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Kaj se lahko naučimo od prednikov?

*What can we
learn from our
ancestors?*

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Prva tematska
razstava letne
produkcije
Centra Rog

*First thematic
exhibition of the
annual production
of Center Rog*

Meta Štular

vodja strateškega razvoja in programov v Centru Rog / *Director of Strategic Development and Programmes at Center Rog*

Razstava letne produkcije Centra Rog bo morda marsikoga presenetila, saj ni ne tipična oblikovalska razstava ne muzejska ali galerijska postavitev, kot smo jih vajeni. Vključuje namreč pisano družščino predmetov, ki so jih ustvarili tako ljubiteljski izdelovalci kot profesionalni oblikovalci in oblikovalke. Inovativne oblikovalske kose iz naših projektnih studiev in rezidenčnega programa smo postavili ob bok drznim mladostnim presežkom, ki so jih razvijali uporabniki in uporabnice programa Mladi Rog ter čudovitim skupinskim izdelkom, ki so nastajali v sproščenem vzdušju večernih krožkov - od klekljanja in vezenja do eksperimentiranja z biomateriali.

Kuratoriki Alja Fir in Anja Radović sta pri izboru izhajali iz izdelovalniškega koncepta ustvarjalnosti, ki jo kot del vsakodnevnega življenja lahko razvijamo kjerkoli in jo negujemo s praktičnimi izkušnjami, radovednostjo, iznajdljivostjo in sodelovanjem. Takšno razumevanje ustvarjalnosti vključuje vse ljudi, ne glede na njihov družbeni položaj, spol, starost, izobrazbo ali kulturno ozadje.

Pri tem se tematsko osredotočamo tudi na dediščino naših prednikov in prednic. Zakaj? Živimo v času hitrih podnebnih sprememb ter naraščajočih političnih in vojaških konfliktov, katerih globalne učinke čutimo tudi v lokalnih okoljih. Pri tem se sprašujemo, ali še imamo prava znanja in sposobnosti za soočanje s temi spremembami. Morda moramo stopiti korak nazaj in razmisliti, ali nam lahko pri tem pomagajo vrednote in izkušnje naših prednikov.

Kulturne strukture so, to že dolgo vemo, globoke in razvejene, izražajo se skozi naše misli, besede in dejanja, pa tudi skozi to, kako izdelujemo in uporabljamo predmete: kako nosimo oblačila, kako gradimo bivališča, kdaj si nadenemo nakit in zakaj krasimo posode, v katerih kuhamo.

The exhibition of what was produced at Center Rog over the last year might surprise many, as it is neither a typical design exhibition nor a museum or gallery presentation such as ones we are used to. It includes a colourful collection of objects created by both amateur makers and professional designers. Selected innovative designs from our project studios and residential programme are displayed alongside bold achievements developed by young users of the Mladi Rog (Young at Rog) programme and the wonderful group products that were created in the relaxed atmosphere of meetups – from lace making and embroidery to experimenting with biomaterials.

The exhibition curators, Alja Fir and Anja Radović, based their selection on the makers' concept of creativity which can, as part of everyday life, be developed anywhere, and nurtured with practical experiences, curiosity, ingenuity and cooperation. This kind of perception of creativity includes everyone, regardless of their social status, gender, age, education or cultural background.

In doing, so our theme focuses on the heritage of our ancestors. Why? We live in a time of rapid climate changes and growing political and military conflicts, the global effects of which can also be felt in our own local surroundings. The question we ask ourselves is whether we still have the right skills and abilities to address these changes. Perhaps we need to take a step back and consider how the values and experiences of our ancestors might help us.

We have known for a long time that cultural structures are deep and multifaceted, expressed through our thoughts, words, actions, and also through how we create and use objects: how we wear clothes, how we build homes, when we wear jewellery, and why we decorate vessels that we use for cooking.

Among other things, the exhibited objects address the issue of climate change that affects natural resources. They encourage us to reflect on how we might replace cultural patterns that have become unsustainable, for example, those expressed by fast fashion, with others that

Razstavljeni predmeti med drugim odgovarjajo na problematiko podnebnih sprememb, ki vplivajo na naravne vire. Spodbujajo nas k premisleku, kako bi lahko nadomestili kulturne vzorce, ki so postali nevzdržni. Denimo tiste, ki se izražajo v hitri modi, z drugimi, ki v oblačilno kulturo vnašajo bolj trajnostne ter okolju in živim bitjem prijaznejše materiale.

Drugi predmeti nam pomagajo razmišljati o tem, kakšen odnos vzpostaviti do relativne izgube znanja ali sposobnosti, ki jo občutimo, ko smo prisiljeni zapustiti svoj kulturni kontekst. Kako lahko denimo priseljenskim skupnostim omogočimo prenos bogatih kulturnih vzorcev in dragocenih medgeneracijskih znanj, ki so jih ljudje prinesli s seboj?

Tu so tudi predmeti na prehodu iz tradicionalne tehnike ročne obrti, kot je izdelovanje keramike, v napredno digitalno izdelovalništvo. Ali bo ta prehod morda omogočil večjo demokratizacijo proizvodnje in s tem ponovno širjenje starodavnih kulturnih praks, ki so temeljile na lokalni izdelavi in na večjem spoštovanju naravnih virov? Ne nazadnje so tu izdelki skupinskega ustvarjanja v krožkih, ki pa niso le reminiscenca šolskih dni. Spomnijo nas, kako povezovalno in zabavno je lahko, če kaj počnemo skupaj, ne glede na to, kako različna so naša mnenja, spretnosti ali čut za estetiko.

Danes je težko reči, ali bo kateri od teh predmetov ustrezno odgovoril na sedanje in prihodnje potrebe ter postal simbolno tako uspešen, da se bo vtakal v našo kulturo.

Gotovo pa lahko trdimo, da smo v Centru Rog v prvem letu obstoja skozi vzpostavitev generacijsko, kulturno in tehnološko raznolikoga ekosistema uspešno sprožili vključujoče procese kolektivnega brikoliranja. In to v najzlahotnejšem pomenu besede – brikoliranja kot sposobnosti uporabe različnih virov, materialov in znanj na nepredvidljive in inovativne načine, kakršne nujno potrebujemo za soočanje z izzivi sodobnega sveta.

Na razstavi je predstavljenih 29 izdelkov oziroma projektov, sodeluje 66 ustvarjalcev in ustvarjalk, ki jih je v njihovem delu podprlo 28 tehnologov ter tehnikov in tehnic Centra Rog, skupaj z ekipo 10 sodelavk iz programskega oddelka.

introduce more sustainable and environmentally friendly materials into clothing culture.

Other objects help us think about what kind of stance we might establish towards the relative loss of knowledge and abilities that we experience when we are forced to leave our own cultural context. How can we, for example, facilitate immigrant communities to pass on their rich cultural patterns and invaluable intergenerational knowledge that they have brought with them?

Also here are objects at the transition point from traditional handicraft techniques such as pottery, to advanced digital manufacturing. Will this transition make further democratisation of production and thereby a renewed spread of ancient cultural practices that were based on local production and greater respect of natural resources?

Last but not least, the exhibition also includes the products of group creativity in meetups that are much more than a reminiscence of school days. They remind us of how connective and fun it can be to create things together, no matter how different our opinions, skills, or sense of aesthetics.

At this point it is hard to say whether any of these objects will adequately respond to our present and future needs, and become symbolically successful enough to be woven into our culture.

What we can say for certain, however, is that in our first year of existence at Center Rog we have, through establishing a generationally, culturally and technologically diverse ecosystem, successfully initiated inclusive processes of collective bricolage. Bricolage in the noblest sense of the word – as the ability to use diverse sources, materials and knowledge in unpredictable and innovative ways that we desperately need to face the challenges of the modern world.

Participating in the exhibition are 66 creators, who are showcasing 29 products and projects. They were supported in their work by 28 technicians from Center Rog and a team of 10 project managers and administrators.

Male luči

Little Lights

Maja Kotar (Mala Maja)

Tehnološko svetovanje / *Technological advice*
Tomo Per

Male luči so serija keramičnih luči, ki se oblikovno zgledujejo po antičnih amforah in vseh njihovih variacijah ter imajo tako več oblikovnih različic. Skozi serijo lahko opazujemo igro razmerij, oblik in barv ter njihovih neskončnih kombinacij, ki reinterpreterajo antično estetiko in raziskujejo spekter sodobne uporabne keramike. Vsaka luč ima dve možnosti uporabe kot samostojna namizna ali viseča luč. Izdelane so iz sive in črne kamenine.

Maja Kotar je diplomirana oblikovalka vizualnih komunikacij, ki deluje na področjih grafičnega oblikovanja in oblikovanja keramike. Pod svojo blagovno znamko Mala Maja ustvarja unikatno keramiko, grafike, fotografije ter druge vizualne in uporabne izdelke.

Little Lights is a series of ceramic lights inspired in terms of design by ancient amphorae in all their variations, giving them many different shapes. Through the series we can observe a play of proportions, shapes and colours. Their endless combinations reinterpret ancient aesthetics and explore the spectre of contemporary utility ceramics. Every light has two possible uses, as an independent table lamp or a hanging light. They are made of grey and black stoneware.

Maja Kotar graduated in visual communications and now works in graphic design and designing ceramics. Under her own brand name, Mala Maja, she creates unique pieces of ceramics, graphic design, photography and other visual and utility products.

www.mala-maja.com
[@mala-maja](https://www.instagram.com/mala-maja)

kamenina
stoneware

20 x 11.5 x 20 cm
10 x 8.5 x 17 cm
15 x 5 x 14.5 cm

MladiRog
YoungAtRog



Tehnološko svetovanje / *Technological advice*
Olga Košica, Metka Mikuletič

Zapestnica je nastala kot rezultat radovednega preizkušanja različnih kombinacij klasičnih zlatarskih tehnik, 3D-modeliranja in 3D-tiska kovine. Ideja zanjo se je rodila iz prototipa prstana, ki ga je Anže ustvaril med svojim prvim usposabljanjem v labu za nakit. Takrat si je postavil izziv: izrezati čim ostrejške oblike iz bakrene plošče. In tako je nastal bakren prstan, ki je bil osnova za 3D-modeliranje zapestnice, ki jo je natisnil iz medicinskega jekla s pomočjo 3D-tiskalnika. Ko je bil kos natisnjen, je Anže na nadaljevalnem usposabljanju zavihal rokave in se lotil ročne obdelave. S piljenjem in loščenjem je grobo obdelan kos spremenil v elegantno zapestnico, ki zdaj sije v svoji končni obliki.

Anže Mrak je diplomirani oblikovalec oblačil in tekstilij, ki je že med študijem razvil veliko zanimanje za 3D-oblikovanje in oblikovanje nakita. Leta 2023 je prejel nagrado za najboljšega mladega oblikovalca na slovenskem Tednu nakita. V prvi generaciji udeležencev programa Mladi Rog je v fablabu raziskoval možnosti 3D-tiskanja obutve in veliko časa preživel tudi v labu za nakit.

