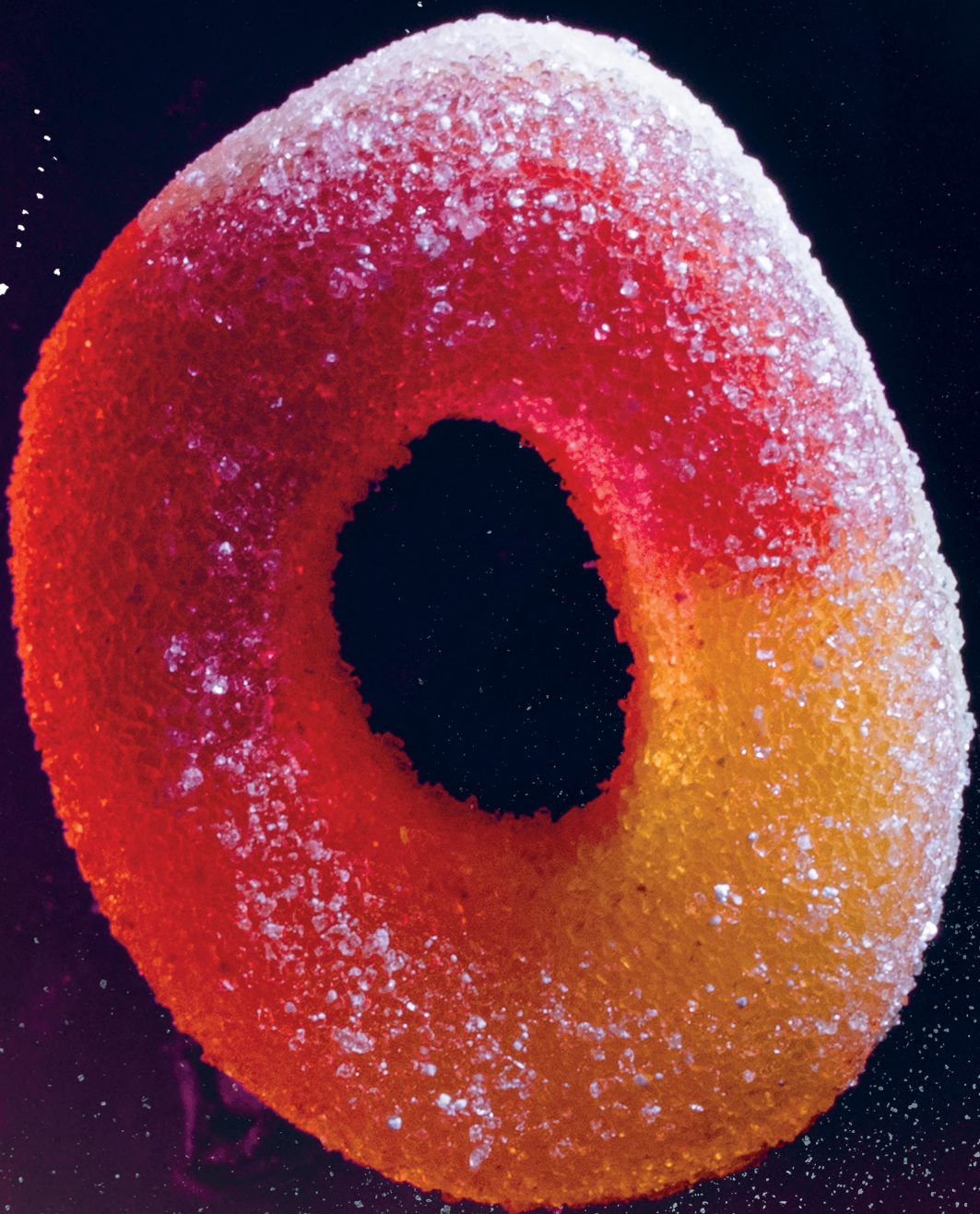




OB 40. ~~OPRAVO~~ LETNICI VIŠOKOŠOLSKEGA OBLIKOVANJA NA UL ALUO





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ALUO

UNIVERZA V LJUBLJANI
Akademija za likovno umetnost in oblikovanje

80/40!

prof. Alen Ožbolt,
dekan UL ALUO

Spremno besedilo
dekana UL ALUO

Prepletanja odnosov in različnih
študijskih oblik ter raziskovalnih praks

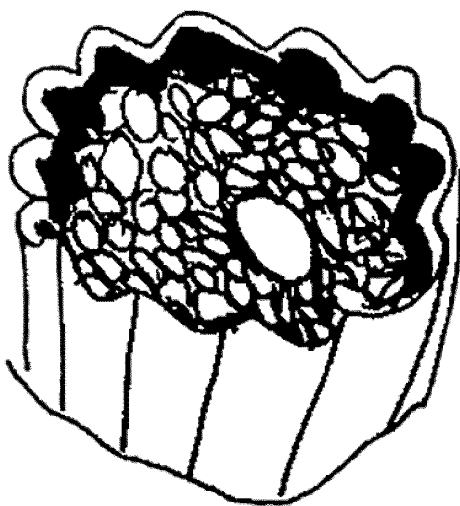
Prof. Alen Ožbolt,
Dean of UL ALUO

Preface by the
Dean of UL ALUO

The Interplay of Relationships and Different
Forms of Study, Research Practices



Draga bralka, dragi bralec, v tem kratkem predgovoru v publikaciji ob 40-letnici študija oblikovanja na UL ALUO¹ želim povedati nekaj tehtnega, ne le formalno zadovoljivega. To torej ni zgolj korekten, spoliran, še manj gromek (navijaški) aplavz ob 40-letnici.



Dear reader, In this short preface to the publication in honour of the 40th anniversary of design studies at UL ALUO¹, I would like to say something cogent, beyond what is formally required.

This is not merely a polite and polished, much less thunderous, applause celebrating the 40th anniversary.

¹ Leta 1984 se začne izvajati študijski program oblikovanja in ALU (Akademija likovnih umetnosti) pridobi O leta 2003 (Akademija za likovno umetnost in oblikovanje). Vprašanje je, ali bi lahko ob današnjih dominantnih politikah, ko se ukinjajo humanistični programi in oddelki na ameriških ter evropskih univerzah, uvedli program/-e oblikovanja. / In 1984, the design study programme was launched and the institution's acronym ALU (Academy of Fine Arts) gained an O (Academy of Fine Arts and Design). Considering the policies dominating today, when humanities programmes and departments in American and European universities are being abolished, it is unclear whether a design programme could be introduced today.

Izobraževanje o in v oblikovanju poteka torej na Akademiji² že dobrih 40 let. To je »življenjsko dejstvo«, saj je izobraževanje tudi življenje, ne le »pedagoška tehnika/tehnokracija/politika/birokracija ...«. Visoko šolstvo širše je v zadnjih štirih desetletjih zaznamovalo najmanj šest ključnih prelomnic: prehod v nov politični in gospodarski sistem, vstop v EU, bolonjska reforma³, gospodarska kriza, digitalizacija (nova orodja) in pandemija covida, v novem obdobju pa ga bo zagotovo zaznamovalo oboroževanje EU.

Akademija mora ostati svobodna, javna, avtonomna in odprta ter demilitarizirana. Avtonomija ni nekaj danega, niti samoumevne; izgradnja avtonomije Akademije je neprestan proces (glej opombo 3), v katerem je treba avtonomijo vzpostavljati vedno znova, jo ohranjati in tudi širiti.

For more than 40 years, the Academy² has been providing knowledge of and education in design. This is a »fact of life«, because education is also life, not just »pedagogical technique/technocracy/politics/bureaucracy...«. Higher education has seen at least six milestones in the last four decades: the transition into a new political and economic system, accession to the EU, the Bologna Process³, the economic crisis, digitalization (new tools), the COVID-19 pandemic and, in the new era, certainly the weaponization of the EU.

But the Academy must remain free, public, autonomous, open, and demilitarized. Autonomy is not a given, nor is it taken for granted; ensuring the Academy's autonomy is a continuous process (see footnote 3), in which autonomy must be fought for, maintained, and also extended, again and again.



2 Besedo »Akademija« uporabljam v tem besedilu namesto ALUO, da poudarim celoto ALUO, ne pa »le« likovne umetnosti in oblikovanja, ki sta v njenem imenu; hkrati beseda ne vsebuje npr. restavracije, novih medijev, fotografije ter drugih programov in njihovih specifik. Akademija tudi tu ni mišljena zgolj kot »samostalnik« (samostalnik za razliko od pridevnika stoji sam), ampak kot subjekt, ki stoji ob drugem, med drugimi, in družben subjekt; je živa skupnost, je v gibanju, je nenehen proces. / In this text, I use the word »Academy« instead of ALUO to emphasize that ALUO as a whole covers several fields – not 'only' fine art and design, which are in its name, but also, inter alia, restoration, new media, photography, and other programmes and their specificities. The Academy is also not meant merely as a »noun« (a noun, unlike an adjective, stands alone), but as a subject that stands alongside and among others. As a social subject, a living community, it is in motion, it is a continuous process.

3 Bolonjsko reformo smo na Akademiji izkoristili za temeljite premisleke in smiselne, nujne vsebinske in konceptualne prenovne študije in uvajanje novih programov, a nismo naivni: namen bolonjske reforme je bil obsežna konvergenca evropskih univerz z angloameriškim izobraževalnim sistemom. Tudi podrejanje zahtevam gospodarstva, trga. V tem kontekstu je lahko npr. »avtonomija« votla beseda, evfemizem za nove oblike podrejanja in upravljanja institucij. Od sponzorjev avtonomizirane univerze niso več avtonomne, tudi ne v smislu samoodločbe ali samoodločanja, torej gre za psevdavtonomnost. / At the Academy, we have used the Bologna Process to thoroughly reflect, to make meaningful, necessary substantive and conceptual reforms to our studies, and to introduce new programmes. But we are not naïve: The Bologna Process was implemented to bring about a broad convergence of European universities with the Anglo-American education system. It was also a way of conforming to the demands of the economy, the market. In this context, words like »autonomy« can be hollow, a euphemism for new forms of institutional subordination and governance. Universities, autonomized from their sponsors, are no longer autonomous, not even in the sense of self-determination, so it is more a case of pseudo-autonomy.

Naše zaveze ostajajo:

kritično in analitično mišljenje,
svobodno ustvarjanje in raziskova-
nje ter avtonomen posameznik.

Res je, izjemne okoliščine v vedno krajših časovnih intervalih ovirajo naše delo, živimo in delamo v permanentni krizi (»crisis as form« piše Peter Osborne). Da pa bi šolski sistem deloval in napredoval, potrebuje vsaj nekaj »predvidljivosti, avtonomijo, ustvarjalni mir in svobodo«. Stabilno okolje. Pokoronska družba, v katero smo vstopili po koncu epidemiološke krize, in čas instrumentalizacije ter financializacije vednosti ter današnje oboroževanje (in s tem zasuk v desno, v skrajne, nedemokratske ideje) bodo v marsičem še bolj vplivali in spremenili dosedanje pogoje našega delovanja in verjetno še pospešili zunanje poseganje v šolo, v naše izobraževanje. Nujno se je soočiti s temi dejavniki in ti izzivi nas kar naprej silijo v neprestano reformiranje/reprogramiranje in prilagajanje novim ali »izrednim razmeram«. Premišljena evolucija je – po moje – boljši odgovor in boljši proces od kriznih reform, ki jih lahko interpretiramo kot bolj ali manj nasilne spremembe.

Akademija dela, ustvarja in živi v dobi digitalizacije izobraževanja in tudi v t. i. postfaktični dobi; v zadnjih 30 letih so internet in digitalne platforme močno spremenili »the way we read, think and remember«. Spletne in podatkovne hitre ceste oblikujejo – ali so že preoblikovale – novo družbo, pogojno rečeno »skupnost/-i«, ker družbeni mediji so – vendarle – asocialni, ker smo tu ali tam ločeni, fragmentarni in tudi breztelesni, nismo celi. Zgodil se je eksodus, velike migracije iz realnega sveta v virtualnega; te migracije so celo večje od podnebnih migracij ali migracij zaradi vojn.



Our commitments remain:

critical and analytical thinking, free
creation and research, and the
autonomous individual.

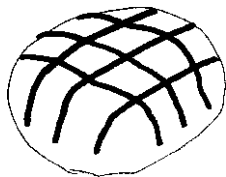
It is true that exceptional circumstances hamper our work at ever shorter intervals, we live and work in a permanent crisis (»crisis as form« writes Peter Osborne). But for a school system to function and flourish, it needs at least some »predictability, autonomy, creative peace and freedom«. A stable environment. The post-COVID-19 society we have entered after the epidemiological crisis, the times of instrumentalization and financialization of knowledge, and today's weaponization (and thus a turn to the right, towards extreme, undemocratic ideas), will in many ways further influence and change the conditions under which the Academy operates, and will probably further accelerate external interference in the school, in the provision of education. We must address these factors, and these challenges keep forcing us to continuously reform, change programmes, and adapt to new or »emergency« situations. Prudent evolution is—in my opinion—a better response and a better process than crisis reforms, which can be interpreted as more or less violent changes.

The Academy operates, creates, and lives in the age of digitalization of education and also in the so-called post-factual age. In the last 30 years the internet and digital platforms have significantly changed the way we read, think, and remember. The web and data expressways are shaping—or have already shaped—a new society, conditionally speaking a »community(s)«, because social media are, after all, asocial, because we are separated, fragmented, and also disembodied; we are not whole.

Živimo v dobi, ko in kjer prevladujejo digitalna orodja, tehnologije, ki jih moramo nujno uporabljati, sicer nas ni, ne obstajamo. Vendar jih je treba – posebej v izobraževanju – nenehno reflektirati, kritično misliti, se spraševati in tudi raziskovati, npr. kako se ljudje nenehno gibljemo iz realnega, fizičnega sveta na zaslon in nazaj. Pravzaprav je to tudi področje študija, naših programov in učenja na Akademiji, npr. večsmerni odnosi med idejo in realizacijo, med teorijo in prakso, med realnim in virtualnim, med živim, organskim in umetnim.

»Prostorska neomejenost tehnologije« in bliskovitost premikanja (ne le informacij) sta novodobni mit, ki ga je pionirsko analiziral Paul Virilio. »Hitrost tehnologije in informacij« je v njegovi viziji tista os, okrog katere se organizira sodobna družba in okrog katere se vzpostavlja jo razmerja nadzora in moči. Virilio je pisal tudi, da se »sodobne kibernetične vojne ne bijejo le z informacijsko tehnologijo, temveč še kako tudi s tehniko dezinformacije«. »Viriliov preroke« (ne le glede virtualne resničnosti, ampak tudi o »zatonu resnice«) so napoved somraka razsvetljenstva in afirmacija laži in to je okolje, v katerem izobražujemo. Kako je mogoče izobraževati, ko – v postfaktični dobi – ni več objektivne, znanstvene resnice?

Danes eden največjih družbenih izzivov postaja tehnoideologija, njena dominacija, njene številne paradigme, konkretno npr. raba in zloraba UI ali AI. S tem se že nekaj časa kritično soočamo tudi na Akademiji: kaj pomeni UI, kaj točno je UI? Ne gre za tehniko abstraktnih algoritmov in ne gre za estetiko, gre za etiko in velike družbene, kulturne, socialne ... pogosto negativne posledice le-te.



There has been an exodus, a great migration from the real world to the virtual world, a migration even greater than those prompted by climate change or wars. We live in an age dominated by digital tools, by technologies that we must use, otherwise we cannot be part of society, we simply do not exist. But, especially in education, we need to constantly reflect, think critically, question, and also explore, for example, how we humans are constantly moving from the real, physical world to the screen and back again. In fact, this is also an area of study, of our programmes and teaching at the Academy: for example, the multidirectional relationships between idea and realization, between theory and practice, between the real and the virtual, between the living, the organic and the artificial.

The »spatial limitlessness of technology« and the lightning-fast movement (not only of information) is a modern myth first analysed by Paul Virilio, who sees the »speed of technology and information« as the axis around which modern society is organized, and around which relations of control and power are established. Virilio also wrote that »modern cyber wars are fought not only with information technology, but also with the technique of disinformation«. Virilio's »prophecies«, not only about virtual reality but also about the »decline of truth«, predict the decline of the Enlightenment and the affirmation of lies, and this is the environment in which we educate. How is it possible to educate when—in a post-factual age—there is no longer objective, scientific truth?

Today, one of the biggest societal challenges is techno-ideology, its domination, its many paradigms, e.g. the use and misuse of AI. We have been critically confronting this issue for some time now at the Academy. What does AI bring? What exactly is AI? Because it is not a technique of abstract algorithms and it is not about aesthetics, it is about ethics and its major social, cultural, social ... often negative consequences.



Akademijo sicer razumem kot živ organizem in odprto obliko ustvarjalnih in živih razmerij organiziranja in povezovanja različnih vlog, krogotok živih delovnih srečevanj, nujno spoštljivih komunikacij in tvorne izmenjave izkušenj. Akademija je šola, šola pa je vedno skupnost, skupnost profesorice, profesorjev, sodelavk, sodelavcev, delavk, delavcev in študentk, študentov. Vsi mi v izobraževalnem procesu, v različnih vlogah participiramo in sodelujemo. Seveda smo nehomogena skupnost in sprejemamo svojo raznolikost, pluralnost in tudi antagonizme kot normalo vsake sodobne skupnosti. Vzpodbujamo medsebojno, notranje, medpredmetno, medprogramsko sodelovanje in sodelovanje s širšim okoljem, medsebojno sodelovanje in spodbujanje interdisciplinarnega ter transdisciplinarnega sodelovanja med programi znotraj Akademije in drugimi članicami Univerze na pedagoškem (študijski programi) ter raziskovalnem področju (raziskovalni projekti); vse to v zadnjem obdobju intenzivno poteka.

Razstava in publikacija sta eden od načinov in orodij, s pomočjo katerih odpiramo dialog (navzven, a tudi navznoter), se pogovarjamo ne le o preteklosti, še bolj o sedanjosti in prihodnosti izobraževanja o in v oblikovanju. V zadnjem obdobju smo namreč vzpostavili nove paradigme, relacije in razumevanja izobraževanja ter učenja, ki so npr. »participativno izobraževanje« in »skupnostno raziskovanje« ter »skupnostno izobraževanje« ali tudi »skupnostno ustvarjanje znanja«. Na Akademiji ni več enosmernega prenašanja znanja in veščin, podajane – transmise – s strani profesorja, profesorice, temveč gre za nesimetrične in večplastne relacije, krožni proces, dialog, različne vloge in sodelovanja, prehajanja; izobraževanje je gibanje, je proces, kjer se vsi učimo.

I understand the Academy as a living organism and as an open form of creative and living relations of organizing and integrating different roles, a circle of living working encounters, necessarily respectful communication and constructive exchange of experiences. The Academy is a school, and a school is above all a community, a community of professors, teachers, colleagues, collaborators, workers, and students. All of us participate and work together in the educational process in different roles. Of course, we are a non-homogeneous community and we accept our diversity, pluralism, and even antagonisms as is normal for any modern community. We encourage mutual, internal, inter-subject, inter-programme cooperation and cooperation with the broader environment, mutual cooperation and the promotion of interdisciplinary and transdisciplinary cooperation between programmes within the Academy and other members of the University in the pedagogical field (study programmes) and in the research field (research projects), and this has been intensively pursued recently.

The exhibition and this publication are one of the ways and tools to open a dialogue (externally, but also internally), to talk not only about the past, but even more about the present and future of education about and in design. In fact, recently we have established new paradigms, new relations, and new understandings of education and learning, such as »participatory education« and »community research« and »community education« or also »community knowledge creation«. At the Academy, there is no longer one-way transmission of knowledge and skills from the professor. We rather foster asymmetrical and multi-layered relations, a circular process, dialogue, different roles and collaborations, transitions. Education is movement, a process where we all learn.

Akademija postaja Akademija po meri ljudi in okolja, izboljšali smo ekologije (ekologijo prostora, ekologijo odnosov, ekologijo posameznika), postali smo trajnostni v vseh naših oblikah (trajnostni razvoj je vključen v vsa področja našega delovanja) in vse bolj se zavedam_o in zavzemam_o za občutljivo, pa vseeno kritično analizo obstoječega za soustvarjanje, sooblikovanje skupnega sedanjega in skupnega prihodnjega. Smo za vključujoče in trajnostno integralno razmišljanje ter ustvarjanje – najprej idej, predlogov, smeri in potem politik, ukrepov za boljše in humano delovno okolje sodelujočih in konstruktivnih odnosov.

The Academy is becoming an Academy for the people and the environment. We have improved ecologies (ecology of space, ecology of relationships, ecology of the individual), we have become sustainable in all our forms (sustainable development is integrated into all our activities), and we are increasingly aware of and committed to a sensitive yet critical analysis of the existing in order to co-create our common present and future. We are in favour of inclusive and sustainable integral thinking and the creation of ideas, proposals, directions, and, afterwards, policies, measures that lead to a better and humane working environment of cooperative and constructive relationships.





Vsem sodelujočim se iskreno zahvaljujem za soustvarjanje in sodelovanje, ustvarjalno delo pri zasnovah in konceptu »Bombon« in čestitam za dosežek! Posebej se zahvaljujem urednici publikacije mag. obl. vizual. kom. in doktorski študentki Špeli Guček za vabilo in gradnjo, povezovanje in oblikovanje celotne sestave te publikacije.

I would like to sincerely thank all participants for co-creating and collaborating, for their creative work on the concept of »Bombon» (Candy), and congratulate them on their achievement! I would like to especially thank the editor of the publication, M.A. in Visual Comm. Design and PhD candidate Špela Guček, for the invitation and for creating, compiling, and designing this publication.







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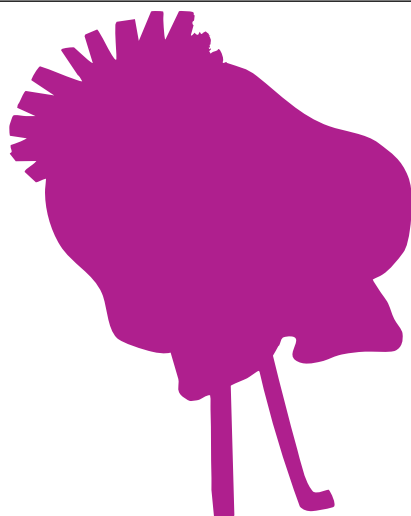
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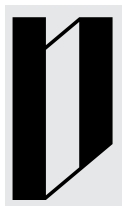
Uredniški uvod

Bombon:
Antologija sladkega

Špela Guček
M.A. in Visual Comm. Design

Editor's foreword

Bombon:
The Anthology of Sweet



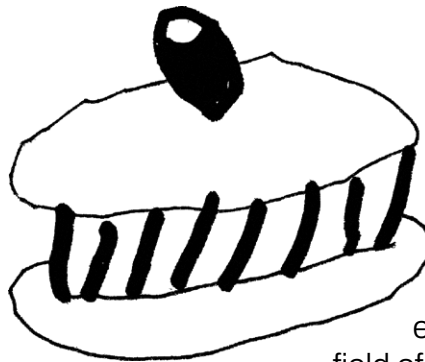
Urga polovica 20. stoletja je bilo obdobje preporoda in velikega napredka v visokem šolstvu zahodnega sveta; v zahodnoevropskih državah je bilo obdobje največjih sprememb od začetka 60-ih do konca 80-ih let. Rast in razvoj sta se kazala skozi ustanovitev novih visokošolskih ustanov in univerz, decentralizacijo, porast vpisa na visokošolske ustanove in skozi izenačenje izobraževalne možnosti mladih iz različnih socialnih in regionalnih okolij (Bajerski 2011). Poleg tega pa so se v tem času znotraj visokošolskih ustanov in univerz ustanavljali novi oddelki in katedre. Pri ustanavljanju oddelkov in kateder je za njihov obstoj najpomembnejša ustvarjalnost in vzdrževanje angažiranosti znotraj njih samih (Mandviva 2023).



The second half of the 20th century was a period of renaissance and great progress in higher education in the Western world; in Western European countries, the greatest changes took place from the early 1960s to the late 1980s. Growth and development were manifested with the establishment of new higher education institutions and universities, decentralisation, an increase in enrolments in higher education institutions and the equalisation of educational opportunities for young people from different social and regional backgrounds (Bajerski 2011). In addition, new departments were established within higher education institutions and universities during this period. When creating new departments, creativity and continuous dedication within the departments is paramount to their existence and prosperity (Mandviva 2023).

Pred 40-timi leti (študijsko leto 1984/85) je tudi Akademija za likovno umetnost, ki je takrat delovala svojih prvih 40 let, svoj pedagoški kader razširila na polje oblikovanja; ustanovljen je bil Oddelek za oblikovanje. Torej lahko zagotovo sklepamo, da je tudi znotraj slovenskega prostora visoko šolstvo v tistem času napredovalo in se razvijalo; zaradi aganžmaja in ustvarjalnosti vseh zaposlenih pa je Oddelek za oblikovanje prestal tudi zob časa in se še dodatno razvil in dopolnil prakse. Že v letu 1992 se je zaradi potrebe po prostoru Oddelek preselil iz matične lokacije na Erjavčevi cesti in podstrešja Dijaškega doma Ivan Cankar v opuščeno tovarno Utensilia na Dolenjski cesti 83, kjer ima prostore še danes. Leta 2003 je bilo na Senatu ALU potrjeno, da se akademija preimenuje, vendar pa je kljub več kot dvodesetletnemu obstoju in svoji lastni lokaciji enakopravnost z drugimi oddelki Oddelek za oblikovanje dobil šele leta 2006, ko je bil s potrditvijo Državnega zbora RS, kratici ALU dodan en sam samoglasnik – O.

Ob proslavljanju obletnice in ob obeleževanju dolgoletnega uspešnega delovanja in praks smo s sodelovanjem obeh oddelkov za oblikovanje (Oddelek za industrijsko in unikatno oblikovanje in Oddelek za oblikovanje vizualnih komunikacij) pripravili publikacijo, kjer so po izboru pedagogov na posamezni smeri izbrane zaključne naloge študentov obeh oddelkov za oblikovanje. Vodilo za določitev parametrov in kriterija, ki je vrednotil ustreznost izbora zaključnih del, je bil samostalnik – presežnost. Parametri v namen zožanja izbora presežnih zaključnih nalog so bile diplomske naloge in magistrske naloge A in B tipa, ustvarjene v zadnjih 10-ih letih. Publikacija vsebuje besedila o 15 zaključnih nalogah iz Oddelka za oblikovanje vizualnih komunikacij (5 iz smeri Grafično oblikovanje, 5 iz smeri Fotografija in 5 iz smeri Ilustracija) ter 15 iz Oddelka za industrijsko in unikatno oblikovanje (10 iz smeri Industrijsko oblikovanje in 5 iz smeri Unikatno oblikovanje).



Forty years ago (academic year 1984/85), the Academy of Fine Arts (Slovenian acronym ALU), which at the time was celebrating 40 years of existence, also expanded its teaching staff into the

field of design; and so the Department of Design was established. Thus, we can safely say that higher education in Slovenia was also progressing and developing at that time; and thanks to the dedication and creativity of all the staff, the Department of Design has also stood the test of time and has further developed and complemented its activities. In 1992, due to the need for space, the Department moved from its original location on Erjavčeva cesta and the attic of the Ivan Cankar Student Hall of Residence to the abandoned Utensilia factory on Dolenjska cesta 83, where it is still located today. In 2003, the ALU Senate approved the renaming of the Academy, but despite more than two decades of existence and its own location, the Department of Design only gained parity with other departments in 2006, when, with the approval of the National Assembly of the Republic of Slovenia, a single consonant – O – was added to the ALU acronym.

To celebrate the Academy's anniversary and to commemorate many years of successful activities and practices, we have prepared a publication in cooperation with both design departments (Department of Industrial and Applied Arts and Department of Visual Communication Design), for which the teachers selected some theses of the students of both design departments. The adjective "outstanding" formed the guiding principle for setting the parameters and the criterion for selecting the theses. The parameters for the purpose of narrowing down the selection of outstanding theses were Bachelor's and Master's theses of type A and B produced in the last 10 years. The publication contains texts on 15 theses from the Department of Visual Communication Design (5 from Graphic Design, 5 from Photography and 5 from Illustration) and 15 from the Department of Industrial and Applied Arts (10 from Industrial Design and 5 from Applied Arts).

V med seboj različnimi elementi lahko najdemo številne strukturne podobnosti (Blevins in Blevins 2009); nanašujoč na to izjavo lahko izpostavimo, da je kljub različnim vsebinam obeh oddelkov za oblikovanje njuno delovanje zaradi strokovnega pristopa, angažiranosti in ustvarjalnosti pedagogov in študentov zelo podobno. Zaradi podobnosti v teh temeljnih vrednotah pedagoškega in ustvarjalnega dela, pa so njihove prakse prepletene. Pravzaprav gre za sodelovanje in medsebojno povezovanje (skozi delo vključujoče v študijski proces in medsebojne odnose); zato so tudi zaključne naloge vključene v publikaciji razvrščene na takšen način. Subtilnost in kompleksnost konceptov je velikokrat podcenjena, še posebej, če se osredotočamo samo na en sam element, ki povzema vse elemente vključujoče v širšem kontekstu nekega dela (Hofstader in Sander 2013); zato posamezne zaključne naloge niso razvrščene po študijskih smereh, temveč po tematskih sklopih. Posamezen tematski sklop označujejo določeni termini, ki so zaključnim nalogam v posameznem tematskem sklopu sorodni.

Pomemben element študijskega procesa – še posebej pri ustvarjanju zaključnih nalog – pa so mentorji oziroma pedagogi, ki študente in kandidate pri njihovem raziskovanju in kreativnem delu usmerjajo, njihove ideje uvrščajo v širši ustvarjalni kontekst in jim dajejo vpogled skozi njihove izkušnje in znanje. Zaključne naloge študentov UL ALUO zato nastajajo v rednem kontinuiranem dialogu med študentom/kandidatom in pedagogom/mentorjem/somentorjem; zaradi česar imajo slednji v zaključne naloge globok in temeljit vpogled.

To dejstvo je vplivalo na našo odločitev, da za besedilne predstavitve zaključnih nalog uporabimo Mentorjeve obrazložitve, ki so vsebinski in kontekstualni povzetki zaključnih nalog, ki jih pripravi mentor kandidata ob zagovoru zaključnega dela. Karakteristike Mentorjeve obrazložitve so strnjeno vsebine zaključnega dela, kjer mentor povzame relevantne informacije o polju raziskovanja



Many structural similarities can be found between the different elements (Blevins and Blevins 2009); referring to this statement, it can be pointed out that despite the different content covered by the two design departments, their modus operandi are very similar due to the professional approach, commitment, and creativity of both teachers and students. The similarities in these core values of pedagogical and creative work make their practices intertwined. In fact, it is a process based on collaboration and interconnection (through work that is part of the study process and fosters relationships); hence the theses included in this publication are arranged this way. The subtlety and complexity of concepts is often underestimated, especially when focusing on a single element that summarises all the elements involved in the broader context of a piece (Hofstader and Sander 2013); this is why the theses are not grouped according to study courses, but rather according to thematic clusters. Each thematic cluster is characterised by certain terms that come up in the theses.

