Rog Rog

Dizajn Design

Dnevi Days

12. 11. 2025 — 7. 2. 2026

EXPO

Meje Boundaries

in and

trenja Friction

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MEJE in trenja = Boundaries and friction : druga tematska razstava letne produkcije Centra Rog = second thematic exhibition of the annual production of Center Rog : [Rog dizajn dnevi = Rog Design Days : 12. 11. 2025 - 7. 2. 2026] / [uredili Alja Fir, Anja Radović ; uvodno besedilo Alja Fir, Anja Radović ; prevod Vida Jocif ; fotografije v katalogu Klemen Ilovar]. - Ljubljana : Center Rog, 2025

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Rog Expo 2025
Meje in trenja

Letošnja tematska razstava letne produkcije Centra Rog z naslovom *Meje in trenja* ponovno vabi v razgiban svet sodobnega oblikovanja in izdelovalništva, kjer se srečujejo roke, misli, zgodbe, tehnologije in metodologije. Izbor del na razstavi raziskuje prostore stika, napetosti in sodelovanja, kjer iz omejitev nastajajo nove ideje in oblike ustvarjalnosti.

Razstava deluje kot odprt katalog različnih praks, od prvih eksperimentalnih prototipov do pretežno ročno izdelanih predmetov, od kolektivnih pristopov in rešitev do individualnih presežkov. V ospredju je proces, v katerem se srečujejo različne discipline, generacije in izkušnje. V njem trenja niso ovira, temveč gonilo, ki premika meje mogočega in generira kreativnost.

Sodelujoči ustvarjalci_ke, uporabniki_ce studiev in udeleženci_ke različnih programov, študenti_ke, lokalni_e in mednarodni_e rezidenti_ke, mentorji_ce, neodvisni_e oblikovalci_ke, ki samostojno uporabljajo labe, in sodelujoči_e preko partnerskih programov in krožkov so se letos soočili z vprašanji, ki zadevajo meje v najširšem pomenu – fizične, kulturne, digitalne, družbene in etične. Njihovi izdelki odpirajo razmislek o tem, kje se meje končajo in kje se začnejo nove priložnosti.

Izbrani projekti zastavljajo vprašanja o materialnih mejah, predvsem kako lahko novi, biorazgradljivi materiali in lokalni viri preoblikujejo estetiko ter zmanjšajo vpliv oblikovanja in produkcije na okolje. Nekateri se dotikajo osebnih in kulturnih meja, pri čemer skozi intimne zgodbe, raziskovanje dediščine rokodelstva in odzive na podnebne spremembe ter druge izzive iščejo načine, kako preseči razdalje med tradicijo in sodobnostjo. Drugi razkrivajo družbene meje, ki jih skušajo prestopiti z vključujočim oblikovanjem, s preizpraševanjem spolnih kategorij, identitete ali z omogočanjem glasu skupnostim, ki jih družbeni ali politični konflikti potiskajo na rob. Nekateri se lotevajo tehnoloških trenj, razmerij med človeško domišljijo in umetno inteligenco, med ročno spretnostjo in digitalno natančnostjo, med analognim dotikom in oblikovanjem, ki nastaja v virtualnem prostoru.

V Centru Rog nastajajo izdelki, ki izhajajo iz konkretnih situacij izdelovalcev: od pomanjkanja dostopa do različnih orodij, strojev in produkcijskega prostora do želje po ponovni uporabi materialov ter obnovi in spreminjanju funkcije obstoječih predmetov. Proces pogosto vključuje tudi medsebojno povezovanje in skupno delo v laboratorijih. Oblikovanje se tu razume kot proces, v katerem se izdelava nenehno prepleta z učenjem in eksperimentiranjem.

V času, ko svet vse bolj razdvajajo krize, neenakosti in polarizacija, razstava *Meje in trenja* spodbuja razmislek o oblikovanju kot dejavnosti, ki presega ločnice. Oblikovanje lahko moti, pomirja ali spreminja, a vedno deluje v odnosu do drugega. V tem razmerju se skriva njegova moč in sposobnost, da iz trenja ustvari ravnovesje, iz konflikta dialog in iz meje prostor srečanja.

V raznolikih projektih letošnje razstave se prepletajo tradicija in inovacija, ročna spretnost in digitalni eksperiment, posameznik in skupnost. To je preizkus kolektivne ustvarjalne energije, ki jo v Centru Rog že drugo leto zapored negujemo kot odprt proces in prostor, kjer se trenja ne blažijo, temveč razumejo kot priložnost za rast, sodelovanje in spremembo.

Alja Fir in Anja Radović
kuratorki razstave RogExpo

Rog Expo 2025 Boundaries and Friction

This year's thematic exhibition of Center Rog's annual production, entitled *Boundaries and Friction*, once again invites visitors into the dynamic world of contemporary design and craftsmanship, where hands, minds, stories, technologies, and methodologies meet. The selection of exhibited works explores spaces of contact, tension and collaboration, where limitations give rise to new ideas and forms of creativity.

The exhibition functions as an open catalogue of practices of all sorts, from the first experimental prototypes to primarily handcrafted objects, from collective approaches and solutions to individual masterpieces. The focus is on the process in which different disciplines, generations and experiences meet. In this process, friction is not an obstacle but rather the driving force that pushes the boundaries of what is possible and generates creativity.

Participating creators, studio users and participants in the various programmes, students, local and international residents, mentors, independent designers who use the labs independently, and participants in partner programmes and courses this year faced questions that concern boundaries in the broadest sense – physical, cultural, digital, social and ethical. Their products invite reflection on where boundaries end and new opportunities begin.

The selected projects raise questions about material boundaries, particularly how new, biodegradable materials and local resources can transform aesthetics and reduce the environmental impact of design and production. Some touch on personal and cultural boundaries, seeking ways to bridge the gap between tradition and modernity through intimate stories, exploration of craft heritage and responses to climate change and other challenges. Others reveal social boundaries that they seek to transcend through inclusive design, questioning gender categories and identities, or giving a voice to communities that are marginalised by social or political conflicts. Some tackle technological frictions, the relationship between human imagination and artificial intelligence, between manual skills and digital precision, and between the analogue touch and design created in virtual space.

The products created at Center Rog arise from the specific situations of the makers: from a lack of access to various tools, machines and production space to a desire to reuse materials or restore and change the function of existing objects. The process often involves interactions and collaborations in labs. Design is understood here as a process in which learning, experimentation and production are constantly intertwined.

At a time when the world is increasingly divided by crises, inequalities and polarisation, the exhibition *Boundaries and Friction* encourages reflection on design as an activity that transcends divisions. Design can disrupt, calm or transform, but it always operates in relation to the other. This relationship is where its power and capacity lie – to create balance out of friction, dialogue out of conflict and a meeting place out of boundaries.

This year's exhibition features a variety of projects blending tradition and innovation, manual dexterity and digital experimentation, the individual and the community. This is a test of collective creative energy; at Center Rog, we have been nurturing it for the second year in a row as an inclusive process and a space where friction is not alleviated, but understood as an opportunity for growth, collaboration and change.

Alja Fir and Anja Radović
RogExpo exhibition curators

AVTORJI IN IZDELKI
AUTHORS AND PRODUCTS

Počivalnik M /
M Recliner

Agogo

jesen, brunirani jekleni vijaki, olje za les s trdimi voski, filc /
ash, burnished steel screws, wood oil with hard waxes, felt

59 x 58,5 x 78,3 cm

Pohištvo Agogo raziskuje meje med oblikovanjem, uporabo in sodelovanjem. Modularni sistem ter konfigurativna in igriva narava kosov vabita k soustvarjanju in dialogu ter omogočata uporabniku, da s kombiniranjem elementov soustvarja končni izdelek in ga prilagaja lastnim potrebam. Produkti Agogo odpirajo prostor za dialog o tem, kako materialnost, etika in uporabnost oblikujejo našo skupno prihodnost – od mikroodločitev v vsakdanjem življenju do širših trajnostnih praks v urbanih prostorih. Projekt poudarja kolektivno naravo inovacij in skupno odgovornost za bolj vključujoče, trajnostno in kritično oblikovanje. Agogo meje dojema kot ideje, ki čakajo na preoblikovanje.

Počivalnik M je premišljeno oblikovan kos, ki združuje funkcionalnost, udobje in estetiko. Zasnovan je za enostavno uporabo in prilagodljivost z možnostjo izbora različnih dodatkov. Trpežna konstrukcija zagotavlja dolgo življenjsko dobo, omogoča popravila in ponovno rabo, izbor naravnih materialov pa nudi prijeten občutek.

Znamka Agogo, ustanovljena 2025 v Ljubljani, je sodelovanje med oblikovalci, umetniki in kulturnimi ustvarjalci, ki raziskujejo nove načine, kako se pohištvo lahko prilagaja, igra in obstaja. Oblikovalca sta Tobias Putrih in Jure Ponikvar, projekt pa vodita Matena Bassin in Marjeta Lavrič.

Agogo furniture explores the boundaries between design, usage and collaboration. The modular system and the configurable and playful nature of the pieces invite co-creation and dialogue, allowing users to combine elements to co-create the final product and adapt it to their own needs. Agogo products open up a space for dialogue on how materiality, ethics and utility shape our common future – from micro-decisions in everyday life to broader sustainability practices in urban spaces. The project emphasises the collective nature of innovation and shared responsibility for more inclusive, sustainable and critical design. Agogo perceives boundaries as ideas waiting to be transformed.

M Recliner is a thoughtfully designed piece combining functionality, comfort and aesthetics, designed for ease of use and flexibility with a choice of different accessories. Its durable construction ensures a long service life, allows for repairs and reuse, while the selection of natural materials provides a pleasant feel when in use.

The Agogo brand, founded in Ljubljana in 2025, is a collaboration between designers, artists and cultural creators who explore new ways in which furniture can adapt, play and exist. The designers are Tobias Putrih and Jure Ponikvar, and the project is led by Matena Bassin and Marjeta Lavrič.

www.agogo.life
@agogofurniture

● Rog studio

Olivia

Matea Benedetti (Benedetti Life)

Oblikovanje cvetličnega vzorca / Flower pattern design: David Tavčar

Oleatex - vegansko usnje iz bioloških odpadkov oljk / Oleatex - vegan leather from biological olive waste

različne dimenzije / various dimensions

Olivia je trajnostna kreacija Benedetti Life, posvečena sodobni, ozaveščeni ženski, ki zahteva več – lepoto brez krutosti, napredek brez kompromisov in modno vizijo v harmoniji z naravo. Obleka je izdelana iz Oleatexa, inovativnega biomateriala iz odpadkov oljk, ki predstavlja čisto alternativo okoljsko obremenjujoči proizvodnji živalskega in sintetičnega usnja. Z end-to-end pristopom podpira naravo, kmetijstvo in oljčno industrijo: odpadke iz pridelave oljčnega olja vrača v nov krog ustvarjanja, s čimer zapira cikel in daje vrednost tistemu, kar bi sicer postalo breme okolja.

Oleatex občutno zmanjšuje emisije CO_2, porabo vode in škodljivih kemikalij, zato pomeni pomemben korak k razogljičenju modne industrije. Pri izdelavi *Olivie* je bila uporabljena napredna laserska tehnologija, ki omogoča izjemno natančnost, minimalen odpad in ustvarjanje prefinjene, elegantne silhuete.

Olivia odpira dialog o prihodnosti mode, v kateri naravni viri krožijo, odpadki dobijo novo življenje, trajnost postane standard in lepota ostane brezčasna.

Matea Benedetti je mednarodno priznana oblikovalka trajnostne luksuzne mode ter ustanoviteljica znamke Benedetti Life. Znana je po vizionarskih kolekcijah iz inovativnih, veganskih materialov in etičnem pristopu, ki je navdušil modne medije, zvezdnike ter rdeče preproge Oskarjev, Cannesa in beneškega filmskega festivala.

Dedicated to the modern, conscious woman demanding more – beauty without cruelty, progress without compromise, and a fashion vision in harmony with nature –, *Olivia* is a sustainable creation by Benedetti Life. The dress is made from Oleatex, an innovative biomaterial derived from olive waste, representing a clean alternative to the environmentally damaging production of animal and synthetic leather. With an end-to-end approach, nature, agriculture and the olive industry are all considered: waste from olive oil production is brought back into the creation cycle, closing the loop and giving value to what would otherwise become an environmental burden.

Oleatex significantly reduces CO_2 emissions, water consumption and harmful chemicals, representing an important step toward decarbonising the fashion industry. The Olivia collection was created using advanced laser technology, allowing for exceptional precision, minimal waste and the creation of a refined, elegant silhouette.

Olivia raises questions about the future of fashion, where natural resources are recycled, waste is given a new life, sustainability becomes the norm and beauty remains timeless.

Matea Benedetti is an internationally renowned designer of sustainable luxury fashion and founder of the Benedetti Life brand. Known for her visionary collections made from innovative vegan materials and her ethical approach, the designer has impressed the fashion media, celebrities and the red carpets of the Oscars and the Film Festivals in Cannes and Venice.

www.benedetti.life
@mateabenedetti

Mycosurf

Nej Bizjak, Hana Klincov

Tehnološko svetovanje / Technological advice: Maruša Ramšak, Zelim Suleymanov

glivni biokompozit (slama, konopljin pezdir, micelij, lanena vlakna), les, epoksi smola, steklena tkanina / fungal biocomposite (straw, hemp shives, mycelium, flax fibers), wood, epoxy resin, glass cloth

55 x 10 x 200 cm

Mycosurf predstavlja enega izmed prvih poskusov za trajnostno izdelavo okolju prijaznih desk za deskanje na valovih. Ideja izhaja iz uporabe tehnologije t. i. glivnih biokompozitov, micelija gliv in kmetijskih ostankov, ki omogoča ogljično nevtralno in energetsko neintenzivno izdelavo trajnostnega materiala, ki je konkurenčen tradicionalno uporabljenim sintetičnim penam, kot je stiropor. Hana in Nej sta prototip eno leto razvijala v okviru programa Mladi Rog v FabLabu ter lesarskem in zelenem labu. Desko sta testirala na valovih na severni obali Španije, pri čemer je žal prišlo do poškodbe prototipa. Z razvojem projekta nadaljujeta v studiu, kjer bosta raziskovala možnosti vodoodpornega premaza, ki bi lahko postal alternativa škodljivim premazom iz epoksi smole.

Nej Bizjak je magistrski študent biotehnologije, ki deluje na preseku biotehnologije, materialov in izdelovalništva. Trenutno razvija uporabo računalniškega vida za odkrivanje boljšega micelija za končne materiale in vzpostavlja robustni protokol za izdelavo kvalitetnih glivnih desk za surfanje.