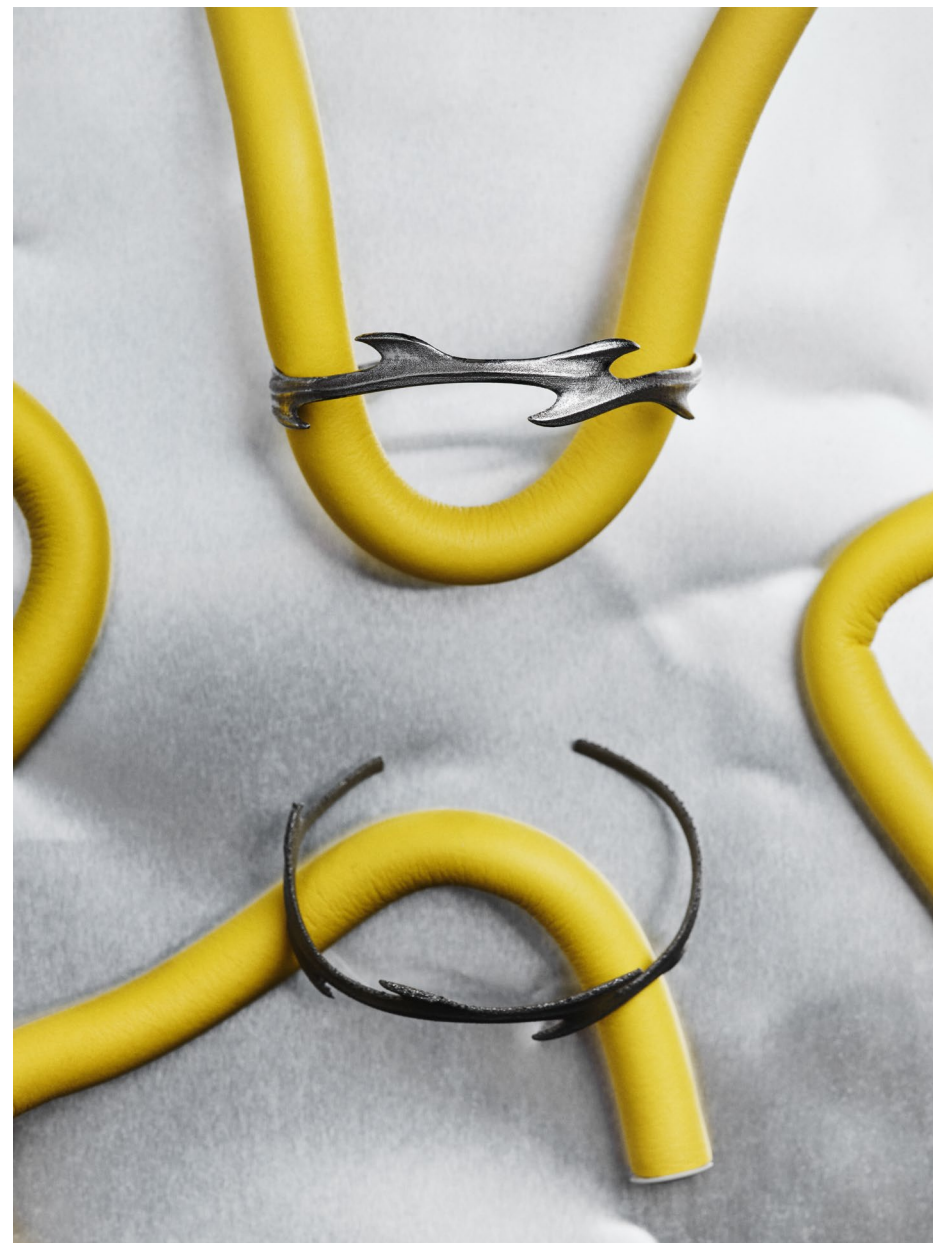
The bracelet is the result of researching combinations between classical goldsmith techniques of metalworking, 3D-modelling, and 3D-metal-printing. The shape of the bracelet originates from a prototype ring created during basic training at the goldsmith's table in the Jewellery Lab. The author's challenge was to cut out the sharpest possible shapes from a copper plate. The result was a copper ring – the basis for 3D-modelling of the bracelet which was then 3D-printed in medical grade steel. The rough surface of the 3D-printed piece was then hand-finished using filing and polishing techniques to achieve the final shape and shine.

Anže Mrak is a graduate in textile and fashion design. He developed a great interest in 3D-design and jewellery design during his studies. In 2023 he received the Award for Best Young Designer at the Slovene Jewellery Week. A first-generation participant on the Young at Rog programme, he explored the possibilities of 3D printing of shoes in the FabLab and also spent a lot of time in the Jewellery Lab.

medicinsko jeklo
medical grade steel

6 x 2 x 4.5 cm

MladiRog
YoungAtRog



Travnik, Gozd (iz serije Tkanina časa)

Meadow, Forest (from the series Pattern of Spacetime)

Andreja Benedejčič (Carpet diem)

Preproge so srce vsakega prostora, saj vanj prinesejo toplino, udobje in lepoto. Že od nekdaj so ljudje preko vzorcev na preprogah pripovedovali svoje zgodbe. Preprogi Travnik in Gozd, narejeni s tehniko taftanja volne, sta del serije z naslovom Tkanina časa, kjer Andreja raziskuje motive naravnih pokrajin ter slovenske mitologije, bajk in legend. Na preprogah se prepletajo sanjski prostori, pravljurna bitja in simboli iz narave, ki pripovedujejo arhetipske zgodbe o človeku. Ta serija petih preprog je nastajala eno leto, vsaka od njih pa nosi svojo edinstveno zgodbo.

Andreja Benedejčič je po študiju arhitekture preizkušala različne medije, najbolj pa so jo pritegnili ilustracija, mural, video in tekstil. V zadnjih dveh letih se osredotoča predvsem na ustvarjanje volnenih preprog in tapiserij, kjer svoje ilustracije preoblikuje v otipljive predmete. Občasno pripravlja in vodi tudi delavnice.

Carpets are an important element in designing living spaces, bringing warmth, comfort and aesthetics. Various cultures told their stories through patterns woven into carpets. The carpets 'Meadow' and 'Forest', created by tufting wool, are part of the series 'Patterns of Spacetime', which explores motifs of natural landscapes and Slovene mythology, fairy tales and legends. They depict dream spaces, creatures and symbols from flora and fauna that tell the archetypal stories of humankind. The series of five carpets was created over a period of one year each of them carrying a unique story.

Andreja Benedejčič studied architecture and went on to explore a variety of media. She was most interested in illustrations, murals, video and textiles. Over the last two years she has been focusing primarily on creating woollen carpets and tapestries through which she turns her illustrations into tactile works. She occasionally also runs workshops.

ovčja volna, bombaž
sheep wool, cotton

87 x 173 cm

MladiRog
YoungAtRog



Vuvu – vlažilka za rastline

VuVu plant irrigator

Luka Bernik, Črt Štrubelj

Tehnološko svetovanje / *Technological advice*
Brigita Gantar, Anja Radović

V zemljo vkopana keramična posoda prek kapilarnega prenosa vode zemljo optimalno vlaži in hkrati spodbuja premislek o racionalni porabi vode. Porozna keramika vodo tudi filtrira in tako odstrani morebitne onesnaževalce. Vuvu je izdelan z uporabo kalupa, in sicer iz nizkotemperaturne gline, ki je le biskvitno žgana, kar ohrani njeno poroznost. Zalivalka je primerna za lončke s premerom od 8 do 50 cm in zagotavlja do 14 dni hidracije. Spodbuja varčno uporabo vode pri skrbi za domače rastline ter krepi vez med skrbnikom in rastlinami. Navdih za izdelek je bila tradicionalna metoda namakanja »olla«, ki se uporablja za zalivanje zunanjih rastlin.

Črt Štrubelj je magistrski študent industrijskega oblikovanja, ki se osredotoča na oblikovanje cenovno dostopnih, regenerativnih izdelkov in sistemov ter na raziskovanje teorij oblikovanja. Zanima ga družbeno in okoljsko odgovorno podjetništvo, ki dobrobit delavca in okolja postavlja pred dobiček.

Luka Bernik je magistrski študent industrijskega oblikovanja. Njegovo prakso definirata zanimanje za celosten razvoj izdelkov od zasnove do proizvodnje, ter igra z materialnimi lastnostmi, prek katerih išče raznolike aplikacije za funkcionalne in estetske izdelke. Je del kolektiva Četrtek.

A ceramic pot buried in the earth through capillary transfer of water optimises soil irrigation and also encourages considerations about rational water use. The porous ceramic also filters the water, removing any pollutants. VuVu is made by using a mould and is made of low fire clay that is then briefly fired to retain its porosity. The irrigator is suitable for pots with an 8 to 50 cm radius and ensures 14 days of irrigation. It encourages water conservation in houseplant care and strengthens the bond between the caretaker and the plants. The inspiration for the product was the traditional 'olla' irrigation method used for outdoor plants.

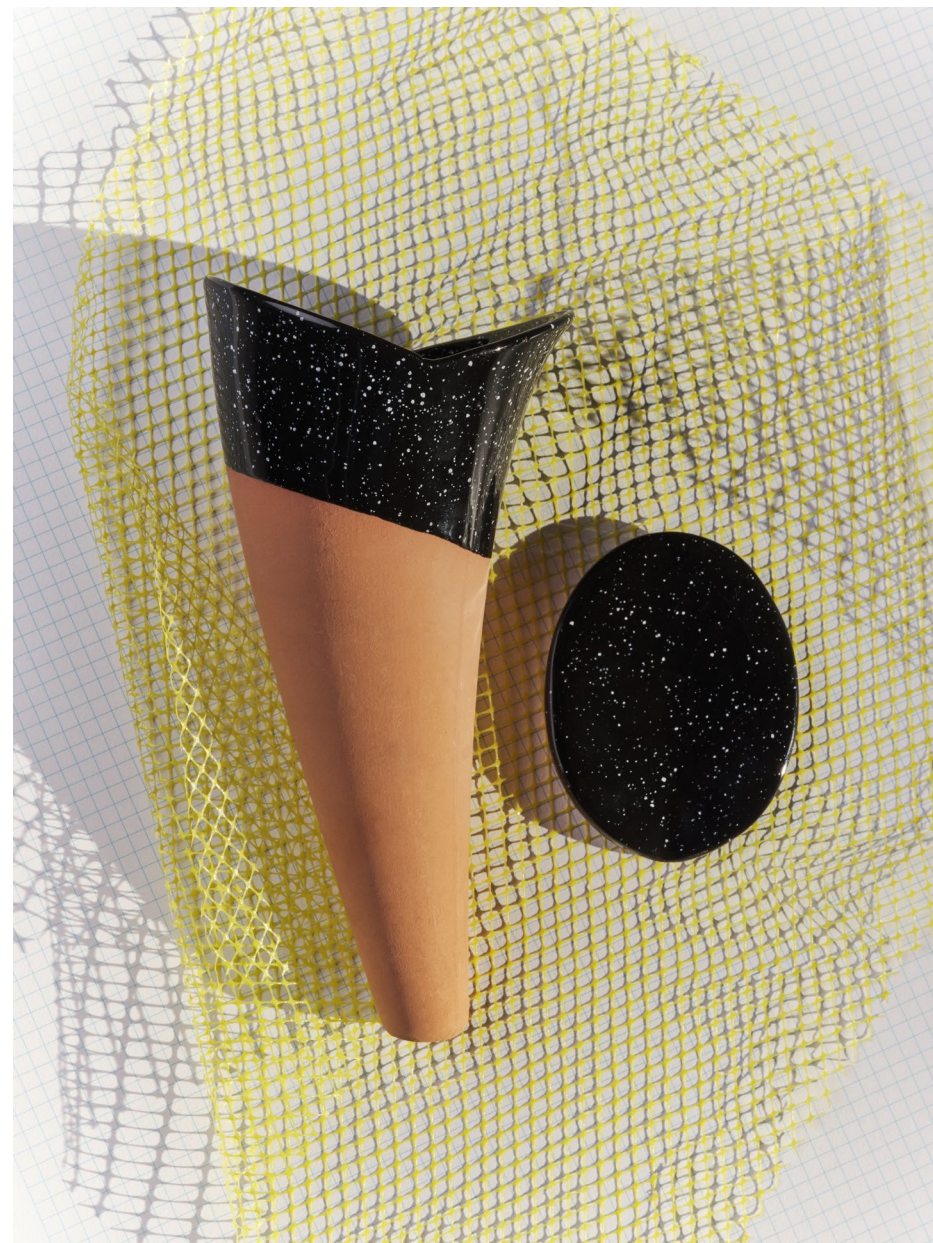
Črt Štrubelj is completing his master's degree in industrial design. His work focuses on designing affordable and regenerative products and systems as well as exploring the theoretical dimensions of design. He is interested in socially and environmentally responsible business models that place the well-being of the worker and care for the environment before profit.

Luka Bernik is a graduate student in industrial design. His work is defined by his interest in the complete development of products, from concept to production, and playing with the properties of materials through which he seeks various ways of applying them to functional and aesthetic products. He is a member of the Četrtek Collective.

keramika, glazura
ceramics, glaze

24 x 10 x 8 cm

MladiRog
YoungAtRog



www.vuvudesign.com
@vuvu_design

Hobotnica Benedetti Life

Octopus Benedetti Life

Matea Benedetti (Benedetti Life)

Benedetti Life obleka iz evkaliptusovega liocela je okolju prijazna, saj zmanjšuje porabo vode in emisije ogljikovega dioksida. Postopek izdelave omogoča reciklažo večino kemikalij in vode, kar pomeni manj onesnaževanja. Evkaliptus hitro raste in potrebuje manj gnojil, kar dodatno znižuje ogljični odtis. Obleka iz kolekcije Hobotnica je posvečena tem izjemno inteligentnim bitjem in poudarja pomen zaščite morskega ekosistema. Matein talent za združevanje estetike in trajnosti se v tej obleki posebej izraža, zato je ta kos resnično edinstvena in okolju prijazna modna izbira.