Mentors and teachers form an integral part of the study process, especially when writing theses. They guide students and candidates in their research and creative work, placing their ideas in a broader creative context and offering them insight based on their experience and knowledge. The theses of UL ALUO students are thus produced in a regular and continuous dialogue between the student/candidate and the teacher/mentor/co-mentor, which gives the latter a deep and thorough insight into the theses. This fact has influenced our decision to use Mentor's Explanations for the textual presentations of the theses, as they offer a summary and provide context for the theses, and are written by the candidate's mentor before the student presents their thesis. A Mentor's Explanation provides a concise summary of the thesis, where the mentor summarises relevant information about the field of research the thesis is focusing on. The mentor also contextualises and describes the candidate's artistic and research process and the methodological approach to creating the thesis.

A Mentor's Explanation provides a concise summary of the thesis, where the mentor summarises relevant information about the field of research the thesis is focusing on. The mentor also contextualises and describes the candidate's artistic and research process and the methodological approach to creating the thesis.

izbrane tematike zaključne naloge. Prav tako mentor kontekstualizira in opiše umetniški in raziskovalni proces kandidata ter metodološki pristop pri ustvarjanju zaključne naloge. Obenem pa je mentor opazovalec, ki ima dovolj vpogleda, da tematiko in proces ustvarjanja zaključne naloge podrobno pozna, hkrati pa je dovolj odmaknjen od celotnega ustvarjalnega procesa. To mu omogoča, da zaključno delo obraznava objektivno in kritično.

Sodelovanje in povezovanje pa se pri odnosu med pedagogom/mentorjem in študentom/kandidatom zrcalita predvsem iz pristopa delovanja med obema oddelkoma za oblikovanje. Tudi nastajanje te publikacije in nasploh priprava na obeležitev 80. – letnice UL ALUO in 40. – letnice Oddelkov za oblikovanje je nastala skozi preplet dveh vpogledov – študenta in mentorja in skozi sodelovanje in povezovanje.

Špela Guček,
mag. obl. vizual. kom.

At the same time, the mentor is an observer who has enough insight to know the topic and the process of creating the thesis in detail, while also being sufficiently detached from the creative process. This allows them to view the final work objectively and critically.

The cooperation and the relationship between the teacher/mentor and the student/candidate is mainly mirrored in the interaction between the two design departments. The production of this publication and the general preparations for the 80th anniversary of UL ALUO and the 40th anniversary of the Design Departments were implemented by intertwining two insights – that of the student and that of the mentor, and through cooperation and integration.

Špela Guček,
MA in Visual Communication Design





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prof. Domen Fras,
predstojnik Oddelka za oblikovanje
vizualnih komunikacij UL ALUO

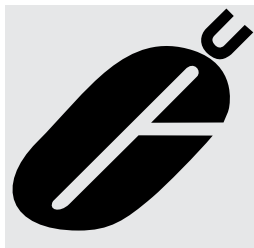
Spremno besedilo predstojnika
Oddelka za oblikovanje vizualnih
komunikacij UL ALUO

Iz četrte v peto

Prof. Domen Fras,
Head of the Department of Visual
Communication Design, UL ALUO

Preface by the Head of the Department of
Visual Communication Design, UL ALUO

From the Fourth to the Fifth



etrta dekada izobraževanja oblikovanja na UL ALUO je za nami. Pred vami je izbor izstopajočih zaključnih nalog druge stopnje študijskega programa Oblikovanja vizualnih komunikacij. Snovalci pričujoče publikacije jih ponujajo kot pomemben, a manjši del študijskega procesa, ki se je odvijal med letoma 2014 in 2024. Gre za zaključne naloge, ki zelo dobro orisujejo poti študentov skozi študijski program po bolonjski vertikali – tri leta dodiplomskega in dve leti magistrskega študija – kot je bil strukturiran v letih 2008 in 2011. A če na eni strani izbrane zaključne naloge osvetljujejo široko polje tem, s katerimi se študentke in študenti poglobljeno ukvarjajo ob zaključku študija in med kariernim prehodom, je treba na drugi strani osvetliti še okoliščine študija in omeniti nepričakovane dogodke, ki so nas kot akademsko skupnost zaznamovali v obravnavanem desetletju. Prevprašajmo se o pričakovanjih, hotenjih in ciljih celovitega študijskega programa oblikovanja vizualnih komunikacij, ki bo od študijskega leta 2025/2026 na drugi stopnji spajal celo štiri študijske smeri: ilustracijo, fotografijo, grafično oblikovanje in interaktivno oblikovanje.



the fourth decade of design education at UL ALUO is behind us. This publication features a selection of outstanding theses from the second cycle of the Visual Communication Design study programme. The authors of this publication offer them as an important, albeit small, part of the study process that took place between 2014 and 2024. You will find theses that outline the students' paths through the Bologna vertical—3 years of Bachelor's and 2 years of Master's studies—as structured in 2008 and 2011. But if, on the one hand, the selected theses shed light on a wide range of topics that students deal with in depth at the end of their studies and during their transition into a professional career, it is also necessary, on the other hand, to shed light on the circumstances of the studies and to mention the unexpected events that have shaped us as an academic community during the decade under review. Let's ask ourselves about the expectations, aspirations, and goals of a comprehensive study programme in visual communication design, which will merge as many as four fields of study: illustration, photography, graphic design, and interactive design at the second cycle from the academic year 2025/2026.



Neizogibno dejstvo je, da bo naš študij tudi peto dekada potekal v neprimernih prostorih tako z vidika lokacije, dostopnosti, predavalnic, delavnic, ateljejev kot z vidika opreme. Knjižnica je svetla izjema. Vsako vodstvo Akademije si v svojem mandatu na svoj način prizadeva najti izhod iz nezavidljivih prostorskih stisk, a končna rešitev ni samo v naših rokah, saj smo pomemben del Univerze v Ljubljani v resorju visokega šolstva in znanosti. Z nujnimi intervencijami vzdržujemo nizko infrastrukturno raven, ki ne dosega niti minimalnih bivanjskih in delovnih standardov. Digitalizacija naj bi pedagogom olajšala delo, a se še vedno dušimo v nepreglednih kupih dokumentov na različnih IKT-plattformah. Za izvedbo pedagoških obveznosti smo kadrovsko kronično podhranjeni. V taki kondiciji so nas v preteklem desetletju ujele vse mogoče krize. Marsikatera pričakovana, spet druge ne. Dvakratno večmesečno zaprtje šole zaradi pandemije covida, razmah toksičnih trobil in vznik umetne inteligence z negativnimi družbenimi vplivi zagotovo niso bili na agendi najbolj črnih scenarijev.



It is an inescapable fact that our studies will continue to take place in inadequate facilities in the fifth decade as well. Inadequate in terms of location, accessibility, classrooms, workshops, studios, and equipment. The library is a notable exception. Every administration of the Academy has been trying to find a way out of the unenviable spatial situation, but the final solution is not in our hands alone, as we are an important part of the University of Ljubljana's portfolio of higher education and science. Emergency interventions help ensure a low infrastructure level, below even minimum living and working standards. Digitalization is supposed to make the work of educators' easier, but we are still suffocating under huge piles of documents on different ICT platforms. We are chronically understaffed for the implementation of our teaching duties. And in this situation, we then also faced all kinds of crises in the past decade. Many of them expected, others not so much. Even the darkest scenarios did not foresee our school being closed twice due to the COVID-19 pandemic, the rise of toxic propaganda, and the emergence of artificial intelligence with negative social impacts.

Silen tehnološki napredek je omogočil razvoj prefinjenih digitalnih oblikovalskih orodij in preko njih globalno povezanih skupnosti, ki so brezkompromisno in neustrašno obšle mnoge slonokoščene akademske trdnjave. Oblikovanje nasploh, oblikovanje vizualnih komunikacij še posebej, je prodrlo v vse pore družbe ne meneč se za mnenje stroke. Ponudba ready-made predlog je osupljiva, hiperprodukcija iz njih izhajajočih vizualij je strašljiva. Ustvarjalne industrije cvetijo, kompetitivnost narašča. Vrednost dizajna se meri v številkah pod bilančno črto in količini prejetih nagrad. Študentski projekti niso izvezeti.

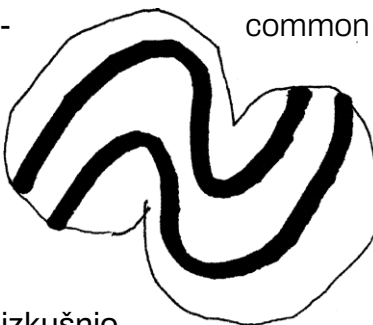
Koliko duha preteklega desetletja so v svoje zaključne naloge ujeli diplomantke in diplomanti in kako uspešni so bili skozi prizmo naštetih dejstev, presodite sami. Poleg prikaza skrbno kuriranih projektov, bodi obletnica tudi priložnost, da premislimo strategije, scenarije, pristope. Da se prevprašamo, čemu z udobnih

Major technological advances have enabled the development of sophisticated digital design tools and, with them, globally connected communities that have uncompromisingly and fearlessly bypassed many academic strongholds. Design in general, and visual communication design in particular, has penetrated all pores of society, paying no mind to the opinion of experts in the field. The supply of ready-made templates is staggering; the hyper-production of the resulting visuals is frightening. Creative industries are flourishing; competitiveness is on the rise. The value of design is measured by the balance sheet and the number of awards received. Student projects are not exempt.

You can judge for yourself how much of the spirit of the past decade graduates have captured in their final theses and how successful they have been through the prism of these facts. In addition to showcasing carefully curated projects,

akademijskih pozicij študente še vedno usmerjamo k rutinam, ki vodijo do predvidljivih rezultatov študija. Da preverimo sposobnost naše odzivnosti na nepričakovane dogodke v prihodnji izobraževalni dekadi. Da se zamislimo, kako se bomo odzvali na tisto, česar danes niti ne poznamo, a se zavedamo, da se bomo na to kot učitelji oblikovanja morali odzvati. Učitelji si zato že samo vprašanje, kako danes izobraževati mlade kolege, ki v prihodnjih letih stopajo na oblikovalske karijerne poti, težko zastavimo. Ker se iz preteklih spoznanj zavedamo, da je iskanje odgovora še težje od postavljenega vprašanja. Da je odgovorov morda več. Da so naši pogledi na stroko različni, a neupravičeno preveč vsak sebi. Da je zapisano v učnih načrtih na vsakodnevni preizkušnji v predavalnici. Da je za skupno dobro mladih kolegov treba sodelovati tudi s kompromisi.

Študij oblikovanja je predvsem izku-
stveni proces. V mislih imam vse
umetniške in oblikovalske disci-
pline, »pri katerih uporabljamo
svojo ustvarjalnost in znanje, da
bi naredili stvari, ki še ne obsta-
jajo« (Goldstein, 2023). Študente
moramo ozavešiti, da lahko le s
svojim intenzivnim delom pridobijo izkušnjo
ustvarjanja, suverenost sprejemanja odloči-
tev, zmožnost vrednotenja opravljenega dela in
objektivne presoje lastnih neuspehov.
Da bodo vso svojo poklicno kariero tisto, kar
je danes le še ideja, že jutri pogumno pretvar-
jali v oprijemljive reči. Družbeni dogovor nam
učiteljem še vedno nalaga odgovornost, da
akademsko okolje ohranjamo kot odprt prostor
zaupanja, preskušanja, izkušanja in tveganja.
Prostor, v katerem omogočamo neodvisen
razvoj kritičnih oblikovalcev, da bodo sposobni
družbeno-gospodarske participacije kot nese-
bični državljani sveta.



may the anniversary also be an opportunity to reflect on strategies, scenarios, and approaches. To question why we continue to steer students from comfortable academic positions towards routines that lead to predictable learning outcomes. To examine our ability to respond to unexpected events in the coming educational decade. To think about how we will react to what we don't even know today, but know we will have to react to as design teachers. So, the very question of how to educate our young colleagues who are embarking on design careers in the years to come is a difficult one for us as teachers to ask ourselves. Because we know from past experience that finding the answer is even harder than the question itself. That there may be more than one answer. That our views on the field are different, but unjustifiably self-involved. That the content of the syllabus is put on trial every day in the classroom. That for the common good of young colleagues, we need to make some compromises to ensure productive collaboration.

The study of design is first and foremost an experiential process. I am referring to all artistic and design disciplines "in which we use our creativity and knowledge to make things that do not yet exist"

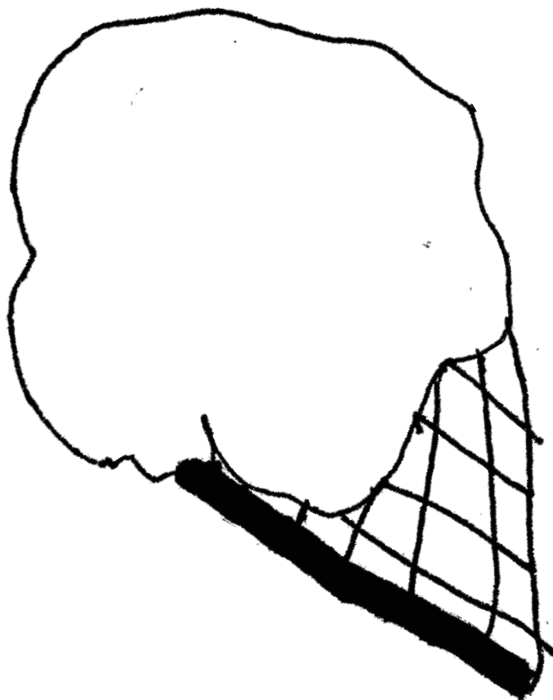
(Goldstein 2023). We need to make students aware that only with intensive work can they gain the experience of creativity, the sovereignty to make decisions, the ability to evaluate the work they have done and to judge their own failures objectively. So that they will be able to boldly transform that which is just an idea today into tangible things tomorrow throughout their career. The social contract still imposes on us as teachers the responsibility to keep the academic environment an open space of trust, testing, experience, and risk. A space in which we enable the independent development of critical designers, so that they are able to participate socioeconomically as selfless citizens of the world.

Poti do zelenih ciljev je več. Kakšne bomo ubrali, bo v zaključnih delih diplomantk in diplomantov nemara razvidno že prej kot čez deset let.

prof. Domen Fras

There is more than one way to achieve these goals. Which paths we will take will be evident in the theses of our graduates in perhaps ten years' time.

Prof. Domen Fras



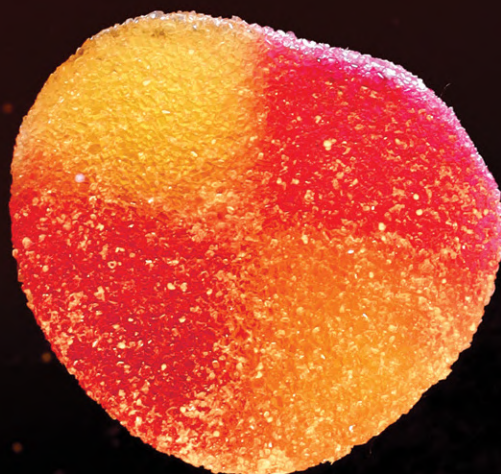
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prof. mag. Barbara Prinčič,
predstojnica Oddelka za industrijsko in unikatno
oblikovanje UL ALUO

Spremno besedilo predstojnice Oddelka za
industrijsko in unikatno oblikovanje UL ALUO

Včeraj. Danes. Jutri.

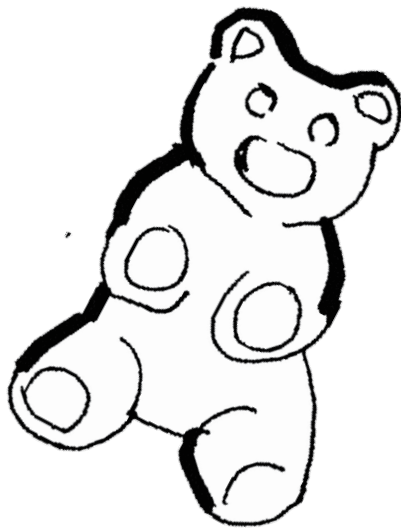


Prof. Barbara Prinčič,
Head of the Department for Industrial Design
and Applied Arts, UL ALUO

Preface by the Head of the Department for
Industrial Design and Applied Arts, UL ALUO

Yesterday. Today. Tomorrow.

Obletnice so po navadi mejniki, ko poglede usmerjamo sočasno v preteklost in prihodnost. Štirideset let študija oblikovanja na UL ALUO so zagotovo zaznamovali dejstva, dogodki in procesi, ki so vplivali na spremembe v poteku študijskega programa. V tem kontekstu je bila največja sprememba prehod na bolonjski študijski sistem pred 16 leti, ki je omogočil večjo internacionalizacijo na področju mobilnosti študentov in osebja.



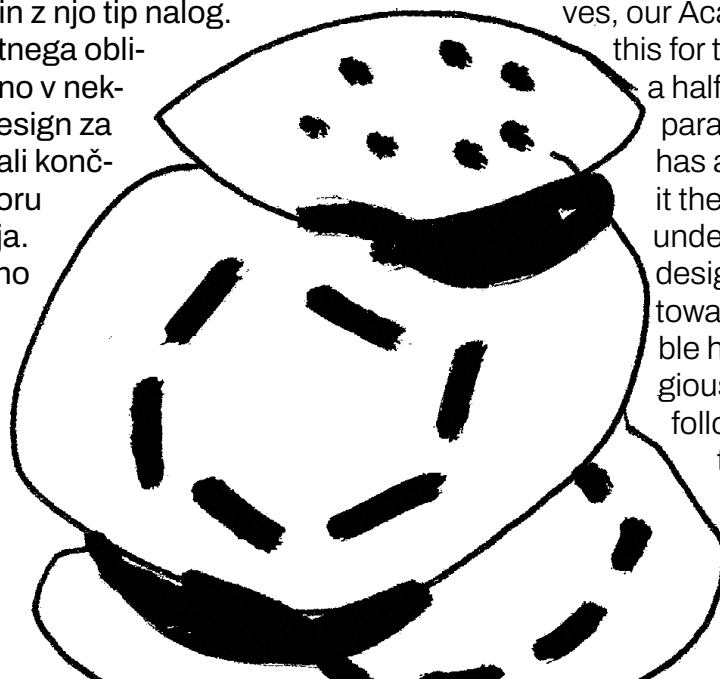
Anniversaries are usually milestones, when we look both to the past and to the future. The 40 years of design studies at UL ALUO is certainly marked by facts, events, and processes that have influenced changes in the course of the study programme. In this context, the biggest change occurred 16 years ago, when the Bologna Process was implemented, enabling greater internationalization in the field of student and staff mobility.

Danes program Erasmus+ dojemamo kot samoumevno prakso, tuji študenti na izmenjavi pa na oddelku domujejo tako kot domači. Angleščina postaja utečen jezik komunikacije tako v seminarjih kot na hodnikih. Mednarodna udejstvovanja pedagogov na konferencah in tudi njihovi dosežki na oblikovalskem in umetniškem področju ter povezovanje oddelka s tujimi izobraževalnimi, strokovnimi ali umetniškimi institucijami, če omenimo samo Politecnico di Milano, Triennale di Milano, BASE Milano, v sklopu BIO 28 švicarsko šolo HEAD iz Ženeve, Biodesign Challenge iz ZDA, itd., so v zadnjem desetletju močno doprinesli k mednarodni prepoznavnosti in ugledu oddelka ter seveda ALUO kot celote, posledica česar je naraščajoče zanimanje tujih študentov za vpis na naš magistrski program. Internacionalizacijo že nekaj let širimo tudi v azijski prostor. Imamo redno študentko z Japonske, naši študenti odhajajo v Južno Korejo, sodelujemo s Tajvanom. Vse te povezave dokazujejo, da imamo sodoben, atraktiven, interdisciplinarno zastavljen in v prihodnost usmerjen študijski program, ki ga stalno posodabljam kot odgovor na zahteve in potrebe družbeno-gospodarsko-kulturnega okolja. Bili smo eden od prvih oddelkov, ki je že kmalu po uvedbi bolonjskega študija trajnostne vsebine vnesel v redni kurikulum.

Če le-te na drugih članicah Univerze v Ljubljani šele zadnjih nekaj let vstopajo v študijske programe pretežno v obliki izbirnih vsebin, je pri nas to ustaljena praksa že poldrugo desetletje. V tem kontekstu se je spremenila tudi paradigma na oddelku in z njo tip nalog. Razumevanje kakovostnega oblikovanja ni več usmerjeno v nekaj tako zaželen high design za prestižnega naročnika ali končnega uporabnika po vzoru italijanskega oblikovanja. Nasprotno; morda vedno bolj razumemo skandinavsko skromnost in povezanost z naravo. Paradigmo trajnosti smo v zadnjih letih uspešno razširili na celotno UL ALUO.

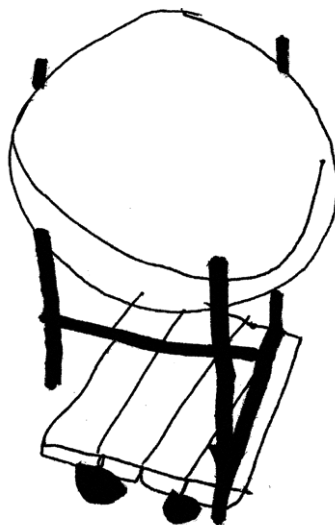
Today, the Erasmus+ programme is taken for granted, and foreign exchange students are as much at home in our Academy as local students. English is becoming the main language of communication both in seminars and in the corridors. The international participation of the teachers at conferences, as well as their achievements in design and art, the department's collaboration with foreign educational, professional or artistic institutions, to mention only the Politecnico di Milano, the Triennale di Milano, BASE Milano, the Swiss HEAD school from Geneva as part of BIO 28, the Biodesign Challenge from the USA, etc., have contributed significantly to the international profile of the department and, of course, of ALUO as a whole over the last decade, resulting in a growing interest of foreign students in our Master's programme. For some years now, we have also been expanding our international presence to Asia. We have a full-time student from Japan, our students are going to South Korea, we are working with Taiwan. All this proves that we have a modern, attractive, interdisciplinary and forward-looking study programme, which we are constantly updating in line with the demands and needs of the socio-economic-cultural environment. We were one of the first departments to introduce sustainable content into the regular curriculum soon after the introduction of the Bologna programme. While in other member institutions of the University of Ljubljana such content has been introduced into the curricula only in the last few years, mainly in the form of electives, our Academy has been doing

this for the last decade and a half. In this context, the paradigm in the department has also changed, and with it the type of theses. The understanding of quality design is no longer oriented towards the once so desirable high design for a prestigious client or end user, following Italian design. On the contrary; perhaps there is a growing understanding of



Kot oddelek nismo več izjema, svetilnik, smo le en segment v celotni združbi UL ALUO, ki je v svoji strategiji trajnost postavila kot prioriteto. Smo pa s svojo celotno trajnostno usmeritvijo, ki ne ostaja le črka na papirju, ampak jo preko posebej ustanovljene Skupine za trajnost tudi aktivno udeležujemo, postali vzor drugim članicam Univerze v Ljubljani.

Trajnostne vsebine so tako posledično vseprisotne tudi v številnih magistrskih in diplomskih delih. In to ne na pobudo mentorjev, temveč kot osebni interes študentov. Izbor nalog, predstavljenih v tej publikaciji, pokaže, da študente zanima reševanje konkretnih človeških, kulturnih, družbenih, okoljskih in gospodarskih problemov, ki se jih lotevajo z diferenciranimi trajnostnimi pristopi, kot so krožnost, obnovljivost in celo biodizajn. Spet druga dela so, poleg klasičnih produktivnih rešitev, lep dokaz, da živimo v času, ko se na trgih ponudba vrednosti od produktov giblje k storitvam. Tudi storitveno oblikovanje je tako kot odsev sprememb v družbi in kot zahteva trajnosti že več kot desetletje vpeto v kurikulum študijskega programa. Z vpeljavo novih, aktualnih vsebin in s posodabljanjem že obstoječih ter s horizontalnim povezovanjem različnih področij v okviru razpisanih raziskovalno-razvojnih projektov, delavnic, poletnih šol, bodisi medpredmetno znotraj UL ALUO bodisi v sodelovanju z drugimi članicami univerze, skrbimo, da šola ostaja konkurenčna in v družbi boljših evropskih šol. Glede na interes tujih študentov za študij ali izmenjavo na našem oddelku lahko rečemo, da smo prepoznavnost in primerljivost oddelka IOUO v zadnjem desetletju povečali. K temu so veliko pripomogli raznovrstni raziskovalni projekti, ki jih je podprla Univerza v Ljubljani, nekateri tudi s pomočjo evropskih sredstev. Tu velja posebej omeniti razpis ULTRA (UL za trajnostno družbo), ki je oddelku omogočil nakup izdelovalnih strojev in opreme, s čimer smo nedavno po dolgem času posodobili in povečali prototipni laboratorij ter tako omogočili študentom varno in ustvarjalno delovno okolje,



Scandinavian modesty and connection with nature. In recent years we have successfully extended the sustainability paradigm to the entire UL ALUO. As a department we are no longer an exception, a beacon, we are just one segment within UL ALUO, which has made sustainability a priority. However, we have become a role model for other members of the University of Ljubljana with our holistic focus on sustainability, to which we do not merely pay lip service, but actively implement with the help of a dedicated Sustainability Group.

As a result, topics related to sustainability are ubiquitous in many Master's and Bachelor's theses.

This is not an initiative of the mentors, but reflects the students' personal interests. The theses featured in this publication show that students are interested in solving concrete human, cultural, social, environmental, and economic problems, which they address with differentiated sustainability approaches such as circularity, regeneration, and even biodesign. Other theses, alongside classic product solutions, are proof that we are living in a time when the markets are moving away from products towards services. As a reflection of the changes in society and as a requirement for sustainability, service design has also been part of our curriculum for more than a decade. By introducing new, topical content and updating existing content, as well as by horizontally linking different areas within the framework of research and development projects, workshops, and summer schools, either cross-curricularly within UL ALUO or in cooperation with other members of the university, we ensure that the school remains competitive and in the company of better European schools. Given the interest of international students in studying at our department, we can say that the visibility and comparability of the Department for Industrial Design and Applied Arts has increased over the last decade. Various research projects supported by the University of Ljubljana, some of them with the help of European funding, have played

kjer lahko samostojno praktično udeležujejo svoje zamisli ter jih pripeljejo do končno izvedene modelne ali prototipne rešitve. A vendar – šola niso samo stroji, oprema in prostori, šola smo predvsem ljudje. Človeški kapital torej, ki šteje največ. Na oddelku smo se v zadnjem desetletju kadrovske okrepili z redno zaposlenimi pedagogi in tehnično podporo tako na smeri industrijsko kot unikatno oblikovanje. Vse to je vplivalo na boljšo kakovost pedagoškega in raziskovalnega dela, povečalo število razvojnih projektov in prispevalo k večji konkurenčnosti in prepoznavnosti oddelka v slovenskem in mednarodnem okolju.

a big part in this progress. Of particular note here is the ULTRA (UL for a Sustainable Society) call, which enabled the department to purchase manufacturing machinery and equipment, which has modernized and improved the prototype laboratory for the first time in a long time, thus providing students with a safe and creative working environment where they can independently put their ideas into practice and produce models or prototype solutions. But a school is not just machines, equipment and facilities – a school is first and foremost about people. Human capital is what is most important. In the last decade, the department has seen an influx in teaching staff and technical support, both in industrial and Applied Arts study programmes. All this has improved the quality of teaching and research, increased the number of development projects, and contributed to the department's competitiveness and visibility in Slovenia and internationally.



Pogled v prihodnost so sanje, ki jih sanjamo že 20 let. Sanje o novi šoli, ki bi povezala vse oddelke UL ALUO pod eno streho. To bo v zgodovini obstoja oddelka zagotovo naslednja večja prelomnica, ki bo vplivala na spremembe pri izvajanju študijskih programov industrijskega in unikatnega oblikovanja. Če dovolj dolgo vztrajaš, sanje postanejo vizija. Imeti vizijo pa pomeni verjeti v svojo lastno moč, znanje, sposobnosti in energijo, da nevidno, ki temelji na ideji, pripeljemo do materialne resničnosti. Ni vrag, da nam v naslednjem desetletju skupaj s kolegi drugih oddelkov UL ALUO ne bi uspelo.

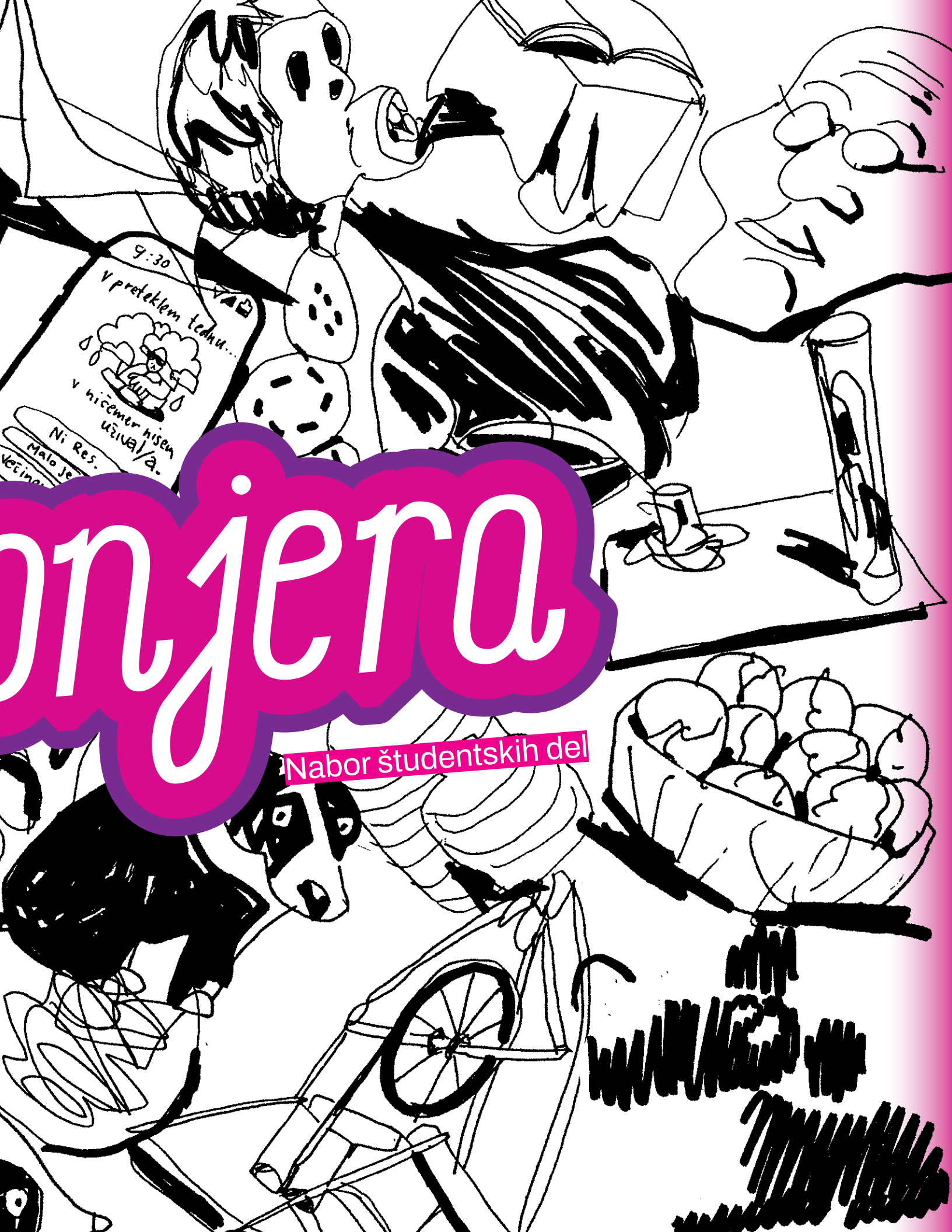
prof. mag. Barbara Prinčič

The future holds a dream that we have been dreaming for 20 years. The dream of a new school that would unite all the departments of UL ALUO under one roof. This will surely be the next milestone in the history of the department, and will influence changes in the Industrial Design and Applied Arts study programmes. If you persevere long enough, dreams become visions. And to have a vision is to believe in your own strength, knowledge, skills, and energy to make the invisible, based on an idea, material reality. With the help of our colleagues from other departments of UL ALUO, there surely is a way we can achieve this in the coming decade.