Hana Klincov je magistrska študentka industrijskega oblikovanja na ALUO, ki ji je v izziv raziskovanje trajnostnih pristopov v industriji desk za surfanje. Pred tem je raziskovala možnosti ponovne uporabe odsluženih neoprenskih oblek za razvoj novih izdelkov.

Mycosurf presents one of the first attempts at the sustainable production of environmentally friendly surfboards. Originating from the use of fungal biocomposites, mycelium and agricultural residues, this technology enables the carbon-neutral and energy-efficient production of sustainable materials that are competitive with traditionally used synthetic foams such as styrofoam. Hana and Nej spent a year developing the prototype as part of the Young at Rog programme at FabLab, and the wood and green labs. They tested the board on Spain's northern coast, where the prototype was unfortunately damaged. The duo continues to develop the project in the Rog Studio programme, exploring the possibilities of a waterproof coating that could become an alternative to harmful epoxy resin coatings.

Nej Bizjak is a master's student of biotechnology working at the intersection of biotechnology, materials and manufacturing. Currently, he is developing computer vision applications for detecting better mycelium for end materials as well as establishing a robust protocol for manufacturing high-quality fungal surfboards.

Hana Klincov is a master's student of industrial design at Ljubljana's Academy of Fine Arts and Design, challenged by researching sustainable approaches in the surfboard industry. Previously, she investigated the possibilities of reusing discarded neoprene wetsuits for new product development.

@hana_klincov

Oblikujem skozi nit / Through Thread I Render

Daniela Doe

Tehnološko svetovanje /
Technological advice:
Vita Ivičić, Anita Miklavčič,
Uroš Topić

100 % slovenska ovčja volna, platno za tuftanje, lepilo iz naravnega lateksa, bombažna mreža, bombažni keper trak /
100% Slovenian sheep's wool, tufting cloth, natural latex glue, cotton mesh, cotton twill tape

170 x 170 cm, 80 x 120 cm, 80 x 120 cm, 44 x 129 cm

Projekt raziskuje presečišče med digitalnim oblikovanjem in tradicionalno tekstilno obrtjo, med digitalno natančnostjo in ročno nepopolnostjo ter med računalniško zasnovanimi sistemi in otipljivo, fizično izdelavo. Na prvi pogled dela delujejo kot čisti, digitalno ustvarjeni vzorci, ki ob bližnjem pogledu razkrijejo volnene teksture in drobne nepravilnosti, značilne za ročne postopke izdelave. Ta premik v zaznavi ustvarja dialog med digitalno podobo in materialno resničnostjo ter izraža napetost, a tudi skladnost med obema pristopoma. Štiri tekstilna dela brišejo mejo med digitalnim in ročno izdelanim predmetom ter raziskujejo, kako se lahko tradicionalna obrt razvija ob digitalnih orodjih.

Daniela Doe je portugalska oblikovalka s francoskimi in togoleškimi koreninami, ki trenutno živi in ustvarja v Malmöju na Švedskem. Po študiju modnega oblikovanja in oblikovanja vizualnih komunikacij je svoj izraz našla na stičišču grafike in tekstila, kjer grafične koncepte pretvarja v ročno tuftane preproge in tekstil. Od leta 2021 vodi svoj oblikovalski studio v Malmöju in ustvarja projekte s področja tekstila, grafičnega oblikovanja in umetniškega vodenja. Med izbranimi sodelovanji so sodelovanja s podjetji Adidas Originals, Naked Copenhagen in KOMONO ter Mestno knjižnico Malmö. Njena dela so bila razstavljena v galeriji Handarbetets Vänner v Stockholmu, na Southern Sweden Design Days ter v galerijah v Malmöju in Köbenhavnu.

The project explores intersections between digital design and traditional textile craftsmanship, between digital precision and handmade imperfections, and between computer-designed systems and tangible, physical production. At first glance, the works appear to be clean, digitally created patterns. However, upon closer inspection, woollen textures and minor irregularities characteristic of manual manufacturing processes become apparent. This shift in perception creates a dialogue between the digital image and material reality, expressing both tension and harmony between the two approaches. The four textile works blur the line between digital and handmade objects, exploring how traditional craftsmanship can evolve with digital tools.

Daniela Doe is a Portuguese designer with French and Togolese roots, currently living and working in Malmö, Sweden. After studying fashion design and visual communication design, she found her artistic expression at the intersection of graphic design and textiles, transforming graphic concepts into hand-tufted rugs and textiles. Since 2021, she has been running her own design studio in Malmö, creating projects in the fields of textiles, graphic design and art direction. Her selected collaborations include Adidas Originals, Naked Copenhagen, KOMONO and Malmö City Library. Her work has been exhibited at Handarbetets Vänner gallery in Stockholm, at Southern Sweden Design Days and in local galleries in Malmö and Copenhagen.

www.danieladoe.com
@danieladoe

Asteroidea

Gita Erznožnik

medenina, steklo / brass, glass

5 x 3,5 x 3,5 cm

Začetek / Beginning

Pia Prebil

steklo, srebro / glass, silver

7 x 1,5 x 4,5 cm

Pero iz stekla / Glass Pen

Miha Stroj

kovina, steklo, ogledalo, plastika / metal, glass, mirror, plastic

25 x 4,5 x 20 cm

Mentorici / Mentors: prof. mag. Tanja Pak, asist. Mojca Gazič

Izdelki so nastali v labu za nakit in ateljeju za steklo oddelka za unikatno oblikovanje ALUO v okviru predmeta UN Steklo IP. Program je potekal v sklopu partnerstva med Centrom Rog in Univerzo v Ljubljani.

Gita Erznožnik je diplomantka vizualnih komunikacij. Prstan *Asteroidea* je nastal s tehniko vlivanja v kalup; organske oblike so rezultat eksperimentiranja in avtorico spominjajo na neenakomerno obliko zvezde, motiva, ki ji je blizu.

Pia Prebil je študentka grafičnega oblikovanja. Obe komponenti prstana *Začetek* je modelirala v vosku in vlila v kalup, navdih pa je našla v visoki modi na meji z uporabnostjo in avantgardnem filmu, v katerem se prepletata teatralnost in psihološka napetost.

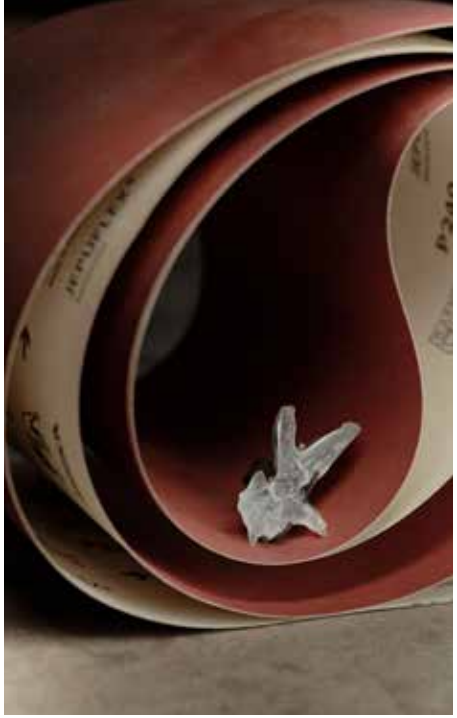
Miha Stroj je študent industrijskega oblikovanja. Izdelal je pisalo z držalom iz brušenega stekla in stojalom, ki se praktično in enostavno zloži. Pisalo je funkcionalno, čeprav je pisanje s črnilom danes verjetno veščina, ki je ne obvlada vsak.

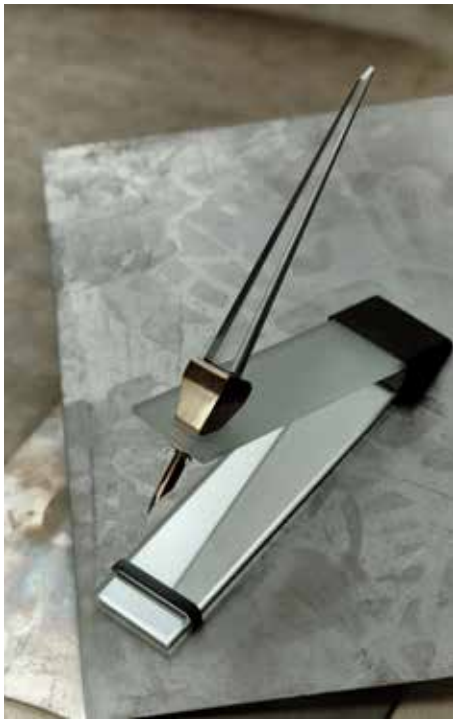
The products were created in the jewellery lab and the glass studio of the Applied Arts Department at the Academy of Fine Arts and Design as part of the elective glass course. The programme was part of the ongoing partnership between Center Rog and the University of Ljubljana.

Gita Erznožnik is a graduate of visual communications. The *Asteroidea* ring was created using a mould casting technique – the organic shapes emerge from experimentation, reminding the author of the irregular shape of a star, a motif close to her heart.

Pia Prebil is a student of graphic design. She modelled both components of the *Beginning* ring in wax and cast them in a mould, finding inspiration in both high fashion on the borderline of utility and avant-garde film, in which theatricality and psychological tension intertwine.

Miha Stroj is a student of industrial design, who created a pen with a polished glass holder and an easily and practically foldable stand to accompany it. The pen is functional, although writing with ink is most likely a skill not everyone has mastered today.





Kolekcija med nakitom in oblačilom / A Collection between Jewellery and Clothing

Zala Gorenc

Mentorji / Mentors:
prof. Almira Sadar, Olga Košica

Tehnološka podpora / Technological support:
Peter Dragolič, Metka Mikuletič, Dalija Sega

aluminij, 95 % poliester, 5 % elastan (jersey) in 95 % bombaž, 5 % elastan (jeans) / aluminium, 95% polyester, 5% elastane (jersey) and 95% cotton, 5% elastane (jeans)

različne dimenzije / various dimensions

Kolekcija raziskuje preplet nakita in oblačil ter preizprašuje mejo med zaščito in estetskim izrazom telesa. Meja je tudi materialna, masivni kovinski elementi se združujejo z mehkim tekstilom, deli telesa pa so premišljeno odkriti. Zala je navdih za kolekcijo našla v zgodovinskih oklepih in energiji sodobne ulične mode. Rezultat so minimalistični, funkcionalni in udobni oblačilni kosi, ki omogočajo prilagodljivost, raznolike kombinacije in osebno interpretacijo pri stiliranju. Kovinski poudarki, vtkani v tkanino, ustvarjajo občutek zaščite in poudarjajo mejo s telesom. Kolekcija je namenjena posameznikom, ki modo razumejo kot sredstvo samoprezentacije in raziskovanja identitet. Zasnovana je iz kombinacije novih in predelanih oblačil, s čimer avtorica združuje eksperimentalni pristop in trajnostno razmišljanje.

Zala Gorenc je diplomirala iz oblikovanja tekstilij in oblačil na NTF. Kolekcija, ki združuje elemente oblačil in nakita ter raziskuje njuno medsebojno povezanost, je njeno diplomsko delo.

Exploring the interplay between jewellery and clothing, the collection questions the boundary between protection and aesthetic expression of the body. The boundary is defined by the material, with solid metal elements combined with soft textiles, and parts of the body thoughtfully exposed. Zala found inspiration for the collection in historical armour and the energy of contemporary street fashion. The result is minimalist, functional and comfortable clothing allowing for flexibility, diverse combinations and personal styling interpretations. Metal accents woven into the fabric create a sense of protection and emphasise the body boundary, intending the collection for individuals who understand fashion as a means of self-expression and identity exploration. Designing the collection as a combination of new and recycled garments, the designer combined an experimental approach with sustainable thinking.

Zala Gorenc holds a BA in textile and clothing design from Ljubljana's Faculty of Natural Sciences and Engineering. Her graduation project that is on display is a collection combining elements of clothing and jewellery while exploring their interconnection.

@_za_lla

Lufta tripod stol / Lufta tripod chair

Matic Hlede, Jan Jandl, Lin Martin Japelj (Kolektiv Lufta / Lufta Collective)

Tehnološko svetovanje / Technological advice: Tauan Bernardo, Tajda Novšak, Gregor Stražar, Uroš Topić

ostanki industrijskih cerad, vinilno lepilo, ventil, magneti / industrial tarpaulin leftovers, vinyl glue, valve, magnets

Možnosti za noge: odpadna plastika / hrast / bukev / polizdelan les s smolami / aluminij
Leg options: waste plastic / oak / beech / semi-finished wood with resins / aluminium

40 x 40 x 48 cm

Lufta tripod stol je modularen in lahek kos pohištva, zasnovan za širok krog uporabnikov, od posameznikov do skupnosti, ki iščejo prilagodljive, cenovno dostopne in trajnostne rešitve za notranje ali zunanje prostore. Njegova sestavljiva konstrukcija omogoča enostaven transport in hitro montažo brez uporabe vijakov. Osrednji del je 3D natisnjen v FabLabu iz reciklirane plastike, noge pa so izdelane v lesarskem in kovinarskem labu iz lesa oziroma aluminija. Napihljiva blazina iz industrijskih ostankov cerad je spojena s specializiranim lepilom in se z magnetnimi spoji preprosto pritrdi na ogrodje. Lufta tripod stol je hkrati praktičen in igriv predmet, ki z lahkoto prehaja med funkcionalnim oblikovanjem in raziskovanjem trajnostnih možnosti v sodobnem bivalnem okolju.

Kolektiv Lufta so Matic Hlede, Jan Jandl in Lin Martin Japelj, interdisciplinarna ekipa, ki deluje na področju oblikovanja in prostorskih rešitev. Napihljivo pohištvo iz trajnostnih materialov v Centru Rog razvijajo zadnji dve leti. Pri tem združujejo oblikovanje in tehnologijo, eksperimentiranje z osredotočenostjo na inovacijo in raziskovanje igrivega odnosa do prostora.

Lufta tripod chair is a modular and lightweight piece of furniture designed for a wide range of users, from individuals to communities looking for flexible, affordable and sustainable solutions for both indoor and outdoor spaces. Its modular construction allows for easy transport and quick assembly without any screws. The central part is 3D printed in the FabLab from recycled plastic, while the legs are made from wood or aluminium in the respective labs. The inflatable cushion made from industrial tarpaulin leftovers is attached to the frame with special glue and magnetic connectors. Lufta tripod chair is both practical and playful, easily transitioning between functional design while exploring sustainable options in a modern living environment.