Matea Benedetti je vizionarka trajnostne in živalim prijazne luksuzne mode z več kot desetletjem izkušenj. V svojem delu inovativno uporablja okolju prijazne materiale, kot so tekstili iz lesa, oliv, ananasa in jabolk. Njeno obleko je med drugimi nosila mama Billie Eilish na podelitvi Oskarjev v okviru globalne trajnostne modne kampanje »Oscars Red Carpet Green Dress«, njeno edinstvenost pa so prepoznale tudi priznane revije, kot je Vogue Italy. Matea je goreča zagovornica trajnostnega pristopa v modi, s čimer navdihuje pozitivne spremembe v industriji.

The eucalyptus lyocell dress is an environmentally friendly choice both in terms of water consumption as well as CO2: during its manufacture process, most of the chemicals and water are recycled, which means less pollution. Eucalyptus is a fast-growing tree and requires fewer fertilisers, reducing its carbon footprint. The dress from the collection Octopus Benedetti Life is dedicated to these highly intelligent beings and highlights the importance of protecting the marine ecosystem. The dress particularly highlights Matea's talent for combining aesthetics and sustainability, making this piece a truly unique and eco-friendly fashion choice.

Matea Benedetti is a visionary of sustainable and animal-friendly luxury fashion with over a decade of experience. Her innovative approach, using environmentally friendly materials such as textiles made from wood, olives, pineapples and apples, has gained international recognition. The designer, a pioneer in this field, has, for example, dressed Billie Eilish's mother for the 'Oscars Red Carpet Green Dress'. Her efforts have also been acknowledged by Vogue Italia. Matea is a passionate advocate for a sustainable approach in fashion, inspiring positive changes in the industry.

www.benedetti.life
@mateabenedetti

liocel
lyocell

različne dimenzije
various dimensions

ROG STUDIO



Kaduji

Žan Girandon, Pia Groleger, Luka Pleskovič (Pjorkkala)

Tehnološko svetovanje / *Technological advice*
Brigita Gantar

Kaduji je izdelek, namenjen vzhajanju, peki in shranjevanju kruha. Cilj Žana, Pie in Luke je obuditi tradicijo domače peke ter se strateško spoprijeti s problemom krušnih odpadkov, ki v Evropi predstavljajo kar 44 odstotkov zavržene hrane. Kaduji prispeva k zmanjšanju količine odpadne hrane, poudarja odgovorno uživanje in ohranja kulturno dediščino. Sestavljen je iz dveh 3D-natisnjenih keramičnih posod, ki zagotavljata prijetno izkušnjo v vseh treh fazah peke kruha, od vzhajanja do shranjevanja. Ta pristop omogoča enostavno peko tudi neizkušenim pekom. Ker so za pripravo kruha ključni materiali, ki dihalo, je Kaduji izdelan iz neglazirane naravne glin, kar omogoča naravno uravnavanje vlage.

Pjorkkala je mlad kolektiv oblikovalcev, ki se osredotoča na trajnost in inovacije. Njihovo delo temelji na raziskovanju naravnih materialov ter na združevanju sodobnih tehnologij s tradicionalnimi tehnikami. Skozi svoje oblikovanje razmišljajo o družbenih in okoljskih vplivih ter si prizadevajo ustvarjati rešitve, ki pozitivno vplivajo na prihodnost. Njihovi projekti spodbujajo eksperimentiranje in ponujajo sveže odgovore na sodobne izzive oblikovanja.

The 'Kaduji' is an item used for dough rising, baking, and storage of bread; its purpose is reviving the tradition of home baking, strategically addressing the issue of discarded bread (which in Europe represents up to 44% of food waste). 'Kaduji' contribute to food waste reduction through an emphasis on responsible consumption, simultaneously also preserving cultural heritage. It consists of two 3D-printed ceramic vessels that ensure a pleasant experience in all three phases of breadmaking: rising, baking, and storage. It is simple to use even for inexperienced bakers. Because breadmaking requires materials that breathe, the product is made from unglazed clay that allows natural moisture regulation.

Pjorkkala is a young collective of designers focusing on sustainability and innovation. Their work is based on researching natural materials and combining modern technology with traditional techniques. Through their design they reflect on the social and environmental effects, striving to create solutions that will positively affect the future. Their projects highlight experimentation and offer innovative answers to contemporary design challenges.

www.pjorkkala.si
@pjorkkala

kamenina
stoneware

22 x 22 x 15 cm

ROG STUDIO



Kolekcija Hishka K-Rog

Hishka K-Rog collection

Nataša Peršuh, Edin Nasufović, Nastja Sagadin Grmek,
Kristi Komel (Hishka)

Krožni trajnostni projekt in blagovna znamka otroških oblačil se osredotočata na izzive dostopnosti, presežkov in revitalizacije prehitro preraslih, pogosto skoraj novih oblačil. Prav vsakdo med nami je v otroštvu kdaj »podedoval« kakšno takšno oblačilo od starejših otrok. To varčno prakso naših staršev je ekipa Hishke nadgradila z jezikom sodobne mode ter nagovorila mladino. Njihova revitalizirana oblačila spodbujajo inkluzivnost, sprejemanje različnosti ter ustvarjalnost. Materiali za kolekcijo izhajajo iz krožnega sistema, kjer uporabniki prek spletne aplikacije *Digital Estimation Tool lahko ocenijo in oddajo rabljena oblačila v krogotok ponovne uporabe, ki vključuje tudi t.i. mrtve zaloge in proizvodne ostanke. Postopek revitalizacije tako uspešno povezuje načela uporabe, digitalna orodja in gradnjo skupnosti osveščenih uporabnikov in uporabnic.

Meddisciplinarna ekipa deluje pod vodstvom Nataše Peršuh, modne oblikovalke, profesorice ter drzne vizionarke in avtorice številnih inovativnih projektov. V ekipi so še Edin Nasufović, grafični in spletni oblikovalec ter specialist za uporabniško izkušnjo, Nastja Sagadin Grmek, modna oblikovalka in specialistka za kreativno modeliranje, ter Kristi Komel, tekstilna in modna oblikovalka.

*A circular sustainability project and brand of children's clothing addresses the challenges of accessibility, surplus, usability and revitalisation of very quickly outgrown, often almost new children's clothing. Every one of us has, at some point in childhood, 'inherited' a piece of clothing from older kids. This frugal practice of our parents has been enhanced by the Hishka team, using the language of contemporary fashion to engage today's youth. Their revitalized clothes promote inclusiveness, acceptance of diversity, creativity and positive values. The materials for the collection come from a circular system through which users can, via the web application *Digital Estimation Tool, evaluate and return used clothing to the re-use cycle which also includes so-called dead stock or production residue. This revitalization process successfully combines reuse principles, digital tools, and the building of a community of conscious users.*

The interdisciplinary team is led by Nataša Peršuh, fashion designer and professor at the University in Ljubljana, a bold visionary, author and leader of many innovative projects. Participating in the team are Edin Nasufović, graphic and web designer and user experience creator, Nastja Sagadin Grmek, fashion designer and specialist in creative pattern cutting, and Kristi Komel, textile and fashion designer.

tekstil
textiles

različne dimenzije
various dimensions

ROG STUDIO



www.hishka.com
@hishka.official

Luč Paličnjak

Walkingstick Lamp

Tobias Putrih, Jure Ponikvar, Matena Bassin, Marjeta Lavrič
(Agogo team)

Luč je del pohištvene družine Paličnjak, ki temelji na ideji igrivega soustvarjanja – s pomočjo različnih dodatkov in spletnega konfiguratorja uporabniki izbirajo modularne elemente in si tako oblikujejo edinstvene kose pohištva. Sistem temelji na standardiziranih palicah (in pri drugih izdelkih tudi ploščah), izdelanih iz lokalnega lesa, ki jih uporabniki sestavijo npr. v osnovni skelet luči, v naslednjem koraku pa izbirajo med barvno in oblikovno raznolikimi dekorativnimi dodatki ter tako določijo končno obliko in značaj izdelka. Paličnjak združuje trajnostni vidik izdelave minimalističnega in funkcionalnega pohištva z raznolikim uporabniškim prilagajanjem, s ciljem podaljševanja življenjskega cikla produktov in spodbujanja kreativnosti.

Agogo team je raznolika skupina oblikovalcev, umetnikov in kulturnih managerjev, ki jih povezuje ideja ustvarjanja uporabniku prilagodljivega, vsestranskega in igrivega pohištva.

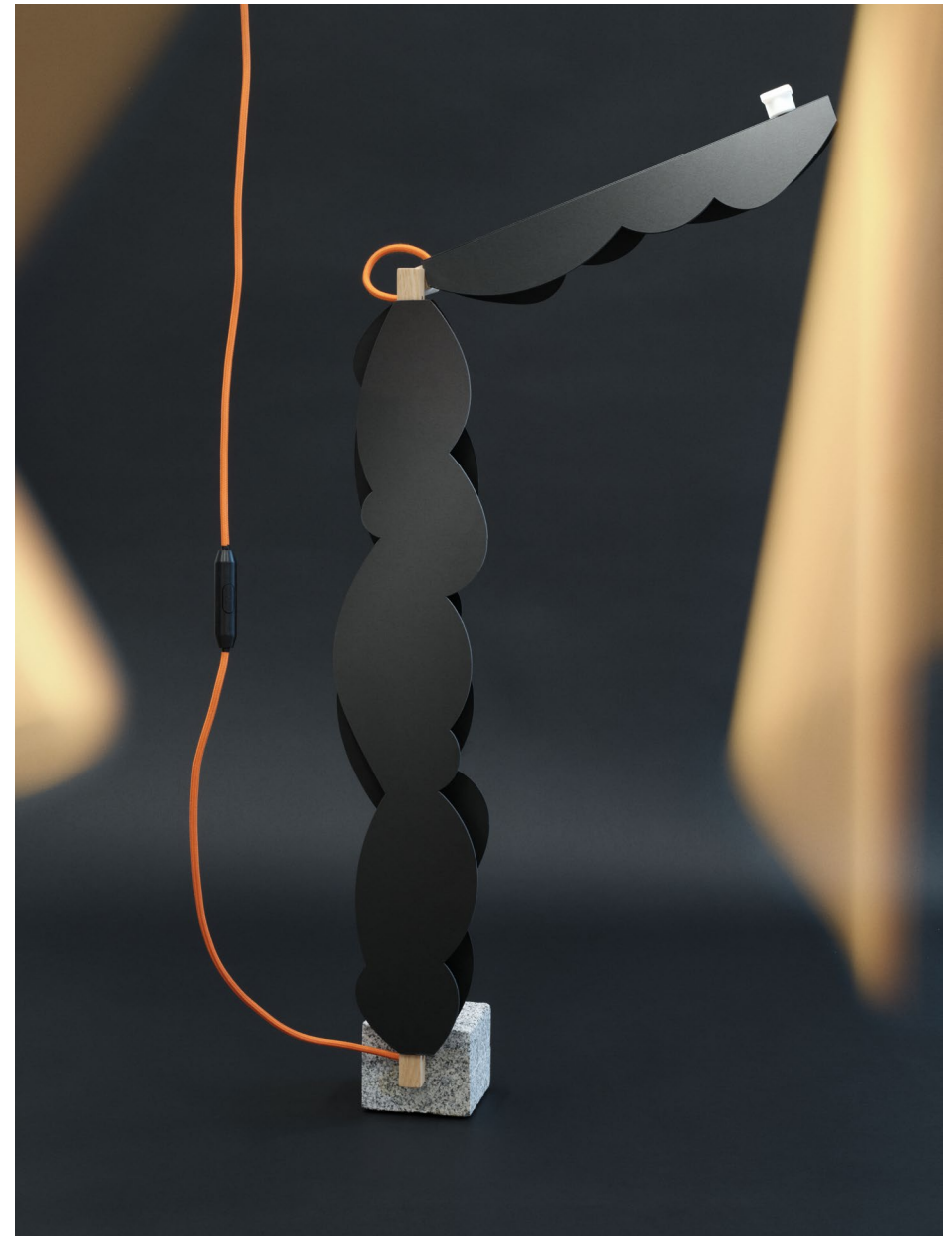
The light is part of the Walkingstick Furniture Series, based on the idea of playful co-creation – with the help of various accessories and a web configurator, users choose modular elements and thus create unique items of furniture. The system is based on standardised sticks (and in other products also boards) made from local wood that users can assemble, for example, into the basic skeleton of a light, and in the next step chose the colour and various decorative design accessories that determine the final form and character of the product. Walkingstick combines the sustainable access of creating minimalist and functional furniture, adapting to different user requirements with the aim of extending the life cycle of products and encouraging creativity.