Prof. mag. Barbara Prinčič

A collection of Student Projects

A collection of Student Projects



Ni Res.
Malo je
Večina

Konjera

Nabor študentskih del

Nabor študentskih del

Spomin, prostor in identiteta

Memory, Space and Identity





Brigita Gantar

Nik Erik Neubauer

Lucija Rosc

Urška Preis

Lana Požlep

Intima / odkrivanje in razkrivanje

diplomsko delo

Mentorica: prof. mag. Tanja Pak



Intimacy / Discovering and Revealing

Diploma thesis

Mentor: Prof. Tanja Pak, MA

Brigita Gantar se je v svoji diplomski nalogi z naslovom Intima/odkrivanje in razkrivanje posvetila raziskovanju lastnega pojmovanja intime. Odkrivala je občutljivo osebno temo soočanja same s seboj in s tem spoznavanja do kolikšne mere se je pripravljena odkriti drugim, da jo vidijo v vsej njeni ranljivosti. Ta razmišljanja je izrazila skozi steklo, ki ji je v prenesenem pomenu omogočalo prikaz odstranjanja plasti občutkov ter prenosa lastnih doživljanj. Njeno delo je rezultiralo v kiparskem delu in tematsko povezanem unikatnem uporabnem/umetniškem predmetu.

V obeh delih je uporabila tehnike taljenja kristalnega stekla v odprtem kalupu, upogiba in ročne hladne obdelave. V praktičnem delu naloge je bila središče njenega raziskovanja aplikacija teksture na površino stekla, ki ga za materializacijo prenesenih pomenov odlično izrablja v vsej njegovi transparentnosti, možnosti plastenja podob in loma svetlobe.

Brigita Gantar je v svojem delu vseskozi izkazovala izjemno raziskovalno disciplino in samoiniciativnost, ki je rezultirala v tehnično in oblikovno dovršenem delu. Le-temu je botroval tudi njen visoko razvit čut za samorefleksijo, ki jo vodila k nenehnemu nadgrajevanju že doseženih rezultatov.



Brigita Gantar's thesis Intimacy/Discovering and Revealing explores her perception of intimacy. She explored the sensitive personal topic of how and in what ways she faces and gets to know herself, and to what extent she is willing to reveal herself to others so that they can see her in all her vulnerability. She expressed these reflections through glass, which figuratively allowed her to expose the layering of revealing feelings and transferring sensations. Her work resulted in a sculptural piece, and a thematically related unique utility/art object.

In both pieces, she used the technique of kiln-cast crystal glass in an open mould, slumping and coldworking by hand. In the practical part of the thesis, she focused on applying texture onto the glass, which she makes excellent use of in all its transparency, possibility of layering images, and refracting light to materialize meaning.

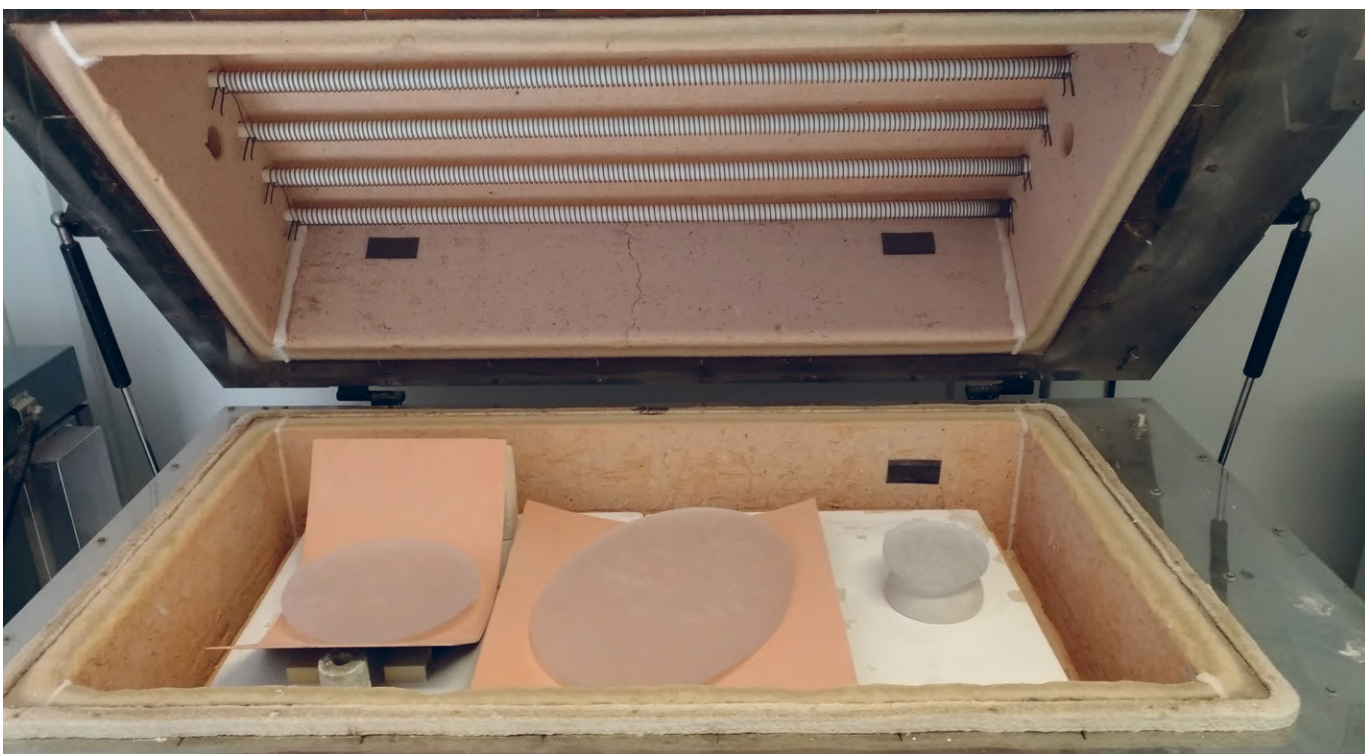
Brigita Gantar's work has always demonstrated exceptional enthusiasm, self-initiative, and research discipline, which has resulted in a technically and formally accomplished work. This was also due to her highly developed sense of self-reflection, which led her to continuously improve on the results already achieved.



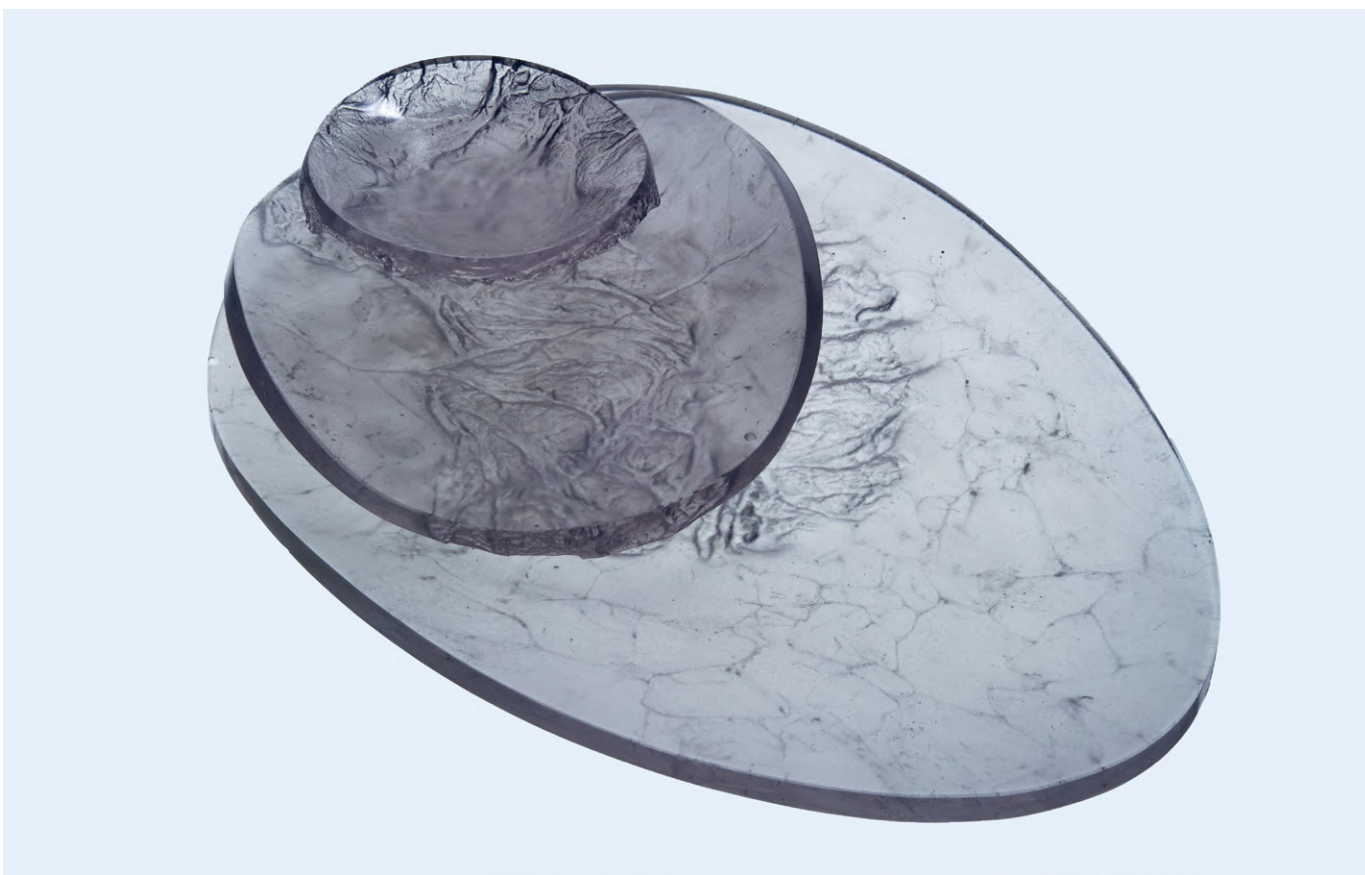
01



02



03



04

Produkcija dokumentarne fotoknjige

magistrsko delo B

Mentor: izr. prof. Peter Koštrun

The Production of a Documentary Photobook

Master's thesis B

Mentor: Assoc. Prof. Peter Koštrun





Nik Erik Neubauer nam v magistrski nalogi z naslovom *Produkcija dokumentarne fotoknjige* ponuja razčlenitev procesa, ki je potreben za kakovostno izdelavo fotografske knjige. Pri tem se opira na analizo preteklega izjemno bogatega področja, ki tako v mednarodnem kot domačem prostoru pušča sledi od samega začetka fotografije. Avtor te sledi osvetljuje z namenom, da jih vsaj delno zabriše in si tako ustvari neke vrste prostor, prostor prihodnosti. Torej prostor, ki ne zapira pravih odločitev, vezanih na vsebinske in formalne izzive.

Pri izdelavi samega objekta-knjige raziskuje, kako pomembna so delovanja in znanja drugih, tistih, na katere se opiraš, in tistih, ki te podpirajo, saj fotografska knjiga predstavlja enega večjih sodelovalnih izzivov na področju ustvarjalnih praks. Na tej poti se odločno in odlično spopade z zaprto osebno čustveno navezanostjo na fotografije in odprto interpretativno zavezanostjo knjige na drugi strani.

Če je to sploh mogoče.

Avtor se sprašuje, kaj knjiga zapira, komu se odpira, čemu ali čemu se upira, komu je opora, kako je odporna, a okorna in nenazadnje v svoji zamejenosti neverjetno prostorna. Knjiga *Ko greš na jug, vedno jokaš dvakrat* avtorja Nika Erika Neubauerja je prosta pot, ki se odpira. V njo se zaljubiš, dvakrat. Vedno znova, dvakrat.



In his Master's thesis entitled *The Production of a Documentary Photobook*, Nik Erik Neubauer gives us a breakdown of the process required to produce a high-quality photobook. Thereby, he draws on an analysis of a historically important area of photography that has left traces in both the international and domestic arena since the very beginning of photography. The author illuminates these traces with the aim of at least partially erasing them and thus creating a kind of space, a space of the future. A space that does not hinder the right decisions linked to substantive and formal challenges.

In the making of the photobook, he explores the importance of the actions and knowledge of others, those you rely on and those who support you, because creating a photobook presents one of the major collaborative challenges in the field of creative practices. Along the way, he tackles the closed personal emotional attachment to the photographs and the open interpretive commitment of the book with determination and excellence.

Insofar as that is even possible.

The author asks what the book closes, to whom it opens, what or whom it resists, to whom it offers support, how it is resistant but cumbersome and, last but not least, incredibly spacious in its confinement. *When You Go South You Always Cry Twice* by Nik Erik Neubauer is a free path that opens up. You fall in love with it, twice. Again and again, twice.



05



06

Pogled na bolečino žensk /
Pogled na bolečino ženske

magistrsko delo A

Mentor teoretičnega dela: prof. dr. Lev Kreft

Somentorica teoretičnega dela: prof. dr. Eva Dolar Bahovec

Mentor načrtovalskega dela: doc. Peter Rauch



Regarding the Pain of Women /
Regarding the Pain of a Woman

Master's thesis A

Mentor of the theoretical part: Prof. Lev Kreft, PhD

Co-mentor of the theoretical part: Prof. Eva Dolar Bahovec, PhD

Mentor of the design part: Asst. Prof. Peter Rauch



magistrsko delo Urške Preis *Pogled na bolečino žensk* se razvija v loku od zgodovinskega pregleda bolečine, posebej od razsvetljenske dobe do danes, in pojmovne umestitve bolečine k razmerju fotografa kot opazovalca in/ali empatičnega bitja pa vse do tkanja, s katerim so spravljeni v vezelo, besedilo in bolečina. Ključno mesto je zastavitev treh vprašanj: Kaj je tisto, kar žensko boli? Kaj je tisto žensko, kar boli? Kaj je ženska bolečina? Od njih vodi pot k analizi treh trenutkov bolečine zoe, bios in psyche, pri čemer je prva fiziologija, tretja osebnost, druga pa je duh oziroma sociokulturni red. S tem med drugim avtorica preseže standardno feministično dvojnost spolnosti in spolne vloge (sex in gender). Odgovor na vse te nastavitve je v mazohizmu, kot ga uvajata Freud in Deleuze. In tu je ugotovitev: »Pripisovanje ženskosti kot določevalni enoti mazohizma je neproduktivno, a je hkrati točen odraz družbenega ustroja.« Teoretični del magistrske naloge je zahtevno in korektno izpeljan – od tod pa vodi pot k fotografiji in tkanju.



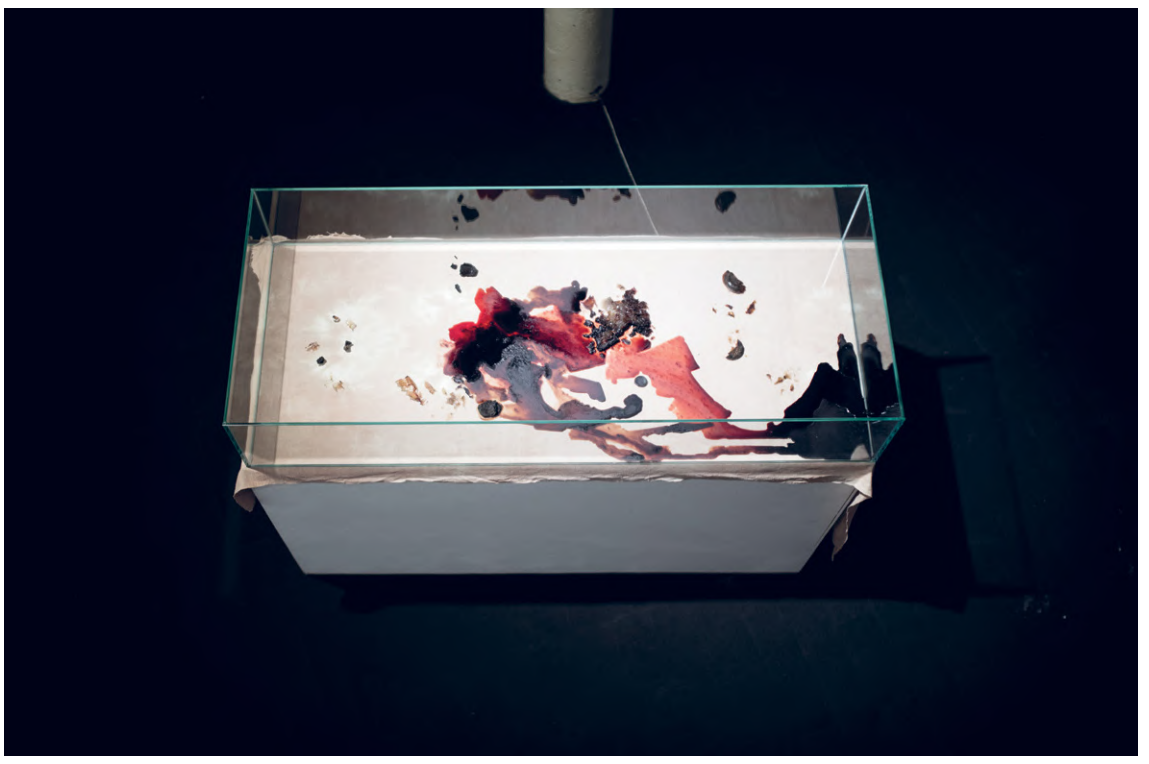
Urška Preis's MA thesis *Regarding the Pain of Women* develops in an arc from the historical overview of pain, especially from the Age of Enlightenment to the present, and the conceptual definition of pain, the relationship of the photographer as an observer and/or empathic being, to the weaving by which the body, text, and pain are brought together. The key lies in the following three questions: What is it that hurts a woman? What is the feminine that hurts? What is a woman's pain? From these, the path leads to an analysis of the three moments of pain – zoe, bios and psyche, the first being physiology, the third personality, and the second spirit or the socio-cultural order. Thus, the author transcends the standard feminist duality of sexuality and gender roles. The answer to all these questions lies in masochism as introduced by Freud and Deleuze. And here is the conclusion: »To attribute femininity as the defining unit of masochism is unproductive, but it is also an accurate reflection of the social fabric.« The theoretical part of the MA thesis is complex, and from there the path leads to photography and weaving.



10



09



Prostor med krajem in nekrajem;
intermedijska interpretacija gradbišča

diplomsko delo

Mentorica: doc. Emina Djukić
Somentor: doc. dr. Tomo Stanič

The Space Between Place and Non-Place;
Intermedia Interpretation of the Construction Site

Diploma thesis

Mentor: Asst. Prof. Emina Djukić
Co-mentor: Asst. Prof. Tomo Stanič, PhD



Lana Požlep se je pretežni del dodiplomskega študija fotografije raziskovalno ukvarjala z gradbišči; začasnimi prostori, urbani strukturnimi in družbenimi pojavi, ne-nehnimi motnjami navideznega reda. Ta prehodna območja je od znotraj prvič srečala v času pandemije covid-19 in jih en semester dokumentirala kot svet zase; kot oazo sredi družbenega kaosa. Na gradbiščih je namreč vse teklo kot prej. Brez mask, brez ustavitev. Prav ta kontinuiteta in gostoljubnost tamkajšnjih začasnih »prebivalcev« sta ji omogočila, da je prostor hitro posvojila in na lastni koži doživela transformacijo, ki jo je leto pozneje teoretsko raziskovala prek pojma kraja in nekraja (Marc Augé) ter razvila v navezavi na teorijo ekspozicije (Center za divjo analizo).

Ekspozicija, ki ima s fotografsko ekspozicijo oz. osvetlitvenim časom skupno morda le časovno razpoko, odpira polje dogodka, vzpostavitev novih (večinoma kratkotrajnih) odnosnosti, novih pravil bivanja in vznik nove prostorsko-sti. Kraj postane nekraj, nekraj postane kraj, odpre se možnost novih pravil in relacij. Lana Požlep prostor gradbišča sprva doživlja in zapisuje, vpisuje, preko dane realnosti, preko ljudi, delavcev, njihove in tudi njene aktivne vloge v tem prostoru in v vseh zakulisjih družbenih hierarhij, ki ostajajo neizrečene, a hkrati na ves glas kričijo. Ob bremenu socialnih stisk, delovnih nesreč in nevhvaležne, tudi vprašljive etičnosti vloge zunanje opazovalke avtorica dokumentarni pristop beleženja realnosti preobrne v gradnjo – v proces snovanja nove realnosti. Fotografije preoblikuje v materialne nosilce spomina. Skupaj z betonom in drugimi gradbenimi materiali jih gnete, uliva, sestavlja v modularne gradnike, strukture-skulpture, ki pričajo o občutkih prostora gradnje, gradbiščnosti, hierarhijah, spominu, fragmentih ujetega časa, dobesedno vtisnjenega, vtačenega v beton. Skozi procese fizičnega, kiparskega dela odkriva meje fotografske podobe, jih prestopa, pušča za sabo in se k njim pozneje zopet vrača. V diplomskem procesu Lana Požlep vzpostavi lastno ustvarjalno metodologijo, ki presega dokumentarno paradigmo in se razvija v smeri prostorskih intervencij.

Lana Požlep spent most of her undergraduate studies in photography researching construction sites; temporary spaces, urban structural and social phenomena, the constant disruption of apparent order. She first encountered these spaces from the inside during the COVID-19 pandemic and spent a semester documenting them as a separate world, a kind of oasis within the social chaos. Everything on the construction sites was as before. There were no masks, no stopping. It was precisely this continuity and hospitality of the temporary 'inhabitants' that enabled her to quickly adopt the space and experienced first-hand the transformation that she later explored theoretically through the concept of place and non-place (Marc Augé) and developed in conjunction with the theory of exposition (Centre for Wild Analysis).

Exposition, which has perhaps only a temporal gap in common with photographic exposition or exposure time, opens up an event field, a field of the establishment of (mostly short-lived) new relationalities, new rules of living and the emergence of new spatialities. Place becomes non-place, non-place becomes place, the possibility of new rules and relations opens up. Lana Požlep experiences the space of the construction site, writes down that experience, inscribes it, through the given reality, through the people, the workers, their and her active role in this space and in all the behind-the-scenes social hierarchies that remain unspoken, but at the same time scream at the top of their lungs. With the burden of social hardships, work accidents and the invidious, even ethically questionable role of an outside observer, the author turns the documentary approach of recording reality into a construction – a process of creating reality. Together with concrete and other building materials, she kneads, casts, assembles into modular building blocks, structure-sculptures, which testify to the sensations of the space of construction, the constructedness, hierarchies, memories, fragments of captured time, literally imprinted, pressed into concrete. Through the processes of physical, sculptural work, she discovers the limits of the photographic image, crosses them, leaves them behind and returns to them later.

Čeprav se v naslednjih ustvarjalnih poglavjih oddaljuje od gradnje in gradbišč, v njeni praksi latentno vztrajajo izkušnje začasnosti, materialne nestanovitnosti, preobrazbe in prostorske napetosti med gradnjo in razgradnjo.

In the process, Lana Požlep establishes her own creative methodology that surpasses the documentary paradigm and develops in the direction of spatial interventions. Although she distances herself from construction and construction sites in the following creative chapters, her practice latently persists in the experience of temporality, material instability, transformation, and spatial tension between construction and deconstruction.



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Test spomina – družinski arhiv in hranjeni predmeti
v dialogu s pristopi sodobnih fotografskih praks

magistrsko delo B

Mentor: doc. Matej Stupica
Somentor: doc. Tomaž Furlan



A Test of Memory – Family Archive and Mementoes in
Dialogue with Approaches of Contemporary Photography

Master's thesis B

Mentor: Asst. Prof. Matej Stupica
Co-mentor: Asst. Prof. Tomaž Furlan



Lucija Rosc v magistrskem delu zaokroži svoje zanimanje za spomin in arhiviranje, ki ga je kontinuirano raziskovala v celotnem obdobju akademskega študija, v fotografiji.

V pisnem delu naloge raziskuje uporabo fotografije, arhiva in najdenih predmetov, vlogo tihožitja, readymadea in umetniškega objekta v sodobni umetnosti. V raziskavi analizira pojma individualnega in kolektivnega spomina ter pojav družinskega albuma in jih kontekstualizira v odnosu do svojega dela in medija fotografije. Zanima jo fotografija na širšem polju interdisciplinarnih praks, ki ji kot taka služi kot osnovno vodilo pri razumevanju in uporabi medijev vizualne umetnosti.

V praktičnem delu izvede novo delo z naslovom *Uden*, razstavljeno na samostojni razstavi v Galeriji ŠKUC, v katerem načine in načela grajenja svojega dela v realnem prostoru z digitalnimi orodji prestavi v virtualni prostor s ciljem razstaviti svoje delo v posebno oblikovanem in koncipiranem virtualnem okolju. V tem procesu se spoprijema z orodji za sintezo virtualnega (digitalnega) okolja, kot so programiranje, digitalno modeliranje, zvok, interaktivnost. Kot končna realizacija tega procesa sta nastala knjiga umetnika in virtualni prostor v obliki interaktivnega 3D-prostora oziroma virtualnega okolja. Lucija Rosc z nenavadnim spojem materialnosti realnega in virtualnega prostora v svojem praktičnem delu magistrske naloge ustvari ambiciozno delo, ki v njeno umetniško prakso postavlja nove izzive in prevprašuje dosedanje. To delo je nastalo v prehodni postgalerijski realnosti, ob izbruhu globalne epidemije, s pojavom raznih digitalnih nadomestkov za komuniciranje in delo ter še vedno aktualno, v zračku obviselo obljubo o vrnitvi stare normalnosti.



Lucija Rosc's MA thesis completes her interest in memory and archiving in photography, which she has been continuously researching throughout her studies.

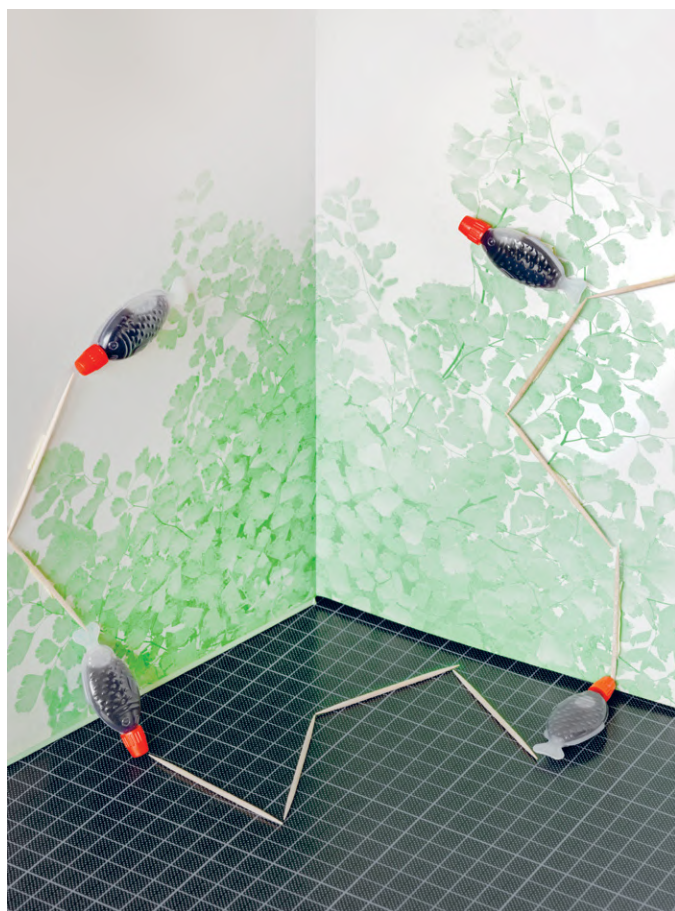
In the written part of the thesis she explores the use of photography, archives and found objects, the role of still life, the ready-made and the art object in contemporary art. In her research she analyses the notions of individual and collective memory, the phenomenon of the family album, and contextualizes them in relation to her work and the medium of photography. She is interested in photography in the broader scope of interdisciplinary practices and it serves her as a basic guide in understanding and using visual art media.

For the practical part, she created a new piece entitled *Uden*, displayed in a solo exhibition at ŠKUC Gallery, in which she translates the methods and principles of creating her work in real space with digital tools into virtual space, with the aim of exhibiting her work in a specially designed and conceived virtual environment. In this process, she tackles the tools for synthesizing the virtual (digital) environment, such as programming, digital modelling, sound, and interactivity. The final realization of this process is the artist's book and the virtual space in the form of an interactive 3D space or virtual environment. With her unusual fusion of the materiality of real and virtual space, Lucija Rosc creates in the practical part of her MA thesis an ambitious piece that poses new challenges to her artistic practice and questions the previous ones. This piece was created in a transitional post-gallery reality, in the wake of a global epidemic, with the emergence of various digital substitutes for communication and work, and the promise of a return to the old normality still hanging in the air.