Lufta Collective are Matic Hlede, Jan Jandl and Lin Martin Japelj, an interdisciplinary team working in the field of design and spatial solutions. At Center Rog, they have been developing inflatable furniture made from sustainable materials for the past two years. In doing so, they combine design and technology, experimenting with a focus on innovation and exploring a playful relationship with space.

Mossolit

Strahinja Jovanović (TerraViva)

Tehnološka podpora / Technological support: Brigita Gantar, Tomo Per, Maruša Ramšak

biskvitno žgana visokotemperaturna glina, mah / bisque-fired high-temperature clay, moss

posamezen modul 25 x 25 cm, postavitev 150 x 25 cm

Modularne enote iz gline in mahu predstavljajo prototip naravnega filtra zraka za notranje in zunanje prostore. Namenjene so prostorom, kjer so možnosti za sajenje dreves ali večjih rastlin omejene, kot so fasade in javni prostori, ali kot rešitev za oživljanje sive infrastrukture. Oblikovane so po vzoru organskih struktur, ki jih ustvarjajo algoritmi narave, kot so Voronojeve celice, celični avtomati in fraktali. Rezultat je tridimenzionalna oblika, ki jo odlikujeta naravna zračnost in vizualna dinamika, hkrati pa omogoča rast in vlaženje mahovine. Osnova enote je 3D natisnjena iz biorazgradljive gline, obogatene s šamotom, katere poroznost učinkovito zadržuje vlago. Zunanja plast je poraščena z mahom vrst Hypnum cupressiforme in Syntrichia ruralis, izbranima zaradi sposobnosti vezave ogljikovega dioksida in odpornosti na urbane pogoje. V notranjosti enot so integrirani žepki in majhni rezervoarji za vodo, ki omogočajo pasivno vlaženje in preprečujejo izsuševanje rastlin.

Strahinja Jovanović je magistriral iz vizualnih komunikacij na ALUO in deluje na področju programiranja, 3D oblikovanja in interaktivnih sistemov. Njegova praksa izhaja iz prepletanja oblikovanja, narave in algoritmov. Zanimajo ga celični avtomati in načini, kako z njimi ustvarjati digitalne ekosisteme, ki niso zgolj posnemanje resničnosti, temveč orodje za vzpostavljanje nove, evolutivne povezanosti z naravo.

Modular clay and moss units represent a natural air filter prototype for indoor and outdoor spaces. The units are intended for spaces where the possibilities for planting trees or larger plants are limited, such as facades and public spaces, or as a solution for revitalising grey infrastructure. Modelled after organic structures created by nature's algorithms, such as Voronoi cells, cellular automata and fractals, the resulting three-dimensional form is characterised by its natural airiness and visual dynamics, while also allowing moss to grow and retain moisture. The outer layer is covered with Hypnum cupressiforme and Syntrichia ruralis mosses, selected for their ability to bind carbon dioxide and their resistance to urban conditions. The interior of the units features integrated pockets and small water reservoirs, providing passive humidification and preventing the plants from drying out.

With an MA in visual communications from Ljubljana's Academy of Fine Arts and Design, Jovanović works in the field of programming, 3D design and interactive systems. His practice stems from the intertwining of design, nature and algorithms. He is interested in cellular automata and using them to create digital ecosystems that are not just simple imitations of reality, but tools for establishing new, evolutionary connections with nature.

Svetilka iz biomaterialov / Lamp made from biomaterials

Koncept / Concept: Julija Karas, Rok Oblak, Maruša Ramšak

kombuča, lesni biokompozit (žaganje, moka, kis, naravni pigmenti), PLA filament / kombucha, wood biocomposite (sawdust, flour, vinegar, natural pigments), PLA filament

15,5 x 15,5 x 40 cm

Ambientalna svetilka iz biomaterialov je nastala v zelenem labu in združuje funkcionalnost, trajnost in igrivost. Izdelana je iz treh glavnih komponent – prosojne kombuče, ki razprši svetlobo, žaganja, ki nudi strukturo in stabilnost, in okvirja iz bioplastike PLA, narejenega s 3D tiskom. Sestavljiva in barvita zasnova uporabnikom omogoča, da svetilko sami sestavijo ali si jo izdelajo na delavnici, pri čemer se seznanijo z lastnostmi biomaterialov. Tak pristop spodbuja učenje skozi izkušnjo in ozavešča o možnostih uporabe naravnih, biorazgradljivih surovin v vsakdanjih predmetih.

Julija Karas je magistrica industrijskega oblikovanja in mentorica v zelenem labu, ki je specializirana za raziskave in razvoj funkcionalnih biomaterialov po načelih krožnega gospodarstva.

Rok Oblak je samostojni ustvarjalec in mentor v zelenem labu, ki se ukvarja z inoviranjem izdelkov iz naravnih materialov in biokompozitov.

Dr. Maruša Ramšak je biotehnologinja in vodja zelenega laba v Centru Rog, ki je pred tem na Kemijskem inštitutu raziskovala na področju sintezne biologije.

The ambient lamp made of biomaterials was created in the green lab and combines functionality, sustainability and playfulness. It is made of three main components – transparent kombucha, which diffuses light, sawdust, which provides structure and stability, and a frame made of PLA bioplastic, created using 3D printing. The modular and colourful design allows users to assemble the lamp themselves or make it in a workshop, where they learn about the properties of biomaterials. This approach encourages learning through experience and raises awareness of the possibilities of using natural, biodegradable raw materials for everyday objects.

Julija Karas holds an MA in industrial design and is a mentor at the green lab, which specialises in research and development of functional biomaterials based on the principles of circular economy.

Rok Oblak is an independent creator and mentor at the green lab, where he works on innovating products made from natural materials and biocomposites.

Maruša Ramšak, PhD, is a biotechnologist and head of the green lab at Center Rog, who previously conducted research in synthetic biology at the Slovenian Chemical Institute.

Mednarodna tkalska rezidenca / International Weaving Residency

Kristi Komel, Hanna Zabudska, Margaux Minodier & Manon Pigeon, Tia Victoria Ansell, Lars Preisser

Koncept / Concept: Uroš Topić

V zaporednih tkalskih rezidencah so tkalke in tkalec, izbrani na rezidenčnem razpisu, ustvarili pet unikatnih tkanin, ki vsaka po svoje povzemajo temo letošnjega festivala. Cilj rezidenc je bil ustvariti skupno tekstilijo, ki bi jo pet ustvarjalcev tkalo na isti osnovi. Izkazalo se je, da zaradi različnih stilov in tehnik tkanja napetosti osnovnih niti niso dopuščale skupne osnove. Tkalci so zato napeljali vsak svojo osnovo in stkali vsaj dva metra unikatnega tekstila v dveh tednih bivanja v Centru Rog. V končnih delih se kažejo različne oblike medsebojnih vplivov: ponekod se tkanine prelijejo ena v drugo, drugod se odzivajo s podobnimi barvnimi poudarki ali ritmi, pri delu Larsa Preisserja pa jih lahko celo slišimo. Rezultati razkrivajo vizualno komunikacijo med ustvarjalci, ki se v živo nikoli niso srečali, a so kljub temu vzpostavili dialog skozi tekstil – med razlikami, napetostmi in prehodi, ki jih prinašajo ustvarjalne meje.

Kristi Komel je slovenska oblikovalka, specializirana za tekstil. Končala je študij na NTF, smer Oblikovanje tekstilij in oblačil, med študijem je svoje znanje tkanja poglabljala na Swedish School of Textiles na Univerzi v Borås na Švedskem.
Hanna Zabudska je ukrajinska tekstilna umetnica, tkalka tapiserij, barvarka in tekstilna konservatorka, ki živi in dela na Irskem. Pri svojem delu se osredotoča na izdelavo ročno tkanih tapiserij. Privlačijo jo tako v obliki kot v sporočilu kompleksna in vsebinsko bogata umetniška dela.

Margaux Minodier in Manon Pigeon sta belgijski umetnici in oblikovalki. Pred desetimi leti sta se spoznali na Kraljevi akademiji za likovno umetnost v Bruslju, kjer je Margaux obiskovala oddelek za tekstilne umetnosti in tapiserijo, Manon pa za tekstilno oblikovanje.
Tia Ansell je novozelandska slikarka in tkalka, ki živi in ustvarja v Avstraliji. Njena umetniška praksa se poglablja v teme kodiranih zgodovin v tkanih slikah, v katerih prepleta pripovedi, ki raziskujejo vzorce opazovanja in urbano koreografijo njenega okolja.

Lars Preisser je nemški tekstilni, vizualni in medijski umetnik, ki v svojih delih postavlja pod vprašaj normativne pristope v industriji, gospodarstvu in družbi. S svojimi deli ustvarja možnosti za alternativne izkušnje ter priložnosti za premislek in drugačno prihodnost.

www.kristikomel.com,
@kristikomel
@hannazabudska
www.margauxminodier.com
@margauxminodier

● Rog rezidenca / Rog residency

In consecutive weaving residencies, weavers selected through an open call created five unique woven fabrics, each reflecting the theme of this year's festival in its own way. The aim of the residencies was to create a common textile woven by five artists on the same warp. However, due to different styles and weaving techniques, the tension of the warp threads did not allow for a common base. Therefore, the weavers each set up their own warp and wove at least two meters of unique textile during their two-week stay at Center Rog. The final works reveal various forms of mutual influence: in some places, the fabrics flow into one another, in others they respond with similar colour accents or rhythms, and in Lars Preisser's work, we can even hear them. Though they never met in person, the creators communicated visually and established a dialogue through textiles amidst all the differences, tensions and transitions brought about by creative boundaries.

Kristi Komel is a Slovenian designer specialising in textiles. She graduated from Textile and Clothing Design at the Faculty of Natural Sciences and Engineering in Ljubljana. During her studies, she deepened her knowledge of weaving at the Swedish School of Textiles at the University of Borås in Sweden.
Hanna Zabudska is a Ukrainian textile artist, tapestry weaver, dyer, and textile conservator who lives and works in Ireland. While her work focuses on the creation of hand-woven tapestries, she is attracted to complex and richly detailed works of art, both in form and content.

Margaux Minodier and Manon Pigeon are Belgian artists and designers. They met ten years ago at the Royal Academy of Fine Arts in Brussels, where Margaux studied textile arts and tapestry and Manon studied textile design.
Tia Ansell is a painter and weaver from New Zealand based in Australia. Her artistic practice delves into themes of coded histories in woven paintings, interweaving narratives that explore observational patterns and the urban choreography of her surroundings.

Lars Preisser is a German textile, visual and media artist questioning normative approaches in industry, economy and society, creating possibilities for alternative experiences and opportunities for reflection and a different future.

@manon_pigeon
@tia.ansell
www.larspreisser.de
@larspreisser

Tehnološka podpora / Technological support: Vita Ivičić

100 % bombaž, 100 % slovenska volna (barvana z naravnimi barvili - olupki čebule), 100 % slovenska volna (barvana s sintetičnimi barvili), 100 % lan, 100 % volna, akrilna barva, 70 % merino volna in 30 % kašmir, električni kabel / 100% cotton, 100% Slovenian wool (naturally dyed with onion peels), 100% Slovenian wool (dyed with synthetic dyes), 100% linen, 100% wool, acrylic paint, 70% merino wool in 30% cashmere, electric cabel

80 x 950 cm

Samo_nakit / Self_Jewellery

Amelija Kracina

Bakrotkanje / Copperweaving

Julija Lorenzutti

(ne)popolnosti / (im)perfections

Sandra Pregelj

Brez črnila in igle / Without Ink and a Needle

Jaka Sojč

Projekti so nastali v labu za nakit pri izbirnem predmetu Modni dodatki 1 in Digitalno oblikovanje 4b v okviru Katedre za oblikovanje tekstilij in oblačil na Oddelku za tekstilstvo, grafiko in oblikovanje Naravoslovnotehniške fakultete. Projekti so del partnerstva z Univerzo v Ljubljani.

Kolekcija *Samo_nakit* ustvarja vizualno močne kose, ki pritegnejo pogled, a presegajo estetsko funkcijo, saj lahko služijo tudi kot pripomoček za samoobrambo.

Kolekcija *Bakrotkanje* združuje tekstilno tkanje s kovino; v kovino je vtkan presenetljiv material, obdelan papir, ki je trpežen in na prvi pogled sploh ne deluje kot papir.

Kolekcija *(ne)popolnosti* raziskuje standarde lepote in lastno percepcijo »napak«. Nakit lahko izpostavi ali prikrije posamezne značilnosti (npr. mozolje, gube).

Kosi *Brez črnila in igle* se postavljajo na trup ali meča in delujejo kot risba na koži, le da je začasno tetovažo iz kovine mogoče enostavno odstraniti.

Kolekcija *Fantazijski šopek* ponuja kose, ki se pripenjajo na telo ali oblačila (v lase, na zapestje, kot broška), odvisno od ustvarjalnosti tistega, ki šopek nosi.

Kolekcija *Zvitina* raziskuje forme zvite pločevine in aluminija, prenesene v kose nakita iz porcelana in medenine, ki ustvarjajo občutek draperije in gibanja.

These projects were created in the jewellery lab as part of the elective courses Fashion Accessories 1 and Digital Design 4b at Faculty of Natural Sciences and Engineering's Chair of Textile and Fashion Design at the Department of Textiles, Graphic Arts and Design in Ljubljana. The projects are part of Center Rog's ongoing partnership with the University of Ljubljana.

The *Self_Jewellery* collection consists of visually striking pieces that catch the eye but go beyond their aesthetic function to serve as tools for self-defence.

The *Copperweaving* collection combines textile weaving with metal – the metal is woven with a surprising material, treated paper, making it durable and seemingly unlike paper at first glance.

The *(im)perfections* collection explores standards of beauty and one's own perception of "flaws". Jewellery can highlight or conceal individual features (e.g. pimples, wrinkles).

Pieces *Without Ink and a Needle* are placed on the torso or calves and act as drawings on skin, with the exception that a temporary metal tattoo can be easily removed.

The *Fantasy Bouquet* collection features pieces that can be attached to the body or clothing (in your hair, on your wrist or as a brooch), depending on the creativity of the person wearing the bouquet.

The *Bendition* collection explores the forms of twisted sheet metal and aluminium, transferred to pieces of porcelain and brass jewellery that create a sense of draping and movement.