Agogo Team is a diverse group of designers, artists and cultural managers aiming to create versatile and playful furniture that users can adapt according to their needs.

les, granit, plastika, papir
wood, granite, plastic, paper

75 x 36 x 10 cm

ROG STUDIO



Razvoj klasične / akustične kitare z »lebdečim« mostičkom

Development of a classical / acoustic guitar with a 'floating' bridge

Matej Komel, Tomaž Prodan

Tehnična podpora / *Technological advice*
Zelim Suleymanov

Ustvarjalca razvijata kitaro z »lebdečo kobilico« in alternativnim sistemom vpenjanja strun – rezultat bo vrhunski inštrument z nadgrajenimi tehničnimi rešitvami pri izdelavi. Pri klasičnem vpetju strun se v zvočni plošči pojavljajo vertikalne in horizontalne sile, pri rešitvi, ki jo raziskujeta Matej in Tomaž, pa smo priča inovaciji na področju izdelave tega klasičnega inštrumenta. Izdelan je tako, da povzroča drugačne fizikalne obremenitve elementov kitare in s tem drugačen vzorec vibriranja resonančnega lesa (zvočne plošče) ter oblikovanja zvoka v inštrumentu. Ob tem so posamezni sestavni elementi kitare in njihovo vpenjanje zasnovani tako, da omogočajo boljšo ergonomijo in večjo prilagodljivost inštrumenta kitaristu, v skladu z njegovimi zahtevami in načinom igranja. Pri izdelavi novega modela kitare sta se avtorja zavezala k uporabi lesa izključno domačih drevesnih vrst. Izdelek je še v začetni fazi razvoja, zato je na razstavi predstavljena kosovnica ene od klasičnih kitar, ki nastajajo v studiu.

Mateja Komela in Tomaža Prodana je povežalo veselje do izdelovanja klasičnih kitar, s čimer se ukvarjata od leta 2018. Začela sta vsak zase, pod imenom Mandrak kitare pa združujeta moči in znanje ter pri tem sodelujeta tudi z drugimi izdelovalci, slovenskimi in tujimi.

Makers of classical guitars are developing a guitar with a 'floating bridge' and an alternative stringing system – the result will be a classical instrument of high quality that includes contemporary technical solutions during its building process. In the classical method of stringing a guitar, horizontal and vertical forces appear on the soundboard; in the innovative solution explored by this project, the physical loads on elements of the guitar and thus the patterns of vibration of the resonant wood (the soundboard) and the way sound is formed inside the instrument are different. In addition, the individual components of the guitar and the way they are fastened are designed to enable better ergonomics and greater adaptation of the instrument to each player, according to their individual requirements and style of playing. In building the new guitar, the authors committed themselves to using exclusively wood from domestic tree species. With first prototypes being produced, the exhibition showcases one of the classical guitars in the process of being developed in the Rog studio.

Matej Komel and Tomaž Prodan were united by their passion for making classical guitars, which they have been involved in since 2018. Initially working individually, they have combined their efforts and knowledge under the brand name Mandrak and collaborate with other guitar makers in Slovenia and abroad.

les, kovina
wood, metal

100 x 40 x 20 cm

ROG STUDIO



Serija prehrambnih izdelkov iz pivskih tropin: krekerji, namenska mešanica za kruh in za pico

Series of food products made from brewer's spent grain: crackers, ready bread and pizza dough mix

Eva Mustafa, Luka Korošec, Gašper Korat (Nonstop food)

Zagonsko podjetje Nonstop predeluje mlete pivske tropine, ki nastanejo kot stranski produkt v pivovarstvu. Te tropine so bogate s prehranskimi vlakninami in hranili, zaradi česar so inovativna alternativa tradicionalnim pekovskim sestavinam. Mlada ekipa dobavlja surovino pekarnam in restavracijam, kjer jo uporabljajo pri pripravi pekovskih izdelkov ter za različne jedi. Poleg tega razvijajo svoje prehranske izdelke kot so krekerji, grisini, mešanice za kruh, palačinke in testo za pico. Eva, Luka in Gašper so redni gostje v kuharskem labu, kjer testirajo recepte za nove izdelke.

V ekipi Nonstop so trije inženirji s področja živilstva, ki se osredotočajo na inovativno predelavo stranskih surovin, pogosto zavrženih v agroživilski industriji, v visokokakovostne živilske izdelke. Poleg razvoja lastnih izdelkov vzpostavljajo strateška partnerstva s podjetji v živilski industriji, pri čemer poudarjajo transparentnost in krožni model poslovanja med podjetjem, dobavitelji in strankami.

The startup company Nonstop processes their basic raw ingredient – ground spent brewer's grain or draff, the side product of the beer-making process. Draff is an innovative alternative to traditional baking ingredients, rich in fibre and nutrients. The team provides the ingredient to bakers and restaurants that use ground draff in their dishes. The team also develops their own food items using this ingredient to provide consumers with nutritious products. Among the products offered are crackers, breadsticks, ready mixtures for bread, pancakes, and pizza dough. In the Food Lab they are also trying out their recipes for pasta.

The Nonstop team is made up of three engineers from the food industry. They are looking into the possibilities of innovative processing of byproducts, often discarded in the agricultural and food industries, into high-quality food products. They develop their own products while also establishing strategic partnerships in the food industry with a focus on transparent and circular business models involving the company, its suppliers, and its clients.

www.nonstopfood.si
@nonstop_slo

bela pšenična moka, mlete pivske tropine (ječmen), voda, sončnično olje, sol / kvas, sol
bela pšenična moka, mlete pivske tropine (ječmen), jajca v prahu, mleko v prahu, sol
white wheat flour, ground draff (barley), water, sunflower oil, salt / yeast
white wheat flour, ground draff (barley), powdered eggs, powdered milk, salt

80 g, 250 g, 500 g

ROG STUDIO



Terra panel

Terra Panel

Bor Jarh, Daša Vinšek

Tehnološko svetovanje / *Technological advice*
Barbara Gogala

Ambientalni svetilni panel ima poleg oddajanja svetlobe tudi dodatno funkcijo – uravnavanje vlage v prostoru. S pomočjo nežgane glinene površine, ki jo vežejo konopljin ali slamnata vlakna, vpija odvečno vlago, ko je ta previsoka, in jo oddaja, ko je vlage v prostoru premalo. Izdelek, ki je trenutno v fazi prototipa, je namenjen vsem, ki si želijo bolj zdravega okolja in sobivanja z naravnimi materiali. Bor in Daša pri razvoju izdelka vključujeta tradicionalne načine uporabe teh materialov. Svetilni panel se skoraj v celoti razgradi na kompostu, preostale dele pa je mogoče ponovno uporabiti.

Bor Jarh je diplomirani industrijski oblikovalec, ki mu je reševanje problemov v izziv, vizualno oblikovanje pa način pripovedovanja zgodb. Deluje na področjih oblikovanja izdelkov in animacije ter v svoje delo vključuje metode vizualnega izražanja, kot so računalniško generiranje podob, generativno oblikovanje in oblikovanje uporabniške izkušnje.

Daša Vinšek je diplomirana oblikovalka unikatov. Primarno se ukvarja z notranjim oblikovanjem, aktivna je tudi na umetniškem področju. V svojih projektih skozi raznolike medije v materialnost preobraža občutke in doživetja.

An ambient lighting panel which also has a secondary function – regulating humidity in the room. Through an unfired clay surface bound by hemp or straw fibres, it absorbs moisture from the room when there is too much of it, and emits it when the air is too dry. The product, in its prototype phase, is aimed at everyone who wants a healthier environment, coexisting with natural materials. The product incorporates traditional practices in using such materials. It can almost completely decompose on the compost heap and the remaining parts are intended for reuse.

Bor Jarh graduated in industrial design and specialises in solving problems and creating visual contents. He works in the field of product design and animation, including in his work methods of visual expression such as computer-generated imagery, generative design and user experience.

Daša Vinšek graduated in the applied arts. She is mostly involved in interior design and is also active in the arts. In her projects she transforms feelings and experiences into objects through a variety of media.

vezana plošča, juta, slama, konoplja, glina
plywood, jute, straw, hemp, clay

45 x 5 cm

ROG STUDIO



www.borjarh.com
[@bor_jarh](https://www.instagram.com/bor_jarh)

Vozlani obešalnik

Knotted Coat Rack

Urška Sadar

Tehnološko svetovanje / *Technological advice*
Tauan Bernardo, Nuša Jurkovič

Nastavljiv stropni obešalnik, izdelan iz skrbno zasnovanih 3D-natisnjenih vozlov in vrvi, ohranja videz tekstila, navdih pa črpa iz mornarskih vozlov in tradicionalnih tehnik prepletanja niti; te so prenesene v digitalno obliko in nato 3D-natisnjene. Izdelek s svojo minimalistično podobo inovativno reinterpretera tradicionalne ročne tehnike. Obešalnik je del modularnega pohištvenega sistema MoDuLaR, ki odgovarja na današnje potrebe v zvezi s pogostimi selitvami in spreminjanjem razporeditev v naših domovih – pohištvo je kompaktno ter preprosto za uporabo in premikanje. Spodbuja ustvarjalnost uporabnikov, krepi zavedanje o lepoti in pozitivnem občutku doma.

Urška Sadar, oblikovalka in arhitektka, je diplomirala iz oblikovanja tekstilij in oblačil in magistrirala na Fakulteti za arhitekturo. V tujini se je dodatno izobraževala na področjih trajnostne mode in izdelave nakita. V svojem delu izraža strast do ročnih del, razvija igrive in funkcionalne sodobne predmete ter poudarja pomen dediščine, ki ga prepleta z uporabo novih tehnologij.