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Spekulativno in prihodnost *Speculative and the Future*





Dorijan Šiško

Maruša Mazej

Jakob Kolman

Strahinja Jovanović

Črt Mate

»Fusilno« oblikovanje – celularna avtomatizacija kohezije narave in algoritmov

magistrsko delo B

Mentor: prof. Radovan Jenko

Somentor: prof. Eduard Čehovin

»Fussil« Design – Cellular Automation of Cohesion Between Nature and Algorithms

Master's thesis B

Mentor: Prof. Radovan Jenko

Co-mentor: Prof. Eduard Čehovin

Strahinja Jovanovića že ves čas študija na drugi stopnji zanima kohezija med naravo in algoritmi, zato nisem presenečen nad njegovim izborom teme za magistrsko delo. V zaključnem delu izhajajoč iz elementarnih naravnih prvin – celičnih avtomatov raziskuje, kakšen vpliv imajo lahko na procese v oblikovanju. Za uspešno zaključno nalogo Jovanovića so izrednega pomena njegova osnovna znanja: morfogenetično in parametrično oblikovanje kot tudi ustvarjalno programiranje.

Osrednje osredotočenje magistrske naloge sta raziskovanje elementarnih prvin iz narave, to je celičnih avtomatov, in njihov vpliv na procese v oblikovanju. Skozi vrsto praktičnih eksperimentov in raziskovanj ustvari novo oblikovalsko orodje, ki služi ustvarjanju z naravo ter omogoča implementacijo artefaktov na širšem področju oblikovanja. V tem procesu se novoustvarjeni celični avtomati imenujejo fusili, iz latinskih besed fossus (izkopan) in futurus (v nastajanju prihodnosti).

Rezultati z novim orodjem Fussil Design Tool so bili predstavljeni v analognem in digitalnem okolju, z njimi pa Jovanović prikaže ogromen oblikovalski potencial skozi velik nabor vzorcev in oblik, ki so nastali s pomočjo novega oblikovalskega orodja.

Skozi kohezijo narave in algoritma Jovanović doprinaša k razvoju novih vizualnih sistemov in s tem oblikovalskih procesov. Ti procesi so ključni del za razumevanje narave kot temeljnega oblikovalskega deležnika za oblikovanje novih praks v prihodnosti.

Za odličen rezultat končnega izdelka je bilo ključno avtorjevo ustvarjalno programiranje, znanje parametričnega in morfogeničnega oblikovanja; dodajam, da so mu ta znanja nedvomno pomagala, temelj uspeha za takšen oblikovalski dosežek pa so vizija, delavnost in postavitve osebne letvice do neba.

Strahinja Jovanović has been interested in the cohesion between nature and algorithms since his second-cycle studies, so I am not surprised by the topic he chose for his Master's thesis. In his thesis, he explores, starting from the elementary elements of nature – cellular automata, and what impact they can have on design processes. Jovanović's basic knowledge is crucial for a successful thesis: morphogenetic and parametric design as well as creative programming.

His Master's thesis focuses on investigating elementary natural elements, i.e. cellular automata and their influence on design processes. Through a series of practical experiments and explorations, he creates a new design tool that serves to create with nature and enables the implementation of artefacts in the wider field of design. In this process, the newly created cellular automata are called fusilli, from the Latin words fossus (excavated) and futurus (future in the making).

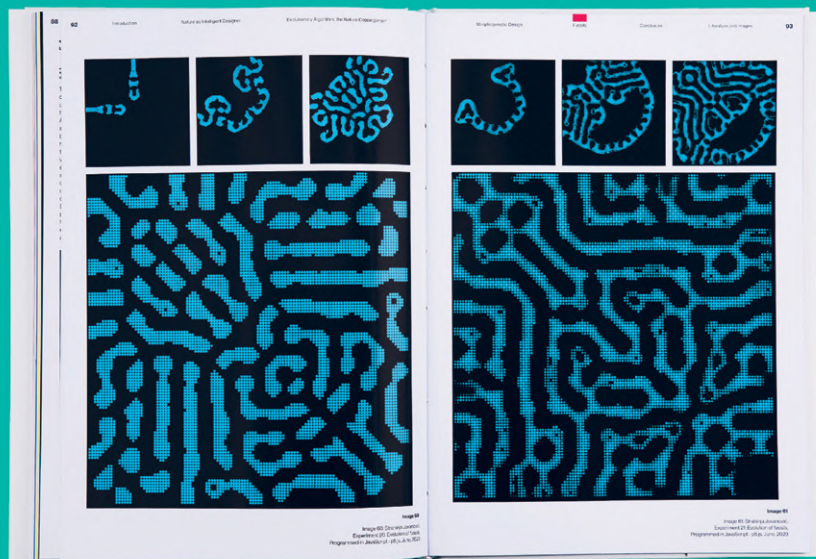
The results with the new Fussil Design Tool have been presented in both analogue and digital environments, with Jovanović demonstrating the enormous design potential through the vast array of patterns and shapes that have been created using the new design tool.

Through the cohesion of nature and algorithm, Jovanović contributes to the development of new visual systems and thus design processes. These processes are a key part of understanding nature as a fundamental design stakeholder for designing new practices in the future.

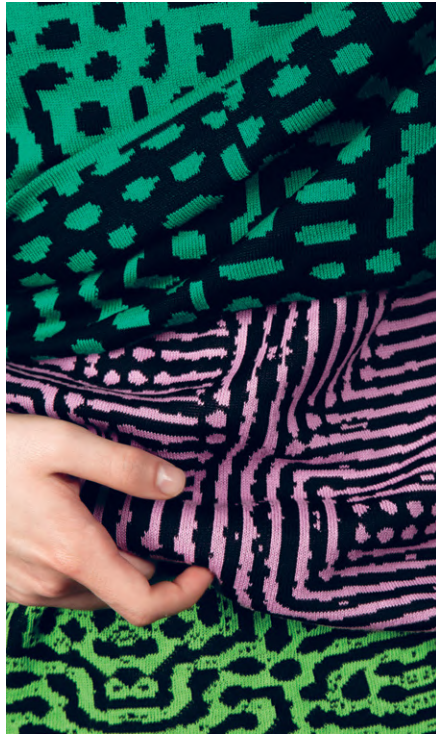
The author's creative programming and knowledge of parametric and morphogenetic design was key to the excellent outcome of the final product, and I would add that these skills have undoubtedly helped him, but the foundation of success for such a design achievement is vision, diligence, and setting the bar to the sky.



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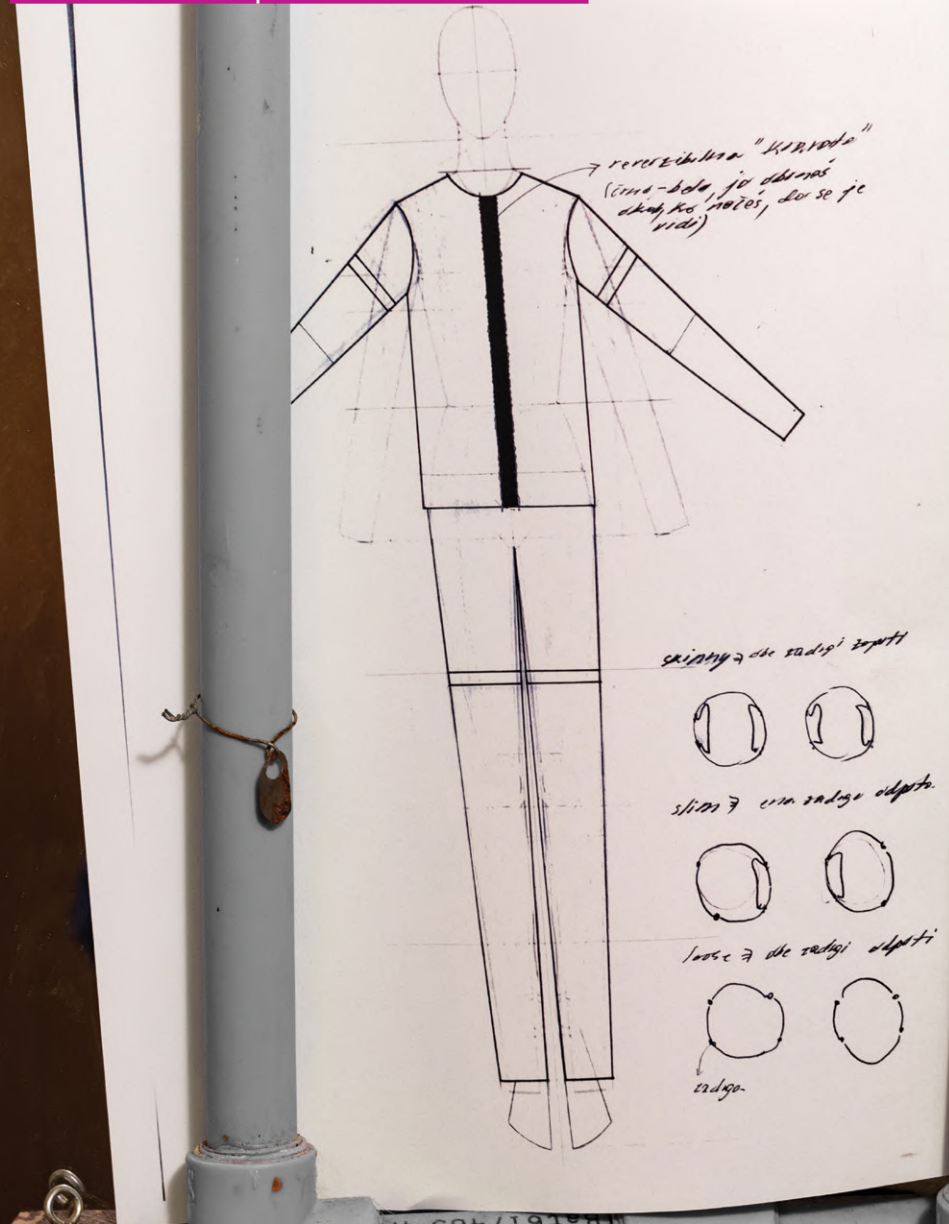


Zasnova oblačil prihodnosti

magistrsko delo B

Mentor: prof. Jure Miklavc

Somentorica: izr. prof. dr. Barbara Predan



Designing the Clothes of the Future

Master's thesis B

Mentor: Prof. Jure Miklavc

Co-mentor: Assoc. Prof. Barbara Predan, PhD

Jakob Kolman v magistrski nalogi obravnava trajnostni pristop k oblikovanju oblačil. Temeljito analizira okoljske probleme hitre mode ter njene posledice na proizvodnjo, trženje in potrošnjo. Skozi uporabniško raziskavo preučuje dejanske navade in potrebe potrošnikov ter išče rešitve za zmanjšanje negativnega vpliva hitre mode na okolje z metodo od spodaj navzgor. Med drugim Kolman v nalogi hitro modo prepozna kot enega od glavnih virov izpustov toplogrednih plinov, hkrati pa opozori, da kljub naraščajoči proizvodnji oblačil teh potrošniki večinoma ne uporabljajo. Raziskave namreč kažejo, da nosimo le 20 % garderobe, in to 80 % časa. Do leta 2050 naj bi se prodaja oblačil potrojila, pri čemer je le malo izdelkov zasnovanih za predelavo ali ponovno uporabo. Skozi uporabniško raziskavo je Kolman zajel realno stanje dejanskih navad in potrebe različnih uporabnikov v sodobnem svetu.

V načrtovalskem delu pa je s svojimi rešitvami napravil premišljen odmik od hitre mode s pomočjo zasnove kar se da univerzalnega oblačila. Usmeril se je v iskanje sistemske rešitve, ki s svojim modularnim pristopom omogoča prilagajanje za različne potrebe in priložnosti. Poleg tega je ustvaril oblačila, ki delujejo brezčasno, nevtrarno, vendar še vedno omogočajo gradnjo osebne izraza. Pri tem je veliko pozornosti namenil tudi razvoju praktičnosti, vzdrževanju, uravnavanju toplote in udobnosti oblačil.

Končni rezultat magistrske naloge upošteva načela krožnega oblikovanja, sledljivost trajnostnih materialov ter možnost dolgotrajnejše uporabe istih oblačil na različne načine. Zlasti je skušal nagovoriti uporabnike, saj je želel spremeniti njihovo miselnost in jim ponuditi alternativo namesto trenutnega stanja tekstilno-modne industrije. Naloga je presežek na področju oblikovanja.

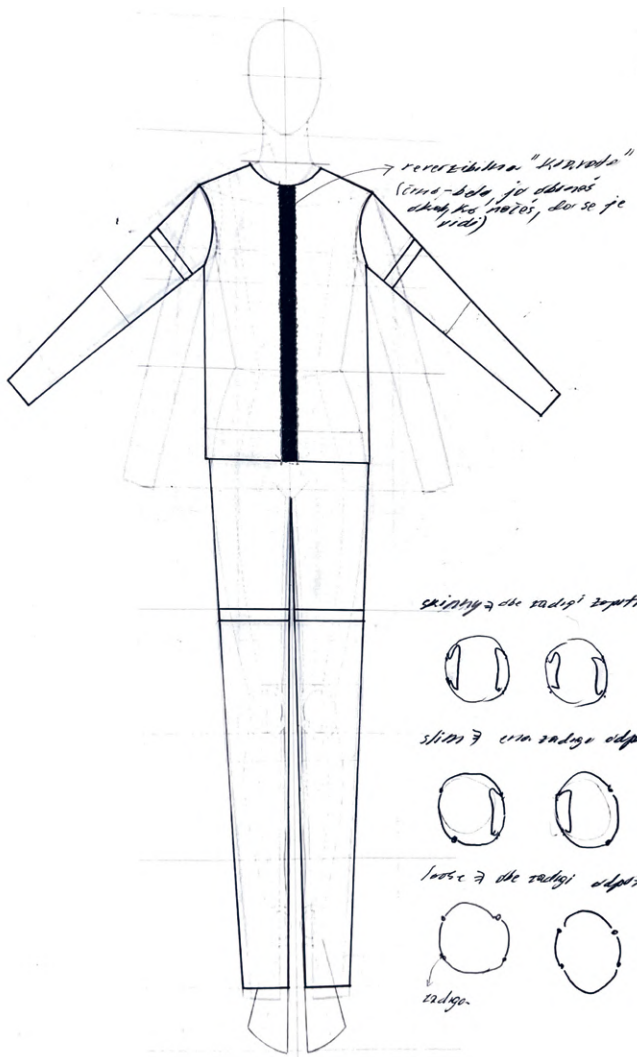
Jakob Kolman's Master's thesis focuses on a sustainable approach to clothing design. He thoroughly analyses the environmental problems of fast fashion and its consequences on production, marketing, and consumption. Through user research, he examines actual consumer habits and needs, and seeks solutions to reduce the negative environmental impact of fast fashion through a bottom-up approach. Among other things, Kolman identifies fast fashion as one of the main sources of greenhouse gas emissions, while pointing out that despite the increasing production of clothing, the majority of garments are not used by consumers. Research shows that we wear only 20% of our wardrobe, 80% of the time. Clothing sales are expected to triple by 2050, and few products are designed to be recycled or reused. Through user research, Kolman has captured the realities of the actual habits and needs of different users in the modern world.

In the design part, his solutions have made a deliberate departure from fast fashion by designing the most universal garment possible. He has focused on finding a systemic solution that, with its modular approach, can be adapted to different needs and occasions. In addition, he has created garments that look timeless, neutral, but still offer the possibility of personal expression. He has also paid great attention to practicality, maintenance, thermal regulation, and comfort of the garments.

The final result of the thesis takes into account the principles of circular design, the traceability of sustainable materials, and the possibility of using the same item of clothing in different ways over a longer period of time. In particular, he tried to appeal to users, as he wanted to change their mindset and offer them an alternative to the current textile-fashion industry. The thesis is an amazing feat in the field of design.



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Kodiranje čustev

magistrsko delo B

Mentor: prof. Domen Fras

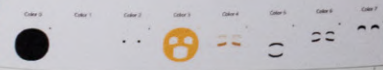
Coding Emotions

Master's thesis B

Mentor: Prof. Domen Fras



boschetti





Črt Mate se v svojem magistrskem delu z naslovom *Kodiranje čustev* ukvarja z aktualnim vprašanjem, kako danes komuniciramo s pomočjo pametnih naprav. Zanj najbolj raziskovalno zanimiv je del računalniško posredovane komunikacije, ki ga opredeli kot tipkani jezik. Ta jezik je v osnovi pogovorni, hibridni jezik in združuje komuniciranje kratkih besedil in podob – emodžijev. Tipkani jezik in emodžije avtor razišče z relevantnimi koncepti iz semiotike in komunikologije, v praktičnem delu pa izvede barvni variabilni font in prototip vmesnika za vnos emodžija po meri.

V analitičnoraziskovalnem poglavju magistrskega dela predstavi teoretske ugotovitve iz evolucije govorjenega in pisanega jezika, v nadaljevanju pa se osredotoči na vizualno retoriko emodžijev in z njimi povezano multimodalno sporočanje v kulturnem, družbenem in tehnološkem kontekstu. Pri tem še posebej natančno razdela relacije med znaki in kodami tako na analogni kot digitalni ravni. Argumentira komunikologijo emodžijev skozi prizmo teorij komunikacijskih funkcij, strukturalizma, odklonskega razkodiranja in pionirskih modelov komunikacije, kar ga privede do ugotovitve, da čustvenčki sidrajo pomen pisanega (verbalnega) sporočila.

V praktičnem delu se avtor postavi pred izziv vizualizacije čustev človeškega obraza v formi in funkciji emodžija, pri čemer kmalu ugotovi, da je trenutno ponujen nabor čustvenčkov v pametnih napravah preprosto prekratek, da bi z njim zmogli sporočati želena čustva. Odloči se, da bo jezik obraza načrtoval in oblikoval na osnovi matrike čustvenih stanj po Paulu Ekmanu in Wallaceu V. Friesnu, realiziral pa v porajajoči se, a še vedno ne dovolj izkoriščeni tehnologiji variabilnih fontov. Ta mu omogoča zvezne prehode podob med stopnjami čustev in hkrati ustreza industrijskim standardom namestitve fontov v operacijske sisteme.

Rešitev, implementirana v preprostem prototipu uporabniškega vmesnika, se zdi na prvi pogled samoumevna, pričakovana, morda celo likovno skromna. A je vse prej kot naštet.



Črt Mate's Master's thesis, *Coding Emotions*, deals with the issue of how we communicate with the help of smart devices today. For him, the most research-appealing part of computer-mediated communication is what he defines as typed language. This language is essentially a conversational, hybrid language and combines communication with short texts and images – emojis. The author explores typed language and emojis with relevant concepts from semiotics and communication science. In the practical part, he implements a colour variable font and a prototype interface for inserting custom emojis.

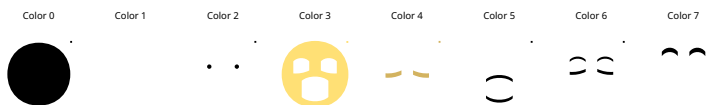
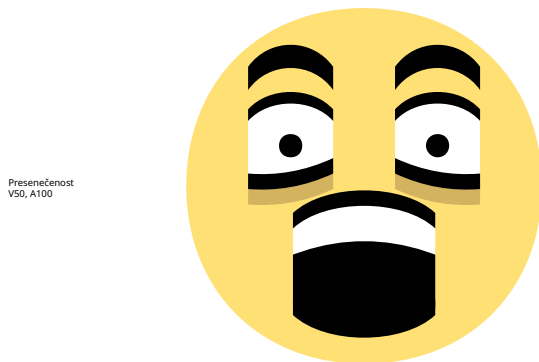
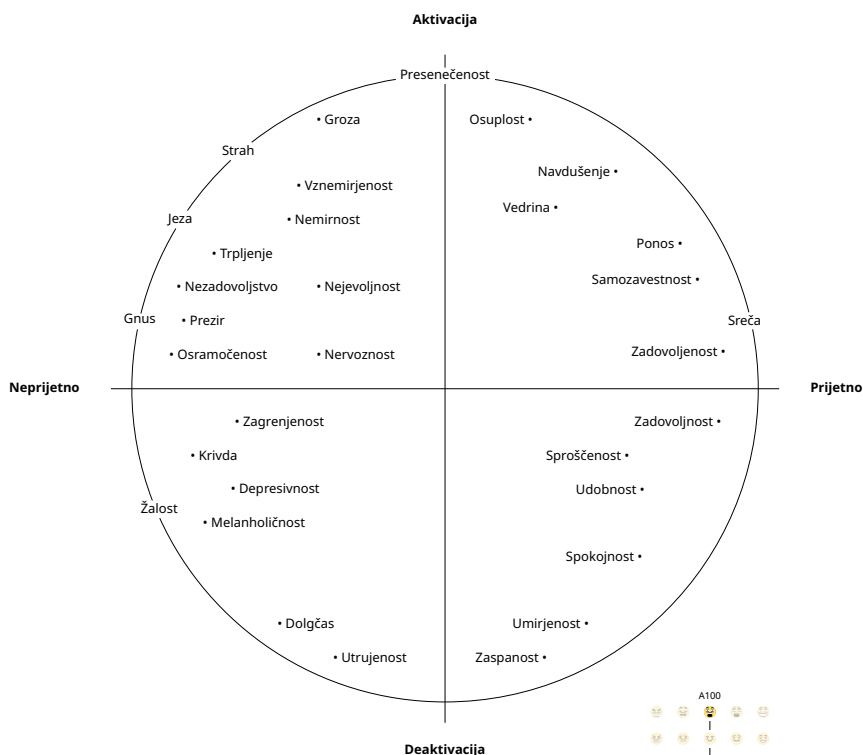
In the analytical and research chapter of the thesis, he presents theoretical findings from the evolution of spoken and written language, and then focuses on the visual rhetoric of emojis and related multimodal communication in cultural, social, and technological contexts. In doing so, he elaborates in particular on the relations between signs and codes at both the analogue and digital levels. He argues for a communicology of emojis through the prism of theories of communicative functions, structuralism, sheer decoding, and pioneering models of communication, leading him to conclude that emojis anchor the meaning of the written (verbal) message.

In the practical part, the author tries to visualize the emotions of the human face in the form and function of an emoji, and soon realizes that the currently available set of emojis on smart devices is simply not extensive enough to communicate the desired emotions. He decides to plan and design a facial language based on Paul Ekman and Wallace V. Friesen's matrix of emotional states, and to realize it in the emerging, but still underused, technology of variable fonts. This allows him to make continuous transitions of images between levels of emotion, while at the same time meeting industry standards for the installation of fonts in operating systems.

The solution, implemented in a simple user interface prototype, seems at first sight obvious, expected, perhaps even visually modest.

Emodži, ki ga sami namešamo z gibanjem po zaslonu, je podprt z visoko stopnjo avtorjevega poznavanja tehnologije variabilnih fontov, doslednega načrtovanja, premišljenega oblikovanja in brezhibne ilustracije 25 matric na strateških točkah v prostoru variacije, nenazadnje pa tudi lastne ambicije, s katero se odziva na aktualno družbeno stvarnost. Avtorjev predlog emodžija po meri ima vse potenciale, da skozi produkcijske iteracije postane širše uporaben.

But it is anything but. The emoji, which we construct by moving around the screen, is supported by the author's high level of knowledge of variable font technology, rigorous planning, thoughtful design, and seamless illustration of 25 matrices at strategic points in the space of variation. Last but not least, there is his own ambition to respond to current social reality. The author's proposal for a custom emoji has all the potential to become more widely applicable through production iterations.





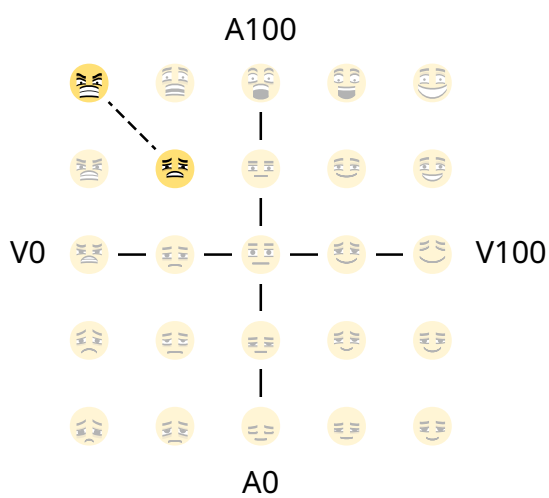
Bes
V0, A100



V5 A95



V10 A90



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V15 A85



V20 A80



Nemirnost
V25, A75

Relacija objekt-človek-objekt: opredmetenje v mediju keramike/
Neuporabni objekt: dosegljivost funkcionalnosti

magistrsko delo A

Mentorica teoretičnega dela: izr. prof. dr. Barbara Predan

Mentorica načrtovalskega dela: doc. Kristina Rutar



Relation Object-Human-Object: Materialization in the Medium of
Ceramics / Useless Object: Functional Accessibility

Master's thesis A

Mentor of the theoretical part: Assoc. Prof. Barbara Predan, PhD

Mentor of the design part: Asst. Prof. Kristina Rutar

Maruša Mazej se je v teoretičnem delu naloge posvetila obravnavi medsebojnih odnosov in mehanizmov delovanja med tremi področji: umetnost, oblikovanje in obrt. Pokazala je na skupen izvor področij in izpostavila nadaljnje razvojne odklone. Pri raziskovanju se je še posebej osredotočila na področje obrti, saj je bila keramika še do nedavnega v večji meri obravnavana zgolj kot obrt. A kot s pomočjo teorije uspešno manifestira, je prav keramika tista, ki pravzaprav sega na vsa tri področja. Povedano drugače, kandidatka odlično demonstrira, da ima keramika potencial povezati omenjena ustvarjalna polja.

Dognane zgodovinske, kontekstualne in materialne značilnosti keramike je Mazej v nadaljevanju spretno združila in tako demonstrirala vsestranskost in konceptualno moč izbrane materije. Z izpopolnjenimi obrtnimi in tehničnimi prijemi, oblikovalskim pristopom k načrtovanju objekta in konceptualno naracijo preoblikovanja objekta je ustvarila dovršeno, estetsko in izčiščeno umetniško delo. Z načrtovanim in sistematičnim eksperimentiranjem je nadgradila forme objektov in izkoristila glavno lastnost keramike – neskončnost možnosti preigravanja in manipuliranja materije, ki omogoča vedno nove izrazne možnosti. Rezultate eksperimentalno-raziskovalnega dela je združila v štiri objekte, ki jih je z združevanjem poglobljenega teoretičnega in praktičnega znanja dekonstruirala in »prerojevala« iz enega področja v drugega ter s tem zabrisala meje, ki so v teoriji in položaju medija zastavljene.

Naloga je temeljna za razumevanje področja keramike v celoti; razumevanje razsežnosti in področij, na katere material posega in jih združuje. Področje keramike spretno in razumljivo predstavi v kontekstu, ki je tako stroki kot tudi ustvarjalcem na področju keramike slabo poznan.

 In the theoretical part of the thesis, Maruša Mazej focused on the interrelationships and mechanisms of interaction between three fields: art, design, and craft. She pointed out the common origin of the fields and highlighted further developmental deviations. She focused her research on the field of crafts, as until recently, ceramics was largely regarded merely as a craft.. As she demonstrates through theoretical analysis, ceramics actually spans all three areas. In other words, the candidate demonstrates perfectly that ceramics has the potential to connect these creative fields.

Mazej then skilfully combines the historical, contextual, and material characteristics of ceramics, demonstrating the versatility and conceptual power of the chosen material. Through refined craft and technical expertise, a design-driven approach to planning, and a conceptual narrative of the object's transformation, she has created a sophisticated, aesthetic, and refined work of art. Through planned and systematic experimentation, she has developed the forms of the objects and leveraged the main characteristic of ceramics – the infinite possibilities of playing with and manipulating the material, which allows for ever new expressive possibilities. She has synthesized the results of her experimental-research work into four objects, which she has deconstructed and »reincarnated« from one field into another by combining in-depth theoretical and practical knowledge, thus blurring the theoretical and positional boundaries of the medium.

The project is fundamental to understanding the field of ceramics in its entirety; understanding the dimensions and fields that the material intersects and unites. It presents the field of ceramics in a skilful and understandable way in a context that is little known to both professional and amateur ceramics practitioners.

Naloga je zato pomembna ne le na ravni študijskega dosežka znotraj UL ALUO, ampak tudi za strokovno in splošno strokovno javnost, s čimer ne le dviguje vlogo in nove načine razumevanja področja keramike, temveč tudi načine zagovitve ohranjanja integritete izbranega medija. Mazej z delom natančno, ustvarjalno in vešče tematizira položaj keramike, ki se tako v Sloveniji kot tudi v tujini velikokrat srečuje z nerazumevanjem.

The thesis is therefore important not only at the level of academic achievement within the Academy of Fine Arts and Design, but also for the professional and general public, thus not only raising the profile and introducing new perspectives on the field of ceramics, but also ways to preserve the integrity of the selected medium. Mazej's work accurately, creatively, and skilfully addresses the position of ceramics, which is often misunderstood both in Slovenia and abroad.



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Pleme

magistrsko delo B

Mentor: prof. Boštjan Botas Kenda

Tribe

Master's thesis B

Mentor: Prof. Boštjan Botas Kenda





magistrskim delom aspirant Dorijan Šiško, diplomirani oblikovalec vizualnih komunikacij, zapiše in osmisli potek nastajanja samostojne avtorske razstave *Tribe/Pleme*.

V nalogi ne gre le za valorizacijo razstavnega dogodka, temveč ravno nasprotno – avtor zapiše kontekst procesa, ki ga privede do javne postavitve.

V prvem delu raziše relevantne teoretično-praktične primere odnosa med znanostjo in umetnostjo, ki jih nato nadgradi s preučevanjem teorije o radikalno-kritičnem oblikovanju ter spekulativnem oblikovanju.

Z izredno spretnostjo in visoko kakovostjo vsa pridobljena znanja s področja nabora osnovnih človeških potreb prefiltrira v razstavne elemente in zasnuje igrišče virtualnega sveta prihodnosti.

