVK	2008	
14.	Tina Fojkar	IO	2009	
15.	PŠ Ana Galić	OVK		
16.	Andreja Goetz	OVK	2012	
17.	Mojca Greif	IO	2011	
18.	Janja Grubar	OVK		
19.	Martina Hribar	OVK	2011	
20.	Martina Janškovec	IO		
21.	Nuša Jelenec	IO		
22.	Eva Klepec	IO		
23.	Jera Kokovnik	IO	2013	
24.	PŠ Polona Kosec	OVK		2009
25.	Eva Kosel	OVK	2008	
26.	Ana Kovačič	IO		
27.	Pšenica Kovačič / Pšena Kovačič	OVK	2010	
28.	Tatjana Legat Lokar	OVK		
29.	Jurij Lozić	IO	2012	
30.	Zarja Menart	OVK	2012	
31.	PŠ Lidija Mikluš	IO		
32.	PŠ Natalija Nikpalj Polondak	OVK		2013
33.	Danaja Oblak	OVK		
34.	Nina Oman	IO	2013	
35.	Luka Pirnat	IO	2012	
36.	Blaž Porenta	OVK		
37.	Gašper Premože	IO		
38.	PŠ Sabina Rešič	OVK		2007
39.	Petra Rodman	OVK	2010	
40.	Andraž Sedmak	OVK	2008	
41.	Tilen Sepič	IO		
42.	Robert Srebrnič	OVK	2009	
43.	Slavimir Stojanovič	OVK		
44.	Renata Šifrar	OVK	2009	
45.	Andrej Štanta	IO	2008	
46.	Andraž Tarman	IO		
47.	Luka Umek	OVK	2008	
48.	Andreja Vekar	OVK		
49.	Valentina Vičević	IO	2008	
50.	Boris Vigeč	IO		
51.	Lea Živčič	OVK		

ODDELEK/ DEPARTMENT	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
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21 2004/05**Oddelek za IO in OVK/Department of Industrial Design
and Department of Visual Communication Design**

1.	PŠ Ognen Arsov	IO		
2.	Neža Bevk	OVK		
3.	Matjaž Bizjak	IO		
4.	Ivona Blečić	OVK		
5.	Marko Bratovž	IO		
6.	Nina Breclj	IO		
7.	Filip Burburan	OVK		
8.	Irena Cerar	OVK	2010	
9.	Silva Cimperman/ Silva Vitez	IO	2014	
10.	Lojze Čemažar	IO		
11.	Maja Čuk/ Maja Bertoncej	OVK	2010	
12.	Zoltan Djeke	IO		
13.	Sabina Durini	OVK		
14.	Eva Ferk	OVK	2010	
15.	Urška Golob	IO		
16.	Teja Gorjup	OVK		
17.	Jernej Hudoklin	OVK		
18.	PŠ Boštjan Miha Jambrek	OVK		2008
19.	Nina Jordan	IO		
20.	Ana Kostovič	OVK	2012	
21.	Sonja Kramar	OVK	2011	
22.	David Krančan	OVK	2012	
23.	Tibor Kranjc	OVK	2012	
24.	Lena Likar	OVK	2013	
25.	Monika Lovše	IO	2010	
26.	Gaja Madžarevič	OVK	2013	
27.	Aljoša Maršič	IO		
28.	Gaja Mežnarič Osole	OVK	2011	
29.	PŠ Igor Papež	IO		2009
30.	Matej Peternelj	IO		
31.	Luka Pirnat	IO		
32.	Milan Plužarev	OVK		
33.	Anja Polh	IO		
34.	Matevž Popič	IO		
35.	Aleš Pučnik	OVK		
36.	Ajda Rajner	OVK		
37.	Damjan Rončević	IO		
38.	Matija Sajovic	IO	2013	
39.	PŠ Evelin Stermitz	OVK		2007
40.	PŠ Mirola Šoti	OVK		

	ODDELEK/ DEPARTMENT	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
41.	Saša Štucin	OVK	2011	
42.	Gregor Šuštar	OVK		
43.	Maša Tomažič	IO	2012	
44.	Bor Vidovič	OVK		
45.	Matjaž Vitez	OVK	2012	
46.	Patricija Vrbnjak	IO	2010	

22 2005/06

Oddelek za IO in OVK/Department of Industrial Design and Department of Visual Communication Design