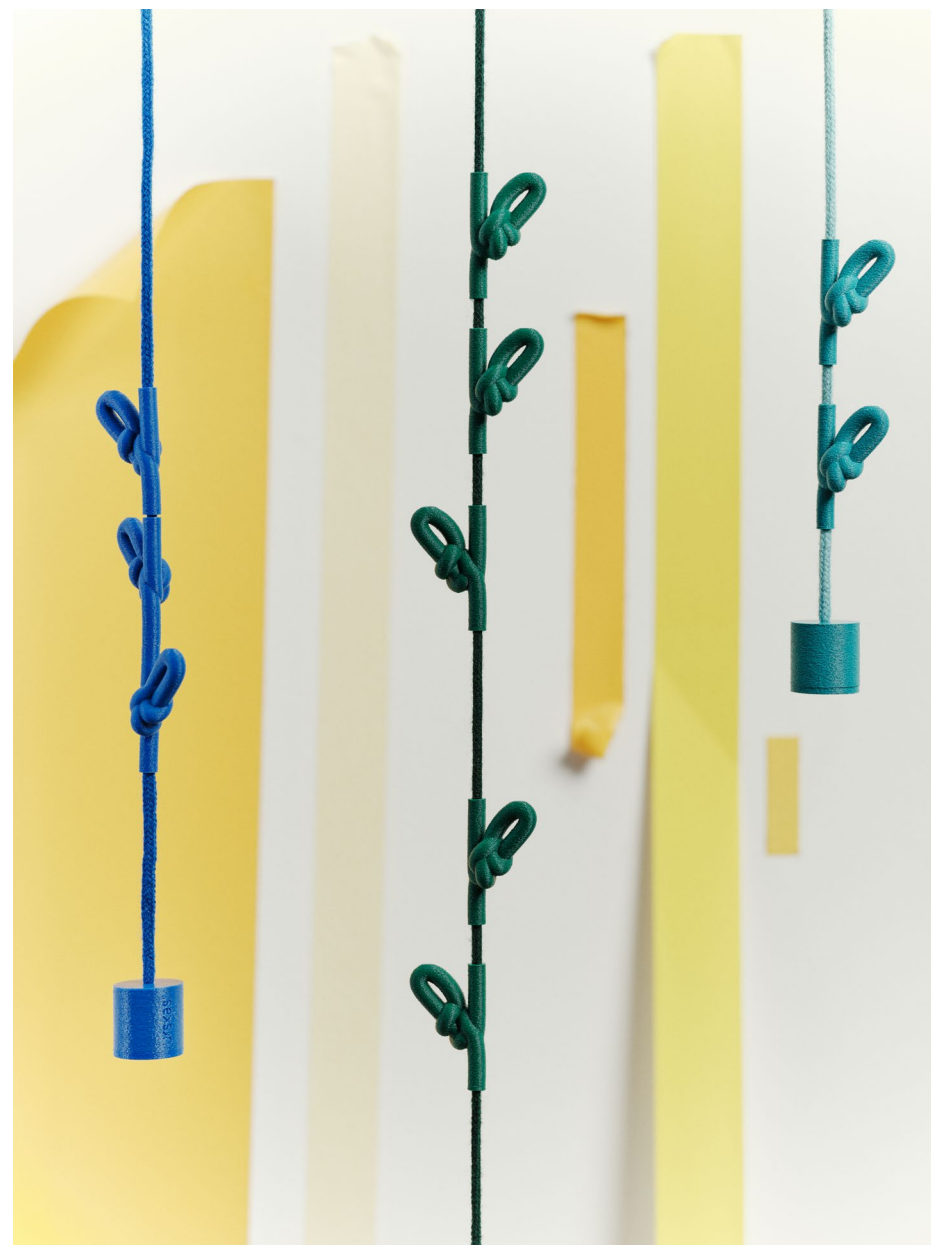
The adjustable ceiling hanger, created out of carefully designed 3D-printed knots and ropes, preserves the appearance of textile, drawing inspiration from boating knots and traditional techniques of thread weaving; these are digitalised and then 3D-printed. The product with its minimalist look innovatively reinterprets traditional handicraft techniques, celebrates modern aesthetics, yet remains timeless. The hanger is part of the modular furniture system MoDuLaR, which responds to today's needs with regard to frequent moves and changing the layouts of our homes – the furniture is compact, simple to use and move, and also fun. It encourages creativity with its users, strengthening the awareness of beauty and a positive sense of home.

Urška Sadar, designer and architect, has a degree in textile and clothing design, a master's degree from the Faculty of Architecture, and has also attended various additional educational programmes on sustainable fashion and jewellery making in Slovenia and abroad. In her work she expresses a passion for handicrafts, develops playful and functional modern objects and emphasises the importance of heritage that she interweaves with the use of new technologies.

vrv, PLA-filament
rope, PLA-filament

prilagodljiva dolžina
adjustable length

ROG STUDIO



www.urskas.com
[@urskas.studio](https://www.instagram.com/urskas.studio)

Barvila iz gozda

Dyes from the forest

Dragan Hristov (Ludus)

Tehnološko svetovanje / *Technological advice*
Vita Ivičić, Olga Košica, Tajda Novšak, Uroš Topić

Kolekcija se osredotoča na vračanje k naravnemu barvanju tkanin ter na premišljeno modeliranje in krojenje z minimalno porabo materiala. Ob tem Dragan ustvarja spolno nevtralna oblačila, kar je eden izmed ključnih pristopov njegovega dela. Kolekcija vključuje deset skrbno krojenih kosov, pri katerih je ostanek blaga skoraj ničeln. Tkanine je obdelal z naravnimi tehnikami barvanja, kot sta enakomerno in neenakomerno pomakanje ter tiskanje z železnimi bloki, kar je ustvarilo raznolike teksture in učinke. Pri tem je uporabil lokalne rastline in njihove dele – japonski in češki dresnik, oreh, želod in rožiče, pa tudi odpadke iz gospodinjstva, kot sta avokado in granatno jabolko. Poleg izbranih oblačil kolekcija na razstavi prikazuje tudi postopek priprave blaga, skozi tri plasti tkanine – od barvanja do modeliranja in krojenja.

Dragan Hristov je po študiju na Akademiji lepih umetnosti Brera v Milanu leta 2010 v Skopju ustanovil trajnostno in spolno nevtralno modno znamko Ludus. Njegov oblikovalski slog je minimalističen in monokromatski ter osredotočen na skulpturalne silhete, ki izražajo spremembe v družbenem dojemanju spola. Uporablja izključno naravne tkanine, pri čemer se posveča tudi naravnemu barvanju z rastlinami in tekstilni umetnosti. S svojim delom raziskuje in izraža odnos med ljudmi, naravo in naravnimi viri.

The collection emphasises two key sustainable practices: natural dyeing of textiles and zero-waste pattern cutting, both of which are, beside creating gender-neutral fashion, the designer's key approaches to his work. This collection includes ten items of clothing, cut in a way that minimises waste. Uniform and uneven dyeing, dip-dyeing (gradient), imprinting, and block printing techniques have been used to produce varied effects on natural fabrics. Locally collected plants such as Japanese and Bohemian knotweed, chestnuts, acorns, carobs, and household waste such as avocados and pomegranates, are used for dyeing. In addition to the collection, the exhibition also showcases the fabric preparation process through three layers of textile—from dyeing to shaping and pattern cutting.

Dragan Hristov established Ludus as a sustainable gender-neutral fashion label in 2010 in Skopje, North Macedonia, after completing his studies at the Brera Academy of Fine Arts in Milan. He designs monochromatic, minimal looks and constructs sculptural silhouettes that reflect the shifts in how society perceives gender. Working exclusively with natural fabrics, his practices expand into natural dyeing with plants and textile art. His creative world reflects the mysterious relationship people have with nature.

www.ludus.com.mk
[@ludus.agenderlabel](https://www.instagram.com/ludus.agenderlabel)

bombažno platno, bombažni keper, bombažni poplin
cotton canvas, cotton twill, cotton poplin

različne dimenzije
various dimensions

RogRezidenca
DesignerInResidency



Kapsulna kolekcija iz naravnih materialov

Capsule collection made of natural fabrics

Maja Šimunović

Tehnološko svetovanje / *Technological advice*

Tauan Bernardo, Karmen Gombač, Zala Hrastar, Vita Ivičić, Uroš Topić, Nuša Jurković

Kapsulna kolekcija devetih modularnih kosov ponuja široke možnosti nošenja, pri čemer Maja poudarja vrednost oblačil, ki trajajo večno. Spodbuja nas, da razmislimo o nepotrebnem nakupovanju in sprejmemo filozofijo: imeti manj, a kakovostnejše. V trenutku, ko se srečujemo s številnimi izzivi, je to res smiselna alternativa potrošništvu, še posebej v svetu z omejenimi viri. Z dodajanjem čustvene vrednosti kosom in njihovo vsestranskostjo Majina kolekcija podpira ozavešene posameznike, ki razumejo, da je manj potrošnje boljša izbira. Oblačila so nosljiva skozi vse letne čase in omogočajo igrivo kombiniranje. Minimalni grafični elementi predstavljajo proces redukcije tradicionalnih okrasnih vzorcev, ki se v kolekciji pojavljajo kot pikselizirane reinterpretacije.

Maja Šimunović je večdisciplinarna oblikovalka, ki deluje predvsem na področju mode. Diplomirala je na Fakulteti za tekstilstvo in tehnologijo v Zagrebu. Ima dolgoletne izkušnje, ki vključujejo delo v različnih modnih okoljih, od velikih podjetij do manjših neodvisnih znamk. Trenutno deluje kot asistentka pri poučevanju modnega oblikovanja in ilustracije, svetuje rastočim modnim znamkam ter soustvarja blagovno znamko nakita Bling Zoo.

The capsule collection of modular pieces allows the clothes to be worn in different ways, highlights the importance of clothes that last forever. It encourages us to reflect on unnecessary shopping and embrace the philosophy: less but good quality which seems like a sensible step in face of the crises we are facing and the only alternative in a world with limited resources. By adding emotional value to pieces, increasing their versatility, and using quality and sustainable materials, the clothing is tailored for mindful and informed individuals who understand the need for a less consumer-driven world. The clothes are wearable regardless of the season and allow for playful combinations. Minimal graphic elements represent the process of reduction of traditional decorative patterns and appear in the collection as a pixelated reinterpretation.

Maja Šimunović is a multidisciplinary designer working mostly in the field of fashion. She graduated from the University of Zagreb Faculty of Textile Technology. Her long working experience includes different fashion environments, from working in large-scale companies to small independent fashion labels. Currently she works as a teaching assistant in fashion design and illustration, advises up and coming fashion brands, and also co-creates Bling Zoo jewellery.

lan, svila, volna
linen, silk, wool

različne dimenzije
various dimensions

RogRezidenca
DesignerInResidency



Prihod 3

Arrival 3

Asel Yeszhanova

Tehnološko svetovanje in izvedba / *Technological advice and execution*
Primož Dolničar, Gregor Stražar, Jaka Oman, Uroš Topić, Zelim Suleymanov,
Metka Mikuletič, Tomo Per, Gal Žvab

Jurta je več kot le nomadski dom. Vsaka podrobnost te preproste, a impresivne strukture nosi številne svete pomene in sporočila. Kljub pritisku sovjetskega režima, ki je skušal izbrisati spomin Kazahov in drugih srednjeazijskih narodov, je večina tradicionalnih obrti nomadov preživela do danes. Nomadska zavetja so še vedno vir navdiha in ključ do razumevanja naravnega okolja, katerega del smo. Asel je zasnovala svojo interpretacijo jurte in jo v sodelovanju z ekipo tudi zgradila. Gradnja jurte je bila vedno kolektivna izkušnja solidarnosti. Še več, avtorica verjame, da je v današnjem kompleksnem svetu pomembno, da se pogovarjamo in poslušamo ter si izmenjujemo zgodbe, kot so to počeli naši predniki, in v jurti je prostor za to.

Asel Yeszhanova, arhitektka in kulturna aktivistka iz Kazahstana, se osredotoča na aktivno sodelovanje v širšem diskurzu o arhitekturi in urbanizmu. Odraščala je na t. i. tselini, eni od planskih kmetij sredi rodovitnih kazahstanskih step in se že zgodaj seznanila s sovjetsko socialno politiko, kar jo spremlja skozi vso kariero. Njeno delo vključuje preučevanje tradicionalnih kazahstanskih obrti, eksperimentiranje z lokalnimi materiali in večdisciplinarno sodelovanje, pri čemer ostaja zvesta svojemu zanimanju za politične in družbene teme.

Zahvala
prostovoljcem iz Azilnega doma Kotnikova, Azilnega doma Vič in društvu Gmajna

A yurt is more than a nomad home. Every detail of this simple but impressive structure carries many sacred meanings and messages. Despite the pressures from the Soviet regime that tried to erase the memory of Kazakhs and other peoples of Central Asia, most traditional nomadic crafts have survived to this day. Nomad shelters are still a source of inspiration and key to understanding the natural environment that we are all part of. Asel designed her own interpretation of the yurt and, in collaboration with a team of co-creators, also built it; building a yurt was always a collective experience of solidarity. The author believes that in today's complex world it is important to talk and listen, share stories as our ancestors did, and the yurt is just the space to do so.

Asel Yeszhanova is an architect and cultural activist from Kazakhstan, whose journey revolves around fostering active participation in the broader discourse on architecture and social justice. Growing up on reclaimed agricultural land known as 'tselina' in the middle of the fertile Kazakh Steppes, Asel gained an early insight into Soviet social policy, and this interest in politics has stayed with her throughout her career. Her work focuses on the traditional crafts of her region, experimenting with the local materials and multidisciplinary collaborations, always faithful to her interest in political and social themes.