Na koncu ambiciozno zapiše: »*Tribe* ni samo umetniško konceptualno 'razpredanje', ampak daljnosežna 'izjava' o prihodnosti.«



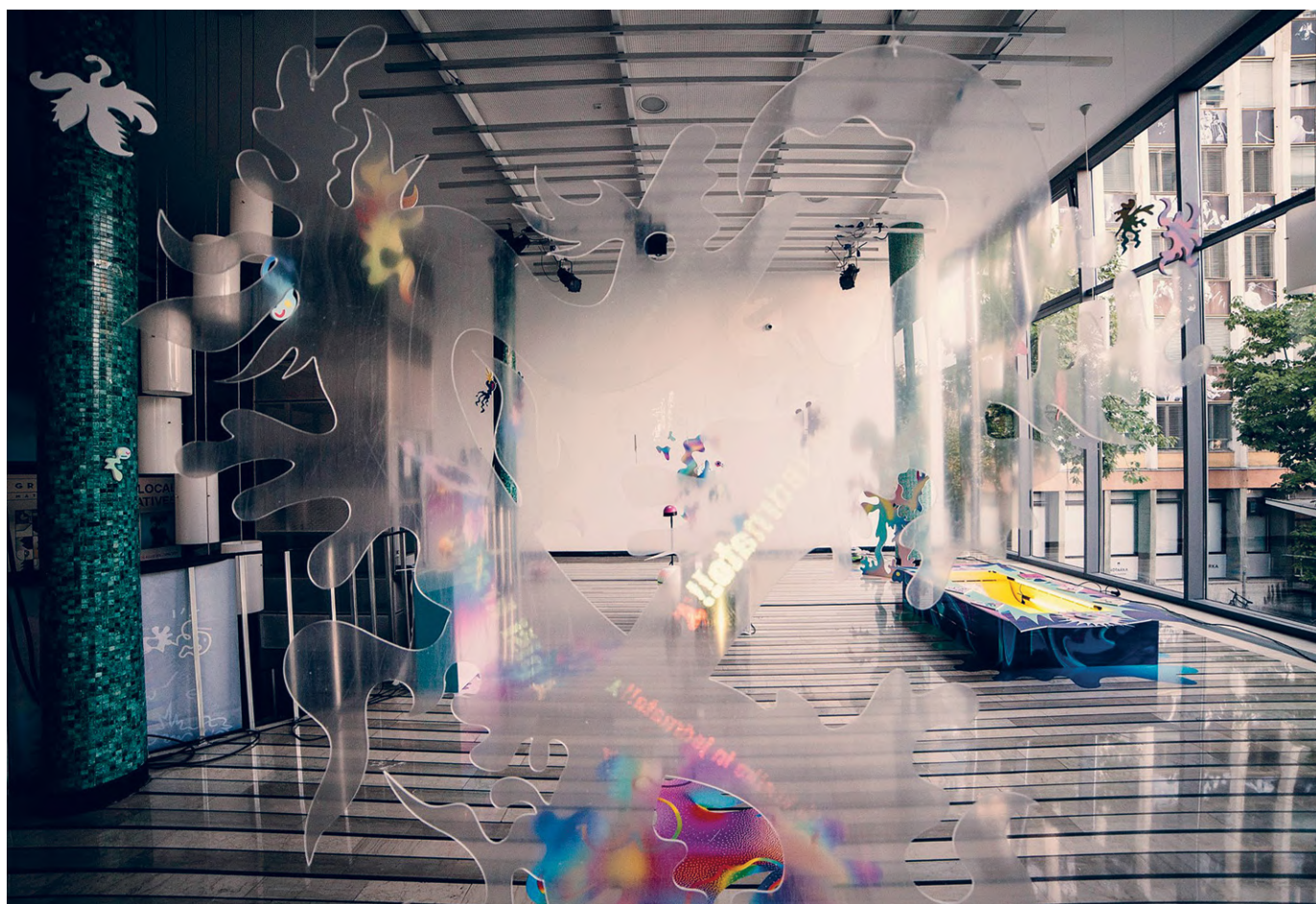
In his Master's thesis, Dorijan Šiško, a graduate in visual communication design, records and reflects on the process of creating his solo exhibition *Tribe*.

The thesis is not just about the valorization of an exhibition event, on the contrary, the author writes down the context of the process that leads to its public installation.

In the first part, he explores relevant theoretical and practical examples of the relationship between science and art, which he then builds on by examining theories of radical-critical design and speculative design.

With extraordinary skill and ingenuity, he filters all the knowledge he has acquired in the field into exhibition elements and designs a playground for the virtual world of the future.

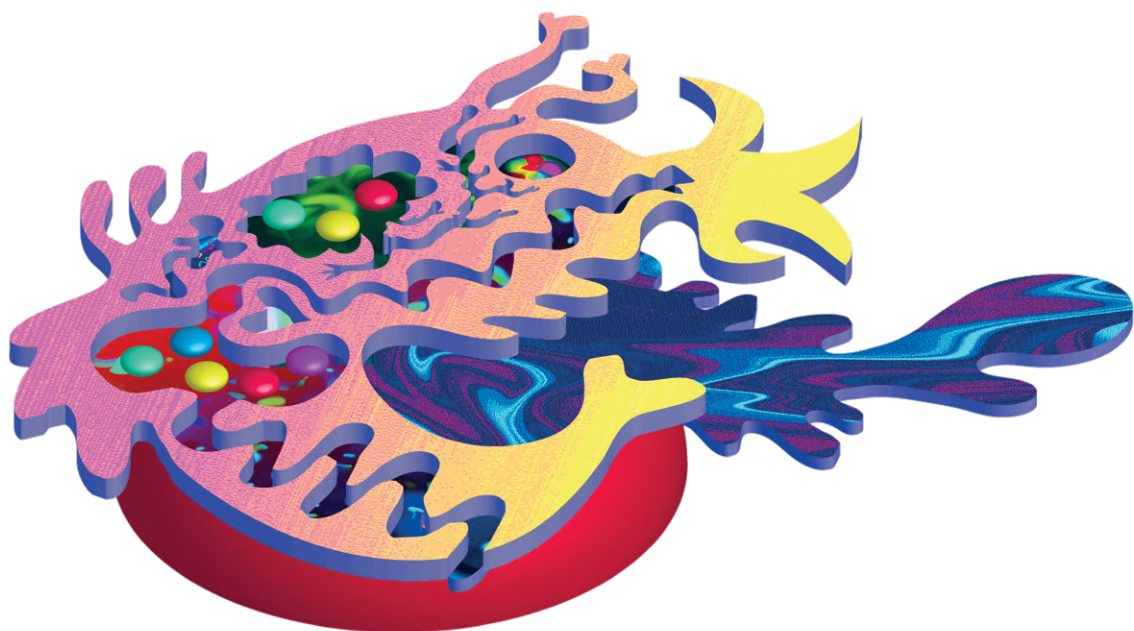
At the end, he writes ambitiously: »*Tribe* is not just artistic conceptual 'rambling', but a far-reaching 'statement' about the future.»



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Okolje in trajnost

Environment and Sustainability





Žan Brezec

Žan Girandon,
Pia Groleger,
Jure Pleskovič

Sara Sešlar Naraks

Jure Kralj

Rešitev za hidracijo in prehranjevanje ter gretje
spalne vreče za alpiniste in pohodnike

magistrsko delo B

Mentor: prof. Jure Miklavc



Hydration, Cooking, and Sleeping Bag Heating Solution
for Mountaineers and Backpackers

Master's thesis B

Mentor: Prof. Jure Miklavc



Žan Brezec si je za temo magistrskega dela izbral oblikovanje pripomočka za hidracijo, prehranjevanje in gretje za alpiniste ter pohodnike. Prva značilnost magistrskega dela Žana Brezeca je evolucijski pristop, saj projekt v dobršni meri izhaja iz odlične diplomske naloge na dodiplomski stopnji. Še več, poleg omenjenega je avtor neodvisno eksperimentiral pri tematiki tudi med obema študijema. Oboje mu je dalo zelo specifična znanja in izkušnje za nadaljevanje dela na kompleksnejši ravni raziskovanja.

Druga značilnost njegovega dela je zelo zrelo poglobljanje na vsaki stopnji razvijanja naloge. V analitičnem delu naloge je z inteligentnim opazovanjem podrobno spoznal vse uporabniške potrebe ter probleme. Poleg pregledovanja ogromne količine uporabniških ocen je tesno sodeloval s ključnimi specialisti na izbranem področju. Njegova določitev oblikovalskih izhodišč je zgleden primer odlične zmožnosti preobrazbe raziskovalnega dela v fokus pri načrtovanju. Tretja značilnost avtorjevega dela je neumorno testiranje posameznih rešitev v vseh korakih, naj gre za preverjanje tehničnih lastnosti, termalne prevodnosti ali oblikovalskih rešitev. Testiranje daje nalogi potrebno kredibilnost.

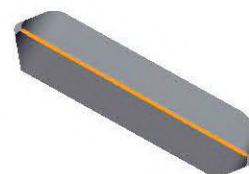
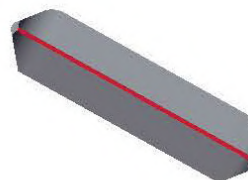
Vse naštetu je botrovalo ogromnemu številu ponovitev pri iskanju končne oblikovalske zasnove tako v preigravanju identitete za celoten produkt kot tudi likovne dovršenosti do zadnjega detajla. Gre torej za eno izmed najtemeljitejših magistrskih nalog s področja industrijskega oblikovanja. Rezultat je vsekakor presežek v okvirih standardov v stroki.



As the topic of his master thesis, Žan Brezec chose the design of a hydration, nutrition, and heating device for mountaineers and backpackers. The first characteristic of Žan Brezec's Master's thesis is its evolutionary approach, as the project is largely based on his excellent Bachelor's thesis. Moreover, in addition to the above, the author has also experimented independently on the topic during both studies. Both have given him very specific knowledge and experience to continue working on a more complex level of research.

Another characteristic of his work is a very mature in-depth approach at every stage of the thesis. In the analytical part, he has learned in detail about all the user needs and problems through intelligent observation. In addition to reviewing a huge number of user assessments, he worked closely with key specialists in the relevant field. His determination of the design starting points is a prime example of the ability to transform research work into the focus of design. A third feature of the author's work is the tireless testing of individual solutions at every step, be they technical properties, thermal conductivity, or design solutions. Testing gives the work the necessary credibility.

All of the above has led to a huge number of iterations in the search for the final design concept, both in developing the identity for the whole product as the well-thought-out visual design. It is therefore one of the most thorough Master's theses in the field of industrial design. The result is definitely a cut above the standard.





 z dneva v dan se vedno bolj zdi, da živimo v bipolarnem, črno-belem svetu. Svetu, ki je na eni strani zatohel, ozkogleden in ujet v rutino. A tudi svetu, ki na drugi strani z raziskovanjem, eksperimentiranjem in premislekom o alternativah v temo vrta razpoke svetlobe. Naloga podiplomskih študentov, Žana Girandona, Pie Groleger in Luke Pleskoviča, je izvrsten primer slednjega. Pred nami je delo, ki presega vsa klasična pričakovanja kakovostnega dela na zaključnem delu magistrskega študija.

Gre namreč za delo, ki ga najbolje opišejo presežniki, kot so izčrpno, poglobljeno, izvirno. Avtorji so v okviru študijskega dela na svojo pobudo oblikovali širšo interdisciplinarno ekipo strokovnjakov ter se z visoko mero skrbnosti in iznajdljivosti posvetili poglobljenemu raziskovanju stanja in potencialov v smeri naslavljanja in reševanja načinov čiščenja voda na območjih z neustreznim ali pomanjkljivim javnim vodovodom. Še več, pričujoče magistrsko delo je na poti potrditve svoje odličnosti že pred samim zagovorom pridobilo številna domača in mednarodna priznanja ter nedvomno tvori odlično podlago za raziskovanje na 3. stopnji.

izr. prof. dr. Barbara Predan

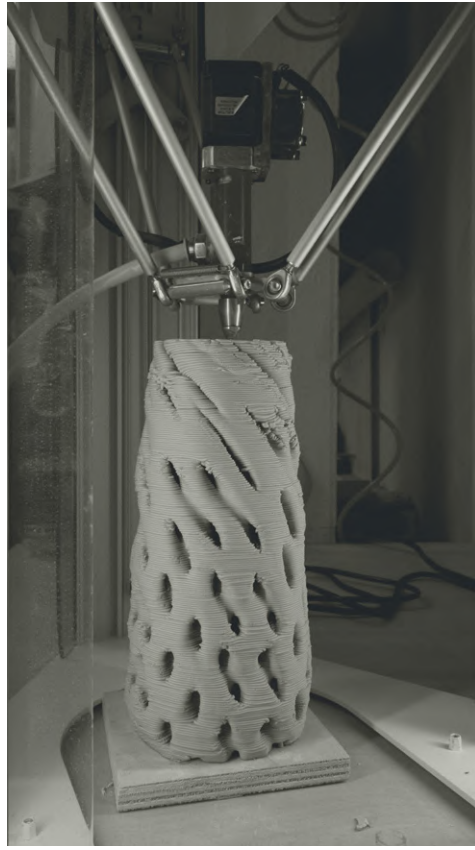
 ay by day, it seems more and more that we live in a bipolar, black-and-white world. A world that is, on the one hand, stifling, narrow-minded, and trapped in routine. But also a world which, on the other hand, by exploring, experimenting, and reflecting on alternatives, shines some light into the darkness. The work of the postgraduate students, Žan Girandon, Pia Groleger, and Luka Pleskovič, is an excellent example of the latter. Their work exceeds all the classical expectations of a high-quality Master's thesis.

Their work could be best described as comprehensive, profound, and original. The authors have, on their own initiative, formed a broad interdisciplinary team of experts and, with a high degree of care and ingenuity, have devoted themselves to an in-depth exploration of the situation and the potentials for addressing and solving the problem of water pollution in areas with inadequate or deficient public water supply. Moreover, the present Master's thesis has already won numerous national and international awards, and undoubtedly provides an excellent foundation for doctoral-level research.

Assoc. Prof. Barbara Predan, PhD



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Oblikovanje membranske strehe

diplomsko delo

Mentor:izr. prof. Rok Kuhar



Designing a Membrane Roof

Diploma thesis

Mentor: Assoc. Prof. Rok Kuhar



snova za diplomsko delo kandidata Jureta Kralja je problematika pomanka nja zaščite pred zunanjimi vplivi v atriju Akademije za likovno umetnost in oblikovanje UL na Dolenjski cesti 83. Rešitev problemov predstavlja prednapeta membranska struktura.

Iskanje navdiha v naravi je rezultiralo v multifunkcionalnosti strehe. Ta poleg zaščite omogoča tudi dodatno funkcijo zbiranja deževnice. Oblikovana rešitev je primer zavedanja avtorja o večplastnosti problemov in zmožnosti iskanja večfunkcijskih rešitev.

V raziskovalni fazi je kandidat poglobljeno raziskal biomimetiko in področja prednapetih membranskih struktur ter njuno medsebojno povezanost, v projektivni fazi pa je oblikoval učinkovito in sodobno rešitev prednapete membranske strukture za uporabo na dvorišču zgradbe ALUO na Dolenjski cesti.

Končni rezultat diplomskega dela je rešitev, ki je namenjena specifični lokaciji, hkrati pa je zasnovana kot sistem, ki bi bil lahko primeren tudi za različna druga okolja in različne uporabnike. Med razvojem naloge je kandidat obdelal vse pomembne faze oblikovalskega metodološkega dela in nalogo razvijal samoiniciativno ter progresivno.

V oblikovalskem procesu je pokazal zrelost pri obdelavi tehničnih detajlov in znanje izbora primernih proizvodnih tehnologij in obdelav. Rešitev je oblikovalsko zrela, uporabna, dosledna, tehnično pregledna in likovno skladna. Kandidat je v svojem diplomskem delu osredotočen na obravnavano problematiko. V oblikovalskem procesu avtonomno obvlada analitične in oblikovalske postopke. V besedilih navaja pomembne vire. V zaključku objektivno evalvira opravljeno delo.



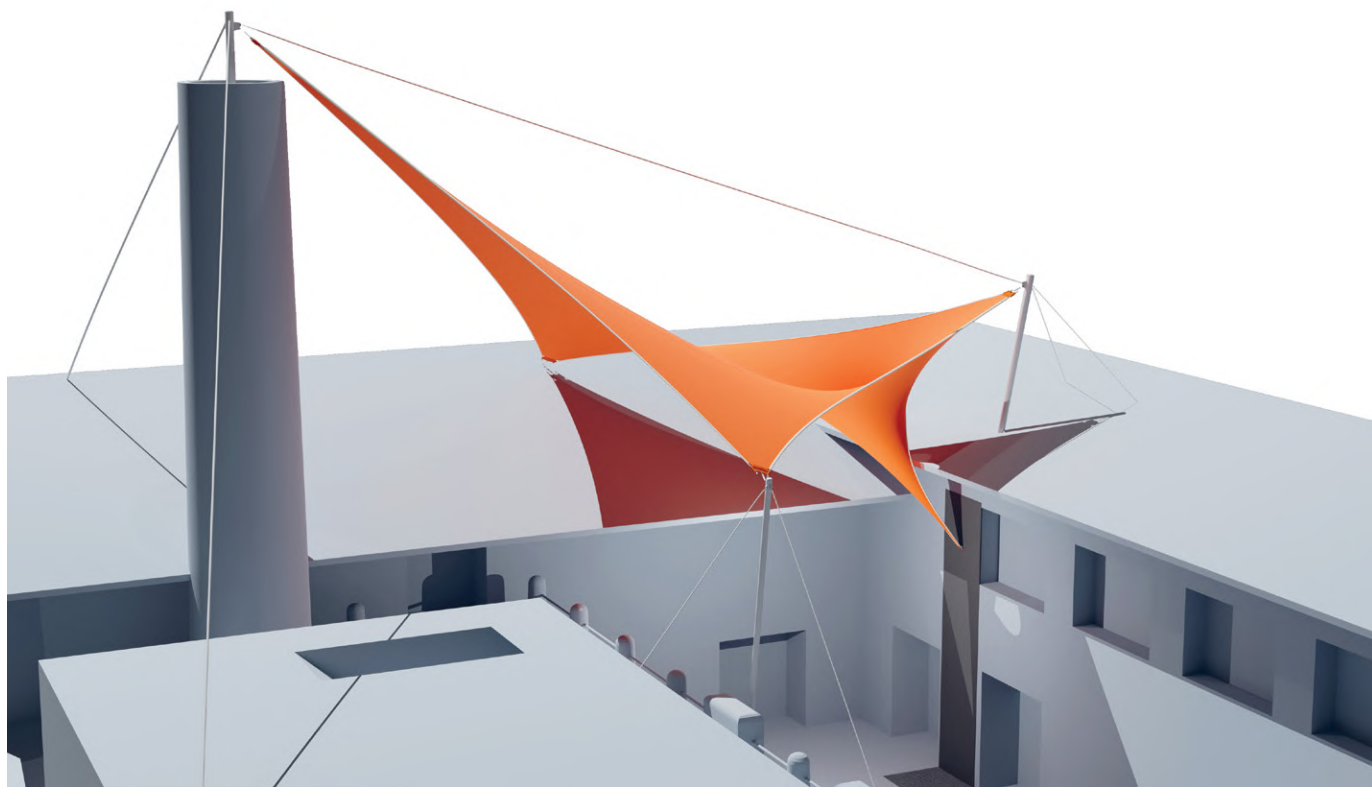
The problem of the lack of protection from external influences in the atrium of the Academy of Fine Arts and Design at Dolenjska cesta 83 forms the basis for Jure Kralj's thesis. The solution to the problems is a prestressed membrane structure.

The search for inspiration from nature resulted in the roof's multifunctionality. In addition to protection, it also allows rainwater harvesting. The design solutions are an example of the author's awareness of the multi-faceted nature of problems and his ability to find multi-functional solutions.

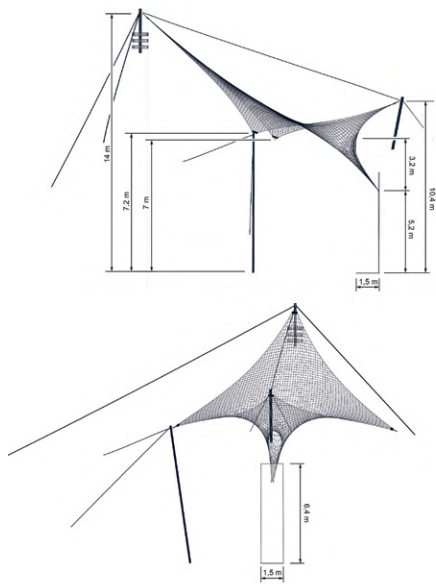
During the research phase, the candidate has explored biomimetics and the field of prestressed membrane structures and their interconnection. In the practical part, he designed an efficient and modern solution for a prestressed membrane structure for use in the courtyard of the ALUO building on Dolenjska cesta.

The final result of the thesis is a solution that is designed for a specific location, but at the same time, it is designed as a system that could be suitable for a variety of other environments and users. During development, the candidate addressed all the important stages of the design methodology and steadily progressed at his own pace and initiative.

In the design process, the candidate has shown maturity in the treatment of technical details and knowledge of the selection of appropriate manufacturing technologies and treatments. The solution is mature in design, usable, consistent, technically transparent, and visually coherent. The candidate's thesis focuses on the issue at hand. He is autonomous in the design process, mastering analytical and design procedures. He cites all relevant sources in the texts. In the conclusion, he objectively evaluates the result.



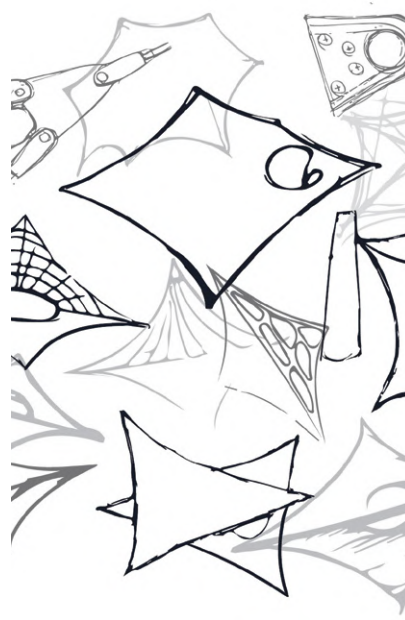
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Digitalno okoljsko ozaveščanje
o podnebnih spremembah

magistrsko delo B

Mentor: prof. Radovan Jenko
Somentor: doc. mag. Andrej Kamnik



Digital Environmental Awareness
on Climate Change

Master's thesis B

Mentor: Prof. Radovan Jenko
Co-mentor: Asst. Prof. Andrej Kamnik, MA

Primarni poudarek magistrske naloge kandidatke Sare Sešlar Naraks je ozaveščanje mladih o podnebnih spremembah in njihovih posledicah. Višji cilj kratkih animiranih filmov, ki jih je Sara zasnovala v ta namen, je ozavestiti mlade ljudi, da bodo imeli kot odrasli že pridobljeno naravovarstveno občutljivost pri sprejemanju odločitev.

Zasnova projekta je bila prevesti vsebine iz odmevne knjige Lučka Kajfež Bogataj *Planet, ki ne raste* v zanimive animirane filme, ki s pomočjo premičnih slik lažje nagovorijo mlade glede podnebnih sprememb, njihovih vzrokov in posledic ter rešitev za zmanjšanje negativnih vplivov na okolje. Projekt v prvem delu skozi dejanske informacije govori o razumevanju ekološkega problema, v drugem delu pa se osredotoča na nasvete in rešitev problema.

prof. Radovan Jenko

Sara Sešlar Naraks je za svoj produkcijski proces kratkega animiranega filma s problematiko vpliva podnebnih sprememb na okolje raziskala področje ilustracije, jo tematiki primerno stilizirala in priredila za digitalno kolažno tehniko animiranja. Pri snovanju je uporabila vse predvidene produkcijske postopke, od predprodukcije, znotraj katere je načrtovala sosledje prizorov v zgodborisu ter uredila členitev likov za vrvjenje (rigging) v kolažni tehniki, do produkcijskih in postprodukcijskih postopkov, v katerih je montirala posamične animirane sekvence z uporabo posebnih učinkov, ki so ji omogočali dodatno karakterno gibanje posamičnih ilustriranih elementov. V tako zaključeni celoti animiranih podob je uspešno žanrsko združila značilnosti info-grafične animacije z značilnostmi animiranega dokumentarnega filma.

doc. mag. Andrej Kamnik

The primary focus of Sara Sešlar Naraks' Master's thesis is to raise awareness among young people about climate change and its consequences. The main objective of the short animated films Sara has created for this purpose is to raise young people's awareness so that as adults they will be sensitive to this issue when making decisions.

The project was designed to translate content from Lučka Kajfež Bogataj's acclaimed book, *The Planet That Doesn't Grow*, into engaging animated films that use moving images to help teach young people about climate change, its causes and consequences, and the solutions to reduce its negative impact on the environment. The first part of the project is about understanding the ecological problem through factual information, while the second part focuses on advice and solutions to the problem.

Prof. Radovan Jenko

For her short animated film production process, Sara Sešlar Naraks explored the field of illustration, stylized it appropriately to the subject, and adapted it for the digital collage animation technique. Thereby, she employed all the proper production processes, from pre-production, in which she planned the sequence of scenes in a storyboard and arranged the articulation of the characters for rigging in the collage technique, to the production and post-production processes, in which she edited the individual animated sequences using special effects that allowed her to add character movement to the individual illustrated elements. In such a complete set of animated images she has successfully combined the genre characteristics of info-graphic animation with those of animated documentary.

Asst. Prof. Andrej Kamnik, MA



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Zgodba in narativ

Story and Narrative





Désirée Kolarec

Matija Medved

Iza Ambrožič Simončič

Bibi Erjavec

Mirjam Bešter

Ilustracija in oblikovanje slikanice Frana
Levstika: Kdo je napravil Vidku srajčico

diplomsko delo

Mentorica: doc. Suzi Bricelj



Picture Book Illustration and Design of Fran Levstik's
"Who Made Videk's Shirt"

Diploma thesis

Mentor: Asst. Prof. Suzi Bricelj

Študentka Iza Ambrožič Simončič je v svojem diplomskem delu raziskovala pojavne oblike slikanice, predvsem njene vpetosti v prostor in čas, kar, kot sama ugotavlja, odločilno vpliva na likovni jezik ilustracij. Pri tem se je osredotočila na petdeseta leta dvajsetega stoletja ter bila pozorna na razlike in sorodnosti pri slikaniških izdajah Vzhodne in Zahodne Evrope.

V svoji slikanici *Kdo je napravil Vidku srajčico* Frana Levstika je tankočutno upodobila zgodbo, pri tem pa imela v mislih bralca – specifično starostno skupino, ki ji namenja slikanico. Ilustracije poveže v nedeljivo celoto knjižnega organizma ter je pozorna na vsak njegov del ter postopke izdelave in izbiro materialov.

Končni rezultat naloge prikaže v obliki ročno vezane knjige.

In her thesis, Iza Ambrožič Simončič explored the manifestations of a picture book, especially its embeddedness in space and time, which, as she herself notes, has a decisive influence on the visual language of the illustrations. Thereby, she focused on the 1950s, paying attention to the differences and similarities in picture book editions in Eastern and Western Europe.

In her picture book, *Who Made Videk's Shirt*, by Fran Levstik, she depicted the story in a subtle way, keeping in mind the reader – the specific age group for whom the picture book is intended. She then brought the illustrations together into an indivisible whole of a book, paying attention to each of its parts, as well as to the processes of production and the choice of materials.

The final result is a hand-bound book.



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Papežinja Ivana VIII – stripovska priredba istoimenskega romana Emanuela D. Roidisa

magistrsko delo B

Mentor: doc. Damijan Stepančič



Pope Joan VIII – Comic Book Adaptation of Emanuel D. Roidis's Novel

Master's thesis B

Mentor: Asst. Prof. Damijan Stepančič

Avtorica Mirjam Bešter po scenariščin predlogi prvega dela, ki je narejena po zajetnem romanu, ustvari strip. Smiselno zajame v celoto prva poglavja, osredotoči se na dogajanje, ne da bi izpustila ne bistvene stvari. Skozi celotno naracijo se strip nagiba od komičnosti do cerkvene dogmatike, od svetnikov do njihovih čudežev. Prav med temi pa blesti v svoji suri in svetništvu Ivana, bodoča papežinja. Teoretični del povzema in razvije tudi zanimivo tezo. Jezik romana je sočen, prav tako je tudi strip poln domislic in duhovitih likovnih rešitev, ki zajemajo ideje tudi iz srednjeveške ilustracije in iluminacij.

The author Mirjam Bešter creates a comic based on the script template of the first part, which is based on a hefty novel. She summarizes the initial chapters, focusing on the action without leaving out the non-essentials. Throughout the narrative, the comic contains comedic elements and Church Dogmatics, as well as saints and their miracles. It is among these that Ivana, the future Pope, shines in her aura and sainthood. The theoretical part summarizes and develops an interesting thesis. The language of the novel is juicy, as is the comic, full of quirks and witty artwork, which also takes ideas from medieval illustration and illuminations.



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Naša Gospa Trohnenja

magistrsko delo B

Mentorja: prof. mag. Milan Erič in doc. mag. Andrej Kamnik

Mentorica izven akademije: Špela Čadež, MA



Our Lady of Rot

Master's thesis B

Mentors: Prof. Milan Erič, MA, and Asst. Prof. Andrej Kamnik, MA

Mentor outside the Academy: Špela Čadež, MA



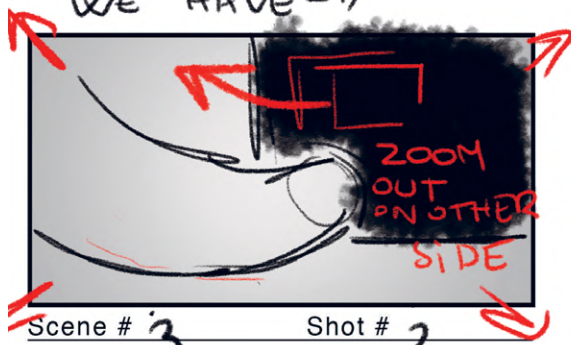
magistrskem delu z naslovom *Naša gospa trohnenja* Bibi Erjavec celostno in avtorsko izvede produkcijske procese kratkega animiranega filma v snežmalni tehniki Stop-animacija (Stop-motion). Kandidatka avtorsko pristopi že v samem konceptu zgodbe, kjer v izčiščenem besedilu aktualizira problem izkoriščanja, socioekonomske neenakosti, prekomerne porabe in propagande. Ravno ta izhodišča so ji omogočila, da je v doslednem predprodukcijskem postopku predvsem skozi natančno konceptno ilustracijo likov, okolja in zgodboris razvila glavni lutkovni lik, ki ga opredeli kot metaforo. Skozi metaforo skeletnega lika, trohnobe in mesa odlično transmitira stanje duha v sodobni družbi, prežeti z izkoriščanjem. V vseh izvedenih produkcijskih postopkih se še podrobneje posveti materialu za izdelavo lutk, saj s posebno zmesjo voska in polimerne gline inovativno vzpostavi materialnost mesa in tkiv, kar ji je v funkciji animiranja omogočilo nenehno gnetilnost in artikulacijo materiala. Tovrstni materiali so namreč v produkciji animiranih objektov oziroma lutk izjemna redkost. Poseben poudarek nameni tudi animaciji govora z modularnimi usti in mehanizmu pljuč glavnega lika, s katerimi opredeli pomen dihanja v kontekstu zgodbe kot obstanek v hierarhičnem družbenem boju. Njen pristop k animiranju je natančen, kar odseva tudi prepričljivo zveznost statičnih podob v karakterni gib animiranih likov v kontekstu izražene vsebine. Bibi Erjavec samostojno izvede tudi oblikovanje zvočne podobe z vsemi posebnimi zvočnimi učinki. Spricho omenjenih dejstev avtorica preseže osnovno razumevanje jezika animacije in ga nadgradi z lastnim avtorskim izrazom.