Fantazijski šopek / Fantasy Bouquet

Tadej Šandor

Mentorji / Mentors:
Peter Dragolič,
prof. Nataša Peršuh,
asist. Nataša Hrupić

Zvitina / Bendition

Anže Orešnik

Mentorji / Mentors: prof. Karin Košak, prof. dr. Deja Muck, doc. dr. Tanja Nuša Kočevar, strok. sod. Marjeta Čuk

Tehnološko svetovanje / Technological advice: Peter Dragolič, Anja Radović

medenina, porcelan, materiali iz reciklaže / brass, porcelain, recycled materials

različne dimenzije / various dimensions

Prome the us

Milan Kreuschitz-Markovič

kamenina, glazura /
stoneware, glaze

različne dimenzije /
various dimensions

Milan je bil primoran 7. januarja 2025 s soprogo Katarino in hčerko Max zapustiti svoj dom v mestu Altadena v Kaliforniji, saj je požar Eaton, ki se je neustavljivo širil, uničil dve tretjini mesta in več kot 9.000 stavb, razselil 100.000 ljudi in terjal 19 življenj. Kmalu je postalo jasno, da se Milan in njegova družina še dolgo ne bodo mogli vrniti v svoj dom, ki sicer še stoji. Zatočišče so poiskali v Ljubljani, kjer se je Milan kot uporabnik pridružil keramičarskemu labu, da bi lahko nadaljeval z delom ob lončarskem vretenu in tako ohranjal svojo ustvarjalnost. Keramični izdelki, ki jih je ustvaril v tem obdobju, so nastali ob poglobljenem razmišljanju in zaskrbljenosti za dom ob vznožju gorovja San Gabriel, za varnost njegove družine, saj se kot priseljenci v Ameriki leta 2025 soočajo z mnogimi preizkušnjami, in za razpad lokalne skupnosti v domačem mestu po požaru.

Milan Kreuschitz-Markovič je diplomirani komunikolog in novinar. Med pisanjem doktorske disertacije o lobiranju v evropskih raziskovalnih in inovacijskih politikah je pandemija Covida prekinila njegov študij, zato je takrat v ospredje prišla njegova starševska vloga. V tem obdobju je odkril glino in in se v Los Angelesu pridružil lokalnemu keramičarskemu studiu. V keramiki raziskuje razmerje med naravnim in industrijskim s poudarkom na uporabnosti.

On 7th January 2025, Milan was forced to leave his home in Altadena, California, with his wife Katarina and daughter Max, as the unrelenting Eaton Fire destroyed two-thirds of the city and more than 9,000 buildings, displaced 100,000 people and claimed 19 lives. It soon became clear that Milan and his family would not be able to return to their home for a long time. They found refuge in Ljubljana, where Milan became a frequent user of the ceramics lab. In this way, he could continue working at the pottery wheel and thus maintain his creativity during this difficult period. The ceramic pieces he created during this time were born out of deep reflection and concern for his home at the foot of the San Gabriel Mountains, for the safety of his family as immigrants in the US in 2025, and for the disintegration of the local community in his hometown after the fire.

Milan Kreuschitz-Markovič is a graduate in communication studies and journalism. While writing his doctoral dissertation on lobbying in European research and innovation policies, the Covid pandemic interrupted his studies, which brought to the fore his parental role. During this time, he discovered clay and and joined a local ceramics studio in Los Angeles. In ceramics, he explores the relationship between the natural and the industrial with an emphasis on utility.

@muddy_milan

RogLab

Flora in Favna – sožitje keramike in nakita / Flora and Fauna – Symbiosis of Ceramics and Jewellery

Tiana Milićević (Lava Studio)

Mentorica / Mentor:
Tina Mežek

kamenina, 14-karatno zlato, modri apatiti, zeleni granati / stoneware, 14-karat gold, blue apatite, green garnet

30 x 30 x 42 cm

Kolekcija keramičnih vaz in nakita iz zlata in srebra je bila ustvarjena istočasno. Skupna kompozicija ustvarja harmonijo vseh kosov in medsebojno povezanost po vzoru narave, kjer vse deluje v sožitju. Kvalitetno in natančno izdelani kosi nakita imajo trajno vrednost in potencial, da se prenašajo med generacijami, avtorica pa z njimi nagovarja k premišljenim odločitvam in ozaveščenim izbiram potrošnika. Njena dela nastajajo s tehniko ročnega oblikovanja gline in klasične zlatarske tehnike. Pri izdelavi vaze je sodelovala s sestro Leno Milićević, magistrico keramike.

Tiana Milićević je oblikovalka nakita, ki ustvarja unikatne kose iz žlahtnih kovin pod lastno znamko Lava Studio. Ustvarja v klasičnih zlatarskih tehnikah in z globokim spoštovanjem do materialov, ki jih uporablja, pri čemer ostaja zvesta osebnemu pristopu.

The collection of ceramic vases and gold and silver jewellery was created simultaneously. The overall composition creates harmony between all the pieces and a certain interconnectivity, modelled after nature, where everything works in harmony. The high-quality and precisely crafted jewellery pieces have lasting value and the potential to be passed down through generations, encouraging thoughtful choices and conscious consumerism. The artist's works are created using hand-moulding techniques and classic goldsmithing techniques. The vase was created in collaboration with her sister Lena Milićević, who holds an MA in ceramics.

Tiana Milićević is a jewellery designer who creates unique pieces from precious metals under her own brand Lava Studio. She creates using classic goldsmithing techniques, with a deep respect for the materials she uses while remaining true to her personal approach.

www.mylavastudio.com
@l.a.v.a_studio

Kako pridemo noter in ven? V kateri smeri? / How do we get in or get out? In which way?

Ingrid Montier

kamenina, pepelna glazura / stoneware, ash glaze

različne dimenzije / various dimensions

Avtorica z nastalo kompozicijo raziskuje dvoumne predmete, hibridne forme, ki preizprašujejo funkcionalnost in si izposojajo oblikovne kode iz arhitekture in urbane opreme. Cevi in vodovodne povezave združujejo različne dele ter omogočajo navidezno kroženje, gibanje in interakcijo. Zaradi poigravanja z merilom gledalec pogosto ne more razločiti, kaj pravzaprav opazuje in ali gre za droben arhitekturni fragment, stroj, modul, instrument ali igračo. Tako kot ustvarjalni atelje se lahko tudi mesto samo spremeni v prostrano igrišče. Včasih smo mi tisti, ki se gibljemo skozi prostor, drugič pa ga sami oblikujemo z risbo, gibanjem in ustvarjanjem oblik. Projekt je rezultat mednarodne izmenjave v sodelovanju s Craft Limoges, centrom za raziskovanje porcelana in pomembno institucijo na področju rokodelstva v Franciji.

Ingrid Montier je francoska keramičarka, ki živi in ustvarja v Parizu in Limogesu. Izobraževanje je začela s poklicno diplomo iz lončarstva CAP Tourneur Potier v Parizu, nato pa nadaljevala študij uporabnih umetnosti na šoli École Duperré. Magistrirala je iz likovne umetnosti s specializacijo iz keramike na ENSA Limoges. Pripravlja doktorat iz keramike, zasnovan na umetniški praksi, v katerem nadaljuje z razvijanjem svojega ustvarjalnega pristopa, ki združuje tehnično znanje, materialno eksperimentiranje in konceptualno raziskovanje giba, spomina in preobražanja gline.

With her newly made composition, the author explores ambiguous objects and hybrid forms that question functionality, borrowing design codes from architecture and urban furniture. Pipes and water connectors link different parts, enabling seeming circulation, movement and interaction. As a result of playing with scale, the viewer is often unable to distinguish what they actually see, whether it is a small architectural fragment, a machine, a module, an instrument or a toy. Like a creator's atelier, the city itself can be transformed into a vast playground. Sometimes we are the ones moving through space, other times we actively shape it through drawing, movement and the creation of forms. This project is the result of an international exchange in collaboration with Craft Limoges, the renowned centre for porcelain research and the key French institution in the field of crafts.

Ingrid Montier is a French ceramicist who lives and works between Paris and Limoges. Having begun her education with a vocational diploma in pottery throwing (CAP Tourneur Potier) in Paris, she continued her studies in applied arts at École Duperré. She holds an MA in fine arts with a specialisation in ceramics from ENSA Limoges. Currently pursuing a PhD in ceramics based on artistic practice, she continues to develop her creative approach, combining technical knowledge, material experimentation and conceptual exploration of movement, memory and the transformation of clay.

@pot2grid

Botanica obscura

Anže Mrak

Mentorica / Mentor:
prof. Karin Košak

Tehnološko svetovanje /
Technological advice:
Peter Dragolič,
Anja Radović

kobalt-krom, porcelan,
fotopolimerna smola /
cobalt-chromium, porcelain,
photopolymer resin

različne dimenzije /
various dimensions

Kolekcija raziskuje preplet dveh materialov z nasprotujočimi si lastnostmi, ki sta združena v estetsko in funkcionalno celoto. Kovina kot trdna in vzdržljiva omogoča konstrukcijsko stabilnost, porcelan pa je delikaten in s subtilno, skoraj prosojno površino vnaša svetlobo in občutek zračnosti. Nekateri kosi so iz prozorne smole izdelani s 3D tiskalnikom. Motivi flamingovca, velikega zvončka in kala lilije črpajo navdih iz estetike art nouveauja in fotografij Roberta Mapplethorpa, celotna kolekcija pa je rezultat premišljene uporabe digitalnih orodij. Uporaba 3D modeliranja in tiska pri oblikovanju nakita omogoča lažjo izdelavo kompleksnih oblik, ki so s tradicionalnimi tehnikami težko dosegljive. V fazi 3D modeliranja je zasnovan tako nakit kot kalup za oblikovanje listov iz porcelana, kar omogoča precizno ujemanje elementov in oblikovno skladnost.

Anže Mrak je magistriral iz oblikovanja tekstilij in oblačil na NTF, že med študijem pa so ga pritegnili 3D oblikovanje, digitalne vizualizacije in oblikovanje nakita. Leta 2023 je prejel nagrado za najboljšega mladega oblikovalca na Slovenskem tednu nakita. V svojem delu se posveča sodobnim pristopom k oblikovanju, predstavitvi oblikovalskih projektov in inovativni uporabi digitalnih orodij.

The collection explores the intertwining of two materials with contrasting properties, which are combined into an aesthetic and functional whole. Metal, as a solid and durable material, provides structural stability, while porcelain is delicate and, with its subtle, almost transparent surface, brings light and a sense of airiness. Some pieces are made with a 3D printer from transparent resin. The motifs of flamingos, large bells and calla lilies draw inspiration from Art Nouveau aesthetics and Robert Mapplethorpe's photographs, and the entire collection is the result of the thoughtful use of digital tools. The use of 3D modelling and printing in jewellery design makes it easier to create complex shapes that are difficult to achieve with traditional techniques. Both the jewellery and the mould for shaping the porcelain leaves are designed in the 3D modelling phase, which allows for precise matching of elements and design consistency.

Anže Mrak holds an MA in textile and clothing design from Ljubljana's Faculty of Natural Sciences and Engineering. During his studies, he became fascinated with 3D design, digital visualisations and jewellery design. In 2023, he received the award for Best Young Designer at Slovenian Jewellery Week. In his work, he focuses on contemporary approaches to design, the presentation of design projects and the innovative use of digital tools.

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Mattia

Tajda Novšak

Tehnološko svetovanje / Technological advice: Tauan Bernardo, Anže Jenko

železo, kovanci, laks / iron, coins, nylon thread

200 x 2 x 175 cm

Španska stena Mattia deluje kot premična pregrada, ki hkrati razmejuje in povezuje prostor. Z igro prekrivanja in transparentnosti ustvarja subtilno napetost med vidnim in skritim ter v prostor vnaša vizualno dinamiko. V njeno konstrukcijo so vključeni kovinska mreža in kovanci. Ti elementi so bili prvotno del Tajdinega umetniškega dela *Dead Coin Painting*, v katerem je raziskovala materialnost kovancev in njihovo izgubljeno vrednost, ko so izvzeti iz svojega ekonomskega in časovnega konteksta. Kovanci, ki jih je zbiral Tajdin dedek, projektu dodajajo sentimentalno vrednost, njihova postavitev v mrežno strukturo pa deluje kot vizualna metafora za shranjevanje spomina. Stena je prvotno nastala leta 2016, ko je Tajda šele začela raziskovati varjenje. Današnja, restavrirana in dodelana verzija stene odraža njen tehnični napredek in bolj dodelan pristop k obdelavi kovine.

Tajda Novšak je magistrirala iz kiparstva na ALUO. Je vizualna umetnica, ki poleg lastne umetniške prakse deluje na področju oblikovanja rekvizitov za gledališče in film ter sodeluje z različnimi umetniki in oblikovalci pri izvedbi umetniških del in končnih produktov. V Centru Rog deluje kot mentorica v kovinarskem labu.

The Mattia folding screen acts as a movable partition that both divides and connects the space. Through a play of overlapping and transparency, it creates a subtle tension between the visible and the hidden, introducing visual dynamics into space. Its construction incorporates a metal mesh and coins. These elements were originally part of Tajda's artwork *Dead Coin Painting*, in which she explored the materiality of coins and their lost value when removed from their economic and temporal context. The coins, collected by Tajda's grandfather, add to the project's sentimental value, while their placement in the mesh structure acts as a visual metaphor for the storage of memory. The wall was originally created in 2016, when Tajda was just beginning to explore welding. Today's restored and refined version of the wall reflects her technical progress and a more sophisticated approach to metalworking.

Tajda Novšak holds an MA in sculpture from the Academy of Fine Arts and Design in Ljubljana. She is a visual artist who, in addition to her own artistic practice, works in the field of theatre and film prop design and collaborates with various artists and designers to create artworks and final products. At Center Rog, she works as a mentor in the metalworking lab.

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Embalaža iz micelija (za skodelice) / Mycelium packaging (for cups)

Rok Oblak (Salto Dionys)

podgobje, substrat, kamenina, glazura / mycelium, substrate, stoneware, glaze

22 x 9 x 8 cm

Embalaža iz podgobja je trajnostna alternativa običajnim plastičnim zaščitam za izdelke; razstavljena oblika je namenjena shranjevanju in prenašanju keramičnih skodelic. Izdelana je iz micelija, strukture, ki se nahaja pod gobo in v kombinaciji z organskimi odpadki tvori trden, lahek in popolnoma biorazgradljiv material. Dve simetrični polovici embalaže sta združeni v celoto, ki po obliki spominja na hamburger in učinkovito ščiti vsebino. S svojo belo barvo material spominja na stiropor, ob dotiku pa razkriva mehko, organsko teksturo žive snovi. Izdelek poudarja estetiko biomaterialov in hkrati opozarja na potencial biotehnoloških rešitev v vsakdanjih predmetih. Embalaža iz podgobja odpira možnosti za uporabo biomaterialov v oblikovanju in spodbuja ustvarjalce k iskanju novih poti v smeri trajnosti, krožnega gospodarstva in sožitja z naravnimi procesi.