1.	Žiga Artnak	OVK		
2.	PŠ Matena Bassin	RTO		
3.	Katarina Benulič	IO	2014	
4.	Domen Božič Bograf	IO		
5.	Mateja Božič	IO	2013	
6.	Urban Breznik	OVK	2012	
7.	Jerneja Cizej	OVK		
8.	PŠ Mirena Čale	OVK		
9.	Tijana Čvorak	OVK		
10.	PŠ Lidija Đikanović	OVK		
11.	Martin Fujan	OVK		
12.	Katja Gorjanc	IO		
13.	Marko Horvat	IO		
14.	Sabina Hüll	OVK		
15.	Goran Ivašič	OVK	2013	
16.	Jakob Jugovic	OVK	2010	
17.	Katja Kastelic (2011/12 – vpis na UO/ UO enrolment 2011/12)	OVK, UO	2011	
18.	PŠ Boštjan Botas Kenda	RTO		
19.	Borut Keržič	IO	2013	
20.	Kaja Kisilak	IO	2013	
21.	Maja Kladivar	OVK		
22.	PŠ Manica Klenovšek Musil	OVK		
23.	PŠ Anita Knezy	OVK		2010
24.	Désirée Kolarec	IO	2012	
25.	Damjan Kolenc	OVK		
26.	Tanja Komadina	OVK	2012	
27.	Kaja Kopitar	OVK	2013	
28.	Katja Korinšek	IO		
29.	Miha Kosmač	OVK	2012	
30.	PŠ Mateja Kovač	UO		
31.	Vid Lavsegar	IO		
32.	Timon Leder	OVK	2013	

	ODDELEK/ DEPARTMENT	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
33. <i>Dajana Ljubičić</i>	IO			
34. <i>Martin Mejak</i>	OVK			
35. <i>PŠ Karlo Medjugorac</i>	OVK		2010	
36. <i>Metka Mencinger</i>	IO	2012		
37. <i>Nuša Osredkar</i>	IO			
38. <i>Nina Pirečnik</i>	IO			
39. <i>Tena Plavec</i>	OVK			
40. <i>PŠ Jure Plešec</i>	OVK			
41. <i>Janez Plešnar</i>	OVK	2013		
42. <i>Primož Porenta</i>	IO			
43. <i>Eva Poženel</i>	IO	2012		
44. <i>PŠ Špela Rogel</i>	IO			
45. <i>PŠ Nina Savnik</i>	IO			
46. <i>Tina Sever</i>	OVK			
47. <i>Hana Sevšek</i>	IO	2010		
48. <i>Ana Sinčič</i>	OVK			
49. <i>PŠ Breda Laura Sturm</i>	OVK		2010	
50. <i>PŠ Damjana Sušnik</i>	OVK			
51. <i>PŠ Anja Tolar</i>	OVK		2011	
52. <i>Ajda Tomazin</i>	IO	2011		
53. <i>Nika Troha</i>	IO			
54. <i>Darja Velušček</i>	OVK			
55. <i>PŠ Tjaša Žurga</i>	OVK		2009	

23 2006/07**Oddelek za IO in OVK/Department of Industrial Design
and Department of Visual Communication Design**

1. <i>Maja Alibegović</i>	IO	2013		
2. <i>Ana Baraga</i>	OVK	2014		
3. <i>Loti Benček</i>	IO			
4. <i>Anina Benulič</i>	OVK			
5. <i>Matej Borovnik</i>	IO			
6. <i>Jana Bratina</i>	IO	2013		
7. <i>Metod Burgar</i>	IO			
8. <i>Matija Čuk</i>	IO	2014		
9. <i>Stela Dolinšek</i>	OVK			
10. <i>Blaža Drnovšek / Blažka Drnovšek</i>	IO	2013		
11. <i>Melita Emin</i>	IO			
12. <i>Tamara Fras</i>	IO			
13. <i>Domen Gazvoda</i>	IO	2012		
14. <i>Kaja Geč</i>	IO			
15. <i>PŠ Katarina Globočnik</i>	IO		2011	
16. <i>Elvis Halilović</i>	IO			
17. <i>PŠ Martina Hegediš</i>	OVK		2010	

	ODDELEK/ DEPARTMENT	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
18.	Tjaša Kermavnar	IO	2013	
19.	PŠ Darja Klančar	OVK		2012
20.	Monika Klobočar	OVK	2013	
21.	Matjaž Komel	OVK		
22.	Sava Kosmač	OVK	2013	
23.	Jure Kožuh	OVK	2013	
24.	Mitja Kralj	IO	2014	
25.	Darka Križman	IO		
26.	Anita Lozar	OVK		
27.	Lucija Pale	OVK		
28.	Simon Perčič	OVK		
29.	Anže Pintar	OVK		
30.	Tjaša Plesec	IO	2013	
31.	Jasmina Ploštajner	IO	2013	
32.	Tanja Prevejšek	OVK		
33.	Matjaž Rogelj	IO		
34.	Liana Saje-Wang	OVK		
35.	Luka Seme	OVK		
36.	Tanja Semion	OVK	2013	
37.	Anja Šlibar	OVK	2014	
38.	Klemen Smrtnik	IO		
39.	Hana Stupica	OVK		
40.	PŠ Valentina Verč	OVK		2010
41.	Aljaž Vindiš	OVK	2012	
42.	Žiga Žitnik	IO		

24 2007/08**Oddelek za IO in OVK/Department of Industrial Design
and Department of Visual Communication Design**