In her Master's thesis entitled *Our Lady of Rot*, Bibi Erjavec performs the production processes of a short animated film in a comprehensive and original way, using the stop-motion technique. The candidate's individual approach is already evident in the very concept of the story, where she addresses the issues of exploitation, socio-economic inequality, overconsumption, and propaganda in a refined text. It is precisely these starting points that allowed her to develop the main puppet character, which she defines as a metaphor, in a rigorous pre-production process, especially through the detailed conceptual illustration of the characters, the environment, and the storyboard. Through the metaphor of the skeletal figure, rot, and flesh, she perfectly conveys the state of mind in contemporary society permeated by exploitation. In all the production processes she has carried out, she has paid close attention to the material used to make the puppets, using a special mixture of wax and polymer clay to innovatively establish the materiality of flesh and tissue, which has allowed her, in the animation function, to constantly knead and articulate the material. This type of material is extremely rare in the production of animated objects or puppets. She also pays special attention to the animation of speech with a modular mouth and the mechanism of the main character's lungs, which stress the importance of breathing in the context of the story as a way of surviving in the hierarchical social struggle. Her approach to animation is precise, which is reflected in the convincing continuity of static images into the character movement of the animated characters, in the context of the expressed content. Bibi Erjavec also independently executes the sound design, with all special sound effects. In the face of these facts, the artist goes beyond the basic understanding of the language of animation and builds on it with her own voice.



Scene # 3 Shot # 1

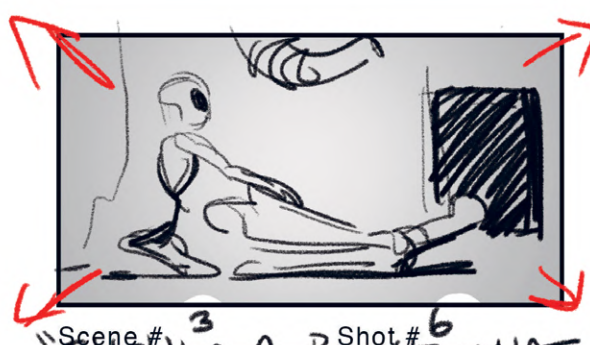
"OF COURSE THE MORE
WE HAVE -"



Scene # 3 Shot # 2



Scene # 3 Shot # 5



Scene # 3 Shot # 6



Scene # 3 Shot # 3

"THE MORE WE MUST -"



Scene # 3 Shot # 7



Scene # 3 Shot # 4

CON-TRI-BOTE
CLAP CLAP

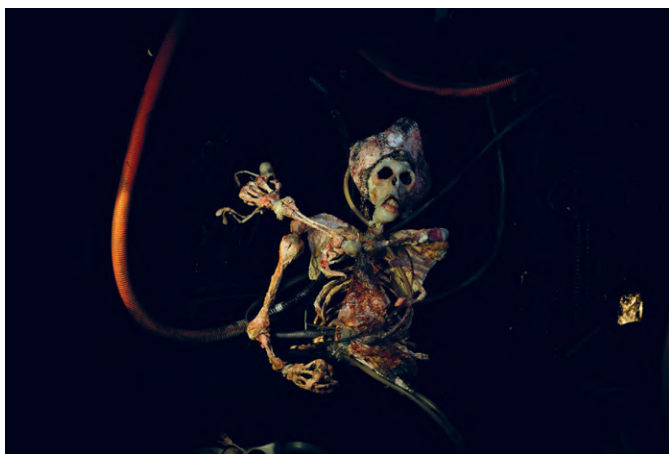


Scene # 3 Shot # 8

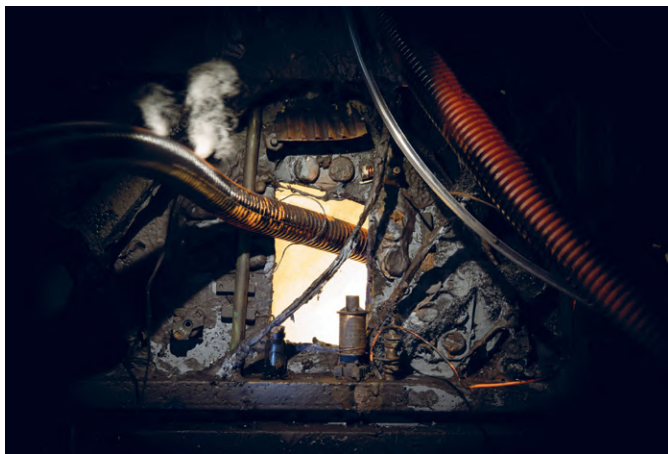
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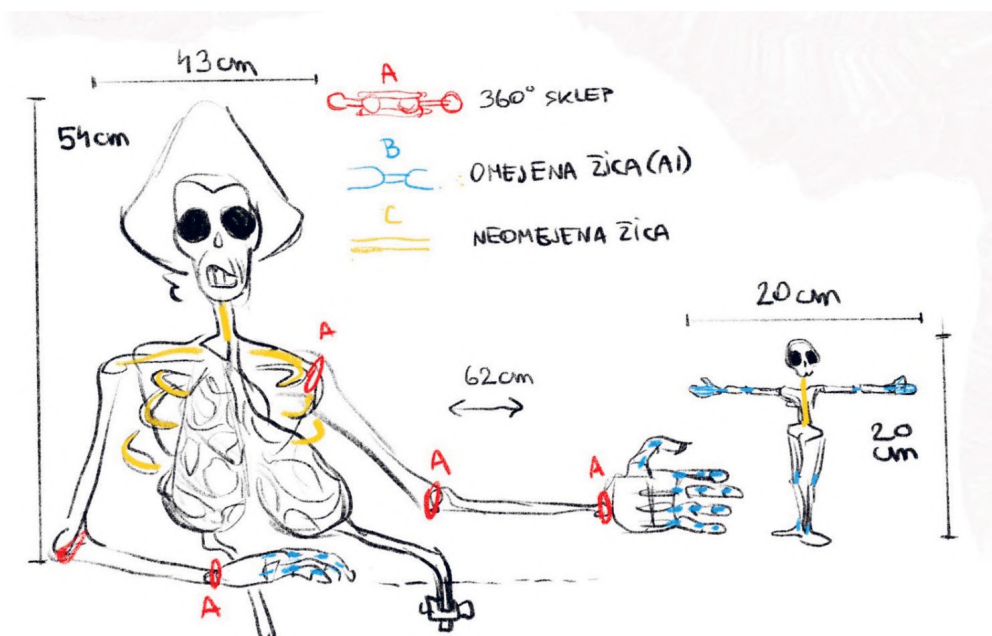
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Prstan za Barbaro

diplomsko delo

Mentorica: prof. mag. Tanja Pak

Ring for Barbara

Diploma thesis

Mentor: Prof. Tanja Pak, MA





Iplomsko delo Désirée Kolarec *Prstan za Barbaro* zajema teoretično podlago za oblikovanje prstana, posvečenega Barbari Celjski, in načrtovalski del z izvedbo prstana v treh variacijah. Izhodiščna zgodba se dotakne Slovencev skozi čas znotraj obdobja moči rodbine Celjskih grofov, nakita v srednjem veku, in v tem kontekstu predvsem Barbare Celjske, ki je obravnavana z vidika dialoga med neizprosno močjo in žensko subtilnostjo.

Načrtovalski del, ki povezuje ročno in strojno izdelavo nakita, je bil razvit in izveden v tesni povezavi z Zlatarno Celje, v kateri je prstan že ves čas, od izvedbe leta 2016 do danes, v izdelavi in prodaji.

Oblika prstana vsebinsko povzema tiho moč Barbare Celjske kot ženske v izrazito moškem svetu srednjega veka in poudari njeno nekonvencionalno vpetost v čas, skozi oris njene osebnosti pa poveže preteklost s sedanjostjo in na sodoben način pripoveduje pol tisočletja staro zgodbo, v kateri se lahko prepozna tudi sodobna ženska.

Prstan je izveden v treh različicah, z mislijo na tri različne ciljne skupine – od preprostega in vsakdanje nosljivega, z ahatom, do kompleksnega z vrtljivim dvostranskim poldragim kamnom in diamanti. Proces izdelave prstana odraža prepletenost industrijskega oblikovanja kot interdisciplinarne panoge in unikatnega oblikovanja, ki naslavlja vse čute in se posveča zgodbi in detajlu.



Désirée Kolarec's thesis *Ring for Barbara* consists of the theoretical basis for the design of a ring dedicated to Barbara of Celje and a practical part with the production of this ring in three variations. The background story touches upon Slovenians through time, in particular the period of the Counts of Celje, jewellery in the Middle Ages, and, as the main protagonist, Barbara of Celje, considered in terms of the dialogue between inexorable power and feminine subtlety.

The design part, which combines handmade and machine-made jewellery, was developed and executed in close collaboration with Zlatarna Celje, where the ring has been in production and on sale ever since its creation in 2016 until the present day.

The design of the ring encapsulates the essence of Barbara of Celje as a woman in a distinctly masculine world in the Middle Ages, and emphasizes her unconventional embeddedness in time, while through the outline of her personality it connects the past with the present and tells in a modern way a story half a millennium old, in which a modern woman can also recognize herself.

There are three versions of the ring, designed for different audiences, from a simple one with an agate, to a complex ring with a rotatable double-sided semi-precious stone and diamonds. The process of making the ring reflects the interplay between industrial design as an interdisciplinary field and Applied Arts that appeals to all the senses and pays attention to detail.





Animirana pripoved s kredno risbo za gledališko predstavo
»Nekje drugje« režiserja Tina Grabnarja

magistrsko delo B

Mentor: prof. mag. Milan Erič

Animated Story with Chalk Drawing for the Theatre
Performance "Somewhere Else" by Tin Grabnar

Master's thesis B

Mentor: Prof. Milan Erič, MA



Matija Medved v svoji magistrski nalogi v teoretičnem delu najprej na kratko preleti pomembne mejnike iz zgodovine lutkovne ustvarjalnosti, raziskuje povezavo tega medija z videom v preteklem in sodobnem času, na kratko obdela lutkovno animacijo in najpomembnejše ustvarjalce na tem področju, vse z namenom, da poišče stične točke z drugim, praktičnim delom naloge, ki se nanaša na njegov idejni in ustvarjalni delež v lutkovno-animirani predstavi Lutkovnega gledališča v Ljubljani z naslovom *Nekje drugje*, v kateri je prispeval pomembno konceptualno in vsebinsko izhodišče, ki na inovativen način združuje lutkovno predstavo z risanim filmom oziroma animacijo.

Taka odločitev in njen likovni izraz v predstavi, ki krutost vojne prikazuje skozi otroške oči, ustvarjata poetično izhodišče s humanističnim sporočilom, kjer risano-animirani del s potujitvenim načinom obravnave nasilja v vojni pripomore, da se poskušamo na zelo oddaljen in simboličen način vživeti v grozote, ki jih v takih razmerah doživljajo otroci.

V tem delu naloge Matija Medved temeljito in analitično opisuje idejne in izvedbene postopke pri nastajanju te unikatne predstave.

 In the theoretical part of his MA thesis, Matija Medved first briefly reviews the important milestones in the history of puppetry, explores the connection of this medium with video in the past and today, and briefly examines puppet animation and the most important artists in this field, all with the aim of finding points of contact with the practical part of the thesis, which concerns his conceptual and constitutive contribution to the puppet-animated performance of the Ljubljana Puppet Theatre entitled *Somewhere Else*, in which he contributed an important conceptual and contextual starting point that combines puppet performance with animation in an innovative way.

This decision and its visual expression in the performance, which depicts the cruelty of war through the eyes of children, creates a poetic piece with a humanistic message, where the cartoon-animated part, with its itinerant way of dealing with the violence of war, helps us to try to empathize, in a very distant and symbolic way, with the horrors that children experience in such situations.

In this part of the thesis, Matija Medved describes in a thorough and analytical manner the conceptual and performance processes involved in the creation of this unique performance.

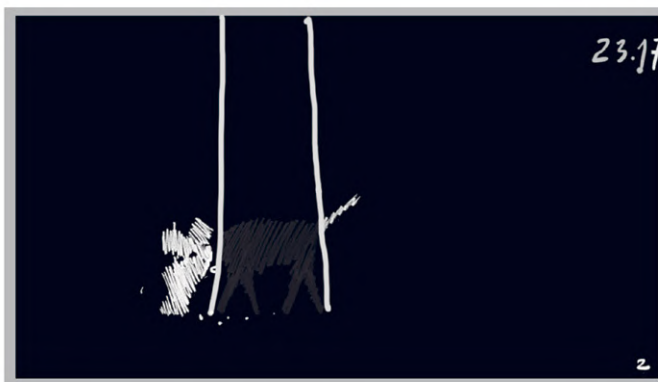
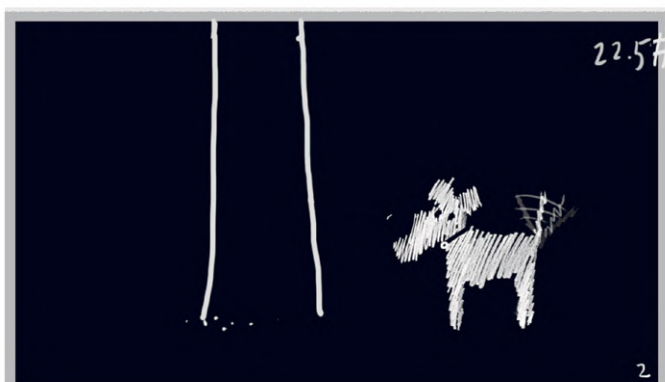
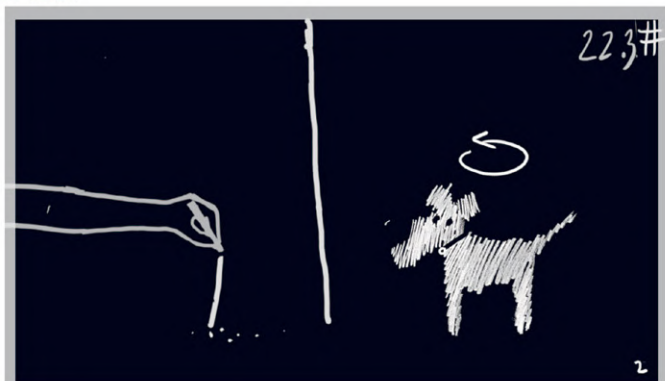
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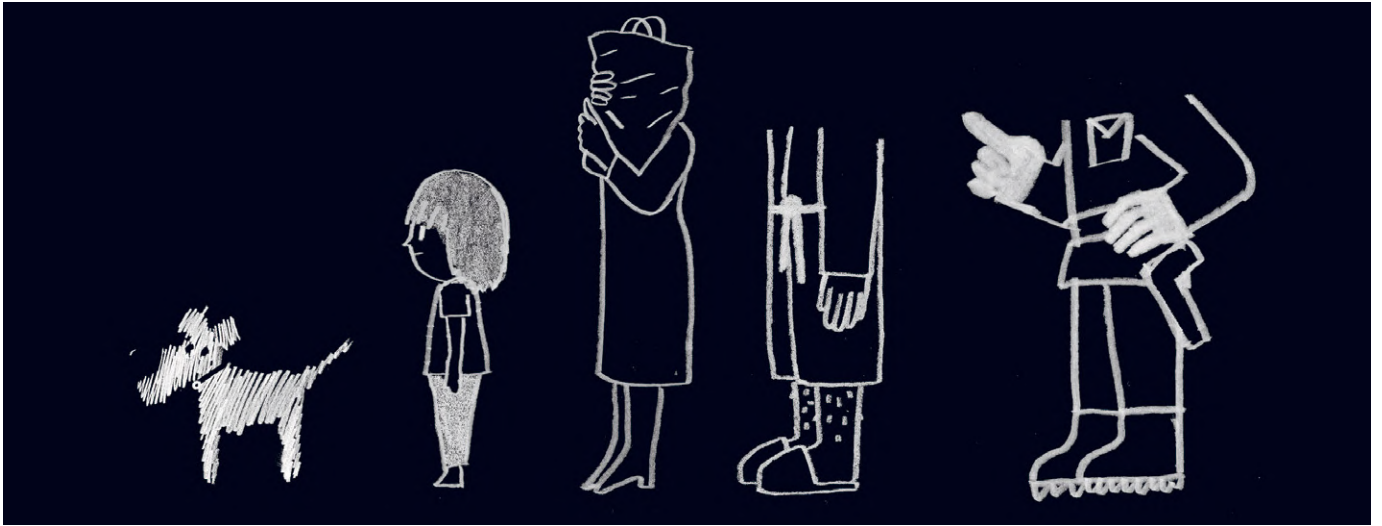


2. Prizor



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Interaktivno in performativno

Interactive and Performative





Tjaša Mužina

Kristina Drnovšek

Maša Prošić Žmitek

Nejc Trampuž

Timotej Rosc

Lahkotnost bivanja v steklenih čevljih

diplomsko delo

Mentor: prof. mag. Tanja Pak



The Lightness of Wearing Glass Shoes

Diploma thesis

Mentor: Prof. Tanja Pak, MA

Hristina Drnovšek je v svoji diplomski nalogi z naslovom *Lahkotnost bivanja v steklenih čevljih* oblikovala kiparsko postavitev, ki jo sestavlja dva para steklenih čevljev, v katerih ima steklo pomembno simbolično vlogo. Njeno izhodišče je bil mit o grškem bogu Hermesu kot vezjo med fantazijskim svetom in realnostjo.

V svoji nalogi se v teoretičnem delu posveča zgodovinskemu pregledu čevljev, vrstam obutve, materialom v oblikovanju čevljev in postopkom njihove ročne izdelave. Nadalje raziskuje pojav čevljev v umetnosti in modi, simboliko čevljev v pravljicah, razčleni mit o Hermesu ter nanj projicira tudi svoj pogled na sporočilo romana Milana Kundere *Neznosna lahkost bivanja* in glasno razmišlja o soodvisnosti teže lahkosti in lahkosti teže v smislu naše odgovornosti ter sprejemanja odločitev.

Rezultat naloge je umetniška prostorska postavitev kot interpretacija lahkotnosti in lebdenja v sanjskem svetu v enem delu ter, kot njegovo nasprotje, nosljivi usnjeni par čevljev s stekleno peto v drugem delu, ki ponazarja realnost in težo odločitev ter z njo našega bivanja.

Steklo izrabi kot material, ki dualno ponazarja tako krhkost kot izjemno moč in trdnost, lahkost in težo.

Naloga je v praktičnem delu obsegala eksperimentalno delo v tehniki taljenja steklenega prahu, upogibanja in taljenja stekla v kalupih ter hladne obdelave stekla. V izvedbenem delu projekta, vključno z usnjenim delom čevlja, je študentka pridobivala dodatne izkušnje v čevljarstvih ateljejih.

Delo je bilo uvrščeno med finaliste mednarodnega natečaja Libensky Glass Award 2016 in razstavljeno v galeriji DOX v Pragi.

Hristina Drnovšek's thesis, *The Lightness of Wearing Glass Shoes*, entailed a sculptural installation consisting of two pairs of glass shoes, in which glass plays a significant symbolic role. Her starting point was the myth of the Greek god Hermes as a link between the fantasy world and reality.

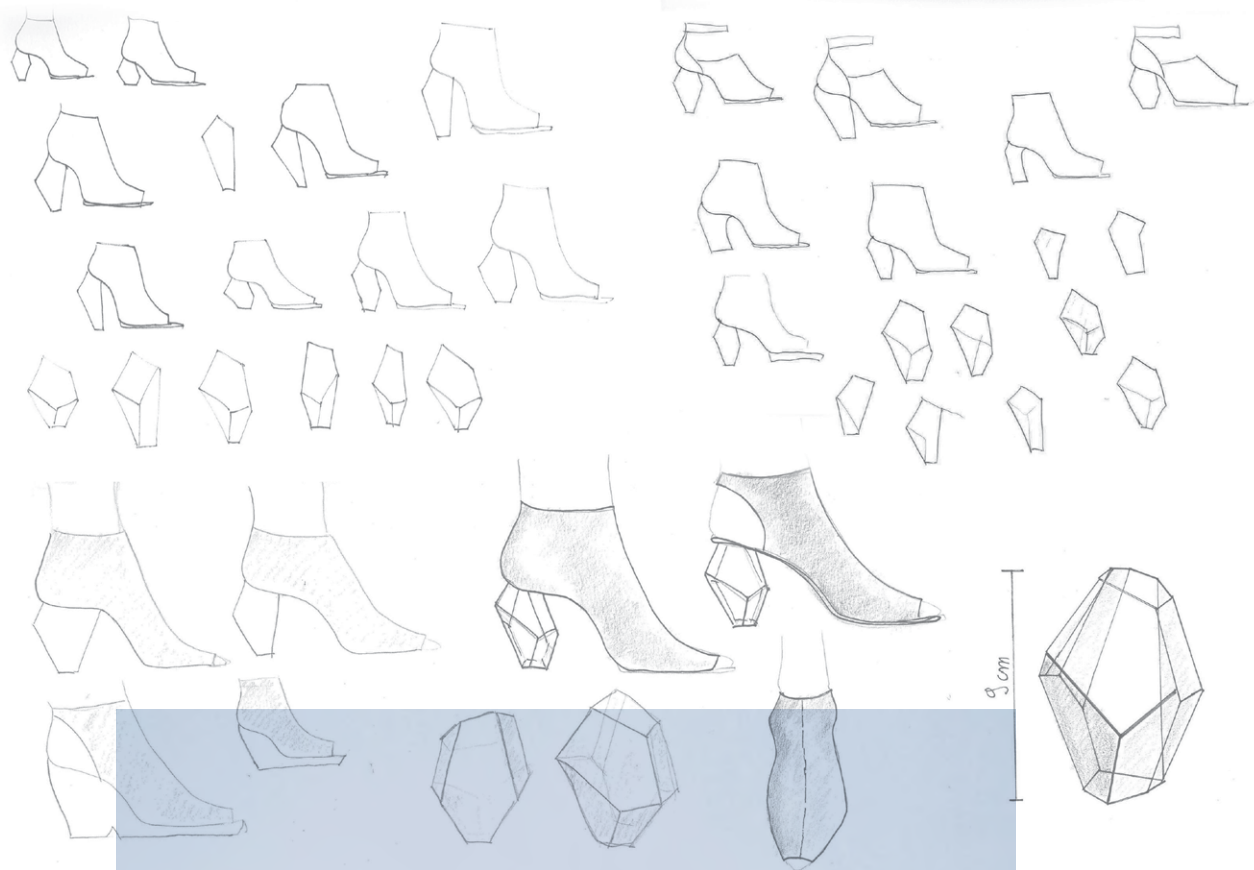
In the theoretical part of her thesis, she focused on a historical overview of shoes, types of footwear, materials used in shoe design, and the production process. She then explored the phenomenon of shoes in art and fashion, the symbolism of shoes in fairy tales, and dissected the myth of Hermes, projecting onto it her own view of the message of Milan Kundera's novel *The Unbearable Lightness of Being*, and reflecting aloud on the interdependence of the weight of lightness and the lightness of weight in terms of our responsibility and decision-making.

The result is an artistic spatial installation as an interpretation of lightness and floating in a dream world in one part, and, as its opposite, a wearable pair of leather shoes with a glass heel in the other part, representing the reality and weight of decisions and, with it, our existence.

Glass is used as a material that represents both fragility and extreme strength and solidity, lightness, and weight.

In the practical part, the thesis entailed experimental work in the techniques of glass powder melting, bending and melting glass in moulds, and cold working of glass. The implementation of the project included the manufacture of the leather part of the shoe, for which the student gained experience in shoemaking studios.

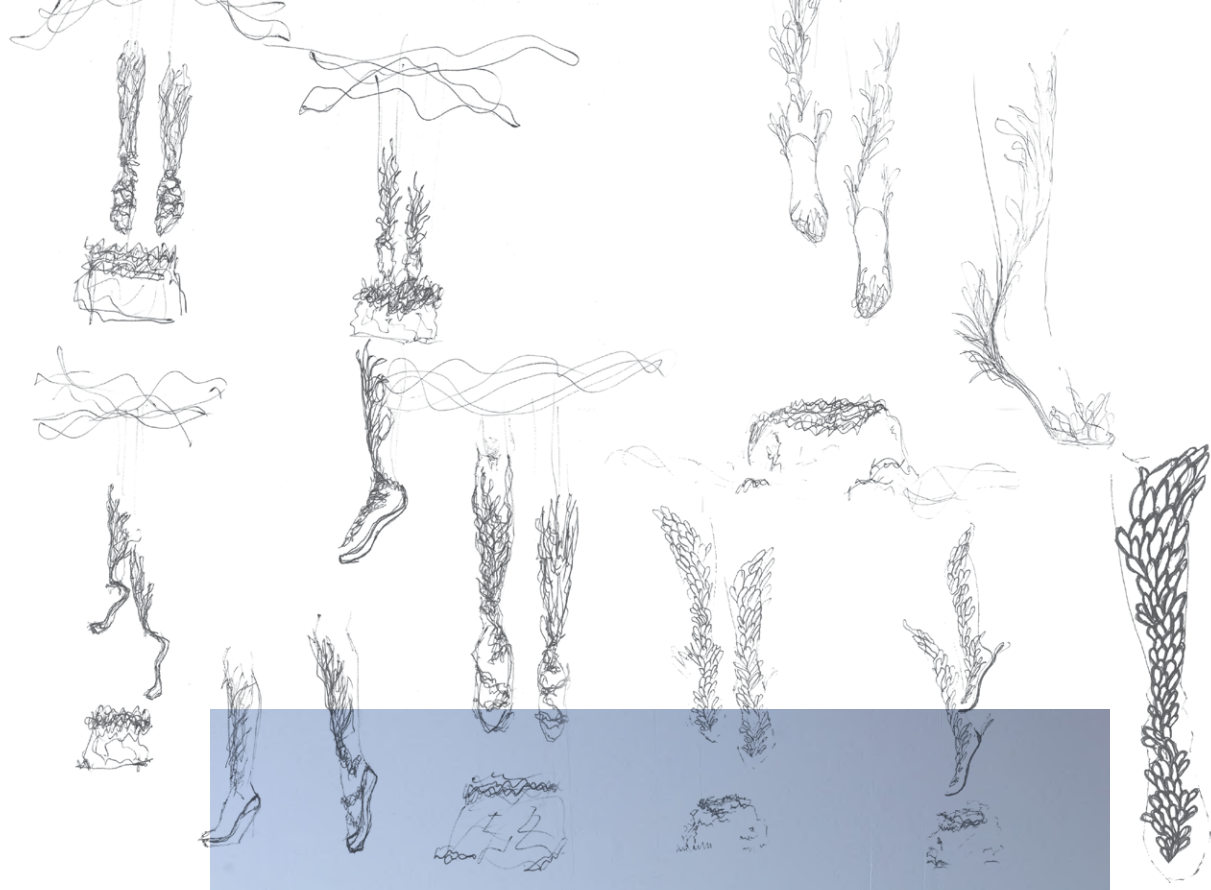
The resulting piece was shortlisted as a finalist in the Libensky Glass Award 2016 international competition and exhibited at the DOX Gallery in Prague.



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Uporaba naprednih tehnologij za prepoznavanje in spremljanje simptomov depresije pri mladih

magistrsko delo C

Mentorica: izr. prof. dr. Barbara Predan



Use of Advanced Technologies for Recognizing and Monitoring Symptoms of Depression in Adolescents and Young Adults

Master's thesis C

Mentor: Assoc. Prof. Barbara Predan, PhD

Tjaša Mužina v magistrskem delu obravnava izredno aktualno problematiko dostopnosti storitev za varovanje duševnega zdravja mladih in raziskuje vlogo naprednih tehnologij pri reševanju teh izzivov. S pomočjo poglobljene raziskave, polstrukturiranih intervjujev in participatornih delavnic je ugotovila, da mladi pri iskanju pomoči naletijo na številne ovire. Pri tem Mužina še dokaže visoko stopnjo pomembnosti soustvarjanja, saj – kot pojasni – vključevanje uporabnikov v proces oblikovanja omogoča boljše prilagajanje rešitev njihovim resničnim potrebam in navadam. V teku raziskovanja je nato analizirala tudi obstoječe storitve za mlade s težavami v duševnem zdravju ter natančno raziskala potencial tehnologije za izboljšanje storitev.

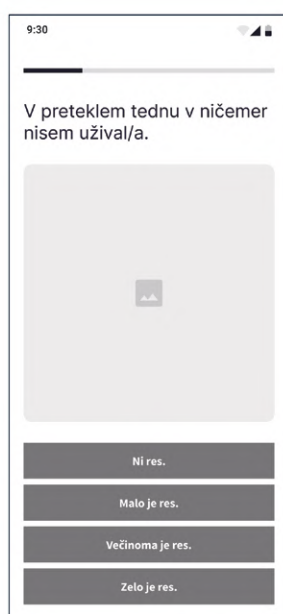
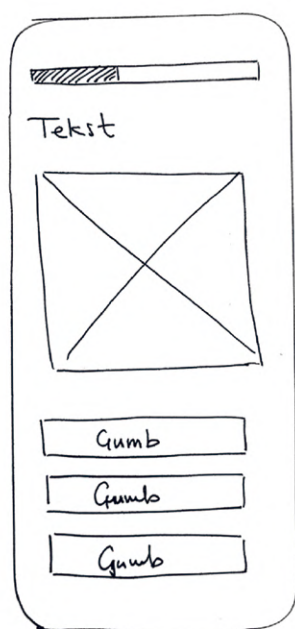
Ugotovitve so jo privedle do razvoja aplikacije, ki mladim ponuja podporo pri reševanju duševnih težav – od prepoznavanja simptomov do iskanja strokovne pomoči in spremljanja lastnega napredka. Aplikacija omogoča večjo dostopnost do storitev ter možnost prilagajanja potrebam mladih uporabnikov. Avtorica v zasnovanem delu odgovori tudi na zastavljena izhodišča, da mora razvoj digitalnih rešitev ostati dinamičen in prilagojen hitrim spremembam na področju tehnologije ter potreb uporabnikov.