Rok Oblak je samostojni ustvarjalec in mentor v zelenem labu, ki se ukvarja z inoviranjem izdelkov iz naravnih materialov in biokompozitov. Ustanovil je znamko Salto Dionys, sodeluje v kolektivu Krater in vodi atelje v delavnici Levo, kjer razvija izdelke, ki povezujejo naravo, oblikovanje in raziskovanje materialov.

As a sustainable alternative to conventional plastic packaging, the packaging made from mushroom mycelium is designed for storing and transporting ceramic cups. Mycelium, the structure found beneath mushrooms, forms a strong, lightweight and completely biodegradable material when combined with organic waste. The two symmetrical halves of the packaging form a whole resembling a hamburger and effectively protecting the contents. The material's white colour resembles styrofoam, but reveals the soft, organic texture of living matter upon touch. The product emphasises the aesthetics of biomaterials while highlighting the potential of biotechnological solutions in everyday objects. With mycelium packaging, opportunities for the use of biomaterials in design are explored, encouraging creators to seek new paths toward sustainability, circular economy and coexistence with natural processes.

Rok Oblak is an independent creator and mentor at the green lab, where he innovates products from natural materials and biocomposites. He is the founder of the Salto Dionys brand and a member of the Krater collective, and runs the Levo workshop, where he develops products combining nature, design and materials research.

www.saltodionys.com
@salto.dionys

Heptapod

Tomo Per

kamenina, glazura /
stoneware, glaze

28 x 28 x 47 cm

Vaza, ki lahko služi tudi kot lonec za rastline, je rezultat vaje in poglobljenega raziskovanja postopka 3D tiskanja keramike, njegovih tehničnih omejitev in ustvarjalnih možnosti, ki jih ponuja. Pri ročnem oblikovanju glina dopušča sprotne odločitve, pri 3D tisku pa mora biti ideja vnaprej natančno zamišljena in digitalno načrtovana. Proces oblikovanja Heptapoda temelji na preizkušanju razmerij med težo in viskoznostjo keramične mase ter na iskanju ravnovesja mehanske stabilnosti. Poseben poudarek je namenjen odzivu materiala na različne kote, debeline slojev in dimenzije, kar vpliva na končno strukturo in značaj oblike.

Tomo Per je nepogrešljivi mojster Centra Rog, znan po svoji spretnosti z vsako napravo in rešitvah za vsak tehnični izziv. Med letoma 2014 in 2023 je vodil delavnico RogLab, pilotni projekt za Center Rog. Pred tem je delal kot tiskar, operater ofsetnega tiska, izvedbeni in grafični oblikovalec ter profesionalni retušer fotografij. V prostem času izdeluje lesene kajake in vesla.

The vase, which doubles as a plant pot, is the result of practising and comprehensively researching the process of 3D ceramic printing, its technical limitations and creative possibilities. When shaping clay by hand, you can make decisions on the fly, whereas with 3D printing, the idea must be carefully thought out and digitally planned in advance. The design process is based on testing the relationship between the weight and viscosity of the clay body and on seeking a balance of mechanical stability. Particular attention is given to how the material responds to different angles, layer thicknesses, and dimensions, all of which influence the final structure and character of the form.

Tomo Per is the indispensable master of Center Rog, known for his skills with any device and solutions for any technical challenge. Between 2014 and 2023, he was in charge of the RogLab workshop, the pilot project for Center Rog. Prior to that, he worked as a printer, offset printing operator, production and graphic designer, and professional photo retoucher. In his free time, he makes wooden kayaks and paddles.

T’Shirt

Nataša Peršuh (Hishka)

Tehnološko svetovanje / Technological advice: Mark Cvelbar, Nuša Jurkovič

bombaž / cotton

različne dimenzije / various dimensions

Kolekcija belih majic raziskuje meje in kontekste navadnega T-shirta skozi simboliko samega oblačilnega kosa, njegove sporočilnosti, univerzalnosti, življenjskega cikla, estetike, trajnosti, tradicije in ročnega dela. Omejena serija je nastala iz novih, potiskanih, a neuporabljenih promocijskih majic iz 100 % bombaža, namenjenih za odpad. Projekt združuje sodobne tehnologije z obrtno spretnostjo in raziskuje razmerje med banalnostjo vsakdanjega kosa in dragocenostjo ročnega dela. Hishka T-shirt nam kaže, kako lahko z inovativnim razmišljanjem in spoštovanjem do materiala presežke tekstilne proizvodnje spremenimo v sodobne, trajnostne modne rešitve. V FabLabu so bile majice s pomočjo laserskega rezalnika razrezane v bombažno prejo, ki je postala osnova za tradicionalno kvačkanje, ki ga je izvedla Zarja Černe. Kolekcijo sestavljajo univerzalne majice v različnih odtenkih bele, namenjene otrokom in odraslim, ne glede na spol in identifikacijo.

Hishka je krožna in trajnostna blagovna znamka otroških oblačil, ki temelji na načelih spoštovanja človeka, umetnosti in narave. Združuje oblikovanje, kuriranje in preoblikovanje rabljenih oblačil in »deadstock« materialov v sodobne modne kolekcije z visoko dodano vrednostjo in prepoznavnim oblikovalskim podpisom, ki spodbuja nov način razmišljanja o modi.

The collection of white T-shirts explores the boundaries and contexts of the ordinary T-shirt through the symbolism of the garment itself, its message, universality, life cycle, aesthetics, sustainability, tradition and craftsmanship. The limited series was created from new, printed but unused promotional T-shirts made of 100% cotton, intended for disposal. The project combines modern technologies with craftsmanship and explores the relationship between the banality of an everyday item and the value of handcrafted work. Hishka T-shirt shows us how, with innovative thinking and respect for the material, we can transform textile production surpluses into contemporary, sustainable fashion solutions. In FabLab, the T-shirts were cut into cotton yarn using a laser cutter, which became the basis for traditional crocheting carried out by Zarja Černe. The collection consists of universal T-shirts in various shades of white, intended for children and adults regardless of gender and identification.

Hishka is a circular and sustainable children’s clothing brand based on the principles of respect for people, art and nature. It combines design, curation and the transformation of used clothing and deadstock materials into contemporary fashion collections with high added value and a recognisable design signature that encourages a new way of thinking about fashion.

www.hishka.com
@hishka.official

Živi vrt – Prostor srečevanja /

Living Garden – Meeting Space

Nina Podobnikar, Katarina Šporar

Tehnološko svetovanje / Technological advice: Peter Dragolič, Olga Košica, Tina Mežek, Metka Mikuletič, Dalija Sega

baker, srebro, ametist, druzi ahat, modri safir, labradorit, sladkovodne perle / copper, silver, amethyst, druzy agate, blue sapphire, labradorite, freshwater pearls

različne dimenzije / various dimensions

Sodelovanje je nastalo ob srečanju dveh ustvarjalk, kot plod izmenjave izkušenj in preizkušanja materialov v labu za nakit. Rezultat so nosljivi kosi nakita, v katerih se dva izraza preko preciznosti, tehnične zahtevnosti in senzibilnosti do naravnih oblik uravnotežita v enovito identiteto. Nina preobraža ravne ploskve v tridimenzionalne oblike brez odpadnega materiala. Iz igre in odzivanja na spremembe v materialu nastajajo cvetovi z jasno in zračno formo. Katarini predstavljata ključna dela procesa predpriprava in načrt, ki obsega skice, merjenja in razmislek o zaporedju lotanja in obnašanju materiala pri večkratnem segrevanju. Realistične nogice žuželk ustvarjalka oblikuje ročno, z natančnim žaganjem in piljenjem pod določenimi koti.

Nina Podobnikar je oblikovalka unikatov, ki je diplomirala na ALUO in je specializirana za oblikovanje stekla, keramike in kovine. Pri ustvarjanju jo zanimata fluidnost procesa in preplet intuicije in premišljenosti ter tradicije in sodobnosti.

Katarina Šporar je po diplomi iz umetnostne zgodovine in francoščine delovala kot prevajalka in kustosinja, iskanje lastnega ustvarjalnega izraza pa jo je pripeljalo do izdelovanja nakita iz žlahtnih kovin.

The collaboration came about when two artists met, exchanged experiences and tested materials in the jewellery lab. The result is wearable jewellery pieces in which two expressions are balanced into a unified identity through precision, technical sophistication and sensitivity to natural forms. Nina transforms flat surfaces into three-dimensional shapes without any waste material. Through play and response to changes in the material, flowers with clear and airy forms are created. Katarina presents the key parts of the process: preparation and planning, which includes sketches, measurements, thinking about the soldering order and how the material will behave when heated multiple times. The realistic insect legs are created by hand, with precise sawing and filing at specific angles.

Nina Podobnikar is a designer of unique pieces who graduated from ALUO, specialising in glass, ceramics and metal design. In her work, she is interested in the fluidity of the process and the intertwining of intuition and deliberation, tradition and modernity.

After graduating from art history and French, Katarina Šporar worked as a translator and curator, but her search for her own creative expression led her to making jewellery from precious metals.

@ninapodobnikar
@katarinasporar

Omara nevidne ženske / The Invisible Woman's Wardrobe

Jelena & Svetlana Proković (JSP kolektiv)

Tehnološka podpora / Technological support:
Uroš Topić, Vita Ivičić

volna, viskoza, poliester /
wool, viscose, polyester

različne dimenzije

Omara nevidne ženske je raziskovalni projekt, ki izhaja iz ideje »nevidne ženske« – iz romana Slavenke Drakulić, ki se ukvarja s transformacijo arhetipa in se sprašuje o staranju ženske ter njenem počasnem izključevanju iz družbe. Projekt skozi oblačilo raziskuje vprašanja ženskega telesa, časa in identitete ter išče nove načine, kako lahko moda podpira vidnost in samozavest. Ženske po petdesetem letu se soočajo z izzivom, kako se obleči v funkcionalna, trajnostna, njihovi silhueti primerna in hkrati modna oblačila. Osrednji cilj projekta je razvoj modularnih, prilagodljivih in trajnostnih oblačil, ki se lahko spreminjajo skupaj z žensko v različnih življenjskih obdobjih, okoliščinah in ob telesnih spremembah. Oblačilo postane dinamičen sistem, ki raste, diha in se preoblikuje, namesto da bi bilo enkratna, potrošna stvar.

JSP je ustvarjalni kolektiv, ki sta ga ustanovili sestri Jelena in Svetlana Proković. Blagovna znamka deluje od leta 1992 in se posveča stajlingu, kostumografiji in sodobni modi. S svojim ustvarjanjem gradita prepoznaven estetski izraz, ki združuje avtorski dizajn, izrazito silhueto in eksperimentiranje z materiali in obliko.

The Invisible Woman's Wardrobe is a research project based on the idea of the "invisible woman" from Slavenka Drakulić's novel, exploring the transformation of the archetype and questioning the aging of women and their gradual exclusion from society. Through clothing, the project explores questions of the female body, time and identity, seeking new ways in which fashion can support visibility and self-confidence. Women over the age of 50 face the challenge of how to dress in functional, sustainable clothing that suits their silhouette and is fashionable at the same time. The main goal of the project is to develop modular, adaptable and sustainable clothing that can change along with women in different stages of life, circumstances and body changes. Clothing thus becomes a dynamic system that grows, breathes and transforms, rather than being a disposable, consumable item.

JSP is a creative collective formed by sisters Jelena and Svetlana Proković. Since 1992, the brand has dwelled the areas of styling, costume design and contemporary fashion. Through their work, the sisters have built a recognisable aesthetic expression combining original design, distinctive silhouettes and experimenting with materials and form.

www.jsp-ready.com
@jsp_ready

Threshold – Premikajoče se meje podnebja in rokodelstva / Threshold – Shifting Borders of Climate & Craft

Anna Resei

Tehnološka podpora / Technological support: Tauan Bernardo, Anže Jenko, Nuša Jurkovič, Grega Matjan, Jure Mlakar, Jaka Oman, Zelim Suleymanov, Klemen Udovič

smreka, furnir / spruce, inlay

200 x 110 x 79 cm (miza / table), 35 x 30 x 45 cm (6 stolov / 6 chairs)

Projekt raziskuje dialog med obrtništvom, okoljskimi spremembami in spominom. Navdih zanj je spreminjajoča se gozdna meja Karavank, kjer smreke in macesni odstopajo prostor bukvam in hrastom, hkrati pa razmišlja o spreminjanju materialov, ki so oblikovali obrtništvo v gorah. Anna je izhajala iz koroške dediščine na avstrijsko-slovenski meji in na novo zasnovala mizo *Bauernstube*, ki predstavlja srce podeželskih domov, kot prostor za razmišljanje in pogovor. Miza, produkt spekulativnega oblikovanja, je postala več kot le kos pohištva, saj predstavlja tudi živo pričo spreminjajočih se gozdov in tradicij ter razvoja identitet. Vsakič, ko se zberemo za mizo, se odpre prostor za dialog o prilagajanju skupnosti, ohranjanju zgodovine in prepletanju narave in kulture. Projekt povezuje preteklost in sedanjost ter odpira prostor za oblikovanje vprašanj in zamišljanje prihodnosti.

Anna Resei je oblikovalka avstrijskih korenin, ki živi v Nemčiji. Znana je po svojem konceptualnem pristopu k oblikovanju predmetov za notranje prostore. Pogosto deluje na presečišču spekulativne fikcije in narativnega oblikovanja. Izobraževala se je na področju oblikovanja izdelkov in tekstila ter magistrirala na Design Academy Eindhoven na Nizozemskem. Vodi svoj oblikovalski studio v Hamburgu v Nemčiji in sodeluje z različnimi podjetji pri razvoju inovativnih projektov. Ob tem predava tudi na univerzah, kjer deli znanje s področij oblikovanja in pripovedništva.

The project explores the dialogue between craftsmanship, environmental change and memory. Inspired by the rising treeline of the Karawanks, where spruce and larch give way to beech and oak, it reflects on how the materials that shaped mountain artisanship are transforming. Drawing from her Carinthian heritage on the Austrian-Slovenian border, Anna reimagined the *Bauernstube* table, the heart of rural homes, as a space for reflection and conversation. Rooted in speculative design, the table becomes more than furniture: it is a witness to shifting forests, changing traditions and evolving identities. Each gathering around it sparks dialogue about how communities adapt, how histories persist, and how nature and culture are intertwined. The project bridges past and present, offering a space where questions take shape and futures are imagined.