1.	Uroš Bajt	IO		
2.	Kaja Brezočnik	OVK		
3.	Žiga Čakš	IO	2014	
4.	Anja Đurđević	IO		
5.	Miha Erjavec	OVK		
6.	Nataša Fink	IO		
7.	Tjaša Gale	OVK	2013	
8.	PŠ Mojca Gazič	IO		2012
9.	Nika Jamnik	OVK		
10.	Tina Kavčič	OVK		
11.	Amanda Kladnik	IO		
12.	Nejc Korenič	IO		
13.	PŠ Primož Korošec	OVK		2010
14.	Dejan Kos	IO		
15.	Nika Kovačič	OVK	2013	
16.	Hanna Juta Kozar	OVK		

		ODDELEK/ DEPARTMENT	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
17.	PŠ Bogdana Krušič	OVK		2012	
18.	Vesna Lasič	OVK			
19.	PŠ Maša Aleksandra Maleš	RTO		2012	
20.	Janko Mandić	OVK	2012		
21.	Alen Mencej	IO	2013		
22.	Mitja Mihelič	OVK	2013		
23.	Nataša Mijatović	IO			
24.	Eva Mlinar	OVK			
25.	Ana Ida Mordej	IO	2013		
26.	Sara Mušič	OVK			
27.	PŠ Netta Katriina Norro	OVK		2009	
28.	Darja Osojnik	IO	2014		
29.	Kaja Repovž	IO			
30.	Špela Rihar	OVK	2012		
31.	Bojan Semen	OVK			
32.	Naja Simčič	OVK			
33.	Jure Sobočan	OVK			
34.	Dora Šabec	OVK			
35.	Marin Šantič	OVK	2013		
36.	Mia Špindler	OVK			
37.	Nina Štajner	OVK	2013		
38.	Živa Šuhel	IO			
39.	Tea Tadej	IO	2012		
40.	Katja Turk	IO			
41.	Aljaž Vesel	OVK	2013		
42.	Ernest Vider	IO			
43.	Martin Zelenko	OVK	2014		
44.	Sebastian Žetko	OVK	2014		

25 2008/09

Oddelek za IO in OVK/Department of Industrial Design and Department of Visual Communication Design

1.	Ana Bekš	IO			
2.	Ajda Bevc	OVK			
3.	PŠ Duška Boban	OVK		2013	
4.	Petra Bukovinski	OVK			
5.	Gašper Butina	OVK			
6.	Matej Colja	IO			
7.	Boštjan Čampa	IO			
8.	Miha Čuden	IO			
9.	Uroš De Gleria	OVK			
10.	Urša De Reya	IO			
11.	Blaž Dežman	IO			
12.	Lili Djordjevič	IO			

	ODDELEK, SMER/ DEPARTMENT, COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
13.	<i>Taddea Druscovich</i>	OVK		
14.	<i>Brina Fekonja</i>	IO		
15.	<i>Vesna Gabaj</i>	OVK		
16.	<i>PŠ Krešimira Gojanovič</i>	OVK	2010	
17.	<i>Katja Gorenc</i>	IO		
18.	<i>Jerca Jakopin</i>	IO		
19.	<i>Jernej Kežzar</i>	OVK		
20.	<i>Dana Kodermac</i>	OVK		
21.	<i>Gaja Kodrič</i>	OVK		
22.	<i>Aljaž Košir</i>	OVK		
23.	<i>Maša Majce</i>	OVK		
24.	<i>Tjaša Malalan</i>	IO		
25.	<i>Janžej Marinč</i>	OVK		
26.	<i>Anja Mejač</i>	OVK		
27.	<i>Manca Mencin</i>	IO		
28.	<i>Eva Mlinar</i>	OVK		
29.	<i>Luka Purgar</i>	OVK		
30.	<i>Žiga Radšcl</i>	IO		
31.	<i>Sanja Ristovska</i>	IO		
32.	<i>Ajda Schmidt</i>	OVK		
33.	<i>Krispin Stock</i>	OVK	2013	
34.	<i>Miha Štih</i>	IO		
35.	<i>Vilma Šušteršič</i>	OVK		
36.	<i>Mihael Tomšič</i>	IO		
37.	<i>Jan Virant</i>	OVK		
38.	<i>Katja Žerko</i>	OVK		

26 Bolonjski sistem/Bologna System 2009/10

Oddelek za IO/UO in OVK/Department of Industrial Design and Applied Arts, Department of Visual Communication Design

1.	<i>Dan Aleksič</i>	IO/UO, UO	2013	
2.	<i>Maksim Azarkevič</i>	OVK, GR	2013	
3.	<i>Kristina Bastelj</i>	OVK, IL	2014	
4.	<i>Slobodan Cvijetič</i>	IO/UO, IO		
5.	<i>Marko Delak</i>	OVK, IL		
6.	<i>Maja Ferjančič</i>	OVK, GR	2013	
7.	<i>Polona Filipič</i>	OVK, IL		
8.	<i>Rebeka Golob</i>	IO/UO, IO	2012	
9.	<i>Luka Gorišek</i>	IO/UO, IO	2014	
10.	<i>Domen Gregorič</i>	IO/UO, IO	2014	
11.	<i>Elena Guglielmotti</i>	OVK, IL	2013	
12.	<i>Blaž Habjanič</i>	IO/UO, IO	2013	
13.	<i>Klemen Ilovar</i>	OVK, FO	2013	
14.	<i>Tamara Jenček</i>	OVK, GR		
15.	<i>Ema Jeras</i>	OVK, GR		