*Acknowledgment
to the volunteers from the Kotnikova Asylum Centre, the Vič Asylum Centre, and the Gmajna Association*

vezana plošča, kovina, tekstil
plywood, metal, textile

600 x 600 x 250 cm

RogRezidenca
DesignerInResidency



Skupnostni krožnik

Community Plate

Francisca Sottomayor

Tehnološko svetovanje / *Technological advice*

Brigita Gantar, Barbara Gogala, Alma Kochavy, Nika Šantej, Anja Radović, Uroš Topić

Krožnik iz enaindvajsetih kosov deluje kot sestavljanica. Francisca je raziskovala, kako lahko hrana in oblikovanje prispevata k bolj harmoničnemu življenju z drugimi ljudmi, vrstami in planetom danes in v prihodnje. Kaljena semena so starodaven, visoko hranljiv vir hrane, ki je lahko ključen v kriznih situacijah ter simbolizira nov začetek in upanje. Skupnostni kalilnik uteleša povezanost in pomembnost raznolikosti ekosistemov in kultur ter poudarja življenje v skupnosti. Krožnik smo preizkusili na odprtju razstave RogExpo, v prihodnje pa bo v uporabi na različnih skupnostnih dogodkih Centra Rog.

Francisca Sottomayor je oblikovalka vizualnih komunikacij, ki deluje na presečišču oblikovanja, umetnosti in hrane. Zaključila je magistrski študij uredniškega oblikovanja na Akademiji za likovno umetnost v Portu in delala kot oblikovalka pri proizvajalcu ekoloških vin in oljčnega olja Esporão. Leta 2020 je soustvarila projekt Germinator, javno omarico za kaljenje, ki je bila predstavljena na 5. Istanbulskem oblikovalskem bienalu in kasneje na razstavi Skrivno življenje rastlin v Lizboni.

The plate is composed of 21 pieces that work like a puzzle. Francisca explored how food and design can contribute to a more harmonious coexistence with other people, other species, and our planet, both in the present and the future. Sprouting seeds are an ancient highly nutritious source of food that can be key in food crises situations, symbolizing a new beginning and hope. The communal ceramic sprouting plate embodies togetherness and the importance of diversity of ecosystems and cultures, highlighting practices where the collective is more important than the individual. The plate was tested at the opening of the exhibition RogExpo and will in the future be used at community events of Center Rog.

Francisca Sottomayor has a background in visual communication, working at the intersection of design, art, and food. She completed a master's degree in Editorial Design at the Faculty of Fine Arts in Porto. She worked as the senior designer at the organic wines and olive oil producer Esporão. In 2020 she was part of the team that set up the project Germinator, a public sprouting cabinet that was presented at the 5th Istanbul Design Biennial and was later redesigned for the Secret Life of Plants exhibition in Lisbon.

keramika, transparentna glazura, kalčki
ceramics, transparent glaze, sprouts

150 cm (premer sestavljenega krožnika)
150 cm (diameter of the assembled plate)

RogRezidenca
DesignerInResidency



Glasbena skrinjica

Music Box

Aleš Zaplatil

Tehnološko svetovanje / *Technological advice*
Metka Mikuletič

Delovanje glasbene skrinjice temelji na ročno izdelanem mehanizmu, ki omogoča, da se z vrtenjem ročice glasbeni valj dotika glavnika in zaigra melodijo. Medeninasto ohišje, ki podpira glasbene in steklene elemente, je zasnovano tako, da združuje funkcionalnost in estetiko. Na vrhu skrinjice je večplasten stekleni panel z motivom žitnega klasja, ki je ustvarjen s peskanjem vsakega sloja stekla posebej. Ta postopek daje iluzijo gibanja in dodaja posebno noto celotni izkušnji. Aleševa glasbena skrinjica je pravi miniaturni čudež, ki odraža inženirsko znanje, natančnost in mojstrstvo rokodelskih tehnik ter orodij, ki se uporabljajo v labu za nakit in steklo.

Aleš Zaplatil je inženir strojništva in navdušenec nad rokodelskimi tehnikami. Leta 2022 je magistriral na Fakulteti za strojništvo v Ljubljani in za svojo magistrsko nalogo na temo trajnostne energije prejel nagrado. Čas najraje preživlja v svoji delavnici, kjer ustvarja ročno izdelane mehanizme. Tako združuje znanje s področja strojništva, željo po oblikovanju in strast do ročnega dela.

The music box operates with a hand-made mechanism. As the handle is turned, the music cylinder or drum touches the comb which plays a tune. The brass case supports the musical and glass elements and is designed to combine functionality and aesthetics. On the top is a multi-layered glass panel with an ear of wheat depicted by sandblasting each layer of glass individually, creating the illusion of movement. The product is the result of combining knowledge of engineering, thoughtful design, and handcraft techniques and tools used in the Jewellery and Glass Labs.

Aleš Zaplatil is a mechanical engineer and a fan of handcraft techniques. In 2022 he graduated from the Faculty of Engineering at the University of Ljubljana and received an award for his master's degree dissertation on sustainable energy. Most of all he enjoys spending time in his workshop where he creates handmade mechanisms. This way he combines his engineering knowledge with a desire and passion for craftsmanship.

smrekov les, medenina, inoks vijaki, glasbeni boben, steklo
spruce wood, brass, stainless steel screws, music box drum, glass

12.5 x 12.5 x 12.5 cm

ROGLAB



www.tinytreasuresblueprints.com

Iskanje, Rast

Search, Growth

Nina Podobnikar

Tehnološko svetovanje / *Technological advice*
Peter Dragolič, Olga Košica, Metka Mikuletič, Dalija Sega

Ko je Nina ustvarjala nakit, se je povsem prepustila ustvarjalnemu navdihu brez točno določene predstave, kaj bo nastalo. Igrivo in intuitivno je raziskovala nove materiale, se spretno poigrala z rezanjem in upogibanjem kovine ter ustvarila svoje prve uhane – Iskanje. Iz preproste zamisli pravokotnika, ki je nastal že pri prvem poskusu, je nato z uporabo tehnike lotanja postopoma zgradila celotno strukturo. Pravokotniki so se ritmično povezovali v dinamične oblike, ki so naposled postale uhani z imenom Rast. Ta projekt ni bil zgolj vaja v tehniki, temveč raziskovanje ustvarjalnega procesa, kjer elementi rastejo in se razvijajo z vsako novo potezo.

Nina Podobnikar je diplomirana oblikovalka unikatov, od leta 2021 deluje kot samozaposlena v kulturi. Specializirana je za oblikovanje stekla in keramike; oba materiala imata v njeni ustvarjalni praksi osrednjo vlogo. Je redna uporabnica laba za nakit, kjer se nenehno izpopolnjuje v obdelavi žlahtnih kovin in nadgrajuje svoje znanje z različnimi tehnikami oblikovanja nakita.

Creating these pieces of jewellery, the author allowed herself to be guided by the creative flow without any preconceived ideas about the result. Intuitive work with a material she was unfamiliar with, spontaneous and playful exploration of cutting and bending the material was key in designing the first pair of earrings, Search. The basic shape – a rectangle created at the first attempt at making earrings, served as the basis for further development using the technique of soldering. This allowed a harmonious addition of a series of further rectangular elements onto the structure, which developed into the final form, the earrings called Growth. The product is not only an exercise in technical competence and skill-building but also an exploration of universal solutions where elements built upon throughout the process.

Nina Podobnikar graduated in applied arts. Since 2021 she has been working free-lance. She specialises in glass and ceramics; both materials play a key role in her creative practices. With guidance in the Jewellery Lab, she is gaining the skills for working with precious metals and building upon her knowledge with techniques of designing jewellery.

srebro
silver

4.5 x 1.8 cm, 3 x 3 cm

ROGLAB



@ninapodobnikar

Vodni filter

Water filter

Jernej Breznik

Navdih za razvoj posode za filtriranje vode je Jernej dobil po naključnem odkritju keramičnega gravitacijskega filtra. Način čiščenja vode z gravitacijskim filtriranjem je star toliko kot človeška civilizacija, danes pa se ponovno uveljavlja zaradi naraščajočih onesnaževal v pitni vodi. Živimo na območju, kjer voda še ni kontaminirana z rjo, usedlinami ali algami, a kljub temu je pomembno skrbeti za njeno kakovost. Filter, vgrajen v notranjost posode, omogoča učinkovito filtracijo vode, kar ščiti pred algami in rjo, pa tudi pred nevarnimi bakterijami, kot so E. coli, bakterija kolere, šigela, salmonela in klebsiela. Ta filter zagotavlja čisto in varno vodo, kar je ključno za naše zdravje in dobro počutje.

Jernej Breznik je keramik in meddisciplinarni ustvarjalec, ki je večino svojega znanja pridobil kot samouk, skozi lastno raziskovanje in eksperimentiranje. V svojem delu se osredotoča na naravne oblike, ki jih oblikuje na lončarskem vretenu, njegov cilj pa je ustvarjati uporabne in estetsko dovršene kose, ki prinašajo lepoto v vsakdan.

The inspiration for the development of the water filtration vessel came after the accidental discovery of a ceramic gravity filter. The principle of water purification by gravity filtration is as old as human civilisation but is nowadays experiencing a revival due to constant increases in contaminants in drinking water. We live in an area where water is still not contaminated with rust, sediment, and algae, but it is important to maintain its quality. The filter, built into the inside of the container, allows effective filtration and protects the water from algae and rust, but also bacteria such as E. coli, cholera, shigella, salmonella and klebsiella. The filter ensures water is clean and safe, essential for health and well-being.

Jernej Breznik is a ceramicist and interdisciplinary creator who acquired most of his knowledge on his own, through his own research and experiments. In his work he explores natural forms, which he creates on a potter's wheel, with the aim of creating useful and aesthetically perfect pieces.

keramika
ceramics

17 x 17 x 55 cm

ROGLAB



Hana Cvelbar, Asel Yeszhanova (Ancient Futures)

Polstena preproga Zanke je v procesu izdelave, na razstavi je prikazan eden od prototipov. Projekt skozi tradicionalne tehnike polstenja volne in tiska z lesenimi bloki ter pristopi sodobne znanosti raziskuje teme rojstva, razkroja in ponovnega rojstva. Opomniti želi na ponavljajoče se vzorce zgodovine ter kritično opozoriti na politične in gospodarske odločitve, ki prispevajo h klimatskim spremembam. Za barvanje volne je uporabljena bakterija iz prsti *Streptomyces coelicolor*, ki je znana po pH-občutljivih pigmentih in vonju »po dežju«. Rezultat bo preproga z zemeljskim vonjem, ki vabi k čutnemu razmisleku o povezavah med človekom in okoljem.

Pigment, pridobljen iz bakterije *Streptomyces coelicolor*, je bil posebej proizveden za projekt s strani lokalnega podjetja Acies Bio. Projekt je prodrl British Council.

Hana Cvelbar je znanstvenica in bio oblikovalka, ki deluje med Londonom in Ljubljano. Diplomirala je iz Bio-Integriranega oblikovanja na University College London, kjer se je osredotočila na raziskavo o mikrobnih pigmentih. Deluje na področjih molekularne in sintetične biologije, 3D-tiskanja in bioinženirstva. Soustanovila je raziskovalni kolektiv Ancient Futures, ki združuje tradicionalne prakse z inovacijami.

Asel Yeszhanova je arhitektka in kulturna aktivistka iz Kazahstana, osredotočena na spodbujanje aktivnega sodelovanja v arhitekturi. Njeno delo vključuje tradicionalne obrtniške tehnike, lokalne materiale in večdisciplinarna sodelovanja.

*The Loops felted carpet is in the process of making, with one of its prototypes showcased at the exhibition. The project explores themes of birth, decay, and rebirth through traditional wool felting techniques, woodblock printing, and approaches from modern science. It aims to highlight recurring patterns in history and critically address the political and economic decisions contributing to climate change. The soil bacterium *Streptomyces coelicolor*, known for its pH-sensitive pigments and "after-rain" scent, is used for textile dyeing. The result will be a carpet carrying an earthy scent, inviting sensory reflection on connections between humans and the environment.*

*The pigment derived from the bacterium *Streptomyces coelicolor* was specifically scaled up for the project by the local company Acies Bio. The project was supported by the British Council.*

Hana Cvelbar is a research scientist and biodesigner based between London and Ljubljana. She graduated in Bio-Integrated Design from University College London, focusing on microbial pigments. She has developed expertise in molecular and synthetic biology, alongside 3D printing and engineering. She co-founded Ancient Futures, a research collective merging indigenous practices with novel biotechnologies.