Anna Resei is a designer of Austrian descent living in Germany, known for her conceptual approach to designing interior objects. Often working at the intersection of speculative fiction and narrative design, she studied product and textile design and obtained her MA at the Design Academy Eindhoven in the Netherlands. She runs her own design studio in Hamburg, Germany, and collaborates with various companies on the development of innovative and advanced projects. She is also a university lecturer sharing her knowledge in the fields of design and storytelling.

www.annaroro.com
@annarossolino

Namizna svetila Jugošik / Jugošik table lamps

Nina Savič (Jugošik)

Tehnološko svetovanje / Technological advice: Brigita Gantar

steklena senčila, kovinski dodatki, električno grlo, stikalo, vtikač, tekstilni kabel / glass shades, metal add-ons, lamp holder, switch, plug, textile cable

33 x 33 x 32 cm,
20 x 20 x 25 cm,
26 x 26 x 33 cm

Samostoječe svetilke so oblikovane iz steklenih senčil starih lestencev, ki se ob prenovah pogosto zavržejo. Nina dve stekleni senčili, nekoč dela različnih svetil, preoblikuje (zbrusi, peska in odreže) in združi v novo svetilo. Njuna tako združena oblika išče ravnovesje in skupen izraz dveh stekel, dveh zgodb in dveh virov svetlobe. Na ta način ustvarjena svetila vzpostavljajo dialog med preteklostjo in prihodnostjo; med domovi, iz katerih izhajajo stekla, in novimi prostori, v katere bodo umeščene.

Nina Savič je arhitektka in oblikovalka, ustanoviteljica znamke Jugošik, ki združuje trajnost, ponovno uporabo in sodoben dizajn. Njen oblikovalski pristop temelji na povezovanju ponovne uporabe z obrtniškimi izdelki in inovativnimi trajnostnimi rešitvami. Produkti znamke Jugošik so bili med drugim predstavljeni v sklopu Milanskega tedna oblikovanja leta 2024.

The freestanding lamps are made from glass shades of old chandeliers, which are often discarded during renovations. Two glass shades, which once belonged to different lamps, are carefully selected, reshaped by grinding, sandblasting and cutting, and combined into a brand new lamp. In this way, two pieces of glass, two stories and two sources of light seek balance in a common expression. The lamps establish a dialogue between the past and the future; between the different homes they come from with the new spaces in which they will be placed.

Nina Savič is an architect, designer and founder of the brand Jugošik, which combines sustainability, reuse and contemporary design. Her design approach is based on combining reuse with crafts and innovative sustainable solutions. Among other events, Jugošik products were presented at Milan Design Week in 2024.

www.jugosik.com
@jugo.sik

Hex cor, Hex lag, Hex row

Anže Sekelj, Staš Vrenko (Hex Haus)

tiskano vezje, elektronske komponente, MDF, kovina /
printed circuit board, electronic components, MDF, metal

15 x 13 cm,
15 x 6,5 cm,
13 x 11 cm

Hex so elektronski glasbeni instrumenti, ki nastajajo na presečišču umetnosti, proizvodnih tehnologij in oblikovanja. Gre za modularne in multifunkcionalne instrumente, primerne za ustvarjanje glasbe, izobraževanje in eksperimentiranje. Uporabnikom omogočajo, da se skozi prakso seznanijo z elektronskimi komponentami in tehnologijo, kar krepi njihovo samozavest in znanje. Trije instrumenti iz serije Hex, cor, lag in row, so na voljo v že sestavljeni obliki ali pa kot DIY oz. set »naredi sam«. Delujejo lahko kot samostojni instrumenti oz. efekti, lahko pa se združujejo v različne modularne kompozicije.

Anže Sekelj je medijski umetnik, ki deluje predvsem na področju instalacij, zvoka, interaktivnega oblikovanja in videa. V svojem delu preučuje percepcijo prostora, kulture in človeškega stanja in izpostavlja neopažene strukture vsakdanjega življenja. Z združevanjem estetike in večplastnega pomena njegova dela ustvarjajo poglobljene izkušnje, ki spodbujajo razmišljanje in vabijo k refleksiji in kritičnemu dialogu.

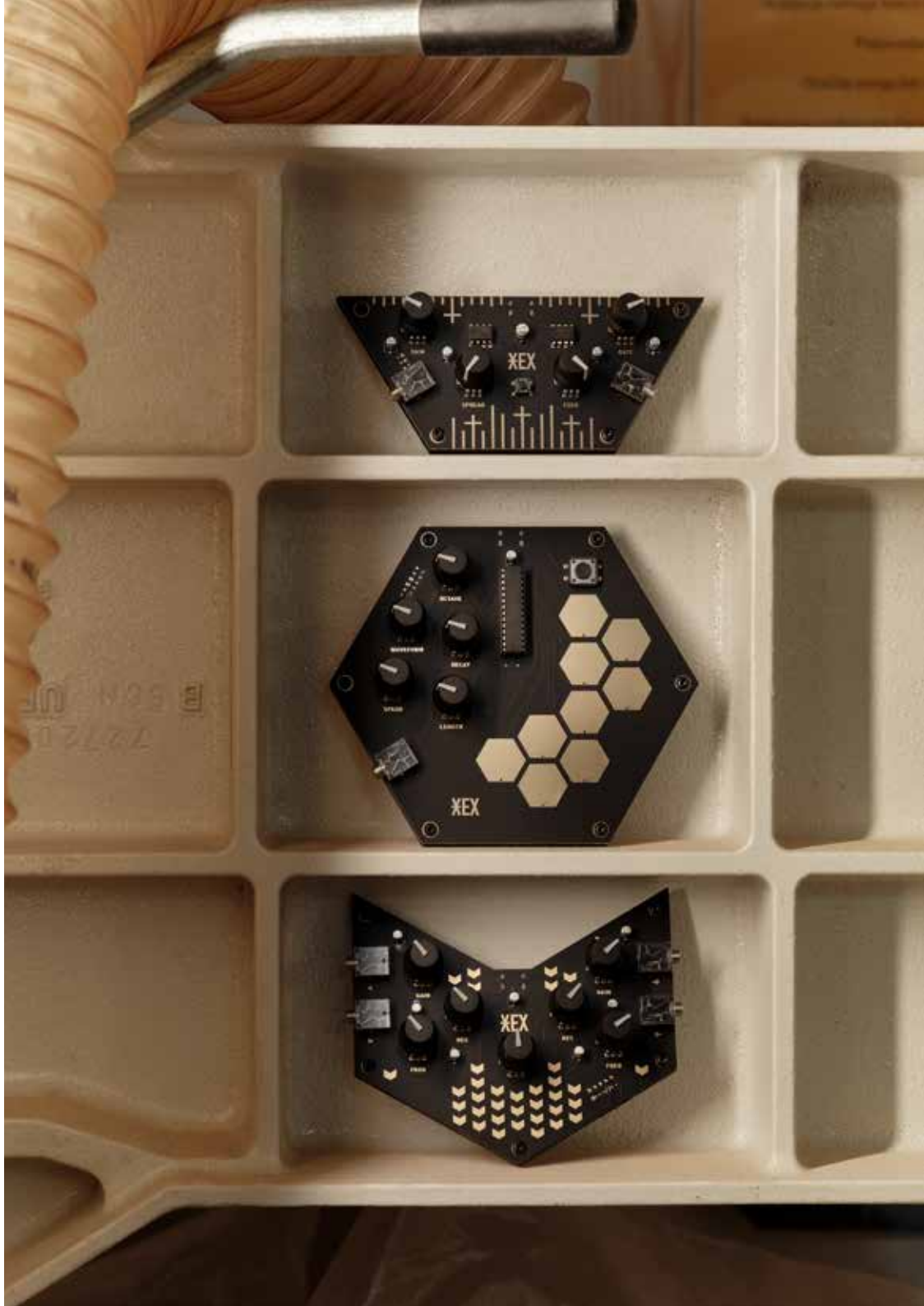
Staš Vrenko je umetnik, glasbenik in oblikovalec elektronskih instrumentov. Njegova umetniška praksa združuje različna polja umetnosti s poudarkom na raziskovanju zvoka, elektronskih medijev in tehnologij, kineticizma, naprednih izdelovalnih tehnologij in performativnosti. Je soavtor in mentor Sintetističnih srečanj in drugih avtorskih DIY delavnic.

Electronic musical instruments Hex are created at the intersection of art, production technologies and design, creating modular and multifunctional instruments suitable for music creation, education and experimentation. They enable users to familiarise themselves with electronic components and technology through practice, boosting their confidence and knowledge. The three instruments in the Hex series, cor, lag and row, are available in pre-assembled form or as DIY kits. Functioning as standalone instruments or effects, they can also be combined into various modular compositions.

Anže Sekelj is a media artist primarily working in the areas of installations, sound, interactive design and video. In his work, he explores the perception of space, culture and the human condition, highlighting the unnoticed structures of everyday life. By combining aesthetics and multi-layered meaning, his works create profound experiences that encourage thought and invite reflection and critical dialogue.

Staš Vrenko is an artist, musician and designer of electronic instruments. His artistic practice combines various fields of art with a special focus on exploring sound, electronic media and technologies, kineticism, advanced manufacturing technologies and performativity. He is the co-author and mentor of meetings Sintetistična srečanja (Synthetistic Encounters) and other DIY workshops.

www.hex.haus
@hex.haus.hex



Nositi spomin na Ljubljano / Wearing the Memory of Ljubljana

Chiaki Shimizu

Tehnološko svetovanje / Technological advice:
Jona Bednjanec, Uroš Topić

odpadni tekstil iz tekstilnega laba, digitalni tisk na bombaž / textile lab waste textile, digital print on cotton

150 x 250 cm (fotografije / photographs), 50-70 x 150-250 cm (oblačila / garments)

Projekt se skozi združevanje oblačil in fotografije osredotoča na tri simbolne arhitekturne točke v Ljubljani: Plečnikovo stavbo Narodne in univerzitetne knjižnice, z murali in grafiti prekrito AKC Metelkovo in prenovljeno stavbo nekdanje tovarne Rog. Vsaka od lokacij predstavlja drug zgodovinski sloj mesta in odraža razvoj Ljubljane skozi prekrivajoča se obdobja in spreminjajoče se identitete, pa tudi spreminjajoč se odnos ljudi do mesta. Prebivalci se zlivajo z okoljem, notranje in zunanje preobrazbe pa obenem ustvarjajo trenja, ki preoblikujejo tako mestno krajino kot človekovo identiteto. Kamuflaža oz. zlitje oblačila z določeno lokacijo vizualizira to napetost in raziskuje, kako posameznik postaja del okolja, hkrati pa se mu upira. Delo raziskuje odnos med mestom in telesom, preteklostjo in sedanjostjo, tradicijo in sodobnostjo ter razkriva, kako spomin mesta živi naprej skozi tiste, ki ga naseljujejo.

Chiaki Shimizu je modna oblikovalka in vizualna umetnica, ki raziskuje razmerje med oblačili, psihologijo in okoljem. Doktorirala je na Univerzi za umetnost v Tokiu, kjer se je v svoji raziskavi osredotočila na to, kako oblačila odražajo čustvene in družbene preobrazbe v urbanem življenju. Leta 2021 je prejela glavno nagrado na festivalu Rokko Meets Art (Japonska), leta 2023 pa je prejela drugo nagrado na tekmovanju World of Wearable Art Awards (Nova Zelandija). Nagrajena je bila tudi z drugimi priznanji in se izobraževala v z oskarjem nagrajenem studiu Weta Workshop.

Combining clothing and photography, the project focuses on three symbolic architectural landmarks in Ljubljana: Plečnik's National and University Library building, the murals and graffiti-covered Metelkova autonomous district and the renovated building of the former Rog factory. Each representing a different historical layer of the city, they reflect how Ljubljana has developed through overlapping periods and changing identities. As the relationship between residents and their city constantly shifts, people blend into their surroundings, while transformations create friction that reshapes both the urban landscape and the identity. Camouflage, or the blending of clothing with a specific location, visualises this tension and explores how individuals become part of their environment while simultaneously resisting it. Exploring the relationship between city and body, past and present, and tradition and modernity, the project reveals how a city's memory lives on through those who inhabit it.

Chiaki Shimizu is a fashion designer and visual artist exploring the relationship between clothing, psychology and the environment. She earned her PhD from Tokyo University of the Arts, where her research focused on how clothing reflects emotional and social transformations in urban life. In 2021, she received the Grand Prix at the Rokko Meets Art Festival (Japan), and was awarded the Runner-Up Award at the World of Wearable Art Awards (New Zealand) in 2023. She has also received other awards and did an internship at the Oscar-winning Weta Workshop.