	ODDELEK, SMER/ DEPARTMENT, COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
16.	<i>Hana Jesih</i>	OVK, GR	2013	
17.	<i>Jan Juvan</i>	IO/UO, IO		
18.	<i>Klavdij Juvan</i>	IO/UO, UO		
19.	<i>Neja Kaligaro</i>	IO/UO, IO	2012	
20.	<i>Manca Kanc</i>	IO/UO, IO	2012	
21.	<i>Nejc Košir</i>	OVK, GR		
22.	<i>Jernej Koželj</i>	IO/UO, IO	2013	
23.	<i>Lucijan Kranjc</i>	OVK, GR		
24.	<i>Tjaša Kroflič</i>	OVK, FO	2013	
25.	<i>Neja Likar</i>	OVK, GR	2014	
26.	<i>Špela Lutman</i>	IO/UO, IO		
27.	<i>Katarina Medić</i>	OVK, GR	2013	
28.	<i>Matija Medved</i>	OVK, IL	2014	
29.	<i>Helena Mejač Kolka</i>	OVK, IN		
30.	<i>Maja Mihajlović</i>	IO/UO, IO	2013	
31.	<i>Katarina Müller</i>	IO/UO, UO	2013	
32.	<i>Danijel Nikolič</i>	IO/UO, UO	2014	
33.	<i>Jure Pavlič</i>	OVK, GR		
34.	<i>Leja Pelc</i>	OVK, IL		
35.	<i>Nadja Petek</i>	IO/UO, IO	2013	
36.	<i>Katra Petriček</i>	OVK, FO	2013	
37.	<i>Rok Potočnik</i>	IO/UO, IO	2013	
38.	<i>Nejc Prah</i>	OVK, GR	2013	
39.	<i>Anja Radović</i>	IO/UO, UO	2013	
40.	<i>Jan Ravbar</i>	IO/UO, IO	2013	
41.	<i>Eva Brvar Ravnikar</i>	OVK, GR	2013	
42.	<i>Maja Repotočnik</i>	IO/UO, IO	2013	
43.	<i>Uršula Rihtar</i>	IO/UO, UO		
44.	<i>Katarina Rošker</i>	IO/UO, IO		
45.	<i>Michaela Selmani</i>	OVK, IN		
46.	<i>Teja Smrekar</i>	OVK, GR	2013	
47.	<i>Marcel Somrak</i>	IO/UO, IO		
48.	<i>Peter Stupica</i>	OVK, IN		
49.	<i>Katja Špiler</i>	IO/UO, UO		
50.	<i>Zala Štalekar</i>	IO/UO, IO		
51.	<i>Gregor Tegeltija</i>	IO/UO, IO		
52.	<i>Alma Topalović</i>	OVK, GR	2013	
53.	<i>Neža Uran</i>	IO/UO, IO	2012	
54.	<i>Tanja Užmah / Tanja Užmah Mosquera</i>	OVK, GR	2013	
55.	<i>Špela Verbič</i>	IO/UO, IO		
56.	<i>Blaž Žnidaršič</i>	OVK, FO	2013	

ODDELEK, SMER/ DEPARTMENT, COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
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27 Bolonjski sistem/Bologna System 2010/11

Oddelek za IO/VO in OVK/Department of Industrial Design and Applied Arts, Department of Visual Communication Design

1.	Matic Ačko	IO/VO, IO	2014
2.	Luka Antič	IO/VO, IO	
3.	Doroteja Avguštin	IO/VO, IO	2013
4.	Benjamin Beci	IO/VO, VO	
5.	Patrik Bevec	IO/VO, IO	2013
6.	Jaka Bolič	IO/VO, IO	
7.	Zala Božič	OVK, IL	2013
8.	Živa Božičnik Rebec	IO/VO, VO	2014
9.	Žan Brezec	IO/VO, IO	
10.	Kala Bučar	IO/VO, IO	
11.	Klemen Čepirlo	IO/VO, IO	
12.	Anamarija Dimovska	IO/VO, VO	
13.	Miha Erič	OVK, IL	2013
14.	Marija Erjavec	OVK, GR	2013
15.	Neli Fatorič	IO/VO, IO	2013
16.	Peter Ferlan	OVK, IL	
17.	Blažka Jurjavčič	OVK, GR	2014
18.	Urška Kadunc	IO/VO, IO	2013
19.	Breda Klančič	IO/VO, IO	2013
20.	Sara Koncilja	OVK, IL	2013
21.	Biba Košmerl	OVK, GR	2014
22.	Ines Kovše	IO/VO, VO	
23.	Emil Kozole	OVK, IN	2013
24.	Katarina Kranjc	IO/VO, IO	2013
25.	Lara Kulaš	OVK, IL	2014
26.	Andrej Lamut	OVK, FO	2013
27.	Tanja Lavrenčič	IO/VO, IO	2013
28.	Kaja Lipušček	OVK, IL	
29.	Jona Lorenz	IO/VO, VO	2014
30.	Matic Maležič	IO/VO, IO	
31.	Nikka Matulja	IO/VO, IO	2014
32.	Nastja Miheljčak	OVK, IL	
33.	Sara Mlakar	OVK, FO	2014
34.	Tone Mlakar	OVK, IN	
35.	Pika Novak	OVK, GR	
36.	Asha Past	OVK, GR	
37.	Jure Pavlič	OVK, GR	
38.	Taja Polovšak	OVK, FO	2013
39.	Kocelj Praznik	OVK, GR	
40.	Aleš Presetnik	IO/VO, IO	
41.	Katarina Rošker	IO/VO, IO	
42.	Lenart Slabe	OVK, GR	2013