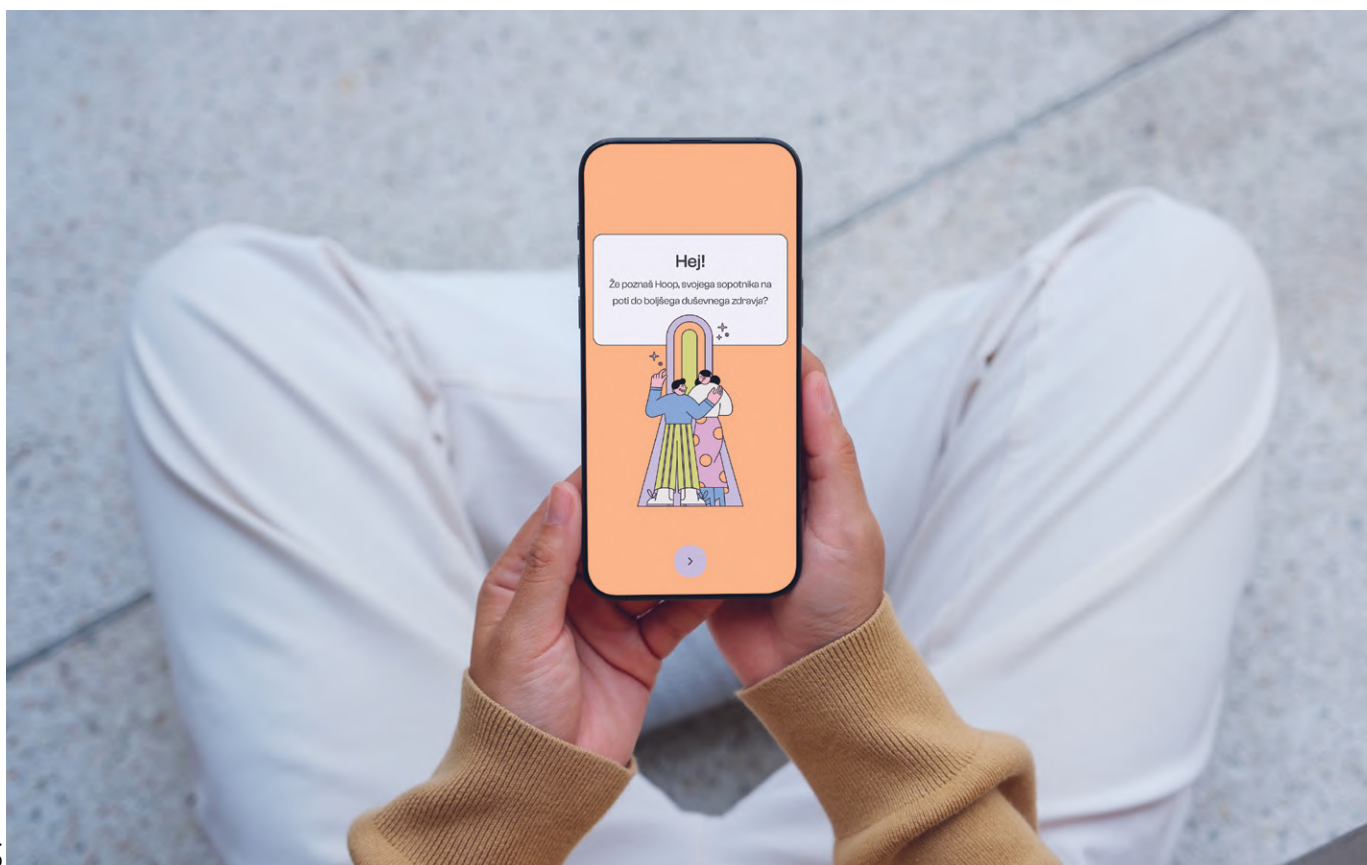
Skozi magistrsko delo je Tjaša Mužina dokazala, da lahko z zasnovano aplikacijo izboljša dostop do storitev za mlade s težavami v duševnem zdravju, in to od trenutka, ko se znajdejo v duševni stiski in prepoznajo, da imajo težave, skozi proces iskanja in koriščenja strokovne pomoči do spremljanja simptomov ter samopomoči. Še več, pokazala je, da imajo celostno in premišljeno zasnovani modeli potencial, da zdravstveno oskrbo naredijo dostopnejšo, učinkovitejšo in prilagojeno potrebam ter navadam uporabnikov. Z delom torej doseže tisto, za kar bi si morali vsi prizadevati.

Tjaša Mužina's Master's thesis addresses the pressing issue of accessibility of mental health services for young people and explores the role of advanced technologies in addressing these challenges. Through in-depth research, semi-structured interviews, and participatory workshops, she found that young people encounter numerous obstacles when seeking help. Mužina further emphasizes the critical importance of codesign, explaining that involving users in the design process allows solutions to be better tailored to their real habits and needs. In the course of her research, she then analysed existing services for young people with mental health problems and explored in detail the potential of technology to improve such services.

The findings led her to develop an app that offers young people support in dealing with mental health problems – from identifying symptoms to seeking professional help and monitoring their own progress. The app makes services more accessible and adaptable to the needs of young people. The thesis also addresses the initial research question, demonstrating that the development of digital solutions must remain dynamic and adapt to rapid changes in technology and user needs.

Throughout her thesis, Tjaša Mužina has demonstrated that the designed application can significantly improve access to services for young people with mental health problems, from the moment they are in mental distress and recognize that they have a problem, through the process of seeking and accessing professional help, to symptom monitoring and self-help. Moreover, she has shown that integrated and well-designed models have the potential to make healthcare more accessible, efficient, and user-centered. Her work sets an inspiring example of what we should all strive for.





Glina in kostum v manifestaciji performansa

diplomsko delo

Mentor: izr. prof. mag. Jurij Smole

Somentorica: doc. Kristina Rutar

Manifestation of Clay and Costume in Performance

Diploma thesis

Mentor: Assoc. Prof. Jurij Smole, MA

Co-Mentor: Asst. Prof. Kristina Rutar



Performans kot izjemno dobro načrtovana in izpeljana umetniška/oblikovalska akcija, kodirana, kadrirana in koreografirana v vseh detajlih, je izjemen zaključek dodiplomskega študija Timoteja Rosca.

Delo je zastavil zelo široko in študiozno, s kompleksom vsebin, načinov in disciplin. V tem diplomskem delu so ga v prvi vrsti vodili: neverjetna zmožnost vizualizacije in orkestriranje tega kompleksa v performansu, od poznavalskega obvladovanja različnih metierskih praks, do ustvarjanja gibljivih slik, ki so čiste, močne in zelo arhetipske.

Timotejevo diplomsko delo je tako vrhunsko, da ga gledalec hoče še in še gledati, ker v njem odkriva vsebine, ki presegajo enkratnost performansa in mu dajejo visok poetični volumen.

Več besed o tem delu je nepotrebnih, dolžni smo samo še globok poklon!

The performance, an exceptionally well-planned and executed artistic/design action, coded, framed and choreographed in every detail, was an exceptional conclusion to Timotej Rosc's undergraduate studies.

His thesis was very broad and studious; the complex of themes, modes and disciplines, and above all his incredible ability to visualize and orchestrate this complex in a performance, have led him from mastering different *metier* practices, to creating moving images that are pure, powerful, and highly archetypal.

Timotej's graduation project is so superb that the viewer wants to watch it again and again, because it reveals themes that go beyond the singularity of a performance and give it immense poetic content.

Nothing more needs to be said about his work, we are only obliged to say: our compliments.





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Napaka kot transformativna metoda

Magistrsko delo B

Mentor: izr. prof. Peter Koštrun

Somentor: doc. Peter Rauch

Nejc Trampuž

```
#!/usr/bin/env node
const util = require("util")
const exec = util.promisify(require("child_process").exec)

// const RES = "1024x720"
const RES = "512x380"

const RM_CMD = "rm -rf output/*"
const LIST_CMD = "ls -l | grep -v .MAT"
async function main() {
  console.log(RM_CMD)
  await exec(RM_CMD)

  console.log(LIST_CMD)
  const { stdout: listStdout } = await exec(LIST_CMD)
  const images = listStdout.split("\n").filter(el => el)
  console.log("images", images)

  await images.forEach(async function(img) {
    const convertCmd = `convert -alpha import/${img} -read; /usr/bin/true -colorspace argb -type TrueColorAlpha import/${img} .MAT`
    console.log(convertCmd)
    const { stdout: convertStdout, stderr: convertStdErr } = await exec(
      convertCmd
    )
    console.log(convertStdout, convertStdErr)
  })

  await exec("sleep 2")

  for (var i = 0; i < images.length; i++) {
    for (var j = i + 1; j < images.length; j++) {
      const img1 = images[i]
      const img2 = images[j]

      const renderCmd = `./bin/render.sh import/${img1}.MAT import/${img2}.MAT output/${img1}.${img2}.MAT`
      console.log(renderCmd)
      const { stdout: renderStdout, stderr: renderStdErr } = await exec(
        renderCmd
      )
      console.log(renderStdout, renderStdErr)
    }
  }

  await exec("rm -rf output/*.MAT")
}
```

Error as a Transformative Method

Master's thesis B

Mentor: Assoc. Prof. Peter Koštrun

Co-mentor: Asst. Prof. Peter Rauch

 ejc Trampuž v magistrski nalogi *Napaka kot transformativna metoda* raziskuje širše področje umetnosti, ki napako obravnava kot osnovni element ali gradnik umetnine. Skozi analizo različnih teorij in avtorjev išče način, ki napako ne le prepozna, ampak jo tudi ponovi tako, da ne razvrednoti njene domnevne spontanosti. Paradoksalno se avtor pri svojem delu sreča z osnovnim problemom izključevanja napake in metode, zato predlaga načelo mediacije kot eno od možnih povezav ali rešitev.

Avtor svoje magistrsko delo zaključi na področju sodobnih tehnologij, konkretnije glitch artu, torej umetnosti, ki temelji na tehnološki napaki. Presoja tehnologije tako postane neke vrste materija, ki jo avtor spretno oblikuje v interaktivno prostorsko inštalacijo.

 ejc Trampuž's Master's thesis *Error as a Transformative Method* explores the broader field of art, which considers error as a basic element or building block of a work of art. By analysing various theories and authors, he seeks how to not only recognize the error but also reproduce it in a way that does not devalue its alleged spontaneity. Paradoxically, the author is confronted with the fundamental problem of the exclusion of error and method, and thus proposes the principle of mediation as one possible link or solution.

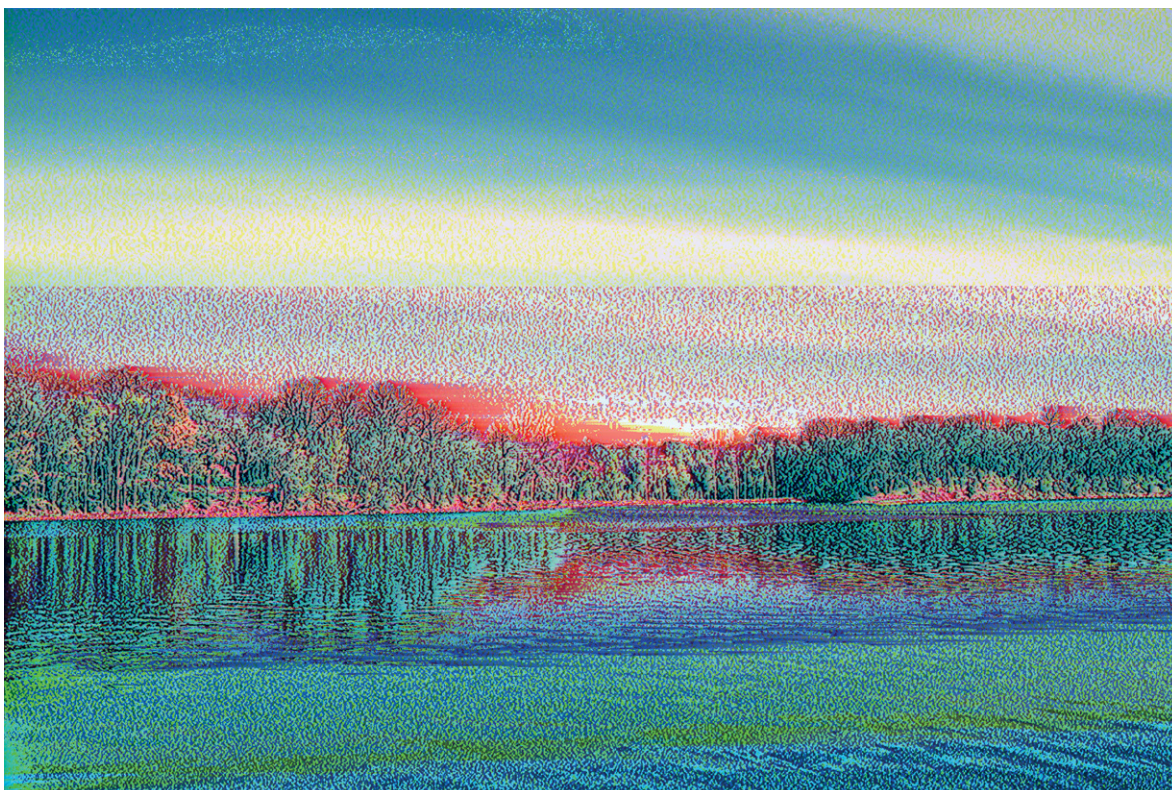
The author concludes his Master's thesis in the field of contemporary technologies, more specifically glitch art, i.e. art based on technological failure. The assessment of technology thus becomes a kind of matter, which the author skillfully shapes into an interactive spatial installation.



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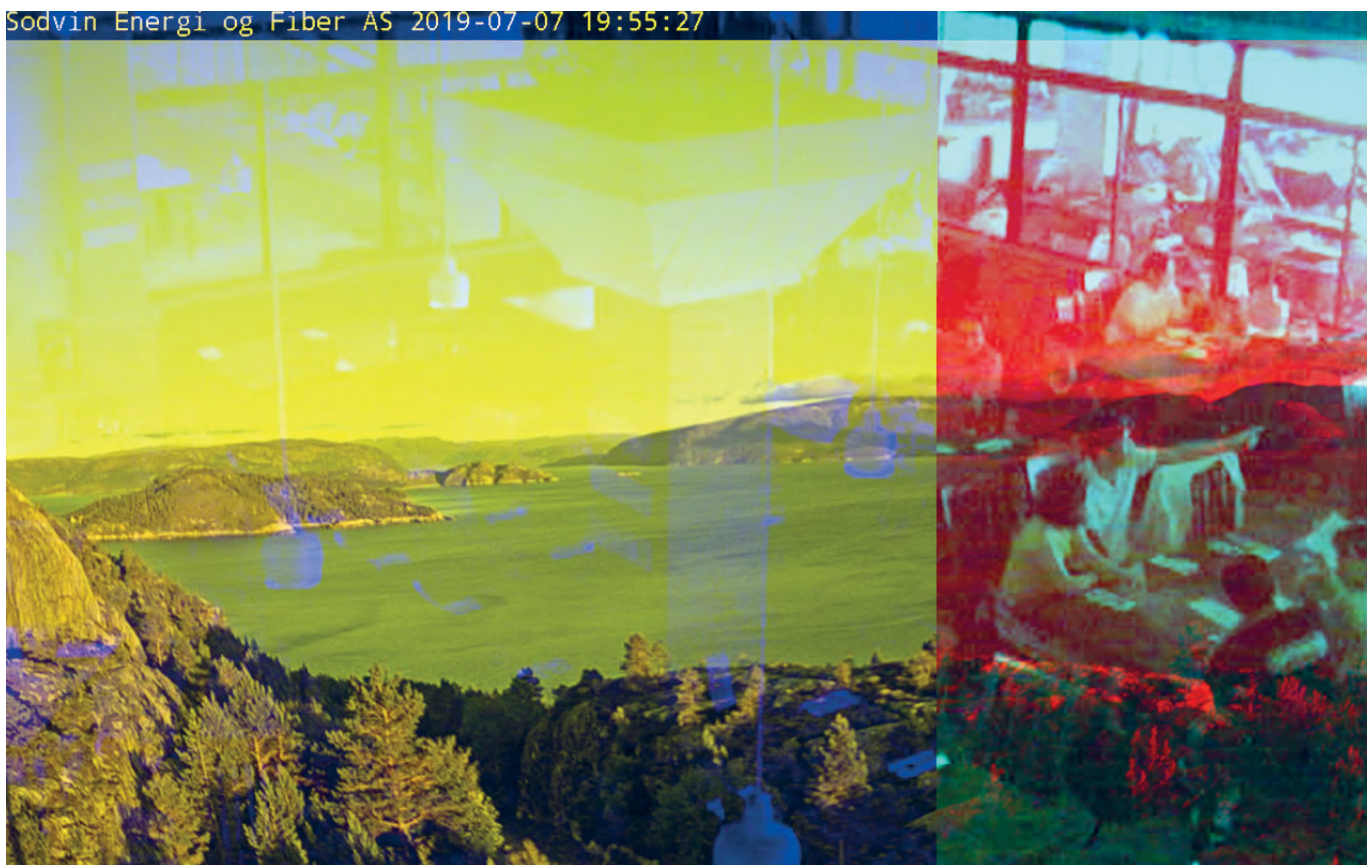


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Megafavna kenozoika, razred: sesalci

magistrsko delo B

Mentorica: doc. mag. Marija Nabernik

Somentor: prof. Eduard Čehovin



Megafauna of the Cenozoic Era, Class: Mammalia

Master's thesis B

Mentor: Asst. Prof. Marija Nabernik, MA

Co-mentor: Prof. Eduard Čehovin



študentka Maša P. Žmitek se je v svojem magistrskem delu lotila interaktivnega knjižnega projekta, ki zajema celovit pregled izumrlih orjaških sesalcev, ki so živeli v obdobju kenozoika. V delu opredeli uporabo analognih interaktivnih tehnik za rabo v knjižni ilustraciji in v učne namene. Razišče področje znanstvene ilustracije in njeno didaktično vlogo. V okviru projekta izdela 19 znanstvenih ilustracij v tehniki tiska s prenosom podobe in svinčnika, ki jih nadgradi s pomočjo izsledkov študije analogne interaktivne tehnike ombro. Končni izdelek je knjiga, ki vsebuje zloženo časovnico z znanstvenimi ilustracijami in opisi izumrlih živali na eni strani in njihovimi izrisanimi silhuetami na drugi. Le-te lahko bralec/gledalec z nekaj malega spretnosti s pomočjo rastrirane folije oživi in opazuje gibe predstavljenih živali.

Raziskovalno delo študentke Maše P. Žmitek pomembno prispeva k razumevanju pri nas manj raziskanega področja znanstvene ilustracije ter že skoraj pozabljenih analognih tehnik prikazovanja gibanja. Združevanje obojega v predstavljenem delu ponudi inovativno nadgradnjo, ki dodatno okrepi izobraževalno vlogo znanstvene ilustracije. S pomočjo igrifikacije bralec/gledalec aktivno sodeluje v iskanju vsebin in jih tudi soustvarja. Snov je zaradi nadgradnje predstavljena kakovostneje, kar pripomore v večjemu pomnjenju predstavljenih vsebin. Ob poplavi digitalnih aplikacij na telefonih, tablicah in računalnikih, ki imajo podobno vlogo, je analogna tehnika, ki zahteva fizično interakcijo, dobrodošla popestritev.

Z ustvarjalnim načinom reševanja zastavljenega problema študentka predstavi možnosti novih pristopov v izvedbi knjižne ilustracije, in to ne le znanstvene, lahko tudi domišljjske.

In her Master's thesis, student Maša P. Žmitek has undertaken an interactive book project that provides a comprehensive overview of the extinct giant mammals that lived during the Cenozoic. In the thesis, she first defines the use of analogue interactive techniques for book illustration and educational purposes. She explores the field of scientific illustration and its didactic role. As part of the project, she produced 19 scientific illustrations in the technique of image transfer print and pencil, incorporating findings from studying the analogue interactive ombro technique. The final product is a book containing a folded timeline with scientific illustrations and descriptions of extinct animals on one side and their silhouettes on the other. With a little bit of skill, the reader/viewer can bring them to life with the help of a rasterized foil and observe the movements of the featured animals.

The research of student Maša P. Žmitek makes an important contribution to the understanding of the less explored field of scientific illustration and the almost forgotten analogue techniques of depicting movement. Combining the two provides us with an innovative upgrade that further strengthens the educational role of scientific illustration. Through gamification, the reader/viewer actively participates in the search for content and also co-creates it. This innovation improves the way content is presented and helps to increase its retention. With the flood of digital applications on phones, tablets, and computers that play a similar role, analogue technology that requires physical interaction is a welcome change.

By creatively solving the problem at hand, the student offers a new approach in the execution of book illustration, not only scientific, but also fiction.

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Maša P. Žmitek

MEGAFAVNA KENOZOIKA

razred: sesalci



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Družbeno koristno

Social benefit





Maruša Dolinar

Andrija Mihailović

Zoja Čepin

Liza Križnar

Julija Karas

Eva Bevec

Razvoj uporabniku prijaznega enotnega sistema oblikovanja zunanje ovojnine za zdravila na recept v Sloveniji

diplomsko delo

Mentor: doc. Robert Žvokelj

Somentorica: prof. dr. Petra Černe Oven



Developing a User-Focused Standardized Design System for Prescription Medicine Packaging in Slovenia

Diploma thesis

Mentor: Asst. Prof. Robert Žvokelj

Co-mentor: Prof. Petra Černe Oven, PhD



andidatka Eva Bevec je v svoji diplomski nalogi reševala problematiko uporabniške izkušnje na primeru embalaže za zdravila na recept.

Naloga je zaobjela seznanitev z obstoječim zakonodajnim okvirjem tako na regionalni kot evropski ravni. Razumevanje vloge zunanje ovojnine farmacevtskih preparatov ter uporabniške izkušnje deležnikov na poti od proizvodnje preko izdaje do uporabe je bila osnova za določitev temeljnih problemov, ki jih je kandidatka identificirala z anketnim vprašalnikom in pogovori z dvema ključnima skupinama, farmacevti in končnimi uporabniki.

Na temeljih kritične analize obstoječih rešitev, analize primerov dobre prakse, ugotovitev relevantnih področij teorije, poznavanja zakonitosti, načel in elementov informacijskega oblikovanja ter specifike embalaže zdravil na recept je probleme reševala sistemsko. Rešitev je predstavljena na skrajnih primerih in omogoča implementacijo sistema na celoten nabor zunanjih ovojnin izbranega farmacevtskega proizvajalca.

Rezultat nedvomno odraža kvalitete, ki bi jih z interdisciplinarnim sodelovanjem, bodisi z javnimi bodisi zasebnimi institucijami, lahko nadgradili za preostale dele ovojnine in razširili na celoten regionalni ali celo evropski prostor.



In her thesis, candidate Eva Bevec addressed the issue of user experience using the example of prescription medicine packaging.

The process involved familiarizing herself with the existing legislative framework at both the regional and European level. Understanding the role of the outer packaging of pharmaceutical products and the user experience of stakeholders in the journey from production through dispensing to use was the basis for identifying the underlying problems, which the candidate identified through a questionnaire and interviews with two key groups, pharmacists and end-users.

Based on a critical analysis of existing solutions, analysis of good practice examples, identification of relevant areas of theory, knowledge of the laws, principles, and elements of information design, and the specifics of prescription medicine packaging, she addressed the problems in a systematic way. The solution is presented using extreme examples and allows the implementation of the system on the entire range of outer packaging of a selected pharmaceutical manufacturer.

The result undoubtedly reflects qualities that could be upgraded for the rest of the packaging and extended to the whole regional or even European area through interdisciplinary cooperation, either with public or private institutions.

space for pharmaceutical signature emphasized with strenght color

Logo Name

Imetnik dovoljenja za promet:
Manufacturer Name
Address street 1
1000 Ljubljana, Slovenija



symbols for different categories of information

→ route of administration

❌ storage

❌ wrong storage

! warnings

! active ingredients

! excipients

! legal status regarding supply

! expiry date

emphasis on INN name (name of active ingredient) instead of the brand name

5n
AA9446
LOT 662259277235
PC 05415062308127
H/07/01122/002



illustration of pharmaceutical form

5n
AA9446
LOT 662259277235
PC 05415062308127
H/07/01122/002



emphasized expiry date (one of the most searched-for information categories)

5n
AA9446
LOT 662259277235
PC 05415062308127
H/07/01122/002



prostor za lekarniško signaturo

! Zdravilo shranjujte nedosegljivo otrokom!
Pred uporabo preberite priloženo navodilo!

→ peroralna uporaba

❌ Shranjujte pri temperaturi do 25 °C.
Shranjujte v originalni ovojnini za zagotovitev zaščite pred vlago.

50 mg

natrijev diklofenakat

20 gastorezistentnih tablet

color-coding system based on medicine strenght

0.1-0.25	0.25-0.50	0.51-0.75	0.75-1
1.25	2.5-5.0	5.1-7.5	7.5-10
11-25	25-50	51-75	75-100
110-250	250-500	510-750	750-1000

color coded symbols for ATC (Anatomical Therapeutic Chemical) classification

A	B	C	D	G
H	J	L	M	N
P	R	S	V	



Oblikovanje za slepe in slabovidne

diplomsko delo

Mentor: prof. Jure Miklavc

Design for the Blind and Partially Sighted

Diploma thesis

Mentor: Prof. Jure Miklavc



 oja Čepin je v svoji temeljiti in inovativni diplomski nalogi omogočila osebam z okvaro vida spoznavanje in doživljanje različnih umetniških del.

S pomočjo poglobljenega in večsmernega raziskovalnega pristopa je spoznala omejitve oseb z okvaro vida, jih vključila v proces in tudi z njihovo pomočjo pozneje preizkusila rešitve. Poleg tega se je povezala tudi z Medobčinskim društvom slepih in slabovidnih Nova Gorica ter Galerijo Božidarja Jakca. Pri nalogi so sodelovali tudi prof. mag. Tamara Terček Pečak, dr. Aksinja Kermauner in tiflopedagog Peter Rot.

Zasnovala je veččutno izkušnjo – storitev, ki omogoča muzejem in galerijam zasnovano sistema slušnih in tipnih prilagoditev v sodelovanju s skupnostjo. S tem lahko tako obstoječe kot tudi začasne razstave obiskovalce ob vidu nagovorijo še preko sluha in tipa.

Ena izmed ključnih prednosti njene rešitve je, da je enostavna, finančno ugodna in tehnološko dostopna, hkrati pa ne posega v obstoječo razstavno postavitev.

Čepin muzejem in galerijam pomaga omogočiti dostopnost razstav ranljivi skupini in razširitev programa tudi na ostale obiskovalce razstav. S pomočjo kompleta papirnatih knjižic je omogočila nagovor čutila za tip in s tem spoznavanje likovnega dela osebam z vidnimi omejitvami.

Naloga je odličen primer dobrega družbeno usmerjenega oblikovanja, ki omogoča inkluzivnost. Zoja je nalogo razvijala progresivno in samostojno. Rezultat presega meje klasične diplomske naloge, saj je poglobljena, izčrpna in izvirna. S strani komisije za zagovor je bila ocenjena s summa cum laude. Rezultat je aplikativen in preizkušen pri deležnikih. Predstavlja velik doprinos pri opravičenočenju oseb z vidnimi omejitvami.

 oja Čepin's thorough and innovative thesis allows people with visual impairments to get to know and experience different works of art.

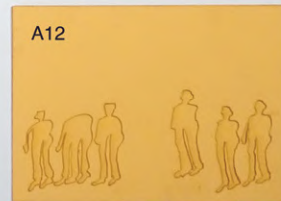
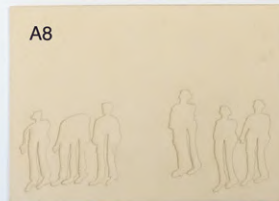
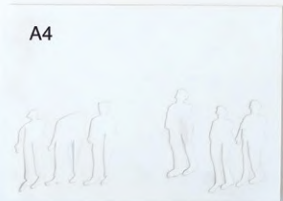
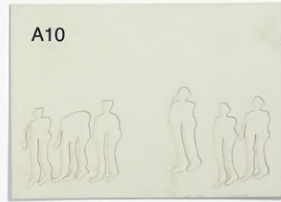
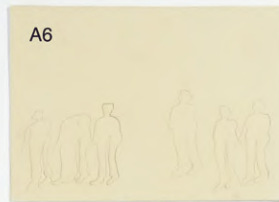
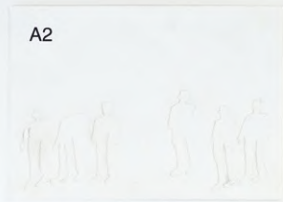
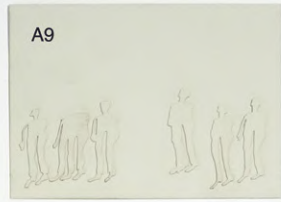
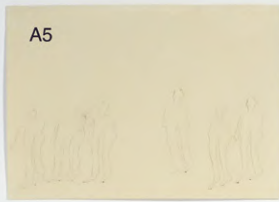
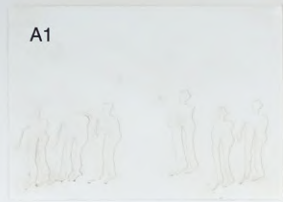
Through an in-depth and multi-directional research approach, she learned about the limitations of people with visual impairments, involved them in the process, and later tested solutions with their help. In addition, she also collaborated with the Inter-Municipal Association of the Blind and Partially Sighted Nova Gorica and the Božidar Jakac Gallery. Prof. Tamara Terček Pečak, MA, Aksinja Kermauner, PhD, and typhlopedagogue Peter Rot were also involved in the making of the thesis.

She devised a multi-sensory experience – a service that allows museums and galleries to design a system of auditory and tactile adaptations in collaboration with the community. This enables both existing and temporary exhibitions to address visitors through hearing and touch as well as sight.

One of the key advantages of her solution is that it is simple, affordable, and technologically accessible, while at the same time not interfering with the existing exhibition.

Čepin helps museums and galleries to make their exhibitions accessible to vulnerable groups and to extend the programme to include other visitors. She used a set of paper booklets to appeal to the sense of touch and thus introduce people with visual impairments to art.

The project is an excellent example of good socially oriented design that fosters inclusion. Zoja developed the project in her own time and independently. The result goes beyond the standards of a normal thesis, it is more extensive, comprehensive, and original. The thesis was awarded Summa Cum Laude by the defence panel. The result is applicative and has been tested with stakeholders. It represents a major contribution to the empowerment of people with visual impairments.