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Model: Tinkara Jenko (Immortal Models)
Vizažistka / Make-up artist: Maša Pavlič
Asistentka / Assistant: Marjana Raspor

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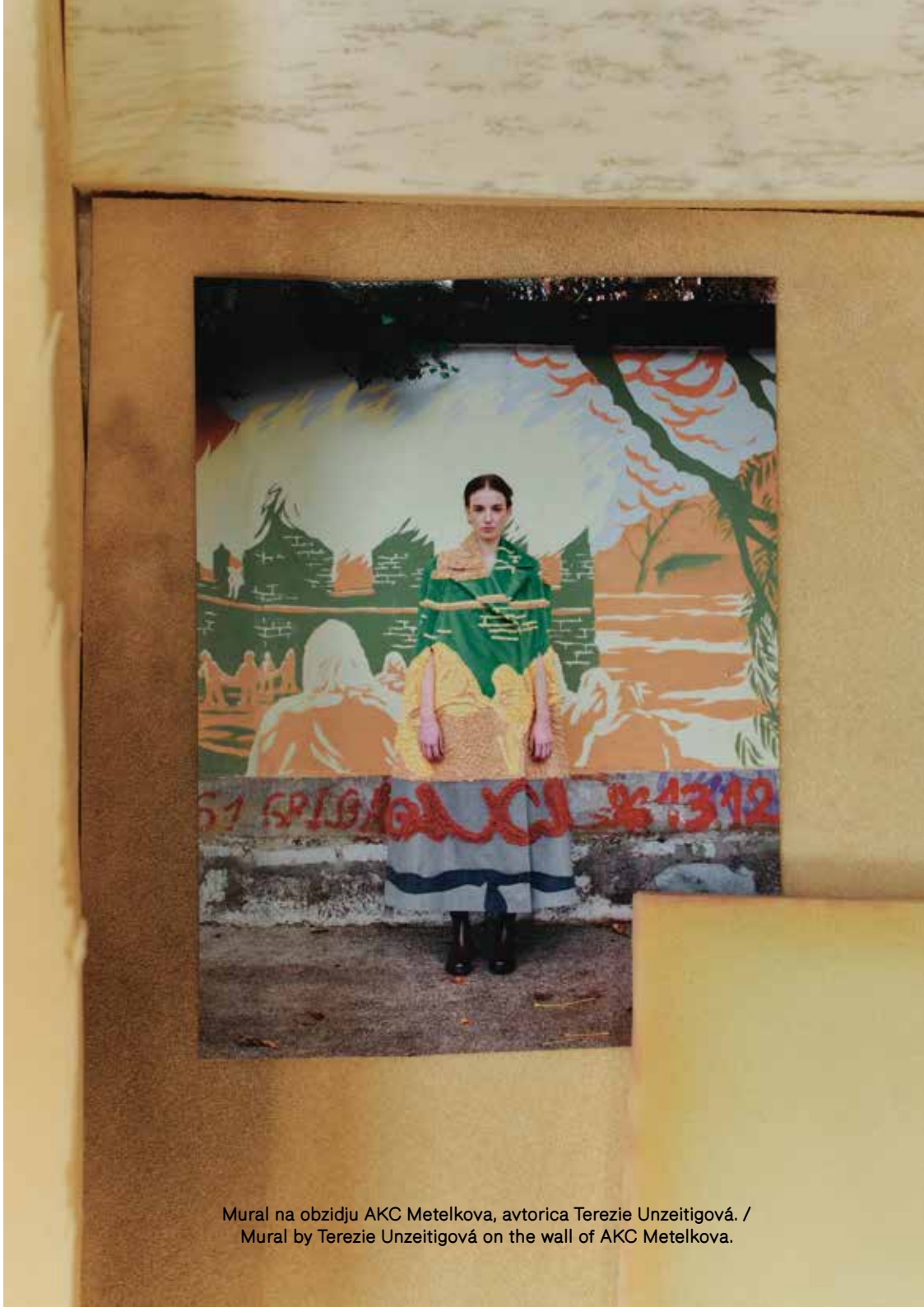
● Rog rezidenca / Rog residency



Mural na obzidju AKC Metelkova, avtorica Terezie Unzeitigová. / Mural by Terezie Unzeitigová on the wall of AKC Metelkova.

Hodnik v Narodni in univerzitetni knjižnici. /
Hallway in the National and University Library.

Hodnik v prizidku Centra Rog. /
Hallway in the annex of Center Rog.

Alter Use

Marija Staničić (Mare)

Tehnološko svetovanje / Technological advice: Anže Jenko, Grega Matjan, Jure Mlakar, Tajda Novšak, Jaka Oman, Zelim Suleymanov, Klemen Udovič

brezova vezana plošča, smreka, vijaki, LED luč / birch plywood, spruce, screws, LED light

48 x 48 x 49 cm

Alter Use je modularen kos pohištva, zasnovan, da v enem predmetu združuje več funkcij – lahko je tabure, mačja hišica, miza ali pladenj, sestavljanka in luč. Namenjen je posameznikom, študentom ali družinam, ki se soočajo s prostorsko stisko in iščejo praktične, trajnostne rešitve za svoj dom. Projekt izhaja iz ideje čim večje funkcionalnosti, ki podaljšuje življenjski cikel izdelka in zmanjšuje potrebo po nakupu številnih predmetov. Elementi so oblikovani po načelu modularnosti, kar omogoča enostavno prilagajanje različnim potrebam in okoljem, izdelek pa pri tem ohranja udobje, funkcionalnost in estetiko.

Marija Staničić je notranja in industrijska oblikovalka, ki je diplomirala na Fakulteti za dizajn in magistrirala na ALUO. V svojem delu raziskuje presečišča funkcionalnosti, svetlobe in človeških interakcij. Za delo *Elementi* je leta 2021 prejela slovensko nagrado za oblikovanje v kategoriji Perspektivni – industrijsko oblikovanje. Leta 2022 je prejela nagrado Glassberries Design Award.

Alter Use is a modular piece of furniture designed to combine several functions in one object: it can be a stool, a cat house, a table or tray, a puzzle and a lamp. It is intended for individuals, students or families who face space limitations and are looking for practical, sustainable solutions for their homes. The project is based on the idea of maximum functionality, which extends the product's life cycle and reduces the need to purchase numerous items. The elements are designed according to the modularity principle, which allows for easy adaptation to different needs and environments. As a product that serves comfort, functionality and aesthetics, it offers the user a simple and flexible living experience.

Marija Staničić is an interior and industrial designer who graduated from the Faculty of Design and obtained her MA at Ljubljana's Academy of Fine Arts and Design. In her work, she explores the intersections of functionality, light and human interactions. For her work *Elementi*, she received the Slovenian Design Award in the Industrial Design category in 2021. In 2022, she received the Glassberries Design Award.

@marija.stanicic

Res vertere

Nika Šantej (NIXI studio)

reciklirano okensko steklo / recycled window glass

28 x 28 x 6,5 cm

Krožniki so oblikovani iz recikliranega stekla, zbranega iz odpadnih zabojnikov ljubljanske steklarne. Nastali so s ponovno uporabo in preobrazbo zavrženega materiala v estetski in simbolni predmet, namenjen serviranju hrane. Valovita oblika spominja na tok misli in občutkov, ki vabijo k razmisleku o spreminjanju, trajnosti in estetiki prostora, v katerem bivamo. Pri izvedbi sta zasnova in oblikovanje digitalnega modela omogočila natančno vizualizacijo željene končne oblike, prototipi, ki so služili kot modeli za kalupe, pa so bili prvotno 3D natisnjeni. Keramični kalupi so služili upogibanju odpadnega stekla v peči za taljenje s tehniko fuzije. S pomočjo serije testiranj in žganj ter postopnim prilagajanjem keramičnega kalupa je bila oblikovana oblika, v kateri se steklena površina nežno zlije z valovitimi linijami.

Nika Šantej je oblikovalka unikatov, ki je diplomirala na ALUO. V svojih delih raziskuje preplet obrtniških tehnik, sodobnega oblikovanja in osebnih zgodb. Pod znamko NIXI studio ustvarja unikatne steklene in keramične izdelke, od elegantnih namiznih kosov do trajnostnih predmetov po meri. Je mentorica v steklarsko-keramičarskem labu Centra Rog in zunanja sodelavka na smeri Unikatno oblikovanje na ALUO.

The plates are made from recycled glass collected from waste containers at a Ljubljana glass factory and were created by reusing and transforming discarded material into an aesthetic and symbolic object intended for serving food. The wavy shape resembles a flow of thoughts and feelings, inviting reflection on change, sustainability and the aesthetics of the space in which we live. The design and creation of a digital model enabled the precise visualisation of the desired final shape, while the prototypes, which served as models for the moulds, were originally 3D printed. Ceramic moulds were used to bend waste glass in a melting furnace using the fusion technique. Through a series of tests and firings and gradual adjustments to the ceramic mould, a shape was created in which the glass surface gently merges with the wavy lines.

Nika Šantej is a designer of unique pieces who graduated from ALUO. In her work, she explores the intertwining of craft techniques, contemporary design and personal stories. In her studio called NIXI studio, she creates unique glass and ceramic products spanning from elegant tableware to sustainable custom-made items. She is a mentor at Center Rog's glass and ceramics lab and an external collaborator at the Applied Arts department at Ljubljana's Academy of Fine Arts and Design.

www.nixistudio.myportfolio.com
@nixi.studio

Ca'Rezzonico (Dead Stock)

David Tavčar

jeklo / steel

180 x 75 x 75 cm,
180 x 50 x 45 cm
45 x 50 x 2 cm

Projekt *Dead Stock* raziskuje potenciale t. i. mrtve zaloge, materialov, ki ostajajo v skladiščih zaradi poškodb, napak, pomanjkanja povpraševanja ali slabega trženja. Obstoječi material je izhodišče, ki obrne logiko produkcije, pri kateri materiali sledijo zasnovi izdelka. Tak pristop spodbuja razmislek o odgovornem oblikovanju in ponovni rabi, ki ne zahteva črpanja novih virov. Izbor kosov se giblje od večjih elementov pohištva do manjših uporabnih predmetov, pri čemer vsak izdelek ponovno aktivira prav material, ki bi sicer ostal neizkoriščen.

David Tavčar, ki je magistriral iz industrijskega oblikovanja na Univerzi za uporabne umetnosti na Dunaju, je oblikovalec z dolgoletnimi izkušnjami v modni industriji, ki samostojno deluje na področjih oblikovanja, marketinškega svetovanja in kuratorstva. Eden njegovih zadnjih odmevnejših projektov je kuriranje in oblikovanje razstave stalne zbirke galerije UGM.

The *Dead Stock* project explores the potential of dead stock, materials that remain in warehouses due to damage, defects, lack of demand or poor marketing. As the starting point, the existing material reverses the logic of production in which materials follow the design of the product. Instead, this approach encourages reflection on responsible design and reuse that does not require the extraction of new resources. With the selection of pieces ranging from larger furniture items to smaller useful objects, each product reactivates the very material that would otherwise remain unused.

David Tavčar holds an MA in industrial design from the University of Applied Arts Vienna. He has worked in the fields of design, marketing consulting and curating, as well as in the fashion industry. One of his latest major projects is the curation and design of the permanent collection exhibition of Maribor Art Gallery.

www.davidtavcar.com
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Odkril_a bom barvila / Discovering Dyes

Koncept / Concept: Uroš Topić, Maruša Ramšak, Julija Karas, Karmen Gombač

Udeleženke / Participants: Almina Durakoviċ Korošec, Nataša Kovač, Darja Malešič, Jožica Rihter, Andreja Štefe, Margareta Vovk Čalič

tekstil (bombaž, lan, svila, volna), barvila (rastline, gobe, kuhinjski odpadki) / textiles (cotton, linen, silk, wool), dyes (plants, fungi, kitchen waste)

40 x 37 x 160 cm

Krožek z naslovom *Odkril_a bom barvila* temelji na raziskovanju naravnega barvanja tekstila s poudarkom na lokalnih virih in barvni nasičenosti. Delo je potekalo v dveh delih, v zelenem labu, kjer je potekalo raziskovanje barvil in naravnih fiksirnih kopeli, in v tekstilnem labu, kjer so mentorji razvili kroj, udeleženke pa sešile končni izdelek. Program je bil zasnovan, da bi udeleženkam pomagal razumeti, kako daleč lahko razvijejo naravne postopke barvanja tekstila, ne da bi pri tem posegale po sintetičnih barvilih. Raziskava je bila zasnovana sistematično in eksperimentalno, njen cilj pa je bil doseči čim bolj živ odtenek štirih barv – rumene, rdeče, zelene in modre – z uporabo izključno naravnih pigmentov. Viri pigmentov so bili preizkušeni na štirih vrstah tekstila (volna, lan, svila, bombaž) in z različnimi fiksirnimi sredstvi, ki vplivajo na obstojnost in ton barve. Odtenke so udeleženke dodatno prilagajale s spremembami pH in na ta način dosegli raznolike in presenetljive izide. Rezultata krožka sta knjižnica z več kot dvesto tekstilnimi vzorci in kos oblačila, ki združuje estetsko vrednost in raziskovalni pristop. Vsa spoznanja in recepture so javno objavljeni na Rog Wiki, s čimer je projekt presegel okvir delavnice in postal del širše skupnosti in znanja o naravnih barvilih.

The meet-up *Discovering Dyes* is based on research into natural textile dyeing, emphasising local sources and colour saturation. It was organised in two parts, in the green lab, where the exploration of dyes and natural fixing baths took place, and in the textile lab, where mentors developed the pattern and participants sewed the final products. The programme was conceived to help participants understand how they can further develop natural textile dyeing processes without resorting to synthetic dyes. The aim of the research was to achieve the most vivid shades possible of four colours – yellow, red, green and blue – using only natural pigments. Sources of pigments were tested on four types of textiles (wool, linen, silk, cotton) and with different fixing agents influencing colour fastness and tone. Participants further adjusted the shades by changing the pH, thus achieving diverse and surprising results. The outcomes are a collection of more than two hundred textile samples and a garment combining aesthetic value and a research-based approach. All findings and recipes are publicly available on Rog Wiki, extending the project beyond the meet-up workshops and making it part of a wider community and knowledge on natural dyes.

● Rog krožek / Rog meet up

Zlomljeni krožniki – zlomljeni ljudje / Broken Plates – Broken Citizens

Belén Villán Fernández

kamenina, glazura /
stoneware, glaze

premeri / diameter
24, 20, 20, 20, 9 cm

Hrana je eden najbolj intimnih izrazov kulturne identitete, ki presega generacije, spomine in geografijo. Set krožnikov ne simbolizira le lakote kot vojnega orožja, temveč tudi poskus izbrisa kulture in njenih korenin, receptov in vsakdanjih obredov prehranjevanja. Tradicionalne palestinske recepte iz knjige z naslovom *Recetas contra el olvido* so pripravili UNRWA in palestinske begunke, da bi skozi povezavo receptov in osebnih zgodb ohranili spomin. Izbor receptov iz publikacije je lasersko vgraviran na keramične krožnike kot poklon bogati prehranski kulturi in obenem kot znak protesta proti njenemu izbrisu.

Belén Villán Fernández je magistrica arhitekture iz Španije, ki od leta 2019 živi v Ljubljani. Poleg dela v arhitekturi jo zanimajo tudi produktno oblikovanje in druge ustvarjalne prakse, v zadnjih dveh letih pa je pomemben del njenega ustvarjanja postala keramika. Navdihuje jo povezovanje sodobnih tehnoloških metod z obrtniškimi znanji in starodavnimi tehnikami.

As one of the most intimate expressions of cultural identity, food transcends generations, memories and geography. This set of plates depicts starvation as a weapon of war. It thus not only symbolises hunger, but also the attempt to erase culture and its roots, recipes and everyday nourishing rituals. Traditional Palestinian recipes from the book *Recetas contra el olvido* were prepared by UNRWA and Palestinian refugees, in order to preserve memory through a combination of recipes and personal stories. A selection of recipes from the publication is laser-engraved on ceramic plates as a tribute to the rich food culture, while at the same time marking a protest against its erasure.

Having lived in Ljubljana since 2019, Belén Villán Fernández comes from Spain and holds an MA in architecture. Besides working in architecture, she's also passionate about product design and other creative practices. In the past two years, ceramics has become a big part of her creative work. She's inspired by combining modern tech methods with craftsmanship and ancient techniques.