	ODDELEK, SMER/ DEPARTMENT, COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
43.	<i>Kaja Skrbinišek</i>	OVK, IN		
44.	<i>Aja Sredanović</i>	OVK, IL		
45.	<i>Luka Stefanović</i>	OVK, GR		
46.	<i>Nastja Stergulc</i>	IO/UO, UO		
47.	<i>Sonja Suhadolc</i>	OVK, FO	2013	
48.	<i>Dorijan Šiško</i>	OVK, GR	2014	
49.	<i>Matevž Šmuc</i>	IO/UO, IO	2014	
50.	<i>Aleksandra Tomc</i>	OVK, GR	2014	
51.	<i>Aljaž Verčko</i>	IO/UO, IO	2014	
52.	<i>Matic Vihtelič</i>	IO/UO, IO	2013	
53.	<i>Blaž Volk</i>	IO/UO, IO		
54.	<i>Sara Vrbinc</i>	OVK, GR	2013	
55.	<i>Lea Vučko</i>	OVK, IL	2013	
56.	<i>Ajda Zupančič</i>	OVK, GR		
57.	<i>Jon Žagar</i>	OVK, FO	2013	
58.	<i>Marijo Župan</i>	OVK, FO	2014	

28 Bolonjski sistem/Bologna System

Oddelek za IO/UO in OVK/Department of Industrial Design and Applied Arts, Department of Visual Communication Design

1.	<i>Luka Arh</i>	OVK, IL		
2.	<i>Rina Barbarić</i>	OVK, GR		
3.	<i>Luka Bassanese</i>	IO/UO, IO		
4.	<i>Dea Beličič</i>	OVK, GR		
5.	<i>Petra Aya Beltram</i>	OVK, IN		
6.	<i>Luka Božič</i>	IO/UO, IO		
7.	<i>Austra Čukura</i>	OVK, IL	2014	
8.	<i>Katjuša Červek</i>	IO/UO, IO		
9.	<i>Ana Črešnik</i>	IO/UO, IO		
10.	<i>Filip Đurić</i>	IO/UO, IO	2014	
11.	<i>Roko Franić</i>	IO/UO, IO		
12.	<i>Marko Golubović</i>	OVK, IN		
13.	<i>Kaja Gortnar</i>	IO/UO, IO		
14.	<i>Vid Grdadolnik</i>	IO/UO, IO		
15.	<i>Aleš Hočevar</i>	IO/UO, UO		
16.	<i>Kristi Hodak</i>	OVK, GR	2014	
17.	<i>Martina Hrastnik</i>	OVK, FO		
18.	<i>Gregor Humar</i>	IO/UO, IO	2014	
19.	<i>Anže Jesenovec</i>	OVK, GR		
20.	<i>Katja Jeza</i>	IO/UO, IO		
21.	<i>Asiana Jurca Avci</i>	OVK, FO		
22.	<i>Nuša Jurjevič</i>	OVK, IL		
23.	<i>Katja Kastelic</i>	IO/UO, UO		
24.	<i>Nikol Kerpan</i>	OVK, GR	2014	
25.	<i>Uroš Kosovel</i>	IO/UO, IO		