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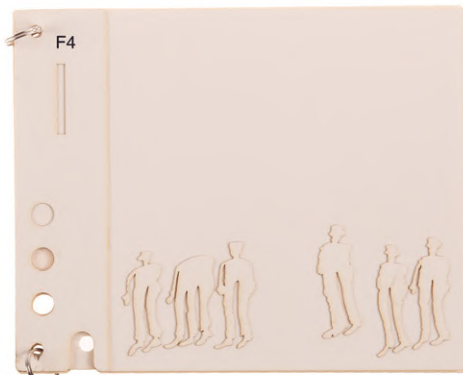
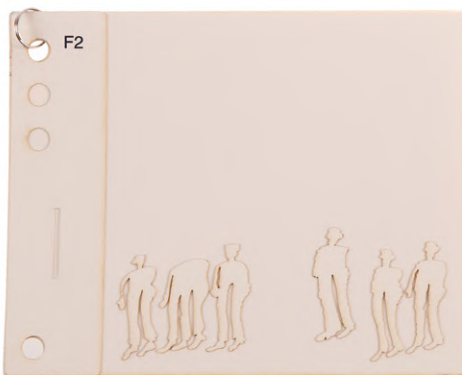
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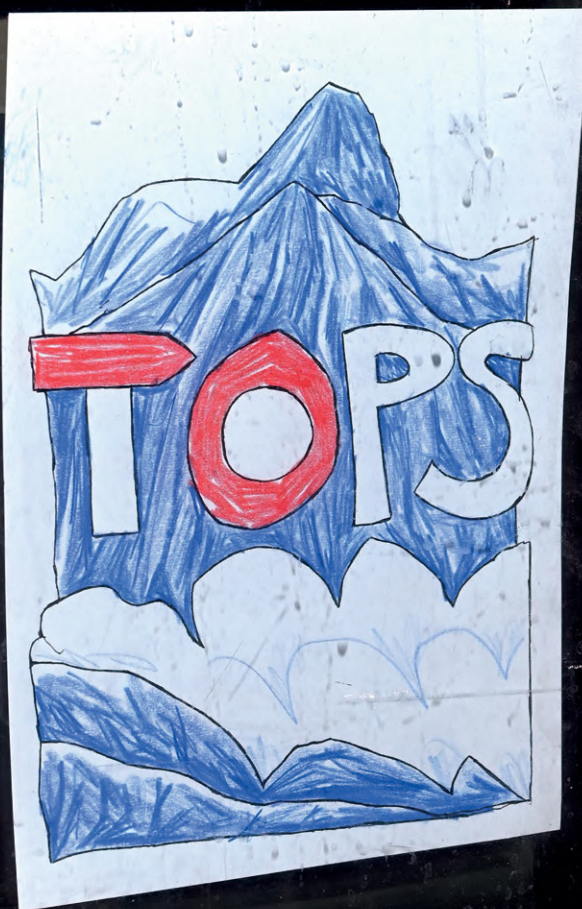


Načrtovanje preventivnih ukrepov za zmanjšanje
tveganja nesreč pri planinstvu v Sloveniji

magistrsko delo A

Mentorica teoretskega dela: izr. prof. dr. Barbara Predan

Mentorica načrtovalskega dela: doc. Lidija Pitržnik



Designing Preventive Measures to Reduce
Mountaineering Accidents in Slovenia

Master's thesis A

Mentor of the theoretical part: Assoc. Prof. Barbara Predan, PhD

Mentor of the design part: Asst. Prof. Lidija Pitržnik

Magistrsko delo Maruše Dolinar tvori preplet obsežne in izredno analitične faze s poglobljenim raziskovalnim delom. Kandidatka si za temeljno izhodišče raziskovanja postavi vprašanje, zakaj so gorske nesreče kljub številnim preventivnim aktivnostim v Sloveniji čedalje pogostejše in kako bi jih lahko preprečili. Analitično-raziskovalni del je Maruša Dolinar skozi celotno nalogo suvereno in samostojno vodila – od pridobivanja vpogledov s pomočjo namizne raziskave, statistik in razumevanja različnih kontekstov obstoječih preventivnih dejavnosti (doma in v tujini) do številnih poglobljenih intervjujev z različnimi deležniki in izjemno skrbnega osredotočanja na ciljne uporabnike in njihove uporabniške poti z namenom pridobitve izčrpnega razumevanja. To ji je omogočilo spoznati, da obstoječe preventivne aktivnosti pogosto ne dosežejo ciljnih uporabnikov ali pa da obstoječih informacij uporabniki zaradi njihove abstraktnosti ne razumejo, saj sta povsem zanemarjena vidika storitvenega in informacijskega oblikovanja. Našteta dognanja so v nadaljevanju tvorila podlago za nadvse pronicljivo zamišljen (večkrat preizkušen in ponovljen) načrtovalski del naloge.

izr. prof. dr. Barbara Predan

Maruša Dolinar se v načrtovalskem delu osredotoča na odkrivanje priložnosti in iskanje rešitev za učinkovitejšo preventivo v planinstvu s ciljem zmanjševanja tveganja nesreč v gorah z osredotočenostjo na manj veščih tujih obiskovalcih. Poglobljeno opravljena analitično-raziskovalna faza, temelječa na statistične analizegorskih nesreč, ji ponudi smiselno izbiro najbolj kritičnega uporabniškega profila – tujih neveščih obiskovalcev slovenskih gora. Proces temelji na prepletu analitike statistike najpogostejših vzrokov gorskih nesreč in spretni izbiri v uporabnika usmerjenih raziskovalnih in načrtovalskih metodologij. Vpogledi v izkušnje ključnih deležnikov – Gorske reševalne zveze Slovenije, Planinske zveze Slovenije, turističnih organizacij, ponudnikov turističnih zmogljivosti – jo pripeljejo do izbire pilotne lokacije v Bohinju, na podlagi katere v nadaljevanju razvija mobilno aplikacijo, ki bo dovolj razumljiva,

Maruša Dolinar's Master's thesis combines an extensive and highly analytical phase with in-depth research work. At the outset, the candidate asked herself why mountaineering accidents are more and more frequent in Slovenia, despite numerous preventive activities, and how they could be prevented. Maruša Dolinar carried out the analytical-research part of the thesis confidently and independently, from gaining insights through desktop research, statistical analysis, and by understanding the various contexts of existing prevention activities (at home and abroad); conducting numerous in-depth interviews with various stakeholders; and maintaining an extremely careful focus on the target users and their user pathways, in order to gain a comprehensive understanding. This has enabled her to see that existing prevention activities often fail to reach the target users, or that existing information is not understood by users because of its abstract nature, due to a complete neglect of service and information design aspects. These findings then formed the basis for a very insightful (repeatedly tested and iterated) design part of the thesis.

Assoc. Prof. Barbara Predan, PhD

The design part of her thesis focuses on identifying opportunities and finding solutions for more effective prevention of mountaineering accidents, with a focus on educating and protecting less experienced foreign visitors. The in-depth analytical-research phase, based on the analysis of mountaineering accident statistics, provides the basis for selecting the most critical user profile – foreign visitors unfamiliar with the dangers of the Slovenian mountains. The process was based on a combination of statistical analytics on the most common causes of mountaineering accidents and the skilful selection of user-oriented research and planning methodologies. Insights into the experiences of key stakeholders – the Mountain Rescue Association of Slovenia, the Alpine Association of Slovenia, tourism organizations, and accommodation providers, led to the selection of a pilot location in Bohinj, on the basis of which she is developing a mobile application that will be

intuitivna tudi za nevešče tuje planince. S ciljem učinkovitega pridobivanja informacij s strani ciljnega uporabniškega profila pripravi vodila za poglobljene intervjuje, katerih del so tudi testni koncepti. Pridobi konkretne problemske sklope, s katerimi se srečujejo izoblikovane persone skozi celotno uporabniško pot od načrtovanja ture do reševanja v primeru nesreče. Ugotovi, da lahko najučinkoviteje vpliva na preprečevanje nesreč, če se osredotoči na preventivo. Na podlagi začetnega funkcijskega diagrama opravi prvo testiranje z domačimi in tujimi uporabniki, ki pokažejo priložnosti za izboljšave. Sledijo izboljšani prototipi aplikacije, ki jih testira še v dveh fazah, hkrati pa nadgrajuje še uporabniško izkušnjo. Rezultat je premišljeno načrtovana mobilna aplikacija, ki s pomočjo čarovnika ture neveščega uporabnika vodi skozi proces iskanja navdiha, izbire, načrtovanja ture, prilagojene njegovemu kondicijskemu stanju, predhodnim izkušnjam, svetuje mu glede nujne opreme za izbrano turo, poda navodila za prevoz do izhodiščne točke ter mu omogoči izvoz povzetka ture. Uporabniku ponuja pomoč pri varni turi in v primeru nesreče tudi podporo v realnem času ter komunikacijo z drugimi ključnimi deležniki. V nadaljevanju pripravi strategijo vstopa na trg in predvidi nadaljnje korake razvoja rešitve. Delo tako kaže zrel pristop pri izbiri raziskovalno analitičnih orodij in sposobnost osredotočanja na najpomembnejše sklope uporabniške izkušnje, ki vplivajo na preprečevanje nastajanja nadaljnjih problematik. Študentka kaže razvito visoko stopnjo sposobnosti empatičnega vživljanja v uporabnike in pragmatičnost v načrtovalskem delu.

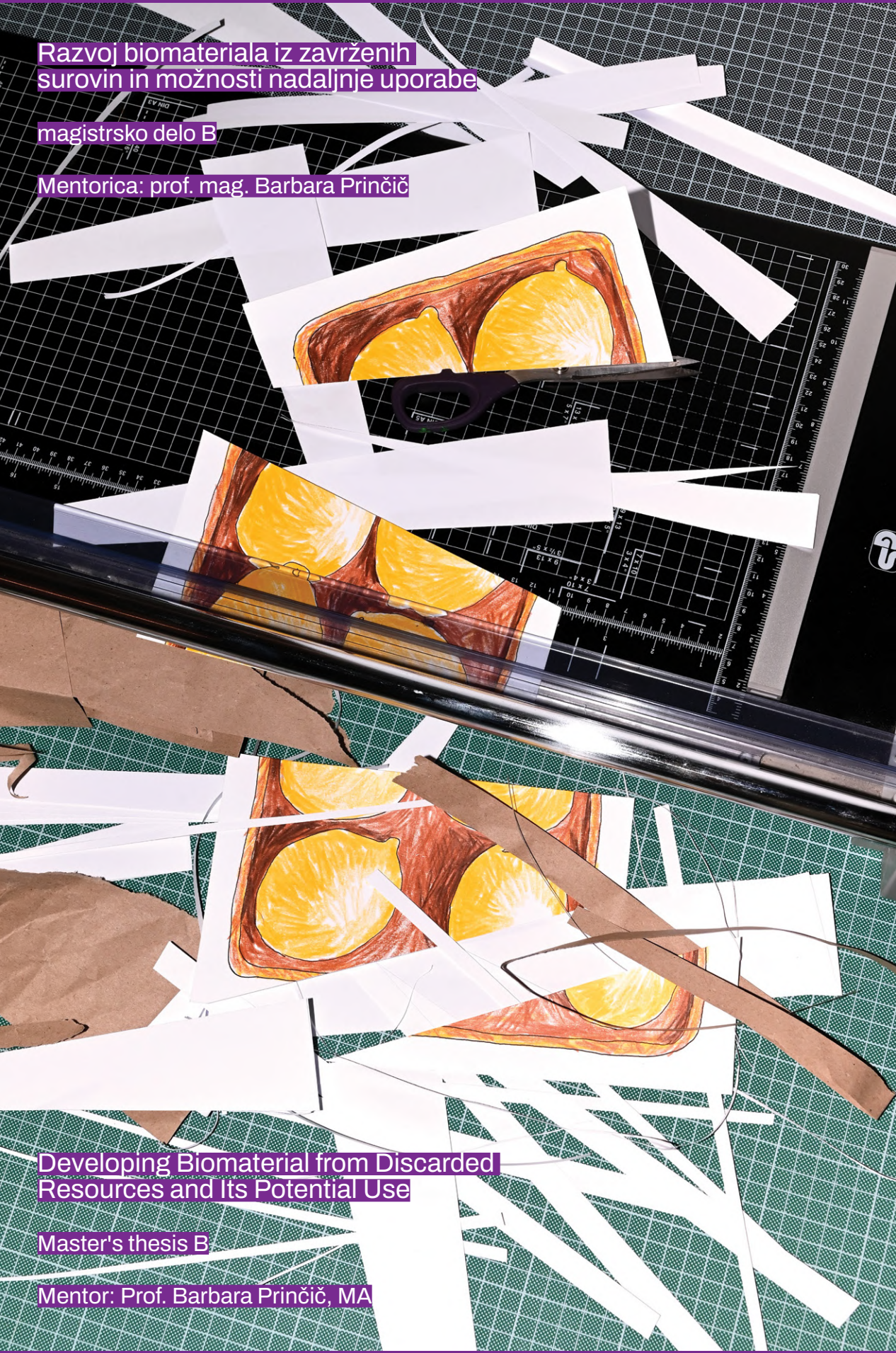
izr. prof. Lidija Pritrznik

easily understandable and intuitive even for visitors from abroad who are new to the alpine environment. With the aim of efficiently obtaining information from the target user profile, she held in-depth interviews, which also included test concepts. These revealed concrete problems faced by individuals throughout the user journey, from planning a trip to dealing with an emergency. She discovered that the most effective way to reduce the number of accidents is to focus on prevention. Based on the initial functional diagram, she carried out initial testing with domestic and foreign users to identify opportunities for improvement. Then she implemented various improvements on the app prototype, tested these in two further phases, and improved the user experience. The result is a well-designed mobile app that guides mountain enthusiasts through the process of finding inspiration, selecting and planning a hike tailored to their fitness level and previous experience, advising on the necessary equipment for the chosen route, giving instructions for transport to the starting point, and allowing them to export a summary of the hike with the help of a trip wizard. It provides assistance in order to help the user safely finish the hike and, in the event of an accident, offers real-time support and communication with key stakeholders. The author further develops a market entry strategy and envisages the next steps in the development of the solution. The thesis thus demonstrates a mature approach to the choice of research and analytical tools and the ability to focus on the most relevant parts of the user experience that have an impact on preventing further problems. The student demonstrates a high level of empathy towards the users and pragmatism in the design part.

Assoc. Prof. Lidija Pritrznik







Razvoj biomateriala iz zavrženih
surovin in možnosti nadaljnje uporabe

magistrsko delo B

Mentorica: prof. mag. Barbara Prinčič

Developing Biomaterial from Discarded
Resources and Its Potential Use

Master's thesis B

Mentor: Prof. Barbara Prinčič, MA



Magistrska naloga Julije Karas je vsebinsko obsežen elaborat nekajletnega raziskovalnega in eksperimentalnega dela na področju razvoja danes tako zaželenih biomaterialov. Naloga se specifično osredotoča na juto kot osnovno surovino, pridobljeno iz zavrženih kavinih vreč, in na različna organska veziva, preko katerih je kandidatka iskala optimalne recepture ali – kot sama pravi – formulacije, ki novodobljenemu materialu dajejo specifične lastnosti, videz, vonj, otip, strukturo, transparenco in še kaj. Delo spada v kategorijo, kjer se metodološko močno prepletata področje znanosti in umetnosti. Vsi eksperimenti so bili opazovani, merjeni, beleženi, dokumentirani, lastnosti in rezultati analitično obdelani v tabelah, najuspešnejši od njih eksperimentalno preizkušeni kot možnost aplikativne uporabe za različne namene.

Začetki dela segajo še v študijsko obdobje, ko je študentka po zaključeni semestrski seminarski nalogi izkazala navdušenje za nadaljevanje raziskovalnega in eksperimentalnega dela z juto in bananami v kontekstu magistrske naloge. Že takrat je predstavila vrsto izzivov, ki bi jih želela raziskovati v nadaljnjem razvojnem delu. Vse ostalo je zgodovina, ki pa jo je z vztrajnostjo, trdom, trdim delom, študijem literature in željo po odkrivanju novega, ki je ali naj bi bila imanentna vsem oblikovalcem, pripeljala do rezultatov, ki jih predstavlja v magistrski nalogi. Ob vseh naštetih osebnostnih lastnostih sem kot mentorica opazila še eno, ki je značilna za razvojnike in raziskovalce; to je strast. Julija Karas je izkazovala strast do odkrivanja še neznanega tudi takrat, ko sem ji kot mentorica prigovarjala, da se je enkrat treba ustaviti in zaključiti. Ona pa je nadaljevala. Pred nami je tako naloga, kjer so eksperimenti z juto in biokompatibilnimi vezivi razširjeni z banan tudi na škrob in želatino. Rezultati, ki jih predstavlja kandidatka, so zavirljivo navdušujoči.



Julia Karas's MA thesis is a comprehensive elaboration of several years of research and experimental work in the field of development of the nowadays so desirable biomaterials. The thesis specifically focuses on jute as a basic raw material obtained from discarded coffee sacks and on various organic binders, with which the candidate has searched for the most optimal formulations, that give the newly obtained material specific properties, appearance, smell, feel, texture, transparency, and more. The project methodologically closely combines science and art. All experiments have been observed, measured, recorded, documented, and their properties and results analytically tabulated, the most successful of them experimentally tested for various purposes.

The thesis dates back to the student's academic period, when, after completing her term paper, she showed enthusiasm to continue her research and experimental work with jute and bananas in the context of her Master's thesis. Already at that time, she presented a number of challenges that she would like to explore in further research. The rest is history, but through perseverance, effort, hard work, study of the literature, and the desire to discover new things, which is, or should be, inherent in all designers, she has arrived at the results she presents in her Master's thesis. Along with all these personality traits, as a mentor I have noticed another that is characteristic of designers and researchers: passion. Julia Karas showed a passion for discovering the unknown, even when I, as her mentor, once told her that she had to stop and finish the thesis. But she kept going. So here we have a thesis where experiments with jute and biocompatible binders are extended from bananas to starch and gelatine. The results presented by the candidate are enviably impressive.

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Oblikovanje inteligentnega sistema
upravljanja stavbnega pohištva

magistrsko delo B

Mentor: prof. Jure Miklavc



Designing an Intelligent Builders'
Joinery Management System

Master's thesis B

Mentor: Prof. Jure Miklavc



Studentka Liza Križnar v svoji magistrski nalogi raziskuje polje inteligentne avtomatizacije v okolju doma. Nalogo je izdelala v povezavi s podjetjem MSora na realnih izhodiščih in reševala konkretne probleme. Razvojno delo je usmerila na področje krmiljenja oken z dodano inteligenco. V raziskovalnem delu je temeljito preučila vse tehnične in tehnološke parametre. Poseben poudarek je namenila uporabniškemu scenarijem v različnih prostorih v različnih dnevnikih časovnih obdobjih.

Končni rezultat so integracija senzorjev v okna, inteligentni sistem samodejnega ali ročnega upravljanja in mobilna aplikacija za nadzor in upravljanje. Rešitev zagotavlja dobro prezračevanje, ustrezno raven vlage in kakovost zraka v prostorih. Poleg tega skrbi tudi za uravnavanje hrupnosti v prostorih in pregled nad stanjem z vključeno varnostjo.

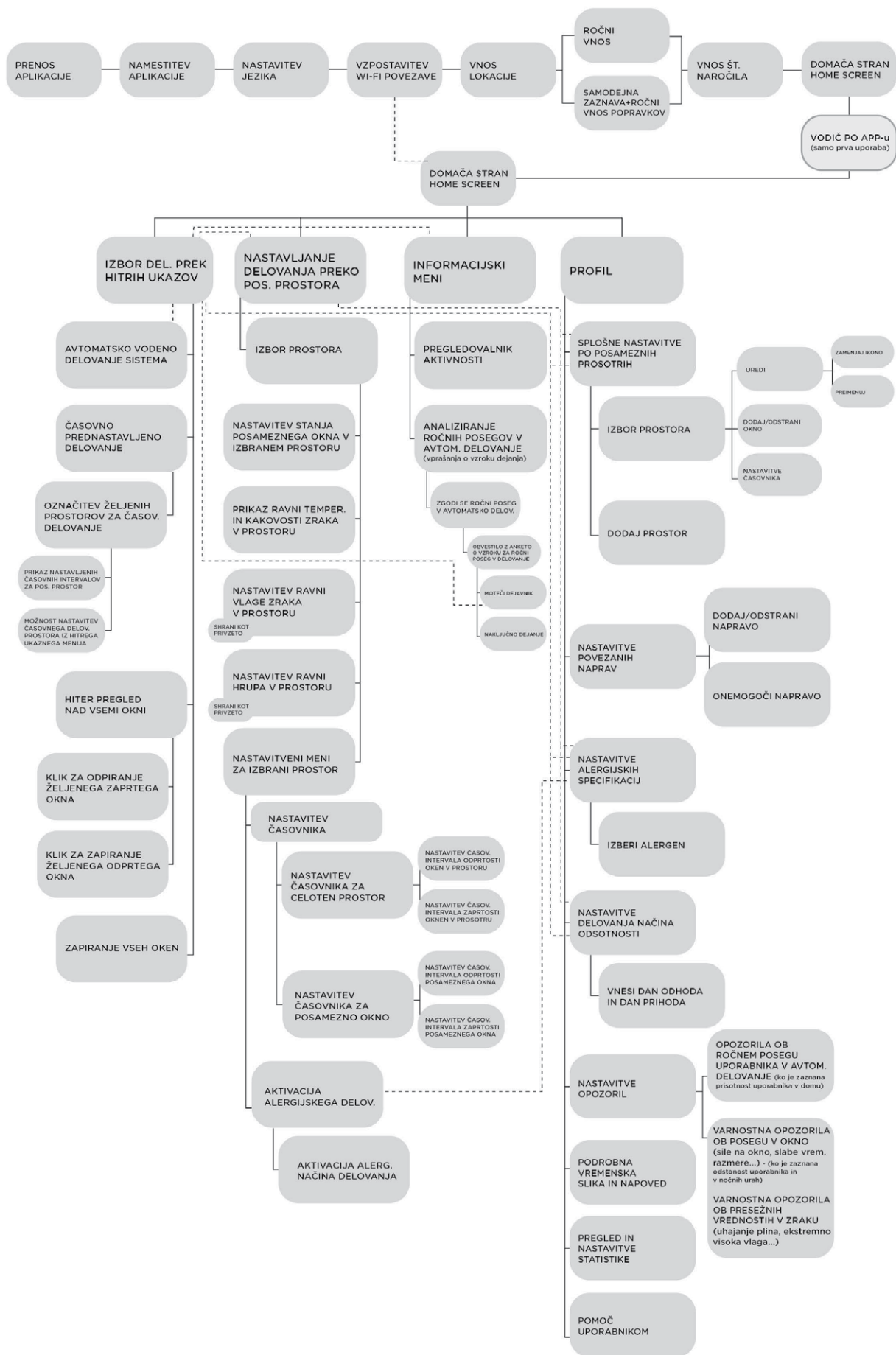
Avtorica je nalogo razvijala samostojno in progresivno, vendar v tesni povezavi s strokovnjaki iz podjetja MSora. Pri delu je vključila vse ključne stopnje oblikovalske metodologije. Rezultat je izjemno poglobljen projekt, ki je v koraku s svetovnimi trendi uvajanja inteligence v produkte. Za uporabnike je preprost in intuitiven. Naloga vsekakor predstavlja presežek v inovativnosti in kakovosti. Premišljene rešitve imajo tudi odličen potencial realizacije v nadaljnjih fazah.

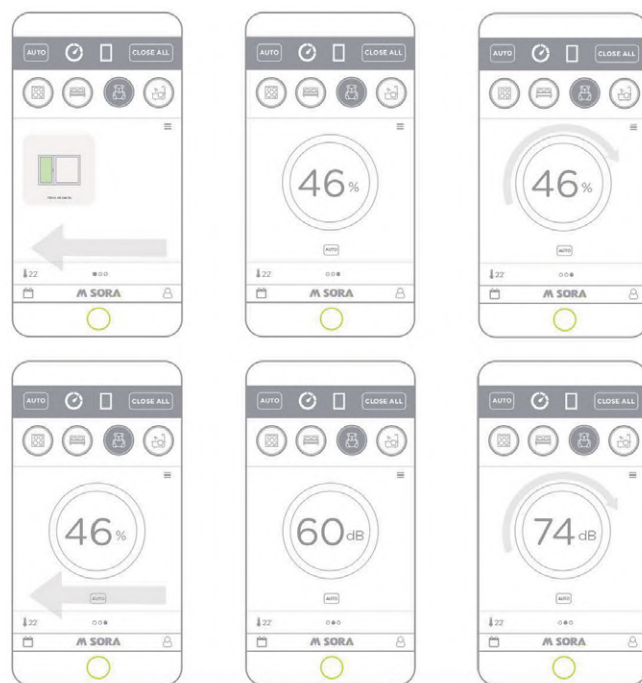


In her Master's thesis, Liza Križnar explores the field of intelligent automation in private households. She worked on the thesis in conjunction with MSora and solved concrete problems in it. She focused on the field of window control with added intelligence. In the research part, she thoroughly studied all technical and technological parameters. Special attention was paid to user scenarios in different rooms at different times of the day.

The final result is the integration of sensors in windows, an intelligent system for automatic or manual operation, and a mobile app for monitoring and control. The solution ensures good ventilation, adequate humidity levels and air quality indoors. In addition, it also provides noise control in the rooms and an overview of security.

The author developed the thesis independently and progressively, but in close liaison with experts from MSora. The project involved all the key stages of design methodology. The result is an extremely in-depth project that is in step with global trends in creating intelligent products. It is user-friendly and intuitive. The thesis is bursting with innovation and quality. The well-thought-out solutions also have excellent potential for implementation in subsequent phases.





Upravljanje kavnega odpada v gostinstvu

diplomsko delo

Mentor: doc. Miha Klinar

Somentor: izr. prof. Rok Kuhar

Developing Biomaterial from Discarded Resources and Its Coffee Waste Management in the Hospitality Industry

Diploma thesis

Mentor: Asst. Prof. Miha Klinar

Co-mentor: Assoc. Prof. Rok Kuhar



Andrija Mihailović je svojo diplomsko delo zasnoval na podlagi lastne izkušnje dela v gostinstvu, kjer je spoznal problematiko odlaganja gostinskih odpadkov brez ločevanja. Avtor v diplomski nalogi izmeri količino dnevno pridelanega kavnega odpada gostinskega lokala in poda oceno o letnih količinah, obremenitvi komunalnih storitev in strošku, ki s tem nastane.

Z analizo mogočih uporab kavnega odpada in natančno raziskavo poti odpada postavi tri scenarije, ki kavni odpad izločijo iz mešanih odpadkov in mu določijo novo vrednost. Avtor izbere najambicioznejši scenarij, v katerem pravilno predelan kavni odpad predstavlja osnovo za domače gojenje gob. Preprost poslovni model natančno ovrednoti in na podlagi več ciklov prototipiranja določi končno rešitev. Pri tem se s projektom ne omeji na fizični izdelek, ampak preoblikuje elemente, ki omogočajo hitro izločanje kavnega odpada v delovnem procesu. Oblikuje nov in atraktiven poslovni model, ki kot točko distribucije novega produkta uporablja gostinski lokal, v katerem odpad tudi nastaja.

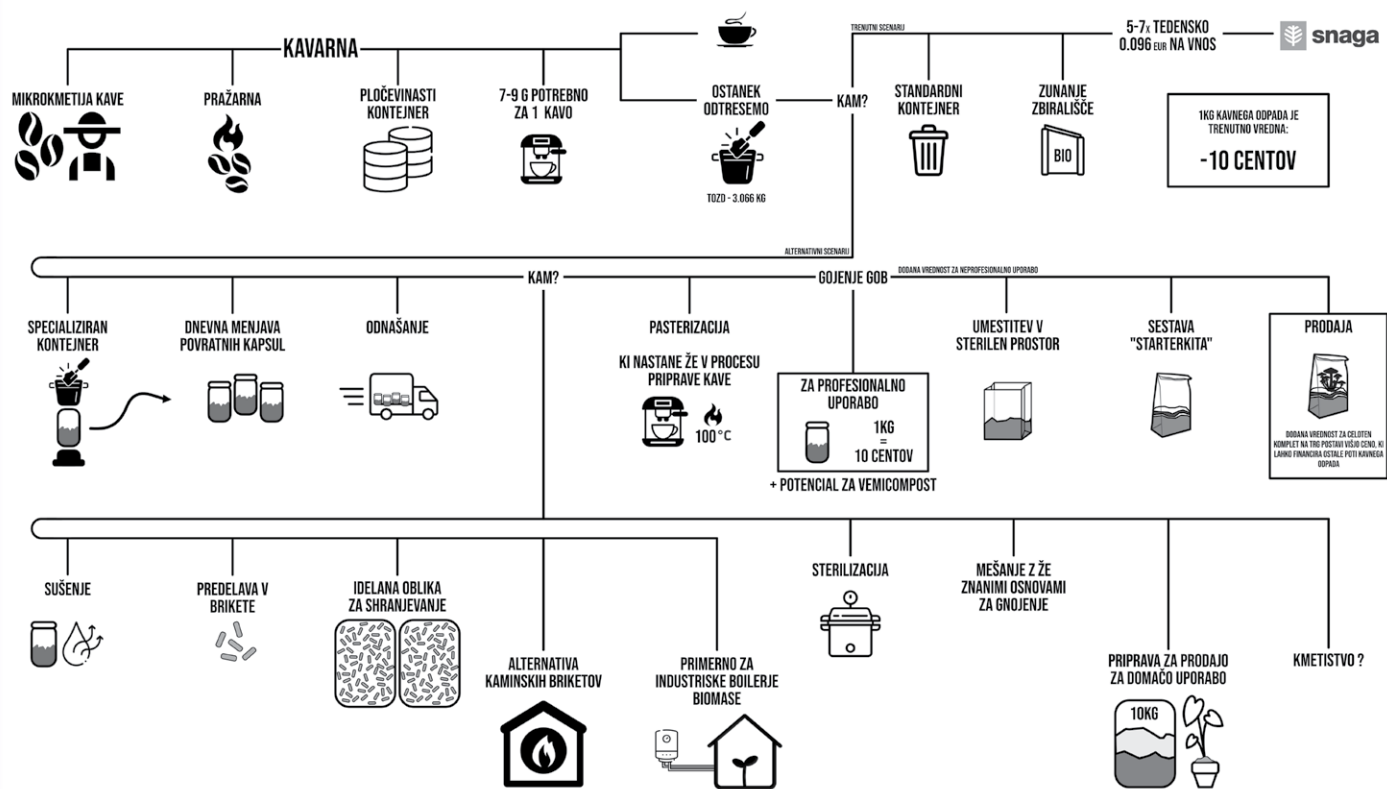
S pozitivnim odnosom do problema, natančno izvedbo analitičnega dela in domišljenostjo projektne naloge, ki je posledica vztrajnega iskanja vedno boljših in novih rešitev, je kandidat Andrija Mihailović presegel pričakovane zahteve dodiplomskega študija. Z odgovornostjo in hkrati duhovitostjo vnaša pozitivno motivacijo med kolege in profesorje.



Andrija Mihailović based his thesis on his own experience of working in the hospitality industry, where he learned about the problems of non-selective disposal of waste. In his thesis, the author measures the amount of coffee waste produced daily by a hospitality establishment, and gives an estimate of the annual quantities, the burden on the municipal services, and the cost incurred.

By analysing the possible uses of coffee waste and a precise study of the waste pathways, he sets up three scenarios that remove coffee waste from the mixed waste stream and assign a new value to it. The author chooses the most ambitious scenario in which properly recovered coffee waste provides the basis for home mushroom cultivation. A simple business model is rigorously evaluated and the final solution is determined on the basis of prototyping. The project does not limit itself to a physical product, but redesigns the elements that allow the coffee waste to be quickly eliminated in the working process. He offers a new and attractive business model that uses the establishment where the waste is generated as the distribution point for a new product.

With a positive attitude towards the problem, a meticulous execution of the analytical work and a well-thought-out project, which is the result of a persistent search for better and newer solutions, the candidate Andrija Mihailović has exceeded the expected requirements of the Bachelor's degree. With both responsibility and wit, he generates positive motivation among colleagues and professors.



50 % Lokalni kavni odpad
50 % žagovina



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20. 5.–2. 6. 2025

20 May—2 June 2025

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