Asel Yeszhanova is an architect and cultural activist from Kazakhstan, focused on fostering active participation in architecture and social justice. Her work explores traditional regional crafts, local materials, and multidisciplinary collaborations, rooted in political and social themes.

volna, *Streptomyces coelicolor*, bombaž
wool, *Streptomyces coelicolor*, cotton

različne dimenzije
various dimensions

ROGLAB



Blizu sebe

Close to You (Porte-Parfum)

Esperanza Maribel Briceno Rafeca

Mentor
Rok Oblak

Obesek iz porcelana služi kot flaškica za parfum ali eterična olja. Njegova votla notranjost omogoča, da vanj ujamemo dišave, ki se sproščajo postopoma in s tem ustvarjajo dolgotrajen učinek. Obesek lahko uporabimo za aromaterapijo, tako da vanj dodamo dišave, ki izboljšujejo razpoloženje, povečujejo samozavest ali prikličejo lepe spomine. Skozi razvoj izdelka je Esperanza Maribel raziskovala vlogo vonja pri izražanju osebne identitete in čustvenih povezav. Izdelek je nastal v mentorskem programu projekta Umetnost za lokalne inovacije: Umetnost smo mi v sodelovanju z Zavodom APIS.

Esperanza Maribel Briceno Rafeca je vizualna umetnica iz Venezuele, ki je kot industrijska tehničarka petnajst let delala v avtomobilski industriji, nato pa se je odločila za študij na Šoli za likovno umetnost Univerze Arturo Michelena in se posvetila ustvarjanju. Od januarja 2020 živi v Sloveniji.

The porcelain pendant can be a holder for perfume or essential oils. Hollow on the inside, it allows us to capture fragrances that are then gradually released, creating a lasting effect. The pendant can be used for aromatherapy by choosing scents that improve one's mood, enhance self-confidence, or evoke pleasant memories. In developing the product, the creator explored the role of smell in expressing personal identity and emotional connections. The product was created in the Art for Local Innovation: Art Is Us mentorship programme in collaboration with the APIS Institute.

Esperanza Maribel Briceno Rafeca is a visual artist from Venezuela who worked as an industrial technician in the automotive industry for fifteen years before deciding to study art at the Arturo Michelena University and pursue her creative calling. She has lived in Slovenia since January 2020.

porcelan, kovina
porcelain, metal

3 x 3 x 1 cm

RogProjekt
RogProject



@maribelbricenorafeca

Sledi preteklosti

Traces of the Past

Zala Gorenc

Pozlačeni mozaik

Gilded Mosaic

Taja Sejdić

Mentorji / *Mentors*

prof. Nataša Peršuh, asist. Nataša Hrapić, Peter Dragolič

Predstavljene kolekcije so rezultat spoznavanja in raziskovanja različnih klasičnih in inovativnih materialov ter zlatarskih tehnik v labu za nakit. Motivno izhajajo iz osebnih, individualnih zgodb, pri izdelavi pa je bil poudarek na tehnikah površinske obdelave medenine kot so žaganje, piljenje, brušenje, vrtanje, lotanje, vlečenje žice, cizeliranje, žarjenje in poliranje, zatikanje in spajkanje kovine ter dodajanje in vstavljanje detajlov.

Študentski projekti Zale, Eve, Taje in Neže so nastali pri izbirnem predmetu Modni dodatki 1 v okviru Katedre za oblikovanje tekstilij in oblačil na Oddelku za tekstilstvo, grafiko in oblikovanje Naravoslovno-tehniške fakultete. V Centru Rog so svoje kolekcije realizirale v okviru partnerstva z Univerzo v Ljubljani.

www.ntf.uni-lj.si/oto/
www.kotofolio.si

Struktura

Structure

Neža Kavčič

Medeno

Honeyed

Eva Strnad

The collections are the result of exploring and researching different classic and innovative materials and goldsmith techniques in the Jewellery Lab. Their motifs are based on personal, individual stories. During production, the focus was on the surface treatment of brass using techniques such as sawing, filing, grinding, drilling, planing, wire pulling, embossing, annealing and polishing, hooking and welding metal, and adding and inserting details.

Presented at the exhibition is a selection of four collections, part of student projects that were created in the elective course Fashion Accessories 1 at the Department of Textiles, Graphic Arts and Design at the University of Ljubljana's Faculty of Natural Sciences and Engineering.

medenina, porcelan
brass, porcelain

različne dimenzije
various dimensions

RogProjekt
RogProject



Urbani med s strehe Centra Rog

Urban honey from the roof of Center Rog

čebele / Bees, Maruša Ramšak, Alma Kochavy,
Renata Zamida

Mentor
Gorazd Trušnovec (Društvo Urbani čebelar / Urban Beekeepers' Association)

Na strehi Centra Rog v urbanih panjih domujeta dve čebelji družini. V prvi čebelarški sezoni smo pridelali približno 20 kilogramov medu, ki ima žlahten okus po kostanju in lipi, saj je najbližja paša za čebele s kostanji porasli grajski hrib, v bližini pa so še lipe, zasajene na Petkovškovem nabrežju. Gre za prvi ljubljanski med z ekološkim certifikatom.

Projekt poudarja pomen čebel za ekosistem, saj s svojim prispevkom k opraševanju skrbijo za naravno ravnoesje tudi v mestnem okolju. Da bi vsem opraševalcem omogočili kar najboljše pogoje za delo, smo v visoke grede in v park zasadili medovite rastline, poleg tega v parku ne kosimo dela zelenice, s čimer zagotavljamo pestro in neprekinjeno pašo.

The roof of Center Rog is home to two bee families living in urban hives. In the first beekeeping season we produced around 20 kilos of honey with the rich taste of chestnut and linden, as the closest pastures for our bees are the chestnut forests on Castle Hill and the nearby linden trees planted along the Petkovšek Embankment. It is the first honey produced in Ljubljana with an ecological certificate.

The project highlights the importance of bees for the ecosystem. Through their part in pollination, bees help maintain the balance of nature even in an urban environment. In order to provide the pollinators with the best possible working conditions, pollinator-friendly plants have been planted in our raised beds in the park next to Center Rog, and a green area of the park is not mowed, providing variety and uninterrupted pasture for the bees.

med, stekleni kozarec s pokrovom
honey, glass jar, lid

180 g

RogProjekt
RogProject



Klekljane verižice s 3D-tiskanim okvirjem

Bobbin lace chains with a 3D-printed frame

Sandra Šeme, Marjetka Kolbl, Urša Špeh

Tehnološko svetovanje / *Technological advice*
Nuša Jurkovič

Ročno izdelana čipka, ustvarjena s križanjem, sukanjem in prepletanjem niti, navitih na kleklje, pri aplikaciji v nakit potrebuje trdno osnovo. Ustvarjalke slednjo izrišejo, ob pomoči mentorjev in mentoric v fablabu oblikujejo 3D-modele in zatem okvirje natisnejo na 3D-tiskalniku. Čipka je nato prišita ročno.

Klekljarsko društvo Ljubljana deluje pod vodstvom vsestranske ustvarjalke Majde Jurkovič in se zavzema za ohranjanje tradicionalne tehnike klekljanja, hkrati pa raziskuje možnosti za njeno uporabo v sodobnem kontekstu. Člani in članice vseh generacij se tedensko srečujejo na klekljarskem krožku v Centru Rog, kjer si izmenjujejo izkušnje, ideje in tehnike ter tako spodbujajo nadaljnji razvoj tega rokodelstva. Društvo se osredotoča na preplet tradicije in inovacij, kar se odraža v ustvarjalnih projektih ter v prizadevanjih za ohranitev čipke kot pomembnega dela slovenske kulturne dediščine.

Hand-made lace created by crossing, twisting and interweaving thread wound onto bobbins requires a stable base when turned into jewellery. Members of the group draw out these frames and then, with the help of mentors in the FabLab, develop 3D-models that they print on 3D-printers. The lace is then sewn manually to the frame.

The Ljubljana Bobbin Lace Society is led by all-round creator Majda Jurkovič and strives to preserve traditional bobbin lace making techniques while also exploring the possibilities of its use in contemporary contexts. Members of the Society meet at a weekly bobbin lace meetup, exchange experiences, ideas and techniques, and encourage further development of this craft. The society focuses on interweaving tradition and innovations, reflected in their creative projects and efforts to preserve lacemaking as an important part of Slovenia's cultural heritage.

metalizirani sukanec, PLA-filament
metallized thread, PLA-filament

različne dimenzije
various dimensions

RogKrožek
RogMeetUp



Vse, kar delamo, je naše – skupnostna tapiserija

Everything We Do Is Ours – communal tapestry

Nina Barbič, Veljko Dermota, Silva Dolničar, Lisa Cunningham, Vesna Golob, Zdenka Jakob, Lidija Jerman, Genja Lipar Kadunc, Kalyuzhna Marharyta, Tilen Mihelič Kurent, Neža Mravlje, Dagmar Neumann, Luna Pipan, Jožica Rihter, Andreja Strle

Koncept / Concept

Lea Kirstein, Uroš Topić, Vita Ivičić

Mentorji / Mentors

Vita Ivičić, Karmen Gombač, Zala Hrastar, Ana Meljo, Urša Špeh, Uroš Topić

Ideja o skupnostni tapiseriji je nastala oktobra 2023 ob vselitvi v prenovljeno stavbo nekdanje tovarne Rog. Poleg dekorativnega učinka končne podobe na veliki prazni steni tekstilnega laba sta avtorja idejne zasnove v projektu videla priložnost za kontinuirano dejavnost, druženje in izmenjavo izkušenj ob uporabi tekstilnih tehnik. Motive je izrisala prva udeleženka rezidenčnega programa Centra Rog Lea Kirstein iz Nemčije. S kolažem oseb in prizorov je upodobila svoj pogled na Ljubljano, novo kreativno središče ter tradicionalne in simbolne elemente, povezane s Slovenijo. Skozi leto se je zvrstilo 53 srečanj petkovega krožka, več kot 200 ur potrpežljivega ustvarjanja in izmenjevanja znanj, tako v labu za tekstil kot tudi pri ustvarjalcih in ustvarjalkah doma. Vsak od njih je del motiva vzel za svojega ter izbral barve, materiale in način izdelave. Osnovna tehnika je krpanka, vsak element je urezan iz blaga, detajli pa so naknadno prišiti, izvezeni ali drugače aplicirani.

The idea of a communal tapestry was born in October 2023 after we moved into the renovated building of the former Rog factory. Beside the decorative effect of the final design on the large empty wall of our Textile Lab, the conceptual authors saw the project as an opportunity for continuous activity, socialising, and exchanging experiences in textile techniques. The design was drawn out by the designer in residence at the time, Lea Kirstein from Germany, who through a collage of people and scenes depicted her view of Ljubljana, the new creative centre, and traditional and symbolic elements connected with Slovenia. Over the past year, 53 weekly meetings took place with over 200 hours of patient creativity and exchanging of knowledge, both in the Textile Lab as well as in the homes of the tapestry creators. Each participant took a section of the motif as their own and chose the colours, materials, and ways making their piece. The basic technique is patchwork, every element is cut out of fabric with details sewn, embroidered or applied in other ways.

tekstil
textile

500 x 600 cm

RogKrožek
RogMeetUp



Urbani vrt v Parku izbrisanih

Urban garden in the Park of the Erased

Veljko Dermota, Silva Dolničar, Marijana Rous Gojak, Bojan Potočnik, Marinka Štern, Dušan Tomič, Milena Toplišek, soseda / neighbour Jana

Mentorji / Mentors

Sašo Jakob, Rok Oblak, Maruša Ramšak, Zelim Suleymanov

Za visoke grede v Parku izbrisanih so pod okriljem zelenega laba skrbeli udeleženci in udeleženke vrtnarskega krožka, dodatno gredo pa so zasejale udeleženke programa Naravno vrtnarjenje na Univerzi za tretje življenjsko obdobje. Krožek se je izoblikoval v dinamično skupnost ljubiteljskih vrtnarjev in vrtnark, ki so sodelovali pri številnih aktivnostih, od priprave zemlje in setvenega načrta do izmenjave sadik in izkušenj o dobrih in slabih sosedih rastlin. Poletna dežurstva so vključevala zalivanje, pletje, naravno zatiranje škodljivcev in skupno uživanje pridelkov. Krožek, ki vključuje načela samooskrbe in sodela, poudarja pomembnost vzajemnega sodelovanja, zavedanja, kakšno hrano jemo, ter odgovorne pridelave hrane v urbanem okolju.