	ODDELEK, SMER/ DEPARTMENT, COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
26.	Lara Kumar	IO/UO, IO		
27.	Anej Lasič	IO/UO, IO		
28.	Vanja Lojen	IO/UO, IO	2014	
29.	Gregor Makovec	OVK, GR		
30.	Ana Mally (vpis v 2. letnik/ 2nd year enrolment)	IO/UO, IO	2013	
31.	Eva Margon	OVK, IL		
32.	Edith Mehle	OVK, IN		
33.	Tea Melin	IO/UO, IO		
34.	Sanja Mikac	IO/UO, IO	2014	
35.	Nena Miloš	IO/UO, IO	2014	
36.	Neža Oblak	OVK, FO		
37.	Sai Pan	OVK, GR		
38.	Urša Pečnik	OVK, FO	2014	
39.	Jakob Pezdirec	OVK, IN		
40.	Jan Pogorelec	OVK, GR		
41.	Urška Preis	OVK, GR		
42.	Aleš Presetnik	IO/UO, IO		
43.	Mohor Prevc	OVK, GR		
44.	Peter Primožič	OVK, IN		
45.	Manca Ravšelj	OVK, IN		
46.	Maja Reja	IO/UO, UO		
47.	Špela Rojc	OVK, GR		
48.	Anja Seničar	OVK, FO		
49.	Benjamin Skapin	IO/UO, IO		
50.	Vesna Skornšek	OVK, GR		
51.	Marko Šabec	OVK, GR		
52.	Andrej Šenk	IO/UO, IO		
53.	Tina Šimenc	IO/UO, IO		
54.	Ana Šuligoj	OVK, FO	2014	
55.	Žana Šuran	OVK, IL		
56.	Barbara Šuštar	OVK, IL	2014	
57.	Karmen Šušteršič	IO/UO, UO		
58.	Črtomir Torkar	IO/UO, IO		
59.	Lana Velikonja	OVK, GR		
60.	Lucija Vodopivec	IO/UO, IO		
61.	Jan Žagar	IO/UO, IO		
62.	Marko A. Žerovnik	IO/UO, IO		

29 Bolonjski sistem/Bologna System 2012/13

Oddelek za IO/UO in OVK/Department of Industrial Design and Applied Arts, Department of Visual Communication Design

1. Eliza Atanasovska OVK, GR
2. Ajda Bertok IO/UO, IO

	ODDELEK, SMER/ DEPARTMENT, COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
3.	<i>Sara Bezovšek</i>	OVK, GR		
4.	<i>Miran Bratuš</i>	OVK, IL		
5.	<i>Kostja Bras</i>	OVK, GR		
6.	<i>Emil Brčina</i>	IO/UO, IO		
7.	<i>Maja Cetin</i>	OVK, IL		
8.	<i>Rebeka Čajo</i>	OVK, IL		
9.	<i>Andrea Čurić</i>	OVK, IL		
10.	<i>Marko Damiš</i>	OVK, GR		
11.	<i>Julia Doria</i>	OVK, GR		
12.	<i>Anja Držanič</i>	OVK, GR		
13.	<i>Polona Eržen</i>	OVK, FO		
14.	<i>Teja Gerkman</i>	OVK, IL		
15.	<i>Urša Godina</i>	OVK, GR		
16.	<i>Jakob Gregorčič</i>	IO/UO, IO		
17.	<i>Polona Ipavec</i>	OVK, FO		
18.	<i>Eva Jakimoski</i>	OVK, IL		
19.	<i>Tilen Javornik</i>	OVK, IL		
20.	<i>Mihael Jenko</i>	IO/UO, IO		
21.	<i>Jelka Kaker</i>	IO/UO, IO		
22.	<i>Luka Kastelic</i>	IO/UO, IO		
23.	<i>Kaja Kavčič</i>	IO/UO, UO		
24.	<i>Matija Kljun</i>	IO/UO, IO		
25.	<i>Filip Kolačkov</i>	OVK, GR		
26.	<i>Viktor Kopinč</i>	IO/UO, IO		
27.	<i>Sara Kosirnik</i>	IO/UO, IO		
28.	<i>Petra Kostevc</i>	IO/UO, IO		
29.	<i>Martin Košir</i>	OVK, GR		
30.	<i>Dalea Kovačec</i>	IO/UO, IO		
31.	<i>Anže Krajc</i>	OVK, GR		
32.	<i>Ota Kramer</i>	IO/UO, IO		
33.	<i>Peter Kuntarič</i>	OVK, GR		
34.	<i>Ana Kušter</i>	IO/UO, IO		
35.	<i>Živa Lipičnik</i>	IO/UO, UO		
36.	<i>Sara Lorgar</i>	IO/UO, IO		
37.	<i>Kristina Merslavič</i>	IO/UO, UO		
38.	<i>Tadej Oblak</i>	OVK, GR		
39.	<i>Vivijan Omahen</i>	IO/UO, IO		
40.	<i>Maja Orešnik</i>	OVK, FO		
41.	<i>Tadej Paravan</i>	OVK, IN		
42.	<i>Adelina Pervanje</i>	OVK, GR		
43.	<i>Martin Pevec</i>	IO/UO, IO		
44.	<i>Mojca Pivar</i>	OVK, FO		
45.	<i>Lidija Plestenjak</i>	OVK, IL		
46.	<i>Nina Podobnikar</i>	IO/UO, UO		
47.	<i>Jure Pogačnik</i>	IO/UO, IO		