@belenvillan.ceramics

Krar

Daniel Yemane

Mentor: Matej Komel

lipa, smreka, paduk, mahagoni, ebenovina / lime, spruce, padauk, mahogany, ebony

35 x 5 x 70 cm

Krar je tradicionalna eritrejska strunska lutnja, ki spremlja ljudske pesmi in pripovedi. Ima pet ali šest strun in se uporablja samostojno ali v manjših zasedbah. Daniel ga je prvič videl v otroštvu v Eritreji, vendar nikoli ni izvedel, kako se nanj igra ali kako je izdelan. V programu Novi začetki je dobil priložnost, da ob pomoči mojstra Mateja Komela v lesarskem labu ustvari svoj prvi instrument. Proces je združil raziskovanje tradicionalne oblike z izkušnjami izdelave akustične kitare in je segal od izbire lesa do napenjanja strun in končne uglasitve. Izdelava krarja je Danielu omogočila, da se poveže s svojimi koreninami, učenje igranja nanj pa mu predstavlja vzpodbudo za pridobivanje novega znanja.

Daniel Yemane prihaja iz Eritreje in v Sloveniji živi štiri leta. Navdušujejo ga potovanja, šport, ročno delo in pridobivanje novih znanj. V Centru Rog je bil prvi udeleženec mentorskega programa Novi začetki, namenjenega posameznikom z mednarodno zaščito, ki želijo razvijati lastne ustvarjalne projekte in pridobivati praktične izkušnje.

Matej Komel izdeluje akustične kitare pod znamko Mandrak kitare (Mandrak guitars). Kot uporabnik projektnega studia v Centru Rog od leta 2024 razvija akustično kitaro z lebdečo kobilico in alternativnim sistemom vpenjanja strun.

The krar is a traditional Eritrean stringed lute that accompanies folk songs and storytelling. It has five or six strings and is used alone or in small ensembles. Daniel first saw it as a child in Eritrea, but never learned how to play it or how it was made. In the New Beginnings program, he had the opportunity to create his first instrument with the help of the master craftsman Matej Komel in the wood lab. The process combined research into traditional forms with experience in acoustic guitar making and ranged from selecting wood to stringing and final tuning. Making the krar allowed Daniel to connect with his roots, while learning to play it encourages him to acquire new knowledge.

Daniel Yemane comes from Eritrea and has been living in Slovenia for four years. He loves traveling, sports, crafts and learning new skills. At Center Rog, he was the first participant in the New Beginnings mentorship programme, which is aimed at individuals with international protection who want to develop their own creative projects and gain practical experience.

Matej Komel manufactures acoustic guitars under the brand name Mandrak guitars. As a user of the project studio at Center Rog since 2024, he has been developing an acoustic guitar with a floating bridge and an alternative string attachment system.

Krpanka skupnosti / Patchwork Community

Tereza Poljanič

Tehnološka podpora in izvedba / Technological support and implementation:
Alja Fir, Brigita Gantar, Barbara Gogala, Karmen Gombač, Sašo Jakob, Anže Jenko, Anita Klemenčič, Mojca Lazar, Juš Mejaš, Jure Mlakar, Jaka Oman, Nina Podobnikar, Kangjing Qiu, Anja Radović, Maruša Ramšak, Tjaša Ribič, Nika Šantej, Uroš Topić

Kulinarična priprava / Culinary preparation:
Majaronka - Maja Plestenjak, Monika Leskovšek, Darja Košak, Grega Guld

prostorska postavitev / spatial installation

Skupnostna miza je zasnovana kot živ, sodelovalen okvir otvoritve razstave *Meje in trenja*. Hrana, tekstil, keramika, les in gibanje obiskovalcev se povežejo v celostno izkušnjo, ki temo razstave prenaša v čute in združuje okus, vonj, dotik in pogovor. Pogostitev je preplet kontrastov, senzoričnih, vizualnih in kulturnih, kjer se tradicija sreča z inovacijo, surovo z obdelanim in mehko z ostrim. Navdih za grižljaje so bile migrirajoče jedi (dumplingi, burek, cmoki, kruh v različnih kulturnih različicah) in domače jedi skromnega izvora, ki danes tvorijo bogastvo identitet. S tem smo povezali gibanje »no waste« in raziskovali recepte, ki so nastali kot odgovor na porabo presežkov. Sestavine, kot so star kruh ali viški zelenjave, so se prelevile v nove, okusne jedi. Poseben poudarek je na fermentirani hrani, pripravljeni po postopku, ki presega meje prostora in časa, saj ga poznajo vse kulture. Kislo zelje, kimči, kombuča, jogurt in kruh simbolizirajo brezmejnost hrane kot žive snovi, ki se nenehno spreminja. Skozi projekt smo raziskovali, kako podobne jedi prečkajo meje, a hkrati odsevajo lokalne posebnosti.

Koncept, prostorsko postavitev in kulinarično mentorstvo je zasnovala Tereza Poljanič. Jedilnik je nastal skupaj z obiskovalci na pripravljalnih delavnicah v kuharskem labu, kjer so nastali cmoki, kroketi in polpeti. Kruh je pripravil Juš Mejaš, pek in mentor v kuharskem labu. Kulinarično zgodbo hrane je pripravila kulinarična ekipa Majaronka. Kombuča je bila zvarjena v zelenem labu. Oprema mize je v krpanko združila izdelke, ki so ob različnih priložnostih nastali v labih in po spletu okoliščin tam tudi ostali. Del keramike je nastal na pripravljalni delavnici v keramičarskem labu, lesene podstavke so izdelali mentorji v lesarskem labu, nadprte v tehniki krpanke pa mentorice v tekstilnem labu. Del jedi je bil postrežen tudi na skupnostnem krožniku Francisce Sottomayor, udeleženke rezidenčnega programa v letu 2024, kar je dodatno poudarilo idejo skupnosti in prehajanja med disciplinami.

The communal table was designed as a lively, collaborative setting for the opening of the exhibition *Boundaries and Friction*. Food, textiles, ceramics, wood and the movement of visitors came together in a holistic experience that conveys the theme of the exhibition through the senses, combining taste, smell, touch and conversation. This feast is a blend of contrasts, sensory, visual and cultural, where tradition meets innovation, raw meets refined and soft meets sharp.
The inspiration for the bites comes from migratory dishes (dumplings, burek, cmoki, bread in various cultural variations) and humble local dishes, forming a rich identity of today. Connecting the zero-waste movement with exploring recipes that were created as a response to surplus consumption, ingredients such as stale bread or leftover vegetables were transformed into new, tasty dishes. A particular emphasis was placed on fermented foods, prepared using a process known to all cultures, thus transcending boundaries of space and time. Sauerkraut, kimchi, kombucha, yogurt and bread symbolise the boundlessness of food as a living substance that is constantly changing. Through this, we explored how similar dishes cross borders while reflecting local characteristics.

Concept, spatial installation and culinary mentorship was developed by Tereza Poljanič. The menu evolved in collaboration with visitors during preparatory workshops in the culinary lab, where dumplings, croquettes and patties were prepared. The bread was made by Juš Mejaš, baker and mentor in the culinary lab. The culinary food story was prepared by the Majaronka culinary team. Kombucha was brewed in the green lab. The table setting combined products that were created in labs on various occasions and remained there due to a series of coincidences. Some of the ceramics were created in a preparatory workshop in the ceramics lab, the wooden bases were made by mentors in the wood lab, and the patchwork was done by mentors in the textile lab. Some of the dishes were also served on a communal plate by Francisca Sottomayor (part of the residency programme in 2024), further emphasising the idea of community and interdisciplinary collaboration.

Rezultati petih izzivov Rog Kreatona / Results of the five Rog Creathon challenges

Na razstavi so predstavljeni tudi rezultati Rog Kreatona, 48-urnega oblikovalskega šprinta, ki je potekal kot uvod v Rog dizajn dneve. Petindvajset kreativcev z vsega sveta, mlajših od 30 let, je pod vodstvom priznanih mednarodnih mentorjev ter s podporo proizvodnih labov Centra Rog raziskovalo odgovore na pet različnih izzivov. Letošnja tema *Meje in trenja* je povezala projekte v preizkušanju meja med tradicionalnimi pristopi in novimi tehnologijami ter med različnimi materiali. Proces je združil raziskovanje, eksperimentiranje in praktično izvedbo rešitev – funkcionalnih prototipov. Dogodek spodbuja izmenjavo znanj, interdisciplinarno delo in razvoj novih idej, ki odražajo sodobne družbene in okoljske izzive oblikovanja.

RogExpo also presents the results of Rog Creathon, a 48-hour design sprint for creatives under 30 that inaugurated the Rog Design Days. Twenty-five young creatives from all over the world, led by renowned international mentors and supported by the Rog Center's production labs, explored answers to five different challenges. This year's theme, *Boundaries and Friction,* brought together projects that test the boundaries between traditional approaches and new technologies, and between different materials. The process combined research, experimentation and the practical implementation of solutions – functional prototypes.
The event encourages the exchange of knowledge, interdisciplinary work, and the development of new ideas that reflect contemporary social and environmental challenges in design.

Izziv 1: *Nazaj v prihodnost - oblikovanje predmetov za nomadski svet*
Challenge 1: *Back to the Future - Crafting Objects for a Nomadic World*

Mentorica / Mentor: Anna Resei (Avstrija/Nemčija / Austria/Germany)
Tehnološka podpora / Technological support: Mark Cvelbar, Urban Muck, Tajda Novšak, Gregor Stražar, Uroš Topić
Udeleženci / Participants: Taša Blatnik, Sara Cherry, Yüksel Dogan, Anna Kundriutskova, Beatriz Mayorga Moscoso

kovina, tekstil, tehnični materiali za gradbeništvo / metal, textiles, mix of construction materials

Izziv 2: *Hibridne konstrukcije - steber kot opora življenju*
Challenge 2: *Hybrid Constructions - Columns as Life Support*

Mentor: Igor Siddiqui (ZDA / USA)
Tehnološka podpora / Technological support: Anže Jenko, Rok Oblak, Jaka Oman, Maruša Ramšak
Udeleženci / Participants: Sara Bologna, Pauline Kuntz, Ingrid Montier, Cas Rondou, Viktoria Tudzharova

kocke micelija, les, zemlja, rastline, guma, drugi odpadni materiali, najdeni v proizvodnih labih / mycellium cubes, wood, soil, plants, rubber, other waste materials found in production labs

Izziv 3: *Bioizdelovanje - od odpadka do čudeža*
Challenge 3: *Bio Fabrication - From Waste to Wonder*

Mentorica / Mentor:
Virginia San Fratello (ZDA / USA)
Tehnološka podpora / Technological support: Tomo Per, Julija Karas, Sašo Jakob, Nuša Jurkovič
Udeleženci / Participants: Andreas Morales Bajc, Javier Serra, Beyzanur Ekmen, Elena Eckert, Eszter Iván

zmlete jajčne lupine, celuloza, dehidrirani ostanki hrane, začimbe in naravni pigmenti / ground eggshells, cellulose, dehydrated and pulverised food waste, spices, natural pigments

Izziv 4: Modularne intervencije - oblikovanje urbane opreme
Challenge 4: Modular Interventions - Crafting Urban Infrastructure

Mentor: Alberto Gianfreda (Italija / Italy)
Tehnološka podpora / Technological support: Brigita Gantar, Olga Košica, Metka Mikuletič, Nina Podobnikar, Dalija Sega
Udeleženci / Participants: Nehal Fatima, Matthieu Goetz, Ada Lovenjak, Pia Krepfl, Kincso Nagy

zavržena keramika, ploščice bakra in medenine, različne žice / discarded ceramics, copper and brass plates, various wires

Izziv 5: *Predmeti skrbi - oblikovanje za solidarnost*
Challenge 5: *Objects of Care - Designing for Solidarity*

Mentorica / Mentor: Annelys de Vet (Nizozemska / Netherlands)
Tehnološka podpora / Technological support: Tauan Bernardo, Vita Ivičić, Grega Matjan, Anita Miklavčič
Udeleženci / Participants: Claudia Crowe, Miran Jurisevic, Irem Kahraman, Haijing Wu, Katerina Vašicová

najdeni materiali, tekstil, niti, les, 3D tiskani predmeti, ljubezen / found materials, textiles, threads, wood, 3D printed objects, love

Aktivnosti Centra Rog / Activities of Center Rog

● Rog delavnica / Rog workshop

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 koprodukcijska 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.

● Rog krožek / Rog meet up

Krožki so namenjeni spodbujanju skupnostnega udejstvovanja, kjer se posamezniki srečujejo z namenom izmenjave znanja, veščin 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.

● 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, 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 labs.

● Rog projekt / Rog project

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 Center 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.

● Rog rezidenca / Rog residency

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 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.

● Rog studio

Projektni studii so namenjeni profesionalnim kreativnim ekipam ali posamezniкom, 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 access to production labs and technological and financial support for the realisation of their projects for a period of up to three years.

● Mladi Rog / Young at Rog

V okviru programa se vsako leto podprejo projekti desetih mladih (od 18 do 29 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. V sezoni 2024/25 je bil Mladi Rog del programa Mestni inkubator, v sodelovanju z Mladimi zmaji in TiPovej!, zavodom za ustvarjalno družbo.

The programme annually engages ten young people (aged between 18 and 29) 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. In the 2024/25 season, Young at Rog was part of City Incubator's programme in collaboration with Young Dragons and TiPovej!, the institute for creative society.

● Novi začetki / New beginnings

Mentorski program se je začel izvajati spomladi leta 2025 in je namenjen ranljivim skupinam oziroma posameznikom, ki zaprošajo za mednarodno zaščito ali jo že imajo. Namen je podpreti posameznike pri pridobivanju praktičnih veščin in izkušenj ter pri razvoju lastnih projektov.

The mentorship programme began in spring 2025 and is intended for vulnerable groups or individuals who are seeking or already have international protection. Its aim is to support individuals to acquire practical skills and experience, and to develop their own projects.

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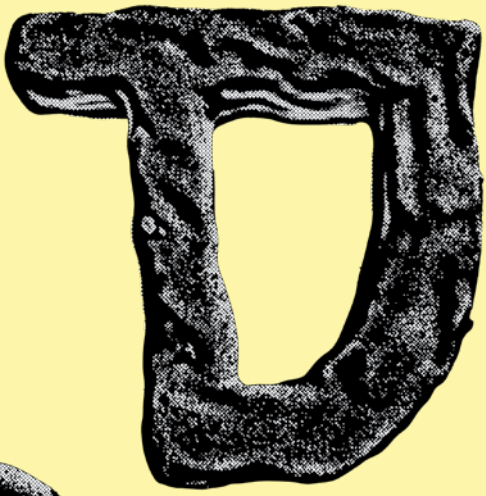

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