The raised garden beds under the auspices of the Green Lab were looked after by participants at the gardening course and an extra bed was planted by participants on the programme Natural Gardening at the University of the Third Age. The course became a dynamic group of gardeners who participated in various activities, from preparing the soil, creating a planting plan and exchanging plants and advice on which plants can and which can't be planted next to each other. Summer duties included watering, weeding, natural pest control and sharing crops. The course includes the principles of self-sufficiency and community involvement, stressing the importance of mutual cooperation, of being aware what kind of food we consume, and responsible food production in an urban environment.

RogKrožek
RogMeetUp



Pripravimo bogato ozimnico – delavnica v kuharskem labu

Let's Prepare Winter Food Storage – workshop in the Food Lab

Iva Verbnik, Alma Kochavy

V preteklosti smo ozimnico pripravljali iz sezonskih živil, ko je bilo teh v izobilju in si na ta način zagotavljali kakovostno in hranljivo prehrano skozi vse leto. Čeprav lahko danes jagode in paradižnik kupimo praktično vse leto, nas glas razuma opozarja, da je pomembno uživati sveža, sezonska in lokalna živila, saj so najbolj bogata s hranili. In ker je v sezoni sadja in zelenjave več, kot ju lahko zaužijemo, je znanje o tem, kako ju lahko predelamo in tako shranimo za zimo, zelo dobrodošlo.

Na delavnici v kuharskem labu se udeleženci ne naučijo le tehnike vlaganja in konzerviranja, kot so priprava marmelade in kompota, priprava pesta, vlaganje v kis, konzerviranje zelišč s soljo in fermentiranje zelenjave, temveč spoznajo tudi načine odgovornega ravnanja z živili in načela zdrave prehrane. Delavnica uči tudi čim boljšega izkoristka celotnega živila in posledično zmanjševanja količin zavržene hrane ter samooskrbo in pomembnost krožnega prehranskega sistema.

In the past, winter food storage was prepared with seasonal ingredients whenever these were plentiful. With such processing and storing of food, people ensured a quality and nutritious diet throughout the year. Even though we can buy strawberries in December and tomatoes more or less all year round, a voice of reason reminds us that it is important to enjoy fresh, seasonal and local food as this is of the best quality and provides the most nutrients. When fruit and vegetables are in season, they are always plentiful, so learning about ways to process and store them is very welcome. At the workshop in the Food Lab, participants not only learn about pickling and preserving techniques such as making jams and compote, pesto, preserving in vinegar, preserving herbs in salt and fermenting vegetables, but also learn about handling food responsibly and the principles of a healthy diet. Beside practical skills, the workshop also addresses broader questions about the quality of our diet, with an emphasis on maximising the use of the whole food product, and in doing so reducing food waste, also emphasising self-sufficiency and the importance of a circular food system.

zelenjava, sadje, zelišča, začimbe, naravni dodatki za shranjevanje in obstojnost živil (kis, sol), stekleni kozarci z navojnim pokrovom in tesnilom
vegetables, fruit, herbs, spices, natural additives for preserving and keeping foodstuffs (vinegar, salt), glass jars with screw-on lids and seals

120–5000 ml

RogDelavnica
RogWorkshop



Razrast – skupnostna sestavljiva preproga v nastajanju

Ongrowing – modular community carpet in the progress

Birsen Arslan, Zala Hrastar, Meryem Isik, Ivana Kadivec, Kristi Komel, Svitlana Kuz, Sonja Rangus, Olena Ushakova, Olga A. Senatorova Tisler, Selma Yazici

Mentorici / Mentors

Tjaša Bavcon, Katja Burger (Oloop)

Tehnološko svetovanje / Technological advice

Sašo Jakob, Zala Hrastar, Maruša Ramšak, Uroš Topić

Skupnostna preproga je sestavljena iz desetih mehkih, modularnih elementov, ki se združujejo kot velika sestavljanka. Udeleženske delavnice so skozi ustvarjalni proces kolektiva Oloop odkrivala čar naravnega barvanja volnene preje z barvili, pridobljenimi iz listov dreves in rastlin, nabranih v Parku izbrisanih in okolici (lipa, jablana, breza, oreh, kavkaški krilati oreškar in sivka). Sestavljiva preproga je izdelana iz ekološke slovenske volne s tehniko taftanja. Namenjena je najmlajšim obiskovalcem Centra Rog, ki bodo lahko na njej sedeli in se igrali v steklenem prizidku. Z vsako novo delavnico bo preproga rasla in se širila, hkrati pa tudi skupnost ustvarjalk ter malčkov, ki jo bodo uporabljali.

Preprogo je izdelala skupina desetih avtoric z različnimi predznanji in izkušnjami dela s tekstilom, ki so se naključno srečale na tridnevni delavnici Barve Centra Rog (5.–12. 7. 2024).

www.ooloopdesign.com
@ooloopdesign

The community carpet is made up of ten soft, modular elements that connect to each other like a puzzle. Participants of the workshop were introduced to the process of naturally dyeing of wool with dyes extracted from the leaves of trees and other plants collected from the Park of the Erased (linden, apple, silver birch, walnut, Caucasian wingnut, lavender). The creative process was led by the Oloop collective. The modular carpet is made from ecological Slovenian wool using the technique of tufting. The carpet elements are intended for use by the youngest visitors of Center Rog when sitting on the floor and playing. With each new workshop, the carpet will grow and expand, as will the community of creators and the children who use it.

The carpet was created by a group of ten authors with varying levels of prior knowledge and experience of working with textiles, who met by chance at the three-day workshop Colours of Center Rog (5–12 July 2024).

ovčja volna, naravna barvila
sheep wool, natural dyes

sestavljivi moduli različnih dimenzij
modular units of various dimensions

RogDelavnica
RogWorkshop



Voščenke iz odpadnega olja

Crayons made from waste oil

Sašo Jakob, Rok Oblak, Maruša Ramšak,
Zelim Suleymanov, Tajda Novšak

Voščenke iz odpadnega olja so nastale v zelenem labu kot del otroške delavnice, namenjene igrivemu in praktičnemu ozaveščanju otrok o pomenu ponovne uporabe materialov, ki bi sicer končali kot odpadki. Voščenke so narejene iz odpadnega olja (uporabljenega za cvrtje krompirja), čebeljega voska in naravnih barvil, kot so kurkuma, rdeča pesa, kakav in oglje. Sodelovanje med labi je z izdelavo kalupa omogočilo izboljšave v postopku. V sodelovanju z Zavodom za trajnostni razvoj je bilo izvedeno testiranje končnih izdelkov, da bodo lahko na voljo v trgovini Made in Rog.

Crayons from waste oil were created in the Green Lab as part of a children's workshop aimed at raising awareness in a playful and practical way of the importance of reusing materials that would otherwise be discarded. The crayons are made from waste oil (used for frying chips), beeswax and natural pigments such as turmeric, beetroot, cocoa and charcoal. Cooperation between labs helped improve the process by developing a mould for casting the crayons. Testing of the final product was conducted in cooperation with the Institute for Sustainable Development, and the crayons will be available in the Made in Rog shop.

odpadno olje, čebelji vosek, stearinska, kislina, naravni pigmenti, silikonski kalup
waste oil, beeswax, stearic acid, natural pigments, silicon moulds

različne dimenzije
various sizes



ROGLAB

Fablab, keramičarski, kovinarski, kuharski, lesarski, steklarski, tekstilni in zeleni lab ter lab za nakit so v prvi vrsti namenjeni samostojnemu delu in ustvarjanju, pri čemer so udeležencem v pomoč mentorji. Po opravljenem usposabljanju za specifični stroj ali delovno postajo z več stroji je mogoče v labih samostojno delati na podlagi izbranega uporabniškega paketa. Projekte z oznako RogLab so ustvarili samostojni uporabniki labov.

The FabLab, the ceramics, metal, food, wood, glass, textile, green, and jewellery labs are all primarily intended for independent work and creative pursuits with advisors available to help users. After completing the training for any individual machine or workstation with numerous tools and machines, it is possible to work independently in the labs, based on the chosen user package. Products labelled RogLab were created by independent users of the labs.

RogKrožek RogMeetUp

Krožki so namenjeni spodbujanju skupnostnega udejstvovanja, kjer se posamezniki srečujejo z namenom izmenjave znanja, večšin in idej, ter krepijo sodelovanje, gradijo povezave med udeleženci in ustvarjajo prostor za ustvarjalnost, skupnostno rast in iskanje praktičnih rešitev za sodobne izzive. Spodbujajo družbeno odgovorno delovanje, ki temelji na skupnih prizadevanjih.

Classes are intended to encourage community engagement, giving individuals the chance to meet and exchange knowledge, skills and ideas, strengthen cooperation, build connections between participants, create a creative space, help community growth, and assist the search for practical solutions to contemporary challenges. They promote socially responsible activities based on joint efforts.

RogDelavnica RogWorkshop

Na delavnicah in tečajih potekajo vodene aktivnosti v labih. Snujejo in izvajajo jih mentorji, hkrati pa Center Rog vsako leto spomladi prek poziva za programska partnerstva vzpostavlja koprodukcij-ska sodelovanja z organizacijami in posamezniki, ki delujejo na skupnih ciljnih področjih. Možna so tudi gostovanja.

Workshops and courses include guided activities in the labs. They are designed and implemented by mentors, while Center Rog also has an annual call for programme partnerships that establishes co-production collaborations with organisations working on common target areas.

RogProjekt RogProject

K uresničevanju poslanstva in vizije Centra Rog prispevajo sodelovanja z različnimi sektorji, na primer strateška partnerstva z izobraževalnimi institucijami, v sklopu katerih potekajo različni programi v proizvodnih labih, in partnerstva v mednarodnih projektih.

Collaboration with various sectors contributes to the realisation of Rog's mission and vision, including strategic partnerships with educational institutions in a wide variety of programmes in production labs, and partnerships in international products.

ROGSTUDIO

Projektni studii so namenjeni profesionalnim kreativnim ekipam ali posameznikom, ki se ukvarjajo z razvojem družbeno in okoljsko koristnih uporabnih izdelkov, prototipov ali novih materialov. Za obdobje od enega do treh let jim Center Rog omogoča uporabo individualnega delovnega prostora, dostop do proizvodnih labov ter tehnološko in finančno podporo za realizacijo svojih projektov.

Project studios are intended for companies, non-governmental organisations and freelancers in the culture sector who are interested in developing socially and environmentally valuable useful products, prototypes or new materials. Beside the individual workspace, users gain (for a period of up to three years) access to production labs and technological and financial support for the realisation of their projects.

MladiRog YoungAtRog

V okviru programa vsako leto deluje deset mladih (od 18 do 30 let), ki razvijajo družbeno koristne in premišljene uporabne izdelke, prototipe ali materiale in za razvoj potrebujejo tehnologije, ki so na voljo v proizvodnih labih, podporo mentorjev, prostor za delo v skupnostni pisarni in finančno podporo za material.

The programme annually engages ten young people (aged between 18 and 30) who develop socially beneficial and well-thought-out useful products, prototypes or materials, and who need the technology available at the production labs, the support of mentors, room to work in the community office and financial support for materials.

RogRezidenca DesignerInResidency

Rezidenčni programi so namenjeni mednarodnim ustvarjalcem za razvoj inovativnih in trajnostno usmerjenih projektov na področjih produktnega in modnega oblikovanja, arhitekture, urbanega rokodelstva, razvoja materialov, inženirstva in kulinarike. Rezidenti pridobijo dostop do tehnološke infrastrukture in prostorov za ustvarjanje, pri čemer so njihovi projekti usmerjeni v pozitivni vpliv na okolje in skupnost.

Residency programmes are aimed at international creators, promote the development of innovative and sustainable projects in the fields of product and fashion design, architecture, urban crafts, developing materials, engineering and the culinary arts. Residents are given access to the technological infrastructure and spaces where they can create, with their projects aimed at a positive impact on the environment and the community.

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