	ODDELEK, SMER/ DEPARTMENT, COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
48.	<i>Matjaž Poredoš</i>	IO/UO, IO		
49.	<i>Marina Remenar</i>	OVK, GR		
50.	<i>Valentina Remenar</i>	OVK, GR		
51.	<i>Sara Rman</i>	OVK, FO		
52.	<i>Mihaela Romanešen</i>	IO/UO, UO		
53.	<i>Jakob Ropret</i>	IO/UO, IO		
54.	<i>Luka Rugelj</i>	IO/UO, IO		
55.	<i>Brigita Sečnik</i>	IO/UO, IO		
56.	<i>Monika Smolič</i>	IO/UO, UO		
57.	<i>Gregor Strazar</i>	IO/UO, IO		
58.	<i>Katarina Šeme</i>	OVK, IN		
59.	<i>Žan Štiftar</i>	IO/UO, IO		
60.	<i>Urban Šunkar</i>	IO/UO, IO		
61.	<i>Nejc Trampuž</i>	OVK, FO		
62.	<i>Katja Tratar</i>	IO/UO, IO		
63.	<i>Tina Umer</i>	OVK, FO		
64.	<i>Kaja Upelj</i>	IO/UO, UO		
65.	<i>Gaja Vičič</i>	OVK, GR		
66.	<i>Jure Videnič</i>	IO/UO, IO		
67.	<i>Ana Marija Vipavc</i>	IO/UO, IO		
68.	<i>Kaja Weisseisen</i>	IO/UO, IO		
69.	<i>Maja Wolf</i>	IO/UO, IO		
70.	<i>Sanja Zamuda</i>	OVK, IL		
71.	<i>Simona Žiher</i>	IO/UO, IO		

30 Bolonjski sistem/Bologna System 2013/14

Oddelek za IO/UO in OVK/Department of Industrial Design and Applied Arts, Department of Visual Communication Design

1.	<i>Valentina Arčan</i>	IO/UO, IO		
2.	<i>Monika Avdič</i>	OVK, GR		
3.	<i>Maša Avguštin</i>	IO/UO, IO		
4.	<i>Ana Bačar</i>	OVK, GR		
5.	<i>Tjaša Barbo</i>	OVK, FO		
6.	<i>PŠ Marta Bartolj</i>	OVK, IL		
7.	<i>Miha Bevc</i>	IO/UO, IO		
8.	<i>Laura Bohinc</i>	OVK, GR		
9.	<i>Jure Brglez</i>	OVK, GR		
10.	<i>Toni Buršič</i>	OVK, IL		
11.	<i>PŠ Mirjam Čančer</i>	OVK, FO		
12.	<i>Špela Čuk</i>	IO/UO, IO		
13.	<i>Nina Doljak</i>	OVK, GR		
14.	<i>Kristina Drnovšek</i>	IO/UO, UO		
15.	<i>Erik Emeršič</i>	OVK, FO		
16.	<i>Nika Erjavec</i>	IO/UO, UO		
17.	<i>Nika Fugina</i>	OVK, IN		

	ODDELEK, SMER/ DEPARTMENT, COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
18.	<i>Urša Godina</i>	OVK, GR		
19.	<i>Vesna Golob</i>	IO/UO, IO		
20.	<i>Maruša Gorjup</i>	OVK, GR		
21.	<i>Miha Goršin</i>	IO/UO, IO		
22.	<i>Jan Gortnar</i>	OVK, IN		
23.	<i>Igor Grlić</i>	OVK, GR		
24.	<i>Maja Grobler</i>	IO/UO, IO		
25.	<i>Alja Grofelnik</i>	OVK, IL		
26.	<i>Jure Grom</i>	OVK, FO		
27.	<i>Andrej Hanžekovič</i>	OVK, FO		
28.	<i>Neja Hmeljak</i>	IO/UO, UO		
29.	<i>Sebastijan Hočevar</i>	OVK, IN		
30.	<i>Matej Horvatič</i>	IO/UO, IO		
31.	<i>Brina Jakovljevič Pavlica</i>	OVK, IL		
32.	<i>Hana Jereb</i>	IO/UO, IO		
33.	<i>Marko Ježek</i>	IO/UO, IO		
34.	<i>Julija Karas</i>	IO/UO, IO		
35.	<i>Dora Kaštrun</i>	OVK, IL		
36.	<i>Nal Klemen</i>	OVK, GR		
37.	<i>Ana Klemenčič</i>	IO/UO, UO		
38.	<i>Lucija Klostermik</i>	IO/UO, IO		
39.	<i>Žan Kobal</i>	IO/UO, IO		
40.	<i>Rok Kostanjšek</i>	IO/UO, IO		
41.	<i>Domen Košir</i>	IO/UO, IO		
42.	<i>Liza Križnar</i>	IO/UO, IO		
43.	<i>Neža Landeker</i>	OVK, GR		
44.	<i>Nika Lapkovski</i>	OVK, GR		
45.	<i>Anej Lasič</i>	IO/UO, IO		
46.	<i>Tamara Lašič Jurkovič</i>	IO/UO, IO		
47.	<i>Lina Leks</i>	OVK, GR		
48.	<i>Sara Lukanc</i>	OVK, IN		
49.	<i>Maja Maselj</i>	OVK, GR		
50.	<i>Lara Mastnak</i>	OVK, IL		
51.	<i>Katarina Merslavič</i>	IO/UO, IO		
52.	<i>Lara Mihalič</i>	OVK, FO		
53.	<i>Ambrož Močnik</i>	IO/UO, IO		
54.	<i>Aljaž Mrak</i>	IO/UO, IO		
55.	<i>Andrej Nahtigal</i>	IO/UO, IO		
56.	<i>Teresa Neppi</i>	OVK, IL		
57.	<i>Neža Penca</i>	OVK, GR		
58.	<i>PŠ Dragan Petrevski</i>	OVK, GR		
59.	<i>Dan Pikalo</i>	IO/UO, IO		
60.	<i>Urška Pirjevec</i>	OVK, FO		
61.	<i>Jana Polak</i>	IO/UO, IO		
62.	<i>Vid Polak</i>	OVK, IL		

	ODDELEK, SMER/ DEPARTMENT, COURSE	DIPLOMA/ BACHELOR'S DEGREE	MAGISTERIJ/ MASTER'S DEGREE	DOKTORAT/ DOCTORAL DEGREE
63.	PŠ Maja Poljanc	OVK, IL		
64.	Neža Pompe	OVK, IL		
65.	Matej Primc	IO/UO, IO		
66.	PŠ Andreja Pogačar	IO/UO, IO		
67.	PŠ Ivan Pucić	OVK, GR		
68.	Gal Rančigaj	IO/UO, IO		
69.	Nika Rebolj	OVK, IL		
70.	Aljaž Rendla	OVK, IN		
71.	Sara Rezar	OVK, FO		
72.	Urša Sačar	IO/UO, IO		
73.	Ema Sobol	IO/UO, IO		
74.	Lara Štefančič	IO/UO, UO		
75.	PŠ Maja Tisel	OVK, GR		
76.	Klemen Verbovšek	IO/UO, IO		
77.	Brina Vidic	IO/UO, UO		
78.	Nejc Vreček	IO/UO, IO		
79.	Anja Vrhovšek	OVK, GR		
80.	Tjaša Zager	IO/UO, IO		
81.	Doris Zalovič	OVK, GR		
82.	Luka Zorc	IO/UO, IO		
83.	Mitja Želježnjak	IO/UO, IO		
85.	PŠ Milica Živanović	OVK, GR		

Seznam tujih gostujočih predavateljev in predavateljic/International guest lecturers

* Od aprila 2013 tuje gostujoče predavatelje gostimo pod znamko ALUO Design Talks./ International guest lecturers are hosted under the ALUO Design Talks brand since April 2013.

Ed Benguiat (USA)
 Ruedi Baur (CH) / ALUO Design Talks*
 Francesco Becca (I)
 Peter Bilak (NL)
 Piotr Bożyk (PL)
 Davor Bruketa (HR)
 dr. Charles Burnette (USA)
 dr. Alison J. Clarke (GB/A) / ALUO Design Talks
 Igor Čaljkušić (HR) / ALUO Design Talks
 dr. Steve Diskin (USA)
 dr. Yuri Engelhardt (NL)
 Ray Engle (USA)
 Jorge Frascara (I)
 Guido Galet (I)
 Ivan Ladislav Galeta (HR)
 Malcolm Garrett (GB)
 Avram Grant (IL)
 Jason Grant (AUS)
 Svein Gusrud (N)
 Tara Hughes (A)
 Juuso Koponen (FIN) / ALUO Design Talks
 Čedomir Kostović (BIH/USA)
 Cyprian Kościelniak (NL)
 Dejan Kršić (HR) / ALUO Design Talks
 Jerzy Kucia (PL)
 Gerry Leonidas (GB) / ALUO Design Talks
 dr. Victor Margolin (USA)
 Ivica Mitrović (HR)
 Ron Nabarro (IL)
 Vito Oražem (D)
 Filip Pagowski (P)
 György Pálfi (H)
 Władysław Pluta (PL)
 Mark Porter (GB)
 Siniša Reberski (HR)
 Paul David Redfern (I)
 mag./MA August de los Reyes (USA)
 Antonio Rollo (I)
 dr. Karen Schriver (USA)
 dr. Luka Skansi (I)

Ignacio Sola Otano (E)
 Daniel Szczechura (PL)
 Priit Tender (FIN)
 Annik Troxler (CH)
 John Thackara (GB/F) / ALUO Design Talks
 Maja Urbanija (I)
 Daniel van der Velden (NL)
 dr. Karel van der Waarde (NL)
 Alain Le Quernec (F)
 dr. Rob Waller (GB)
 dr. Sue Walker (GB) / ALUO Design Talks
 mag./MA Alan Záruba (CZ)
 Elis Wilk (F) / ALUO Design Talks
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